

BRAZILIAN MUSIC FOR BAND SERIES

SUÍTE NORDESTINA

music by

JOSÉ URSICINO DA SILVA
(MESTRE DUDA)



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FUNARTE EDITIONS

BRAZILIAN MUSIC FOR BAND SERIES

SUÍTE NORDESTINA

I. Lento e Baião

II. Serenata

III. Maracatu

IV. Frevo

music by
José Ursicino da Silva
(Mestre Duda)

revised and edited by
Marcelo Jardim

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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Marcelo Jardim

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CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS

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BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIME

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 issued, 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 issues 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 searching for more dynamic ways to supply a market which is always eager for novelties and information – and seeking, at the same time, to keep 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 to produce and present the band repertoire of yesterday, today, and of all times.

ABOUT THE NEW EDITIONS...

With its 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 work, 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 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 (requinta), 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, keyboards (xylophone/bells or glockenspiel), percussion (snare drum, pratos de choque, suspended cymbals, bass drum, agogô, rattle, tambourine, ganzá, triangle, reco-reco, tambor, complete battery). 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 Series for Band

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

SUÍTE NORDESTINA

music by José Ursicino da Silva
revised and edited by Marcelo Jardim

Instrumentation

*piccolo	horn 1
flute	horn 2
*oboe	horn 3
*bassoon	Bb trumpet 1
*Eb clarinet	Bb trumpet 2
Bb clarinet 1	Bb trumpet 3
Bb clarinet 2	trombone 1
Bb clarinet 3	trombone 2
* bass clarinet	trombone 3
Eb sax alto 1	BC baritone
Eb sax alto 2	tuba
Bb sax tenor 1	percussion 1 (<i>snare drum /drum set</i>)
Bb sax tenor 2	percussion 2 (<i>cymbals and bass drum</i>)
Eb sax baritone	percussion 3 (<i>triangle, ganzá</i>)

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.

SUÍTE NORDESTINA

music by José Ursicino da Silva
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The *introduction* (Lento) presents a diatonic melodic figure which will interconnect all the sections of the work, giving it unity and compensating for the formal disassociation caused by the variety of characteristic genres presented. It is a simple melody without syncopations, thus being differentiated from the rhythmic character of the other sections. The little chromatic melodic cells in the accompaniment also stand out while the melody rests in long notes. The first characteristic section (*Baião*) begins in a striking way, with a brief presentation of the typical rhythmic cell, and of the ascending thirds, normal for the genres, and already hinted at in the introduction. The articulations indicated by types of attack and accentuations are essential in order to obtain the desired stylistic effect. The closing of the *Baião* (second ending) and the interlude (*Pesante*) which follows take on once more the character of the introduction, thus making the connection with the simplicity of the *Serenata*, which brings back the melodic expression of the introduction. The entire passage is marked by the expressive use of *fermatas*, which clarify the formal division and the separation of contrasting material – thus, an effect contrary to that proposed in the brusque passages from the introduction to the *Baião* and from the *Maracatu* to the *Frevo*. The *Maracatu* is introduced by a *tutti* simulation of the group of percussion which originated this genre from Pernambuco: brass, flutes, and E-flat clarinet represent *alfaias* (large drums), while clarinets and saxophones are the voices of the *tarols* and the *snare*s. The melody of the *Maracatu* presents a new variation on the arpeggiated motive which we have heard since the *introduction* and which also will be the base for the construction of the final genre visited: the *Frevo*. Here, the author returns to the initial tonality and develops the theme in a textural play traditional to the genre: the first phrase *tutti*, followed by a phrase given to the reeds alone (clarinets and saxophones); next a dialogue between the brasses (doubled by flutes and E-flat clarinet) and the ensemble of reeds – which must be carefully performed – which is then given, once more to only the last group. A second section of the *Frevo* broadens this dialogue and leads the work to its *coda*, realized with the re-exposition of the initial phrase of the *introduction*.

