

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

# JUBILEU

dobrado

music by

ANACLETO DE MEDEIROS



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IMPRESSO NO BRASIL / PRINTED IN BRAZIL  
FUNARTE EDITIONS

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

# JUBILEU

(JUBILLE)  
dobrado

music by  
ANACLETO DE MEDEIROS

revision by  
Marcelo Jardim

Patrocínio



Realização



Ministério  
da Cultura



## SCORES FOR BAND – PUBLISHING PROJECT

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Si Thoca Edições Musicais

[www.sithoca.com](http://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.

### “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

JUBILEU [JUBILEE]  
dobrado  
Music by Anacleto de Medeiros  
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            |
| * B♭ bass clarinet     | trombone 3            |
| E♭ alto sax            | baritone BC           |
| B♭ tenor sax           | tuba                  |
| * E♭ baritone sax      | contrabass *          |
|                        | snare drum            |
|                        | cymbals and bass drum |

Extra Parts

|               |                |
|---------------|----------------|
| E♭ sax horn 1 | B♭ baritone TC |
| E♭ sax horn 2 | B♭ tuba        |
| E♭ sax horn 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.

JUBILEU [JUBILEE]  
Jubileu do Corpo de Bombeiros do Rio de Janeiro  
*Jubilee of the Firemens' Company of Rio de Janeiro*  
Music by Anacleto de Medeiros  
Revision by Marcelo Jardim

A resolute introduction of 8 measures is built on the interval of a minor third: rising, in the initial motive, descending at the conclusion. In contrast, *Part A* of the work presents an opening melody (measures 9-23) entirely based on intervals of the descending second, linked by scalar motion. Performances have frequently opted to omit, in the first execution, the counter melody led by tenor saxophone, trombone and baritone (measures 9-15), which in the second phrase goes until measure 20, when it gives way to an element of harmonic thickening. In this way, in the immediate repetition of the section this second melodic element produces a special interest, enriching the listening, and affirming the theme which will close the work. Anacleto composed a second period for *Part A* which is perfectly congruent with the first.

Note that the melody which begins at measure 27, although contrasting, is also based on intervals of the descending second; however, contrary to what took place in the first subsection of *Part A*, here the general movement of the phrases is in the downwards direction, contributing to the closure of the “arch” which the initial subsection left open. One must also note the talent and competence of the composer in closing this part of the work with the motive which he had anticipated in the *introduction*, here employed as a pick-up.

The *Trio* (the name usually given to the central parts of dobrados, by tradition, since ever since classicism the second of two dances or alternating movements had been called “trio”) begins with an interlude preparing for G-flat major, a truly unusual modulation in the genre. The new melody, in triplets, provides notable thematic contrast; as is normal for the style, an elegant and restrained execution of this section (measures 48-65), the texture of which is the simplest in the entire work, allowing only a final crescendo to reach the new section, which is more vibrant and grandiose. Curiously, this final section of the Trio revisits the ascending impulse of the initial theme of the work, now supported on thirds, emphasized in the *introduction*. Finally, a re-transition produces a return to the initial tonality for the recapitulation of *Part A*.

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



## ANACLETO DE MEDEIROS (1866 – 1907)

The composer, band director, and instrumentalist Anacleto de Medeiros was born in Rio de Janeiro, in the former Rua dos Muros. The son of a freed slave woman, he was baptized with the name of the saint on whose day he was born. He entered the Companhia de Menores do Arsenal de Guerra at nine years old, and began his musical apprenticeship playing piccolo in the band of the Companhia, directed by Antonio dos Santos Bocot. He entered the Imprensa Nacional (then Tipografia Nacional) in 1884 and, in the same year, matriculated at the Conservatório de Música. At the Tipografia, he organized the Clube Musical Guttemberg.

