



GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

ESTRELA DE FRIBURGO

polca for trumpet and band

music by

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FUNARTE EDITIONS

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

ESTRELA DE FRIBURGO

(Friburgo's Star)

polka for trumpet and band

music by

Joaquim Antônio Naegele

revision by

Marcelo Jardim

Patrocínio



PETROBRAS

Realização



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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 Coordinator

ESTRELA DE FRIBURGO
polka for trumpet and band
music by Joaquim Antônio Naegele
revision by Marcelo Jardim

Instrumentation

*piccolo	F French horn 1
flute	F French horn 2
*oboé	F French horn 3
*bassoon	Bb trumpet 1
Eb 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
Eb alto sax 1	baritone BC
Eb alto sax 2	tuba
Bb tenor sax	contrabass*
Eb baritone sax	xilophone, bells
solo Bb trumpet 1	snare drum
*solo Bb trumpet 2	cymbals and bass drum

Extra Parts

Eb sax horn 1	Bb baritone
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.

ESTRELA DE FRIBURGO
polka for trumpet and band
music by Joaquim Antônio Naegele
revision by Marcelo Jardim

The subtitle of the work – polka for trumpet and band – is very significant. This is, in fact, a piece which seeks to explore the expressive resources of the solo instrument (trumpet) and presents a rhythmic emphasis on the characteristic cell of the polka genre. An extensive overture, divided into two sections, alternates melodic segments and little cadenzas (passages of virtuosity, unaccompanied) for the soloist. Little rhythmic and melodic variations at each repetition of the motives make perception of the thematic content difficult; this means that it is necessary to concentrate even more attention on the performance of the soloist, which should be properly realized, taking into the contrast between the melodic lyricism and the instrumental technique. In the Polka, a ternary structure is begun, based on a rhythmic movement alluding to the genre. *Part A*, which is itself a small expanded ternary theme, is presented in the same tonality as the overture (E-flat major). The soloist leads the melody of the first section with the same technical emphasis as the overture. The simple accompaniment should shine through the elegance of articulation and precision in its motion. The contrasting section, orchestrally more ample, has its melody performed by a dense ensemble in unison, and is elaborated with some cells of the motive of the overture. A similar structure, also ternary, can be perceived in *part B*. Now, however, it is the instrumental ensemble which leads the initial theme, in the key of A-flat major – which, curiously, highlights the characteristic triplets of the solo of the earlier part. This is a point which demands particular attention from the performers, so that the ensemble can obtain the same precision and lightness as the solo performance of this thematic element. The soloist then answers, in a contrasting section (once again in E-flat major), with a similar melody, in the repetition of which are realized various ornaments and virtuosic developments. This cycle is repeated four times, with the variations, until *part A* is recapitulated and leads to the coda, which recalls some of the melodic elements of the work, and concludes with a final cadenza by the soloist.

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.*

Estrela de Friburgo

Polka Concerto para Trompete

Joaquim Antônio Naegele

revisão Marcelo Jardim

Andante a tempo

cadência trompete solo

Piccolo

Flauta

Oboé

Fagote

Clarinetas E $\flat$ (Requinta)

1

2

Clarinetas B $\flat$

Clarinetas Baixo

Sax. alto E $\flat$ 1, 2

Sax. tenor B $\flat$

Sax. Barítono E $\flat$

Andante a tempo

cadência trompete solo

Trompetes Solo B $\flat$ (trompete 2 opcional)

1

2

Andante a tempo

cadência trompete solo

Trompas F

1

2, 3

Trompetes B $\flat$ 1, 2

Trombones

1

2, 3

Bombardino

Tuba

Contrabaixo

Teclados bells, xilofone

Caixa

Pratos

Bombo

2

10

Pic. *f* *cadência trompete solo*

Fl. *f*

Ob. *f*

Fgt. *f*

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

Cls. B $\flat$ 1 *f*
2 *f*

Cl. Bx. *f*

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

Sxt. B $\flat$ *f*

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

10

Trpt. Solo B $\flat$ 1 *f* *cadência trompete solo* *Solo* *p*
2 *f* *Solo* *p*

10

Tpas. F 1 *f* *cadência trompete solo*
2, 3 *f*

Tpts. B $\flat$ 1, 2 *f*

Tbns. 1 *f*
2, 3 *f*

Bomb. *f*

Tb. *f*

Cb. *f*

Tec.
bells, xilo. *f*

Cx. *f*

Pts.
Bmb. *f*

14

Pic.

