

The background of the cover features a light green line-art illustration. It includes various musical instruments such as a tuba, euphonium, and a French horn. A map of Brazil is also depicted, with musical notes and a treble clef integrated into its shape. The entire design is set against a solid dark green background.

HYMNS OF BRAZIL SERIES

ANTHEM OF THE INDEPENDENCE OF BRAZIL

music by
D. Pedro I

poem by
Evaristo da Veiga

instrumentation by
Francisco Braga

for voice and band

PRESIDENT OF THE FEDERATIVE REPUBLIC OF BRAZIL
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FUNARTE EDITIONS

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Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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Marcelo Jardim

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Si Thoca Edições Musicais

www.sithoca.com

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Dario Sotelo

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.

Anthems of Brazil Series - Anthem of Independence

The basis for this edition was the edition arranged and orchestrated by maestro Francisco Braga, who took as his model the arrangement for piano by Francisco Flores. The edition was made at the request of the Executive Commission for the Commemoration of the Centennial of the Independence of Brazil, and dates from 1922. This arrangement calls one's attention through its vision of the band, by means of the instrumentation. A complete symphonic band was used by maestro Francisco Braga, including flute, oboes 1 and 2, bassoons 1 and 2, clarinets, quartet of saxophones, E-flat horns, trumpets and bugles, trombones, baritones 1 and 2, tuba, and percussion (snare drums, cymbals and bass drum). For this new edition, the original writing for the instruments was preserved, with the E-flat horns transposed to F horns, and the parts for Eb and Bb tubas written for tuba in C in the score, but retaining the others as extra parts. Some constructions from the transcription for symphonic orchestra of the arrangement by Francisco Braga done by the maestro Assis Republicano were used, such as the parts for bass clarinet, contrabass and timpani. The parts for the clarinet section were revised to avoid the high register. A part for alto sax 2 was created based on the writing for Eb bugle and Bb baritone. The trumpet section was structured in 3 parts, mixing the writing for trumpets and flugelhorn. The saxhorns and baritones were suppressed from the score, but retained in the parts, as extras. It is important for the director to exploit nuances of dynamics, and to bear in mind that the arrangement supports performance with voice or chorus. In this case, one should balance the realization with some instrument simply double the voices on the melody, thus guaranteeing an excellent equilibrium between the sung parts and the orchestral tutti.

Maestro Marcelo Jardim
Technical Coordinator

ANTHEM OF THE INDEEDPENCE OF BRAZIL

Musica by D. Pedro I
Poem by Evaristo da Veiga
Instrumentation by Francisco Braga

Instrumentation

* Piccolo	Horn 1 (F)
Flute	Horn 2 (F)
* Oboe 1	Horn 3 (F)
* Oboe 2	Trumpet 1 (Bb)
* Bassoon 1	Trumpet 2 (Bb)
* Bassoon 2	Trumpet 3 (Bb)
* Eb Clarinet (Requinta)	Trumpet 4, 5 (Bb) *
Clarinet 1 (Bb)	Trombone 1
Clarinet 2 (Bb)	Trombone 2
Clarinet 3 (Bb)	Trombone 3
* Bass Clarinet (Bb)	Baritone
Alto Sax 1 (Eb)	C Tuba
* Alto Sax 2 (Eb)	Contrabass *
Tenor Sax 1 (Bb)	Timpani *
Tenor Sax 2 (Bb)	Keyboards (Xilofone, Bells) *
Baritone Sax (Eb)	Snare
	Cymbals and Bass Drum

Extra Parts

Sax Horn 1 (Eb)	Baritone 1 (Bb)
Sax Horn 2 (Eb)	Baritone 2 (Bb)
Sax Horn 3 (Eb)	Bb 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.

ANTHEM OF THE INDEPENDENCE OF BRAZIL

D. Pedro I and Evaristo da Veiga

Historical information

The greater part of the composition dates to before the “Cry of Ipiranga”, from August of 1822. In favor of independence, Evaristo da Veiga wrote the poem which he called “Brazilian Constitutional Anthem”, and published it. It pleased the public at the court in Rio de Janeiro, having been set to music by the famous maestro Marcos Portugal (1760-1830), who had been music teacher to the young prince Dom Pedro, Emperor Pedro I, after Independence. Being a lover of the musical arts, Dom Pedro, in 1824, took a liking to the verses of Evaristo da Veiga and decided to compose a setting for the poem, thus creating what would become the Anthem of Independence. The date on which it was composed is not known for certain, but the melody by Dom Pedro came to officially replace that by Marcos Portugal in 1824. The participation of the Emperor was so highly valued that for almost a decade, not only the authorship of the music, but also that of the lyrics, was attributed to him. Evaristo da Veiga needed to reassert his rights, showing in 1833 that he was author of the verses. His originals are found today in the section of manuscripts of the Biblioteca Nacional in Rio de Janeiro. It was only in 1922, during the centennial of Independence, that the anthem came to be performed once more, but with the music by maestro Portugal. It was during the Vargas Era (1930-1945), that Gustavo Capanema, then minister of Education and Health, named a commission to definitively establish the Brazilian anthems in accordance with their original sources. This commission, with the participation, among others, of maestro Villa-Lobos, re-established as the official melody that composed by Dom Pedro I.