When he graduated from the Conservatory, in 1886, he was a performer on various wind instruments, with a preference for soprano sax. He founded the band of the Sociedade Recreio Musical Paquetaense, with some musicians from disbanded Banda de Paquetá. He came to be more consistently active as a composer beginning in 1887, releasing chiefly polkas, waltzes and schottisches. He was the director and organizer of various bands, such as the band of the Textile Factory of Bangu, of the Textile Factory of Macacos (later renamed Paracambi) and of Piedade (Magé). In 1896 he organized the Band of the Corpo de Bombeiros, which became renowned under his direction, and beginning in 1902, recorded some of the first discs issued in Brazil. His most famous songs - Iara (or Rasga coração, with verses by Catulo da Paixão Cearense) and Por um beijo (Terna saudade, also with lyrics by Catulo) – are classics in the repertory of Brazilian choro. In 1904, the Band of the Corpo de Bombeiros recorded his waltz Farrula for Odeon. In the same period, the singer Mário Pinheiro recorded the song O fadário, with lyrics by Catulo da Paixão Cearense; the Band of Casa Edison, in turn, recorded the dobrado Pavilhão brasileiro and the waltz Terna saudade. In 1905, through the initiative of the painter and sculptor Pedro Bruno, one of the streets on the island of Paquetá was named for Maestro Anacleto. At about this time, the Band of the Corpo de Bombeiros recorded the schottisch Não me olhes assim and the quadrille Preciosa, while the polka Três estrelas was recorded by the Band of Casa Edison. In the same year, the singer Mário Pinheiro recorded the song Por um beijo, with verses by Catulo da Paixão Cearense to the melody of the waltz Terna saudade, as well as the tango-chansonette O boêmio and the modinha Perdoa, also with lyrics by Catulo. About 1906, the Band of the Corpo de Bombeiros recorded the polkas Lídia and Três estrelinhas, the schottisch Implorando and the dobrado Jubileu dos Bombeiros do Rio, composed in honor of the group. Anacleto de Medeiros is considered to be one of the pillars of Brazilian popular music, in its harmonic definition for larger groups or bands.

**Principal works:**

*Açucena, Araribóia, As Andorinhas, Boêmio, Bouquet, Cabeça-de-porco, Café Avenida, Conde de Santo agostinho, Coralina, Avenida, Em ti pensando, Esperança, Eulália, Farrula, Fluminense, Implorando, Ismênia, Jubileu, Lídia, Louco de amor, Marcha fúnebre nº 1, Marcha fúnebre nº 2, Morrer sonhando, Na volta do correio, Não me olhes assim, Nenezinho e Catitinha, No baile, Olhos matadores, Pavilhão brasileiro, Pinheiro Freire, Quiproquó, Recordações de Lili, Romance, Santinha, Segredos do coração.*

**Principal works with verses by Catulo da Paixão Cearense:**

*Benzinho (or Sentimento Oculto), Deliciosa (or Tu és uma flor), Despedida (or Serenata), Iara (or Rasga o coração), Medrosa (or Fadário), Nasci para te amar, O boêmio, O teu olhar, Palma de martírio, Predileta (or Perdoa), Terna saudade (or Por um beijo), Três estrelas (or O que tu és).*

# Jubileu

Anacleto de Medeiros  
revisão Marcelo Jardim

Dobrado

**Allegro (Tempo de marcha ♩ = 120)**

The score is written for a large band and is divided into two systems. The first system includes Piccolo, Flauta, Oboé, Fagote, Clarineta E<sub>b</sub> (Requinta), Clarinetas B<sub>b</sub> (1 and 2,3), Clarineta Baixo, Sax. alto E<sub>b</sub> (1,2), Sax. tenor B<sub>b</sub>, and Sax. barítono E<sub>b</sub>. The second system includes Trompas F (1 and 2,3), Trompetes B<sub>b</sub> (1 and 2,3), Trombones (1 and 2,3), Bombardino, Tuba, Contrabaixo, Teclados (bells, xilofone), Caixa, and Pratos Bumbo. The tempo is marked 'Allegro (Tempo de marcha ♩ = 120)'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Dynamics include *f* and *ff*. The score features complex rhythmic patterns and articulation marks throughout.

