

BRAZILIAN MUSIC FOR BAND SERIES

NOVO TEMPO

(New Times)

music by
Ivan Lins

lyrics by
Vitor Martins

arrangement by
Hudson Nogueira



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Patrocínio



Realização



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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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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

NOVO TEMPO

music by Ivan Lins

lyrics by Vitor Martins

arrangement by Hudson Nogueira

Instrumentation

| | |
|--------------------|--|
| *piccolo | F Horn 1 |
| flute 1 | F Horn 2 |
| flute 2 | F Horn 3 |
| *oboe 1 | Bb Trumpet 1 |
| *oboe 2 | Bb Trumpet 2 |
| *bassoon 1 | Bb Trumpet 3 |
| *bassoon 2 | trombone 1 |
| * Eb clarinet | trombone 2 |
| Bb clarinet 1 | trombone 3 |
| Bb clarinet 2 | baritone |
| Bb clarinet 3 | tuba |
| * Bb bass clarinet | timpani |
| Eb sax alto 1 | bells, xylophone |
| Eb sax alto 2 | percussion 1 (suspended cymbal, clash cymbals, pandeiro, snare drum & bass drum) |
| Bb tenor sax 1 | percussion 2 (drum set) |
| Bb tenor sax 2 | |
| Eb baritone sax | |

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.

NOVO TEMPO

music by Ivan Lins – lyrics by Vitor Martins
arrangement by Hudson Nogueira

The short *introduction* (measures 1-8) reveals the two initial motives of the melody (in the trumpets), without, however, developing them; it follows through with the repetition of the motives in the form of a *stretto* – a contrapuntal technique which consists of presenting the same motive in parts (voices) which are apart from the textural structure, even partially superimposing them. That is why, in the allegro, a *stretto* from the principal motive concludes the *introduction*, and begins the exposition of the theme. In the midst of a relatively simple texture, the clarinets begin the melody (measures 9-22), with rhythmic contributions from the saxophones and brass that fill the little gaps left by the melodic phrasing. Although the contrast in timbre between melody and accompaniment leaves no doubts with regard to the functions of each part, interpretation must be very precise, so as to clearly distinguish the hierarchy of the various textural planes. The section is repeated with the trombones (and, little by little, with the whole brass section) playing the most important part; the configuration of the textural elements is similar to that used in the initial exposition. The second section of the song (measures 37-51) is constructed from a single motive, in the form of a descending scale. With respect to the interpretation's buildup, however, it is interesting to note that the global movement of the section is entirely an upward-move (as if this represented the impetus of the "hope" mentioned in the song's original lyrics); it is sufficient to observe the linking of the final notes, upon which the melodic motives come to rest. Interestingly, although the main motive of the initial section is based on the ascending impulse of the triadic arpeggio – even highly emphasized by its sequence in the second phrase (first performed in measures 12-15) –, this section presents a slight final descending curve, after it reaches the culminating point (measure 15, and measure 29 on the repetition). The sections continue to alternate in a sensibly rich and varied orchestral game – and a coda (measure 94) focuses, once more, on the principal motive, now varied by the augmentation of the rhythmic values.

Marcos Vinício Nogueira

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

IVAN LINS

Ivan Lins began his career as a singer, composer and pianist, in the year 1968, participating of the first Festival Universitário da Canção Popular, held by TV Tupi, with the song *Até o amanhecer* (Until the Dawn), written in collaboration with Waldemar Correia. He was one of the founders of the MAU – Movimento Artístico Universitário (University Artistic Movement), by 1970, along with César Costa Filho, Silvio da Silva Jr., Aldir Blanc and others. In 1969 his song *Madalena*, a collaboration with composer Ronaldo Monteiro de Souza, was very successfully performed and recorded by Elis Regina, then one of the most important Brazilian singers. He stood out as a composer in the 1970s with the songs *Abre alas*, *Somos todos iguais nesta noite* and *Começar de novo*, all written in collaboration with Vitor Martins. In 1980 he recorded the album “Novo tempo” (New times); in 1984 another successful release, the album “Juntos” (Together), celebrated the legendary 10-year partnership with lyricist Vítor Martins, with brand-new recordings the duo’s greatest hits. In 1985 he began to tour outside Brazil. The international recognition of his work led Ivan Lins to establish his own publisher in the United States, linked to the producer of Quincy Jones, and also to the recording of his songs by artists such as George Benson, Sarah Vaughan, Ella Fitzgerald, Sting, and Barbra Streisand, as well as Quincy Jones. In 2005 he was nominated for a Latin Grammy Award.