Fl.

Ob.

Fgt.

mp

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$

2

Cl. Bx.

mp

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

mp

Sx.bar.E $\flat$

mp

14

1

Trpt. Solo B $\flat$

2

14

1

Tpas. F

mp

2, 3

mp

Tpts. B $\flat$ 1, 2

1

Tbns.

mp

2, 3

mp

Bomb.

mp

Tb.

mp

Cb.

mp

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

20 Marcato 22 *cadência trompete solo*

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f* *mp*

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

Cls. B $\flat$ 1 *f* *mp*

2 *f* *mp*

Cl. Bx. *f* *mp*

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

Sxt. B $\flat$ *f* *mp*

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

20 Marcato 22 *cadência trompete solo*

Trpt. Solo B $\flat$ 1 *f* *mf*

2 *mf* *f* *mf*

20 Marcato 22 *cadência trompete solo*

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

2, 3 *mf* *f* *mp*

Tpts. B $\flat$ 1, 2 *mf* *f* *mp*

Tbns. 1 *f*

2, 3 *f*

Bomb. *mf* *f* *mp*

Tb. *f* *mp*

Cb. *f* *mp*

Tec. bells, xilo. *f*

Cx. *f*

Pts. Bmb. *f*

24 28

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

Cl. B $\flat$
1
2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

Trpt. Solo B $\flat$
1
2

Tpas. F
1
2, 3

Tpts. B $\flat$ 1, 2

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

29 *cadência trompete solo*

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$

2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

cadência trompete solo

1

Trpt. Solo B $\flat$

2

cadência trompete solo

1

Tpas. F

2, 3

Tpts. B $\flat$ 1, 2

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.

Bmb.

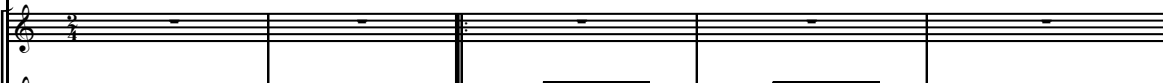
30 Polca (♩ = 102) 

Pic. 

Fl. 

Ob. 

Fgt. 

Cl. E_b
(Req.) 

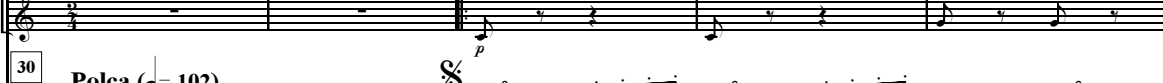
1 

Cls. B_b 

2 

Cl. Bx. 

