GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

BARÃO DO RIO BRANCO
doobrado

music by
FRANCISCO BRAGA
President of the Federative Republic of Brazil
Luiz Inácio Lula da Silva

Minister of Culture
Juca Ferreira

FUNDAÇÃO NACIONAL DE ARTES / FUNARTE

President
Sérgio Mamberti

Executive Director
Myriam Lewin

Director of the Music Center
Pedro Müller

Project Coordination Bands
Rosana G. Lemos

Communication Coordination
Oswaldo Carvalho

Coordination Issues
Maristela Rangel

© FUNARTE, 2008
Impresso no Brasil / Printed in Brazil
FUNARTE EDITIONS
BARÃO DO RIO BRANCO

(Baron of the White River)
dobrado

music by
FRANCISCO BRAGA

arrangement by
DIETER LÁZARUS

revision by
MARCELO JARDIM
SCORES FOR BAND – PUBLISHING PROJECT

GENERAL DIRECTION
FLAVIO SILVA / MARIA JOSÉ DE QUEIROZ FERREIRA

TECHNICAL DIRECTION, ADAPTATION, REVISION AND STANDARDIZATION
Marcelo Jardim

MUSIC PUBLISHING
Si Thoca Edições Musicais
www.sithoca.com
Simone dos Santos

PROGRAM NOTES
Marcos Vinício Nogueira

CONSULTING – TABLE INDICATING TECHNICAL LEVEL
Dario Sotelo

CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS
Hudson Nogueira

ELECTRONIC EDITING – SCORE AND INSTRUMENTAL PARTS
Alexandre Castro – Sheila Mara –
Leandro J. Campos – Bruno Alencar

ENGLISH TEXTS
Tom Moore

TEXT EDITING AND REVISION
Maurette Brandt

GRAPHIC PRODUCTION
João Carlos Guimarães

EDITORIAL PRODUCTION
Renata Arouca

COVER AND ILLUSTRATION
Rafael Torres
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 special 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
BARÃO DO RIO BRANCO
dobrado
music by Francisco Braga
arrangement by Dieter Lázarus
revision by Marcelo Jardim

INSTRUMENTATION

* piccolo F horn 1
flute F horn 2
* oboe F horn 3
* bassoon Bb trumpet 1
Eb clarinet (requinta) 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 baritone BC
Bb tenor sax tuba
* Eb baritone sax contrabass *
xylophone, bells *
snare drum
cymbals and bass drum

Extra Parts

Eb saxhorn 1 Bb baritone TC
Eb saxhorn 2 Bb tuba
Eb saxhorn 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.
A little overture of four measures in length presents an unpretentious scalar movement in the tonic (F major); nevertheless this is the beginning of a dobrado with especial attention to technical detail, the first recording of which coincides with that of the first recording of the Hino à Bandeira Nacional [Hymn to the National Flag], in 1910. In Part A (measures 5-32), the simple descending movement of the initial phrase sounds in conjunction with bass lines which are not limited to simply supporting the rhythmic-harmonic structure, since their movement is carefully ornamented with melodic connecting notes, which reveals from the outset, the refinement of Braga’s writing. New elements are found in the next phrase, led by the clarinets, such as an ostinato in the high register, or ornaments in the form of triplets, and rapid scalar movements in the intermediary parts which ought not to supplant the melody, which would be a grave error of interpretation. In the repetition of the initial phrase (measure 17), new resources enrich one’s listening; the motion of the horns on the offbeat now receives the arpeggiated reinforcement of the woodwinds. The final phrase of Part A brings back the general melodic figuration of the overture and creates a surprising stretto – the principal part (led by Trumpet 1 and Alto Saxophones 1-2) begins the melody on the upbeat of measure 29, and on the upbeat of measure 31 a new entry of the same phrase begins in Trumpets 2-3, with lower doublings. A re-exposition of the overture makes the transition to the Trio, in the subdominant (since the classic period, the second of two dances or alternating movements was named “trio”). In the initial section (measures 42-71), the composer assumed a simpler configuration, with pulsing basses and horns on the offbeat (traditional harmonic movement with saxophones), supporting a more angular melody. The contrasting section presents a more impactul melody, and adds a new element to the accompaniment – the triplets in the saxophones. Note that in the recapitulation of the initial section of the Trio (measure 88), the motive of the countermelody presented by the trombones (and doublings) should be highlighted, but without exaggeration, so as not to prejudice the hierarchical relation with the principal melody.

