

Golden Repertoire of Brazilian Bands Series

OURO NEGRO

dobrado

music by

JOAQUIM ANTÔNIO NAEGELE

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FUNARTE EDITIONS

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

OURO NEGRO

(black gold)
dobrado

music by
Joaquim Antônio Naegele

revision by
Marcelo Jardim

Patrocínio



Realização



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Ministério
da Cultura



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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 Coordinato

OURO NEGRO
dobrado
music by Joaquim Antônio Naegele
revisão by Marcelo Jardim

Instrumentation

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

Extra Parts

E♭ sax horn 1	Bb baritone
E♭ sax horn 2	Bb 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.

OURO NEGRO
dobrado
music by Joaquim Antônio Naegele
revision by Marcelo Jardim

A long introduction of forty-six measures can be divided into three subsections, the melodic motives of which emphasize, respectively, the minor third, the perfect fourth, and the minor third once more. These are the intervals which make up the thematic structures of the work. The theme of the first section (measure 47), which in its opening already highlights the intervals cited, is presented in G minor, in a double period. In the initial phrases the accompaniment is restricted to a pulsating bass and harmonic motion in the horns; beginning with the third phrase, the sections are divided into melody and countermelody, with the same characteristics from the third phrase, while the horns continue their function. A transition follows which emphasizes the perfect fourth – the structural interval of the following theme – and modulates to the relative tonality (B-flat major), in which the second thematic section (measure 91) will be heard. This new section brings together four textural elements, which should be carefully balanced by the director: the melody, a contrasting countermelody, a pulsating bass and harmonic activity. The new transition emphasizes the minor third, now filled in chromatically, and leads to a counter-exposition (measure 135) of the second theme re-orchestrated and in the same tonality. A retransition follows which returns to highlighting the interval of the minor third, now descending, and prepares the reexposition of the initial theme in the principal key (G minor). A final connecting section represents some ideas from the first transition, and concludes with the citation of the initial strophe of the Hino à Bandeira. This leads to the final section, formally and texturally composed as was the initial theme of the dobrado, with a double period, the principal motive of which makes reference to the refrain of the Hino à Bandeira. Nevertheless, the perfect fourth is once more prominent in the melody, and it is once more in B-flat major that the structure of the second theme reappears, with variations. A final observation should be made in relation to the counterpoint in triplets which is used from the third phrase onwards: this figuration had only been used in the introduction and here gives the final closing touch to the formal construction of the work.

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

JOAQUIM ANTÔNIO NAEGELE (1899-1986)

The story of maestro Joaquim Naegele is interwoven with that of the bands of the State of Rio de Janeiro. Born in Vila de Santa Rita do Rio Negro, now known as Euclidelândia, in Cantagalo, State of Rio, on June 2, 1899, Joaquim Naegele died on March 3, 1986, becoming a symbol, and example to be followed by future generations. He was a journalist in the city of Miracema and member of the Cultural Council of the State of Rio de Janeiro. He was maestro for twenty-five years of the Sociedade Musical Beneficente Campesina Friburguense. His musical archive and baton were given by the family to maestro Affonso Gonçalves Reis, of the Banda Musical of the Colégio Salesiano Santa Rosa of Niterói, who accompanied him in towards the end. His compositions, created exclusively for bands, can be found in collection of scores throughout Brazil, and his memory is a fundamental part of the remembrances of bands from the last century.

Most important compositions: *Dobrados Ouro Negro, Janjão, Mão de luva, A voz do cárcere, Professor Celso Wotzenlogel, Rio quatrocentão, Carlos Rotay, Carlos Teixeira, Prefeito Wilder S. de Paula, Passeio trágico, José Naegele; the polka Estrela de Friburgo; symphonic poem A Canjerana.*

Ouro Negro

Dobrado

Joaquim Antônio Naegele

revisão Marcelo Jardim

Allegro (tempo de marcha) ♩ = 120

The score is written for a large band. It begins with a tempo marking of *Allegro (tempo de marcha) ♩ = 120*. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into three systems, each starting with the tempo marking. The instruments are listed on the left of each staff. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The score includes various musical notations such as slurs, accents, and articulation marks.

