Fole Nordestino

from the Lira Brasileira collection

for solo guitar

Paulo

Bellinati

Besides the ancient Greek instrument, in Brazil Lira also means a songbook, or an album of poems. *Lira Brasileira* is a collection of guitar pieces which I composed, inspired by the rich tradition of Brazilian musical styles. Working with original ideas I used modern compositional techniques and harmonies; a contemporary approach to the folklore.

At the inception of this project, I had in mind a series of guitar studies called *Estudos Brasileiros*. They were simply identified by the study number and subtitled with the name of the corresponding style (*Baião, Maracatu, Frevo*, etc.). However, when I finished the recording, I felt the pieces sounded much more substantial, requiring individual names. I decided then to give new titles to the pieces and CD, keeping the name of each style as a subtitle. The three *Estudos Litorâneos* are the only pieces remaining as studies.

Edgard Poças, a producer, arranger, musicologist, and very good friend helped me a great deal in finding the new titles. He listened to this recording over and over, spending an entire night searching for names. The next day he generously offered me a list with *Lira Brasileira, Embaixador, Alvoroço, Rosto Colado, Chuva e Mar, Cordão de Ouro, Dama-da-Noite, Aristocrática,* and hundreds more. With all this in hand, I was finally able to complete the project.

Some of the pieces are dedicated to important Brazilian composers like Heitor Villa-Lobos, Antonio Carlos Jobim, Garoto, João Pernambuco, Baden Powell, Guinga, and Antonio Madureira who have a strong relationship with each respective dedicated piece and the guitar.

Lira Brasileira starts with the Northeast...

Brazilian history starts in the Northeast. When the Portuguese first arrived, they landed in Bahia and colonized the new continent from there. From Africa they brought the slaves with their culture. The new Afro-Brazilian myths and songs mixed with those of the Europeans and native Indians in a huge cultural melting pot, are the origin of the boundless diversity of musical styles which began to appear throughout the land.

Lira Brasileira presents some of the main musical styles of Brazil...

FOLE NORDESTINO (Accordion of the Northeast) is a *Baião* dedicated to the great composer, accordionist, and singer Luiz Gonzaga, the famous king of the *Baião*. It was a very popular dance in the Northeast during the 19th century, and from 1946 onwards, Luiz Gonzaga played it on every radio station in Brazil. It became a universally recognized Brazilian musical style. The distinctive rhythm pattern of the *Baião* accompaniment is produced with a special use of the "bellow-shake" (traditional accordion technique).

Fole Nordestino has been recorded by Paulo Bellinati on *Lira Brasileira,* GSP 1016CD (the CD is available from GSP)

