

BRAZILIAN MUSIC FOR BANDS SERIES

FOLHAS SECAS

music by
Nelson Antônio da Silva

lyrics by
Guilherme de Brito

arrangement by
Hudson Nogueira



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IMPRESSO NO BRASIL / PRINTED IN BRAZIL
FUNARTE EDITIONS

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(Fallen leaves)

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Patrocínio



Realização



Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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Si Thoca Edições Musicais

www.sithoca.com

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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 – FLEXIBLE INSTRUMENTATION

Flexible instrumentation in four voices was adopted in this arrangement, in order to make possible its utilization with various formations, such as clarinet or saxophone quartet, wind quintet, brass quintet, woodwinds only, brass only, with or without percussion, and even in unusual combinations – as well as in a complete symphonic band, of course. The conductor can choose to maintain all the doublings with the complete band, or even to promote creative situations with the groups. All the instruments can be optional; it is important, however, to observe the voice (marked with letters A, B, C e D), since voices are related to the parts performed by each one. The director has a mass of sound available for performances in the open air, and can also use the arrangement in individual recitals performed by the musicians. Pay special attention to the Bb clarinet, which does not belong to the usual clarinet section (it is not identified as 1, 2, or 3), which should only be used by the wind quintet formation.

Maestro Marcelo Jardim
Coordenador Técnico

FOLHAS SECAS

Nelson Cavaquinho and Guilherme de Brito
arrangement by Hudson Nogueira

This remarkable samba is accomplished here with an introduction which is entirely extracted from its thematic material, although this material is not completely revealed, and is performed through an elegant tutti which leads, to the beginning of the theme itself. However, since the initial portion of the melody (measure 8) does not contrast thematically with the introduction, it is recommended that the performers work towards the significant reduction of density and intensity of sound proposed in the arrangement, in order to formally distinguish this section. Part A is, thus made up of a double binary period (measures 8-39), that is, of a period of two phrases which is repeated and it's only altered in the last motive (semiphase). Such motive, due to its characteristics, is what produces the unequivocal cadential effect which is desired. One can perceive that the melodic construction is based on the sequencing of the initial motive (measures 8-11), which is then varied in order to complete the initial phrase, and varied once more (measures 16-19) to begin the second phrase. This manner of performing the theme led the arranger to the idea of modifying the instrumental configuration each time the motive is performed, thus making up for the thematic redundancy, which is more evident in purely instrumental contexts than in a vocal performance. This requires special attention, by performers, in maintaining the flowing character of the melody, which is divided into distinct "voices", and in avoiding the rupture of the melodic unity. Part B also begins with a motivic sequencing, and receives a similar - although even more intense - textural treatment. The extremely contrasting and suspensive features of the final phrase (measures 52-55) are strongly emphasized by the choice of the low register and also by the considerable attenuation of the texture's density. The idea of the introduction is then taken up once more with special orchestral virtuosity, followed by the incomplete recapitulation of part A (measure 72) with the same intensity, which creates even greater motivic mobility between the instrumental parts.

Marcos Nogueira

Professor of Orchestration and Composition
Federal University of Rio de Janeiro's School of Music

NELSON ANTÔNIO DA SILVA (1911–1986)

The composer, instrumentalist, and singer Nelson Cavaquinho was born in Rua Mariz e Barros, in the Tijuca district of Rio de Janeiro. His father, Brás Antônio da Silva, was assistant director and tuba player at Banda da Polícia Militar (Military Police Band). His mother, Maria Paula da Silva, was a washerwoman at the Santa Teresa Convent. His uncle, also a musician, would organize rodas de samba (samba sessions) at his house on Sundays, together with his father and friends. In 1939 he had his first song, Não faça vontade a ela, recorded by singer Alcides Gerardi. His partners were so many that it is practically impossible to list them. Some, however, such as Guilherme de Brito, Cartola, Jair do Cavaquinho, João de Aquino and Paulo César Pinheiro are among the most important ones. About Nelson Cavaquinho, critic José Ramos Tinhorão wrote: [...] *Take a man and his guitar; let him sing in the streets like an ancient troubadour of the Middle Ages about the beauty of flowers, the ephemerality of life, and the metaphysical anguish of death, and this will be the portrait of Nelson Cavaquinho. With his full white hair, his permanent air of dignity, and his voice roughened by many years of cold beer, what Nelson Cavaquinho sings (drumming, rather than strumming, on the strings of his guitar) is the saga of a man who lives in a state of poetry. And whose oeuvre, for this very reason, will never die.*

