BRASILIAN MUSIC FOR BAND SERIES

SUÍTE NORDESTINA

music by
JOSE URSICINO DA SILVA
(MESTRE DUDA)
SUÍTE NORDESTINA

I. Lento e Baião
II. Serenata
III. Maracatu
IV. Frevo

music by
José Ursicino da Silva
(Mestre Duda)

revised and edited 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
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 issued, 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 issues 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 searching for more dynamic ways to supply a market which is always eager for novelties and information – and seeking, at the same time, to keep 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 to produce and present the band repertoire of yesterday, today, and of all times.
About the New Editions...

With its 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 work, 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 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 (requinta), 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, keyboards (xylophone/bells or glockenspiel), percussion (snare drum, pratos de choque, suspended cymbals, bass drum, agogô, rattle, tambourine, gânzà, triangle, reco-reco, tambor, complete battery). 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 Series for Band

The repertoire of this series emphasizes arrangements of MPB and original compositions. Optional instruments, originally intended by the composer or arranger, are included in the score’s instrumentation, but are not essential to the performance of the piece. It was sought to retain such instruments as options, thus allowing the performance of a particular musical passage in more than one way, so as to make possible its performance by symphonic and concert bands – and also to enhance its performance by traditional bands. To this end, indications of other instruments allow the conductor to have a mass of sound for performances in the open air, while maintaining an equilibrium of sound in concerts taking place in closed spaces.

Maestro Marcelo Jardim
Technical Coordinator
SUÍTE NORDESTINA

music by José Ursicino da Silva

revised and edited by Marcelo Jardim

Instrumentation

*piccolo         horn 1
flute            horn 2
* oboe           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
* bass clarinet  trombone 3
Eb sax alto 1    BC baritone
Eb sax alto 2    tuba
Bb sax tenor 1   percussion 1 (snare drum / drum set)
Bb sax tenor 2   percussion 2 (cymbals and bass drum)
Eb sax baritone  percussion 3 (triangle, ganzá)

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.
The introduction (Lento) presents a diatonic melodic figure which will interconnect all the sections of the work, giving it unity and compensating for the formal disassociation caused by the variety of characteristic genres presented. It is a simple melody without syncopations, thus being differentiated from the rhythmic character of the other sections. The little chromatic melodic cells in the accompaniment also stand out while the melody rests in long notes. The first characteristic section (Baiao) begins in a striking way, with a brief presentation of the typical rhythmic cell, and of the ascending thirds, normal for the genres, and already hinted at in the introduction. The articulations indicated by types of attack and accentuations are essential in order to obtain the desired stylistic effect. The closing of the Baiao (second ending) and the interlude (Pesante) which follows take on once more the character of the introduction, thus making the connection with the simplicity of the Serenata, which brings back the melodic expression of the introduction. The entire passage is marked by the expressive use of fermatas, which clarify the formal division and the separation of contrasting material – thus, an effect contrary to that proposed in the brusque passages from the introduction to the Baiao and from the Maracatu to the Frevo.

The Maracatu is introduced by a tutti simulation of the group of percussion which originated this genre from Pernambuco: brass, flutes, and E-flat clarinet represent alfaias (large drums), while clarinets and saxophones are the voices of the tarols and the snares. The melody of the Maracatu presents a new variation on the arpeggiated motive which we have heard since the introduction and which also will be the base for the construction of the final genre visited: the Frevo. Here, the author returns to the initial tonality and develops the theme in a textural play traditional to the genre: the first phrase tutti, followed by a phrase given to the reeds alone (clarinets and saxophones); next a dialogue between the brasses (doubled by flutes and E-flat clarinet) and the ensemble of reeds – which must be carefully performed – which is then given, once more to only the last group. A second section of the Frevo broadens this dialogue and leads the work to its coda, realized with the re-exposition of the initial phrase of the introduction.

Marcos Vinicio Nogueira
Professor of Harmony and Composition,
Universidade Federal do Rio de Janeiro’s School of Music
José Ursicino da Silva, known as Mestre Duda, got his start in music at eight years of age, and composed his first frevo, "Furacão" [Hurricane], at age twelve. He worked as musician in countless big bands, and also worked in the music departments of various radio and television stations, both in Recife and in São Paulo, as director and arranger. In 1961 he wrote music for the play "Um americano no Recife" [An American in Recife], directed by Graça Melo. He also wrote music for works directed by Lúcio Mauro and Wilson Valença. He became a member of the Orquestra Sinfônica do Recife, where he played oboe and English horn. In 1963 he created a dance orchestra, and in 1967, signed a contract with TV Bandeirantes, in São Paulo. In 1970 he returned to Recife and to the Orquestra Sinfônica, coming to work as well as professor and arranger at the Conservatório Pernambucano de Música. In 1971 he won first place in the Festival of Frevo promoted by Tupi Television Networking, with the frevo de rua Quinho. In the same year he organized an orchestra for Carnaval balls, which received the prize for Best Orchestra of the Year for various years in a row. In 1975 he recorded a disc in homage to the Jornal Diário Pernambucano, released on the Rozenblit label. He had frevos recorded by the Severino Araújo Orchestra, as well as sambas recorded by Jamelão and other performers. In 1980 he was chosen as arranger for the Festival MPB-Shell, promoted by Rede Globo. In 1982, his composition *Suite Nordestina* was chosen to open the festivities of the Semana da Pátria, broadcast throughout Brazil by TVE. In 1985, his orchestra represented Brazil in the Feira das Nações in Miami, Florida. In 1988 he performed the Música para Metais Nº 2, with the participation of American trumpeter Charles Schlueter, of the Boston Symphony Orchestra, in commemoration of the 138 years of the Teatro Santa Isabel, in Recife. His music has been recorded outside Brazil, and is present on more than 100 discs. On various occasions he was elected the best arranger in the Northeast. He is director, arranger and instrumentalist for the Orquestra Paraibana de Música Popular. His most famous work is the symphonic piece Fantasia Carnavalesca, recorded by the Orquestra Sinfônica do Recife, with the participation of the Coral Ermani Braga. He has gained international recognition with the musical direction of the opera "Catirina", based on popular plays from the bumbameu-boi of the state of Maranhão. He was chosen by the Projeto Memória Brasileira, of the Secretaria de Cultura de São Paulo, as one of the 12 best arrangers of the century. In 1997 the Projeto Memória Brasileira issued the CD "Arranjadores", with his arrangement of the "Bachianas nº 5" of Heitor Villa-Lobos, performed by the Banda Savana.

