

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

PROFESSOR CELSO WOLTZENLOGEL

dobrado

music by

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FUNARTE EDITIONS

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JOAQUIM ANTÔNIO NAEGELE

revision by

MARCELO JARDIM

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



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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

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.

Golden Repertoire of Brazilian Bands Series

PROFESSOR CELSO WOLTZENLOGEL

dobrado

music by Joaquim Antônio Naegele

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 1	baritone BC
E♭ alto sax 2	tuba
Bb tenor sax	contrabass*
* E♭ baritone sax	timpani*
	mallets (xylophone, bells)*
	Snare drum
	cymbals and bass drum

Extra Parts

E♭ sax horn 1	Bb baritone TC
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.

PROFESSOR CELSO WOLTZENLOGEL

Joaquim Antônio Naegele

revisão Marcelo Jardim

Trata-se de um dobrado típico. As seções temáticas são estritamente simétricas, regulares, paralelas e essencialmente homofônicas, enquanto os demais segmentos (introdução, interlúdios e pequenas ligações) são irregulares e polifônicos. Na introdução (compassos 1-20), que anuncia o gênero e todas as suas características essenciais, o compositor procura evitar a formação de contornos melódicos mais definidos, incluindo densa ornamentação escalar com sensível caráter imitativo. Tudo isso, associado a uma rica orquestração, exige dos intérpretes um cuidado todo especial, a fim de manter a clareza do conjunto e preparar convenientemente a exposição do primeiro tema. A Parte A (compassos 21-134) desenvolve-se numa grande forma ternária. A seção inicial (compassos 21-52), que contém o tema principal, é apresentada na tonalidade de dó menor, em período duplo (repetido com variação, sobretudo na frase terminal) numa simples textura de melodia acompanhada. Segue-se um interlúdio modulante (compassos 53-62) para a nova seção temática – um novo período duplo (compassos 63-134) – na tonalidade homônima (dó maior). Essa segunda seção da Parte A (compassos 63-94) apresenta uma melodia ainda mais simples e franca, motivando a adição de um contracanto em quiálteras no acompanhamento. Segue-se um novo interlúdio, variante do anterior, que conduz à repetição da segunda seção (compassos 95-134), agora elaborada com um brilhante trabalho ornamental do acompanhamento, nas madeiras. Após a simples recapitulação da seção inicial, alcançamos a Parte B da obra: o Trio, denominação comumente atribuída às partes centrais dos dobrados (por tradição, uma vez que, desde o classicismo, a segunda de duas danças ou movimentos alternados assim se denominava). Introduzido por novo interlúdio, o tema do Trio inicia-se, propriamente, no compasso 156 - e é composto por uma combinação dos motivos iniciais das duas seções da Parte A: a nota longa e a bordadura cromática. Trata-se de um período igualmente duplo que sintetiza a obra temática e texturalmente, e leva à reexposição do tema inicial e ao final.

Marcos Vinício Nogueira

Professor de Harmonia e Composição,

Escola de Música da Universidade Federal do 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.

Principais Obras

Dobrados Ouro Negro, Janjão, Mão de lua, A voz do cárcere, Professor Celso Woltzenlogel, Rio quatrocentão, Carlos Rotay, Carlos Teixeira, Prefeito Wilder S. de Paula, Passeio trágico, José Naegele; the polka Estrela de Friburgo; symphonic poem A Canjerana.

CELSO WOLTZENLOGEL

The internationally renowned Professor Celso Woltzenlogel coordinated the Band Project, in Funarte since its creation in 1976 until 1990. He met Joaquim Naegele in 1978. The dobrado "Professor Celso Woltzenlogel", that Joaquim Naegele paid tribute to his friend, was recorded by the Symphonic Band of the Fire Department of Rio de Janeiro, under the baton of conductor João Baptista Gonçalves. The piece was enrolled in the I National Inventory of Concert Band, carried out by the National Institute of Music of the Funarte, in collaboration with the Mobral, according to the testimony own honored in March of that same year.