Marcos Vinício Nogueira

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

JOSÉ URSICINO DA SILVA (MESTRE DUDA)

José Ursicino da Silva, known as Mestre Duda, got his start in music at eight years of age, and composed his first *frevo*, "Furacão" [Hurricane], at age twelve. He worked as musician in countless big bands, and also worked in the music departments of various radio and television stations, both in Recife and in São Paulo, as director and arranger. In 1961 he wrote music for the play "Um americano no Recife" [An American in Recife], directed by Graça Melo. He also wrote music for works directed by Lúcio Mauro and Wilson Valença. He became a member of the Orquestra Sinfônica do Recife, where he played oboe and English horn. In 1963 he created a dance orchestra, and in 1967, signed a contract with TV Bandeirantes, in São Paulo. In 1970 he returned to Recife and to the Orquestra Sinfônica, coming to work as well as professor and arranger at the Conservatório Pernambucano de Música. In 1971 he won first place in the Festival of Frevo promoted by Tupi Television Networking, with the frevo de rua Quinho. In the same year he organized an orchestra for Carnival balls, which received the prize for Best Orchestra of the Year for various years in a row. In 1975 he recorded a disc in homage to the Jornal Diário Pernambucano, released on the Rozenblit label. He had frevos recorded by the Severino Araújo Orchestra, as well as sambas recorded by Jamelão and other performers. In 1980 he was chosen as arranger for the Festival MPB-Shell, promoted by Rede Globo. In 1982, his composition *Suíte Nordestina* was chosen to open the festivities of the Semana da Pátria, broadcast throughout Brazil by TVE. In 1985, his orchestra represented Brazil in the Feira das Nações in Miami, Flórida. In 1988 he performed the *Música para Metais N° 2*, with the participation of American trumpeter Charles Schlueter, of the Boston Symphony Orchestra, in commemoration of the 138 years of the Teatro Santa Isabel, in Recife. His music has been recorded outside Brazil, and is present on more than 100 discs. On various occasions he was elected the best arranger in the Northeast. He is director, arranger and instrumentalist for the Orquestra Paraibana de Música Popular. His most famous work is the symphonic piece *Fantasia Carnavalesca*, recorded by the Orquestra Sinfônica do Recife, with the participation of the Coral Ernani Braga. He has gained international recognition with the musical direction of the opera "Catirina", based on popular plays from the *bumba-meu-boi* of the state of Maranhão. He was chosen by the Projeto Memória Brasileira, of the Secretaria de Cultura of São Paulo, as one of the 12 best arrangers of the century. In 1997 the Projeto Memória Brasileira issued the CD "Arranjadores", with his arrangement of the "Bachianas n° 5" of Heitor Villa-Lobos, performed by the Banda Savana.

Principal works

Cidadão frevo, Estação do frevo, Fantasia carnavalesca, Furacão, Homenagem à Princesa Isabel, Marcela, Quinho, Suíte Nordestina para banda e orquestra, Suíte Pernambucana de Bolso, Música para Metais 1 e 2, Suíte Monete

Bibliography

MARCONDES, Marcos Antônio. (ED). Enciclopédia da Música popular brasileira: erudita, folclórica e popular. 2. ed. São Paulo: Art Editora/Publicfolha, 1999

Suite Nordestina

Partitura Completa

Duração aproximada: 5'05"

(I. Lento e Baião, II. Serenata, III. Maracatu, IV. Frevo)

Jose Ursicino da Silva (Mestre Duda)

revisão Marcelo Jardim

Lento (♩ = 60) "Tema de Abertura"

Piccolo
mf

Flauta
mf

Oboé
mf

Fagote
mf

Clarineta E♭ (Requinta)
mf

Clarinetas B♭
1
2, 3
mf

Clarineta Baixo
mf

Sax. alto E♭ 1, 2
mf

Sax. tenor B♭
mf

Sax. barítono E♭
mf

Trompas F
1
2
mf

Trompetes B♭
1
2, 3
mf

Trombones
1
2, 3
mf

Bombardino
mf

Tuba
mf

Contrabaixo
mf

Percussão 1
bateria completa
mf

Percussão 2
pratos de choque
prato suspenso
agogô
bumbo
mf

Percussão 3
triângulo
ganzá
mf

Pic.
Fl.
Ob.
Fgt.
Cl. E \flat
(Req.)
Cl. B \flat
 1
 2, 3
Cl. Bx.
Sxa. E \flat , 1, 2
Sxt. B \flat
Sx.bar. E \flat
Tpas. F
 1
 2
Tpts. B \flat
 1
 2, 3
Tbns.
 1
 2, 3
Bdn.
Tb.
Cb.
Perc.
bat.
Perc. 2
pt. choque
pt. sus.
agogô
bumbo
Perc. 3
tgl.
ganz.

Baião (♩ = 102)

10

Pic.

Musical staff for Piccolo with notes and dynamics.

Fl.

Musical staff for Flute with notes and dynamics.

Ob.

Musical staff for Oboe with notes and dynamics.

