

SÉRIE MÚSICA BRASILEIRA PARA BANDA

# SUÍTE PERNAMBUCANA DE BOLSO

música de

JOSÉ URSICINO DA SILVA  
(MESTRE DUDA)



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música de  
José Ursicino da Silva  
(Mestre Duda)

revisão de  
Marcelo Jardim

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES  
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Ministério  
da Cultura



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## REPERTÓRIO DAS BANDAS DE ONTEM, HOJE E SEMPRE

A retomada do processo de edição de partituras para bandas é motivo de júbilo para a Funarte. Em 1995 e em 2000, foram lançados 14 títulos da série “Repertório de Ouro das Bandas de Música do Brasil” e em 2004 foi editada a série “Hinos do Brasil”, com dois títulos. Nesta oportunidade, 20 novos títulos estão sendo lançados, dez dos quais numa nova série: “Música Brasileira para Banda”, que traz arranjos de alto nível de canções populares e da MPB, além de valorizar obras originais para banda, escritas por compositores de diferentes épocas e abrir espaço para transcrições apropriadas do repertório sinfônico brasileiro.

Estes lançamentos foram adequados às normas internacionais de edição e padronização para banda sinfônica, diversificando a oferta de partes instrumentais sem perder de vista as características mais marcantes de nossas bandas de música, além de possibilitar às pequenas formações e bandas, com instrumental reduzido, a execução do mesmo material. O processo de edição de partituras para bandas está em busca de formas mais dinâmicas para atender a um mercado ansioso por novidades e informações – e ao mesmo tempo manter vivas e renovadas as tradições da cultura musical de nosso país. Movimentar esse repertório e compartilhar esses dados deve ser tarefa incessante e contínua, para que dela resultem bons frutos. É nesse sentido que a Funarte direciona esforços para produzir e apresentar o repertório das bandas de ontem, de hoje e de sempre.

## SOBRE AS NOVAS EDIÇÕES

Com as novas séries de edições, a Funarte objetiva expandir a atual literatura para bandas no Brasil, de modo a quantificá-la e qualificá-la, com especial ênfase na utilização dos padrões técnicos e estilísticos de cada obra, com as devidas revisões e anotações de articulações, dinâmicas, agógicas, nomenclaturas, andamentos, marcações de ensaio, abreviaturas etc. Para que fosse aplicada a padronização adotada pelas bandas em todo o mundo, foi necessário fazer adaptações no material original, sem contudo alterar linha melódica, harmônica e rítmica. Foi mantida a orquestração original, com acréscimo de novas informações timbrísticas, para possibilitar um melhor aproveitamento dos atuais instrumentos. O padrão adotado foi: piccolo, flauta, oboé, fagote, clarineta Eb (requinta – mi bemol), clarinetas Bb (Si bemol - 3 vozes), clarineta baixo Bb (clarone), quarteto de saxofones (2 altos Eb, 1 ou 2 tenores Bb e barítono Eb), trompas F (2 a 4 vozes), trompetes Bb (3 vozes), trombones (3 vozes), bombardino, tuba, contrabaixo (cordas), tímpanos, teclados (xilofone/bells ou glockenspiel), percussão (caixa, pratos de choque, pratos suspensos, bumbo, agogô, chocalho, pandeiro, ganzá, triângulo, reco-reco, tambor, bateria completa). Em algumas obras, determinados instrumentos foram suprimidos, como sax tenor 2 e tímpanos, quando não faziam parte da instrumentação original. Entretanto, o regente deve observar que todo o repertório tem sua funcionalidade garantida somente com 1 flauta, 1 clarineta Eb, 3 clarinetas Bb, 1 sax alto Eb, 1 sax tenor Bb, 3 trompas F ou saxhorns Eb, 3 trompetes Bb, 3 trombones, 1 bombardino, 1 tuba e percussão (caixa, prato e bumbo). Em todas as edições serão impressas partes extras (não incluídas na instrumentação) para saxhorns Eb (mi bemol) e barítono Bb (si bemol) em clave de sol, além de tubas Bb e Eb.

### SÉRIE MÚSICA BRASILEIRA PARA BANDA

O repertório desta série enfatiza os arranjos de MPB e composições originais. Os instrumentos opcionais estão inclusos na instrumentação da partitura, mas não são essenciais à execução da obra. Foram originalmente previstos pelo compositor ou arranjador. Procurou-se manter tais instrumentos como opcionais, permitindo e a execução de determinada passagem musical com mais de uma possibilidade, de modo a viabilizar a execução com bandas sinfônicas e bandas de concerto – e também proporcionar uma melhor execução pelas tradicionais bandas de música. Desta forma, as indicações de frase de outros instrumentos possibilitam ao regente dispor de uma massa sonora em execuções ao ar livre, resguardando o equilíbrio sonoro em concertos realizados em locais fechados.

*Maestro Marcelo Jardim*  
Coordenador Técnico

SUÍTE PERNAMBUCANA DE BOLSO  
música de José Ursicino da Silva (Mestre Duda)  
revisão de Marcelo Jardim

Instrumentação

*piccolo	trompa F 1
flauta	trompa F 2
*oboé	trompa F 3
*fagote	trompete Bb 1
*clarineta Eb ( <i>requinta</i> )	trompete Bb 2
clarineta Bb 1	trompete Bb 3
clarineta Bb 2	trombone 1
clarineta Bb 3	trombone 2
*clarineta baixo Bb	trombone 3
sax. alto Eb 1	bombardino
sax. alto Eb 2	tuba C
sax. tenor Bb 1	tímpanos
sax. tenor Bb 2	teclados ( <i>bells, xilofone</i> )
sax. barítono Eb	Percussão 1 ( <i>caixa, surdo, castanholas, ganzá</i> )
	Percussão 2 ( <i>pratos, bumbo</i> )

Partes Extras

saxhorn Eb 1	barítono Bb
saxhorn Eb 2	tuba Bb
saxhorn Eb 3	tuba Eb

Nota ao Regente

Todas as partes anotadas com o \* são opcionais; não são, portanto, essenciais à execução da obra. Tais partes foram acrescentadas de acordo com a escrita do compositor e a função de tais instrumentos dentro da banda, para possibilitar a formatação da partitura dentro dos atuais padrões internacionais.

SUÍTE PERNAMBUCANA DE BOLSO  
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A obra apresenta uma *abertura* (Marcado) em tom majestoso, conduzida por um pequeno motivo melódico baseado num *intervalo estrutural* (4ª justa) de *seções* posteriores.

Segue-se o primeiro movimento, *Caboclinho*, que reproduz a célula rítmica característica do folgado recifense, cujo conjunto de percussão é, normalmente, formado por *chocalhos* (caracaxás), *caixa-clara* e *surdo*. As madeiras agudas então executam um tema contundente, no estilo e registro típicos da inúbia, o pequeno flautim de taquara que mais caracteriza o gênero. Interessante observar, na segunda *seção* (compassos 30-37), a entrada do elemento rítmico de *tercinas* em contratempo, que simula os estalidos *desencontrados* das preacas, instrumento de percussão em forma de arco e flecha, utilizado pelos brincantes de *Caboclinhos* para marcar o ritmo enquanto dançam. A *Serenata* (Andante moderato) *introduz* forte contraste, apresentando melodia seresteira baseada no elemento motivico já revelado na abertura e acompanhada por *contracantos* imitativos. O trabalho de adensamento progressivo da orquestração exige o máximo de cuidado dos intérpretes em relação às articulações e à dinâmica, a fim de manterem a transparência textural.

O *Coco* (Allegro) dá ênfase aos metais em textura *soli* (escrita linear em bloco), formando uma preparação para a entrada da melodia (compasso 90) nos saxofones. Na segunda frase (compassos 98-105), há uma inversão de funções; os saxofones dão agora suporte harmônico a um quase *tutti*, que executa a melodia em *soli*. Uma segunda *seção* apresenta algum contraste de textura e variações rítmicas, até que a repetição da melodia principal fecha o movimento. O modo como é iniciada a parte final, *Frevo* (Allegro molto), sugere um procedimento de *attacca* – termo que indica não haver pausa entre os movimentos. Trata-se de uma orquestração brilhante, que destaca uma melodia rica em síncopes e contratempos, entremeando com clareza os elementos rítmicos de preenchimento. São próprias da dinâmica textural nesse gênero as rápidas mudanças de função entre os naipes, estabelecendo um jogo de *pergunta e resposta* que exige, na interpretação, um claro controle dos planos de intensidade.

*Marcos Nogueira*

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

## JOSÉ URSICINO DA SILVA (MESTRE DUDA)

José Ursicino da Silva, o Mestre Duda, iniciou-se na música aos oito anos e compôs seu primeiro frevo, *Furacão*, aos doze. Atuou como músico em inúmeras big-bands e trabalhou também no departamento de música de várias rádios e tevês, tanto em Recife como em São Paulo, como regente e arranjador. Em 1961 musicou a peça *Um americano no Recife*, dirigida por Graça Melo. Musicou também trabalhos dirigidos por Lúcio Mauro e Wilson Valença. Em 1962 tornou-se integrante da Orquestra Sinfônica do Recife, onde tocava oboé e corne-inglês. Em 1963 criou uma orquestra de bailes e, em 1967, assinou contrato com a TV Bandeirantes de São Paulo. Em 1970 retornou ao Recife e à Orquestra Sinfônica, passando a atuar também como professor-arranjador do Conservatório Pernambucano de Música. Em 1971 obteve o primeiro lugar no Festival do Frevo promovido pela Rede Tupi, com o frevo de rua *Quinho*. No mesmo ano organizou uma orquestra para bailes carnavalescos, que recebeu o prêmio de Melhor Orquestra do Ano várias vezes consecutivas. Em 1975 gravou um disco em homenagem ao Jornal Diário Pernambucano, pela gravadora Rozenblit. Teve frevos gravados pela Orquestra de Severino Araújo, assim como sambas gravados por Jamelão e outros intérpretes. Em 1980 foi escolhido como arranjador do Festival MPB-Shell, promovido pela Rede Globo. Em 1982, sua composição *Suíte Nordestina* foi escolhida para abrir as festividades da Semana da Pátria, transmitidas pela TVE para todo o Brasil. Em 1985, sua orquestra representou o Brasil na Feira das Nações em Miami, na Flórida (Estados Unidos). Em 1988 executou a obra *Música para Metais Nº 2*, com a participação do trompetista americano Charles Schlueter, da Orquestra Sinfônica de Boston, em comemoração aos 138 anos do Teatro Santa Isabel, em Recife. Teve músicas gravadas no exterior, com presença em mais de 100 discos. Foi eleito por diversas vezes o melhor arranjador do Nordeste. É regente, arranjador e instrumentista da Orquestra Paraibana de Música Popular. Sua obra mais famosa é a peça sinfônica *Fantasia Carnavalesca*, gravada pela Orquestra Sinfônica do Recife, com a participação do Coral Ernani Braga. Vem alcançando destaque internacional com a direção musical da ópera *Catirina*, baseada em autos populares do bumba-meu-boi maranhense. Foi escolhido pelo Projeto Memória Brasileira, da Secretaria de Cultura de São Paulo, como um dos 12 melhores arranjadores do século. Em 1997 o Projeto Memória Brasileira lançou o CD *Arranjadores*, com seu arranjo para *Bachianas nº 5*, de Heitor Villa-Lobos, interpretado pela Banda Savana.