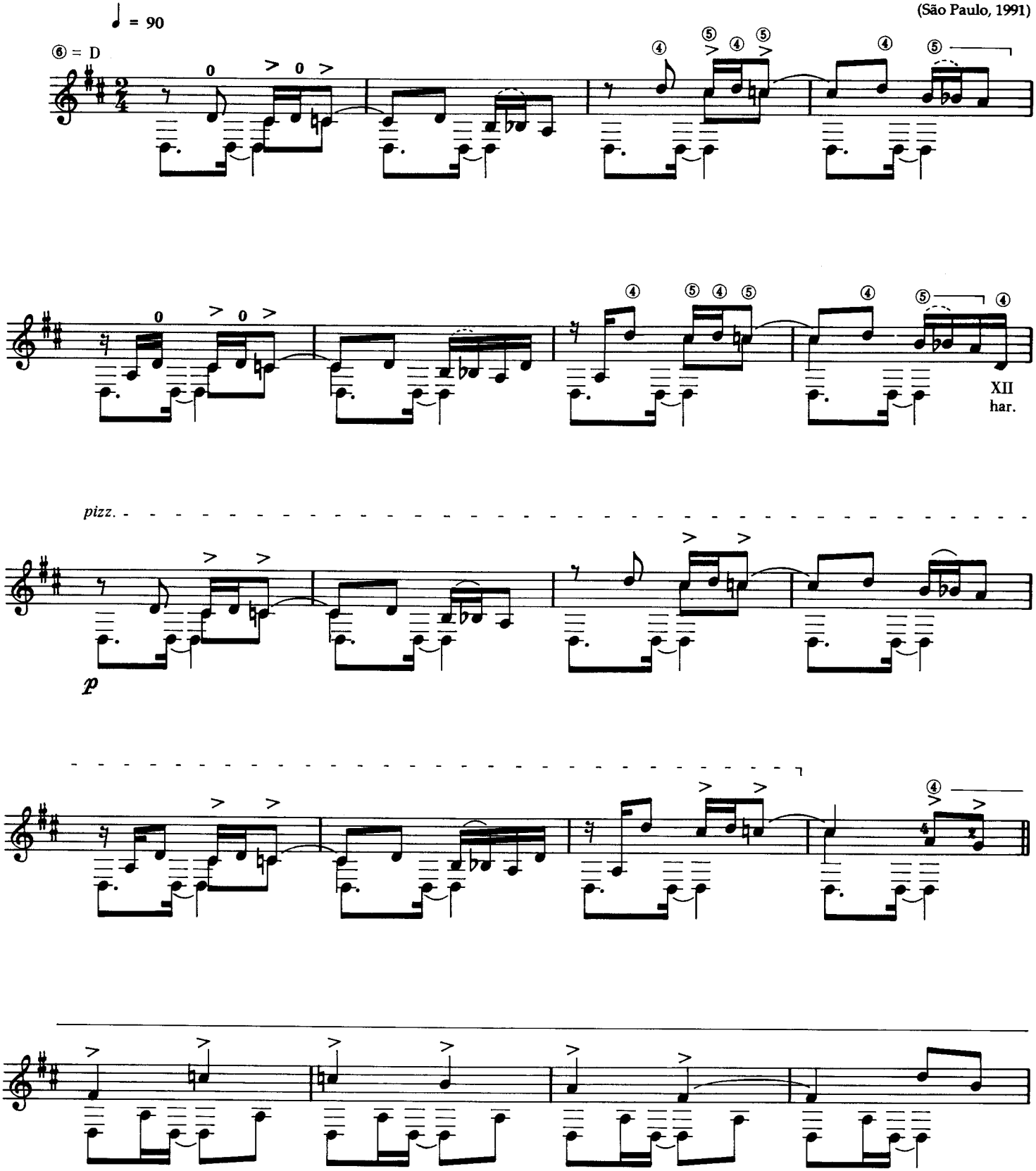
photo by Gal Oppido/graphics & layout by GSP