Fgt.

Musical staff for Bassoon with notes and dynamics.

Cl. E♭
(Req.)

Musical staff for E-flat Clarinet with notes and dynamics.

Cl. B♭
1

Musical staff for B-flat Clarinet 1 with notes and dynamics.

2, 3

Musical staff for B-flat Clarinet 2, 3 with notes and dynamics.

Cl. Bx.

Musical staff for Bass Clarinet with notes and dynamics.

Sxa. E♭ 1, 2

Musical staff for Saxophone E-flat 1, 2 with notes and dynamics.

Sxt. B♭

Musical staff for Saxophone B-flat with notes and dynamics.

Sx.bar. E♭

Musical staff for Saxophone Baritone E-flat with notes and dynamics.

10

Baião (♩ = 102)

Tpas. F
1

Musical staff for Trumpet in F 1 with notes and dynamics.

2

Musical staff for Trumpet in F 2 with notes and dynamics.

Tpts. B♭
1

Musical staff for Trumpet in B-flat 1 with notes and dynamics.

2, 3

Musical staff for Trumpet in B-flat 2, 3 with notes and dynamics.

Tbns.
1

Musical staff for Trombone 1 with notes and dynamics.

2, 3

Musical staff for Trombone 2, 3 with notes and dynamics.

Bdn.

Musical staff for Bass Drum with notes and dynamics.

Tb.

Musical staff for Tom-tom with notes and dynamics.

Cb.

Musical staff for Conga with notes and dynamics.

Perc.
bat.

Musical staff for Snare Drum with notes and dynamics.

Perc. 2
pt. choque

Musical staff for Percussion 2 (choque) with notes and dynamics.

pt. sus.

Musical staff for Percussion 2 (sus.) with notes and dynamics.

agogô

Musical staff for Percussion 2 (agogô) with notes and dynamics.

Perc. 3
bumbo

Musical staff for Percussion 3 (bombo) with notes and dynamics.

Perc. 3
tgl.

Musical staff for Percussion 3 (tgl.) with notes and dynamics.

ganz.

22

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(Req.)

1
Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

1
Tpas. F

2

1
Tpts. B \flat

2, 3

1
Tbns.

2, 3

Bdn.

Tb.

Cb.

Perc.
bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

f

Pic.
Fl.
Ob.
Fgt.
Cl. E_b
(Req.)
Cl. B_b
 1
 2, 3
Cl. Bx.
Sxa. E_b 1, 2
Sxt. B_b
Sx.bar. E_b
Tpas. F
 1
 2
Tpts. B_b
 1
 2, 3
Tbns.
 1
 2, 3
Bdn.
Tb.
Cb.
Perc.
bat.
Perc. 2
pt. choque
pt. sus.
agogô
bumbo
Perc. 3
tgl.
ganz.

34 **Lento** (♩ = 60) **Pesante** (♩ = 54)

Pic.

Fl.

Ob.

Fgt.

Cl. Eb (Req.)

Cl. Bb 1

Cl. Bb 2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

Tpas. F 1

Tpas. F 2

Tpts. Bb 1

Tpts. Bb 2, 3

Tbns. 1

Tbns. 2, 3

Bdn.

Tb.

Cb. arco

Perc. bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

mp *p* *Solo* *Requinta* *mf* *arco*

40 Serenata (♩ = 60) "Tema de Deolinda"

Pic.

Fl. *Solo* *p*

Ob.

Fgt. *pp*

Cl. E_b (Req.)

1 *pp*

Cls. B_b 2, 3 *pp*

Cl. Bx. *pp*

Sxa. E_b 1, 2 *flauta* *p*

Sxt. B_b *pp* *p*

Sx.bar. E_b *pp*

40 Serenata (♩ = 60) "Tema de Deolinda"

1

Tpas. F

2

1

Tpts. B_b

2, 3

1

Tbns.

2, 3

Bdn.

Tb. *(Fagote, Clarineta Baixo, Sax. Bar.)* *pp*

Cb.

Perc. bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

The image shows a page of a musical score for a band. It features multiple staves for various instruments. The top section includes Piccolo, Flute (Solo), Oboe, Bassoon, Clarinet in E-flat (Required), Clarinets in B-flat (1 and 2, 3), Clarinet in Bass, Saxophone in E-flat (1, 2), Saxophone in B-flat, and Saxophone Baritone in E-flat. The bottom section includes Trumpets in F (1 and 2), Trumpets in B-flat (1 and 2, 3), Trombones (1 and 2, 3), Bass Drum, Trombone (Fagote, Clarinet in Bass, Saxophone Baritone), and Cymbal. The percussion section includes baton, pt. choque, pt. sus., agogô, bumbo, tgl., and ganz. The score is in 2/4 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The piece is titled 'Serenata (Tema de Deolinda)' and is marked with dynamics like pp, p, and Solo.

