TESTA DE AÇO
Street Frevo

music by
JOSÉ GENUÍNO DA ROCHA
President of the Federative Republic of Brazil
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Funarte Editions
TESTA DE AÇO
(Forehead of Steel)
street march dance

music by
JOSÉ GENUÍNO DA ROCHA

revision by
Marcelo Jardim
SCOURCES 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**
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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 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, gonzá, 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 Genuino da Rocha
Revision by Marcelo Jardim

INSTRUMENTATION

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>* piccolo</td>
<td>F horn 1</td>
</tr>
<tr>
<td>flute</td>
<td>F horn 2</td>
</tr>
<tr>
<td>* oboe</td>
<td>F horn 3</td>
</tr>
<tr>
<td>* bassoon</td>
<td>Bb trumpet 1</td>
</tr>
<tr>
<td>Eb clarinet (requinta)</td>
<td>Bb trumpet 2</td>
</tr>
<tr>
<td>Bb clarinet 1</td>
<td>Bb trumpet 3</td>
</tr>
<tr>
<td>Bb clarinet 2</td>
<td>trombone 1</td>
</tr>
<tr>
<td>Bb clarinet 3</td>
<td>trombone 2</td>
</tr>
<tr>
<td>* Bb bass clarinet</td>
<td>trombone 3</td>
</tr>
<tr>
<td>Eb alto sax</td>
<td>baritone BC</td>
</tr>
<tr>
<td>Bb tenor sax</td>
<td>tuba</td>
</tr>
<tr>
<td>* Eb baritone sax</td>
<td>contrabass *</td>
</tr>
<tr>
<td></td>
<td>mallets (xylophone, bells) *</td>
</tr>
<tr>
<td></td>
<td>snare drum</td>
</tr>
<tr>
<td></td>
<td>cymbals and bass drum</td>
</tr>
</tbody>
</table>

Extra Parts

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb sax horn 1</td>
<td>Bb baritone TC</td>
</tr>
<tr>
<td>Eb sax horn 2</td>
<td>Bb tuba</td>
</tr>
<tr>
<td>Eb sax horn 3</td>
<td>Eb tuba</td>
</tr>
</tbody>
</table>

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.
As is widely known, the genre of the Frevo, which in the past was called “marcha-carnava-
lesca-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 Carnaval – was developed over a dense and elaborate instru-
mentation. The pieces generally begin with a section of sixteen measures, followed by the so-cal-
led “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 with-
out 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
JOSE GENUINO 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 CURI-CA, 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”.

VII Golden Repertoire of Brazilian Bands Series — Testa de Aço
Testa de Aço

José Genuino da Rocha

Duração aproximada: 1'48"

Allegro (\( \frac{\text{Allegro}}{\text{Allegro}} \) = 132)

Teste de Acão

J. Validade (\( \text{J. Validade} \) da Rocha)

revisto Marcelo Jardim

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Funarte, Ministério da Cultura, 2008

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www.funarte.gov.br / projetbandas@funarte.gov.br
1995  
**Golden Repertoire of Brazilian Bands**  
Antônio do Espírito Santo  
*Avante Camaradas* / *Dobrado 220*  
Francisco Manuel da Silva / Joaquim Osório Duque Estrada  
*Hino Nacional do Brasil*

Gilberto Gagliardi  
*Voz Mariana*  
*Dois Corações* (dobrado)

Joaquim Naegle  
*Mão de Deus* (dobrado)

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

Antônio Pedro Dantas (Tonhêca Dantas)  
*A Desfolhar Saudades* (samba)

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

Cecília de Carvalho  
*Dever do Mestre* (dobrado)

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

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

João Trajano da Silva  
*Amor de um Pai* (dobrado)

Joaquim Naegle  
*Mão de Deus* (dobrado) *reissue*

José Aniceto de Almeida  
*Cecília Cavalcanti* (samba)

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

Levino Ferreira da Silva  
*Letras da Vida* (frevo)

Luiz Fernando da Costa  
*Arrangamento Sarracão* (samba)

Manoel Ferreira Lima  
*Diana no Frevo* (frevo)

Manoel Rodrigues da Silva  
*Dengon* (samba)

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 Braga

**2008**  
**Golden Repertoire of Brazilian Bands**  
Anaete do Medeiros  
*Declarado* (dobrado)

Joaquim Naegle  
*Professor Celso Wollenschagel* (samba)

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

**Brazilian Music for Bands**  
Edu Lobo / Capinam  
*Ponteio* (samba; arrangement by Hudson Nogueira)

João Batista / Aldir Blanc  
*Baião de Laranja* (samba; arrangement by Hudson Nogueira)

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

Noel Rosa  
*Palpite Inflável* (samba; arrangement by Hudson Nogueira)

Hudson Nogueira  
*Quatro Danças Brasileiras* (samba, manêzico, marea-rambo, choro)

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro  
*Copa de Aço* (samba; arrangement by José Carlos Ligeiro)

José Ursicino da Silva (Mestre Duda)  
*Sair Nordestina* (baïa, serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)  
*Sair Pernambucana do Beto* (sabodinhos, serenata, cênico, frevo)

Nelson Cavaquinho / Guilherme de Brito  
*Folhas Secas* (samba; arrangement by Hudson Nogueira)
DOIS CORAÇÕES
dobrado

music by
PEDRO SALGADO