



BRAZILIAN MUSIC FOR BAND SERIES

QUATRO DANÇAS BRASILEIRAS (FOUR BRAZILIAN DANCES)

music by

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FUNARTE EDITIONS

BRAZILIAN MUSIC FOR BAND SERIES

QUATRO DANÇAS BRASILEIRAS

(FOUR BRAZILIAN DANCES)

I. Samba

II. Maxixe

III. Marcha-rancho

IV. Choro

music by
Hudson Nogueira

Patrocínio



PETROBRAS

Realização



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da Cultura



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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

5

Fl.
(A)

Ob.
(B)

Cl. B \flat
(C * qto)

Fagote
(D)

Cl. E \flat
(A) Req.

1 (A)

Cl. B \flat 2 (B)

3 (C)

Cl. Baixo
(D)

Sxa. E \flat 1
(A)

Sxa. E \flat 2
(B)

Sxt. B \flat
(C)

Sax. bar. E \flat
(D)

1 (B)**

Tpas. F

2 (C*)**

1 (A)

Tpts. B \flat

2 (B)

Tbn.
(C)

Bdn.
(D)

Tb.
(D)

Cb.
(D)

Timp.

Perc. 1
(xilo., bells)

Perc. 2

Bat.

mf *f* *fp* *mf* *mp* *pizz.*

54 57

Fl.
(A)

Ob.
(B)

Cl. B \flat
(C * qto)

Fagote
(D)

Cl. E \flat
(A) Req.

1 (A)

2 (B)

3 (C)

Cl. Baixo
(D)

Sxa. E \flat 1
(A)

Sxa. E \flat 2
(B)

Sxt. B \flat
(C)

Sax. bar. E \flat
(D)

1 (B)**

2 (C*)**

1 (A)

2 (B)

Tbn.
(C)

Bdn.
(D)

Tb.
(D)

Cb.
(D)

Timp.

Perc. 1
(xilo., bells)

Perc. 2

Bat.

f *ff* *p* *arco* *crash* *Fill* *xilo* *bregue*

FL. (A)
61 *p* *fp* *ff fp* *f*

Ob. (B)
61 *fp* *ff fp* *f*

Cl. B \flat (C * qto)
61 *fp* *ff fp* *f*

Fagote (D)
61 *mf* *fp* *ff*

Cl. E \flat (A) Req.
61 *p* *fp* *ff fp* *f*

1 (A)
61 *p* *fp* *ff fp* *f*

Cl. B \flat 2 (B)
61 *f* *fp* *ff fp* *f*

3 (C)
61 *fp* *ff fp* *f*

Cl. Baixo (D)
61 *mf* *fp* *ff*

Sxa. E \flat 1 (A)
61 *p* *fp* *ff fp* *f*

Sxa. E \flat 2 (B)
61 *f* *fp* *ff fp* *f*

Sxt. B \flat (C)
61 *fp* *ff fp* *f*

Sax. bar. E \flat (D)
61 *mf* *fp* *ff*

1 (B) Tpas. F**
61 *f* *fp* *ff fp* *f*

2 (C*)**
61 *fp* *ff fp* *f*

1 (A) Tpts. B \flat
61 *p* *fp* *ff fp* *f*

2 (B)
61 *f* *fp* *ff fp* *f*

Tbn. (C)
61 *fp* *ff fp* *f*

Bdn. (D)
61 *mf* *fp* *ff*

Tb. (D)
61 *mf* *fp* *ff*

Cb. (D)
61 *arco* *mf* *fp* *ff*

Timp.
61

Perc. 1 (xilo., bells)
61 *ff* *ff fp* *f*

Perc. 2
61 *ff* *ff* *f*

Bat.
61 *Fill* *crash* *ff* *crash* *f*

Série Música Brasileira para Banda — Quatro Danças Brasileiras

Quatro Danças Brasileiras

II - Maxixe

Hudson Nogueira

(comp. 11/2007)

Partitura Completa

Duração aproximada: 1'26"

♩ = 100

Flauta (A) *f*

Oboé (B) *mf*

Clarineta Bb* (C - quinteto de sopros) *mf* *f*

Fagote (D) *mf*

Clarineta Eb (A) Requinta *f*

1 (A) *f*

Clarinetas Bb 2 (B) *mf*

3 (C) *mf* *f*

Clarineta Baixo Bb (D) *mf*

Sax. alto Eb 1 (A) *f*

Sax. alto Eb 2 (B) *mf*

Sax tenor Eb (C) *mf* *f*

Sax. barítono Eb (D) *mf*

1 (B**) *mf*

Trompas F 2 (C***) *mf*

1 (A) *f*

Trompetes Bb 2 (B) *mf*

Trombone (C) *mf* *f*

Bombardino (D) *mf*

Tuba (D) *mf*

Contrabaixo (D) *mf* arco

Timpanos *f*

Percussão 1 (xilofone, bells) *f* xilo.