46

Pic. *mf*

FL. *mf*

Ob. *mf*

Fgt. *mf*

46

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

1 *mf*

2, 3 *mf*

Cl. Bx. *mf*

46

Sxa. E \flat , 1, 2 *mf*

Sxt. B \flat *mf*

Sx. bar. E \flat *mf*

46

1 *mf*

2 *mf*

Tpas. F

46

1 *mf*

2, 3 *mf*

Tpts. B \flat

46

1 *mf*

2, 3 *mf*

Tbns. *mf*

46 (Fagote, Clarineta Baixo, Sax. Bar.)

2, 3 *p* *mf*

46

Bdn. *mp* *mf*

46

Tb. *mp* *mf*

46

Cb. *mp* *mf*

46

Perc. bat.

Perc. 2 pt. choque pt. sus. agogô bumbo

Perc. 3 tgl. ganz.

54 Maracatu (♩ = 92) "Homenagem à Princesa Isabel"

52 Pic. *mf*

52 Fl. *mf*

52 Ob. *mf*

52 Fgt. *mf*

52 Cl. E_b (Req.) *mf*

52 1 Cls. B_b *mf*

52 2, 3 Cl. Bx. *mf*

52 Sxa. E_b 1, 2 *mf*

52 Sxt. B_b *mf*

52 Sx.bar. E_b *mf*

52 1 Tpas. F *mf*

52 2 Tpas. F *mf*

52 1 Tpts. B_b *mf*

52 2, 3 Tpts. B_b *mf*

52 1 Tbns. *mf*

52 2, 3 Tbns. *mf*

52 Bdn. *mf*

52 Tb. *mf*

52 Cb. *mf* pizz.

52 Perc. bat. *pp*

52 Perc. 2 pt. choque pt. sus. agogô *mf*

52 Perc. 3 bumbo *pp*

52 Perc. 3 tgl. ganz. *mf* triângulo

The musical score is for a Maracatu piece titled "Homenagem à Princesa Isabel". It is in 2/4 time with a tempo of quarter note = 92. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Bassoon, Clarinet in E-flat (Required), Clarinet in B-flat (1 and 2,3), Clarinet in Bass, Saxophone in E-flat (1,2), Saxophone in B-flat, Saxophone Baritone in E-flat, Trumpet in F (1 and 2), Trumpet in B-flat (1 and 2,3), Trombone (1 and 2,3), Bass Drum, Tenor Drum, and Cymbal. The second system includes Percussion: baton, Percussion 2 (choque, pt. sus., agogô), Percussion 3 (bumbo, tgl., ganz.), and Triângulo. Dynamics range from piano (pp) to mezzo-forte (mf). The percussion parts include specific rhythmic patterns for the agogô and triângulo.

58 62

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(Req.)

1
Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

58 62

1
Tpas. F

2

1
Tpts. B \flat

2, 3

1
Tbns.

2, 3

Bdn.

Tb.

Cb.

Perc.
bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

mf

mf

64

Pic.

Fl.

Ob.

Fgt.

Cl. E_b
(Req.)

1

Cls. B_b

2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

1

Tpas. F

2

1

Tpts. B_b

2, 3

1

Tbns.

2, 3

Bdn.

Tb.

Cb.

Perc.
bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

70

Pic. *f* *mf*

FL. *f* *mf*

Ob. *f* *mf*

Fgt. *mf*

70

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

1

Cl. B \flat 2, 3 *f* *mf*

Cl. Bx. *f* *mf*

70

Sxa. E \flat 1, 2 *mf*

Sxt. B \flat *mf*

Sx.bar. E \flat *mf*

70

Tpas. F 1 *mf*

2

70

Tpts. B \flat 1 *f*

2, 3 *f*

70

Tbns. 1

2, 3

70

Bdn. *mf*

70

Tb. *mf*

70

Cb. *mf* *pizz.* *mf*

70

Perc. bat. *f* *mf*

Perc. 2 pt. choque pt. sus. agogô bumbo *f* *mf*

Perc. 3 tgl. ganz. *f* *mf*

Vivo (♩ = 132)

Frevo (♩ = 132)

81

"Nordeste"

83

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(Req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

1

Tpas. F
2

1

Tpts. B \flat
2, 3

1

Tbns.
2, 3

Bdn.

