

BRAZILIAN MUSIC FOR BAND SERIES

COPACABANA

music by
Carlos Alberto Braga
(Braguinha)

lyrics by
Alberto Ribeiro da Vinha

arrangement by
José Roberto Ligiério

revision by
Marcelo Jardim

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Patrocínio



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BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIMES

The opportunity of resuming the process of publishing scores for band is a good reason for rejoicing at Funarte. In 1995 and in 2000, 14 titles from the series “Golden Repertoire of Brazilian Bands” were released; in 2004, Funarte released the series “Hymns of Brazil”, with two titles. Presently 20 new titles are being published, ten of which in a new series called “Brazilian Music for Band”, which includes high level arrangements of popular songs and some of the most praised classics of Brazilian popular music. The new series also highlights original works written specifically for bands by composers of various periods, and opens space for transcriptions from the Brazilian symphonic repertoire.

These editions follow the international norms for publishing and the standardization of music pieces for symphonic band, diversifying the supply of instrumental parts without losing sight of the most noteworthy characteristics of our bands, as well as making possible for small groups and bands, with reduced forces, to perform music using the same material. The process of publishing scores for band is a search of more dynamic ways to supply a market which is always eager for novelties and information – and, at the same time, a means of keeping the traditions of our country’s musical culture alive and in performance. Making this repertoire available and sharing information must be an ongoing and continuous task, so that it can produce good results. To this end, Funarte concentrates its efforts in producing and presenting the band repertoire of yesterday, today, and of all times.

ABOUT THE NEW EDITIONS

With these new series of editions, Funarte intends to expand the contemporary literature for bands in Brazil, so as to quantify it and qualify it, with especial emphasis on the use of the technical and stylistic patterns of each piece, with the necessary revisions and annotations in terms of articulations, dynamics, accents, nomenclature, *tempi*, rehearsal markings, abbreviations etc.

In order to allow that standards adopted by bands worldwide be applied, it was necessary to make adaptations to the original material - without, however, altering its melodic, harmonic, and rhythmic lines. Original orchestrations were maintained, with the addition of new information in the area of timbre, in order to take the most advantage of present-day instruments.

The standard pattern adopted was: piccolo, flute, oboe, bassoon, Eb clarinet, Bb clarinets (3 parts), Bb bass clarinet, quartet of saxophones (2 Eb altos, 1 or 2 Bb tenors, and Eb baritone), F horns (2 to 4 parts), Bb trumpets (3 parts), trombones (3 parts), baritone, tuba, contrabass (strings), timpani, mallets (xylophone/bells or glockenspiel), percussion (snare drum, crash cymbals, suspended cymbals, bass drum, agogô, rattle, tambourine, *ganzá*, triangle, *reco-reco*, drum, complete drums). In some works, particular instruments were suppressed, such as tenor sax 2 and timpani, when they were not part of the original instrumentation. Nevertheless, the director should note that the whole repertoire has its functionality guaranteed only with 1 flute, 1 Eb clarinet, 3 Bb clarinets, 1 Eb alto sax, 1 Bb tenor sax, 3 F horns or Eb saxhorns, 3 Bb trumpets, 3 trombones, 1 baritone, 1 tuba, and percussion (snare, cymbal and bass drum). Extra parts (not included in the instrumentation) will be printed for Eb saxhorns, Bb baritone in bass clef, as well as Bb and Eb tubas, in all the editions.

BRAZILIAN MUSIC FOR BAND SERIES

The repertoire of this series emphasizes arrangements of MPB and original compositions. Optional instruments, originally intended by the composer or arranger, are included in the score's instrumentation, but are not essential to the performance of the piece. It was sought to retain such instruments as options, thus allowing the performance of a particular musical passage in more than one way, so as to make possible its performance by symphonic and concert bands – and also to enhance its performance by traditional bands. To this end, indications of other instruments allow the conductor to have a mass of sound for performances in the open air, while maintaining an equilibrium of sound in concerts taking place in closed spaces.

