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FUNARTE EDITIONS
Golden Repertoire of Brazilian Bands Series

PROFESSOR CELSO

WOLTZENLOGEL
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

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
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
BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIMES

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.
Instrumentation

* piccolo
flute
* oboe
* bassoon

Eb clarinet (requinta)
Bb clarinet 1
Bb clarinet 2
Bb clarinet 3

* Bb bass clarinet

Eb alto sax 1
Eb alto sax 2

Bb tenor sax

* Eb baritone sax
timpani*
mallets (xylophone, bells)*
Snare drum
cymbals and bass drum

Extra Parts

Eb sax horn 1  Bb baritone TC
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.
Trata-se de um dobrado típico. As seções temáticas são estritamente simétricas, regulares, paralelas e essencialmente homofónicas, enquanto os demais segmentos (introdução, interlúdios e pequenas ligações) são irregulares e polifônicos. Na introdução (compassos 1-20), que anuncia o gênero e todas as suas características essenciais, o compositor procura evitar a formação de contornos melódicos mais definidos, incluindo densa ornamentação escalar com sensível caráter imitativo. Tudo isso, associado a uma rica orquestração, exige dos intérpretes um cuidado todo especial, a fim de manter a clareza do conjunto e preparar convenientemente a exposição do primeiro tema. A Parte A (compassos 21-134) desenvolve-se numa grande forma ternária. A seção inicial (compassos 21-52), que contém o tema principal, é apresentada na tonalidade de dó menor, em período duplo (repetido com variação, sobretudo na frase terminal) numa simples textura de melodia acompanhada. Segue-se um interlúdio modulante (compassos 53-62) para a nova seção temática — um novo período duplo (compassos 43-60) — na tonalidade homónima (dó maior). Essa segunda seção da Parte A (compassos 63-94) apresenta uma melodia ainda mais simples e franca, motivando a adição de um contracanto em quíáteras no acompanhamento. Segue-se um novo interlúdio, variante do anterior, que conduz à repetição da segunda seção (compassos 103-134), agora elaborada com um brilhante trabalho ornamental do acompanhamento, nas madeiras. Após a simples recapitulação da seção inicial, alcançamos a Parte B da obra: o Trio, denominação comummente atribuída às partes centrais dos dobrados (por tradição, uma vez que, desde o classicismo, a segunda de duas danças ou movimentos alternados assim se denominava). Introduzido por novo interlúdio, o tema do Trio inicia-se, propriamente, no compasso 156 - e é composto por uma combinação dos motivos iniciais das duas seções da Parte A: a nota longa e a bordadura cromática. Trata-se de um período igualmente duplo que sintetiza a obra temática e texturalmente, e leva à reexposição do tema inicial e ao final.

Marcos Vinicius Nogueira
Professor de Harmonia e Composição,
Escola de Música da Universidade Federal do Rio de Janeiro
JOAQUIM ANTÔNIO NAEGELE (1899 - 1986)

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 Euclidedânia, 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.

Principais Obras

Dobrados Ouro Negro, Janyã, Mão de lua, A voz do cármen, Professor Celso Wotzenlogel, Rio quatrocentão, Carlos Rato, Carlos Teixeira, Prefeito Wilder S. de Paula, Passeio trágico, José Naegele; the polka Estrela de Friburgo; symphonic poem A Canjerana.

CELSO WOTZENLOGEL

The internationally renowned Professor Celso Wotzenlogel coordinated the Band Project, in Funarte since its creation in 1976 until 1990. He met Joaquim Naegele in 1978. The dobrado "Professor Celso Wotzenlogel", that Joaquim Naegele paid tribute to his friend, was recorded by the Symphonic Band of the Fire Department of Rio de Janeiro, under the baton of conductor João Baptista Gonçalves. The piece was enrolled in the I National Inventory of Concert Band, carried out by the National Institute of Music of the Funarte, in collaboration with the Mobral, according to the testimony own honored in March of that same year.
**Professor Celso Woltzenlogel**

Joaquim Antônio Naegele

Duração aproximada: 5'15"

Partitura Completa

Allegro (tempo de marcha \( \frac{3}{4} \) 120)

