

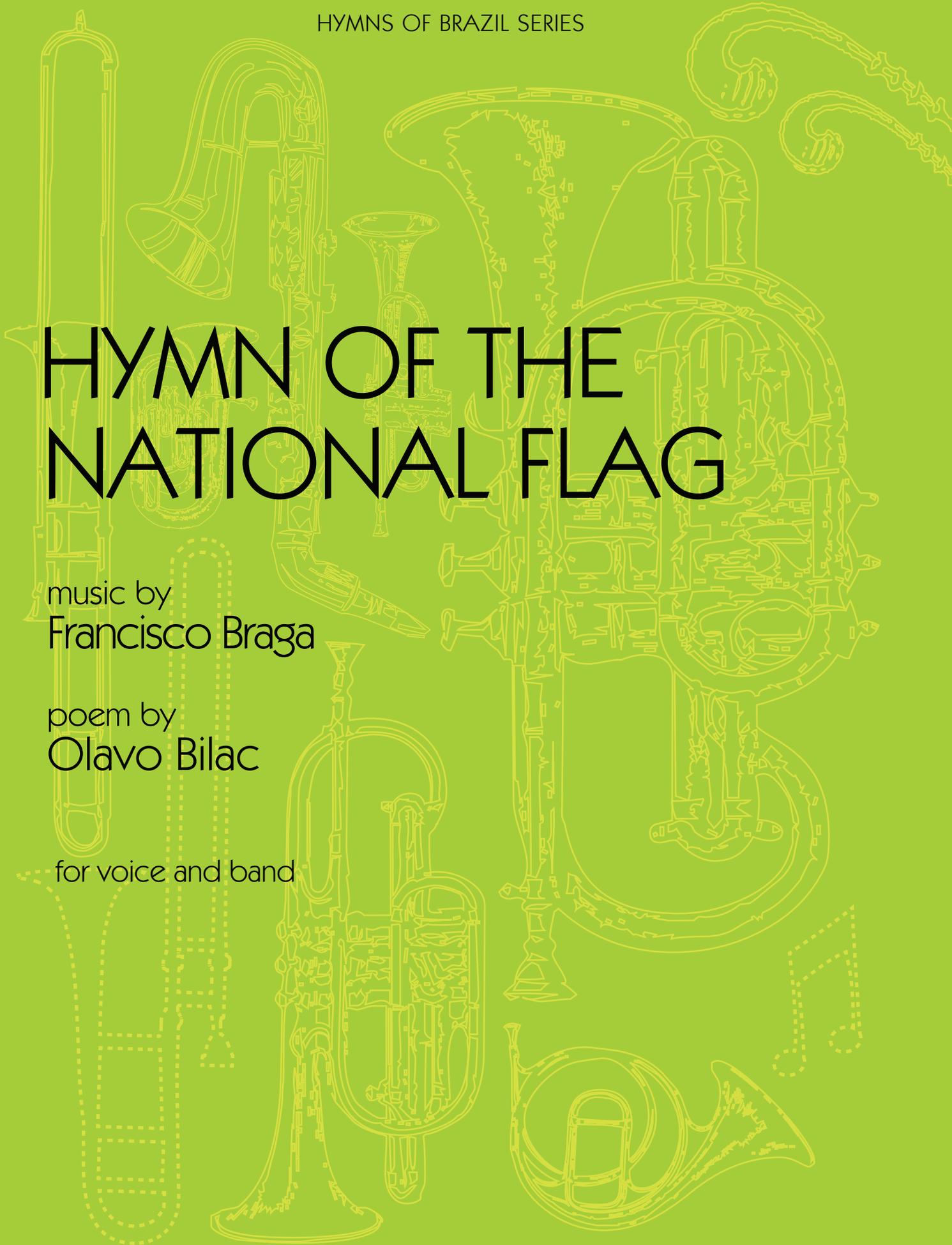
HYMNS OF BRAZIL SERIES

HYMN OF THE NATIONAL FLAG

music by
Francisco Braga

poem by
Olavo Bilac

for voice and band



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FUNARTE EDITIONS

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Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
funarte



Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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www.sithoca.com

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CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS

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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.