GUILHERME DE BRITO (1922–2006)

The composer, singer, painter, and sculptor Guilherme de Brito was born in Vila Isabel, in Rio de Janeiro and his grandparents were German. His father, Alfredo Nicolau Bollhorst, was an employee of the Central do Brasil Railroads and played guitar. Guilherme began to compose in 1938, and was an habitué on the places where samba was cultivated in Praça Tiradentes. However, he only came to meet Nelson Cavaquinho in the Rio de Janeiro district of Ramos, for the artist used to play in that district's many bars. Whenever Guilherme came back from work, in the late afternoon, he would always find Cavaquinho playing – and so he became to be one of his fans. Once, Guilherme dared to show him the first part of a samba which he had not yet finished. His new friend was immediately interested in writing the second part. This was the birth of a legendary partnership which would bring them many great successes. Various important artists of MPB recorded his compositions with Nelson Cavaquinho or with other partners. Beth Carvalho, his most frequent interpreter, recorded Folhas secas, along with other songs. His songs were also recorded by other artists, including Alcione, Nélon Gonçalves, Elis Regina and Clara Nunes. Nelson Cavaquinho, his most frequent partner, also recorded various songs composed by the duo.

FOLHAS SECAS

music by Nelson Antônio dos Santos (Nelson Cavaquinho)

lyrics by Guilherme de Brito

Quando eu piso em folhas secas
Caídas de uma mangueira
Eu penso na minha Escola
E nos poetas da minha Estação
Primeira

Não sei quantas vezes
Subi o morro cantando
Sempre o sol me queimando
E assim vou me acabando

Quando o tempo avisar
Que eu não posso mais sambar
Sei que vou sentir saudade
Ao lado do meu violão
Da minha mocidade

Quando eu piso em folhas secas
Caídas de uma mangueira
Penso na minha Escola
E nos poetas da minha Estação
Primeira

Não sei quantas vezes
Subi o morro cantando
Sempre o sol me queimando
E assim vou me acabando

E assim vou me acabando
E assim vou me acabando

!

*When I tread on dry leaves
Fallen from a mango tree
I think of my school
and of the poets of my First Station¹*

*Countless times
I went up the hill singing
With the sun burning me
And so I grow old*

*When Time tells me
That I can no longer samba
I know that I will feel longing,
With my guitar,
For my lost youth*

*When I tread on dry leaves
Fallen from a mango tree
I think of my school
and of the poets of my First Station*

*Countless times
I went up the hill singing
With the sun burning me*

*And so I grow old
And so I grow old*

!

¹ Estação Primeira de Mangueira, one of the most traditional and important escolas de samba (Samba Schools) from Rio de Janeiro's Carnival. The name is associated to the place where the Mangueira Hill is located, next to the First Train Station towards Rio de Janeiro northern districts

Folhas Secas

Samba

Nelson Cavaquinho / Guilherme de Brito
arranjo: Hudson Nogueira

Partitura Completa
Duração aproximada: 2'11"

Flauta (A)
Oboé (B)
Clarineta B \flat (C * quinteto)
Fagote (D)
Clarineta E \flat (A) Requinta
1 (A)
Clarinetas B \flat 2 (B)
3 (C)
Clarineta Baixo (D)
Sax. alto E \flat 1 (A)
Sax. alto E \flat 2 (B)
Sax. tenor B \flat (C)
Sax. barítono E \flat (D)
1 (B)**
Trompas F 2 (C*)**
1 (A)
Trompetas B \flat 2 (B)
Trombone (C)
Bombardino (D)
Tuba (D)
Contrabaixo (D)
Timpanos
Teclados 1 xilofone, bells
Percussão 1, 2 afoxé, surdo ganzá, tamborim
Percussão 3 bateria completa (caixa, prato, bumbo)

arg
xilo
afoxé
Surdo
Sax
crash
crash
break

$\text{♩} = 90$

* clarineta B \flat (C) quinteto de sopros (não deve ser tocada na formação da banda)
** trompa F 1 (B) quinteto de sopros (deve ser tocada na formação da banda)
*** trompa F 2 (C) quinteto de metais (deve ser tocada na formação da banda)