to Luiz Gonzaga

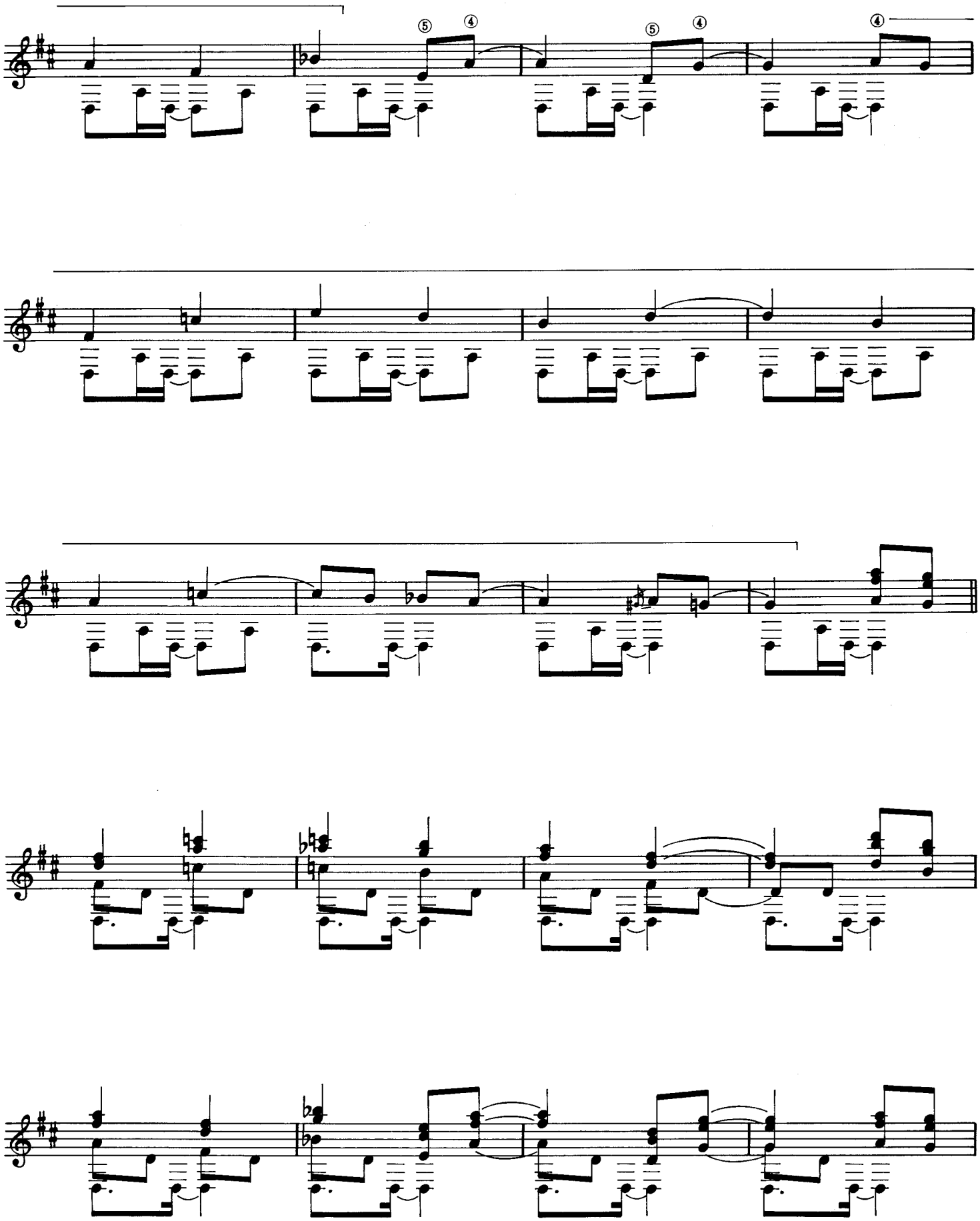
Fole Nordestino

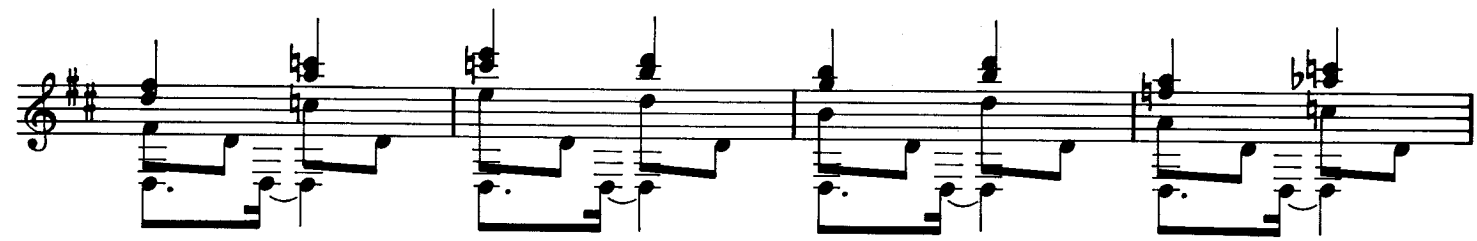
(Baião)