Professor Celso Woltzenlogel

Partitura Completa

Duração aproximada: 5'15"

Dobrado

Joaquim Antônio Naegele

revisão Marcelo Jardim

Allegro (tempo de marcha) ♩ = 120

1 Piccolo *f* *p* 5

1 Flauta *f* *p*

1 Oboé *f* *p*

1 Fagote *f* *p*

1 Clarineta Eb (Requinta) *f* *p*

1 Clarinetas Bb *f* *p*

2, 3 *f* *p*

1 Clarineta Baixo *f* *p*

1 Sax. alto Eb 1, 2 *f* *p*

1 Sax. tenor Bb *f* *p*

1 Sax. barítono Eb *f* *p*

1 Trompas F *f* *p* 5

2, 3 *f*

1 Trompetes Bb *f* *p*

2, 3 *f*

1 Trombones *f* *p*

2, 3 *f*

1 Bombardino *f* *p*

1 Tuba *f* *p*

1 Contrabaixo *arco* *f* *p*

1 Tímpano *f*

1 Teclados *xilo* *f*

xilofone, bells

1 Caixa *f*

1 Pratos Bumbo *f*

Pic.

Fl.

Ob.

Fgt.

Cl. Eb
(Req.)

1
Cls. Bb
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

1
Tpas. F
2, 3

1
Tpts. Bb
2, 3

1
Tbns.
2, 3

Bdn.

Tba.

Cb.

Tímp.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

13

Pic.

Fl.

Ob.

Fgt.

Cl. Eb
(Req.)

1
Cls. Bb
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

13

1
Tpas. F
2, 3

1
Tpts. Bb
2, 3

1
Tbns.
2, 3

Bdn.

Tba.

Cb.

Tímp.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

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

25 Pic.
25 Fl.
25 Ob.
25 Fgt.
25 Cl. E_b (Req.)
25 1
25 Cls. B_b 2, 3
25 Cl. Bx.
25 Sxa. E_b 1, 2
25 Sxt. B_b
25 Sx.bar. E_b
25 1
25 Tpas. F 2, 3
25 1
25 Tpts. B_b 2, 3
25 1
25 Tbns. 2, 3
25 Bdn.
25 Tba.
25 Cb.
25 Tímp.
25 Tec. xilo, bells
25 Cx.
25 Pts. Bmb.

33 37

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f*

Cl. Eb (Req.) *f*

1 *f*

Cls. Bb 2, 3 *f*

Cl. Bx. *f*

Sxa. Eb 1, 2 *f*

Sxt. Bb *f*

Sx.bar. Eb *f*

33 37

1 *f*

Tpas. F 2, 3 *f*

1 *f*

Tpts. Bb 2, 3 *f*

1 *f*

Tbns. 2, 3 *f*

Bdn. *f*

Tba. *f*

Cb. *f* arco

Tímp. *p* *f*

Tec. xilo, bells *f* bells

Cx. *f*

Pts. *f*

Bmb. *f*

Detailed description of the musical score: The score is for a symphonic band. It begins at measure 33, with a rehearsal mark at measure 37. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Clarinet Eb (Req.), Clarinet Bb (1, 2, 3), Clarinet Bx., Saxophone Eb 1, 2, Saxophone Bb, Saxophone bar Eb, Trumpet F (1, 2, 3), Trumpet Bb (1, 2, 3), Trombone (1, 2, 3), Bass Drum, Tuba, Contrabass, Snare Drum, and Cymbals/Chimes/Bells. The score features various dynamics, including piano (p) and fortissimo (f). The Piccolo part has a rehearsal mark at measure 37. The Clarinet Bb and Clarinet Bx. parts have rehearsal marks at measure 33. The Saxophone Eb 1, 2, Saxophone Bb, and Saxophone bar Eb parts have rehearsal marks at measure 33. The Trumpet F (1, 2, 3), Trumpet Bb (1, 2, 3), Trombone (1, 2, 3), Bass Drum, Tuba, Contrabass, Snare Drum, and Cymbals/Chimes/Bells parts have rehearsal marks at measure 37.

40 45

Pic.

Fl.

Ob.

Fgt.

Cl. Eb (Req.)

1

Cls. Bb 2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

40 45

1

Tpas. F 2, 3

1

Tpts. Bb 2, 3

1

Tbns. 2, 3

Bdn.

Tba.

Cb.

Tímp.

Tec. xilo, bells

Cx.