Maestro Marcelo Jardim
Technical Coordinator

COPACABANA

music by Carlos Alberto Braga (Braguinha)

lyrics by Alberto Ribeiro da Vinha

arrangement by José Carlos Ligiéro

revision by Marcelo Jardim

Instrumentation

*piccolo	F French horn 1
flute	F French horn 2
*oboé	F French horn 3
*bassoon	Bb Trumpet 1
* Eb clarinet	Bb Trumpet 2
Bb clarinet 1	Bb Trumpet 3
Bb clarinet 2	Bb trombone 1
Bb clarinet 3	trombone 2
* Bb bass clarinet	trombone 3
alto sax Eb 1	euphonium
alto sax Eb 2	tuba
tenor sax Bb 1	bells, xilophone
tenor sax Bb 2	percussion 1 (tambourine, <i>tamborim</i> , triangle, and <i>ganzá</i>)
baritone sax Eb	percussion 2 (drums)

Extra Parts

Eb sax horn 1	Bb Baritone TC
Eb sax horn 2	Bb tuba
Eb sax horn 3	Eb tuba

Note to the Director

All the parts marked with * are optional; they are not, therefore, essential to the performance of the work. Such parts were added in accordance with the composer's writing and the function of these instruments in the band, in order to allow the formatting of the score according to present-day international standards.

COPACABANA

music by Carlos Alberto Braga (Braguinha) / lyrics de Alberto Ribeiro da Vinha

The American film director Wallace Downey, who produced several films in Brazil in the thirties and the forties, commissioned from João de Barro and Alberto Ribeiro a song which would musically identify a New York nightclub named Copacabana, a tribute to the famous beach in Rio. The composers produced Copacabana in the form of a samba-canção. The composition remained unpublished until 1946 and was recorded by the singer and pianist Dick Farney. With an arrangement by Radamés Gnattali, Copacabana became a huge hit with the public.

COPACABANA

music by Carlos Alberto Braga (Braguinha) / lyrics by Alberto Ribeiro da Vinha
arrangement by José Carlos Ligiéro / revision by Marcelo Jardim

The introduction is divided into an *Allegretto and a Moderato*. Each one of these segments announces the main thematic motive of each one of the two parts of the song, both treated in *stretto*, a contrapuntal technique which consists of presenting successively the same motive – or only its initial cell – in different *parts* (voices) of the textural structure. The greater the degree of *stretto* between the consecutive reproductions of the motive, that is, the closer the multiple entries are to each other, the more they are superimposed. In this case, as it can be seen in the present arrangement, it is common for the motives which are followed by new entries – which come to dominate the attention of the listener – to become diluted in the background. This way, the motives are announced, but not really stated. In the *andante moderato*, a dense rhythmic-harmonic configuration, activated mostly by the undulating movement of the clarinets, played *legato*, supports the exposition of the first two phrases of the initial part (in the trumpets), these followed by a more syncopated presentation of the final phrases (measures 19-22), written with an accompaniment which is also syncopated. The second part of the song (almost a refrain) – its natural culminating point – is then surprisingly introduced with a drastic reduction of textural density, of orchestral complexity, accompanied by a notable diminution of the intensity of sound in the group, and the return of unsyncopated writing. Its interruption, in measure 20, thus reveals the expressive intention of delaying the arrival at the true culminating point of the piece. In *samba médio* (measure 30), the rhythmic motion characteristic to the genre is introduced, and no longer abandoned. This section, which goes until measure 53, becomes an extensive interlude (really, a new *introduction*) which leads to the complete presentation of the song (measures 54-101), in the characteristic style, followed by the *coda*. It is important to note the textural richness and complexity of the piece, which demands special attention to precision of articulation and definition of planes according to function.

Marcos Nogueira

Professor of Orchestration and Composition, School of Music
of the Federal University of Rio de Janeiro

CARLOS ALBERTO FERREIRA BRAGA – BRAGUINHA (1907–2006)