Percussão 2 (afoxé, ganzá, surdo) *mf* afoxé surdo break

Bateria *mf* break

* clarineta Bb (C) quinteto de sopros
(não deve ser tocada na formação da banda)
** trompa F 1 (B) quinteto de sopros
(deve ser tocada na formação da banda)
*** trompa F 2 (C) quinteto de metais
(deve ser tocada na formação da banda)

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Funarte, Ministério da Cultura, 2008

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5

Fl. (A)

Ob. (B)

Cl. B \flat * (C - quint.)

Fgt. (D)

Cl. E \flat (A) Req.

1 (A)

Cls. B \flat 2 (B)

3 (C)

Cl. B. B \flat (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sxb. E \flat (D)

1 (B**)

Tpas. F

2 (C***)

1 (A)

Tpts. B \flat

2 (B)

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Perc.1 (xilo., bells)

Perc. 2 (afc., ganz., surd.)

Bat.

mp *f* *mp* *mf* *mp* *f* *mp* *mf* *mp* *f* *mp* *mf* *mf* *pizz* *mf* *mp* *mp*

12 13

Fl. (A) *f* *mp*

Ob. (B) *mp*

Cl. B \flat * (C - quint.) *f*

Fgt. (D) *f* *mf*

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

1 (A) *f* *mp*

Cl. B \flat 2 (B) *mp*

3 (C) *f*

Cl. B. B \flat (D) *f* *mf*

Sxa. E \flat 1 (A) *f* *mp*

Sxa. E \flat 2 (B) *mp*

Sxt. B \flat (C) *f*

Sxb. E \flat (D) *f* *mf*

1 (B**) 13

Tpas. F *f*

2 (C***)

1 (A) *f* *mp*

Tpts. B \flat 2 (B) *mp*

Tbn. (C) *f*

Bdn. (D) *f* *mf*

Tb. (D) *f* *mf*

Cb. (D) *f* *mf*

Timp.

Perc.1 (xilo., bells) *xilo.* *mp*

Perc. 2 (afx., ganz., surd.)

Bat.

This page contains the musical score for measures 33 through 37 of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is written for a large orchestra and includes parts for various instruments and voices. The key signature has one flat (B-flat major or D minor), and the time signature is common time (C). The score begins at measure 33 and ends at measure 37. The instruments listed on the left are: Flute (A), Oboe (B), Clarinet B-flat (C - quint.), Bassoon (D), Clarinet E-flat (A) Requiem, Trumpet 1 (A), Trumpets 2 & 3 (B), Clarinet B-flat (D), Saxophone E-flat 1 (A), Saxophone E-flat 2 (B), Soprano Saxophone B-flat (C), Soprano Saxophone E-flat (D), Trombone 1 (B**), Trombones 2 & 3 (C***), Trumpets 4 & 5 (A), Trumpets 6 & 7 (B), Trombone (C), Bass Drum (D), Tubular Bell (D), Cymbal (D), Timpani, Percussion 1 (xilo., bells), Percussion 2 (afx., ganz., surd.), and Bass Drum. The score features dynamic markings such as mp, f, mf, and arco. There are also performance instructions like "break" and "arco". The number 37 is prominently displayed in a box above the first staff.

52 53

Fl. (A) *f fp mf mp f*

Ob. (B) *fp f*

Cl. B* (C - quint.) *f mp*

Fgt. (D) *fp mf f mf*

Cl. E \flat (A) Req. *f fp mf mp f*

1 (A) *f fp mf mp f*

Cls. B \flat 2 (B) *fp mf mp f*

3 (C) *f mp*

Cl. B. B \flat (D) *fp mf f mf*

Sxa. E \flat 1 (A) *f fp mf mp f*

Sxa. E \flat 2 (B) *fp mf mp f*

Sxt. B \flat (C) *f mp*

Sxb. E \flat (D) *fp mf f mf*

1 (B**) *fp mf mp f*

Tpas. F 2 (C**) *f*

1 (A) *f fp mf mp f*

Tpts. B \flat 2 (B) *fp mf mp f*

Tbn. (C) *f mp*

Bdn. (D) *fp mf f mf*

Tb. (D) *fp mf f mf*

Ch. (D) *fp mf f mf*

Tímp. *f f*

Perc.1 (xilo., bells) *mf mp*

Perc. 2 (afx., ganz., surd.) *f crash mp*

Bat. *f mp*

ganzá

58 61

Fl. (A)

Ob. (B)

Cl. B \flat * (C - quint.)

