FOLHAS SECAS

music by Nelson Antônio da Silva

lyrics by Guilherme de Brito

arrangement by Hudson Nogueira
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 Diretor
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
FOLHAS SECAS
(Fallen leaves)

music by
Nelson Antônio da Silva

lyrics by
Guilherme de Brito

arrangement by
Hudson Nogueira
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

Fundação Nacional de Artes – Funarte
Music Center (Cemus)
Rua da Imprensa 16, 13th Floor
Rio de Janeiro, RJ – Brasil
CEP 20.030-120
Tel: (21) 2279-8106 - Fax: (21) 2279-8088
coodenacabandas@funarte.gov.br
www.funarte.gov.br
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.

BRAZILIAN MUSIC FOR BAND SERIES – FLEXIBLE INSTRUMENTATION

Flexible instrumentation in four voices was adopted in this arrangement, in order to make possible its utilization with various formations, such as clarinet or saxophone quartet, wind quintet, brass quintet, woodwinds only, brass only, with or without percussion, and even in unusual combinations – as well as in a complete symphonic band, of course. The conductor can choose to maintain all the doublings with the complete band, or even to promote creative situations with the groups. All the instruments can be optional; it is important, however, to observe the voice (marked with letters A, B, C e D), since voices are related to the parts performed by each one. The director has a mass of sound available for performances in the open air, and can also use the arrangement in individual recitals performed by the musicians. Pay special attention to the Bb clarinet, which does not belong to the usual clarinet section (it is not identified as 1, 2, or 3), which should only be used by the wind quintet formation.

Maestro Marcelo Jardim
Coordenador Técnico
This remarkable samba is accomplished here with an introduction which is entirely extracted from its thematic material, although this material is not completely revealed, and is performed through an elegant tutti which leads, to the beginning of the theme itself. However, since the initial portion of the melody (measure 8) does not contrast thematically with the introduction, it is recommended that the performers work towards the significant reduction of density and intensity of sound proposed in the arrangement, in order to formally distinguish this section. Part A is, thus made up of a double binary period (measures 8-39), that is, of a period of two phrases which is repeated and it’s only altered in the last motive (semiphrase). Such motive, due to its characteristics, is what produces the unequivocal cadential effect which is desired. One can perceive that the melodic construction is based on the sequencing of the initial motive (measures 8-11), which is then varied in order to complete the initial phrase, and varied once more (measures 16-19) to begin the second phrase. This manner of performing the theme led the arranger to the idea of modifying the instrumental configuration each time the motive is performed, thus making up for the thematic redundancy, which is more evident in purely instrumental contexts than in a vocal performance. This requires special attention, by performers, in maintaining the flowing character of the melody, which is divided into distinct “voices”, and in avoiding the rupture of the melodic unity. Part B also begins with a motivic sequencing, and receives a similar - although even more intense - textural treatment. The extremely contrasting and suspensive features of the final phrase (measures 52-55) are strongly emphasized by the choice of the low register and also by the considerable attenuation of the texture’s density. The idea of the introduction is then taken up once more with special orchestral virtuosity, followed by the incomplete recapitulation of part A (measure 72) with the same intensity, which creates even greater motivic mobility between the instrumental parts.

Marcos Nogueira
Professor of Orchestration and Composition
Federal University of Rio de Janeiro’s School of Music
The composer, instrumentalist, and singer Nelson Cavaquinho was born in Rua Mariz e Barros, in the Tijuca district of Rio de Janeiro. His father, Brás Antônio da Silva, was assistant director and tuba player at Banda da Polícia Militar (Military Police Band). His mother, Maria Paula da Silva, was a washerwoman at the Santa Teresa Convent. His uncle, also a musician, would organize rodas de samba (samba sessions) at his house on Sundays, together with his father and friends. In 1939 he had his first song, Não faça vontade a ela, recorded by singer Alcides Gerardi. His partners were so many that it is practically impossible to list them. Some, however, such as Guilherme de Brito, Cartola, Jair do Cavaquinho, João de Aquino and Paulo César Pinheiro are among the most important ones. About Nelson Cavaquinho, critic José Ramos Tinhorão wrote: [...] Take a man and his guitar; let him sing in the streets like an ancient troubadour of the Middle Ages about the beauty of flowers, the ephemerality of life, and the metaphysical anguish of death, and this will be the portrait of Nelson Cavaquinho. With his full white hair, his permanent air of dignity, and his voice roughened by many years of cold beer, what Nelson Cavaquinho sings (drumming, rather than strumming, on the strings of his guitar) is the saga of a man who lives in a state of poetry. And whose oeuvre, for this very reason, will never die.

