

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

BARÃO DO RIO BRANCO

dobrado

music by

FRANCISCO BRAGA

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IMPRESSO NO BRASIL / PRINTED IN BRAZIL
FUNARTE EDITIONS

Golden Repertoire of Brazilian Bands Series

BARÃO DO RIO BRANCO

(Baron of the White River)
dobrado

music by

FRANCISCO BRAGA

arrangement by

DIETER LÁZARUS

revision by

MARCELO JARDIM

Patrocínio



PETROBRAS

Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

GENERAL DIRECTION

FLAVIO SILVA / MARIA JOSÉ DE QUEIROZ FERREIRA

TECHNICAL DIRECTION, ADAPTATION, REVISION AND STANDARDIZATION

Marcelo Jardim

MUSIC PUBLISHING

Si Thoca Edições Musicais

www.sithoca.com

Simone dos Santos

PROGRAM NOTES

Marcos Vinício Nogueira

CONSULTING – TABLE INDICATING TECHNICAL LEVEL

Dario Sotelo

CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS

Hudson Nogueira

ELECTRONIC EDITING – SCORE AND INSTRUMENTAL PARTS

Alexandre Castro – Sheila Mara –

Leandro J. Campos – Bruno Alencar

ENGLISH TEXTS

Tom Moore

TEXT EDITING AND REVISION

Maurette Brandt

GRAPHIC PRODUCTION

João Carlos Guimarães

EDITORIAL PRODUCTION

Renata Arouca

COVER AND ILLUSTRATION

Rafael Torres

Fundação Nacional de Artes – Funarte
Music Center (Cemus)
Rua da Imprensa 16, 13th Floor
Rio de Janeiro, RJ – Brasil
CEP 20.030-120
Tel.: (21) 2279-8106 - Fax: (21) 2279-8088
coordenacaobandas@funarte.gov.br
www.funarte.gov.br

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.

“GOLDEN REPERTOIRE OF BRAZILIAN BANDS” SERIES

The repertoire presented in this series continues the process of publishing *dobrados*, polkas, waltzes, *maxixes* and slow marches, along with many other styles of traditional band music. Optional instruments have been added to the score. Their inclusion broadens the instrumentation, but they are not essential to the performance of the piece. The objective is to make possible the performance of particular melodic or harmonic lines with more than one option, in order to allow the performance of the piece by symphonic and concert bands, as well as improve its performance by traditional bands. Thus, the director has a mass of sound available for performances in the open air, but can also maintain an equilibrium of sound in concerts taking place in closed spaces..

Maestro Marcelo Jardim
Technical Coordinator

BARÃO DO RIO BRANCO

dobrado

music by Francisco Braga

arrangement by Dieter Lázarus

revision by Marcelo Jardim

INSTRUMENTATION

* piccolo	F horn 1
flute	F horn 2
* oboe	F horn 3
* bassoon	Bb trumpet 1
E♭ clarinet (requinta)	Bb trumpet 2
Bb clarinet 1	Bb trumpet 3
Bb clarinet 2	trombone 1
Bb clarinet 3	trombone 2
* Bb bass clarinet	trombone 3
E♭ alto sax	baritone BC
Bb tenor sax	tuba
* E♭ baritone sax	contrabass *
	xylophone, bells *
	snare drum
	cymbals and bass drum

Extra Parts

E♭ saxhorn 1	Bb baritone TC
E♭ saxhorn 2	Bb tuba
E♭ saxhorn 3	E♭ 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.

BARÃO DO RIO BRANCO

music by Francisco Braga

arrangement by Dieter Lázarus

revision by Marcelo Jardim

A little *overture* of four measures in length presents an unpretentious scalar movement in the tonic (F major); nevertheless this is the beginning of a *dobrado* with especial attention to technical detail, the first recording of which coincides with that of the first recording of the *Hino à Bandeira Nacional* [Hymn to the National Flag], in 1910. In *Part A* (measures 5-32), the simple descending movement of the initial phrase sounds in conjunction with bass lines which are not limited to simply supporting the rhythmic-harmonic structure, since their movement is carefully ornamented with melodic connecting notes, which reveals from the outset, the refinement of Braga's writing. New elements are found in the next phrase, led by the clarinets, such as an ostinato in the high register, or ornaments in the form of triplets, and rapid scalar movements in the intermediary parts which ought not to supplant the melody, which would be a grave error of interpretation. In the repetition of the initial phrase (measure 17), new resources enrich one's listening; the motion of the horns on the offbeat now receives the arpeggiated reinforcement of the woodwinds. The final phrase of *Part A* brings back the general melodic figuration of the *overture* and creates a surprising stretto – the principal part (led by Trumpet 1 and Alto Saxophones 1-2) begins the melody on the upbeat of measure 29, and on the upbeat of measure 31 a new entry of the same phrase begins in Trumpets 2-3, with lower doublings. A re-exposition of the *overture* makes the transition to the Trio, in the subdominant (since the classic period, the second of two dances or alternating movements was named "trio"). In the initial section (measures 42-71), the composer assumed a simpler configuration, with pulsing basses and horns on the offbeat (traditional harmonic movement with saxophones), supporting a more angular melody. The contrasting section presents a more impactful melody, and adds a new element to the accompaniment – the triplets in the saxophones. Note that in the recapitulation of the initial section of the *Trio* (measure 88), the motive of the countermelody presented by the trombones (and doublings) should be highlighted, but without exaggeration, so as not to prejudice the hierarchical relation with the principal melody.