HUDSON NOGUEIRA (1968)

Saxophonist, clarinetist, arranger and composer, Hudson Nogueira studied composition with Edmundo Villani-Côrtes. He was a musician of the Symphonic Band of the State of São Paulo and member of the Banda Savana. In 2005 he made various appearances in Japan, where he performed his compositions at the Clarinet Fest, taking place in Asia for the first time. He wrote arrangements for Marvin Stamm, Leila Pinheiro, Beth Carvalho, Nana Caymmi, Ivan Lins, Jane Duboc, Guilherme Arantes, Toquinho, Gilberto Gil, Moraes Moreira, Sujeito a Guincho, Banda Savana, Banda Sinfônica Jovem of the Estado de São Paulo, Banda Sinfônica of the Estado of São Paulo, Orquestra de Sopros Brasileira, Orquestra Paulista and Banda Sinfônica of CSN. He composed original works for Fernando Dissenha, Dale Underwood, Fred Mills, Paulo Sérgio Santos, James Gourlay, Madeira de Vento, Osland Saxophone Quartet, University of Minnesota, University of Georgia, University of Central Florida and the University of St. Thomas. His arrangements and compositions are present on more than 20 CDs recorded in Brazil and abroad. His works have been performed throughout the world; some of them have been published by Wind-Gallery (Japan), Ruh Music (European branch of the American firm Barnhouse) and DDP Brazil Music (United States).

Principal works: *Retratos do Brasil, Milênio, Carnaval de Rua, Senzalas, Maracatus e Quilombos, Brasileirismos N° 1, Sons do Brasil, Miniaturas Brasileiras, Do Coração e da Alma, Virtuoso, As Quatro Faces do Choro, Um Chorinho pro Adolph Sax, Sax Colossos, Um Chorinho pros Brasszucas, O Rei do Maracatu, Alegria do Carnaval, Pingo no Choro.*

VÍTOR MARTINS

In 1973, lyricist Vitor Martins composed with Ivan Lins the song *Abre alas*, first recorded by Ivan as part of the album "Modo livre" (Free mode). This was the beginning of a fertile collaboration between the two artists – a partnership that became almost exclusive as of 1977, with the album “Somos todos iguais nesta noite” (We are all alike this evening). In 1991, Vítor Martins and Ivan Lins founded together the record label *Velas*, aiming at recording and promoting new talents in Brazilian popular music. The label was responsible for launching artists such as Guinga, Chico César, Lenine, and Belô Veloso, among others. Many of the songs composed by Vítor Martins were recorded by great Brazilian artists, such as Elis Regina e Simone, and also by international artists, such as George Benson, Sarah Vaughan, Ella Fitzgerald, Carmen MacRae, Barbra Streisand, and Quincy Jones. Songs like *Bandeira do Divino*, *Cantoria*, *Cartomante*, *Doce presença*, *Guarde nos olhos*, *Iluminados*, *Lembra de mim*, *Lua soberana*, *Meu país* and *Somos todos iguais nesta noite*, are among the most famous Brazilian songs of all times.