GUilhaME DE BRITo (1922–2006)

The composer, singer, painter, and sculptor Guilherme de Brito was born in Vila Isabel, in Rio de Janeiro and his grandparents were German. His father, Alfredo Nicolau Bollhorst, was an employee of the Central do Brasil Railroads and played guitar. Guilherme began to compose in 1938, and was an habitué on the places where samba was cultivated in Praça Tiradentes. However, he only came to meet Nelson Cavaquinho in the Rio de Janeiro district of Ramos, for the artist used to play in that district’s many bars. Whenever Guilherme came back from work, in the late afternoon, he would always find Cavaquinho playing – and so he became to be one of his fans. Once, Guilherme dared to show him the first part of a samba which he had not yet finished. His new friend was immediately interested in writing the second part. This was the birth of a legendary partnership which would bring them many great successes. Various important artists of MPB recorded his compositions with Nelson Cavaquinho or with other partners. Beth Carvalho, his most frequent interpreter, recorded Folhas secas, along with other songs. His songs were also recorded by other artists, including Alcione, Nélson Gonçalves, Elis Regina and Clara Nunes. Nelson Cavaquinho, his most frequent partner, also recorded various songs composed by the duo.
Quando eu piso em folhas secas
Caídas de uma mangueira
Eu penso na minha Escola
E nos poetas da minha Estação Primeira

Não sei quantas vezes
Subi o morro cantando
Sempre o sol me queimando
E assim vou me acabando

Quando o tempo avisar
Que eu não posso mais sambar
Sei que vou sentir saudade
Ao lado do meu violão
Da minha mocidade

Quando eu piso em folhas secas
Caídas de uma mangueira
Penso na minha Escola
E nos poetas da minha Estação Primeira

Não sei quantas vezes
Subi o morro cantando
Sempre o sol me queimando
E assim vou me acabando

E assim vou me acabando
E assim vou me acabando

!}

When I tread on dry leaves
Fallen from a mango tree
I think of my school
and of the poets of my First Station

Countless times
I went up the hill singing
With the sun burning me
And so I grow old

When Time tells me
That I can no longer samba
I know that I will feel longing,
With my guitar,
For my lost youth

When I tread on dry leaves
Fallen from a mango tree
I think of my school
and of the poets of my First Station

Countless times
I went up the hill singing
With the sun burning me
And so I grow old
And so I grow old

!

1 Estação Primeira de Mangueira, one of the most traditional and important escolas de samba (Samba Schools) from Rio de Janeiro’s Carnaval. The term is associated to the place where the Mangueira Hill is located, next to the First Train Station towards Rio de Janeiro northern districts.
Folhas Secas

Samba

Nelson Cavaquinho / Guilherme de Brito

arranjo: Hudson Nogueira

© Editora Musical Arlequim Ltda.
Funarte, Ministério da Cultura, 2008

MBB0006 - Folhas Secas - Todos os direitos reservados / Impresso no Brasil
www.funarte.gov.br / projbandas@funarte.gov.br
1995

Golden Repertoire of Brazilian Bands
Antônio do Espírito Santo
*Avante Camaradas / Dobrado* 220

Gilberto Gagliardi
*Cidade de Diadema* (dobrado)

Joaquin Naegele
*Mãe de Deus* (dobrado)

Silvestre Pereira de Oliveira
*Amor de um Pai* (dobrado)

Antônio Pedro Dantas (Tomheca Dantas)
*A Desfolhar Sandades* (tulsa)

2000

Golden Repertoire of Brazilian Bands
Antonio do Espírito Santo
*Avante Camaradas* 200 (dobrado) * reissue

Cecília de Carvalho
*Dever do Mestre* (dobrado)

Gilberto Gagliardi
*Cidade de Diadema* (dobrado) * reissue

João Firmino de Moura
*Saudades de onde Nasce* (tulsa)

João Trajano da Silva
*Jamaica* (ciranda)

Joaquin Naegele
*Mãe de Deus* (dobrado) * reissue

José Aniceto de Almeida
*Cecília Cavalcanté* (tulsa)

José Barbosa de Brito
*Bente Barbosa de Brito* (dobrado)

Levino Ferreira da Silva
*Lágrimas de Volta* (frevo)

Luiz Fernando da Costa
*Arco-íris* (samba)

Manoel Ferreira Lima
*Diana no Frevo* (frevo)

Manoel Rodrigues da Silva
*Dengon* (choro)

Severino Ramos
*Tuhas 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
*Jubileu* (dobrado)

Francisco Braga
*Barão do Rio Branco* (dobrado)

Joaquin Naegele
*Professor Celso Waleczny* (dobrado)

Joaquin Naegele
*Estrela de Virelho* (pula for solo trumpet and band)

Joaquin Naegele
*Ouro Negro* (dobrado)

Anaclério de Medeiros
*Ou Boêmios* (Brazilian tango)

José Genuíno da Rocha
*Testa de Aço* (frevo)

Pedro Salgado
*Duas 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
Edu Lobo/Capinam
*Ponteio* (baião; arrangement by Hudson Nogueira)

Guinã / Aldir Blanc
*BAIÃO* (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
*Bele* (baião; arrangement by Hudson Nogueira)

Noel Rosa
*Palpite Inédito* (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
*Copaiba* (samba; arrangement by José Carlos Lígeo)

José Uzicino da Silva (Mestre Duda)
*Sair Nordestina* (baião, serenata, maracatu, frevo)

José Uzicino da Silva (Mestre Duda)
*Sair Pernambucana de Belo* (sabodinho, serenata, cên, frevo)

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

Realização