

BRAZILIAN MUSIC FOR BAND SERIES

PALPITE INFELIZ

music by
Noel Rosa

arrangement by
Hudson Nogueira



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IMPRESSO NO BRASIL / PRINTED IN BRAZIL
FUNARTE EDITIONS

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Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

GENERAL DIRECTION

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MUSIC PUBLISHING

Si Thoca Edições Musicais

www.sithoca.com

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CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS

Hudson Nogueira

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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
Technical Coordinator

PALPITE INFELIZ

music and lyrics by Noel Rosa
arrangement by Hudson Nogueira

This is a work which very appropriately “translates” *samba* for the instrumentation in question. Already in the *introduction* (measures 1-8) one can observe the subtleties of writing which must be taken into consideration by the performers in order to obtain the characteristic effect of the *samba*, that is, its “accent”. We cannot forget that orchestras of winds (or even bands) do not constitute the typical formation for this genre originally belonging to ensembles of “wood and strings”, with the emphasis on fingered strings and woodwind soloists. Thus, any *samba* dedicated to groups of winds (especially large groups) implies special care in working with varied modes of articulation, accentuation and dynamics, resources fundamental to producing a successful interpretation. The work is composed structurally of a *part A* (measures 9-32; 57-80) and a *part B* (measures 33-48; 81-96), closing with a small *coda*. In the *introduction* one already finds the principal melodic motives, as well as the textural elements shaping the piece. One sees that Noel Rosa’s melody reveals the rhythmic essence of the genre, thus inserting itself in the textural ensemble as integral part of an authentic *batucada* distributed through the sections. In addition to the melodic line, the rhythmic-harmonic structure of the sections of the work is made up of syncopated block chords, with discrete melodic outline (with emphasis, then, on repetitions); and by pulsating basses with accents on the weak beats (making reference to the rhythmic marking by the *surdo*), a style characteristic of the percussion section, as well as other elements. A superficial listening or a careless performance will certainly result in an impression of pure redundancy of orchestral procedures and textural patterns. On the other hand, careful work in interpretation will highlight the expressive wealth of the elements involved. For example: as is frequently the case with introductions that cite the theme itself, there is no significant contrast when the theme enters (measure 9). It is thus recommended to be attentive to the functional reduction of density and intensity of sound intentionally included in the orchestration, in order to effectively distinguish formal functions and their contents.

Marcos Nogueira

Professor of Harmony and Composition
Universidade Federal do Rio de Janeiro’s School of Music

NOEL ROSA (1910 – 1937)

Noel de Medeiros Rosa was a Brazilian sambista, singer, composer, mandolinist, guitarist, and one of the greatest and most important musical artists in Brazil. He was born in a difficult birth; the use of the forceps by the doctor caused a depression of the jaw that would mark him for his whole life. Raised in the Rio neighborhood of Vila Isabel, he learned to play mandolin by ear, and came to love music. Noel was a member of various musical groups, among them the Bando dos Tangarás, with João de Barro (known as Braguinha), Almirante, Alvinho and Henrique Brito. In 1929, Noel ventured his first compositions, *Minha Viola e Toada do Céu*, both recorded by Noel himself. But it was in 1930 that success arrived, with the issuing of *Com que roupa?*, a good-humored samba which has survived through the decades and today is a classic of Brazilian song. Noel revealed himself to be a talented chronicler of the quotidian, with a series of songs notable for their humor and critical vein.

He was also the protagonist of a curious polemic, carried on through their songs, with his rival Wilson Batista. The two composers attacked each other in aggressive and good-humored *sambas*, producing good results for Brazilian music, including classics by Noel, such as *Feitiço da Vila* and *Palpite Infeliz*.

Among the noteworthy performers who sang his sambas were Mário Reis, Francisco Alves and Aracy de Almeida, the latter considered the greatest interpreter of the composer.

Noel Rosa died at home, in the neighborhood of Vila Isabel, in 1937, at 26, as a consequence of tuberculosis, a disease from which he suffered chronically.