7

Pic. *p*

7

Fl. *p*

7

Ob. *p*

7

Fgt. *p*

7

Cl. Eb (Req.) *p*

7

Cls. Bb 1 *p*

7

2, 3 *p*

7

Cl. Bx. *p*

7

Sxa. Eb 1, 2 *p*

7

Sxt. Bb *p* somente na 2a vez

7

Sx.bar. Eb *p*

7

Trpas. F 1 *p*

7

2, 3 *p*

7

Tpts. Bb 1 *p*

7

2, 3 *p* trompete 1

7

Tbns. 1 *p* somente na 2a vez

7

2, 3 *p*

7

Bomb. *p* somente na 2a vez

7

Tba. *p*

7

Cb. *pizz.*

7

Tec. bells, xilo

7

Cx. *p*

7

Pts. Bmb. *p*

**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**  
**Tpts. B $\flat$**   
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bomb.**  
**Tba.**  
**Cb.**  
**Tec.**  
*bells, xilo*  
**Cx.**  
**Pts.**  
**Bmb.**

**Pic.**  
**Fl.**  
**Ob.**  
**Fgt.**  
**Cl. E<sub>b</sub>**  
*(Req.)*  
**Cls. B<sub>b</sub>**  
 1  
 2, 3  
**Cl. B<sub>b</sub>**  
**Sxa. E<sub>b</sub> 1, 2**  
**Sxt. B<sub>b</sub>**  
**Sx.bar. E<sub>b</sub>**  
**Trpas. F**  
 1  
 2, 3  
**Tpts. B<sub>b</sub>**  
 1  
 2, 3  
**Tbns.**  
 1  
 2, 3  
**Bomb.**  
**Tba.**  
**Cb.**  
**Tec.**  
*bells, xilo*  
**Cx.**  
**Pts.**  
**Bmb.**

This page of a musical score is organized into two systems, each spanning from measure 25 to 27. The top system includes Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in E-flat (Cl. E<sub>b</sub>), Clarinets in B-flat (Cls. B<sub>b</sub> 1 and 2, 3), and Clarinet in Bass (Cl. Bx.). The bottom system includes Saxophone in E-flat (Sxa. E<sub>b</sub> 1, 2), Saxophone in B-flat (Sxt. B<sub>b</sub>), Saxophone in E-flat (Sx.bar. E<sub>b</sub>), Trumpets in F (Trpas. F 1 and 2, 3), Trumpets in B-flat (Tpts. B<sub>b</sub> 1 and 2, 3), Trombones (Tbns. 1 and 2, 3), Bombardone (Bomb.), Trombone in Bass (Tba.), Contrabass (Cb.), and Percussion (Tec. bells, xilo, Cx., Pts. Bmb.). Dynamics such as fortissimo (ff) and pianissimo (pp) are indicated throughout the score.

31

Pic. *ff*

Fl. *ff*

Ob. *ff*

Fgt. *ff*

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

Cls. B $\flat$  1 *ff*

2, 3 *ff*

Cl. Bx. *ff*

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

Sxt. B $\flat$  *pp* *ff*

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

31

Trpas. F 1 *ff*

2, 3 *ff*

Tpts. B $\flat$  1 *ff*

2, 3 *ff*

Tbns. 1 *pp* *ff*

2, 3 *pp* *ff*

Bomb. *ff*

Tba. *ff*

Cb. *ff*

Tec. *ff*

bells, xilo *ff*

Cx. *f*

Pts. *pp*

Bmb. *f*

35

35



**Pic.**  
**Fl.**  
**Ob.**  
**Fgt.**  
**Cl. E<sub>b</sub>**  
*(Req.)*  
**1**  
**Cls. B<sub>b</sub>**  
**2, 3**  
**Cl. Bx.**  
**Sxa. E<sub>b</sub> 1, 2**  
**Sxt. B<sub>b</sub>**  
**Sx.bar. E<sub>b</sub>**  
**1**  
**Trpas. F**  
**2, 3**  
**1**  
**Tpts. B<sub>b</sub>**  
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bomb.**  
**Tba.**  
**Cb.**  
**Tec.**  
*bells, xilo*  
**Cx.**  
**Pts.**  
**Bmb.**