<table>
<thead>
<tr>
<th>Instrumento</th>
<th>Notas</th>
<th>Partes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Flauta</td>
<td></td>
<td>1, 2</td>
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<tr>
<td>Oboé</td>
<td></td>
<td>1</td>
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<tr>
<td>Fagote</td>
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<td>1</td>
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<tr>
<td>Clarineta E♭ (Requinta)</td>
<td></td>
<td>1</td>
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<tr>
<td>Clarinetas B♭</td>
<td></td>
<td>2, 3</td>
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<tr>
<td>Clarineta Baixo</td>
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<td>1</td>
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<tr>
<td>Sax. alto E♭ 1, 2</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Sax. tenor B♭</td>
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<td>1</td>
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<tr>
<td>Sax. barítono E♭</td>
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<td>1</td>
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<tr>
<td>Trompas F</td>
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<td>2, 3</td>
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<tr>
<td>Trompetes B♭</td>
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<td>1</td>
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<td>2, 3</td>
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<tr>
<td>Trombones</td>
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<tr>
<td>2, 3</td>
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<tr>
<td>Bombardino</td>
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<td>1</td>
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<tr>
<td>Tuba</td>
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<td>1</td>
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<tr>
<td>Contrabaixo</td>
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<td>1</td>
</tr>
<tr>
<td>Timpano</td>
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<td>1</td>
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<tr>
<td>Teclados</td>
<td></td>
<td>1</td>
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<tr>
<td>xilofone, bells</td>
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<td>1</td>
</tr>
<tr>
<td>Caixa</td>
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<td>1</td>
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<tr>
<td>Pratos</td>
<td></td>
<td>1</td>
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<tr>
<td>Bumbo</td>
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Prof. Celso Woltzenlogel – revisão Marcelo Jardim

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Funarte, Ministério da Cultura, 2008

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Série Repertório de Ouro das Bandas de Música do Brasil - Professor Celso Woltzenlogel
Funarte - Ministério da Cultura

Série Repertório de Ouro das Bandas de Música do Brasil - Professor Celso Woltzenlogel
1995
Golden Repertoire of Brazilian Bands
Antônio dos Santos
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 (Tomheca Dantas)
A Desfolhar Saudades (tulsa)

2000
Golden Repertoire of Brazilian Bands
Antonio dos Santos
Avante Camaradas
Dobrado 220 (dobrado) * reissue
Cecília de Carvalho
Dover do Mestre (dobrado)
Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue
João Firmino de Moura
Saudades de onde Nasci (tulsa)
João Trajano da Silva
Jamaína (ciranda)
Joaquim Naegle
Mão de Laura (dobrado) * reissue
José Aniceto de Almeida
Cecília Cavalcanti (tulsa)
José Barbosa de Brito
Bente Barbosa de Brito (dobrado)
Leôncio Ferreira da Silva
Lágirmas de Vida (fretos)
Luiz Fernando da Costa
Archenho Soares do Nascimento (dobrado)
Manoel Ferreira Lima
Diana no Frevo (fretos)
Manoel Rodrigues da Silva
Dengon (chauo)
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
Jubilen (dobrado)
Francisco Braga
Bárbio de Rio Branco (dobrado)
Joaquim Naegle
Professar Celso Walthenzehgel (dobrado)
Joaquim Naegle
Estrela de Víbrergo (tulsa for solo trumpet and band)
Joaquim Naegle
Ouro Negro (dobrado)
Anacleto de Medeiros
O E Boêmios (Brazilian tango)
José Genuíno da Rocha
Testa de Aço (fretos)
Pedro Salgado
Dias Carões (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 (samba; arrangement by Hudson Nogueira)
Guinha / Aldir Blanc
Baião de Laran (chauo; arrangement by Hudson Nogueira)
Hermeto Paschoal
Bebé (fretos; arrangement by Hudson Nogueira)
Noel Rosa
Palpite Infeliz (samba; arrangement by Hudson Nogueira)
Hudson Nogueira
Quatro Danças Brasileiras (samba, maxixe, maracatu, chauo)
Ivan Lins / Vitor Martins
Novo Tempo (arrangement by Hudson Nogueira)
Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Capaçabana (samba; arrangement by José Carlos Lígério)
José Ursicino da Silva (Mestre Duda)
Sair Nordestina (bain, serenata, maracatu, fretos)
José Ursicino da Silva (Mestre Duda)
Sair Pernambucana do Bele (sabeleindo, serenata, êlon, fretos)
Nelson Cavaquinho/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)
DOIS CORAÇÕES

donrado

music by

PEDRO SALGADO