Instrument List:

- Piccolo
- Flauta
- Oboé
- Fagote
- Clarinetas E \flat (Requinta) 1
- Clarinetas B \flat 2, 3
- Clarinetas Baixo
- Sax. alto E \flat 1, 2
- Sax. tenor B \flat
- Sax. barítono E \flat
- Trompas F 1, 2, 3
- Trompetes B \flat 1, 2, 3
- Trombones 1, 2, 3
- Bombardino
- Tuba
- Contrabaixo
- Timpanos
- Teclados (Xilofone, bells)
- Caixa
- Pratos Bumbo

Pic. *f* *p*

Fl. *f* *p*

Ob. *f* *p*

Fgt. *f* *p*

Cl. E \flat (req.) *f* *p*

1 *f* *p*

Cls. B \flat 2 *f* *p*

3 *f* *p*

Cl. Bx. *f* *p*

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

Sxt. B \flat *f* *p*

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

13

Tpas. F 1 *f* *p*

2, 3 *f* *p*

Tpts. B \flat 1 *f* *p*

2, 3 *f* *p*

Tbns. 1 *f* *p*

2, 3 *f* *p*

Bdn. *f* *p*

Tb. *f* *p*

Cb. *f* *p*

13

Timp. *f*

Tec. (xilo, bells) *f*

Cx. *f*

Pts. Bmb. *f*

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
 Tpas. F 1
 2, 3
 Tpts. B \flat 1
 2, 3
 Tbns. 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

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
 Tpas. F
 1, 2, 3
 Tpts. B_b
 1, 2, 3
 Tbns.
 1, 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

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
 Tpas. F
 2, 3
 Tpts. B_b
 1
 2, 3
 Tbn.
 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 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
 Tpas. F
 1
 2, 3
 Tpts. B \flat
 1
 2, 3
 Tbus.
 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec.
 (xilo, bells)
 Cx.
 Pts.
 Bmb.

47 S

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cl. B \flat 2

3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

47 S

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bdn.

Tb.

Cb.

47 S

Timp.

Tec.
(xilo, bells)

Cx.

Pts.
Bmb.

65 Pic.
65 Fl.
65 Ob.
65 Fgt.
65 Cl. E \flat (req.) 1
65 Cls. B \flat 2
65 3
65 Cl. Bx.
65 Sxa. E \flat 1, 2
65 Sxt. B \flat
65 Sx.bar. E \flat
65 Tpas. F 1
65 2, 3
65 Tpts. B \flat 1
65 2, 3
65 Tbns. 1
65 2, 3
65 Bdn.
65 Tb.
65 Cb.
65 Timp.
65 Tec. (xilo, bells)
65 Cx.
65 Pts. Bmb.

73 *al Coda* 1 2

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

73 *al Coda* 1 2

Tpas. F 1

2, 3

Tpts. B_b 1

2, 3

Tbns. 1

2, 3

Bdn.

Tb.

Cb.

73 *al Coda* 1 2

Timp.

Tec. (xilo, bells)

Cx.

Pts. Bmb.

81

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cl. B \flat 2

3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

81

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bdn.

1

Tb.

Cb.

81

Timp.

Tec.
(xilo, bells)

Cx.

1

Pts.
Bmb.

89 93

Pic. *f* *p*

Fl. *f* *p*

Ob. *f*

Fgt. *f* *p*

Cl. E_b (req.) *f* *p* *tocar somente 2^a vez*

1 *f* *p* *tocar somente 2^a vez*

Cls. B_b 2 *f* *p*

3 *f* *p*

Cl. Bx. *f* *p*

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

Sxt. B_b *f* *p*

Sx.bar. E_b *f* *p*

89 93

Tpas. F 1 *f* *p*

2, 3 *f* *p*

Tpts. B_b 1 *f*

2, 3 *f*

Tbns. 1 *f*

2, 3 *f*

Bdn. *f* *p*

Tb. *f* *p*

Cb. *f* *pizz.* *p*

89 93

Timp. *f* *pp*

Tec. (xilo, bells) *f* *pp*

Cx. *f* *pp*

Pts. Bmb. *f* *pp*

97

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

Tpas. F

1

2, 3

Tpts. B_b

1

2, 3

Tbns.