Braguinha was born in Rio de Janeiro on March 23, 1907. His father was the director of the *Confiança* textile factory. He had a typically happy middle-class childhood, and fell in love with music while still a student at the *Colégio Batista*. At this time he formed the musical ensemble *Flor do Tempo* (Flower of times) with Henrique Brito, Álvaro de Miranda Ribeiro and Almirante (Henrique Fróes), who would later become his brother-in-law, marrying his sister Ilka. Some time later, with the addition of the young Noel Rosa, the group came to be called the *Bando de Tangarás* (Band of Tangarás¹). At this time Braguinha, who was studying architecture at the Escola Nacional de Belas Artes, adopted the pseudonym of *João de Barro*, an architectural bird, because his father was not happy to see the family name besmirched by involvement in popular music, looked down upon at the time. Since composing his first song, *Vestido Encarnado* (The Red Dress), at age sixteen, Braguinha was one of the most prolific composers of Brazilian popular music. In his long career he produced more than 400 titles, including compositions for which he produced both lyrics and music, various collaborations, translations and children's music. Among the most famous are *Carinhoso*, with Pixinguinha; *Pastorinhas*, with Noel Rosa; *Deixa a lua sossegada* and *Touradas em Madrid*, with Alberto Ribeiro; *Cantoras do Rádio*, with Lamartine Babo, *Chiquita Bacana* and the lyrics in Portuguese for *Luzes da Ribalta* [Limelight], by Charles Chaplin. He was also an active participant in the Brazilian cinema, as scriptwriter, composer of soundtracks and dubber for cartoons by *Walt Disney*.

¹Tangará is a native Brazilian bird.

JOSÉ CARLOS LIGIÉRO (1930)

Conductor, composer and arranger, José Carlos Ligiéro was born in Comendador Venâncio, Itaperuna. He began his musical studies at the age of 11, and later finished his training in Rio de Janeiro. He founded the Sociedade Imperial Itaperunense (Itaperuna's Imperial Society) and created chorales in Itaperuna, Muriaé, Bom Jesus de Itabapoana, and other medium cities. His almost five hundred compositions include classical, sacred, popular, choral, and instrumental pieces. In addition to his vast musical production, he identified, collected, transcribed, and orchestrated songs which would have been lost in the sands of time had it not been for his care in collecting and publicizing them. In March 2004, he was awarded the Golfinho de Ouro prize, in the category of Preservation of Cultural Patrimony. His arrangements can be found throughout Brazil, countless of them made by the request of important conductors. The arrangement of *Copacabana* was awarded a prize in Switzerland, and performed by the Banda de Música do Colégio Salesiano Santa Rosa de Niterói (Santa Rosa School Band).

ALBERTO RIBEIRO DA VINHA (1902–1971)

Composer, guitarist and singer, Alberto Ribeiro was born in the neighborhood of Cidade Nova and raised in Estácio, the cradle of samba. An assiduous presence in *Café Nice* and *Café Suíço*, he was one of the great composers of Brazilian popular music for Carnaval. He had a celebrated partnership with João de Barro (Braguinha), who he met in 1935 and became one of his closest friends, to the point of being *best man* on the wedding of the latter's daughter, Maria Cecília. He was also a partner of Nássara, Alcyr Pires Vermelho, Antônio Almeida, Radamés Gnattali and José Maria de Abreu. He married in 1926 and had one son. In 1931, he graduated with a degree in Medicine, specializing in homeopathy. He dedicated a large part of his life to the rights of composers, and was one of the founders of the ABCA (Associação Brasileira de Compositores e Autores), the Brazilian Composers and Authors Association, which gave rise to the UBC (União Brasileira dos Compositores), the Brazilian Union of Composers, which he presided over for 10 years. During the Vargas dictatorship he was arrested several times, due to his compositions of a political nature. He practiced medicine in a humanitarian way, self-abnegatingly and generously. In the final sixties, he recorded his oral history for the *Museu da Imagem e do Som do Rio de Janeiro* (MIS), the Brazilian Museum of Image and Sound, shortly before his death.

COPACABANA

music by Carlos Alberto Braga (Braguinha)

lyrics by Alberto Ribeiro da Vinha

Existem praias tão lindas cheias de luz...

Nenhuma tem o encanto que tu possuis

Tuas areias...

Teu céu tão lindo...

Tuas sereias

Sempre sorrindo...

Copacabana, princesinha do mar,

Pelas manhãs tu és a vida a cantar...

E, à tardinha, o sol poente

Deixa sempre uma saudade na gente...

Copacabana, o mar eterno cantor

Ao te beijar, ficou perdido de amor

E hoje vivo a murmurar

Só a ti, Copacabana, eu hei de amar

There are beaches, so beautiful, filled with light

None have the enchantment that you do

Your sands, your sky, so beautiful

Your mermaids, always smiling...

Copacabana, princess of the sea,

In the mornings you are life waiting to be sung

And, in the afternoon, the setting sun

Always leaves us with longing...

Copacabana, the sea, eternal singer,

In kissing you, fell madly in love

And today I live only to murmur,

That I will love only you, Copacabana

!