Hymns of Brazil Series– Hymn to the National Flag

The goal was to simplify the lay-out in the scores, so as to follow the new pattern of instrumentation, with the adaptation of the original writing for the instruments to the way that they are used today. This makes possible the use of optional parts prepared in accordance with the usual writing – which takes into account the continued use of traditional instruments, such as the saxhorn, in our musical ensembles. Various instruments which were common during the period of composition and orchestration – such as trumpet in E-flat, or the cornet, for example – are no longer used by bands; others, such as soprano sax, are used sporadically. The part written for the piccolo in Db was transposed for C piccolo. The parts for bassoon were taken from the original parts for baritone, replacing the G clef with the F clef, in the sounding key, and preserving the melodic line. The director should feel free to use the baritone, since there was no modification in the musical material, and can follow its line in the bassoon part. The part for Eb alto sax 2 was created based on the writing for Eb trumpets (these have been suppressed from the edition). The writing for cornet and bugle (Fluegelhorn) was transferred to the writing for trumpets in three parts. The writing for tuba, a non-transposing instrument, was done in the sounding key, with individual parts printed for Tuba in C, Bb and Eb. Optional parts were also created for timpani and mallets instruments (which allows for the use of xylophone, bells, marimba, vibraphone, etc.).

HYMN TO THE NATIONAL FLAG

music by Francisco Braga

poem by Olavo Bilac

Instrumentation

| | |
|------------------------|--------------------------------------|
| piccolo | horn F 1 |
| flute | horn F 2 |
| oboe 1 | horn F 3 |
| oboe 2 | Bb trumpet 1 |
| bassoon 1 | Bb trumpets 2 |
| bassoon 2 | Bb trumpets 3 |
| Eb clarinet (requinta) | trombone 1 |
| Bb clarinet 1 | trombone 2 |
| Bb clarinets 2 | trombone 3 |
| Bb clarinets 3 | baritones BC |
| Bb bass clarinet | tuba C |
| Eb alto sax 1 | timpani |
| Eb alto sax 2 | mallets |
| Bb tenor sax | percussion 1 (snare) |
| Eb baritone sax | percussion 2 (cymbals and bass drum) |

Extra Parts

| | |
|----------------|---------------|
| Bb soprano sax | Bb baritone 1 |
| Eb saxhorn 1 | Bb baritone 2 |
| Eb saxhorn 2 | tuba Bb |

Note to the Director

All the parts marked with * are optional; they are not, therefore, essential to the performance of the work. This indication is to orient the director of the band which may not have these instruments. In this case, these parts are original and were only adjusted in order to make possible the formatting of the score according to present-day international standards.

HYMN TO THE NATIONAL FLAG

music by Francisco Braga

poem by Olavo Bilac

The *introduction* (measures 1-10) is entirely constructed with the melodic-harmonic material of the refrain (section B), excluding the final motive. In contrast to the ascending melodic movement presented in the *introduction*, a descending scalar movement begins section A (strophe) which presents a melodic outline which is broad in range and angular in character. This is a parallel binary period with perfect symmetry, and yet this may be the most daring musical passage to be found among those constituting Brazilian anthems. Beyond the notably inexpressive movement of the bass line, unusual in this musical genre, Francisco Braga makes a surprising cadence at the end of this section. An initial phrase concluding on a half-cadence (“cadence to the dominant”) is followed by a consequent phrase that one would expect to conclude on the tonic, A-flat major (the principal key). However, Braga makes what some might describe as a modulation to C major, and others, as a cadence on the mediant – a resource used at least since Franz Schubert, for whom, in addition to the relative diatonic keys of A-flat major (F minor and C minor), there are “relative chromatic tonics”, such as C major. It can be observed that in the final motive of the section (measures 17-18) the composer carries out the chromatic raising of the fifth scale degree (e-flat), first in an inner voice, and then in the melody, in order to then apply the perfect cadence in C major as “substitute tonic” for A-flat major. This is a bold compositional resource, since, as the rest of the anthem is essentially diatonic, singers tend to ignore the chromaticism, intoning a “diatonicized” melodic outline with the note C as the third of a tonic chord on A flat. This is also, we may understand, the most choral of the Brazilian anthems, with considerably diminished instrumental appeal. This tends to result in little textural contrast, particularly in performances with large vocal-instrumental ensembles, something which must be compensated for with detailed work on dynamics, both for the ensemble and for individual parts.

Marcos Vinício Nogueira

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

OLAVO BILAC (1865-1918)

He began study in Medicine, in Rio, and Law, in São Paulo, but did not conclude either course of study. In 1884, his sonnet *Nero* was published in the *Gazeta de Notícias* in Rio de Janeiro. In 1887 he began a career as a literary journalist and, in 1888, had his first book published - *Poesias*. In the years which followed, he published essays, literary lectures, speeches, as well as juvenile and pedagogical works. A republican and a nationalist, he wrote the lyrics to the *Hino à Bandeira* and was in opposition to the government of Floriano Peixoto. He was a founding member of the Brazilian Academy of Letters, in 1896. In 1907, he was elected “the prince of Brazilian poets”, by the magazine *Fon-Fon*. From 1915 to 1917, he campaigned nationally for obligatory military service and for primary education. In his poetic oeuvre the posthumous volume *Tarde* (1919) stands out. Part of the essays which he wrote over twenty years of journalism are collected in books, such *Vossa Insolência* (1996). Bilac, author of some of the most popular of Brazilian poems, is considered the most important of our Parnassian poets. Nevertheless, for the critic João Adolfo Hansen, “the master of the past, of the book of poetry written far from the steril turbulence of the street, will not be the same master of the present, of the newspaper, chronicling the daily life of Rio, ready for the interventions of Agache* and for the eradication of the vulgar plebs, expelled from the center to the hills ”.