1

2, 3

Bdn.

Tb.

Cb.

Timp.

Tec.
(xilo, bells)

Cx.

Pts.
Bmb.

105 109

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f*

Cl. E_b (req.) *f*

1 *f* *tocar sempre*

Cls. B_b 2 *f* *tocar sempre*

3 *f*

Cl. Bx. *f*

Sxa. E_b 1, 2 *f*

Sxt. B_b *f*

Sx.bar. E_b *f*

105 109

Tpas. F *f*

2, 3 *f*

Tpts. B_b 1 *f*

2, 3 *f*

Tbns. 1 *f*

2, 3 *f*

Bdn. *f*

Tb. *f*

Cb. *f* *arco*

105 109

Timp. *f*

Tec. (xilo, bells) *f*

Cx. *f*

Pts. Bmb. *f*

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
 Tpas. F 1
 2, 3
 Tpts. B_b 1
 2, 3
 Tbns. 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 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
 Tpas. F
 1
 2, 3
 Tpts. B \flat
 1
 2, 3
 Tbns.
 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

129

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

Tpas. F

1

2, 3

Tpts. B_b

1

2, 3

Tbns.

1

2, 3

Bdn.

Tb.

Cb.

Timp.

Tec. (xilo, bells)

Cx.

Pts. Bmb.

139

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mf*

Cl. E_b (req.) *mf*

1 *mf*

Cls. B_b 2 *mf*

3 *mf*

Cl. Bx. *mf*

Sxa. E_b 1, 2 *mf*

Sxt. B_b *mf*

Sx.bar. E_b *mf*

139

Tpas. F 1 *mf*

2, 3 *mf*

Tpts. B_b 1 *mf*

2, 3 *mf*

Tbus. 1 *mf*

2, 3 *mf*

Bdn. *mf*

Tb. *mf*

Cb. *mf*

139

Tímp. *p*

Tec. (xilo, bells)

Cx. *p*

Pts. Bmb. *p*

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
 Tpas. F
 1
 2, 3
 Tpts. B_b
 1
 2, 3
 Tbns.
 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Tímp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

Pic.
 Fl.
 Ob.
 Fgt.
 Cl. Eb (req.)
 1
 Cls. Bb 2
 3
 Cl. Bb.
 Sxa. Eb 1, 2
 Sxt. Bb
 Sx.bar. Eb
 Tpas. F 1
 2, 3
 Tpts. Bb 1
 2, 3
 Tbn. 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Tímp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

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
 Tpas. F
 1
 2, 3
 Tpts. B_b
 1
 2, 3
 Tbn.
 1
 2, 3
 Bdn.
 Tb.
 Cb.
 Timp.
 Tec. (xilo, bells)
 Cx.
 Pts. Bmb.

169 171

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cl. B \flat 2

3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx. bar. E \flat

169 171

Tpas. F

2, 3

169 171

Tpts. B \flat

1

2, 3

169 171

Tbns.

1

2, 3

169 171

Bdn.

169 171

Tb.

169 171

Cb.

169 171

Tímp.

169 171

Tec.
(xilo, bells)

169 171

Cx.

169 171

Pts.
Bmb.

p

pizz.

Triângulo (opcional)

D.S. al Coda

Pic. 177 *f*

Fl. 177 *f*

Ob. 177 *f*

Fgt. 177 *f*

Cl. E_b (req.) 177 *f*

1 177 *f*

Cls. B₂ 2 177 *f*

3 177 *f*

Cl. Bx. 177 *f*

Sxa. E_b 1, 2 177 *f*

Sxt. B₃ 177 *f*

Sx.bar. E_b 177 *f*

D.S. al Coda

Tpas. F 1 177 *f*

2, 3 177 *f*

Tpts. B₃ 1 177 *f*

2, 3 177 *f*

Tbns. 1 177 *f*

2, 3 177 *f*

Bdn. 177 *f*

Tb. 177 *f*

Cb. 177 *f* arco *pizz.*

D.S. al Coda

Timp. 177 *f*

Tec. (xilo, bells) 177 *f*

Cx. 177

Pts. Bmb. 177 *f*

Fine 188 (Trio)