**Principal works**

*Cidadão frevo, Estação do frevo, Fantasia carnavalesca, Furacão, Homenagem à Princesa Isabel, Marea, Quinho, Suite Nordestina para banda e orquestra, Suite Pernambucana de Bolso, Música para Metais 1 e 2, Suite Monete*

**Bibliography**

Série Música Brasileira para Banda

Suite Nordestina

(I. Lento e Baião, II. Serenata, III. Maracatu, IV. Frevo)

Jose Ursicino da Silva (Mestre Duda)

Partitura Completa
Duração aproximada: 5'05"

Lento \( (\text{L} = 60) \) "Tema de Abertura"

Piccolo

Flauta

Oboe

Fagote

Clarineta E-
(Convencional)

Clarinetas B-

2, 3

Clarineta Baixo

Sax. alto E₁, 2

Sax. tenor B₁

Sax. barítono E₂

Trompas F

1

2

Trompetes B-

2, 3

Trombones

1

2, 3

Bombardino

Tuba

Contra-baixo

Percussão 1
Bateria completa

Percussão 2
Pratos de choque
Prato suspensão
Agogo
Bumbo

Percussão 3
Triângulo
Gong

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Funarte, Ministério da Cultura, 2008
MBB0001 - Suite Nordestina - Todos os direitos reservados / Impresso no Brasil
www.funarte.gov.br / probandas@funarte.gov.br
Baião (\(\text{j} = 102\))

Pic.

Fl.

Ob.

Fgt.

Cl. E.

(Req.)

Cl. B.

2, 3

Cl. Bx.

Sxa. E, 1, 2

Sxt. Bb

Sx.bar. Eb

Tpas. F

2

Tpts. Bb

2, 3

Tbs.

2, 3

Bdn.

Tb.

Ch.

Perc. bat.

Perc. 2

pt. choque
pt. sus.
agogo
bambo

Perc. 3

guzg.
Serenata (\(j = 60\)) "Tema de Deolinda"

Pic.

Fl.

Ob.

Fgt.

Cl. E-

(Req.)

Cl. B-

1

2, 3

Cl. Bx.

Sxa. E1, 2

Sxt. B

Sx.bar. E-

Tpas. F

1

2

Tpts. B-

2, 3

Tbas.

1

2, 3

Bdn.

Tb.

Cb.

Perc.

bat.

Perc. 2

pt. choque
pt. sus.
agogo
humbo

Perc. 3

tgl.
ganz.

FUNARTE — Ministério da Cultura
Série Música Brasileira para Banda — Suite Nordestina
Série Música Brasileira para Banda — Suíte Nordestina

FUNARTE — Ministério da Cultura
Série Música Brasileira para Banda — Suíte Nordestina
1995
Golden Repertoire of Brazilian Bands
Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mãe de Laura (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Sandades (talsa)

2000
Golden Repertoire of Brazilian Bands
Antonio do Espírito Santo
Avante Camaradas
Dobrado 220 (dobrado) * reissue

Cecíliano de Carvalho
Dóver do Mestre (dobrado)

Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue

João Firmino de Moura
Sandades de onde Nasceu (talsa)

João Trajano da Silva
Jamaica (circanda)

Joaquim Naegele
Mãe de Laura (dobrado) * reissue

José Aniceto de Almeida
Cecília Cavalcânti (talsa)

José Barbosa de Brito
Bente Barbosa de Brito (dobrado)

Levino Ferreira da Silva
Lagrimas de Vida (freno)

Luiz Fernando da Costa
Archenjo Soares do Nazimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (freno)

Manoel Rodrigues da Silva
Dengon (freno)

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
Anaclério de Medeiros
Jubilão (dobrado)

Francisco Braga
Bartolito do Rio Bravo (dobrado)

Joaquim Naegele
Professor Celso Waltzenhubel (dobrado)

Joaquim Naegele
Estrela de Vilafranca (tulka for solo trumpet and band)

Joaquim Naegele
Ouro Negro (dobrado)

Anaclério de Medeiros
Os Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Apo (freno)

Pedro Salgado
Dous 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 (baixinho; arrangement by Hudson Nogueira)

Guinga / Aldir Blanc
Baião de Laranja (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Belé (baixinho; arrangement by Hudson Nogueira)

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

Hudson Nogueira
Quatro Danças Brasileiras (samba, maracatu, muzica, choro)

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copa-ambala (samba; arrangement by José Carlos Ligeiro)

José Uricicino da Silva (Mestre Duda)
Sair Nordestina (baixinho; serenata, maracatu, frevo)

José Uricicino da Silva (Mestre Duda)
Sair Pernambucana de Belo (caboclinho; serenata, cênico, frevo)

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