Fgt. (D)

Cl. E \flat (A) Req.

1 (A)

Cls. B \flat 2 (B)

3 (C)

Cl. B. B \flat (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sxb. E \flat (D)

1 (B**) Tpas. F

2 (C**) Tpas. F

1 (A) Tpts. B \flat

2 (B) Tpts. B \flat

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Perc. 1 (xilo., bells)

Perc. 2 (afx., ganz., surd.)

Bat.

f *mf* *mp* *ff* *fp* *arco* *xilo.* *break* *crash* *Fill*

Partitura Completa

Duração aproximada: 2'03"

Quatro Danças Brasileiras

III - Marcha-Rancho

Hudson Nogueira
(comp. 11/2007)

Flauta (A)

Oboé (B)

Clarinetas B \flat * (C - quinteto de sopros)

Fagote (D)

Clarinetas E \flat (A) Requinta

1 (A)

Clarinetas B \flat 2 (B)

3 (C)

Clarinetas Baixo (D)

Sax. alto E \flat 1 (A)

Sax. alto E \flat 2 (B)

Sax. tenor B \flat (C)

Sax. barítono E \flat (D)

1 (B) Trompas F**

2 (C*)**

1 (A) Trompetas B \flat

2 (B)

Trombone (C)

Bombardino (D)

Tuba (D)

Contrabaixo (D)

Tímpanos

Percussão 1 xilofone, bells

Percussão 2 afoxé, surdo, triângulo prato suspenso

Bateria

Tempo: $\bullet = 80$

* clarineta B \flat (C) quinteto de sopros
(não deve ser tocada na formação da banda)
** trompa F 1 (B) quinteto de sopros
(deve ser tocada na formação da banda)
*** trompa F 2 (C) quinteto de metais
(deve ser tocada na formação da banda)

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7

Fl. (A)

Ob. (B)

Cl. B^b* (C - quint.)

Fgt. (D)

Cl. E^b (A) Req.

1 (A)

Cl. B^b 2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E^b 1 (A)

Sxa. E^b 2 (B)

Sxt. B^b (C)

Sax.bar. E^b (D)

7

1 (B**)

Tpas. F

2 (C***)

1 (A)

Tpts. B^b

2 (B)

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Pizz

Timp.

Perc.1 xilo., bells

Perc.2

Bat.

mp *mf* *f*

13 15

Fl. (A) *f* *mp* *mf* *mf* *mp*

Ob. (B) *mf* *mp* *mf*

Cl. B \flat * (C - quint.) *mf* *f* *mf* *mf* *mf*

Fgt. (D) *mp* *mf*

Cl. E \flat (A) Req. *f* *mp* *mf* *mf* *mp*

1 (A) *f* *mp* *mf* *mf* *mp*

Cl. B \flat 2 (B) *mf* *mp* *mf* *mf* *mf* 3

3 (C) *mf* *f* *mf* *mf* *mf* 3

Cl. Baixo (D) *mp* *mf*

Sxa. E \flat 1 (A) *f* *mp* *mf* *mf* *mp*

Sxa. E \flat 2 (B) *mf* *mp* *mf* *mf* 3

Sxt. B \flat (C) *mf* *f* *mf* *mf* *mf* 3

Sax. bar. E \flat (D) *mp* *mf*

1 (B**) *mp* *mf* *mf* 3

Tpas. F 2 (C**) *mf* *f* *mf* 3

1 (A) *f* *mp* *mf* *mf* *mp*

Tpts. B \flat 2 (B) *mf* *mp* *mf* *mf* 3

Tbn. (C) *f*

Bdn. (D) *mp* *mf*

Tb. (D) *mp* *mf*

Cb. (D) *mp* *mf*

Timp. *p* *f*

Perc.1 xilo., bells *mf* *mp*

Perc.2 afoxé *mf* ride

Bat. *mf*

19 23

FL. (A)

Ob. (B)

Cl. B \flat * (C - quint.)

Fgt. (D)

Cl. E \flat (A) Req.