**Principais obras:** *Cidadão frevo*, *Estação do frevo*, *Fantasia carnavalesca*, *Furacão*, *Homenagem à Princesa Isabel*, *Marcela*, *Quinho*, *Suíte Nordestina para banda e orquestra*, *Suíte Pernambucana de Bolso*, *Música para Metais 1 e 2*, *Suíte Monete*

**Bibliografia crítica:** MARCONDES, Marcos Antônio. (ED). Enciclopédia da Música popular brasileira: erudita, folclórica e popular. 2. ed. São Paulo: Art Editora/Publifolha, 1999.





# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

1 Marcado (♩ = 90)

Piccolo

Flauta

Oboé

Fagote

Clarineta Eb (Requinta)

1

Clarinetas Bb

2, 3

Clarineta Baixo

Sax. alto Eb 1, 2

Sax. tenor Eb

Sax. barítono Eb

1

2, 3

Trompas F

1

2, 3

Trompetas Bb

1

2, 3

Trombones

1

2, 3

Bombardino

Tuba

Contrabaixo

1

Timpano

Teclados  
Bells, Xilofone

Percussão 1  
caixa, castanholas, surdo

Percussão 2  
pratos, ganzá, bumbo

6

Pic. *p*

6

Fl. *p*

6

Ob. *p*

6

Fgt. *fp* *pp*

6

Cl. E $\flat$  (Req.) *p*

1

Cl. B $\flat$  *p*

2, 3

Cl. Bx. *fp* *pp*

6

Sxa. E $\flat$  1, 2 *fp*

6

Sxt. E $\flat$  *fp* *pp*

6

Sx. bar. E $\flat$  *fp* *pp*

6

1

Tpas. F *fp*

2, 3

6

1

Tpts. B $\flat$  *fp*

2, 3

6

1

Tbns. *fp* *pp*

2, 3

6

Bomb. *fp* *pp*

6

Tb. *fp* *pp*

6

Cb. *fp* *pp*

6

Timp. *pp*

6

Tec. bells, xilo. *xilo* *mp*

6

Perc. 1 cx., cast., surd.

6

Perc. 2 pts., ganz., bumb.

# I. Caboclinho

**11 Allegro** (♩ = 125)

**11 Allegro** (♩ = 125)

**Pic.** *p* *Solo* *p*

**Fl.** *p* *Solo* *p*

**Ob.** *p*

**Fgt.** *p*

**Cl. E<sub>b</sub> (Req.)** *p* *Solo* *p*

**Cls. B<sub>b</sub> 1** *p* *p* *Solo* *p*

**Cls. B<sub>b</sub> 2, 3** *p*

**Cl. B<sub>b</sub>** *p* *Solo* *p*

**Sxa. E<sub>b</sub> 1, 2** *p*

**Sxt. E<sub>b</sub>** *p*

**Sx. bar. E<sub>b</sub>** *p*

**1 Tpas. F**

**2, 3 Tpas. F**

**1 Tpts. B<sub>b</sub>**

**2, 3 Tpts. B<sub>b</sub>**

**1 Tbns.**

**2, 3 Tbns.**

**Bomb.**

**Tb.** *p*

**Cb.** *pizz.* *p*

**Timp.** *pp*

**Tec. bells, xilo.**

**Perc. 1** *castanholas* *p*

**Perc. 2** *ganz.* *bumb.* *p*

19

Pic.

Fl.

Ob. *somente 2a vez*

Fgt.

Cl. E $\flat$  (Req.)

1 *pic., flauta, oboé*

Cls. B $\flat$  2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

19

1

Tpas. F 2, 3

1

Tpts. B $\flat$  2, 3

1

Tbns. 2, 3

Bomb.

Tb. *pp*

Cb. *pp*

Timp. *pp*

Tec. *bells, xilo.*

Perc. 1 *cx., cast., surd.* *pp*

Perc. 2 *pts., ganz., bumb.* *pp*

1

*tocar*  
*p*

Pic. *mf*  
 Fl. *mp*  
 Ob. *mp*  
 Fgt. *mf*  
 Cl. E $\flat$  (Req.) *mp*  
 1 *mp*  
 2, 3 *mp*  
 Cl. B $\flat$ . *mf*  
 Sxa. E $\flat$  1, 2 *mf*  
 Sxt. E $\flat$  *mf*  
 Sx. bar. E $\flat$  *mf*  
 1 *mp*  
 2, 3 *mp*  
 Tpas. F *mf*  
 1 *mf*  
 2, 3 *mf*  
 Tpts. B $\flat$  *mp*  
 1 *mp*  
 2, 3 *mp*  
 Bomb. *mf*  
 Tbn. *mf*  
 Cb. *arco* *mf*  
 Timp. *mp*  
 Tec. *bells* *mf*  
 Perc. 1 *mf*  
 Perc. 2 *mf*

Pic.  
 Fl.  
 Ob.  
 Fgt.  
 Cl. E<sub>b</sub> (Req.)  
 1  
 Cls. B<sub>b</sub> 2, 3  
 Cl. Bx.  
 Sxa. E<sub>b</sub> 1, 2  
 Sxt. E<sub>b</sub>  
 Sx. bar. E<sub>b</sub>  
 1  
 Tpas. F 2, 3  
 1  
 Tpts. B<sub>b</sub> 2, 3  
 1  
 Tbns. 2, 3  
 Bomb.  
 Tb.  
 Cb.  
 Tímp.  
 Tec. bells, xilo.  
 Perc. 1 cx., cast., surd.  
 Perc. 2 pts., ganz., bumb.

Musical score for a band, featuring woodwinds, brass, and percussion parts. The score includes dynamic markings such as *rit.* and *ff*. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinet in E-flat (with a Requiem part), Clarinet in B-flat (parts 1, 2, and 3), and Clarinet in Bass. The brass section includes Saxophone in E-flat (parts 1 and 2), Saxophone in E-flat, Saxophone Baritone in E-flat, Trumpet in F (parts 1, 2, and 3), Trumpet in B-flat (parts 1, 2, and 3), Trombone (parts 1, 2, and 3), Bombardone, Trombone, and Contrabass. The percussion section includes Timpani, Percussion 1 (cymbals, castanets, snare), and Percussion 2 (tom-toms, gong, bass drum).

# II. Serenata

44 Andante moderato (♩ = 90)

Musical score for 'II. Serenata', starting at measure 44. The tempo is Andante moderato (♩ = 90). The score is arranged for a large band and includes the following parts:

- Pic.
- Fl. (Sax-Alto) *p*
- Ob. (Sax-Alto) *p*
- Fgt. *p*, *sfz*, *p*
- Cl. E♭ (Req.)
- Cls. B♭ 1 *p*
- Cls. B♭ 2, 3 *p*, *fp*, *p*
- Cl. Bx. *p*, *fp*, *p*
- Sxa. E♭ 1, 2 *p*, *fp*, *Solo • p*
- Sxt. E♭ *p*, *fp*
- Sx. bar. E♭ *p*, *sfz*, *p*
- Tpas. F 1 *p*
- Tpas. F 2, 3 *p*
- Tpts. B♭ 1
- Tpts. B♭ 2, 3
- Tbns. 1 *p*, *fp*
- Tbns. 2, 3 *p*, *fp*
- Bomb. *p*
- Tb. *p*, *fp*, *p*
- Cb. *p*, *fp*, *p*
- Timp.
- Tec. bells, xilo. *p*
- Perc. 1 cx., cast., surd.
- Perc. 2 pts., ganz., bumb.



51 55

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$   
(Req.)

1

Cls. B $\flat$   
2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

1

Tpas. F  
2, 3

1

Tpts. B $\flat$   
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
dumb.

*p*

*p*

*p*

*p*

*mp*

59 64

Pic.

Fl.

Ob.

Fgt.

Cl. Eb  
(Req.)

1

Cls. Bb  
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Eb

Sx. bar. Eb

1

Tpas. F  
2, 3

1

Tpts. Bb  
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

68  
Pic.

68  
Fl.

68  
Ob.

68  
Fgt.

68  
Cl. E<sub>b</sub>  
(Req.)

68  
1

68  
Cl. B<sub>b</sub>  
2, 3

68  
Cl. Bx.

68  
Sxa. E<sub>b</sub> 1, 2

68  
Sxt. E<sub>b</sub>

68  
Sx. bar. E<sub>b</sub>

68  
1

68  
Tpas. F  
2, 3

68  
1

68  
Tpts. B<sub>b</sub>  
2, 3

68  
1

68  
Tbns.  
2, 3

68  
Bomb.

68  
Tb.

68  
Cb.

68  
Timp.

68  
Tec.  
bells, xilo.

68  
Perc. 1  
cx., cast.,  
surd.

68  
Perc. 2  
pts., ganz.,  
bumb.

bells  
mp

mp

mp

a 2

76

**Instrumentation and Dynamics:**

- Pic.** *p* *rall...* *pp*
- Fl.** *solo sax* *p* *rall...* *pp*
- Ob.** *solo sax* *p* *rall...* *pp*
- Fgt.** *p* *sfz* *rall...* *pp*
- Cl. Eb (Req.)** *p* *rall...* *pp*
- Cls. Bb 1** *p* *rall...* *pp*
- Cls. Bb 2, 3** *p* *sfz* *rall...* *pp*
- Cl. Bx.** *p* *rall* *sfz* *pp*
- Sxa. Eb 1, 2** *Solo* *p* *sfz* *rall...* *pp*
- Sxt. Eb** *p* *sfz* *rall...* *pp*
- Sx. bar. Eb** *p* *sfz* *rall...* *pp*
- Tpas. F 1** *p* *rall...* *pp*
- Tpas. F 2, 3** *p* *rall...* *pp*
- Tpts. Bb 1** *sfz* *rall...* *pp*
- Tpts. Bb 2, 3** *sfz* *rall...* *pp*
- Tbns. 1** *sfz* *rall...* *pp*
- Tbns. 2, 3** *sfz* *rall...* *pp*
- Bomb.** *p* *rall...* *pp*
- Tb.** *p* *rall* *sfz* *pp*
- Cb.** *p* *sfz* *rall...* *pp*
- Timp.** *p* *rall...* *pp*
- Tec. bells, xilo.** *rall...* *pp*
- Perc. 1 cx., cast., surd.** *rall.* *sfz* *pp*
- Perc. 2 pts., ganz., bumb.** *sfz* *rall...* *pp*

# III. Côco

83 Allegro (♩=110)

Pic.