Sxa. E_b 1, 2 

Sxt. B_b 

Sx.bar.E_b 

30 Polca (♩ = 102) 

1 

Trpt. Solo B_b 

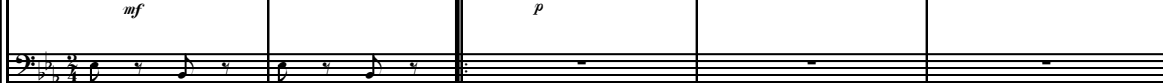
2 

30 Polca (♩ = 102) 

1 

Tpas. F 

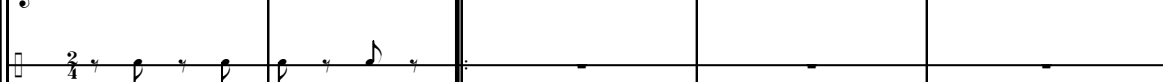
2, 3 

Tpts. B_b 1, 2 

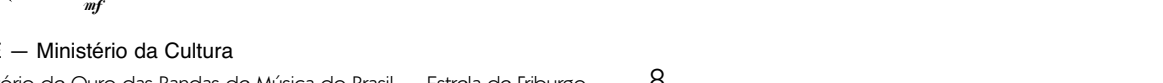
1 

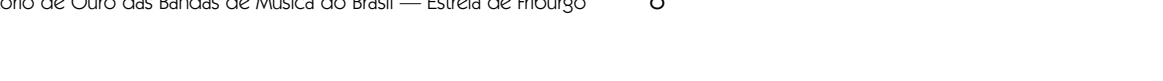
Tbns. 

2, 3 

Bomb. 

Tb. 

Cb. 

Tec.
bells, xilo. 

Cx. 

Pts. Bmb.

35

Pic.

35

Fl.

35

Ob.

35

Fgt.

mf

35

Cl. E $\flat$
(Req.)

35

Cls. B $\flat$

35

Cl. Bx.

mf

35

Sxa. E $\flat$ 1, 2

35

Sxt. B $\flat$

mf

35

Sx.bar.E $\flat$

35

Trpt. Solo B $\flat$

35

1

35

2

35

1

Tpas. F

35

2, 3

35

Tpts. B $\flat$ 1, 2

35

1

Tbns.

35

2, 3

35

Bomb.

mf

35

Tb.

35

Cb.

35

Tec.
bells, xilo.

35

Cx.

35

Pts.

Bmb.

al Coda  1 2 49

Pic. 45 *f*

Fl. 45 *f*

Ob. 45 *f*

Fgt. 45 *f*

Cl. E_b
(Req.) 45 *f*

Cls. B_b 1 45 *f*
2 45 *a 2 f*

Cl. Bx. 45 *f*

Sxa. E_b 1, 2 45 *f*

Sxt. B_b 45 *f*

Sx.bar.E_b 45 *f*

Trpt. Solo B_b 1 45 *al Coda*  1 2 49
2 45

Tpas. F 1 45 *al Coda*  1 2 49
2, 3 45

Tpts. B_b 1, 2 45 *f*

Tbns. 1 45 *f*
2, 3 45 *f*

Bomb. 45 *f*

Tb. 45 *f*

Cb. 45 *f*

Tec.
bells, xilo. 45 *f*

Cx. 45 *f*

Pts. Bmb. 45 *f*

51

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

Cls. B $\flat$
1
2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

Trpt. Solo B $\flat$
1
2

Tpas. F
1
2, 3

Tpts. B $\flat$ 1, 2

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts. Bmb.

57

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$

2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

57

1

Trpt. Solo B $\flat$

2

57

1

Tpas. F

2, 3

Tpts. B $\flat$ 1, 2

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

14

Série Repertório de Ouro das Bandas de Música do Brasil — Estrela de Friburgo

A

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$ (Req.)

1

Cls. B $\flat$

2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

1

Trpt. Solo B $\flat$

2

1

Tpas. F

2, 3

Tpts. B $\flat$ 1, 2

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec. bells, xilo.

Cx.

Pts. Bmb.

The musical score is written for a large band. It includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet in E-flat (Requiem), Clarinet in B-flat (1 and 2), Clarinet in Bass, Saxophone in E-flat (1 and 2), Saxophone in B-flat, Saxophone Baritone in E-flat, Trumpet Solo in B-flat (1 and 2), Trumpet in F (1 and 2, 3), Trumpet in B-flat (1 and 2), Trombone (1 and 2, 3), Bombardone, Trombone, Contrabass, and Percussion (bells, xylophone, cymbals, and snare). The score is in 3/4 time and includes a section marked 'A'. The key signature has two flats (B-flat and E-flat). The dynamics are marked with 'f' (forte). The score is written for a large band, featuring various instruments including Piccolo, Flute, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, Trombone, and Percussion. The score is in 3/4 time and includes a section marked 'A'.

