

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

TESTA DE AÇO

Street Frevo

music by

JOSÉ GENUÍNO DA ROCHA

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Luiz Inácio Lula da Silva

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FUNARTE EDITIONS

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TESTA DE AÇO

(Forehead of Steel)
street march dance

music by

JOSÉ GENUÍNO DA ROCHA

revision by

Marcelo Jardim

Patrocínio



PETROBRAS

Realização



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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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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.

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, 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

TESTA DE AÇO [TEST OF STEEL]

Street Frevo

Music by José Genuíno da Rocha

Revision by Marcelo Jardim

INSTRUMENTATION

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

Extra Parts

E♭ sax horn 1	Bb baritone TC
E♭ sax horn 2	Bb tuba
E♭ sax horn 3	E♭ 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.

TESTA DE AÇO
Street Frevo
Music by José Genuíno da Rocha
Revision by Marcelo Jardim

As is widely known, the genre of the Frevo, which in the past was called “marcha-carnavalesca-pernambucana [Carnival march of Pernambuco]” or even “marcha-frevo [frevo-march]”, has its origin in the repertoire of the military and civilian bands of nineteenth-century Recife, marked by polkas, dobrados and quadrilles. The appellation “frevo-de-rua” – a style, which, over time, entered the salons during Carnival – was developed over a dense and elaborate instrumentation. The pieces generally begin with a section of sixteen measures, followed by the so-called “resposta” [response]. Testa de Aço more properly belongs to the style of “frevo-de-salão”, due to its textural characteristics and emphasis on the writing for the woodwinds (above all in the second part).

The form consists of a “return” pattern, that is, after the exposition of the principal section (A), which thematically characterizes the work, the suspension produced by the contrast of the second section (measures 19-36) – which emphasizes the rapid movement of the woodwinds (with or without saxophones) and particularly the repeated note – is “resolved”; the form then finds closure with the re-exposition of the section A and of the principal elements of the work. It should be noted that motivic material of the two sections is entirely realized using chordal arpeggios, more or less ornamented with passing notes linking chord tones. This is characteristic of the genre, and this being the case, the performers should pay attention to the detailed work with articulation – which highlights, over the course of the work, the structural notes, and clarifies the outlines of these motives.

Marcos Nogueira
Professor de Orquestração e Composição,
Escola de Música da Universidade Federal do Rio de Janeiro

JOSÉ GENUÍNO DA ROCHA

Saxophonist, he was born in Itambé, Pernambuco, son of João Genuíno da Rocha and Alexandrina Gomes da Rocha. Seeing that his father, a shoemaker, and his mother, a sweets-seller, could barely support their family, he learned saxophone in order to play in the street and thus help his parents. Later he moved to Goiânia, where he learned to be a tailor, married, and had three children. He felt the necessity of deepening his musical studies, and entered CURICA, where he later became professor. Then he moved to Recife, where he composed various frevos: Sagrada Família, Testa de Aço, Contra-fumo (because he was against cigarettes, in spite of being a smoker), and Espeloteando, which won second place on the TV program “Frevança”.

He was extremely dedicated to the Municipal Symphonic band of Recife, of which he was maestro for a long period; he received various trophies and much homage for this work. In Recife he was also named “Citizen of Music”.

Partitura Completa

Duração aproximada: 1'48"

Testa de Aço

José Genuino da Rocha

revisão Marcelo Jardim

Allegro (♩=132)

Frevo de Rua

The musical score is arranged in systems for various instruments. The top system includes Piccolo, Flauta, Oboé, and Fagote. The second system includes Clarineta E♭ (Requinta), Clarinetas B♭ (1 and 2), and Clarineta Baixo. The third system includes Sax. alto E♭, Sax. tenor B♭, and Sax. barítono E♭. The fourth system includes Trompas F (1 and 2,3), Trompetes B♭ (1 and 2,3), Trombones (1 and 2,3), Bombardino, and Tuba. The fifth system includes Contrabaixo, Teclados (Xilofone, Bells), Caixa, and Pratos Bumbo. The score is in 3/4 time with a key signature of one flat (B♭). Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piece is marked 'Allegro' with a tempo of 132 beats per minute. The title 'Frevo de Rua' is prominently displayed above the score.

Pic.
Fl.
Ob.
Fgt.
Cl. E_b
(Req.)
1
Cls. B_b
2
Cl. Bx.
Sxa. E_b
Sxt. B_b
Sx.bar. E_b
1
Tpas. F
2, 3
1
Tpts. B_b
2, 3
1
Tbns.
2, 3
Bdno.
Tb.
Cb.
Tec.
xilo, bells
Cx.
Pts.
Bmb.

Al Coda ⊕

Pic.

Fl.

Ob.

Fgt.

Cl. E♭
(Req.)

1

Cls. B♭

2

Cl. Bx.

Sxa. E♭

Sxt. B♭

Sx.bar. E♭

Al Coda ⊕

1

Tpas. F

2, 3

1

Tpts. B♭

2, 3

1

Tbns.

2, 3

Bdno.

Tb.

Cb.

Tec.
xilo, bells

Cx.

Pts.
Bmb.

Pic.
Fl.
Ob.
Fgt.
Cl. E_b (Req.)
1
Cls. B_b
2
Cl. Bx.
Sxa. E_b
Sxt. B_b
Sx.bar. E_b
1
Tpas. F
2, 3
1
Tpts. B_b
2, 3
1
Tbns.
2, 3
Bdno.
Tb.
Cb.
Tec. xilo, bells
Cx.
Pts. Bmb.

Pic.
Fl.
Ob.
Fgt.
Cl. E \flat
(Req.)
1
Cls. B \flat
2
Cl. Bx.
Sxa. E \flat
Sxt. B \flat
Sx.bar. E \flat
1
Tpas. F
2, 3
1
Tpts. B \flat
2, 3
1
Tbns.
2, 3
Bdno.
Tb.
Cb.
Tec.
xilo, bells
Cx.
Pts.
Bmb.

Pic.
Fl.
Ob.
Fgt.
Cl. E_b
(Req.)
1
Cls. B_b
2
Cl. Bx.
Sxa. E_b
Sxt. B_b
Sx.bar. E_b
1
Tpas. F
2, 3
1
Tpts. B_b
2, 3
1
Tbns.
2, 3
Bdno.
Tb.
Cb.
Tec.
xilo, bells
Cx.
Pts.
Bmb.

31

Pic.

Fl.

Ob.

Fgt.

Cl. E \flat
(Req.)

1

Cls. B \flat

2

Cl. Bx.

Sxa. E \flat

Sxt. B \flat

Sx.bar. E \flat

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bdno.

Tb.

Cb.

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 Lava (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 Lava (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 Laca (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 Ligiero)

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



Ministério da Cultura