Marcos Nogueira

Professor of Orchestration and Composition,

School of Music of the Federal University of Rio de Janeiro

FRANCISCO BRAGA (1868-1945)

Antônio Francisco Braga - composer, conductor and professor – was born in Rio de Janeiro, on April 15, 1868, and died in the same city on March 14, 1945. He began his musical studies at the Asylum of Abandoned Children in 1876. Following this he entered the Conservatory of Music, and became the musician responsible for the Band of the Asylum. In 1886 he finished his course in clarinet with Antônio Luís de Moura; he was also student of Carlos de Mesquita in harmony and counterpoint. In the following year his Fantasia made its debut at the first concert of the Society for Popular Concerts. In 1888 he was named professor of music at the Asylum. After being selected as one of the top four competitors in the competition to choose the new National Anthem, he was awarded a grant to study in Europe. He then traveled to Paris, and was the first among those competing for entry to the Conservatory, where he studied composition with Jules Massenet. In 1895 he presented a concert with his works and those of other Brazilian composer at the Salle d'Harcourt. He played various concerts in Brazil, where he returned in 1900. Two years later he was named professor of counterpoint, fugue and composition at the National Institute of Music, and, in 1908, professor and instructor of bands for the Marine Corps and Naval Regiment. In 1905, Francisco Braga composed other important works, such as the melodrama *O Contratador de Diamantes*, with text by Affonso Arinos. This work was finally concluded the following year, when he composed his best-known work: the beautiful *Hino à Bandeira*, to a poem by Olavo Bilac. In 1909 he directed the inaugural concert at the Theatro Municipal of Rio de Janeiro, at which he premiered his symphonic poem *Insônia*. This was, doubtless, a glorious moment in the composer's career. He was the conductor at the inauguration of the *Sociedade de Concertos Sinfônicos*, in 1912, of which he was artistic director. He was named Cavalier of the Legion of Honor by the French government in 1931. In 1937 the *Sociedade Propagadora da Música Sinfônica* (*Sociedade Pró-Música*) was created, of which he was Perpetual President. He was founder and first president of the *Sindicato dos Músicos*. His is the author various patriotic hymns, the most popular of which is the *Hino à Bandeira*. He was chosen as Patron of Chair no. 32 of the *Academia Brasileira de Música*.

Barão do Rio Branco

Francisco Braga
revisão Marcelo Jardim

Allegro ♩=120 *Dobrado* 5

The score is for a 2/4 time signature piece in G major. It begins with a first ending bracketed from measure 1 to 5. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The piece is in a *Dobrado* (double) form. The instrumentation includes Piccolo, Flauta, Oboé, Fagote, Clarineta E \flat (Requinta), Clarinetas B \flat (1 and 2, 3), Clarineta Baixo, Sax. alto E \flat 1, 2, Sax. tenor B \flat , Sax. barítono E \flat , Trompas F (1 and 2, 3), Trompetes B \flat (1 and 2, 3), Trombones (1 and 2, 3), Bombardino, Tuba, Contrabaixo, Teclados (bells, xilofone), Caixa, and Pratos Bumbo. Dynamics range from *f* (forte) to *p* (piano). A second ending bracketed from measure 5 to 8 is also present. The score ends with a final cadence.

Pic.
Fl.
Ob.
Fgt.
Cl. E \flat
(Req.)
1
Cl. B \flat
2, 3
Cl. B \flat
Sxa. E \flat 1, 2
Sxt. B \flat
Sx.bar. E \flat
1
Trpas. F
2, 3
1
Trpts. B \flat
2, 3
1
Tbns.
2, 3
Bomb.
Tb.
Cb.
Tec.
bells, xilo.
Cx.
Pts.
Bmb.

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
Trpas. F
2, 3
1
Trpts. B \flat
2, 3
1
Tbns.
2, 3
Bomb.
Tb.
Cb.
Tec. bells, xilo.
Cx.
Pts. Bmb.

32 *tr*

Pic.

32 *tr*

Fl.

32 *tr*

Ob.

32

Fgt.

32 *tr*

Cl. E_b
(Req.)

1

32 *tr*

Cls. B_b

2, 3

32 *tr*

Cl. Bx.

32

Sxa. E_b 1, 2

32

Sxt. B_b

32

Sx.bar. E_b

32

1

Trpas. F

32

2, 3

32 *tr*

1

Trpts. B_b

32

2, 3

32

1

Tbns.