43 **2**

**Trio**

*fine*

Pic. *pp* *ff*

Fl. *pp* *ff*

Ob. *ppp* *ff*

Fgt. *f* *pp* *ff*

Cl. E<sub>b</sub> (*Req.*) *pp* *ff*

Cl. B<sub>b</sub> 1 *pp* *ff*

Cl. B<sub>b</sub> 2, 3 *pp* *ff*

Cl. Bx. *f* *pp* *ff*

Sxa. E<sub>b</sub> 1, 2 *f* *pp* *ff*

Sxt. B<sub>b</sub> *f* *pp* *ff*

Sx.bar. E<sub>b</sub> *f* *pp* *ff*

Trpas. F 1 *f* *pp* *ff*

Trpas. F 2, 3 *f* *pp* *ff*

Tpts. B<sub>b</sub> 1 *f* *pp* *ff*

Tpts. B<sub>b</sub> 2, 3 *f* *pp* *ff*

Tbns. 1 *f* *pp* *ff*

Tbns. 2, 3 *f* *pp* *ff*

Bomb. *f* *pp* *ff*

Tba. *f* *pp* *ff*

Cb. *f* *pp* *ff*

Tec. *f* *pp* *ff*

bells, xilo

Cx. *f* *pp* *ff*

Pts. Bmb. *f* *pp* *ff*

48 48

**Pic.**

48 48

**Fl.**

48 48

**Ob.**

*pp*

48 48

**Fgt.**

*pp*

48 48

**Cl. E<sub>b</sub>**  
*(Req.)*

48 48

**1**

**Cls. B<sub>b</sub>**

48 48

**2, 3**

*pp*

48 48

**Cl. Bx.**

*pp*

48 48

**Sxa. E<sub>b</sub> 1, 2**

*trompas*

*pp*

48 48

**Sxt. B<sub>b</sub>**

*clarinetas*

*pp*

48 48

**Sx.bar. E<sub>b</sub>**

*tuba*

*pp*

48 48

**1**

**Trpas. F**

*pp*

48 48

**2, 3**

*pp*

48 48

**1**

**Tpts. B<sub>b</sub>**

*pp*

48 48

**2, 3**

48 48

**1**

**Tbns.**

48 48

**2, 3**

48 48

**Bomb.**

*pp*

48 48

**Tba.**

*pp*

48 48

**Cb.**

*pizz.*

*pp*

48 48

**Tec.**  
*bells, xilo*

48 48

**Cx.**

*pp*

48 48

**Pts.**

**Bmb.**

*pp*

54 56

Pic. *p*

Fl. *p*

Ob. *f* *pp* 3

Fgt. *f* *pp*

Cl. E $\flat$  (Req.) *p*

Cls. B $\flat$  1 *f* *pp* 3

2, 3 *f* *pp* 3

Cl. Bx. *f* *pp*

Sxa. E $\flat$  1, 2 *f* *pp*

Sxt. B $\flat$  *f* 3

Sx.bar. E $\flat$  *f* *pp*

Trpas. F 1 56

2, 3

Tpts. B $\flat$  1 *f* *pp* 3

2, 3

Tbns. 1 *p*

2, 3 *p*

Bomb. *f* *pp*

Tba. *f* *pp*

Cb. *f* *pp*

Tec. bells, xilo *f* *pp*

Cx. *f* *pp*

Pts. Bmb. *f* *pp*

**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**  
**Tpts. B $\flat$**   
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bomb.**  
**Tba.**  
**Cb.**  
**Tec.**  
*bells, xilo*  
**Cx.**  
**Pts.**  
**Bmb.**