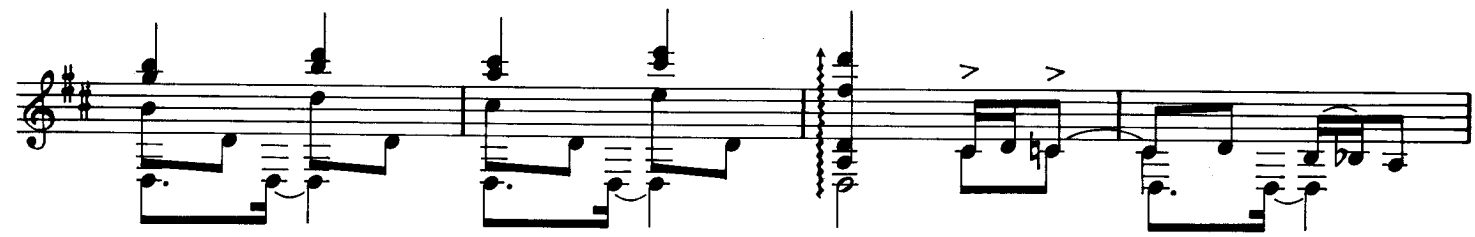
Paulo Bellinati
(São Paulo, 1991)

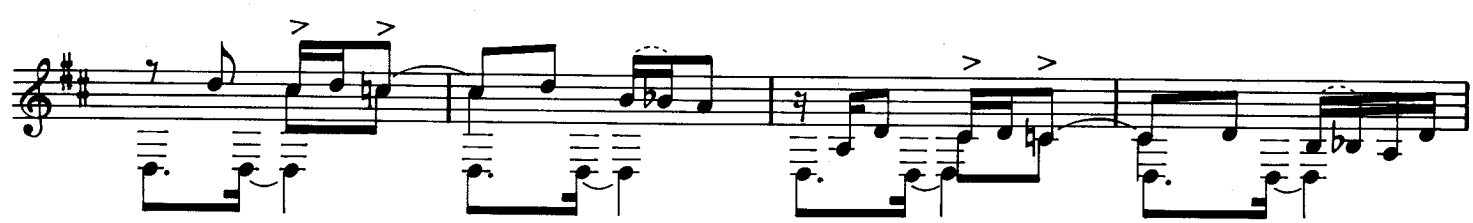


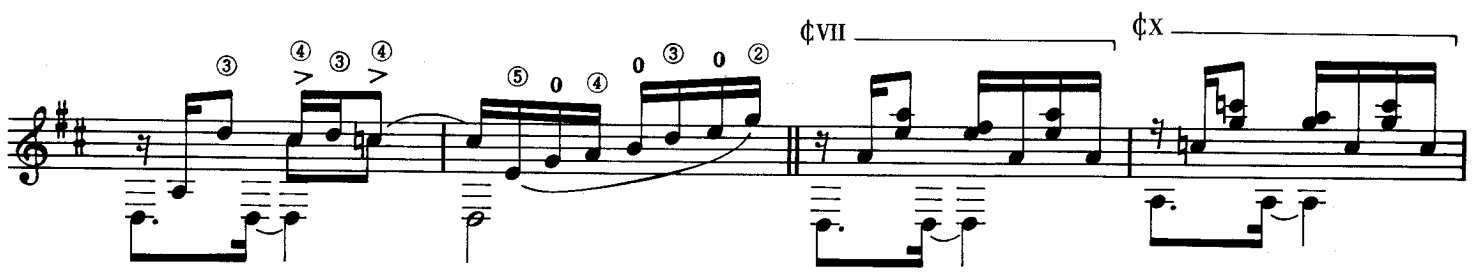
©1997 GUITAR SOLO PUBLICATIONS (ASCAP)
International Copyright Secured. All Rights Reserved.
Printed in the USA. Photocopying this music is illegal.

