

Orquestra Paranampuká

Regência: Rinaldo Dias

Frevo na Rua Nova

Frevo de Rua

Musica

Felinto Nunes de Alencar (Carnéra)

Arranjo

Aristides Zaccarias

Adaptação

Silvio Oliveira

Copia

Silvio OLiveira

Carnéra

Felinto Nunes de Alencar, conhecido como Carnéra, é um grande compositor e trompetista pernambucano. Fez parte do Bando Acadêmico do Recife, assumindo a direção do grupo, com a saída do amigo Capiba.

Foi compositor prolífico. Teve frevos-canção gravado, nos anos 40, por nomes célebres do rádio, entre eles, Gilberto Alves e Carlos Galhardo. Foi também um exímio criador de frevos-de-rua.

Fez parte do Bando Acadêmico do Recife, orquestra da qual Capiba foi líder durante um curto período de tempo. Com a saída de Capiba, o Bando Acadêmico do Recife continuou atuando durante mais alguns anos sob a direção de Carnera. Teve diversos frevos gravados.

Em 1941 teve gravados na Odeon por Gilberto Alves, seus frevo canções "Segredos" e "Nunca mais".

Em 1950, Zaccarias e sua Orquestra gravou o "Frevo da meia-noite" e o frevo-canção "Tá sobrando mulher", com vocal de Carlos Galhardo.

Em 1951, Zaccarias e sua Orquestra gravou o "Frevo na pracinha".

Em 1952, gravou "Frevo na rua nova".

Em 1953, "Esquecendo as mágoas". Em 1954, a Jazz Band Acadêmica gravou o "Frevo maluco" e Zaccarias e sua Orquestra o frevo "Vassourinhas no Rio".

Em 1955, a Jazz Band Acadêmica gravou o frevo "Carnaval em Pernambuco" e Zaccarias e sua Orquestra o frevo "Vale tudo".

Em 1956, Zaccarias e sua Orquestra gravou "Zaccarias no frevo". No mesmo ano, a Orquestra Copacabana gravou o frevo "Lá vai frevo".

Em 1957, a Orquestra Nelson Ferreira gravou o frevo "Contrabando".

Em 1958, teve gravados os frevos-canções "Short ou baby-doll", pelos Três Boêmios e "Coisinha maluca" por Evaldo França.

Em 1962, Expedito Baracho gravou o frevo-canção "Turma de brotinhos".

Em 1963, Francisco de Assis gravou o frevo-canção "Não quero mais nada...". Em 1964, o cantor pernambucano Expedito Baracho gravou o frevo-canção "A garota vedete".

Fonte:<http://www.penocarnaval.com.br/artista/detalhes/19/carnera>

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Camera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

Alto Sax 1

Alto Sax 3

Tenor Sax 2

Tenor Sax 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Tuba

Frevo $\text{♩} = 140$

Pandeiro

Caixa

Surdu

Frevo na Rua Nova

The musical score is arranged in a system of staves. The woodwind section includes four saxophones (A. Sx. 1, 3, T. Sx. 2, T. Sx. 4), two clarinets (Cx.), and a saxophone (Sd.). The brass section includes two B-flat trumpets (Bb Tpt. 1, 2), two tenor trombones (Tbn. 1, 2), and a tuba. The percussion section includes a pandeiro (Pand.), caxixis (Cx.), and a surdo (Sd.). The score is in 2/4 time with a key signature of three flats (B-flat major). It features dynamic markings such as *mf*, *f*, *p*, and *mp*, along with articulation marks like accents and slurs. Measure numbers 5 through 10 are indicated at the top of the score.

Frevo na Rua Nova

17 18 20

A. Sx. 1

A. Sx. 3

T. Sx. 2

T. Sx. 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Pand.

Cx.

Sd.