Fl.

Ob.

Fgt.

Cl. E<sub>b</sub>  
(Req.)

1

Cl. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. E<sub>b</sub>

Sx. bar. E<sub>b</sub>

83 Allegro (♩=110)

1

Tpas. F

2, 3

1

Tpts. B<sub>b</sub>

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

83

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.



91

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$   
(Req.)

1

Cls. B $\flat$   
2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

91

1

Tpas. F  
2, 3

1

Tpts. B $\flat$   
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

91

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*saxofones*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

99

Pic.

Fl.

Ob.

Fgt.

Cl. E<sub>b</sub>  
(Req.)

1  
Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. E<sub>b</sub>

Sx. bar. E<sub>b</sub>

99

1  
Tpas. F

2, 3

1  
Tpts. B<sub>b</sub>

2, 3

1  
Tbns.

2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

110

1 2

Pic.

Fl.

Ob.

Fgt.

Cl. Eb  
(Req.)

1

Cls. Bb  
2, 3

Cl. Bx.

Sxa. Eb 1, 2

Sxt. Eb

Sx. bar. Eb

1 2

110

1

Tpas. F  
2, 3

1

Tpts. Bb  
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.



114 D.S. al Coda

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$   
(Req.)

1

Cls. B $\flat$   
2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

114 D.S. al Coda

1

Tpas. F  
2, 3

1

Tpts. B $\flat$   
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

Pic.  
 Fl.  
 Ob.  
 Fgt.  
 Cl. E $\flat$   
*(Req.)*  
 1  
 Cls. B $\flat$   
 2, 3  
 Cl. Bx.  
 Sxa. E $\flat$  1, 2  
 Sxt. E $\flat$   
 Sx. bar. E $\flat$   
 1  
 Tpas. F  
 2, 3  
 1  
 Tpts. B $\flat$   
 2, 3  
 1  
 Tbns.  
 2, 3  
 Bomb.  
 Tb.  
 Cb.  
 Timp.  
 Tec.  
*bells, xilo.*  
 Perc. 1  
*cx., cast.,*  
*surd.*  
 Perc. 2  
*pts., ganz.,*  
*bumb.*

# IV. Frevo

Allegro molto (♩ = 135)

The musical score is arranged in two systems. The first system includes:

- Pic. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Fgt. (Bassoon)
- Cl. E<sub>b</sub> (Req.) (Clarinet in E-flat)
- Cl. B<sub>b</sub> 1, 2, 3 (Clarinet in B-flat)
- Cl. Bx. (Clarinet in Bass)
- Sxa. E<sub>b</sub> 1, 2 (Saxophone in E-flat)
- Sxt. E<sub>b</sub> (Saxophone in E-flat)
- Sx. bar. E<sub>b</sub> (Saxophone baritone in E-flat)

The second system includes:

- Tpas. F 1, 2, 3 (Trumpet in F)
- Tpts. B<sub>b</sub> 1, 2, 3 (Trumpet in B-flat)
- Tbns. 1, 2, 3 (Trombone)
- Bomb. (Bombardone)
- Tb. (Tuba)
- Cb. (Cymbal)
- Timp. (Timpani)
- Tec. bells, xilo. (Tambourine, bells, xylophone)
- Perc. 1 cx., cast., surd. (Percussion 1: cymbal, castanets, snare)
- Perc. 2 pts., ganz., bumb. (Percussion 2: triangle, gong, bass drum)

The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). Dynamics include *f* (forte) and *div.* (divisi). The tempo is marked *Allegro molto* with a quarter note equal to 135 beats per minute.

137

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$   
(*Req.*)

1

Cl. B $\flat$

2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

1

Tpas. F

2, 3

1

Tpts. B $\flat$

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
*bells, xilo.*

Perc. 1  
*cx., cast., surd.*

Perc. 2  
*pts., ganz., bumb.*

137

142

1 2

Pic.

Fl.

Ob.

Fgt.

Cl. E<sub>b</sub>  
(Req.)

1

Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. E<sub>b</sub>

Sx. bar. E<sub>b</sub>

1

Tpas. F

2, 3

1

Tpts. B<sub>b</sub>

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

*f*

*mf*

*mp*

149

Pic.

Fl.

Ob.

Fgt.

Cl. E<sub>b</sub>  
(Req.)

1  
Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. E<sub>b</sub>

Sx. bar. E<sub>b</sub>

149

1  
Tpas. F

2, 3

1  
Tpts. B<sub>b</sub>

2, 3

1  
Tbns.

2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

149

149

149

149

149

149

149

156 157

Pic.

Fl.

Ob.

Fgt.

Cl. E $\flat$   
(Req.)

1

Cls. B $\flat$   
2, 3

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. E $\flat$

Sx. bar. E $\flat$

156 157

1

Tpas. F  
2, 3

1

Tpts. B $\flat$   
2, 3

1

Tbns.  
2, 3

Bomb.

Tb.

Cb.

156

Timp.

Tec.  
bells, xilo.

Perc. 1  
cx., cast.,  
surd.

Perc. 2  
pts., ganz.,  
bumb.

163

Pic.

163

Fl.

163

Ob.

163

Fgt.

163

Cl. E<sub>b</sub>  
(Req.)

163

1

Cls. B<sub>b</sub>

163

2, 3

163

Cl. B<sub>b</sub>

163

Sxa. E<sub>b</sub> 1, 2

163

Sxt. E<sub>b</sub>

163

Sx. bar. E<sub>b</sub>

163

1

Tpas. F

163

2, 3

163

1

Tpts. B<sub>b</sub>

163

2, 3

163

1

Tbns.

163

2, 3

163

Bomb.

163

Tb.

163

Cb.

163

Timp.

163

Tec.  
bells, xilo.

163

Perc. 1  
cx., cast.,  
surd.

163

Perc. 2  
pts., ganz.,  
bumb.



Marcado (♩ = 75)

169

Pic. *f* *rall...* *ff*

Fl. *f* *rall...* *ff*

Ob. *f* *rall...* *ff*

Fgt. *f* *rall...* *ff*

Cl. E♭ (Req.) *f* *rall...* *ff*

1 *f* *rall...* *ff*

Cls. B♭ 2, 3 *f* *rall...* *ff*

Cl. Bx. *f* *rall...* *ff*

Sxa. E♭ 1, 2 *f* *rall...* *ff*

Sxt. E♭ *f* *rall...* *ff*

Sx. bar. E♭ *f* *rall...* *ff*

Marcado (♩ = 75)

1 *f* *rall...* *ff*

2, 3 *f* *rall...* *ff*

1 *f* *rall...* *ff*

2, 3 *f* *rall...* *ff*

1 *f* *rall...* *ff*

2, 3 *f* *rall...* *ff*

Bomb. *f* *rall...* *ff*

Tb. *f* *rall...* *ff*

Cb. *f* *rall...* *ff*

Timp. *f* *rall...* *ff*

Tec. bells, xilo. *f* *rall...* *ff*

Perc. 1 cx., cast., surd. *f* *rall...* *ff*

Perc. 2 pts., ganz., bumb. *f* *rall...* *ff*

## EDIÇÕES FUNARTE DE PARTITURAS PARA BANDAS

1995

### Repertório de Ouro das Bandas de Música do Brasil

Antônio do Espírito Santo  
*Avante Camaradas / Dobrado 220*

Gilberto Gagliardi  
*Cidade de Diadema (dobrado)*

Joaquim Naegele  
*Mão de Luva (dobrado)*

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

Antônio Pedro Dantas (Tonheca Dantas)  
*A Desfolhar Saudades (valsas)*

2000

### Repertório de Ouro das Bandas de Música do Brasil

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*Avante Camaradas*  
*Dobrado 220 (dobrado) \* reedição*

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### Hinos do Brasil

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*Hino à Bandeira Nacional*

Francisco Manuel da Silva/Joaquim Osório Duque Estrada  
*Hino Nacional do Brasil*

2008

### Repertório de Ouro das Bandas de Música do Brasil

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*Jubileu (dobrado)*

Francisco Braga  
*Barão do Rio Branco (dobrado)*

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*Professor Celso Woltzenlogel (dobrado)*

Joaquim Naegele  
*Estrela de Friburgo (polca, para trompete solo e banda)*

Joaquim Naegele  
*Ouro Negro (dobrado)*

Anacleto de Medeiros  
*Os Boêmios (tango brasileiro)*

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Guinga / Aldir Blanc  
*Baião de Lacan (choro; arranjo: Hudson Nogueira)*

Hermeto Paschoal  
*Bebê (baião; arranjo: Hudson Nogueira)*

Noel Rosa  
*Palpite Infeliz (samba; arranjo: Hudson Nogueira)*

Hudson Nogueira  
*Quatro Danças Brasileiras (samba, maxixe, marcha-rancho, choro)*

Ivan Lins / Vitor Martins  
*Novo Tempo (arranjo: Hudson Nogueira)*

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro  
*Copacabana (samba; arranjo: José Carlos Ligeiro)*

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; arranjo: Hudson Nogueira)*

Patrocínio



Realização



Ministério da Cultura



# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Piccolo

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I - Caboclinho

1 Marcado (♩ = 90)

2 3 p

9 10 11 Allegro (♩ = 125) Solo p

19

26 1 2 31 mf

33 1

39 2 rit. ff

Detailed description: This block contains the musical notation for the first movement, 'Caboclinho'. It is written for Piccolo in 4/4 time. The score is divided into several systems. The first system (measures 1-3) is marked 'Marcado' with a tempo of ♩ = 90. It features a melodic line with a fermata over measure 2 and a dynamic marking of 'p'. The second system (measures 9-11) is marked 'Allegro' with a tempo of ♩ = 125. It includes a 'Solo' instruction and a dynamic marking of 'p'. The third system (measures 19-31) is marked 'mf' and contains a first ending bracket. The fourth system (measures 33-39) is marked 'ff' and includes a 'rit.' (ritardando) instruction. The score uses various musical notations such as slurs, accents, and dynamic markings.