Marcos Nogueira

Professor of Orchestration and Composition,
School of Music of the Federal University of Rio de Janeiro
António Francisco Braga - composer, conductor and professor – was born in Rio de Janeiro, on April 15, 1868, and died in the same city on March 14, 1945. He began his musical studies at the Asylum of Abandoned Children in 1876. Following this he entered the Conservatory of Music, and became the musician responsible for the Band of the Asylum. In 1886 he finished his course in clarinet with António Luís de Moura; he was also student of Carlos de Mesquita in harmony and counterpoint. In the following year his Fantasia made its debut at the first concert of the Society for Popular Concerts. In 1888 he was named professor of music at the Asylum. After being selected as one of the top four competitors in the competition to choose the new National Anthem, he was awarded a grant to study in Europe. He then traveled to Paris, and was the first among those competing for entry to the Conservatory, where he studied composition with Jules Massenet. In 1895 he presented a concert with his works and those of other Brazilian composer at the Salle d’Harcourt. He played various concerts in Brazil, where he returned in 1900. Two years later he was named professor of counterpoint, fugue and composition at the National Institute of Music, and, in 1908, professor and instructor of bands for the Marine Corps and Naval Regiment. In 1905, Francisco Braga composed other important works, such as the melodrama O Contratador de Diamantes, with text by Affonso Arinos. This work was finally concluded the following year, when he composed his best-known work: the beautiful Hino à Bandeira, to a poem by Olavo Bilac. In 1909 he directed the inaugural concert at the Theatro Municipal of Rio de Janeiro, at which he premiered his symphonic poem Insônia. This was, doubtless, a glorious moment in the composer’s career. He was the conductor at the inauguration of the Sociedade de Concertos Sinfônicos, in 1912, of which he was artistic director. He was named Cavalier of the Legion of Honor by the French government in 1931. In 1937 the Sociedade Propagadora da Música Sinfônica (Sociedade Pró-Música) was created, of which he was Perpetual President. He was founder and first president of the Sindicato dos Músicos. His is the author various patriotic hymns, the most popular of which is the Hino à Bandeira. He was chosen as Patron of Chair no. 32 of the Academia Brasileira de Música.
Série Repertório de Ouro das Bandas de Música do Brasil — Barão do Rio Branco
1995
Golden Repertoire of Brazilian Bands
Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegle
Mãe de Laura (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Saudades (talsa)

2000
Golden Repertoire of Brazilian Bands
Antonio do Espírito Santo
Avante Camaradas
Dobrado 220 (dobrado) * reissue

Cecília do Caramujo
Dever do Mestre (dobrado)

Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue

João Firmino de Moura
Saudades de onde Nasce (talsa)

João Trajano da Silva
Janáma (ciranda)

Joaquim Naegle
Mãe de Laura (dobrado) * reissue

José Aniceto de Almeida
Cecília Cavalcanti (talsa)

José Barbosa de Brito
Bento Barbosa de Brito (dobrado)

Leivino Ferreira da Silva
Lágrimas de Volta (frevo)

Luiz Fernando da Costa
Archenjo Soares do Nascimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (frevo)

Manoel Rodrigues da Silva
Dengon (chore)

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
Anaclério de Medeiros
Jubilo (dobrado)

Francisco Braga
Barão do Rio Branco (dobrado)

Joaquim Naegle
Professor Celio Woltzenlogel (dobrado)

Joaquim Naegle
Estrela de Viamão (polka for solo trumpet and band)

Joaquim Naegle
Ouro Negro (dobrado)

José Genuíno da Rocha
Teixa de Ajrud (frevo)

Pedro Salgado
Dias Carações (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
Eda Lobo/Capinam
Ponteio (baianico, arrangement by Hudson Nogueira)

Guanga / Aldir Blanc
Baião de Laranja (chore; arrangement by Hudson Nogueira)

Hermeto Paschoal
Belé (baianico; arrangement by Hudson Nogueira)

Noel Rosa
Palpite Infeliz (samba; arrangement by Hudson Nogueira)

Hudson Nogueira
Quatro Danças Brasileiras (samba, maracatu, maracatu-rambo, choro)

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

Carlos Alberto Braga (Braginha) / Alberto Ribeiro
Capacidade (samba; arrangement by José Carlos Liguero)

José Ursicino da Silva (Mestre Duda)
Saíter Nordestina (baianico; serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Saíte Pernambucana de Belo (sabodinho; serenata, olor, frevo)

Nelson Cavaquinho/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)