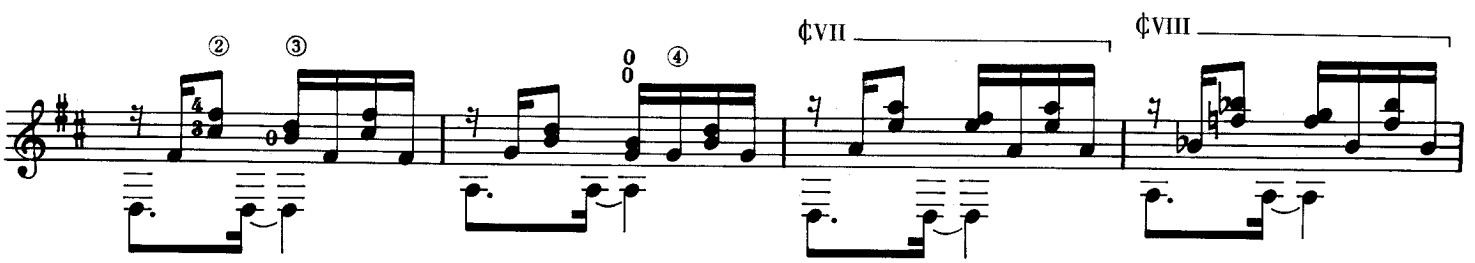