NOVO TEMPO

música de Ivan Lins

letra de Vitor Martins

No novo tempo, apesar dos castigos
Estamos crescidos, estamos atentos,
estamos mais vivos
Pra nos socorrer, pra nos socorrer, pra nos socorrer

No novo tempo, apesar dos perigos
Da força mais bruta, da noite que assusta,
estamos na luta
Pra sobreviver, pra sobreviver, pra sobreviver

Pra que nossa esperança
seja mais que vingança, seja sempre um caminho
que se deixa de herança

No novo tempo, apesar dos castigos
De toda fadiga, de toda injustiça,
estamos na briga
Pra nos socorrer, pra nos socorrer, pra nos socorrer

No novo tempo, apesar dos perigos
De todos os pecados, de todos enganos,
estamos marcados
Pra sobreviver, pra sobreviver, pra sobreviver Pra

que nossa esperança
seja mais que vingança, seja sempre um caminho
que se deixa de herança

No novo tempo, apesar dos castigos
Estamos em cena, estamos nas ruas,
quebrando as algemas
Pra nos socorrer, pra nos socorrer, pra nos socorrer

No novo tempo, apesar dos perigos
A gente se encontra cantando na praça,
fazendo pirraça
Pra sobreviver, pra sobreviver, pra sobreviver

Pra que nossa esperança seja mais que vingança
Seja sempre um caminho que se deixa de herança

!

Partitura Completa

Duração aproximada: 3'17"

Novo Tempo

Ivan Lins / Vitor Martins

arranjo: Hudson Nogueira

Andante Moderato ($\text{♩} = 90$)

The musical score is arranged in systems for various instruments. The top system includes Piccolo, Flautas 1, 2, Oboés 1, 2, Fagotes 1, 2, Clarineta Eb (Requinta), Clarinetas Bb (1 and 2, 3), Clarineta Baixo, Sax. alto 1, 2 Eb, Sax. tenor Bb, and Sax. barítono Eb. The middle system includes Trompas F (1 and 2, 3), Trompetes Bb (1 and 2, 3), Trombones (1 and 2, 3), Bombardino, and Tuba. The bottom system includes Contrabaixo, Tímpanos, Teclados (xilo / bells), Percussão 1 (prato suspenso, pandeiro, caixa, bumbo), and Percussão 3 (bateria). The score features dynamic markings such as *ff*, *f*, *mp*, and *p*, and includes performance instructions like *arco*, *Xilo.*, *Prato susp.*, and *bumbo pt. choque*. The tempo is marked as Andante Moderato with a quarter note equal to 90 beats per minute.

Allegro (♩=130) 9

Pic. *ff*

Fls. 1, 2 *ff* *fp*

Obs. 1, 2 *ff*

Fgts. 1, 2 *fp*

Cl. E_b (req.) *ff* *fp*

Cl. B_b 1 *f* *ff* *f*

Cl. B_b 2, 3 *f* *ff* *f* *a2*

Cl. Bx. *f* *fp*

Sxa. 1, 2 E_b *f* *ff* *fp* *mp* *f* *mp* *f*

Sxt. B_b *f* *ff* *fp* *mp* *f* *mp* *f*

Sx.bar. E_b *ff* *fp* *mp* *f* *mp* *f*

Allegro (♩=130) 9

Tpas. F 1 *ff* *f* *fp* *mp* *f* *mp* *f*

Tpas. F 2, 3 *ff* *f* *fp* *mp* *f* *mp* *f*

Tpts. B_b 1 *ff* *fp* *f*

Tpts. B_b 2, 3 *ff* *fp* *f*

Tbns. 1 *ff* *fp* *f*

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

Bomb. *ff* *fp* *f* *mp* *f* *mp* *f*

Tb. *ff* *fp* *f* *mf* *f* *mp* *f*

Cb. *ff* *fp* *f* *mf* *f* *mp* *f*

Tímp. *f*

Tecs. (xilo / bells) *ff*

Perc. 1 *mp* *ff*

pt. sus., pand. cx., bmb.

Perc. 3 *f* *mp* *Break*

bat.