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mf* *f*

Cl. E_b (req.) *mf*

1 *mf*

Cls. B_b 2 *mf*

3 *mf*

Cl. Bx. *mf*

Sxa. E_b 1, 2 *mf*

Sxt. B_b *mf*

Sx.bar. E_b *mf*

Fine 188 (Trio)

Tpas. F 1 *mf*

2, 3 *mf*

Tpts. B_b 1 *mf* *p*

2, 3 *mf* *p*

Tbns. 1 *mf*

2, 3 *mf*

Bdn. *mf* *f*

Tb. *mf*

Cb. *mf*

Fine 188 (Trio)

Tímp.

Tec. (xilo, bells) *caixa*

Cx. *mf*

Pts. *mf*

Bmb. *mf*

190 Pic. *f* *tr* *p*

190 Fl. *f* *tr* *p*

190 Ob. *f* *tr* *p*

190 Fgt. *f* *p*

190 Cl. E_b (req.) *f* *tr* *p*

190 1 *f* *tr* *p*

190 Cls. B_b 2 *f* *tr* *p*

190 3 *f* *tr* *p*

190 Cl. Bx. *f* *p*

190 Sxa. E_b 1, 2 *f* *p*

190 Sxt. B_b *f* *p*

190 Sx.bar. E_b *f* *p*

190 Tpas. F 1 *f*

190 2, 3 *f*

190 Tpts. B_b 1 *f*

190 2, 3 *f*

190 Tbps. 1 *f*

190 2, 3 *f*

190 Bdn. *f* *p*

190 Tb. *f* *p*

190 Cb. *f* *pizz.* *p*

190 Tímp.

190 Tec. (xilo, bells) *f*

190 Cx. *f*

190 Pts. Bmb. *f*

198

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

198

Tpas. F

1

2, 3

Tpts. B_b

1

2, 3

Tbus.

1

2, 3

Bdn.

Tb.

Cb.

p

arco

198

Timp.

Tec. (xilo, bells)

Cx.

Pts. Bmb.

p

214

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

214

Tpas. F

1

2, 3

Tpts. B \flat

1

2, 3

Tbns.

1

2, 3

Bdn.

Tb.

Cb.

214

Timp.

Tec.
(xilo, bells)

Cx.

Pts.
Bmb.

220

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(req.)

1

Cl. B \flat 2

3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

220

Tpas. F

2, 3

220

Tpts. B \flat

1

2, 3

220

Tbns.

1

2, 3

Bdn.

Tb.

Cb.

220

Timp.

220

Tec.
(xilo, bells)

220

Cx.

220

Pts.
Bmb.

1 | 2 *D.C. al Fine*

226 Pic. *p* *f*

226 Fl. *p* *f*

226 Ob. *p* *f*

226 Fgt. *p* *f*

226 Cl. E \flat (*req.*) *p* *f*

226 Cls. B \flat 1 *p* *f*

226 Cls. B \flat 2 *p* *f*

226 Cls. B \flat 3 *p* *f*

226 Cl. Bx. *p* *f*

226 Sxa. E \flat 1, 2 *p* *f*

226 Sxt. B \flat *p* *f*

226 Sx.bar. E \flat *p* *f*

226 Tpas. F 1 *p* *f* *D.C. al Fine*

226 Tpas. F 2, 3 *p* *f*

226 Tpts. B \flat 1 *p* *f*

226 Tpts. B \flat 2, 3 *p* *f*

226 Tbns. 1 *p* *f*

226 Tbns. 2, 3 *p* *f*

226 Bdn. *p* *f*

226 Tb. *p* *f*

226 Cb. *p* *f*

226 Timp. 1 *p* *f* *D.C. al Fine*

226 Tec. (*xilo, bells*) *p* *f* *mf*

226 Cx. *p* *f*

226 Pts. Bmb. *p* *f*

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