## II - Serenata

44 Andante moderato (♩ = 90) 11 55 9

64 12 76 5 rall... pp

Detailed description: This block contains the musical notation for the second movement, 'Serenata'. It is written for Piccolo in 3/4 time. The score is divided into two systems. The first system (measures 44-55) is marked 'Andante moderato' with a tempo of ♩ = 90. It features a melodic line with a fermata over measure 55 and a dynamic marking of 'pp'. The second system (measures 64-76) is marked 'rall...' and includes a dynamic marking of 'pp'. The score uses various musical notations such as slurs, accents, and dynamic markings.

piccolo  
**III - Côco**

**83** Allegro (♩=110) *tr*

4 *f* *tr* *mf* *sfz* *f* *al Coda* *D.S. al Coda*

93 6 **99** 4

107 1 2 **110** 3

114 3 1 2 *f*

**IV - Frevo**

Allegro molto (♩=135)

*f* 3

136 **137**

140 1

145 2 **149** 8

**157** *f*

162 3 1

169 <sup>2</sup>Marcado (♩=75) *rall...* *f* 6 *ff*

# Suíte Pernambucana de Bolso

Flauta

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

Marcado (♩ = 90)

## I. Caboclinho

1 2 3 10 11 19 21 29 31 36 40

*p* *p* *Solo* *p* *mp* *rit.* *ff*

## II. Serenata

Andante moderato (♩ = 90)

44 53 55 59 64 66 72 76

*p* *mp* *solo sax* *p* *rall...* *pp*

flauta  
**III. Côco**

83 Allegro (♩=110)

Musical staff 83-98: Treble clef, 2/4 time signature. Starts with a 4-measure rest, then a quarter note G4 with a trill. Dynamics include *f*. A repeat sign with a 6-measure rest follows.

99

Musical staff 99-103: Treble clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *mf*. Ends with a Coda symbol.

104

Musical staff 104-109: Treble clef, 2/4 time signature. Continuation of eighth notes with accents. Dynamics include *mf*. Ends with a Coda symbol.

110

Musical staff 110-114: Treble clef, 2/4 time signature. Features triplet eighth notes. Dynamics include *f*. Ends with a Coda symbol and the instruction *D.S. al Coda*.

Musical staff 115-119: Treble clef, 2/4 time signature. Continuation of triplet eighth notes. Dynamics include *f*. Ends with a Coda symbol.

**IV. Frevo**

Allegro molto (♩ = 135)

137

Musical staff 137-138: Treble clef, 2/4 time signature. Features eighth notes with accents. Dynamics include *f*. Ends with a 3-measure rest.

138

Musical staff 138-144: Treble clef, 2/4 time signature. Continuation of eighth notes with accents. Dynamics include *f*. Ends with a Coda symbol.

145

Musical staff 145-150: Treble clef, 2/4 time signature. Features sixteenth notes with accents. Dynamics include *f*. Ends with a Coda symbol and *mp*.

151

Musical staff 151-156: Treble clef, 2/4 time signature. Continuation of sixteenth notes with accents. Dynamics include *f*.

157

Musical staff 157-161: Treble clef, 2/4 time signature. Continuation of sixteenth notes with accents. Dynamics include *f*.

162

Musical staff 162-168: Treble clef, 2/4 time signature. Features triplet eighth notes. Dynamics include *f*. Ends with a Coda symbol.

Marcado (♩ = 75)

169

Musical staff 169-174: Treble clef, 4/4 time signature. Features eighth notes with accents. Dynamics include *f*, *rall...*, and *ff*. Ends with a 6-measure rest.

# Suíte Pernambucana de Bolso

Oboé

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

2

3

10

11 Allegro (♩ = 125)

19 somente 2a vez

22

1 tocar 2

31

3

3

3

3

37

1 2

3

3

rit.

ff

Detailed description: This is the musical score for the Oboe part of 'I. Caboclinho'. It consists of six staves of music. The first staff starts with a tempo marking of 'Marcado (♩ = 90)' and includes measures 1, 2, and 3. The second staff begins at measure 10 with 'Allegro (♩ = 125)' and includes measures 11 and 19, which is marked 'somente 2a vez'. The third staff includes measures 22 and a first ending marked 'tocar'. The fourth staff starts at measure 31 and features triplet markings. The fifth staff includes measures 37 and a first ending. The piece concludes with a 'rit.' (ritardando) and 'ff' (fortissimo) dynamic.

## II. Serenata

44 Andante moderato (♩ = 90)

3 (Sax-Alto)

53

55

59

64

66

72

76

76 solo sax

p

pp

rall...

Detailed description: This is the musical score for the Oboe part of 'II. Serenata'. It consists of seven staves of music. The first staff starts at measure 44 with 'Andante moderato (♩ = 90)' and includes measure 53. The second staff includes measure 55. The third staff includes measure 59 and measure 64, which is marked 'mp'. The fourth staff includes measure 66. The fifth staff includes measure 72. The sixth staff includes measure 76, which is marked 'p'. The piece concludes with a 'solo sax' instruction, a 'pp' (pianissimo) dynamic, and a 'rall...' (rallentando) instruction.



### III. Côco

Allegro (♩=110)

83

Musical staff 83-98: Treble clef, 2/4 time signature. Starts with a 4-measure phrase marked *f*. Includes trills and a repeat sign with a 6-measure phrase.

99

Musical staff 99-103: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *mf*.

104

al Coda

Musical staff 104-109: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *f*. Ends with a Coda symbol and first/second endings.

110

D.S. al Coda

Musical staff 110-114: Treble clef, 2/4 time signature. Features triplet patterns and a *sfz* dynamic marking.

Musical staff 115-119: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *f*.

### IV. Frevo

Allegro molto (♩=135)

Musical staff 120-136: Treble clef, 2/4 time signature. Starts with a 3-measure phrase marked *f*.

137

Musical staff 137-144: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *f*.

145

149

Musical staff 145-150: Treble clef, 2/4 time signature. Features a 2-measure phrase marked *f* and a 3-measure phrase marked *mp*.

151

Musical staff 151-156: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *f*.

157

Musical staff 157-161: Treble clef, 2/4 time signature. Continues with eighth-note patterns, marked *f*.

162

Musical staff 162-168: Treble clef, 2/4 time signature. Features a 3-measure phrase marked *f* and a 1-measure phrase marked *f*.

169

Marcado (♩=75)

Musical staff 169-174: Treble clef, 4/4 time signature. Starts with a 3-measure phrase marked *f*, followed by a *rall...* section and a 6-measure phrase marked *ff*.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Fagote

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

1 9 *f* *fp* *pp*

11 Allegro (♩ = 125)

10 18 *p* *mf*

19 31 *mf*

33 38

39 43 *rit.*

## II. Serenata

44 Andante moderato (♩ = 90)

44 50 *p* *sfz*

51 55 *p* *mp*

58 63 *mp*

64 69 *p* *mp*

70 75 *p* *mp*

76 83 *p* *sfz* *pp*

fagote  
**III. Côco**

83 **Allegro** (♩=110)

Musical staff 1 for III. Côco, starting at measure 83. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, and then returns to mezzo-forte (mf). The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Musical staff 2 for III. Côco, starting at measure 93. The music continues with eighth and sixteenth notes, maintaining the dynamic and articulation patterns from the previous staff.

Musical staff 3 for III. Côco, starting at measure 99. The staff concludes with the instruction "al Coda" and a Coda symbol (a circle with a cross).

Musical staff 4 for III. Côco, starting at measure 107. It features a first ending bracket (1) and a second ending bracket (2). Measure 110 is marked with a box. The dynamic is forte (f).

Musical staff 5 for III. Côco, starting at measure 112. It features a first ending bracket (1) and concludes with a repeat sign. The dynamic is forte (f).

Musical staff 6 for III. Côco, starting at measure 118. It features a second ending bracket (2) and concludes with the instruction "D.S. al Coda". The dynamic is sfz (sforzando).

Musical staff 7 for III. Côco, starting with a C-clef (soprano clef) and a whole rest. The music then continues with eighth notes and a forte (f) dynamic.

**IV. Frevo**

**Allegro molto** (♩ = 135)

Musical staff 1 for IV. Frevo, starting at measure 134. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (f) dynamic. The notation includes eighth and sixteenth notes with accents and slurs.

Musical staff 2 for IV. Frevo, starting at measure 137. The music continues with eighth and sixteenth notes, maintaining the dynamic and articulation patterns.

Musical staff 3 for IV. Frevo, starting at measure 142. It features first and second ending brackets (1 and 2). The music concludes with a mezzo-forte (mf) dynamic.

Musical staff 4 for IV. Frevo, starting at measure 149. The music continues with eighth notes and a mezzo-piano (mp) dynamic.

Musical staff 5 for IV. Frevo, starting at measure 157. The music continues with eighth notes and a mezzo-forte (mf) dynamic.

Musical staff 6 for IV. Frevo, starting at measure 165. It features first and second ending brackets (1 and 2). The music concludes with a marcato (♩ = 75) tempo, a rallentando (rall...) marking, and a fortissimo (ff) dynamic.

# Suíte Pernambucana de Bolso

Clarineteta E<sub>b</sub>  
(Requinta)

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)  
revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

11 Allegro (♩ = 125)

Solo

19

27

31

34

39

rit. ff

## II. Serenata

44 Andante moderato (♩ = 90)

55

59

64

68

74

76

79

p

rall... pp

83 Allegro ( $\text{♩} = 110$ )

96

99

103 *fls.* *mf*

110 *D.S. al Coda* *sfz*

*f*

### IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

133

137

140

145 *f*

149 8 157 8

165 *f*

169 Marcado ( $\text{♩} = 75$ ) *f* *rall...* *ff*

# Suíte Pernambucana de Bolso

Clarineta B $\flat$  1

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## 1 Marcado (♩ = 90) I. Caboclinho

Musical notation for the first system of 'I. Caboclinho'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Marcado' with a quarter note equal to 90 beats per minute. The music starts with a whole note rest, followed by a half note G4, and then a series of eighth notes. A dynamic marking of *p* is present. Measure numbers 1, 2, and 10 are indicated.

Musical notation for the second system of 'I. Caboclinho'. It continues from the first system. A dynamic marking of *p* is present. A box containing the number 11 is placed above the first measure. A box containing the number 19 is placed above the 19th measure, with the text 'pic., flauta, oboé' to its right. A 'solo' marking is placed above the 19th measure. A dynamic marking of *p* is present. Measure numbers 21, 31, and 37 are indicated. The system ends with a dynamic marking of *ff* and a 'rit.' marking.

## II. Serenata

Musical notation for the first system of 'II. Serenata'. It features a treble clef, a key signature of two flats (B $\flat$ , E $\flat$ ), and a 3/4 time signature. The tempo is 'Andante moderato' with a quarter note equal to 90 beats per minute. The music starts with a half note G $\flat$ 4, followed by a half note F $\flat$ 4, and then a series of eighth notes. A dynamic marking of *p* is present. Measure numbers 44, 50, 55, 58, 64, 66, 72, and 76 are indicated. The system ends with a dynamic marking of *pp* and a 'rall...' marking.

83 Allegro ( $\text{♩} = 110$ )

Musical score for III. Côco, measures 83-119. The score is written for clarinet in B-flat 1. It begins with a 4-measure rest, followed by a series of eighth notes with accents. Measure 93 starts with a 2-measure rest, then continues with eighth notes. Measure 99 is marked with a box. Measure 101 is marked 'al Coda'. Measure 107 has first and second endings. Measure 110 is marked with a box. Measure 119 is marked 'D.S. al Coda' and 'sfz'. Dynamics include *f*, *mf*, and *f*. There are also Coda symbols.