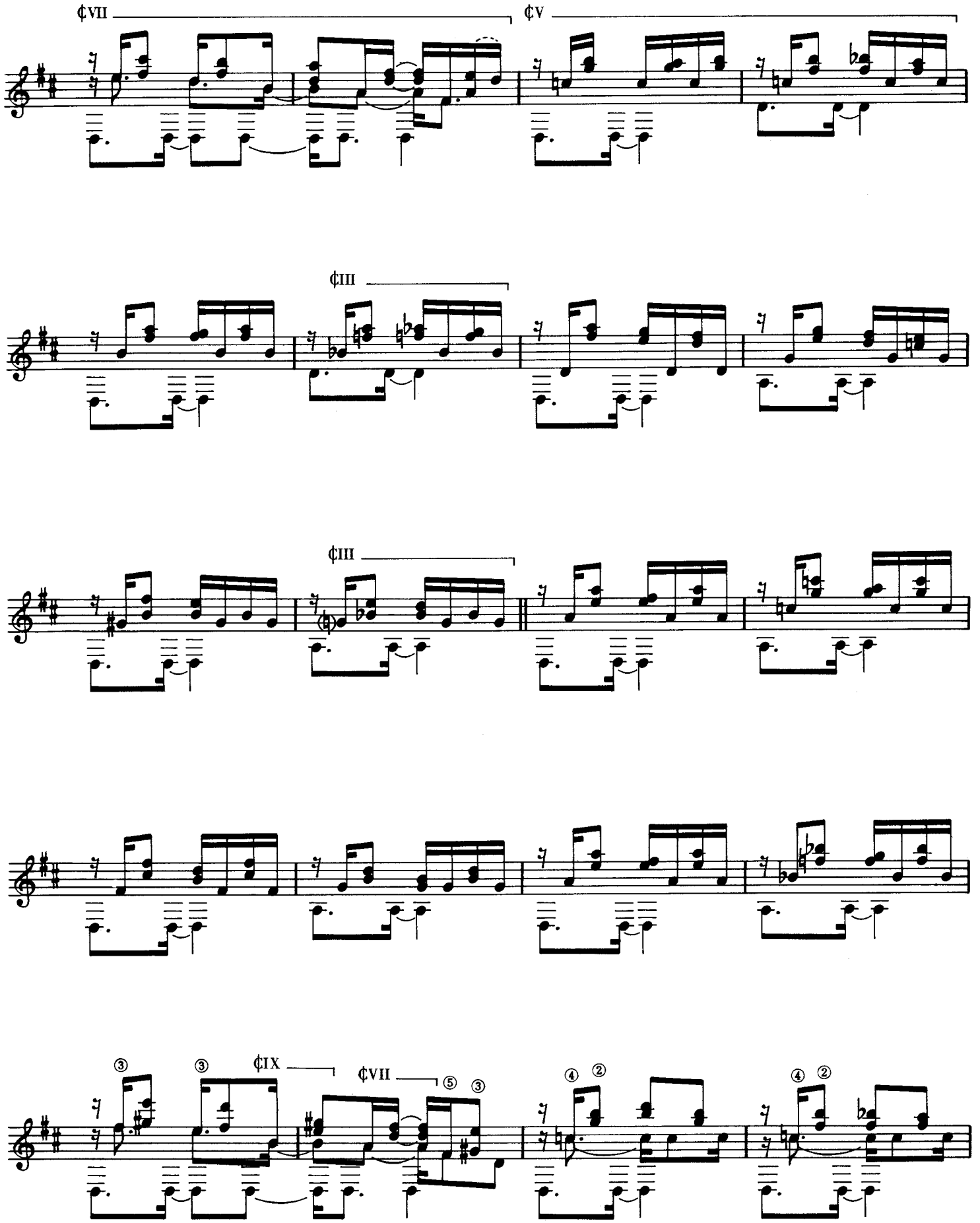


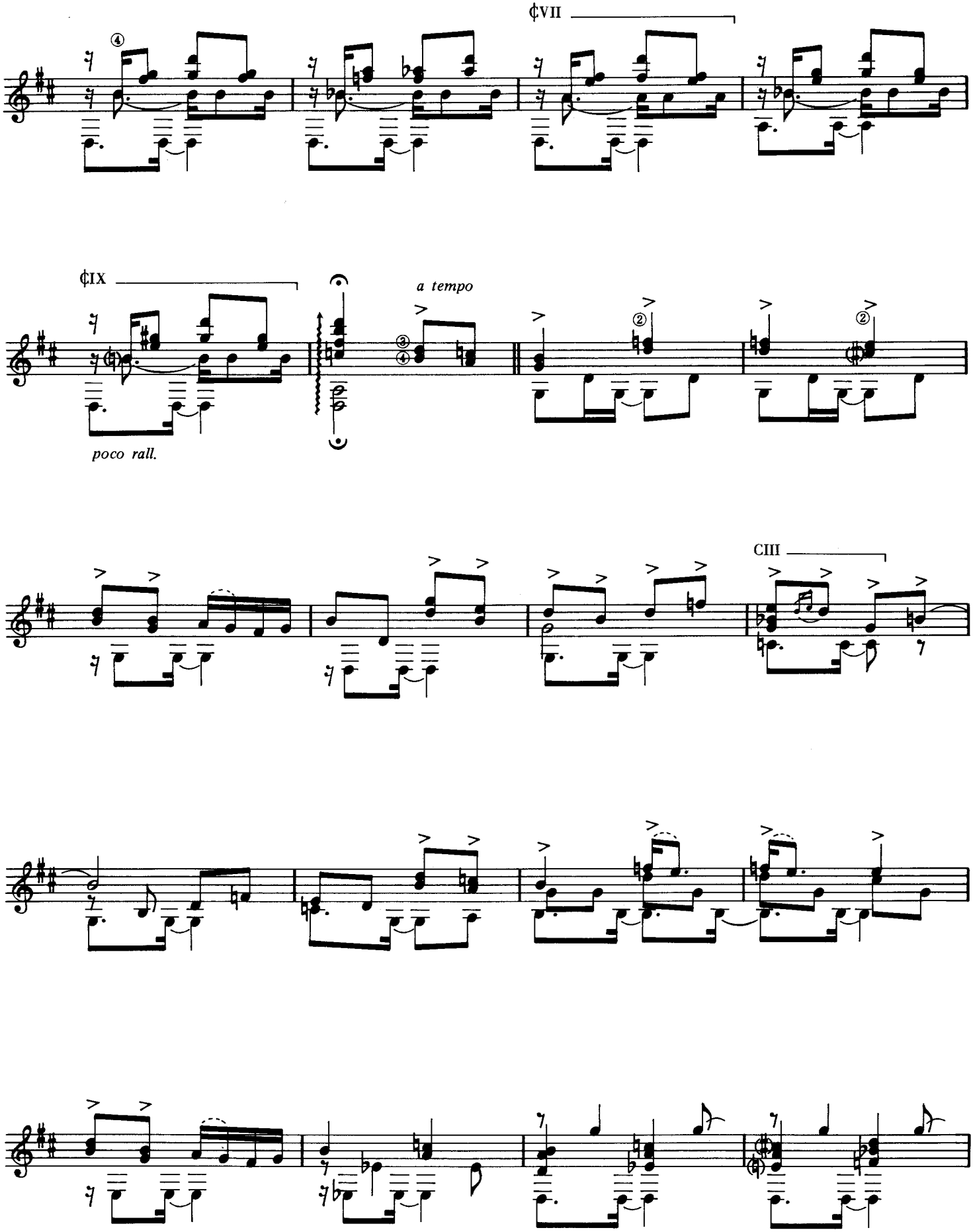