Fl. (A)
Ob. (B)
Cl. B \flat (C * qto)
Fagote (D)
Cl. E \flat (A) Req.
1 (A)
Cls. B \flat 2 (B)
3 (C)
Cl. Baixo (D)
Sxa. E \flat 1 (A)
Sxa. E \flat 2 (B)
Sxt. B \flat (C)
Sax. bar. E \flat (D)
1 (B**) }
Tpas. F
2 (C**) }
1 (A)
Tpts. B \flat
2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Tec.
 xilo., bells
Perc. 1, 2
 afoxé, surdo
 ganzá, tamborim
Perc. 3
 bat. (cx., pt., bumb.)

Musical score for a band, showing staves for various instruments including woodwinds, brass, and percussion. The score includes dynamic markings like *ff*, *f*, *mf*, and *mp*, and performance instructions like "fill" and "break".

10

Fl.
(A)

Ob.
(B)

Cl. B \flat
(C * qto)

Fagote
(D)

Cl. E \flat
(A) Req.

1 (A)

Cls. B \flat 2 (B)

3 (C)

Cl. Baixo
(D)

Sxa. E \flat 1
(A)

Sxa. E \flat 2
(B)

Sxt. B \flat
(C)

Sax. bar. E \flat
(D)

1 (B**)

Tpas. F

2 (C***)

1 (A)

Tpts. B \flat

2 (B)

Tbn.
(C)

Bdn.
(D)

Tb.
(D)

Cb.
(D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afoxé, surdo
ganzá, tamborim

Perc. 3
bat. (cx., pt., bumb.)

16

Fl.
(A)
mp *mf* *mp* *mf*

Ob.
(B)
f

Cl. B.
(C * *qto*)
mp

Fagote
(D)

Cl. E \flat
(A) *Req.*
mp *mf* *mp* *mf*

1 (A)
mp *mf* *mp* *mf*

Cls. B \flat 2 (B)
f

3 (C)
mp

Cl. Baixo
(D)

Sxa. E \flat 1 (A)
mp *mf* *mp* *mf*

Sxa. E \flat 2 (B)
f

Sxt. B \flat (C)
mp

Sax. bar. E \flat (D)

1 (B)**
f

Tpas. F
2 (C*)**

1 (A)
mp *mf* *mp* *mf*

Tpts. B \flat 2 (B)
f

Tbn. (C)
mp

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afoxé, surdo
ganzá, tamborim
ganzá
mp

Perc. 3
bat. (cx., pt., bumb.)

Fl. (A)
Ob. (B)
Cl. B \flat (C * qto)
Fagote (D)
Cl. E \flat (A) *Req.*
1 (A)
Cls. B \flat 2 (B)
3 (C)
Cl. Baixo (D)
Sxa. E \flat 1 (A)
Sxa. E \flat 2 (B)
Sxt. B \flat (C)
Sax. bar. E \flat (D)
1 (B)**
Tpas. F
2 (C)**
1 (A)
Tpts. B \flat
2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Tec. xilo., bells
Perc. 1, 2 afoxé, surdo, ganzá, tamborim
Perc. 3 bat. (cx., pt., bumb.)

28 32

Fl. (A) *f*

Ob. (B) *mp*

Cl. B. (C * qto) *f*

Fagote (D) *mf*

Cl. E \flat (A) *Req.* *f*

1 (A) *f*

Cls. B \flat 2 (B) *mp* *mf* *mp* *f* *mp*

3 (C) *f*

Cl. Baixo (D) *mf*

Sxa. E \flat 1 (A) *f*

Sxa. E \flat 2 (B) *mp* *mf* *mp* *f* *mp*

Sxt. B \flat (C) *f*

Sax. bar. E \flat (D) *mf*

1 (B)** *mp* *mf* *mp* *f* *mp*

Tpas. F

2 (C*)**

1 (A) *f*

Tpts. B \flat 2 (B) *mp* *mf* *mp* *f* *mp*

Tbn. (C) *f*

Bdn. (D) *mf*

Tb. (D) *mf*

Cb. (D) *mf*

Timp.