Allegro molto ( $\text{♩} = 135$ )  
IV. Frevo

Musical score for IV. Frevo, measures 120-168. The score is written for clarinet in B-flat 1. It begins with a 4-measure rest, followed by eighth notes with accents. Measure 135 is marked with a box. Measure 142 has first and second endings. Measure 148 is marked with a box. Measure 154 is marked with a box. Measure 157 is marked with a box. Measure 163 has first and second endings. Measure 168 is marked 'Marcado' and 'ff'. Dynamics include *f*, *mf*, and *ff*. There is a 'rall...' marking at the end.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Clarinetas B $\flat$  2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

11 Allegro (♩ = 125)

19

31

38

## II. Serenata

44 Andante moderato (♩ = 90)

50

55

58

64

66

72

76



83 Allegro (♩=110)

# III. Côco



2

4

*f*

95

*mf*

99

102

*al Coda* 1

109

2

110

3

3

1

2

*f*

*sfz*

*D.S. al Coda*

*f*

# IV. Frevo

Allegro molto (♩=135)

*f*

135

137

141

1

2

147

149

*mf*

*mp*

153

157

*f*

159

*mf*

164

1

*mf*

2 Marcado (♩=75)

169

*f*

6

*ff*

*rall. >*

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Clarinetas B $\flat$  3

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

11 Allegro (♩ = 125)

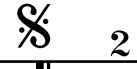
19

## II. Serenata

44 Andante moderato (♩ = 90)

83 Allegro (♩=110)

III. Côco



Musical score for III. Côco, measures 83-110. The score is in 2/4 time and features a variety of dynamics including *f*, *mf*, and *sfz*. It includes first and second endings, a Coda section, and a *D.S. al Coda* instruction. The piece concludes with a *sfz* dynamic.

Allegro molto (♩=135)

IV. Frevo

Musical score for IV. Frevo, measures 110-169. The score is in 2/4 time and includes dynamics such as *f*, *mf*, *mp*, and *ff*. It features first and second endings and concludes with a *rall.* marking and a *ff* dynamic.

169 Marcado (♩=75)

Musical score for Marcado, measures 169-175. The score is in 4/4 time and includes dynamics *f* and *ff*, along with a *rall.* marking.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Clarineta Baixo B $\flat$

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

9 **11** Allegro ( $\text{♩} = 125$ ) Solo

19

27 **31**

38 **1** **2** rit. **ff**

## II. Serenata

**44** Andante moderato ( $\text{♩} = 90$ )

51 **55**

58

**64**

70

**76** **sfz** **rall...** **pp**

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### III. Côco

83 Allegro ( $\text{♩} = 110$ )

Musical score for III. Côco, Clarinet Baixo B $\flat$ . The score is in 2/4 time and consists of 118 measures. It begins with a *mf* dynamic. The piece features several first and second endings, including a double bar line with first and second endings at measures 107-110. The score concludes with a *sfz* dynamic and a *D.S. al Coda* instruction. The key signature has one flat, and the tempo is marked Allegro with a quarter note equal to 110 beats per minute.

### IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

Musical score for IV. Frevo, Clarinet Baixo B $\flat$ . The score is in 2/4 time and consists of 165 measures. It begins with a *f* dynamic. The piece features several first and second endings, including a double bar line with first and second endings at measures 143-149. The score concludes with a *mf* dynamic, a *rall...* instruction, and a *ff* dynamic. The key signature has one flat, and the tempo is marked Allegro molto with a quarter note equal to 135 beats per minute. A section starting at measure 165 is marked *Marcado* ( $\text{♩} = 75$ ).

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Sax alto E $\flat$  1

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

8

11 Allegro ( $\text{♩} = 125$ )

13

19

27

31

37

ff

## II. Serenata

44 Andante moderato ( $\text{♩} = 90$ )

44

51

55

58

64

72

76

77

mp

p

Solo

Solo

sfz

rall...

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83 Allegro (♩=110)

### III. Côco

Musical notation for measures 83-98. The piece is in 2/4 time with a tempo of 110. It starts with a mezzo-forte (mf) dynamic and moves to forte (f) in measure 87, then back to mezzo-forte (mf) in measure 91. The melody is characterized by eighth-note patterns with accents.

99 *al Coda* 

Musical notation for measures 99-106. The piece continues with eighth-note patterns and accents, ending with a Coda symbol.

Musical notation for measures 107-111. Measure 107 has a first ending bracket. Measure 110 is marked with a forte (f) dynamic.

Musical notation for measures 112-117. Measure 112 has a first ending bracket. The piece concludes with a Coda symbol.

Musical notation for measures 118-141. Measure 118 has a second ending bracket. The piece is marked with sforzando (sfz) and forte (f) dynamics. It concludes with a *D.S. al Coda* instruction and a Coda symbol.

Allegro molto (♩ = 135)

### IV. Frevo

Musical notation for measures 142-133. The piece is in 2/4 time with a tempo of 135. It starts with a forte (f) dynamic and features eighth-note patterns with accents.

Musical notation for measures 134-141. Measure 137 has a first ending bracket. The piece continues with eighth-note patterns and accents.

Musical notation for measures 142-148. Measure 142 has a first ending bracket. Measure 148 is marked with mezzo-forte (mf) dynamic.

Musical notation for measures 149-156. Measure 149 has a first ending bracket. The piece is marked with mezzo-piano (mp) dynamic.

Musical notation for measures 157-164. Measure 157 has a first ending bracket. The piece is marked with forte (f) and mezzo-forte (mf) dynamics.

Musical notation for measures 165-172. Measure 165 has a first ending bracket. The piece changes to Marcato (♩ = 75) in 4/4 time. Dynamics include mezzo-forte (mf), forte (f), rallentando (rall...), and fortissimo (ff).

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Sax alto E $\flat$  2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

8 11 Allegro (♩ = 125)

13 19 7 1

27 31 2 3 mf

37 1 2 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

44 55 7 p fp

56

61 64 mp

67

73 76

78 sfz rall... pp

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83 Allegro (♩=110)

### III. Côco

Musical staff 1 for 'III. Côco', measures 83-92. Dynamics: *mf*, *f*, *mf*.

Musical staff 2 for 'III. Côco', measures 93-98. Dynamics: *f*.

Musical staff 3 for 'III. Côco', measures 99-106. Dynamics: *f*. Marking: *al Coda* with Coda symbol.

Musical staff 4 for 'III. Côco', measures 107-111. Dynamics: *f*. Marking: *D.S. al Coda* with Coda symbol.

Musical staff 5 for 'III. Côco', measures 112-117. Dynamics: *f*.

Musical staff 6 for 'III. Côco', measures 118-123. Dynamics: *sfz*.

Musical staff 7 for 'III. Côco', measures 124-133. Dynamics: *f*.

Allegro molto (♩= 135)

### IV. Frevo

Musical staff 1 for 'IV. Frevo', measures 134-141. Dynamics: *f*.

Musical staff 2 for 'IV. Frevo', measures 142-148. Dynamics: *mf*.

Musical staff 3 for 'IV. Frevo', measures 149-156. Dynamics: *mp*.

Musical staff 4 for 'IV. Frevo', measures 157-164. Dynamics: *f*, *mf*.

Musical staff 5 for 'IV. Frevo', measures 165-171. Dynamics: *mf*, *f*, *rall...*, *ff*.

Marcado (♩= 75)

Musical staff 6 for 'IV. Frevo', measures 172-178. Dynamics: *mf*, *f*, *rall...*, *ff*.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Sax tenor B $\flat$  1

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

7 *pp* **11** Allegro ( $\text{♩} = 125$ ) *p*

13 **19** 7 1

27 **31** *mf*

37 1 2 2 *ff*

## II. Serenata

**44** Andante moderato ( $\text{♩} = 90$ ) *p* *fp* **55** *p*

58 3

63 **64** *mp*

69

**76** *p* *sfz* *pp* *rall...*

83 Allegro ( $\text{♩} = 110$ )

## III. Côco

93 *mf* *f* *mf*

99 *al Coda*

107 1 2 110 *f*

112 1

118 2 6 *sfz* *f* *D.S. al Coda*

## IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

134 137

142 1 2 *mf*

149 *mp*

157 *f* *mf*

165 1 2 *mf* *f* *rall...* *ff* *Marcato* ( $\text{♩} = 75$ )

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Sax tenor B $\flat$  2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

7

11 Allegro ( $\text{♩} = 125$ )

13

19

27

31

37

ff

## II. Serenata

44 Andante moderato ( $\text{♩} = 90$ )

54

55

58

63

64

69

76

sfz

rall...

pp

83 Allegro ( $\text{♩} = 110$ )

## III. Côco

93

99 *al Coda*

107 1 2 110 *f*

112 1

118 2 6 *sfz* *f* *D.S. al Coda*

## IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

134 137

142 1 2 *mf*

149 *mp*

157 *f* *mf*

165 1 2 *mf* *f* *rall...* *ff* *Marcato* ( $\text{♩} = 75$ )

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Sax Barítono E $\flat$

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

9 11 Allegro (♩ = 125)

19 7 1 2 3 31

33 1 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

50 55

58 64

66

72 76

78 sfz pp *rall...*

## III. Côco

83 Allegro ( $\text{♩} = 110$ )

93



99



107



112



118

Allegro molto ( $\text{♩} = 135$ )

## IV. Frevo



134



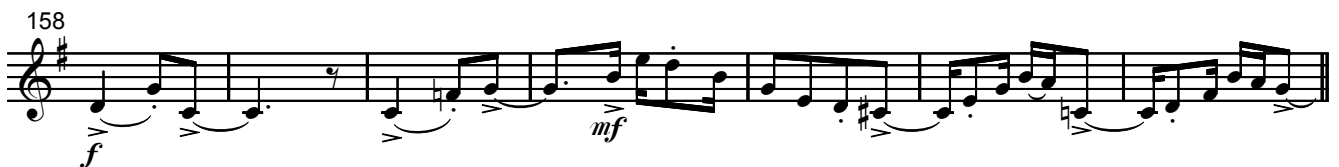
142



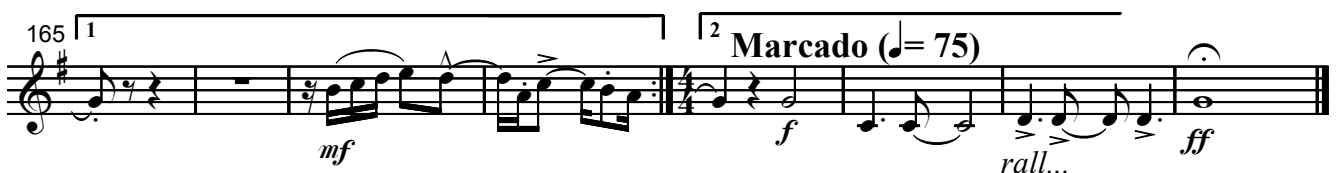
149



158



165



# Suíte Pernambucana de Bolso

Trompa F 1

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 **11** Allegro (♩ = 125) **19**

*fp*

**31**

*mp*

36 **1** **2** *ff*

## II. Serenata

**44** Andante moderato (♩ = 90)

*p*

48 **55** **64**

*mp*

67

72

**76** *p* *rall...* *pp*

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### III. Côco

83 Allegro (♩=110)

Musical score for Trompa F 1, III. Côco. Measures 83-114. The score is in 2/4 time with a key signature of one flat. It features a variety of rhythmic patterns and dynamics. Measure 83 starts with a *mf* dynamic. Measure 99 is marked *mf* and *al Coda*. Measure 107 has a first ending bracket. Measure 114 has a second ending bracket and is marked *D.S. al Coda* and *sfz*. The piece concludes with a *f* dynamic.