Tb.

Cb.

Perc.
bat.

Perc. 2
pt. choque
pt. sus.
agogô
bumbo

Perc. 3
tgl.
ganz.

88

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mf*

Cl. E_b (Req.) *mf*

Cl. B_b 1

Cl. B_b 2, 3

Cl. Bx. *mf*

Sxa. E_b 1, 2 *mf*

Sxt. B_b *mf*

Sx.bar. E_b *mf*

Tpas. F 1 *mf*

Tpas. F 2 *mf*

Tpts. B_b 1 *mf*

Tpts. B_b 2, 3 *mf*

Tbns. 1 *mf*

Tbns. 2, 3 *mf*

Bdn. *mf*

Tb. *mf*

Cb. *mf*

Perc. bat. *mf*

Perc. 2 pt. choque pt. sus. agogô bumbo *mf*

Perc. 3 tgl. ganz. *mf*

101

Pic. *mp*

Fl. *mp*

Ob. *p* *mp*

Fgt. *p* *mp*

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

1 *p* *mp*

Cls. B \flat 2, 3 *p* *mp*

Cl. Bx. *p* *mp*

Sxa. E \flat 1, 2 *p* *mp*

Sxt. B \flat *p* *mp*

Sx.bar. E \flat *p* *mp*

101

1 *mp*

Tpas. F 2 *mp*

1 *mp*

Tpts. B \flat 2, 3 *mp*

1 *mp*

Tbns. 2, 3 *mp*

Bdn. *mp*

Tb. *p* *mp*

Cb. *p* *mp*

Perc. bat. *p* *mp*

Perc. 2 pt. choque pt. sus. agogô bumbo

Perc. 3 tgl. ganz. *p* *mp*

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Pic. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Fgt. *mf* *f*

Cl. E_b (Req.) *mf* *f*

1 *mf* *f*

Cls. B_b 2, 3 *mf* *f*

Cl. Bx. *mf* *f*

Sxa. E_b 1, 2 *mf* *f*

Sxt. B_b *mf* *f*

Sx.bar. E_b *mf* *f*

1 *mf* *f*

Tpas. F 2 *mf* *f*

1 *mf* *f*

Tpts. B_b 2, 3 *mf* *f*

1 *mf* *f*

Tbns. 2, 3 *mf* *f*

Bdn. *mf* *f*

Tb. *mf* *f*

Cb. *mf* *f*

Perc. bat. *mf* *f*

Perc. 2 pt. choque pt. sus. agogô bumbo *mf* *f*

Perc. 3 tgl. ganz. *mf* *f*

121 ² **Lento** (♩ = 60)

Pic. *mf* *rall. f* *ff*

Fl. *mf* *rall. f* *ff*

Ob. *mf* *rall. f* *ff*

Fgt. *mf* *rall. f* *ff*

Cl. E_b
(Req.) *mf* *rall. f* *ff*

Cl. B_b
1 *mf* *rall. f* *ff*
2, 3 *mf* *rall. f* *ff*

Cl. Bx. *mf* *rall. f* *ff*

Sxa. E_b 1, 2 *mf* *rall. f* *ff*

Sxt. B_b *mf* *rall. f* *ff*

Sx.bar. E_b *mf* *rall. f* *ff*

Tpas. F
1 *mf* *rall. f* *ff*
2 *mf* *rall. f* *ff*

Tpts. B_b
1 *mf* *rall. f* *ff*
2, 3 *mf* *rall. f* *ff*

Tbns.
1 *mf* *rall. f* *ff*
2, 3 *mf* *rall. f* *ff*

Bdn. *mf* *rall. f* *ff*

Tb. *mf* *rall. f* *ff*

Cb. *mf* *rall. f* *ff*

Perc. bat. *mf* *rall.* *ff*

Perc. 2
pt. choque *mf* *rall.* *ff*
pt. sus. *mf* *rall.* *ff*
agogô *mf* *rall.* *ff*
bumbo *mf* *rall.* *ff*

Perc. 3
tgl. *mf* *rall.* *ff*
ganz. *mf* *rall.* *ff*

pratos de choque *mf* *rall.* *ff*

prato susp. *mf* *rall.* *ff*

triângulo *mf* *rall.* *ff*

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