Tec. xilo., bells *bells*

Perc. 1, 2 afoxé, surdo, ganzá, tamborim *afoxé* *mp*

Perc. 3 bat. (cx., pt., bumb.)

Fl. (A)

Ob. (B)

Cl. B \flat (C * qto)

Fagote (D)

Cl. E \flat (A) Req.

1 (A)

Cl. B \flat 2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax. bar. E \flat (D)

1 (B)**

Tpas. F

2 (C)**

1 (A)

Tpts. B \flat

2 (B)

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afóxé, surdo
ganzá, tamborim

Perc. 3
bat. (cx., pt., bamb.)

40

Fl.
(A)
f *mp*

Ob.
(B)

Cl. B.
(C * qto)
mf *mp* *f* *mp*

Fagote
(D)
mf

Cl. E \flat
(A) Req.
f *mp*

1 (A)
f *mp*

Cls. B \flat 2 (B)
f

3 (C)
mf *mp* *f* *mp*

Cl. Baixo
(D)
mf

Sxa. E \flat 1 (A)
f *mp*

Sxa. E \flat 2 (B)
f

Sxt. B \flat (C)
mf *mp* *f* *mp*

Sax. bar. E \flat (D)
mf

1 (B **)
f

Tpas. F
mp *f* *mp*

2 (C **)

1 (A)
f *mp*

Tpts. B \flat 2 (B)
f

Tbn. (C)
mf

Bdn. (D)
mf

Tb. (D)
mf

Cb. (D)
mf

Timp.

Tec.
xilo., bells
f

Perc. 1, 2
afoxé, surdo
ganzá, tamborim
mp

Perc. 3
bat. (cx., pt., bumb.)
mp

46 48

Fl. (A) *f* *ff*

Ob. (B) *ff*

Cl. B \flat (C * qto) *mp* *f* *mf* *ff*

Fagote (D) *ff* *p*

Cl. E \flat (A) Req. *f* *ff*

1 (A) *f* *ff*

Cls. B \flat 2 (B) *mp* *ff*

3 (C) *mp* *f* *mf* *ff*

Cl. Baixo (D) *ff* *p*

Sxa. E \flat 1 (A) *f* *ff*

Sxa. E \flat 2 (B) *mp* *ff*

Sxt. B \flat (C) *mp* *f* *mf* *ff*

Sax. bar. E \flat (D) *ff* *p*

1 (B**) *mp* *ff*

Tpas. F **2** (C***) *mf* *ff*

1 (A) *f* *ff*

Tpts. B \flat **2** (B) *mp* *ff*

Tbn. (C) *mp* *f* *ff*

Bdn. (D) *ff* *p*

Tb. (D) *ff* *p*

Cb. (D) *ff* *p* arco

Timp.

Tec. *xilo., bells* *f* *ff*

Perc. 1, 2 *afoxé, surdo, ganzá, tamborim* *ff* break

Perc. 3 *bat. (cx., pt., bumb.)* *fill* *ff* break

FL. (A)
Ob. (B)
Cl. B \flat (C * qto)
Fagote (D)
Cl. E \flat (A) Req.
1 (A)
Cls. B \flat 2 (B)
3 (C)
Cl. Baixo (D)
Sxa. E \flat 1 (A)
Sxa. E \flat 2 (B)
Sxt. B \flat (C)
Sax. bar. E \flat (D)
1 (B)**
Tpas. F
2 (C)**
1 (A)
Tpts. B \flat
2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Tec.
 xilo., bells
Perc. 1, 2
 afoxê, surdo
 ganzá, tamborim
Perc. 3
 bat. (cx., pt., bumb.)