Pic.
 Fls. 1, 2
 Obs. 1, 2
 Fgts. 1, 2
 Cl. E \flat (req.)
 Cls. B \flat 1, 2, 3
 Cl. Bx.
 Sxa. 1, 2 E \flat
 Sxt. B \flat
 Sx.bar. E \flat
 Tpas. F 1, 2, 3
 Tpts. B \flat 1, 2, 3
 Tbns. 1, 2, 3
 Bomb.
 Tb.
 Cb.
 Timp.
 Tecs. (cilo / bells)
 Perc. 1 pt. sus., pand. cx., bmb.
 Perc. 3 bat.

17

Pic. 17

Fls. 1, 2 17 *a 2* *f*

Obs. 1, 2 17 *a 2* *f*

Fgts. 1, 2 17 *f* *fp*

Cl. E \flat (req.) 17

1 17 *f* *fp*

Cls. B \flat 2, 3 17 *f* *fp*

Cl. Bx. 17 *mp* *fp*

Sxa. 1, 2 E \flat 17 *f* *mp* *fp*

Sxt. B \flat 17 *f* *mp* *fp*

Sx.bar. E \flat 17 *f* *mp* *fp*

Tpas. F 1 17 *mp*

2, 3 17 *mp*

Tpts. B \flat 1 17 *f* *mf* *f* *mp* *f*

2, 3 17 *a 2* *f* *mf* *f* *mp* *f*

Tbns. 1 17 *f* *mp* *f* *f* *a 2* *f*

2, 3 17 *f* *mp* *f* *f*

Bomb. 17 *mp* *f* *mp* *f* *fp*

Tb. 17 *f* *fp*

Cb. 17 *f* *fp*

Tímp. 17

Tecs. (xilo / bells) 17

Perc. 1 17 pt. sus., pand. cx., bmb.

Perc. 3 17 bat. Break pt. choque Virada *f*

23

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

23

Tpas. F

1

2, 3

Tpts. B \flat

1

2, 3

Tbns.

1

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
pt. sus., pand.
cx., bmb.

Perc. 3
bat.

29 Pic.

29 Fls. 1, 2 *f* *mp* *f* *mp* *f* *3*

29 Obs. 1, 2 *f* *mp* *f* *mp* *f* *3*

29 Fgts. 1, 2 *f* *mp* *f* *mp* *f* *mf* *f*

29 Cl. E♭ (req.) *f* *mp* *f* *mp* *f* *3*

29 Cls. B♭ 1 *f* *mp* *f* *mp* *f* *3*

29 Cls. B♭ 2, 3 *f* *mp* *f* *mp* *f* *3*

29 Cl. Bx. *f* *mp* *f* *mp* *f* *mf* *f*

29 Sxa. 1, 2 E♭ *f* *mp* *f* *mp* *f* *mf* *f*

29 Sxt. B♭ *f* *mp* *f* *mp* *f* *mf* *f*

29 Sx.bar. E♭ *f* *mp* *f* *mp* *f* *mf* *f*

29 Tpas. F 1 *f* *mp* *f* *mp* *f* *mf* *f*

29 Tpas. F 2, 3 *f* *mp* *f* *mp* *f* *mf* *f*

29 Tpts. B♭ 1 *f* *mp* *f* *mp* *f* *mf* *f*

29 Tpts. B♭ 2, 3 *f* *mp* *f* *mp* *f* *mf* *f*

29 Tbns. 1 *f* *mp* *f* *mp* *f* *mf* *f*

29 Tbns. 2, 3 *f* *mp* *f* *mp* *f* *mf* *f*

29 Bomb. *f* *mp* *f* *mp* *f* *mf* *f*

29 Tb. *f* *mp* *f* *mp* *f* *mf* *f*

29 Cb. *f* *mp* *f* *mp* *f* *mf* *f*

29 Tímp.

29 Tecs. (xilo / bells) *f* *3* Xilo.

29 Perc. 1 pt. sus., pand. cx., bmb.

29 Perc. 3 bat. Break

42 44

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

42 44

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
pt. sus., pand.
cx., bmb.

Perc. 3
bat.

