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FUNARTE Editions
OURO NEGRO
(black gold)
dobrado

music by
Joaquim Antônio Naegele

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

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Leandro J. Campos – Bruno Alencar

ENGLISH TEXTS
Tom Moore

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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 Coordinato
OURO NEGRO
dobrado
music by Joaquim Antônio Naegle
revisão by Marcelo Jardim

Instrumentation

| *piccolo    | F horn 1 |
| flute       | F horn 2 |
| *oboe       | F 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 | timpani* |
|             | xilophone, bells* |
|             | snare |
|             | 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.
Along introduction of forty-six measures can be divided into three subsections, the melodic motives of which emphasize, respectively, the minor third, the perfect fourth, and the minor third once more. These are the intervals which make up the thematic structures of the work. The theme of the first section (measure 47), which in its opening already highlights the intervals cited, is presented in G minor, in a double period. In the initial phrases the accompaniment is restricted to a pulsating bass and harmonic motion in the horns; beginning with the third phrase, the sections are divided into melody and countermelody, with the same characteristics from the third phrase, while the horns continue their function. A transition follows which emphasizes the perfect fourth – the structural interval of the following theme – and modulates to the relative tonality (B-flat major), in which the second thematic section (measure 91) will be heard. This new section brings together four textural elements, which should be carefully balanced by the director: the melody, a contrasting countermelody, a pulsating bass and harmonic activity. The new transition emphasizes the minor third, now filled in chromatically, and leads to a counter-exposition (measure 135) of the second theme re-orchestrated and in the same tonality. A retransition follows which returns to highlighting the interval of the minor third, now descending, and prepares the reexposition of the initial theme in the principal key (G minor). A final connecting section re-presents some ideas from the first transition, and concludes with the citation of the initial strophe of the Hino à Bandeira. This leads to the final section, formally and texturally composed as was the initial theme of the dobrado, with a double period, the principal motive of which makes reference to the refrain of the Hino à Bandeira. Nevertheless, the perfect fourth is once more prominent in the melody, and it is once more in B-flat major that the structure of the second theme reappears, with variations. A final observation should be made in relation to the counterpoint in triplets which is used from the third phrase onwards: this figuration had only be used in the introduction and here gives the final closing touch to the formal construction of the work.

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 lula, A voz do cárcere, Professor Celso Wotzenlogel, Rio quatrecentão, Carlos Rotay, Carlos Teixeira, Prefeito Wilder S. de Paula, Passeio trágico, José Naegele; the polka Estrela de Friburg; symphonic poem A Canjerana.
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Série Repertório de Ouro das Bandas de Música do Brasil — Ouro Negro

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Série Repertório de Ouro das Bandas de Música do Brasil — Ouro Negro
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Série Repertório de Ouro das Bandas de Música do Brasil — Ouro Negro  26
1995
Golden Repertoire of Brazilian Bands
Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mão de Deus (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
Erando 220 (dobrado) * reissue

Cecíliano de Carvalho
Dóce do Mestre (dobrado)

Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue

João Firmino de Moura
Saudades de onde Nasce (talsa)

João Trajano da Silva
Jamaica (ciranda)

Joaquim Naegele
Mão de Deus (dobrado) * reissue

José Aniceto de Almeida
Cecília Cavalcanti (talsa)

José Barbosa de Brito
Bento Barbosa de Brito (dobrado)

Leivino Ferreira da Silva
Lâgrimas de Vida (frevo)

Luiz Fernando da Costa
Archanjo Soares do Nascimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (frevo)

Manoel Rodrigues da Silva
Dengon (christ)

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
Anaete de Medeiros
Jubilado (dobrado)

Francisco Braga
Bolero de Rio Branco (dobrado)

Joaquim Naegele
Professor Celio Waltzenhögel (dobrado)

Joaquim Naegele
Estrela de Vêrbaro (polka for solo trumpet and band)

Joaquim Naegele
Ouro Negro (dobrado)

Anaete de Medeiros
Ox Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Aço (frevo)

Pedro Salgado
Dias Caraças (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 (bailão; arrangement by Hudson Nogueira)

Guinha / Aldir Blanc
Baião de Laran (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Bélé (bailão; arrangement by Hudson Nogueira)

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

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

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copaçabana (samba; arrangement by José Carlos Lighiero)

José Ursicino da Silva (Mestre Duda)
Sair Nordestina (bailão, serenate, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Sair Pernambucana de Boi (caboclinho, serenate, elên, frevo)

Nelson Cavaquinbo/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)
Golden Repertoire of Brazilian Bands Series

OURO NEGRO

music by
JOAQUIM ANTÔNIO NAEGELE