1 (A)

Cl. B \flat 2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax. bar. E \flat (D)

1 (B**) Tpas. F

2 (C**) Tpas. F

1 (A) Tpts. B \flat

2 (B) Tpts. B \flat

Tbn. (C)

Bdn. (D)

Tb. (D)

Ch. (D)

Timp.

Perc.1 xilo., bells

Perc.2

Bat.

Fl. (A)
Ob. (B)
Cl. B^b* (C - quint.)
Fgt. (D)
Cl. E^b (A) Req.
1 (A)
Cls. B^b 2 (B)
3 (C)
Cl. Baixo (D)
Sxa. E^b 1 (A)
Sxa. E^b 2 (B)
Sxt. B^b (C)
Sax. bar. E^b (D)
1 (B)**
Tpas. F 2 (C*)**
1 (A)
Tpts. B^b 2 (B)
Tbn. (C)
Bdn. (D)
Tb. (D)
Cb. (D)
Timp.
Perc.1 xilo., bells
Perc.2
Bat.

Musical score for a large band, featuring various instruments and percussion. The score is divided into measures, with dynamic markings and articulation symbols throughout.

31

Fl. (A)

Ob. (B)

Cl. B \flat * (C - quint.)

Fgt. (D)

Cl. E \flat (A) Req.

1 (A)

2 (B)

3 (C)

Cl. Baixo (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax. bar. E \flat (D)

31

1 (B**)

2 (C***)

Tpas. F

1 (A)

2 (B)

Tpts. B \flat

Tbn. (C)

Bdn. (D)

Tb. (D)

Cb. (D)

Timp.

Perc.1 xilo., bells

Perc.2

Bat.

accel. mf

ff

fp

accel. mp

ff

fp

mf

mp

accel.

ff

fp

a tempo

piu lento

p

mp

ff

fp

mf

accel. mf

ff

fp

accel. mp

ff

fp

mf

mp

accel.

ff

fp

a tempo

piu lento

p

mp

ff

fp

mf

accel. mp

ff

fp

mf

mp

accel.

ff

fp

bells

prato susp.

tacet

ride

accel.

f

37 *a tempo* *meno mosso*

Fl. (A) *accel. p* *ff* *fp* *rit.* *p*

Ob. (B) *p* *accel.* *ff* *ff* *fp* *p*

Cl. B^b* (C - quint.) *accel. p* *ff* *ff* *fp* *p*

Fgt. (D) *accel. p* *ff* *ff* *fp* *mp* *p*

Cl. E^b (A) Req. *accel. p* *ff* *ff* *fp* *p*

1 (A) *accel. p* *ff* *ff* *fp* *p*

Cls. B^b 2 (B) *accel. p* *ff* *ff* *fp* *p*

3 (C) *accel. p* *ff* *ff* *fp* *p*

Cl. Baixo (D) *accel. p* *ff* *ff* *fp* *mp* *p*

Sxa. E^b 1 (A) *accel. p* *ff* *ff* *fp* *p*

Sxa. E^b 2 (B) *p* *accel.* *ff* *ff* *fp* *p*

Sxt. B^b (C) *accel. p* *ff* *ff* *fp* *p*

Sax.bar. E^b (D) *accel. p* *ff* *ff* *fp* *mp* *p*

1 (B**) *a tempo* *accel. p* *ff* *ff* *fp* *rit.* *p*

Tpas. F 2 (C**) *accel. p* *ff* *ff* *fp* *p*

1 (A) *accel. p* *ff* *ff* *fp* *p*

Tpts. B^b 2 (B) *p* *accel.* *ff* *ff* *fp* *p*

Tbn. (C) *accel. p* *ff* *ff* *fp* *p*

Bdn. (D) *accel. p* *ff* *ff* *fp* *p*

Tb. (D) *accel. p* *ff* *ff* *fp* *mp* *p*

Cb. (D) *accel. p* *ff* *ff* *fp* *mp* *p*

Timp. *accel.* *ff* *fp* *p*

Perc.1 xilo., bells *accel. p* *ff* *fp* *p*

Perc.2 *prato susp.* *accel. p* *ff* *fp* *triângulo* *prato susp.* *mp* *p*

Bat. *accel.* *ff* *fp* *ride*

Quatro Danças Brasileiras

IV - Choro

Hudson Nogueira

(comp. 03/2008)

Partitura Completa

Duração aproximada: 1'42"