### IV. Frevo

Allegro molto (♩ = 135)

Musical score for Trompa F 1, IV. Frevo. Measures 114-169. The score is in 2/4 time with a key signature of one flat. It features a variety of rhythmic patterns and dynamics. Measure 114 starts with a *f* dynamic. Measure 137 is marked *f*. Measure 143 has a first ending bracket. Measure 149 has a first ending bracket. Measure 157 has a first ending bracket. Measure 165 has a first ending bracket. Measure 169 starts with a *f* dynamic and includes markings for *div.* and *rall...*. The piece concludes with a *ff* dynamic.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Trompa F 2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 11 Allegro (♩ = 125) 19 27 31 36 2 4 31 1 2 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

44 55 64 69 73 76 3 79 p rall... pp

83 Allegro (♩=110)

# III. Côco

Musical score for Trompa F 2, III. Côco. Measures 83-118. The score is in 2/4 time and B-flat major. It features a lively melody with various dynamics including *mf*, *f*, and *sfz*. There are first and second endings marked with '1' and '2'. The piece concludes with 'al Coda' and 'D.S. al Coda' markings.

Allegro molto (♩ = 135)

# IV. Frevo

Musical score for Trompa F 2, IV. Frevo. Measures 137-169. The score is in 2/4 time and B-flat major. It features a fast, rhythmic melody with dynamics *f* and *ff*. There are first and second endings marked with '1' and '2'. The piece concludes with a 'rall...' marking and a *ff* dynamic.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Trompa F 3

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 2. 3 11 Allegro (♩ = 125) 19 7 1

27 2 4 31 mp

36 1 2 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

55 9 64 mp

69

73 76 3

79 p rall... pp

83 Allegro (♩=110)

# III. Côco

Musical score for Trompa F 3, III. Côco. Measures 83-117. The score is in 2/4 time and features a key signature of one flat. It includes dynamics such as *mf*, *f*, and *sfz*. There are repeat signs with first and second endings, and markings for *al Coda* and *D.S. al Coda*. Measure numbers 89, 99, 107, 110, 112, and 117 are indicated.

Allegro molto (♩ = 135)

# IV. Frevo

Musical score for Trompa F 3, IV. Frevo. Measures 137-169. The score is in 2/4 time and features a key signature of one flat. It includes dynamics such as *f* and *ff*. There are repeat signs with first and second endings, and markings for *rall...* and *Marcado*. Measure numbers 137, 138, 145, 149, 157, 160, and 169 are indicated.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Trompete B $\flat$  1

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 2 3 3

6 3 11 Allegro ( $\text{♩} = 125$ ) 19 7 1

27 2 3 31 mf

36 1 2 rit. ff

## II. Serenata

44 Andante moderato ( $\text{♩} = 90$ ) 55 11 9

64 mp

72

75 76 5 sfz rall... pp

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## III. Côco

83 Allegro ( $\text{♩} = 110$ )

83 Allegro ( $\text{♩} = 110$ )

91 (opcional 8a abaixo)

100

104 *al Coda*

109 2 110 3 3

117 1 2 *D.S. al Coda*

*sfz*

*f*

## IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

137

144 1 2 149 8

157

165 1 2 Marcado ( $\text{♩} = 75$ )

*f*

*f*

*rall...*

*ff*

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Trompete B $\flat$  2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

6 11 Allegro ( $\text{♩} = 125$ ) 19 7 1

27 31 37 1 2 rit. ff

## II. Serenata

44 Andante moderato ( $\text{♩} = 90$ ) 55 9

64 mp 72 75 76 5 sfz pp rall...



### III. Côco

83 Allegro ( $\text{♩} = 110$ )

Musical score for III. Côco, Trompete B $\flat$  2 part. Measures 83-117. The score is in 2/4 time and includes dynamics such as *mf*, *f*, and *sfz*. It features various rhythmic patterns, including triplets and sixteenth notes. Key markings include "al Coda" and "D.S. al Coda". Measure numbers 83, 90, 100, 104, 109, and 117 are indicated. There are also boxed measure numbers 99, 110, and 117.

Allegro molto ( $\text{♩} = 135$ )

### IV. Frevo

Musical score for IV. Frevo, Trompete B $\flat$  2 part. Measures 137-165. The score is in 2/4 time and includes dynamics such as *f*. It features various rhythmic patterns, including sixteenth notes and triplets. Key markings include "Marcado" and "rall...". Measure numbers 137, 144, 157, and 165 are indicated. There are also boxed measure numbers 137, 149, and 157.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Trompete B $\flat$  3

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado ( $\text{♩} = 90$ )

6 **11** Allegro ( $\text{♩} = 125$ ) **19**

27 **31**

36 **1** **2** rit. **ff**

## II. Serenata

**44** Andante moderato ( $\text{♩} = 90$ ) **55**

**64** **4**

72

75 **76** **5** **sfz** **pp** rall...

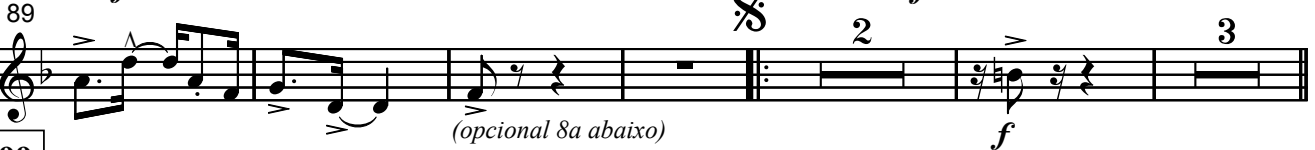
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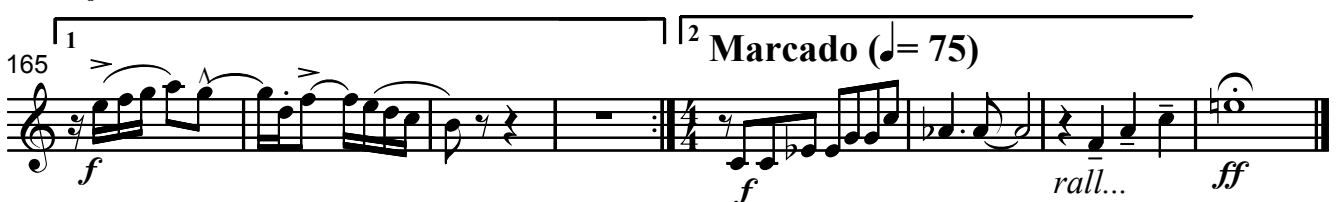
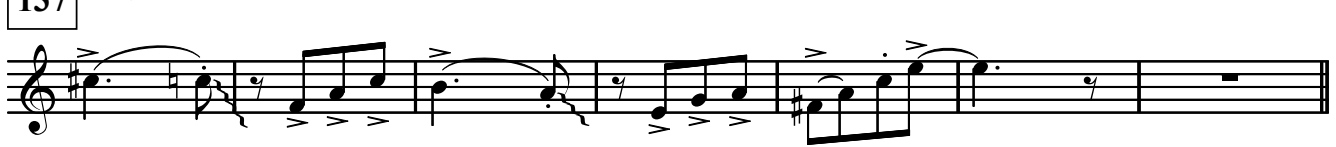
## III. Côco

83 Allegro ( $\text{♩} = 110$ )

99

Allegro molto ( $\text{♩} = 135$ )

## IV. Frevo



# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Trombone 1

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

### I. Caboclinho

1 Marcado (♩ = 90)

2

6 *fp*

11 Allegro (♩ = 125) 19

7

26 1 2 *mp*

31

37 1 2 *rit.* *ff*

### II. Serenata

44 Andante moderato (♩ = 90)

7 55

57

64 *mp*

69

75 76 3 *sfz* *rall...* *pp*

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### III. Côco

83 Allegro (♩=110)

Musical staff for measures 83-90. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features eighth-note patterns with accents and slurs. Dynamics include *mf* and *f*. There are also accents (^) and slurs over the notes.

Musical staff for measures 90-99. It includes a repeat sign with first and second endings. Dynamics include *f* and *mf*. There are accents (^) and slurs.

Musical staff for measures 101-107. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 107-112. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 112-117. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 117-124. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 124-131. Dynamics include *sfz*. There are accents (^) and slurs.

Allegro molto (♩ = 135)

### IV. Frevo

Musical staff for measures 131-136. The key signature changes to one flat (B-flat), and the time signature is 2/4. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 136-143. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 143-149. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 149-157. Dynamics include *mp* and *f*. There are accents (^) and slurs.

Musical staff for measures 157-169. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

Musical staff for measures 169-176. The time signature is 4/4. Dynamics include *f*, *rall...*, and *ff*. There are accents (^) and slurs.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Trombone 2

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

### I. Caboclinho

1 Marcado (♩ = 90)

2

*f*

*fp*

8

11 Allegro (♩ = 125)

19

7

1

*pp*

27

2

31

*mp*

33

1

39

2

*rit.*

*ff*

### II. Serenata

44 Andante moderato (♩ = 90)

7

*p*

*fp*

55

*p*

61

*p*

64

65

*mp*

69

76

3

*sfz*

*rall...*

*pp*

### III. Côco

Allegro (♩=110)

83

Musical staff for measures 83-89. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features eighth-note patterns with accents and slurs. Dynamics include *mf* and *f*. There are also accents (^) and slurs over the notes.

90

Musical staff for measures 90-98. It includes a repeat sign with first and second endings. Dynamics include *f* and *mf*. There are accents (^) and slurs.

101

Musical staff for measures 101-106. Dynamics include *mf*. The staff ends with a Coda symbol (⊕) and the instruction *al Coda*.

107

Musical staff for measures 107-113. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

114

Musical staff for measures 114-120. It includes a repeat sign with first and second endings. Dynamics include *sfz*. The staff ends with a Coda symbol (⊕) and the instruction *D.S. al Coda*.