FL. (A)

Ob. (B)

Cl. B \flat
(C * qto)

Fagote (D)

Cl. E \flat
(A) Req.

1 (A)

Cl. B \flat 2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax. bar. E \flat (D)

1 (B)**

2 (C*)**

Tpas. F

1 (A)

2 (B)

Tpts. B \flat

Tbn. (C)

Bdn. (D)

Tb. (D)

Chb. (D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afoxé, surdo
ganzá, tamborim

Perc. 3
bat. (cx., pt., bumb.)

64

Fl. (A)

Ob. (B)

Cl. B (C * qto)

Fagote (D)

Cl. E_b (A) Req.

1 (A)

Cls. B₂ 2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E_b 1 (A)

Sxa. E_b 2 (B)

Sxt. B_b (C)

Sax. bar. E_b (D)

1 (B**) **Tpas. F**

2 (C**) **Tpas. F**

1 (A) **Tpts. B_b**

2 (B) **Tpts. B_b**

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afoxé, surdo
ganzá, tamborim

Perc. 3
bat. (cx., pt., bumb.)

mf, f, fp, mp

arco, crash, Ride

70

Fl. (A) *mp* *ff* *fp*

Ob. (B) *mf* *f* *fp* *f* *fp*

Cl. B \flat (C * qto) *mf* *f* *fp* *f* *fp*

Fagote (D) *fp* *mf* *f* *fp* *f* *fp* *mf*

Cl. E \flat (A) Req. *mp* *ff* *fp*

1 (A) *mp* *ff* *fp*

Cls. B \flat 2 (B) *mf* *f* *fp* *f* *fp* *mp*

3 (C) *mf* *f* *fp* *f* *fp* *f*

Cl. Baixo (D) *fp* *mf* *f* *fp* *f* *fp* *mf*

Sxa. E \flat 1 (A) *mp* *ff* *fp*

Sxa. E \flat 2 (B) *mf* *f* *fp* *f* *fp* *mp*

Sxt. B \flat (C) *mf* *f* *fp* *f* *fp* *f*

Sax. bar. E \flat (D) *fp* *mf* *f* *fp* *f* *fp* *mf*

1 (B**) *mf* *f* *fp* *f* *fp* *mp*

Tpas. F **2** (C**) *mf* *f* *fp* *f* *fp* *fp*

1 (A) *mp* *ff* *fp*

Tpts. B \flat **2** (B) *mf* *f* *fp* *f* *fp* *mp*

Tbn. (C) *mf* *f* *fp* *f* *fp* *f*

Bdn. (D) *fp* *mf* *f* *fp* *f* *fp* *mf*

Tb. (D) *fp* *mf* *f* *fp* *f* *fp* *mf*

Cb. (D) *fp* *mf* *f* *fp* *f* *fp* *mf* *pic.*

Timp.