!

Copacabana

Partitura Completa

Duração aproximada: 4'30"

Samba

Braguinha / Alberto Ribeiro

arranjo: José Carlos Ligiéro

revisão: Marcelo Jardim

Allegretto (♩ 96)

The score is written for a full band. It begins with a tempo marking of Allegretto at 96 beats per minute. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The instruments are arranged in staves from top to bottom: Piccolo, Flauta, Oboé, Fagote, Clarineta E♭ (Requinta), Clarinetas B♭ (1 and 2,3), Clarineta Baixo, Sax. alto E♭ (1, 2), Sax. tenor B♭ (1, 2), Sax. barítono E♭, Trompas F (1 and 2,3), Trompetes B♭ (1 and 2,3), Trombones (1 and 2,3), Bombardino, Tuba, Contrabaixo, Teclados (bells, xilofone), Percussão 1 (pandeiro, tamborim, triângulo, ganzá), and Percussão 2 (Bateria completa ou prato, caixa, bumbo). Dynamics include *f* (forte) and *rit.* (ritardando). The score is divided into measures by vertical bar lines.

Moderato (♩ = 78)

5

Pic. *p*

5

Fl. *p*

5

Ob. *p*

5

Fgt. *pp*

5

Cl. E♭ (req.) *p*

1

Cl. B♭ *p*

5

2, 3 *pp*

5

Cl. Bx. *pp*

5

Sxa. E♭ 1, 2 *pp*

5

Sxt. B♭ 1, 2 *pp*

5

Sx.bar. E♭ *pp*

5

Moderato (♩ = 78)

1

Tpas. F *pp*

5

2, 3 *pp*

5

1

Tpts. B♭

5

2, 3

5

1

Tbns.

5

2, 3

5

Bomb. *pp*

5

Tb.

5

Cb.

5

Tec. *p*
bells, xilo.

5

Perc.1 *p*
pand., tamb.
tgl, ganz.

5

Perc. 2
bat. ou
pt., cx., bmb.

triângulo

9 **Andante Moderato** (♩ = 84)

Pic.

Fl.

Ob.

Fgt.

Cl. E♭ (req.)

Cls. B♭
1
2, 3

Cl. Bx.

Sxa. E♭ 1, 2

Sxt. B♭ 1, 2

Sx.bar. E♭

9 **Andante Moderato** (♩ = 84)

Tpas. F
1
2, 3

Tpts. B♭
1
2, 3

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Perc. 1
pand., tamb.
tgl, ganz.

Perc. 2
bat. ou
pt., cx., bmb.

20

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat 1, 2

Sx.bar. E \flat

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

20

Tec.
bells, xilo.

20

Perc. 1
pand., tamb.
tgl, ganz.

20

Perc. 2
bat. ou
pt., cx., bmb.

30 samba médio (♩ = 92)

Píc.

Fl. *mf*

Ob. *mf*

Fgt. *mf*

Cl. E \flat (req.) *mf*

Cls. B \flat 1 *mf*

2, 3 *mf*

Cl. Bx. *mf*

Sxa. E \flat 1, 2 *mf*

Sxt. B \flat 1, 2 *mf*

Sx.bar. E \flat *mf*

30 **samba médio (♩ = 92)**

Tpas. F 1 *mp*

2, 3 *mp*

Tpts. B \flat 1 *mp*

2, 3 *mp*

Tbns. 1 *mp*

2, 3 *mp*

Bomb. *mp*

Tb. *mp*

Cb. *pizz mp*

Tec. bells, xilo.

Perc. 1 *pand.*
pand., tamb.
tgl, ganz. *tamb. mp*

Perc. 2 bat. ou
pt., cx., bmb. *mp*

35

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat 1, 2

Sx.bar. E \flat

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

35

Tec.
bells, xilo.

35

Perc.1
pand., tamb.
tgl, ganz.

35

Perc. 2
bat. ou
pt., cx., bmb.