• Donat-Alfred Agache (1875-1959), French architect, the first urbanist to create proposals and carry out urban renewal in the city of Rio de Janeiro, where he settled permanently from 1939 on.

Hino à Bandeira Nacional

para canto e banda

poema de Olavo Bilac
música de Francisco Braga

Tempo de Marcha

Piccolo
Flauta
Oboés 1, 2
Fagote
Clarinetas (E ♭) (Requinta)
1
Clarinetas B ♭
2, 3
Clarinetas Baixo
Sax. Alto E ♭ 1, 2
Sax. Tenor B ♭
Sax. Barítono E ♭
Canto

Tempo de Marcha

Trompas F
1
2, 3
Trompetes B ♭
1
2, 3
Trombones
1
2, 3
Bombardino
Tuba

Tempo de Marcha

Tímpanos
Teclados bells, xilofone
Percussão 1 (caixa)
Percussão 2 (Pratos/Bumbo)

5 al coda

Pic.

Fl.

Obs. 1,2

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

Canto

5 al coda

1

Tpas. F
2, 3

1

Tpts. B \flat
2, 3

1

Tbns.
2, 3

Bdn.

Tb.

5 al coda

Timp.

Tec.
bells, xilo

Perc. 1
(cx.)

5

mp

10 11

Pic.

Fl.

Obs. 1,2

Fgt.

Cl. (E \flat) (Req.)

1

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar E \flat

Canto

Sal - ve, lin - do pen-dão da es - pe - ran - ça, Sal - ve, sím - bo - lo au - gus - to da paz! Tu - a
 Em teu sei - o for - mo - so re - tra - tas, Es - te céu de pu - ris - si - mo a - zul, A ver -
 Con - tem - plan - do o teu vul - to sa - gra - do, Com - preen - de - mos o nos - so de - ver, E o Bra -
 So - bre a i - men - sa Na - ção Bra - si - lei - ra, Nos mo - men - tos de fes - ta ou de dor, Pai - ra

10 11

1

2, 3

1

2, 3

1

2, 3

Bdn.

Tb. (Fagote)

10 11

Timp.

Tec. bells, xilo

Perc. 1 (cx.)

10

15

Pic.

15

Fl.

15

Obs. 1,2

15

Fgt.

15

Cl. (E \flat)
(Req.)

15

1

Cl. B \flat

15

2,3

15

Cl. Bx.

15

Sxa. E \flat 1,2

15

Sxt. B \flat

15

Sx.bar E \flat

15

Canto

no - bre pre - sen - ça à lem - bran - ça A gran - de - za da Pá - tria nos traz. Re - ce - be o a - fe - to que se en -
 du - ra sem par des - tas ma - tas, E o es - plen - dor do Cru - zei - ro do Sul.
 sil, por seus fi - lhos a - ma - do, Po - de - ro - so e fe - liz há de ser
 sem - pre, sa - gra - da ban - dei - ra, Pa - vi - lhão da Jus - ti - ça e do A - mor.

15

1

Tpas. F

15

2,3

15

1

Tpts. B \flat

15

2,3

15

1

Tbns.

15

2,3

15

Bdn.

15

Tb.

15

11

11

11

15

Timp.

15

Tec.
bells, xilo

15

Perc. 1
(cx.)

15

15

20

Pic. *p*

Fl. *p*

Obs. 1,2 *p*

Fgt. *p*

Cl. (E \flat) (Req.) *p*

1

Cl. B \flat 2, 3 *p*

Cl. Bx. *p*

Sxa. E \flat 1, 2 *p*

Sxt. B \flat *p*

Sx.bar E \flat *p*

Canto
 cer - ra Emnos - so pei - to ju - ve - nil, Que - ri - do__ sím-bo - lo da ter - ra, Da a - ma - da ter - ra

20

1

Tpas. F 2, 3 *p*

1

Tpts. B \flat 2, 3 *p*

1

Tbns. 2, 3 *p*

Bdn. *p*

Tb. *p*

20

Timp.

Tec. bells, xilo *p*

Perc. 1 (cx.) *p*

20

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 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
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