♩ = 90

The musical score is written for a large band. It includes staves for Flute (A), Oboe (B), Clarinet Bb* (C - quinteto de sopros), Fagote (D), Clarinet Eb (A) Requinta, Clarinets Bb 1 (A), 2 (B), 3 (C), Clarinet Baixo Bb (D), Sax. alto Eb 1 (A), 2 (B), Sax. tenor Bb (C), Sax. barítono Eb (D), Trompas F 1 (B**), 2 (C***), Trompetes Bb 1 (A), 2 (B), Trombone (C), Bombardino (D), Tuba (D), Contrabaixo (D), Tímpanos, Percussão 1 (xilofone, bells), Percussão 2 (afoxé, ganzá, surdo), and Bateria. The score is in 2/4 time with a tempo of 90 beats per minute. It features various dynamics such as *f*, *mf*, *fz*, *fp*, *mp*, and *pizz*. There are also performance instructions like *xilo.*, *afoxé*, *Surdo (Low Drum)*, *break*, *ride*, and *fill*. A rehearsal mark '5' is present at the beginning of the fifth measure.

* clarineta Bb (C) quinteto de sopros
(não deve ser tocada na formação da banda)
** trompa F 1 (B) quinteto de sopros
(deve ser tocada na formação da banda)
*** trompa F 2 (C) quinteto de metais
(deve ser tocada na formação da banda)

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Funarte, Ministério da Cultura, 2008

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Fl. (A) *mf mp*

Ob. (B) *mp*

Cl. B \flat * (C - quint.) *f*

Fgt. (D) *f*

Cl. E \flat (A) Req. *mf mp*

1 (A) *mf mp*

Cl. B \flat 2 (B) *mp*

3 (C) *f*

Cl. B \flat (D) *f*

Sxa. E \flat 1 (A) *mf mp*

Sxa. E \flat 2 (B) *mp*

Sxt. B \flat (C) *f*

Sax.bar. E \flat (D) *f*

1 (B**) *mp*

Tpas. F 2 (C**) *f*

1 (A) *mf mp*

Tpts. B \flat 2 (B) *mp*

Tbn. (C) *f*

Bomb. (D) *f*

Tb. (D) *f*

Cb. (D) *f*

Timp. *f*

Perc. xilo., bells *f*

Perc. 2 afx., ganz. surd. *mf*

Bat. *mf*

13

13

fills crash

ganzá

mf

mp

Fl.
(A)
mf mp

Ob.
(B)
f

**Cl. B \flat *
(C - quint.)
*mf mp***

Fgt.
(D)
mf

**Cl. E \flat
(A) Req.
*mf mp***

1 (A)
mf mp

Cls. B \flat 2 (B)
mf mp

3 (C)
mf mp

**Cl. B. B \flat
(D)
*mf***

**Sxa. E \flat 1
(A)
*mf mp***

**Sxa. E \flat 2
(B)
*mf mp***

**Sxt. B \flat
(C)
*mf mp***

**Sax.bar. E \flat
(D)
*mf***

1 (B \sharp *)
Tpas. F
mf mp

2 (C $\sharp\sharp\sharp$)
mf mp

1 (A)
Tpts. B \flat
mf mp

2 (B)
mf mp

**Tbn.
(C)
*mf mp***

**Bomb.
(D)
*mf***

**Tb.
(D)
*mf***

**Cb.
(D)
*pizz mf***

Timp.

**Perc.
*xilo., bells***

**Perc. 2
*afx., ganz.
surd.*
*mp***

**Bat.
*mp***

42 45

Fl. (A)

Ob. (B)

Cl. B \flat * (C - quint.)

Fgt. (D)

Cl. E \flat (A) Req.

1 (A)

Cls. B \flat 2 (B)

3 (C)

Cl. B. B \flat (D)

Sxa. E \flat 1 (A)

Sxa. E \flat 2 (B)

Sxt. B \flat (C)

Sax.bar. E \flat (D)

1 (B**)

Tpas. F

2 (C***)

1 (A)

Tpts. B \flat

2 (B)

Tbn. (C)

Bomb. (D)

Tb. (D)

Cb. (D)

Timp.

Perc. xilo., bells

Perc. 2 afx., ganz. surd.

Bat.

mf *mp* *f* *ff* *pizz* *fill* *crash* *ride* *afaxé* *xilo.* *ff*

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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 (valsa)

2000

Golden Repertoire of Brazilian Bands

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

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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 Luva (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)

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Diana no Frevo (frevo)

Manoel Rodrigues da Silva
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Severino Ramos
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Hino Nacional do Brasil

2008

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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)

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Leopoldo Miguez / Medeiros e Albuquerque
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Guinga / Aldir Blanc
Baião de Lacan (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)

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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



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