Marcos Vinício Nogueira

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

Hino da Independência

para canto e banda

Música de Don Pedro I

Poema de Evaristo da Veiga

Instrumentação de Francisco Braga

Allegro (Tempo de Marcha) ♩ = 120

Allegro (Tempo de Marcha) ♩ = 120

* partes opcionais para trompetes, originalmente escritas para trompete em F♯, extraídas da versão para orquestra sinfônica de Assis Republicano

Picc.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$

2, 3

Cl.B.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$ 1, 2

Sax.bar. E $\flat$

Canto

1, 2

Tpas. F

3, 4

1, 3

Tpts. B $\flat$

2, 4

Tpts. B $\flat$ 4, 5
(* opcionais)

1

Tbns.

2, 3

Bdn.

Tb.

Cb.

Timp.

Tec.
(Xilo., bells)

Cx.

Pts.

Bmb.

9

Picc.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E $\flat$
(Req.)

Cl. B $\flat$
1
2, 3

CLB.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$ 1, 2

Sax.bar. E $\flat$

Canto

9

Tpas. F
1, 2
3, 4

Tpts. B $\flat$
1, 3
2, 4

Tpts. B $\flat$ 4, 5
(* opcionais)

Tbns.
1
2, 3

Bdn.

Tb.

Cb.

Timp.

Tec.
(Xilo., bells)

Cx.

Pts.

Bmb.

Picc.
Fls. 1, 2
Obs. 1, 2
Fgt.
Cl. E $\flat$
(Req.)
1
Cl. B $\flat$
2, 3
Cl. B.
Sxa. E $\flat$ 1, 2
Sxt. B $\flat$ 1, 2
Sax.bar. E $\flat$
Canto
1, 2
Tpas. F
3, 4
1, 3
Tpts. B $\flat$
2, 4
19
Tpts. B $\flat$ 4, 5
(opcionais)*
1
Tbns.
2, 3
Bdn.
Tb.
Cb.
Timp.
Tec.
(Xilo., bells)
Cx.
Pts.
Bmb.

23

Picc.

Fls. 1, 2

Obs. 1, 2

Fgt.

p

Cl. E_b
(Req.)

1

Cls. B_b

2, 3

a2
p

Cl.B.

p

Sxa. E_b 1, 2

Sxt. B_b 1, 2

p

Sax.bar. E_b

p

Canto

23

1, 2

Tpas. F

p

3, 4

p

1, 3

Tpts. B_b

2, 4

mp

Tpts. B_b 4, 5
(* opcionais)

p

1

Tbns.

2, 3

p

Bdn.

p

Tb.

p

Cb.

pizz.
p

arco

Timp.

p

Tec.
(Xilo., bells)

Cx.

mp

Pts.

Bmb.

para repetir somente o canto, sem introdução
voltar ao 4 tempo do compasso 8.

28 Picc. *f*

28 Fls. 1, 2 *f*

28 Obs. 1, 2 *f*

28 Fgt. *f*

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

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

28 2, 3 *f*

28 Cl.B. *f*

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

28 Sxt. B $\flat$ 1, 2 *f*

28 Sax.bar. E $\flat$ *f*

28 Canto *f*

28 1, 2 Tpas. F *f*

28 3, 4 *f*

28 1, 3 Tpts. B $\flat$ *f*

28 2, 4 *f*

28 Tpts. B $\flat$ 4, 5 (*opcionais) *f*

28 1 Tbns. *f*

28 2, 3 *f*

28 Bdn. *f*

28 Tb. *f*

28 Cb. *f*

28 Timp. *f*

28 Tec. (Xilo., bells) *f*

28 Cx. *f*

28 Pts. *f*

28 Bmb. *f*

1, 2, 3

33 4

Picc.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E $\flat$
(Req.)

1

Cls. B $\flat$
2, 3

Cl.B.

Sxa. E $\flat$ 1, 2

Sxt. B $\flat$ 1, 2

Sax.bar. E $\flat$

Canto

1, 2

Tpas. F
3, 4

1, 3

Tpts. B $\flat$
2, 4

Tpts. B $\flat$ 4, 5
(* opcionais)

1

Tbns.
2, 3

Bdn.

Tb.

Cb.

Timp.

Tec.
(Xilo., bells)

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 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)

Ivan Lins / Vitor Martins
Novo Tempo (arrangement by Hudson Nogueira)

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copacabana (samba; arrangement by José Carlos Ligiêro)

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



PETROBRAS



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