17 18 19 20 21

22 **To Coda** 1. 24 2. 26 27

A. Sx. 1 *mf*

A. Sx. 3 *mf*

T. Sx. 2 *mf*

T. Sx. 4 *mf*

22 **To Coda** 23 24 25 27

Bb Tpt. 1 *ff*

Bb Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba

22 **To Coda** 23 24 25 26 27

Pand. *mf*

Cx. *mf*

Sd. *mf*

28 29 30 31 32 33

A. Sx. 1 *cresc.* *f*

A. Sx. 3 *cresc.* *f*

T. Sx. 2 *cresc.* *f*

T. Sx. 4 *cresc.* *f*

Bb Tpt. 1 *mf* *f*

Bb Tpt. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tuba *cresc.* *f*

Pand. *cresc.* *f*

Cx. *cresc.* *f*

Sd. *cresc.* *f*

34 37 38 39

A. Sax. 1 *ff*

A. Sax. 3 *ff*

T. Sax. 2 *ff*

T. Sax. 4 *ff*

34 35 36 37 38 39

Bb Tpt. 1 *ff*

Bb Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *cresc.* *ff*

34 35 36 37 38 39

Pand. *cresc.* *ff*

Cx. *cresc.* 3 3 *ff*

Sd. *cresc.* *ff*

40 41 42 43 45

A. Sx. 1

A. Sx. 3

T. Sx. 2

T. Sx. 4

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Pand.

Cx.

Sd.

46 47 48 49 50 51

A. Sax. 1 *mf*

A. Sax. 3 *mf*

T. Sax. 2 *mf*

T. Sax. 4 *mf*

Bb Tpt. 1 *ff*

Bb Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba

Pand. *mf*

Cx. *mf*

Sd. *mf*

52

A. Sx. 1

A. Sx. 3

T. Sx. 2

T. Sx. 4

B \flat Tpt. 1

B \flat Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Pand.

Cx.

Sd.

Detailed description: This block contains the musical notation for measures 52, 53, and 54 for the woodwind, brass, and percussion sections. The woodwinds (A. Sx. 1, 3, T. Sx. 2, 4) and brass (B \flat Tpt. 1, 2, Tbn. 1, 2, Tuba) parts are written in treble and bass clefs with a key signature of three flats. The percussion parts (Pand., Cx., Sd.) are written on a single staff with rhythmic notation. Measure 52 shows the beginning of the phrase, measure 53 continues it, and measure 54 concludes with a final chord and a fermata.

D.S. al Coda

D.S. al Coda

D.S. al Coda

53

54

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Detailed description: This block contains the musical notation for measures 53 and 54 for the woodwinds, brass, and percussion sections. It continues from the previous block. Measures 53 and 54 feature a strong dynamic of fortissimo (ff) and include various articulations such as accents and fermatas. The woodwinds and brass parts are written in treble and bass clefs, while the percussion parts are on a single staff.

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes

de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo ♩ = 140

1. 2. 3. 4. 5. 6. *f* *mf*

7. 9. 10. 11. 12. 13. *f*

14. 15. 16. 18. *ff*

20. **To Coda** 1. 24. 2. 26. 27. *mf*

28. 30. 33. 34. *cresc.* *f* *ff*

37. 5. 43. 45. 46. *f* *ff*

47. 1. 50. 2. 52. *mf* **D.S. al Coda**

53. 54. *ff*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Camera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo ♩ = 140

1 2 3 4 5 6

7 9 10 11 12 13

14 15 18

20 **To Coda** 1. 22 24 2. 26 27

28 29 30 31 32 33 34 35

36 37 38 5 43 45 46

47 1. 50 2. 52 **D.S. al Coda**

53 54

f *mf* *f* *ff* *cresc.* *f* *ff* *mf* *ff*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes

de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo ♩ = 140

7 8 9 10 11 12 13

14 15 18 20

To Coda 1. 24 26 27 28 *cresc.*

29 30 31 32 33 34 36

37 38 43 45 46 47

48 1. 50 2. 52 **D.S. al Coda**

53 54 *ff*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo ♩ = 140

7 8 9 10 11 12 13

14 15 18 20

To Coda 1. 2. 22 24 26 27 28

29 30 31 32 33 34 35 36

37 38 5 43 44 45 46 47

48 1. 50 2. 52

D.S. al Coda

53 54

f *mf* *ff* *cresc.*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

6 *ff*

10 *p* *ff*

13 *p* *ff*

To Coda

21 24 27 29 31 33 *mf* *f*

35 *ff*

44 45 46 3 1. 2. *ff*

52 **D.S. al Coda**

53 ⊕ 54 *ff*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Camera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

1. *ff*

6. *p*

13. *p* *ff*

21. **To Coda** 1. *ff* 2.