Musical staff for measures 121-126. Dynamics include *f*. The staff ends with a Coda symbol (⊕).

Allegro molto (♩= 135)

### IV. Frevo

Musical staff for measures 127-136. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Dynamics include *f*. There are accents (^) and slurs.

137

Musical staff for measures 137-142. Dynamics include *f*. There are accents (^) and slurs.

143

Musical staff for measures 143-148. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

149

Musical staff for measures 149-156. Dynamics include *mp*. There are accents (^) and slurs.

156

Musical staff for measures 157-161. Dynamics include *f*. There are accents (^) and slurs.

162

Musical staff for measures 162-168. It includes a repeat sign with first and second endings. Dynamics include *f*. There are accents (^) and slurs.

169

Marcado (♩= 75)

Musical staff for measures 169-174. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f*, *rall...*, and *ff*. There are slurs.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Trombone 3

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

### I. Caboclinho

1 Marcado (♩ = 90)

8 11 Allegro (♩ = 125) 19 7 1

27 2 31 1

33 1

39 2 rit. ff

### II. Serenata

44 Andante moderato (♩ = 90)

44 7 p fp

55 p

61 p 64

65 mp

69

76 3 sfz rall... pp

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# III. Côco

Allegro (♩=110)

83 *mf* *f*

90 *f* *mf* 99

101 *al Coda*

107 1 2 110 *f*

114 1 2 *D.S. al Coda* *sfz*

*f*

# IV. Frevo

Allegro molto (♩= 135)

*f* 3

137

143 1 2 *f*

149 *mp*

156 157 *f*

162 3 1 *f*

169 2 *Marcado* (♩= 75) *f* *rall...* *ff*

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Bombardino

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

Marcado (♩ = 90)

## I. Caboclinho

1 *f* 2  
6 *fp* *pp* 11 Allegro (♩ = 125) 19 7  
26 1 2 3 31 *mf*  
33 1  
39 2 *rit.* *ff*

## II. Serenata

Andante moderato (♩ = 90)

44 *p* 4 *p*  
53 55 *p*  
59 3 2 64 *mp*  
66 *p*  
71 *p*  
76 *p* *rall...* *pp*

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Bombardino  
**III. Côco**

83 **Allegro** (♩=110)

Musical staff 83-88. Bass clef, 2/4 time signature. Dynamics: *mf* (83), *f* (88). Includes accents and a repeat sign at 88.

89 saxofones

Musical staff 89-93. Bass clef, 2/4 time signature. Dynamics: *mf* (93). Includes accents and a repeat sign at 93.

94

Musical staff 94-98. Bass clef, 2/4 time signature. Dynamics: *mf* (98). Includes accents and a repeat sign at 98.

99

100

Musical staff 100-106. Bass clef, 2/4 time signature. Dynamics: *mf* (106). Includes accents and a repeat sign at 106. Ends with *al Coda* symbol.

*al Coda* ◻

107 1 saxofones

Musical staff 107-113. Bass clef, 2/4 time signature. Dynamics: *f* (113). Includes accents and first/second endings at 110.

110

114

Musical staff 114-120. Bass clef, 2/4 time signature. Dynamics: *sfz* (120). Includes accents and first/second endings at 117. Ends with *D.S. al Coda* symbol.

*D.S. al Coda*

*sfz* >



Musical staff 121-126. Bass clef, 2/4 time signature. Dynamics: *f* (126). Includes accents and a repeat sign at 126.

*f*

**IV. Frevo**

**Allegro molto** (♩=135)

Musical staff 127-136. Bass clef, 2/4 time signature. Dynamics: *f* (136). Includes accents and a repeat sign at 136.

*f*

135

Musical staff 135-140. Bass clef, 2/4 time signature. Dynamics: *f* (140). Includes accents and a repeat sign at 140.

137

141

Musical staff 141-148. Bass clef, 2/4 time signature. Dynamics: *mf* (148). Includes accents and first/second endings at 144.

*mf*

149

Musical staff 149-156. Bass clef, 2/4 time signature. Dynamics: *mp* (156). Includes accents and a repeat sign at 156. Marked *Solo*.

*Solo*

*mp*

156

Musical staff 156-164. Bass clef, 2/4 time signature. Dynamics: *f* (164). Includes accents and a repeat sign at 164. Marked *3* at the end.

*f*

**Marcado** (♩=75)

Musical staff 165-172. Bass clef, 2/4 time signature. Dynamics: *mf* (172), *f* (172), *rall...* (172), *ff* (172). Includes accents and first/second endings at 166.

*mf*

*f*

*rall...*

*ff*

# Suíte Pernambucana de Bolso

## Tuba C

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

1 Marcado (♩ = 90)

### I. Caboclinho

9 **11** Allegro (♩ = 125)

17 **19**

26 **31**

35 **1** **2** **31**

35 **1** **2** rit. **ff**

### II. Serenata

**44** Andante moderato (♩ = 90)

53 **55** **fp**

63 **64**

70 **mp**

**76** **p** **rall... sfz** **pp**

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# III. Côco

83 Allegro (♩=110)

Musical staff 83-89: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*, *f*. Accents and slurs are present.

90



Musical staff 90-96: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*. Accents and slurs are present.

97

99

Musical staff 97-102: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*. Accents and slurs are present.

103

al Coda

Musical staff 103-108: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*. Accents and slurs are present.

109

110

Musical staff 109-115: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *f*. Accents and slurs are present.

116

1 2

D.S. al Coda

Musical staff 116-122: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *f*. Accents and slurs are present.

Musical staff 123-135: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *sfz*. Accents and slurs are present.

Allegro molto (♩=135)

# IV. Frevo

Musical staff 136-137: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *f*. Accents and slurs are present.

136

137

Musical staff 138-143: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *f*. Accents and slurs are present.

144

1 2

149

Musical staff 144-150: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*, *mp*. Accents and slurs are present.

151

157

Musical staff 151-156: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*. Accents and slurs are present.

158

f

Musical staff 158-164: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *mf*. Accents and slurs are present.

165

1 2 Marcado (♩=75)

Musical staff 165-171: Bass clef, 2/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *f*, *rall...*, *ff*. Accents and slurs are present.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Contrabaixo

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

1 Marcado (♩ = 90)

## I. Caboclinho

*f* *fp* *pp*

9

11 Allegro (♩ = 125)

*pizz.*

*p*

17

19

*pp*

26

1 2

*arco*

31

*mf*

35

1 2

*rit.*

*ff*

*rit.* *ff*

44

Andante moderato (♩ = 90)

## II. Serenata

*p* *fp* *p*

53

55

63

64

*mp*

70

76

*p* *rall... sfz* *pp*

Allegro (♩=110)

III. Côco

83 *mf* *f*

90 *mf*

97 **99**

103 *al Coda*  $\emptyset$  1

109 **110** *f*

116 1 2 *D.S. al Coda*

$\emptyset$  *sfz*

*f*

Allegro molto (♩ = 135)

IV. Frevo

*f*

136 **137**

144 1 2 **149** *mf* *mp*

151 **157** *f*

158 *mf*

165 1 2 **Marcado** (♩ = 75) *f* *rall...* *ff*

# Suíte Pernambucana de Bolso

## Tímpanos

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

### I. Caboclinho

1 Marcado (♩ = 90)

9

11 Allegro (♩ = 125)

17

19

26

1 2

31

34

1 2

2

### II. Serenata

44

Andante moderato (♩ = 90)

11

55

7

62

64

11

76

3

79



# III. Côco

83 Allegro (♩=110)

4

92

99

6

102

al Coda

107

1 2

110

D.S. al Coda

7 1 2 4

2

# IV. Frevo

Allegro molto (♩ = 135)

tacet 8 137 7

144

149

157

1 2 4 8 8

165

Marcado (♩ = 75)

3 f rall... ff

# Suíte Pernambucana de Bolso

Teclados

bells, xilofone

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

2 3 xilo

10 11 Allegro (♩ = 125) 8 19 7 1 2 3

30 bells / xilo 31 mf

36 1 2 3

## II. Serenata

44 Andante moderato (♩ = 90)

bells p 7 55 3

58 mp 64 mp 5

66 mp 4

74 76 5

rall... pp

## Allegro (♩=110)

## III. Côco

83 *xilo* *f*

92 *mf* *xilo*

106 *al Coda*

109 *1* *2* *1* *2* *D.S. al Coda*

110 *7* *4*

*f*

## IV. Frevo

## Allegro molto (♩ = 135)

137 *xilo* *f*

139 *1*

145 *2* *4* *149* *8* *157* *8* *1* *4*

169 *bells* *Marcado* (♩ = 75) *f* *rall...* *6* *ff*

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Percussão 1

caixa, castanholas

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

surdo

Marcado (♩ = 90)

## I. Caboclinho

1 caixa

4

11 Allegro (♩ = 125)

castanholas

19

27 2

31

35

1 2

ff

## II. Serenata

44 Andante moderato (♩ = 90)

55

64

66

4

74

76

5

rall... sfz

83 Allegro (♩=110)

III. Côco

Allegro molto (♩= 135)

IV. Frevo

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

## Percussão 2

ganzá, pratos  
bumbo

José Ursicino da Silva (mestre Duda)  
revisão Marcelo Jardim

### I. Caboclinho

Marcado (♩ = 90) 11 Allegro (♩ = 125)

1 2 7 11 14 19 21 28 31 34 39

*p* *pp* *mf* *ff*

### II. Serenata

Andante moderato (♩ = 90)

44 55 64 74 76

*p* *mp* *f* *mp* *sfz* *pp*

rall...

## Allegro (♩=110)

## III. Côco

83 *ganzá*

*mf* *f*

91 *mf*

99 *al Coda*  $\emptyset$

107 *f*

110

116 *D.S. al Coda*

$\emptyset$  *f*

## IV. Frevo

## Allegro molto (♩ = 135)

*f*

136 *f* **137**

145 *mf* **149** *mp*

153 *f* **157**

163 *f* **Marcado** (♩ = 75) *ff* *rall...*

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Saxhorn E $\flat$  1

(parte extra)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 11 Allegro (♩ = 125) 19 7 1 2 4

31

36 1 2 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

48 7 55 9 64 mp

67

72

76 3 p rall... pp

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## III. Côco

83 Allegro ( $\text{♩} = 110$ )

mf

90

f

99

mf  
al Coda

107 1 2

f

114 1 2

sfz

f

## IV. Frevo

Allegro molto ( $\text{♩} = 135$ )

f

137

143 1 2

f

149 8 157 3

f

165 1

f

169 2 Marcado ( $\text{♩} = 75$ )

div.

rall...

ff

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

**Saxhorn E $\flat$  2**  
(parte extra)

**José Ursicino da Silva (mestre Duda)**  
revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 11 Allegro (♩ = 125) 19 7 1

27 2 4 31

36 1 2 2

*f* *fp* *mp* *ff*

## II. Serenata

44 Andante moderato (♩ = 90)

55 9 64

69

73 76 3

79

*p* *mp* *rall...* *pp*

83 Allegro (♩=110)

### III. Côco

Musical staff 1: Treble clef, 2/4 time signature. Measures 83-88. Dynamics: *mf*, *f*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 89-98. Includes a repeat sign and first/second endings. Dynamics: *f*.