80 82

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

Cls. B $\flat$

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

80 82

Trpt. Solo B $\flat$

80 82

Tpas. F

Tpts. B $\flat$ 1, 2

Tbns.

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts. Bmb.

92

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mf*

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

Cls. B $\flat$ 1 *mf* *p* *mf*

2 *mf* *p* *mf*

Cl. Bx. *mf* *p* *mf*

Sxa. E $\flat$ 1, 2 *mf* *cl. E $\flat$* *mf*

Sxt. B $\flat$ *mf* *mf*

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

Trpt. Solo B $\flat$ 1 *mf* *3* *mf* *3*

2 *mf* *mf* *3*

Tpas. F 1 *mf* *p* *mf*

2, 3 *mf* *p* *mf*

Tpts. B $\flat$ 1, 2 *mf* *mf*

Tbns. 1 *mf* *mf*

2, 3 *mf* *mf*

Bomb. *mf* *mf*

Tb. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

Tec. *mf* *mf*
bells, xilo.

Cx. *mf* *mf*

Pts. *mf*

Bmb. *mf* *mf*

98

Pic.
Fl.
Ob.

Cls. B $\flat$

Fgt.
Cl. bx.
Sx.bar.

Cl. Baixo tocar na 1ª e 3ª variação

Fgt e Sx.bar., tocar na 2ª e 4ª variação

As variações são sequenciais, sendo o acompanhamento recorrente.
O regente deve acompanhar a cada variação com a redução, sendo que
pode optar por timbres diferenciados.

98 **Variação I**

1

Tpts. Solo B $\flat$

1

98 **Variação II**

1

Tpts. Solo B $\flat$

2

98 **Variação III**

1

Tpts. Solo B $\flat$

2

98 **Variação IV**

1

Tpts. Solo B $\flat$

2

98

Tpas. F

Tpts. B $\flat$

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Cx.
Pts.
Bmb.

tacet (teclados, caixa, pratos e bumbo)

Nas madeiras, utilizar os instrumentos disponíveis da voz do baixo, timbrando com fagote, clarone e sax. barítono sendo que o acompanhamento dos metais pode ser feito pelas trompas ou trombones no contra-tempo e tuba, contrabaixo e bombardino nos tempos.

The musical score for measures 102-105 includes parts for Piccolo, Flute, Oboe, Clarinet B-flat, Bassoon, Bass Clarinet, Saxophone Baritone, Trombone Soloist 1, Trombone Soloist 2, Trombone Soloist 3, Trombone Soloist 4, Trompa F, Tromba B-flat, Trombone 1, Trombone 2 & 3, Bombardino, Tuba, Contrabasso, Cello, Double Bass, and Timpani. The woodwind section has melodic lines with triplets and accents. The brass section provides harmonic support with sustained notes and rhythmic patterns. A rehearsal mark '1, 2, 3' appears at the end of measure 105.

106 *fim da 4ª variação* 107

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

Cls. B $\flat$
1
2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

Trpt. Solo B $\flat$
1
2

Tpas. F
1
2, 3

Tpts. B $\flat$ 1, 2

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

111 115

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

Cls. B $\flat$
1
2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

Trpt. Solo B $\flat$
1
2

Tpas. F
1
2, 3

Tpts. B $\flat$ 1, 2

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.
Bmb.

D.S. al Coda

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$

2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

D.S. al Coda

1

Trpt. Solo B $\flat$

2

D.S. al Coda

1

Tpas. F

2, 3

Tpts. B $\flat$ 1, 2

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tec.
bells, xilo.

Cx.

Pts.

Bmb.

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

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$
(Req.)

1

Cl. B $\flat$

2

Cl. Bx.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$

Sx.bar.E $\flat$

1

Trpt. Solo B $\flat$

2

1

Tpas. F

2, 3

1, 2

Tpts. B $\flat$

1

Tbns.

2, 3

Bomb.

Tb.

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 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*

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 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)

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 Ligiéro)

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