29. *mf* *f* *ff*

38. *ff*

46. *ff*

D.S. al Coda

53. *ff* 54.

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

7 *ff*

10 *p* *ff*

14 *p* *ff*

To Coda

21 1. 2. *ff*

27 2 29 30 31 2 33 34 *mf* *f*

35 2 37 *ff*

43 44 45 46 3 1. 2. 50 *ff*

52 **D.S. al Coda**

53 \emptyset 54 *ff*

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

ff

p *ff*

p *ff*

To Coda 1. 2. *ff*

mf *f*

ff *f*

ff *f*

ff D.S. al Coda

ff *ff*

Tuba

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes

de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira

Frevo $\text{♩} = 140$

Measures 1-7: Bass clef, 2/4 time signature, key signature of three flats. Measure 1 starts with a dynamic marking of *ff*. A first ending bracket covers measures 1 through 7.

Measures 8-16: Bass clef, 2/4 time signature, key signature of three flats. Measure 8 starts with a dynamic marking of *mp*. A first ending bracket covers measures 8 through 16.

Measures 17-24: Bass clef, 2/4 time signature, key signature of three flats. Measure 17 starts with a dynamic marking of *mf*. A first ending bracket covers measures 17 through 24. The text "To Coda" is written above measure 22.

Measures 25-33: Bass clef, 2/4 time signature, key signature of three flats. Measure 25 starts with a dynamic marking of *mf*. A first ending bracket covers measures 25 through 33. The text "cresc." is written above measure 28, and *f* is written below measure 33.

Measures 34-41: Bass clef, 2/4 time signature, key signature of three flats. Measure 34 starts with a dynamic marking of *cresc.*. A first ending bracket covers measures 34 through 41. The text *ff* is written below measure 38.

Measures 42-50: Bass clef, 2/4 time signature, key signature of three flats. Measure 42 starts with a dynamic marking of *mf*. A first ending bracket covers measures 42 through 50.

Measures 51-52: Bass clef, 2/4 time signature, key signature of three flats. Measure 51 starts with a dynamic marking of *mf*. A first ending bracket covers measures 51 through 52.

D.S. al Coda

Measures 53-54: Bass clef, 2/4 time signature, key signature of three flats. Measure 53 starts with a dynamic marking of *ff*. A first ending bracket covers measures 53 through 54.

Frevo na Rua Nova

Frevo de Rua

Musica: Felinto Nunes
de Alencar (Carnera)

Arranjo: Zaccarias

Adaptação: Silvio Oliveira



The musical score is for a percussion ensemble in 2/4 time. It consists of three systems of staves. The first system includes Pandeiro, Caixa, and Surdu. The second system includes Pan., Cx., and Sd. The third system includes Pan., Cx., and Sd. The Pandeiro part features a rhythmic pattern of eighth notes with accents and dynamics of *ff*. The Caixa part has a similar pattern with triplets and dynamics of *ff*. The Surdu part consists of a simple eighth-note pattern with dynamics of *ff*. The Pan. part has a pattern of eighth notes with dynamics of *mp*. The Cx. part has a pattern of eighth notes with triplets and dynamics of *mp*. The Sd. part has a simple eighth-note pattern with dynamics of *mp*. The second system ends with a double bar line and a repeat sign. The third system starts with a double bar line and a repeat sign, followed by a dynamic of *ff*. The Pandeiro part has a pattern of eighth notes with accents and dynamics of *ff*. The Caixa part has a pattern of eighth notes with triplets and dynamics of *ff*. The Sd. part has a simple eighth-note pattern with dynamics of *ff*. The Pan. part has a pattern of eighth notes with dynamics of *f* and *ff*.

To Coda

18

Pan.

Cx.

Sd.

23

1. 2.

Pan.

Cx.

Sd.

mf

cresc.

29

Pan.

Cx.

Sd.

f

cresc.

35

Pan.

Cx.

Sd.

ff

41

Pan.

Cx.

Sd.

47

Pan.

Cx.

Sd.

1. *mf*

2.

D.S. al Coda

mf

33

Pan.

Cx.

Sd.

ff

ff

ff