67 Pic.

67 Fl.

67 Ob.

67 Fgt.

67 Cl. E<sub>b</sub>  
(Req.)

67 Cls. B<sub>b</sub>  
1

67 2, 3

67 Cl. Bx.

67 Sxa. E<sub>b</sub> 1, 2

67 Sxt. B<sub>b</sub>

67 Sx.bar. E<sub>b</sub>

67 Trpas. F  
1

67 2, 3

67 Tpts. B<sub>b</sub>  
1

67 2, 3

67 Tbps.  
1

67 2, 3

67 Bomb.

67 Tba.

67 Cb.

67 Tec.  
bells, xilo

67 Cx.

67 Pts.  
Bmb.

74

**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**

**Tpts. B $\flat$**   
**2, 3**

**1**

**Tbns.**  
**2, 3**

**Bomb.**

**Tba.**

**Cb.**

**Tec.**  
*bells, xilo*

**Cx.**

**Pts.**  
**Bmb.**

79  
Pic.  
79  
Fl.  
79  
Ob.  
79  
Fgt.  
79  
Cl. E $\flat$   
(Req.)  
79  
Cls. B $\flat$  1  
79  
2, 3  
79  
Cl. Bx.  
79  
Sxa. E $\flat$  1, 2  
79  
Sxt. B $\flat$   
79  
Sx.bar. E $\flat$   
79  
Trpas. F 1  
79  
2, 3  
79  
Tpts. B $\flat$  1  
79  
2, 3  
79  
Tbns. 1  
79  
2, 3  
79  
Bomb.  
79  
Tba.  
79  
Cb.  
79  
Tec.  
bells, xilo  
79  
Cx.  
79  
Pts.  
Bmb.



85 *D.S. al Fine*

**Pic.**

**Fl.**

**Ob.**

**Fgt.**

**Cl. E<sub>b</sub>**  
(Req.)

**Cls. B<sub>b</sub>**  
1  
2, 3

**Cl. Bx.**

**Sxa. E<sub>b</sub> 1, 2**

**Sxt. B<sub>b</sub>**

**Sx.bar. E<sub>b</sub>**

**Trpas. F**  
1  
2, 3

**Tpts. B<sub>b</sub>**  
1  
2, 3

**Tbns.**  
1  
2, 3

**Bomb.**

**Tba.**

**Cb.**

**Tec.**  
bells, xilo

**Cx.**

**Pts. Bmb.**



## FUNARTE'S EDITIONS OF MUSIC SCORES FOR BANDS

1995

### Golden Repertoire of Brazilian Bands

Antônio do Espírito Santo  
*Avante Camaradas / Dobrado 220*

Gilberto Gagliardi  
*Cidade de Diadema (dobrado)*

Joaquim Naegele  
*Mão de Lava (dobrado)*

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

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

2000

### Golden Repertoire of Brazilian Bands

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

Ceciliano de Carvalho  
*Dever do Mestre (dobrado)*

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

João Firmino de Moura  
*Saudades de onde Nasci (valsa)*

João Trajano da Silva  
*Janaina (ciranda)*

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

José Aniceto de Almeida  
*Cecília Cavalcanti (valsa)*

José Barbosa de Brito  
*Bento Barbosa de Brito (dobrado)*

Levino Ferreira da Silva  
*Lágrimas de Folião (frevo)*

Luiz Fernando da Costa  
*Archanjo Soares do Nascimento (dobrado)*

Manoel Ferreira Lima  
*Diana no Frevo (frevo)*

Manoel Rodrigues da Silva  
*Dengoso (choro)*

Severino Ramos  
*Tubas de Papelão (dobrado)*

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

2004 e 2008

### Hymns of Brazil

Francisco Braga/Olavo Bilac  
*Hino à Bandeira Nacional*

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

2008

### Golden Repertoire of Brazilian Bands

Anacleto de Medeiros  
*Jubileu (dobrado)*

Francisco Braga  
*Barão do Rio Branco (dobrado)*

Joaquim Naegele  
*Professor Celso Woltzenlogel (dobrado)*

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

Joaquim Naegele  
*Ouro Negro (dobrado)*

Anacleto de Medeiros  
*Os Boêmios (Brazilian tango)*

José Genuíno da Rocha  
*Testa de Aço (frevo)*

Pedro Salgado  
*Dois Corações (dobrado)*

### Hymns of Brazil

D. Pedro I/ Evaristo da Veiga  
*Hino da Independência*

Leopoldo Miguez / Medeiros e Albuquerque  
*Hino da Proclamação da República*

### Brazilian Music for Bands

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

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

Hermeto Paschoal  
*Bebê (baião; arrangement by Hudson Nogueira)*

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

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

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

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

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

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

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

Patrocínio



Realização



Ministério da Cultura