Pts. Bmb.

p

tr

This page of a musical score, numbered 8, contains the staves for various instruments. The instruments listed on the left are: Pic. (Piccolo), Fl. (Flute), Ob. (Oboe), Fgt. (Fagot), Cl. Eb (Clarinet in E-flat, marked 'Req.'), Cls. Bb (Clarinets in B-flat, numbered 1 and 2,3), Cl. Bx. (Clarinete Baixo), Sxa. Eb 1, 2 (Saxofone Alto), Sxt. Bb (Saxofone Tenor), Sx.bar. Eb (Saxofone Barítono), Tpas. F (Trompas em Fá, numbered 1 and 2,3), Tpts. Bb (Trompas em B-flat, numbered 1 and 2,3), Tbns. (Trombones, numbered 1 and 2,3), Bdn. (Bateria), Tba. (Tuba), Cb. (Corno Baixo), Tímp. (Tímpano), Tec. xilo, bells (Tocar xilofone e sinos), Cx. (Caxixi), and Pts. Bmb. (Percussão). The score is in 3/4 time and features a key signature of two flats. It includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills are indicated with 'tr' and wavy lines. The phrase 'Al Coda' is written above the staff for the Piccolo and Clarinet in E-flat parts. The page concludes with a double bar line and repeat signs.

53

Pic.

Fl.

Ob.

Fgt.

Cl. Eb (Req.)

1

Cls. Bb 2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

53

Tpas. F 1, 2, 3

Tpts. Bb 1, 2, 3

Tbns. 1, 2, 3

Bdn.

Tba.

Cb.

Tímp.

Tec. xilo, bells

Cx.

Pts. Bmb.

67 Pic.

67 Fl.

67 Ob.

67 Fgt.

67 Cl. E_b
(Req.)

1
67 Cls. B_b

2, 3
67

67 Cl. B_b.

67 Sxa. E_b 1, 2

67 Sxt. B_b

67 Sx.bar. E_b

1
67 Tpas. F

2, 3
67

1
67 Tpts. B_b

2, 3
67

1
67 Tbns.

2, 3
67

67 Bdn.

67 Tba.

67 Cb.

67 Tímp.

67 Tec.
xilo, bells

67 Cx.

67 Pts.
Bmb.

75 79

Pic.

Fl.

Ob.

Fgt.

Cl. Eb
(Req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. B \flat

Sx.bar. Eb

75 79

1

Tpas. F
2, 3

1

Tpts. B \flat
2, 3

1

Tbns.
2, 3

Bdn.

Tba.

Cb.

75

Tímp.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

83 Pic.
83 Fl.
83 Ob.
83 Fgt.
83 Cl. E \flat (Req.)
83 1
83 Cls. B \flat 2, 3
83 Cl. Bx.
83 Sxa. E \flat 1, 2
83 Sxt. B \flat
83 Sx.bar. E \flat
83 1
83 Tpas. F 2, 3
83 1
83 Tpts. B \flat 2, 3
83 1
83 Tbns. 2, 3
83 Bdn.
83 Tba.
83 Cb.
83 Tímp.
83 Tec. xilo, bells
83 Cx.
83 Pts. Bmb.

98

Pic.

Fl.

Ob.

Fgt.

Cl. Eb
(Req.)

1

Cls. Bb
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

1

Tpas. F
2, 3

1

Tpts. Bb
2, 3

1

Tbns.
2, 3

Bdn.

Tba.

Cb.

Timp.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

103

Pic. *mp*

Fl. *mp*

Ob. *mp*

Fgt. *mf*

Cl. Eb (Req.) *mp*

Cls. Bb 1 *mp*

2, 3 *mp*

Cl. Bx. *mf*

Sxa. Eb 1, 2 *mf*

Sxt. Bb *mf*

Sx.bar. Eb *mf*

103

Tpas. F 1 *mp*

2, 3 *mp*

Tpts. Bb 1 *mf*

2, 3 *mf*

Tbns. 1 *mf*

2, 3 *mf*

Bdn. *mf*

Tba. *mf*

Cb. *mf* Pizz.

Tímp.

Tec. xilo, bells

Cx. *mf*

Pts. Bmb. *mf*

109 Pic.
109 Fl.
109 Ob.
109 Fgt.
109 Cl. Eb (Req.)
109 Cls. Bb 1
109 Cls. Bb 2, 3
109 Cl. Bx.
109 Sxa. Eb 1, 2
109 Sxt. Bb
109 Sx.bar. Eb
109 Tpas. F 1
109 Tpas. F 2, 3
109 Tpts. Bb 1
109 Tpts. Bb 2, 3
109 Tbns. 1
109 Tbns. 2, 3
109 Bdn.
109 Tba.
109 Cb.
109 Tímp.
109 Tec. xilo, bells
109 Cx.
109 Pts. Bmb.