HUDSON NOGUEIRA (1968)

Saxophonist, clarinetist, arranger and composer, Hudson Nogueira studied composition with Edmundo Villani-Côrtés. He was a musician of the Symphonic Band of the State of São Paulo and member of the Banda Savana. In 2005 he made various appearances in Japan, where he performed his compositions at the Clarinet Fest, taking place in Asia for the first time. He wrote arrangements for Marvin Stamm, Leila Pinheiro, Beth Carvalho, Nana Caymmi, Ivan Lins, Jane Duboc, Guilherme Arantes, Toquinho, Gilberto Gil, Moraes Moreira, Sujeito a Guincho, Banda Savana, Banda Sinfônica Jovem of the Estado de São Paulo, Banda Sinfônica of the Estado of São Paulo, Orquestra de Sopros Brasileira, Orquestra Paulista and Banda Sinfônica of CSN. He composed original works for Fernando Dissenha, Dale Underwood, Fred Mills, Paulo Sérgio Santos, James Gourlay, Madeira de Vento, Osland Saxophone Quartet, University of Minnesota, University of Georgia, University of Central Florida and the University of St. Thomas. His arrangements and compositions are present on more than 20 CDs recorded in Brazil and abroad. His works have been performed throughout the world; some of them have been published by Wind-Gallery (Japan), Ruh Music (European branch of the American firm Barnhouse) and DDP Brazil Music (United States).

PALPITE INFELIZ

music and lyrics by Noel Rosa

Quem é você que não sabe o que
diz?
Meu Deus do Céu, que palpito
infeliz!
Salve Estácio, Salgueiro e
Mangueira,
Oswaldo Cruz e Matriz,
que sempre souberam muito bem
que a Vila não quer abafar nin-
guém;
só quer mostrar que faz samba
também.

Fazer poema lá na Vila é um brin-
quedo
ao som do samba dança até o
arvoredo
Eu já chamei você pra ver
Você não viu porque não quis
Quem é você que não sabe o que
diz?

A Vila é uma cidade independente
Que tira samba mas não quer tirar
patente
Pra que ligar a quem não sabe
Aonde tem o seu nariz?
Quem é você que não sabe o que
diz?

!

*Who are you? You don't know what
you're saying!
What an unfortunate remark
this was!
Hail to Estácio, Salgueiro, and
Mangueira,
Oswaldo Cruz, and Matriz,
That have always known damn well
That Vila doesn't want to muffle
anyone;
Vila only wants to show that can also
make good samba.*

*To write poetry is like playing,
in Vila.
Even trees trees dance to the sound of
samba!
I did invite you to see it, but you didn't
want to see...
Who are you? You don't know what
you're saying!*

*Vila is in fact an independent city
That makes her samba but doesn't want
to monopolize it
Why should one pay attention to
someone who doesn't know where to keep
his nose?
Who are you? You don't know what
you're saying!*

!

Partitura Completa

Duração aproximada: 2'12"

Palpite Infeliz

Noel Rosa

arranjo: Hudson Nogueira

Samba

♩ = 96

The musical score is written for a full band. It features a variety of woodwinds, brass instruments, and percussion. The woodwinds include flute, oboe, clarinets in Bb, Eb, and bass, and saxophones in alto Eb, tenor Bb, and baritone Eb. The brass section consists of trumpets in F and Bb, trombones, and tubas. The percussion section includes timpani, xylophone, bells, and a battery of Brazilian instruments: surdo (low drum), afoxé, ganzá, and tamborim. The score is in 4/4 time with a tempo of 96 bpm. Dynamics are marked throughout, ranging from forte (f) to mezzo-piano (mp). The piece is a Samba by Noel Rosa, arranged by Hudson Nogueira.

* clarineta Bb (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)

7 10

Fl.
(A)
mf *f*

Ob.
(B)
mf *f*

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

Fagote
(D)
mf

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

1 (A)
mf *f*

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

3 (C)
mf *f*

Cl. B.
(D)
mf

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

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

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

Sax. bar. E \flat
(D)
mf

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

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

1 (A)
mf *f*

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

Tbn.
(C)
mf *f*

Bdn.
(D)
mf

Tb.
(D)
mf

Cb.
(D)
mf *pizz.*

Timp.
f

Tec.
xilo., bells
f

Perc. 1, 2
afx., surdo
gan., tamb.
mf *f* *mf*

Bat.
mf *f* *mf*
rnde *Fill* *break*

13

18

Fl. (A)

Ob. (B)

Cl. B♭ (C * qto)

Fagote (D)

Cl. E♭ (A) Req.

Cls. B♭ 1 (A)

Cls. B♭ 2 (B)

Cls. B♭ 3 (C)

CLB. (D)

Sxa. E♭ 1 (A)

Sxa. E♭ 2 (B)

Sxt. B♭ (C)

Sax. bar. E♭ (D)

1 (B**) Tpas. F

2 (C**) Tpas. F

1 (A) Tpts. B♭

2 (B) Tpts. B♭

Tbn. (C)

Bdn. (D)

Tb. (D)

13

18

Ch. (D)

Timp.