48 *Opcional - solo ou cadência de bateria ou percussão de samba*

Pic. *f* *ff*

Fl. 48

Ob. 48

Fgt. 48 *ff*

Cl. Eb (req.) 48

1

Cls. Bb 48 2, 3

Cl. Bx. 48 *ff*

Sxa. Eb 1, 2 48 *ff*

Sxt. Bb 1, 2 48 *ff*

Sx.bar. Eb 48 *ff*

1 *Opcional - solo ou cadência de bateria ou percussão de samba*

Tpas. F 48 *ff*

2, 3

1 *f* *ff* *mf*

Tpts. Bb 48 *f* *ff* *mf*

2, 3

1 *ff* *mf*

Tbns. 48 *ff* *mf*

2, 3

Bomb. 48 *ff*

Tb. 48 *ff*

Cb. 48 *ff*

Tec. bells, xilo. 48 *ff*

Perc. 1 48 *ff* *opcional solo (cadência) de bateria com 4 compassos, para introduzir novo andamento*

pand., tamb. tgl, ganz.

Perc. 2 48 *ff* *fill*

bat. ou pt., cx., bmb.

♩ = 102

Pic.

Fl. *somente 2a vez*
mp

Ob. *somente 2a vez*
mp

Fgt. *mf*

Cl. Eb (req.) *somente 2a vez*
mp

Cls. Bb 1 *somente 2a vez*
mp

2, 3 *somente 2a vez*
mp

Cl. Bx. *mf*

Sxa. Eb 1, 2 *mp*

Sxt. Bb 1, 2 *mp*

Sx. bar. Eb *mf*

♩ = 102

Tpas. F 1 *mf*

2, 3 *mf*

Tpts. Bb 1

2, 3

Tbns. 1

2, 3

Bomb. *mf*

Tb. *mf*

Cb. *mf*

Tec. *bells, xilo.*

Perc. 1 *ganzá*
mf
pand., tamb. tgl. ganz.

Perc. 2 *bat. ou pt., cx., bmb.*
mf

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mp*

Cl. E \flat (req.) *mf*

Cls. B \flat 1 *mf*

2, 3 *mf*

Cl. Bx. *mp*

Sxa. E \flat 1, 2 *mf*

Sxt. B \flat 1, 2 *mp*

Sx.bar. E \flat *mp*

Tpas. F 1 *p*

2, 3 *p*

Tpts. B \flat 1 *mf*

2, 3 *mf*

Tbns. 1 *p*

2, 3 *p*

Bomb. *mp*

Tb. *mf*

Cb. *mf* *pizz*

Tec. bells, xilo. *mf*

Perc.1 *mf* *pand. + tgl.*
pand., tamb. tgl. ganz.

Perc.2 *mf*
bat. ou pt., cx., bmb.

76

Pic.

76

Fl.

76

Ob.

76

Fgt.

76

Cl. E \flat
(req.)

1

76

Cl. B \flat

2, 3

76

Cl. Bx.

76

Sxa. E \flat 1, 2

76

Sxt. B \flat 1, 2

76

Sx.bar. E \flat

76

1

76

Tpas. F

2, 3

76

1

76

Tpts. B \flat

2, 3

76

1

76

Tbns.

2, 3

76

Bomb.

76

Tb.

76

Cb.

76

Tec.
bells, xilo.

76

Perc.1
pand., tamb.
tgl, ganz.

76

Perc. 2
bat. ou
pt., cx., bmb.

88

Pic.

88

Fl.

88

Ob.

88

Fgt.

f

88

Cl. Eb (req.)

88

1

Cls. Bb

88

2, 3

88

Cl. Bx.

f

88

Sxa. Eb 1, 2

88

Sxt. Bb 1, 2

f

88

Sx. bar. Eb

f

88

1

Tpas. F

88

2, 3

f

88

1

Tpts. Bb

88

2, 3

f

88

1

Tbns.

88

2, 3

f

88

Bomb.

88

Tb.

f

88

Cb.

pizz

f

88

Tec.
bells, xilo.

88

Perc. 1
pand., tamb. tgl. ganz.

pand. + ganzá

f

88

Perc. 2
bat. ou pt., cx., bmb.

f

94 al Coda

Píc.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat 1, 2

Sx.bar. E \flat

94 al Coda

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

94

Tec.
bells, xilo.

bells

94

Perc. 1
pand., tamb.
tgl. ganz.

94

Perc. 2
bat. ou
pt., cx., bmb.

100

D.S. al Coda

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat 1, 2

Sx.bar. E \flat

100

D.S. al Coda

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Perc.1
pand., tamb.
tgl., ganz.