115 119

Pic. *f* *mp*

Fl. *f* *mp*

Ob. *f* *mp*

Fgt. *f* *mf*

Cl. Eb (Req.) *f* *mp*

1 *f* *mp*

Cls. Bb 2, 3 *f* *mp*

Cl. Bx. *f* *mf*

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

Sxt. Bb *f* *mf*

Sx.bar. Eb *f* *mf*

115 119

Tpas. F 1 *f* *mf*

2, 3 *f* *mf*

1 *f* *mf*

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

1 *f* *mp*

Tbns. 2, 3 *f* *mp*

Bdn. *f* *mf*

Tba. *f* *mf*

Cb. *f* *mf*

Tímp.

Tec. *xilo* *mp*

xilo, bells

Cx. *f* *mf*

Pts. *f* *mf*

Bmb.

121 Pic.
121 Fl.
121 Ob.
121 Fgt.
121 Cl. Eb (Req.)
121 Cls. Bb 1
121 Cls. Bb 2, 3
121 Cl. Bx.
121 Sxa. Eb 1, 2
121 Sxt. Bb
121 Sx.bar. Eb
121 Tpas. F 1
121 Tpas. F 2, 3
121 Tpts. Bb 1
121 Tpts. Bb 2, 3
121 Tbns. 1
121 Tbns. 2, 3
121 Bdn.
121 Tba.
121 Cb.
121 Tímp.
121 Tec. xilo, bells
121 Cx.
121 Pts. Bmb.

The image shows a page of a musical score for a band. The page number '20' is at the top left. The score is for measures 128 to 134. The instruments listed on the left are: Pic., Fl., Ob., Fgt., Cl. Eb (Req.), Cls. Bb (1, 2, 3), Cl. Bx., Sxa. Eb 1, 2, Sxt. Bb, Sx.bar. Eb, Tpas. F (1, 2, 3), Tpts. Bb (1, 2, 3), Tbns. (1, 2, 3), Bdn., Tba., Cb., Tímp., Tec. xilo, bells, Cx., and Pts. Bmb. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp'.

135 *D.S. al Coda*

Pic. *f* *tr.*

Fl. *f* *tr.*

Ob. *f* *tr.*

Fgt. *f*

Cl. Eb (Req.) *f* *tr.*

1 *f* *tr.*

Cls. Bb 2, 3 *f* *tr.*

Cl. Bx. *f*

Sxa. Eb 1, 2 *f*

Sxt. Bb *f*

Sx.bar. Eb *f*

135 *D.S. al Coda*

1 *f*

Tpas. F 2, 3 *f*

1 *f*

Tpts. Bb 2, 3 *f*

1 *f*

Tbns. 2, 3 *f*

Bdn. *f*

Tba. *f*

Cb. *f* *arco* *Pizz.*

Tímp. *f*

Tec. xilo, bells *f* *bells*

Cx. *f*

Pts. Bmb. *f*

Pic. *f* *ff* *Fine*
 Fl. *f* *ff*
 Ob. *f* *ff*
 Fgt. *f* *ff*
 Cl. Eb (Req.) *f* *ff*
 Cls. Bb 1 *f* *ff*
 2, 3 *f* *ff*
 Cl. Bx. *f* *ff*
 Sxa. Eb 1, 2 *f* *ff*
 Sxt. Bb *f* *ff*
 Sx.bar. Eb *f* *ff*
 Tpas. F 1 *f* *ff* *Fine*
 2, 3 *f* *ff*
 Tpts. Bb 1 *f* *ff*
 2, 3 *f* *ff*
 Tbns. 1 *f* *ff*
 2, 3 *f* *ff*
 Bdn. *f* *ff*
 Tba. *f* *ff*
 Cb. *f* *ff*
 Tímp. *f* *ff*
 Tec. xilo, bells *f* *ff*
 Cx. *f* *ff*
 Pts. Bmb. *f* *ff*

Trio

150 *f*

Pic.

150 *f*

Fl.

150 *f*

Ob.

150 *f*

Fgt.

150 *f*

Cl. Eb
(Req.)

150 *f*

1 150 *f*

Cls. Bb

2, 3 150 *f*

150 *f*

Cl. Bx.