32

2, 3

32

Bomb.

32

Tb.

32

Cb.

32

Tec.
bells, xilo.

32 *cresc.*

Cx.

32

Pts.
Bmb.

37

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f*

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

1

Cls. B \flat
2, 3 *f*

Cl. Bx. *f*

Sxa. E \flat 1, 2 *f*

Sxt. B \flat *f*

Sx.bar. E \flat *f*

37

Trpas. F *f*

1

2, 3 *f*

Trpts. B \flat *f*

1

2, 3 *f*

Tbns. *f*

1

2, 3 *f*

Bomb. *f*

37

Tb. *f*

37

Cb. *f*

Tec.
bells, xilo. *f*

37

Cx. *f*

37

Pts.
Bmb. *f*

fine

42 **Trio**

Pic. *p*

Fl. *p*

Ob.

Fgt. *p*

Cl. E_b (Req.)

1 *p*

Cls. B_b *p*

2, 3 *p*

Cl. Bx. *p*

Sxa. E_b 1, 2 *p*

Sxt. B_b *p*

Sx.bar. E_b

Trpas. F *p*

1 *p*

2, 3 *p*

Trpts. B_b *p*

1 *p*

2, 3 *p*

Tbns.

1

2, 3

Bomb. *p*

Tb. *p*

Cb. *pizz.* *p*

Tec. bells, xilo.

Cx. *p*

Pts.

Bmb. *p*

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

1

Trpas. F

2, 3

1

Trpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

Detailed description: This is a page of a musical score for a band. It contains 20 staves of music. The instruments listed on the left are: Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in E-flat (Cl. E \flat (Req.)), Clarinet in B-flat (Cls. B \flat), Clarinet in Bass (Cl. Bx.), Saxophone in E-flat (Sxa. E \flat 1, 2), Saxophone in B-flat (Sxt. B \flat), Saxophone Baritone in E-flat (Sx.bar. E \flat), Trumpet in F (Trpas. F), Trumpet in B-flat (Trpts. B \flat), Trombone (Tbns.), Bombardone (Bomb.), Tuba (Tb.), Contrabass (Cb.), Percussion (Tec. bells, xilo.), Cymbal (Cx.), and Snare Drum (Pts. Bmb.). The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings. The number '62' is written at the beginning of each staff.

68 72

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

Trpas. F
1
2, 3

Trpts. B \flat
1
2, 3

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

74

Pic.

Fl.

Ob.

Fgt.

Cl. E_b
(Req.)

1

Cl. B_b

2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

Trpas. F

1

2, 3

Trpts. B_b

1

2, 3

Tbns.

1

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

86 88

Pic. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Fgt. *f* *ff*

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

1

Cls. B \flat *f* *ff*

2, 3

Cl. Bx. *f* *ff*

Sxa. E \flat 1, 2 *f* *ff*

Sxt. B \flat *f* *ff*

Sx.bar. E \flat *f* *ff*

86 88

Trpas. F *f* *ff*

1

2, 3

Trpts. B \flat *f* *ff*

1

2, 3

Tbns. *f* *ff*

1

2, 3

Bomb. *f* *ff*

Tb. *f* *ff*

Cb. *f* *ff*

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

Cx. *f* *ff*

Pts. Bmb. *f* *ff*

93

Pic.

Fl.

Ob.

Fgt.

3

3

93

Cl. E \flat
(Req.)

1

Cls. B \flat

2, 3

93

Cl. Bx.

3

3

93

Sxa. E \flat 1, 2

93

Sxt. B \flat

3

3

93

Sx.bar. E \flat

93

1

Trpas. F

2, 3

93

1

Trpts. B \flat

2, 3

93

1

Tbns.

2, 3

93

Bomb.

3

3

93

Tb.

3

3

93

Cb.

93

Tec.
bells, xilo.

93

Cx.

93

Pts.
Bmb.

100

104

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

100

104

Trpas. F

1

2, 3

Trpts. B_b

1

2, 3

Tbns.

1

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

107

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

Trpas. F
2, 3

1

Trpts. B \flat
2, 3

1

Tbns.
2, 3

Bomb.

1

Tb.

3

3

3

3

107

Cb.

107

Tec.
bells, xilo.

107

Cx.

107

Pts.
Bmb.

D.C. al fine.

114

Pic.

114

Fl.

114

Ob.

114

Fgt.

114

Cl. E \flat
(Req.)

1

Cls. B \flat

2, 3

114

Cl. Bx.

114

Sxa. E \flat 1, 2

114

Sxt. B \flat

114

Sx.bar. E \flat

114

1

Trpas. F

2, 3

114

1

Trpts. B \flat

2, 3

114

1

Tbns.

2, 3

114

Bomb.

114

Tb.

114

Cb.

114

Tec.
bells, xilo.

114

Cx.

114

Pts.
Bmb.

114

1

2

D.C. al fine.

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