Perc. 2
bat. ou
pt., cx., bmb.

arco

Pic.
Fl.
Ob.
Fgt.
Cl. E \flat
(req.)
1
Cls. B \flat
2, 3
Cl. Bx.
Sxa. E \flat 1, 2
Sxt. B \flat 1, 2
Sx.bar. E \flat

1
Tpas. F
2, 3
1
Tpts. B \flat
2, 3
1
Tbns.
2, 3
Bomb.
Tb.
Cb. *arco*

Tec.
bells, xilo.
Perc. 1
pan., tamb. tgl. ganz.
Perc. 2
bat. ou pt., cx., bmb.

110

Pic.

110

Fl.

110

Ob.

110

Fgt.

110

Cl. E \flat
(req.)

110

1

Cl. B \flat

110

2, 3

110

Cl. Bx.

110

Sxa. E \flat 1, 2

110

Sxt. B \flat 1, 2

110

Sx.bar. E \flat

110

1

Tpas. F

110

2, 3

110

1

Tpts. B \flat

110

2, 3

110

1

Tbns.

110

2, 3

110

Bomb.

110

Tb.

110

Cb.

110

Tec.
bells, xilo.

110

Perc. 1
pand., tamb.
tgl, ganz.

110

Perc. 2
bat. ou
pt., cx., bmb.

FUNARTE'S EDITIONS OF MUSIC SCORES FOR BANDS

1995

Golden Repertoire of Brazilian Bands

Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mão de Lava (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Saudades (valsa)

2000

Golden Repertoire of Brazilian Bands

Antonio do Espírito Santo
*Avante Camaradas
Dobrado 220 (dobrado) * reissue*

Ceciliano de Carvalho
Dever do Mestre (dobrado)

Gilberto Gagliardi
*Cidade de Diadema (dobrado) * reissue*

João Firmino de Moura
Saudades de onde Nasci (valsa)

João Trajano da Silva
Janaina (ciranda)

Joaquim Naegele
*Mão de Lava (dobrado) * reissue*

José Aniceto de Almeida
Cecília Cavalcanti (valsa)

José Barbosa de Brito
Bento Barbosa de Brito (dobrado)

Levino Ferreira da Silva
Lágrimas de Folião (frevo)

Luiz Fernando da Costa
Archanjo Soares do Nascimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (frevo)

Manoel Rodrigues da Silva
Dengoso (choro)

Severino Ramos
Tubas de Papelão (dobrado)

Silvestre Pereira de Oliveira
*Amor de um Pai (dobrado) * reissue*

2004 e 2008

Hymns of Brazil

Francisco Braga/Olavo Bilac
Hino à Bandeira Nacional

Francisco Manuel da Silva/Joaquim Osório Duque Estrada
Hino Nacional do Brasil

2008

Golden Repertoire of Brazilian Bands

Anacleto de Medeiros
Jubileu (dobrado)

Francisco Braga
Barão do Rio Branco (dobrado)

Joaquim Naegele
Professor Celso Woltzenlogel (dobrado)

Joaquim Naegele
Estrela de Friburgo (polka for solo trumpet and band)

Joaquim Naegele
Ouro Negro (dobrado)

Anacleto de Medeiros
Os Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Aço (frevo)

Pedro Salgado
Dois Corações (dobrado)

Hymns of Brazil

D. Pedro I/ Evaristo da Veiga
Hino da Independência

Leopoldo Miguez / Medeiros e Albuquerque
Hino da Proclamação da República

Brazilian Music for Bands

Edu Lobo/Capinam
Ponteio (baião; arrangement by Hudson Nogueira)

Guinga / Aldir Blanc
Baião de Laca (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Bebê (baião; arrangement by Hudson Nogueira)

Noel Rosa
Palpite Infeliz (samba; arrangement by: Hudson Nogueira)

Hudson Nogueira
Quatro Danças Brasileiras (samba, maxixe, marcha-rancho, choro)

Ivan Lins / Vitor Martins
Novo Tempo (arrangement by Hudson Nogueira)

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copacabana (samba; arrangement by José Carlos Ligiero)

José Ursicino da Silva (Mestre Duda)
Suíte Nordestina (baião, serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Suíte Pernambucana de Bolso (caboclinhos, serenata, côco, frevo)

Nelson Cavaquinho/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)

Patrocínio



Realização



Ministério da Cultura