Tec. xilo., bells

Perc. 1, 2 afx., surdo ganz., tamb.

Bat.

20 26

Fl.
(A)
mf mp mp f fp mp

Ob.
(B)
f fp mp mp

Cl. B \flat
(C * qto)
f

Fagote
(D)

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

1 (A)
mf mp mp f fp mp

Cls. B \flat 2 (B)
fp mp mp

3 (C)
f

Cl. B.
(D)

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

Sxa. E \flat 2
(B)
fp mp mp

Sxt. B \flat
(C)
f

Sax.bar. E \flat
(D)

1 (B)**
fp mp

Tpas. F 2 (C)**
f

1 (A)
mf mp mp f fp mp

2 (B)
fp mp mp

Tbn.
(C)

Bdn.
(D)

Tb.
(D)

Cb.
(D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afx., surdo
ganz., tamb.

Bat.

27

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

Ob. (B) *f fp mp fp*

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

Fagote (D) *f fp fp*

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

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

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

3 (C) *f fp f*

Cl. B (D) *f fp fp*

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

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

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

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

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

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

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

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

Tbn. (C) *f fp f fp*

Bdn. (D) *f fp fp*

Tb. (D) *f fp fp*

Cb. (D) *f arco fp fp*

Timp. *f fp*

Tec. silo., bells *f fp fp break*

Perc. 1, 2 *afx., surdo ganz., tamb.* *f fp*

Bat. *Fill fp*

34

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. B. (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B. (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) *pizz.*

Timp.

Tec. *xilo., bells*

Perc. 1, 2 *afx., surdo ganz., tamb.*

Bat.

41 42

Fl. (A)

Ob. (B)

Cl. B \flat (C * *qto*)

Fagote (D)

Cl. E \flat (A) Req.

Cls. B \flat 1 (A)

2 (B)

3 (C)

Cl. B. (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax. bar. E \flat (D)

Tpas. F 1 (B**) 2 (C***)

Tpts. B \flat 1 (A) 2 (B)

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Tec. xilo., bells

Perc. 1, 2 afx., surdo ganz., tamb.

Bat. Fill

mp

f

afoxê

mf

48

50

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

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

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

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

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

Cl. B \flat
1 (A) *fp* *f* *fp* *f* *fp* *f* *fp*

2 (B) *f* *fp* *f* *fp* *f* *fp* *mf*

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

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

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

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

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

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

48

50

Tpas. F
1 (B**) *f* *fp* *f* *fp* *f* *fp* *mf*

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

Tpts. B \flat
1 (A) *fp* *f* *fp* *f* *fp* *f* *fp*

2 (B) *f* *fp* *f* *fp* *f* *fp* *mf*

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

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

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

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

Timp. *f* *fp* *f* *fp* *f* *fp* *mf*

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

Perc. 1, 2
afx., surdo *f* *fp*

ganz., tamb. *crash* *ride* *crash* *ride* *crash* *ride*

Bat. *crash* *ride* *crash* *ride* *crash* *ride*

54

58

Fl. (A)
Ob. (B)
Cl. B♭ (C * qto)
Fagote (D)
Cl. E♭ (A) Req.
1 (A)
Cl. B♭ **2 (B)**
3 (C)
Cl. B. (D)
Sxa. E♭ 1 (A)
Sxa. E♭ 2 (B)
Sxt. B♭ (C)
Sax. bar. E♭ (D)
1 (B) Tpas. F**
2 (C) Tpts. B♭**
1 (A)
2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Tec. xilo., bells
Perc. 1, 2 afx., surdo ganz., tamb.
Bat.

ff *mp* *f* *mf* *ff* *mf* *ff* *mp* *f* *ff* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

f *ff* *f* *mf* *ff* *mf* *ff* *mp* *f* *ff* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *mf_{nde}* *Fill* *break* *afoxê*