52

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

52

Tpas. F

1

2, 3

Tpts. B \flat

1

2, 3

Tbns.

1

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
pt. sus., pand.
cx., bmb.

Perc. 3
bat.

58

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

Tpas. F
1
2, 3

Tpts. B \flat
1
2, 3

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
pt. sus., pand.
cx., bmb.

Perc. 3
bat.

Pic. *f*

Fls. 1, 2 *f*

Obs. 1, 2 *a 2 f*

Fgts. 1, 2 *a 2 f*

Cl. E_b (reg.) *f*

1 *f*

Cls. B_b 2, 3 *mp f mp*

Cl. Bx. *f*

Sxa. 1, 2 E_b *f*

Sxt. B_b *f*

Sx.bar. E_b *f*

66

Tpas. F 1 *f mp*

2, 3 *f mp*

Tpts. B_b 1 *fp f*

2, 3 *fp f*

Tbns. 1 *fp f f mp*

2, 3 *fp f mp*

Bomb. *fp f mp mp*

Tb. *fp mf*

Cb. *fp mf*

Tímp. *f*

Tecs. (xilo / bells) *Bells f*

Perc. 1 pt. sus., pand. cx., bmb. *fp mf*

Perc. 3 bat. *pt. choque Virada f mf*

77 80

Pic. *f*

Fls. 1, 2 *f*

Obs. 1, 2 *f*

Fgts. 1, 2 *fp* *mp*

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

1 *f*

Cls. B \flat 2, 3 *f*

Cl. Bx. *fp* *mf*

Sxa. 1, 2 E \flat *f*

Sxt. B \flat *fp*

Sx.bar. E \flat *fp*

77 80

Tpas. F 1 *f*

2, 3 *f*

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

2, 3 *f* *fp* *f*

Tbns. 1 *f* *fp* *mp*

2, 3 *f* *fp* *mp*

Bomb. *f* *fp* *mf*

Tb. *f* *fp* *mf*

Cb. *f* *fp* *mf*

Tímp. *f*

Tecs. (xilo / bells) *f*

Perc. 1 *f* *Break* *fp*

pt. sus., pand. cx., bmb.

Perc. 3 *f* *Break* *pt. choque* *Virada* *condução (ride)* *mf*

bat.

83

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

87

Tpas. F
1
2, 3

Tpts. B \flat
1
2, 3

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
pt. sus., pand.
cx., bmb.

Perc. 3
bat.

89

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E \flat
(*req.*)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. 1, 2 E \flat

Sxt. B \flat

Sx.bar. E \flat

1

Tpas. F
2, 3

1

Tpts. B \flat
2, 3

1

Tbns.
2, 3

Bomb.

Tb.

Cb.

Tímp.

Tecs.
(xilo / bells)

Perc. 1
*pt. sus., pand.
cx., bmb.*

Perc. 3
bat.

100

Pic.

100

Fls. 1, 2

100

Obs. 1, 2

100

Fgts. 1, 2

ff *fp* *ff*

100

Cl. E \flat
(req.)

100

1

Cl. B \flat

100

2, 3

100

Cl. Bx.

ff *fp* *ff*

100

Sxa. 1, 2 E \flat

ff *a 2* *ff*

100

Sxt. B \flat

ff *ff*

100

Sx.bar. E \flat

ff *fp* *ff*

100

1

Tpas. F

ff *fp* *ff*

100

2, 3

a 2 *ff* *ff*

100

1

Tpts. B \flat

ff *fp* *ff*

100

2, 3

ff *fp* *ff*

100

1

Tbns.

ff *fp* *ff*

100

2, 3

ff *fp* *ff*

100

Bomb.

ff *fp* *ff*

100

Tb.

ff *fp* *ff*

100

Cb.

ff *fp* *ff*

100

Tímp.

ff

100

Tecs.
(xilo / bells)

Xilo. *ff* *pt. choque*

100

Perc. 1
*pt. sus., pand.
cx., bmb.*

ff *pt. choque*

100

Perc. 3
bat.

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