150 *f*

Sxa. Eb 1, 2

150 *f*

Sxt. Bb

150 *f*

Sx.bar. Eb

150 *f*

Trio

150 *f*

1 150 *f*

Tpas. F

2, 3 150 *f*

150 *f*

1 150 *f*

Tpts. Bb

2, 3 150 *f*

150 *f*

1 150 *f*

Tbns.

2, 3 150 *f*

150 *f*

Bdn.

150 *f*

Tba.

150 *f*

Cb.

150 *f*

150 *f*

Tímp.

150 *f*

150 *f*

Tec.
xilo, bells

150 *f*

Cx.

150 *f*

Pts.
Bmb.

156

Pic.
Fl.
Ob.
Fgt.
Cl. Eb (Req.)
1
Cls. Bb
2, 3
Cl. Bx.
Sxa. Eb 1, 2
Sxt. Bb
Sx.bar. Eb
156
1
Tpas. F
2, 3
1
Tpts. Bb
2, 3
1
Tbns.
2, 3
Bdn.
Tba.
Cb.
Pizz.
Tímp.
Tec.
xilo, bells
Cx.
Pts.
Bmb.

Musical score for a band, page 25, measures 162-167. The score is written for various instruments and includes dynamic markings such as *p* and *tr*. The instruments listed are:

- Pic.
- Fl.
- Ob.
- Fgt.
- Cl. Eb (Req.)
- Cls. Bb (1, 2, 3)
- Cl. Bx.
- Sxa. Eb 1, 2
- Sxt. Bb
- Sx.bar. Eb
- Tpas. F (1, 2, 3)
- Tpts. Bb (1, 2, 3)
- Tbns. (1, 2, 3)
- Bdn.
- Tba.
- Cb.
- Timp.
- Tec. xilo, bells
- Cx.
- Pts. Bmb.

168 *tr* **172**

Pic.

Fl.

Ob.

Fgt.

Cl. Eb (Req.)

Cls. Bb
1
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

Tpas. F
1
2, 3

Tpts. Bb
1
2, 3

Tbns.
1
2, 3

Bdn.

Tba.

Cb. *arco*

Tímp.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

174 Pic.
174 Fl.
174 Ob.
174 Fgt.
174 Cl. Eb (Req.)
174 Cls. Bb 1
174 Cls. Bb 2, 3
174 Cl. Bx.
174 Sxa. Eb 1, 2
174 Sxt. Bb
174 Sx.bar. Eb
174 Tpas. F 1
174 Tpas. F 2, 3
174 Tpts. Bb 1
174 Tpts. Bb 2, 3
174 Tbns. 1
174 Tbns. 2, 3
174 Bdn.
174 Tba.
174 Cb.
174 Tímp.
174 Tec. xilo, bells
174 Cx.
174 Pts. Bmb.

Pic. *p*

Fl. *p*

Ob. *p*

Fgt.

Cl. Eb (Req.) *p*

Cl. Bb 1 *p*

Cl. Bb 2, 3 *p*

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Bb

Sx.bar. Eb

Tpas. F 1

Tpas. F 2, 3

Tpts. Bb 1 *p*

Tpts. Bb 2, 3 *p*

Tbns. 1 *p*

Tbns. 2, 3 *p*

Bdn.

Tba.

Cb.

Tímp.

Tec. xilo, bells

Cx. *p*

Pts. Bmb. *p*

185 *tr* 1 2 *D.C. al fine*

Pic.

185 *tr*

Fl.

185 *tr*

Ob.

185

Fgt.

185 *tr*

Cl. Eb
(Req.)

185 *tr*

1

Cls. Bb

2, 3

185 *tr*

Cl. Bx.

185

Sxa. Eb 1, 2

185

Sxt. Bb

185

Sx.bar. Eb

185 1 2 *D.C. al fine*

Tpas. F

185

2, 3

185

1

Tpts. Bb

2, 3

185

1

Tbns.

2, 3

185

Bdn.

185

Tba.

185

Cb.

185

Timp.

185

Tec.
xilo, bells

185 *xilo*

185 *mp*

Cx.

185

Pts.
Bmb.

1995

**Golden Repertoire of
Brazilian Bands**

Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mão de Luva (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Saudades (valsas)

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 (valsas)

João Trajano da Silva
Janaina (ciranda)

Joaquim Naegele
*Mão de Luva (dobrado) * reissue*

José Aniceto de Almeida
Cecília Cavalcanti (valsas)

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 Lacaç (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