99

*al Coda*

Musical staff 3: Treble clef, 2/4 time signature. Measures 99-106. Dynamics: *mf*.

Musical staff 4: Treble clef, 2/4 time signature. Measures 107-112. Includes a first ending. Dynamics: *f*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 113-117. Includes a first ending.

Musical staff 6: Treble clef, 2/4 time signature. Measures 118-125. Includes a first ending. Dynamics: *sfz*.

*D.S. al Coda*

Musical staff 7: Treble clef, 2/4 time signature. Measures 126-136. Dynamics: *f*.

Allegro molto (♩ = 135)

### IV. Frevo

Musical staff 8: Treble clef, 2/4 time signature. Measures 137-144. Includes a first ending. Dynamics: *f*.

Musical staff 9: Treble clef, 2/4 time signature. Measures 145-156. Includes a first ending.

Musical staff 10: Treble clef, 2/4 time signature. Measures 157-168. Includes a first ending. Dynamics: *f*.

Musical staff 11: Treble clef, 2/4 time signature. Measures 169-188. Includes a first ending. Dynamics: *f*.

<sup>2</sup> Marcado (♩ = 75)

Musical staff 12: Treble clef, 4/4 time signature. Measures 189-198. Dynamics: *rall...*, *ff*.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

**Saxhorn E $\flat$  3**  
(parte extra)

**José Ursicino da Silva (mestre Duda)**  
revisão Marcelo Jardim

## I. Caboclinho

1 Marcado (♩ = 90)

6 2. 3 11 Allegro (♩ = 125) 19 7 1

27 2 4 31 mp

36 1 2 2 ff

## II. Serenata

44 Andante moderato (♩ = 90)

55 9 64 mp

69

73 76 3

79 2. rall... pp

83 Allegro ( $\text{♩} = 110$ )

### III. Côco

Musical notation for measures 83-98. The piece is in 2/4 time. It begins with a melody in the right hand, marked *mf*. A section of two measures is marked with a repeat sign and a '2' below it. This is followed by a section of three measures marked with a '3' below it. The piece ends with a *f* dynamic marking.

99

*al Coda*  $\text{⊕}$

Musical notation for measures 99-106. The melody continues with a *mf* dynamic marking.

107

110

Musical notation for measures 107-110. Measure 107 has a first ending bracket labeled '1'. Measure 108 has a second ending bracket labeled '2'. Measure 110 is marked with a *f* dynamic.

112

Musical notation for measures 112-116. The melody continues with a *f* dynamic marking.

117

*D.S. al Coda*

Musical notation for measures 117-124. Measure 117 has a first ending bracket labeled '1'. Measure 118 has a second ending bracket labeled '2'. Measure 124 is marked with a *sfz* dynamic.

Musical notation for measures 125-137. The piece concludes with a *f* dynamic marking.

Allegro molto ( $\text{♩} = 135$ )

### IV. Frevo

137

Musical notation for measures 137-138. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with a melody marked *f*.

138

Musical notation for measures 138-144. The melody continues with a *f* dynamic marking.

145

149

157

Musical notation for measures 145-157. Measure 145 has a first ending bracket labeled '2'. Measure 149 has a first ending bracket labeled '1'. Measure 157 has a first ending bracket labeled '1'. The piece is marked with a *f* dynamic.

160

Musical notation for measures 160-168. Measure 160 has a first ending bracket labeled '3'. Measure 168 has a first ending bracket labeled '1'. The piece is marked with a *f* dynamic.

169

<sup>2</sup> Marcado ( $\text{♩} = 75$ )

Musical notation for measures 169-176. The piece is in 4/4 time. It begins with a melody marked *rall...* and ends with a *ff* dynamic marking.

# Suíte Pernambucana de Bolso

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

Barítono B $\flat$

(parte extra)

José Ursicino da Silva (mestre Duda)

revisão Marcelo Jardim

Marcado ( $\text{♩} = 90$ )

## I. Caboclinho

Musical score for I. Caboclinho, Baritone B $\flat$  part. The score is in 4/4 time and consists of five staves of music. It begins with a dynamic marking of *f* and a tempo marking of Marcado ( $\text{♩} = 90$ ). The first staff contains measures 1 through 5, with a first ending bracket over measures 4 and 5. The second staff contains measures 6 through 10, with a dynamic marking of *fp* at the start and *pp* later. A tempo change to Allegro ( $\text{♩} = 125$ ) is indicated at measure 11. The third staff contains measures 11 through 15, with a dynamic marking of *mf*. The fourth staff contains measures 16 through 20, with a first ending bracket over measures 19 and 20. The fifth staff contains measures 21 through 25, with a dynamic marking of *ff* and a *rit.* marking.

## II. Serenata

Musical score for II. Serenata, Baritone B $\flat$  part. The score is in 4/4 time and consists of six staves of music. It begins with a dynamic marking of *p* and a tempo marking of Andante moderato ( $\text{♩} = 90$ ). The first staff contains measures 44 through 52, with a dynamic marking of *p* at the end. The second staff contains measures 53 through 59, with a dynamic marking of *p*. The third staff contains measures 60 through 65, with a dynamic marking of *mp*. The fourth staff contains measures 66 through 71. The fifth staff contains measures 72 through 75. The sixth staff contains measures 76 through 83, with a dynamic marking of *pp* and a *rall...* marking.

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### III. Côco

83 Allegro (♩=110)

83 *mf*

89 *saxofones* *mf*

94 *mf* 99

100 *al Coda*  $\oplus$

107 1 *saxofones* 2 110 *f*

114 1 2 *D.S. al Coda* *sfz*

### IV. Frevo

Allegro molto (♩=135)

114 *f*

135 137

141 1 2 2 *mf*

149 *Solo* *mp* 157 3

165 1 2 *Marcado* (♩=75) *mf* *f* *rall...* *ff*

# Suíte Pernambucana de Bolso

**Tuba B $\flat$**   
(parte extra)

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

**José Ursicino da Silva (mestre Duda)**  
revisão Marcelo Jardim

1 Marcado (♩ = 90)

## I. Caboclinho

1 Marcado (♩ = 90) musical notation for the first system, starting with a forte (f) dynamic and ending with piano (pp).

9 11 Allegro (♩ = 125)

9 11 Allegro (♩ = 125) musical notation for the second system, starting with piano (p) dynamic.

17 19

17 19 musical notation for the third system, starting with pianissimo (pp) dynamic.

26 1 2 31

26 1 2 31 musical notation for the fourth system, starting with mezzo-forte (mf) dynamic.

35 1 2 rit. ff

35 1 2 rit. ff musical notation for the fifth system, ending with fortissimo (ff) dynamic.

## II. Serenata

44 Andante moderato (♩ = 90)

44 Andante moderato (♩ = 90) musical notation for the first system, starting with piano (p) dynamic.

53 55

53 55 musical notation for the second system.

63 64

63 64 musical notation for the third system, starting with mezzo-piano (mp) dynamic.

70

70 musical notation for the fourth system.

76

76 musical notation for the fifth system, ending with piano (pp) dynamic.



83 Allegro (♩=110)

### III. Côco

90

97

99

103

al Coda

109

110

116

f

D.S. al Coda

Allegro molto (♩=135)

### IV. Frevo

136

137

144

149

151

157

158

mf

165

Marcado (♩=75)

# Suíte Pernambucana de Bolso

**Tuba E<sub>b</sub>**  
(parte extra)

(I. Caboclinho - II. Serenata - III. Côco - IV. Frevo)

**José Ursicino da Silva (mestre Duda)**  
revisão Marcelo Jardim

1 Marcado (♩ = 90)

## I. Caboclinho

First system of musical notation for 'I. Caboclinho'. It begins with a bass clef and a 4/4 time signature. The tempo is marked 'Marcado' with a quarter note equal to 90. The dynamics range from *f* to *pp*.

9 11 Allegro (♩ = 125)

Second system of musical notation for 'I. Caboclinho'. It starts at measure 9 and includes a key signature change to two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 125. The dynamic is *p*.

17 19

Third system of musical notation for 'I. Caboclinho'. It starts at measure 17 and includes a repeat sign. The dynamic is *pp*.

26 31

Fourth system of musical notation for 'I. Caboclinho'. It starts at measure 26 and includes first and second endings. The dynamic is *mf*.

Fifth system of musical notation for 'I. Caboclinho'. It starts at measure 35 and includes first and second endings. The dynamics include *rit.* and *ff*.

## II. Serenata

44 Andante moderato (♩ = 90)

First system of musical notation for 'II. Serenata'. It begins with a bass clef and a common time signature. The tempo is marked 'Andante moderato' with a quarter note equal to 90. The dynamics range from *p* to *fp*.

Second system of musical notation for 'II. Serenata'. It starts at measure 53 and includes a key signature change to one sharp (F#). The dynamic is *fp*.

Third system of musical notation for 'II. Serenata'. It starts at measure 63 and includes a key signature change to one flat (Bb). The dynamic is *mp*.

Fourth system of musical notation for 'II. Serenata'. It starts at measure 70 and includes a key signature change to two flats (Bb and Eb). The dynamic is *mp*.

Fifth system of musical notation for 'II. Serenata'. It starts at measure 76 and includes a key signature change to two flats (Bb and Eb). The dynamics include *p*, *rall...sfz*, and *pp*.

83 Allegro ( $\text{♩} = 110$ )

### III. Côco

Musical score for Tuba E $\flat$  part of 'III. Côco'. The score is in bass clef with a 2/4 time signature. It begins at measure 83 with a dynamic of *mf*. The tempo is marked Allegro with a quarter note equal to 110 beats per minute. The score includes measures 90, 97, 103, 109, 110, 116, and ends at measure 157. Key markings include *mf*, *f*, *sfz*, and *f*. There are first and second endings at measures 109-110 and 144-149. The piece concludes with 'al Coda' and 'D.S. al Coda' markings.

Allegro molto ( $\text{♩} = 135$ )

### IV. Frevo

Musical score for Tuba E $\flat$  part of 'IV. Frevo'. The score is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It begins at measure 136 with a dynamic of *f*. The tempo is marked Allegro molto with a quarter note equal to 135 beats per minute. The score includes measures 137, 144, 149, 151, 157, 158, and ends at measure 165. Key markings include *f*, *mf*, *mp*, *f*, *mf*, *f*, *rall...*, and *ff*. There are first and second endings at measures 144-149 and 165. The piece concludes with a *ff* dynamic and a *rall...* marking.