Tec. *xilo., bells* *mp* *ff*

Perc. 1, 2 *afoxé, surdo ganzá, tamborim* *mf* *f* *fp* *f* *fp* *mf*

Perc. 3 *bat. (cx., pt., bumb.)* *mf* *f* *fp* *f* *fp* *mf*

70

77

Fl. (A) *f* *ff* *fp* *mp* *p* *ff*

Ob. (B) *mf* *ff* *p* *ff*

Cl. B \flat (C * qto) *mp* *ff* *p* *ff*

Fagote (D) *ff* *mf* *p* *ff* *f*

Cl. E \flat (A) Req. *f* *ff* *fp* *mp* *p* *ff*

1 (A) *f* *ff* *fp* *mp* *p* *ff*

Cls. B \flat 2 (B) *mf* *ff* *f* *fp* *p* *ff*

3 (C) *mp* *ff* *p* *ff*

Cl. Baixo (D) *ff* *mf* *p* *ff* *f*

Sxa. E \flat 1 (A) *f* *ff* *fp* *mp* *p* *ff*

Sxa. E \flat 2 (B) *mf* *ff* *f* *fp* *p* *ff*

Sxt. B \flat (C) *mp* *ff* *p* *ff*

Sax. bar. E \flat (D) *ff* *mf* *p* *ff* *f*

1 (B)** *ff* *f* *fp* *p* *ff*

Tpas. F *ff* *p* *ff*

2 (C*)** *ff* *p* *ff*

1 (A) *f* *ff* *fp* *mp* *p* *ff*

Tpts. B \flat 2 (B) *mf* *ff* *f* *fp* *p* *ff*

Tbn. (C) *mp* *ff* *p* *ff*

Bdn. (D) *ff* *mf* *p* *ff* *f*

Tb. (D) *ff* *mf* *p* *ff* *f*

Cb. (D) *ff* *mf* *p* *ff* *f* *arco*

Timp. *f* *p* *ff*

Tec. xilo., bells *p* *ff* *break*

Perc. 1, 2 afoxé, surdo *p* *ff* *break*

ganzá, tamborim

Perc. 3 bat. (cx., pt., bumb.) *fill* *crash* *fill* *p* *ff* *break*

88

Fl. (A)
mf f fp

Ob. (B)
mf mf f fp p

Cl. B \flat (C * qto)
mf mf f fp p

Fagote (D)
mf f fp p

Cl. E \flat (A) Req.
mf f fp

1 (A)
mf f fp

Cl. B \flat 2 (B)
mf mf f fp p

3 (C)
mf mf f fp p

Cl. Baixo (D)
mf f fp p

Sxa. E \flat 1 (A)
mf f fp

Sxa. E \flat 2 (B)
mf mf f fp p

Sxt. B \flat (C)
mf mf f fp p

Sax. bar. E \flat (D)
mf f fp p

1 (B**)
mf mf f fp p

2 (C***)
mf mf f fp p

1 (A)
mf f fp

2 (B)
mf mf f fp p

Tbn. (C)
mf mf f fp p

Bdn. (D)
mf f fp p

Tb. (D)
mf f fp p

Cb. (D)
mf *pi \acute{e} z.* *arco* f fp p

Timp.
mf f

Tec.
xilo., bells f fp

Perc. 1, 2
afox \acute{e} , surd \acute{o} , ganz \acute{a} , tamborim mf mf f fp p

Perc. 3
bat. (cx., pt., bamb.) mf Ride crash f p

90

Fl.
(A)
ff *fp* *ff* *f* *fp* *f*

Ob.
(B)
ff *fp* *ff* *f* *fp* *f*

Cl. B.
(C * qto)
ff *fp* *ff* *f* *fp* *f*

Fagote
(D)
ff *fp* *mp* *ff* *f*

Cl. E \flat
(A) Req.
ff *fp* *ff* *f* *fp* *f*

1 (A)
ff *fp* *ff* *f* *fp* *f*

Cls. B \flat 2 (B)
ff *fp* *ff* *f* *fp* *f*

3 (C)
ff *fp* *ff* *f* *fp* *f*

Cl. Baixo
(D)
ff *fp* *mp* *ff* *f*

Sxa. E \flat 1
(A)
ff *fp* *ff* *f* *fp* *f*

Sxa. E \flat 2
(B)
ff *fp* *ff* *f* *fp* *f*

Sxt. B \flat
(C)
ff *fp* *ff* *f* *fp* *f*

Sax. bar. E \flat
(D)
ff *fp* *mp* *ff* *f*

1 (B)**
ff *fp* *ff* *f* *fp* *f*

Tpas. F
2 (C*)**
ff *fp* *ff* *f* *fp* *f*

1 (A)
ff *fp* *ff* *f* *fp* *f*

Tpts. B \flat
2 (B)
ff *fp* *ff* *f* *fp* *f*

Tbn.
(C)
ff *fp* *ff* *f* *fp* *f*

Bdn.
(D)
ff *fp* *mp* *ff* *f*

Tb.
(D)
ff *fp* *mp* *ff* *f*

Cb.
(D)
ff *fp* *mp* *ff* *f*

Timp.
ff *f*

Tec.
xilo., bells
ff *fp* *ff* *f*

Perc. 1, 2
afoxé, surdo
ganzá, tamborim
ff *p* *ff* *f*

Perc. 3
bat. (cx., pt., bumb.)
ff *fill* *ff* *break* *crash*

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

