ESTRELA DE FRIBURGO
polca for trumpet and band

music by
JOAQUIM ANTÔNIO NAEGELE
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
ESTRELA DE FRIBURGO
(Friburgo's Star)
polka for trumpet and band

music by
Joaquim Antônio Naegele

revision by
Marcelo Jardim
SCURES 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 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, agogó, 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 Naegle
revision by Marcelo Jardim

Instrumentation
*piccolo F French horn 1
flute F French horn 2
*oboe 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.
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
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 lua, A voz do cárcere, Professor Celso Watzenlogel, Rio quatrocentão, Carlos Rotay, Carlos Teixeira, Prefeito Wilder S. de Paula, Passeio trágico, José Naegele; the polka Estrela de Friburgo; symphonic poem A Canjerana.*
Música Brasileira para Bandas

Estrela de Friburgo

Polka Concerto para Trompete

Andante

Joaquim Antônio Naegele

revisão Marcelo Jardim

Piccolo

Flauta

Oboé

Fagote

Clarineta E

(Requinta)

1

Clarineta B.

2

Clarineta Baixo

Sax. alto E 1, 2

Sax. tenor B-

Sax. Barítono E,

Trompetes Solo B-

(trompete 2 opcional)

1

2

Trompas F

2, 3

Trompetes B- 1, 2

Trombones

1

2, 3

Bombardino

Tuba

Contrabaixo

Teclados

bells, xylophone

Caixa

Pratos

Bombo

cadência trompete solo

a tempo

cadência trompete solo

a tempo

Estrela de Friburgo

Funarte, Ministério da Cultura, 2008

ROB0002 – Estrela de Friburgo / Todos os direitos reservados – Impresso no Brasil

www.funarte.gov.br / projbandas@funarte.gov.br
Série Repertório de Ouro das Bandas de Música do Brasil — Estrela de Friburgo

FUNARTE — Ministério da Cultura

Série Repertório de Ouro das Bandas de Música do Brasil — Estrela de Friburgo
Estrela de Friburgo Partitura  5/9/08  6:44 AM  Page 16

FUNARTE — Ministério da Cultura
Série Repertório de Ouro das Bandas de Música do Brasil — Estrela de Friburgo 16
Variação I

Variação II

Variação III

Variação IV

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.
Nas madeiras, utilizar os instrumentos disponíveis da voz do baixo, timbrando com fagote, clarone e sax, baritono sendo que o acompanhamento dos metais pode ser feitos pelas trompas ou trombones no contra-tempo e tuba, contrabaixo e bombardino nos tempos.
1995
Golden Repertoire of Brazilian Bands
Antônio do Espírito Santo
Avante Camaradas / Dobrado 220
Gilberto Gagliardi
Cidade de Diadema (dobrado)
Joaquim Naegle
Mão de Laura (dobrado)
Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)
Antônio Pedro Dantas (Tomhca Dantas)
A Desejar Sandades (talsa)

2000
Golden Repertoire of Brazilian Bands
Antonio do Espírito Santo
Avante Camaradas
Dobrado 220 (dobrado) * reissue
Cecíliano de Carvalho
Deste do Mestre (dobrado)
Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue
João Firmino de Moura
Sandades de onde Nasci (talsa)
João Trajano da Silva
Janaína (ciranda)
Joaquim Naegle
Mão de Laura (dobrado) * reissue
José Aniceto de Almeida
Cecília Cavaçanã (talsa)
José Barbosa de Brito
Bento Barbosa de Brito (dobrado)
Levino Ferreira da Silva
Lágrimas de Volção (frevo)
Luiz Fernando da Costa
Archanjo Soares do Nascimento (dobrado)
Manoel Ferreira Lima
Diana No Frevo (frevo)
Manoel Rodrigues da Silva
Dengão (chore)
Severino Ramos
Tubas de Pepelein (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
Jubileu (dobrado)
Francisco Braga
Barão do Rio Branco (dobrado)
Joaquim Naegle
Professor Celso Woltzenlogen (dobrado)
Joaquim Naegle
Estrela de Friburgo (polka for solo trumpet and band)
Joaquim Naegle
Ouro Negro (dobrado)
Anaclério de Medeiros
Oz Boêmios (Brazilian tango)
José Genuíno da Rocha
Testa de Ân (frevo)
Pedro Salgado
Dias 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/Capitam
Ponteio (samba; arrangement by Hudson Nogueira)
Guenga / Aldir Blanc
Baiao de Lucan (chore; arrangement by Hudson Nogueira)
Hermeto Paschoal
Bebé (baiao; arrangement by Hudson Nogueira)
Noel Rosa
Paloite Infelix (samba; arrangement by: Hudson Nogueira)
Hudson Nogueira
Quatro Danças Brasileiras (samba, maxixe, maracatu-rambo, choro)
Ivan Lins / Vitor Martins
Novo Tempo (arrangement by Hudson Nogueira)
Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Capuabaiana (samba; arrangement by José Carlos Ligeiro)
José Ursicino da Silva (Mestre Duda)
Sair Nordestina (baiao; serenata, maracatu, frevo)
José Ursicino da Silva (Mestre Duda)
Sair Pernambucana de Belo (caboclinhos; serenata, cênico, frevo)
Nelson Cavaquinho/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)
BARÃO DO RIO BRANCO
dobrado

música de
FRANCISCO BRAGA