mf *mf*

61 66

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

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

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

Fagote
(D) *f*

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

Cls. B \flat 1 (A) *f* *fp* *fp* *mf*

2 (B) *mp* *fp* *mf*

3 (C) *mp* *f* *fp*

Cl. B.
(D) *f*

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

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

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

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

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

2 (C**) *fp*

Tpts. B \flat 1 (A) *f* *fp* *fp* *mf*

2 (B) *mp* *fp* *mf*

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

Bdn.
(D) *f*

Tb.
(D) *f*

Cb.
(D) *f* *arco*

Timp. *f*

Tec.
xilo., bells *mf*

Perc. 1, 2
afx., surdo *mf* *break*

ganz., tamb. *mf*

Bat. *f* *Fill* *crash* *mf*

68
Fl. (A) *f fp f*
Ob. (B) *f fp mf f fp mp*
Cl. B \flat (C * qto) *mf f fp mf fp mp*
Fagote (D) *fp mp*
Cl. E \flat (A) Req. *f fp f*
Cls. B \flat 1 (A) *f fp f*
 2 (B) *f fp mf f fp mp*
 3 (C) *mf f fp mf fp mp*
Cl. B. (D) *fp mp*
Sxa. E \flat 1 (A) *f fp f*
Sxa. E \flat 2 (B) *f fp mf f fp mp*
Sxt. B \flat (C) *mf f fp mf fp mp*
Sax. bar. E \flat (D) *fp mp*
Tpas. F 1 (B**) *f fp fp mp*
 2 (C**) *mf f fp mf fp mp*
Tpts. B \flat 1 (A) *f fp f*
 2 (B) *f fp mf f fp mp*
Tbn. (C) *f fp fp mp*
Bdn. (D) *fp mp*
Tb. (D) *fp mp*
Cb. (D) *fp mp pizz.*
Timp.
Tec. xilo., bells *mf*
Perc. 1, 2 afx., surdo *mf*
 ganz., tamb. *crash*
Bat. *crash*

74

Fl.
(A)

Ob.
(B)

Cl. B \flat
(C * qto)

Fagote
(D)

Cl. E \flat
(A) Req.

Cls. B \flat

1 (A)

2 (B)

3 (C)

Cl. B.
(D)

Sxa. E \flat 1
(A)

Sxa. E \flat 2
(B)

Sxt. B \flat
(C)

Sax. bar. E \flat
(D)

Tpas. F

1 (B**)

2 (C***)

Tpts. B \flat

1 (A)

2 (B)

Tbn.
(C)

Bdn.
(D)

Tb.
(D)

Cb.
(D)

Timp.

Tec.
xilo., bells

Perc. 1, 2
afx., surdo
ganz., tamb.

Bat.

81 82

Fl.
(A)
f *mp*

Ob.
(B)
mf *mp*

Cl. B \flat
(C * qto)

Fagote
(D)
f *mf*

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

1 (A)
f *mp*

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

3 (C)

Cl. B.
(D)
f *mf*

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

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

Sxt. B.
(C)

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

1 (B)**
f *mp*

Tpas. F 2 (C*)**

1 (A)
f *mp*

2 (B)
mf *mp* *f*

Tbn.
(C)
f

Bdn.
(D)
f *mf*

Tb.
(D)
f *mf*

Cb.
(D)
f *mf*

Timp.
f

Tec.
xilo., bells
f bells

Perc. 1, 2
afx., surdo
ganz., tamb.
f break *mf* tambourim

Bat.
f break *mf*

90

FL. (A) *f fp mf f fp mf*

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

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

Fagote (D) *mf fp f mf*

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

1 (A) *f fp mf f*

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

3 (C) *f fp f fp mf*

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

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

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

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

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

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

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

1 (A) *f fp mf f*

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

Tbn. (C) *f fp f mf*

Bdn. (D) *mf fp f mf*

Tb. (D) *mf fp f mf*

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

Timp. *mf fp*

Tec. xilo., bells *mf*

Perc. 1, 2 *mf break f crash mf rde*

Bat. *f mf break crash mf*

90

FL. (A) *fp* *f*

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

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

Fagote (D) *f* *fp*

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

1 (A) *fp* *f*

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

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

Cl. B. (D) *f* *fp*

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

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

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

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

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

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

1 (A) *fp* *f*

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

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

Bdn. (D) *f* *fp*

Tb. (D) *f* *fp*

Cb. (D) *f* *arco* *f* *fp*

Timp. *f* *fp*

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

Perc. 1, 2 afx., surdo ganz., tamb. *f* *fp*

Bat. *f* *crash* *crash*

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.B. (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**) **2** (C**) **Tpas. F**
1 (A) **Tpts. B \flat**
2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Tec. xilo., bells
Perc. 1, 2 afx., surdo
 ganz., tamb.
Bat.

Musical score for a brass and percussion ensemble. The score is divided into measures, with dynamics such as *f*, *fp*, *p*, and *ff* indicated. The percussion part includes specific instructions like "crash", "break", and "Fill".

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