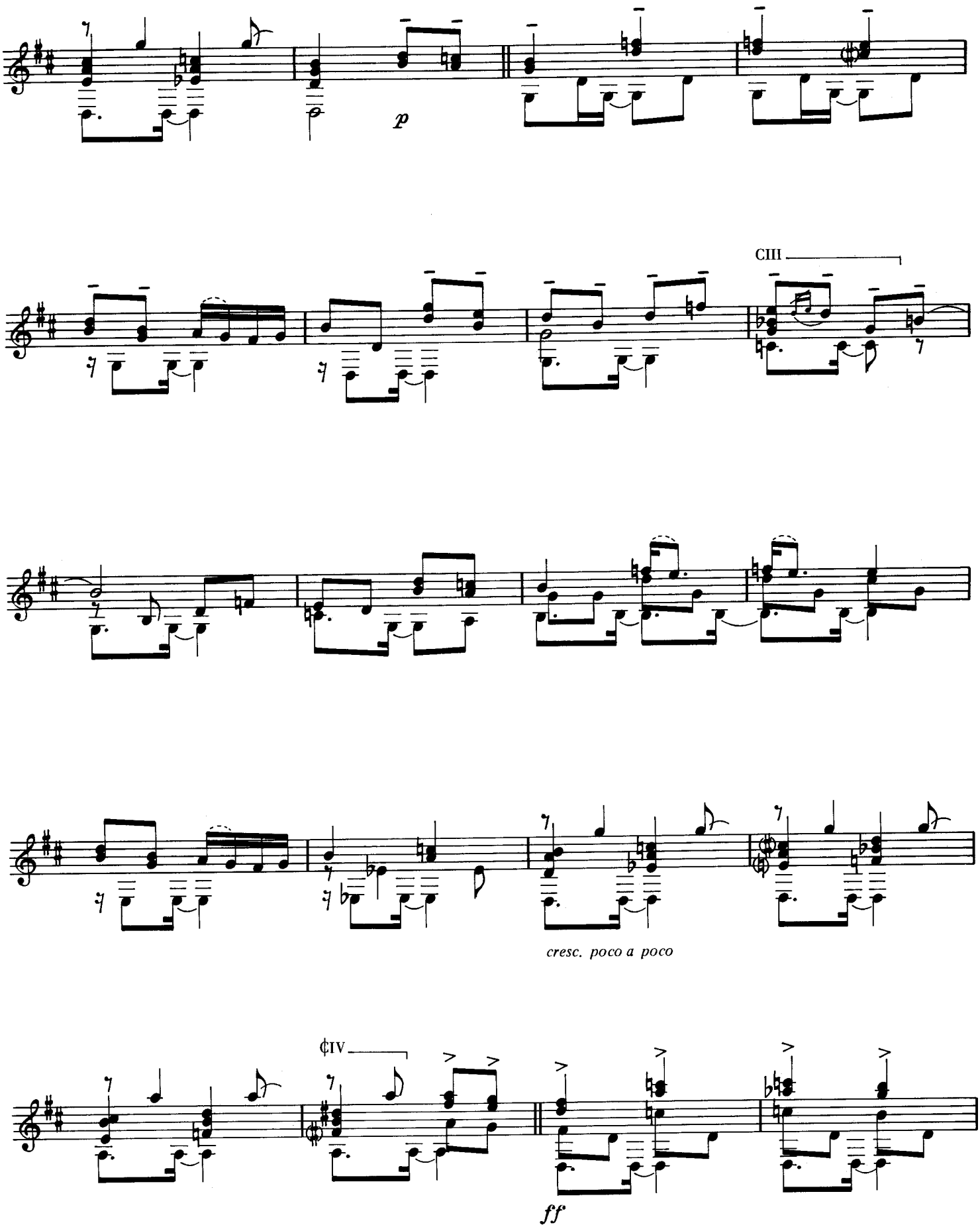


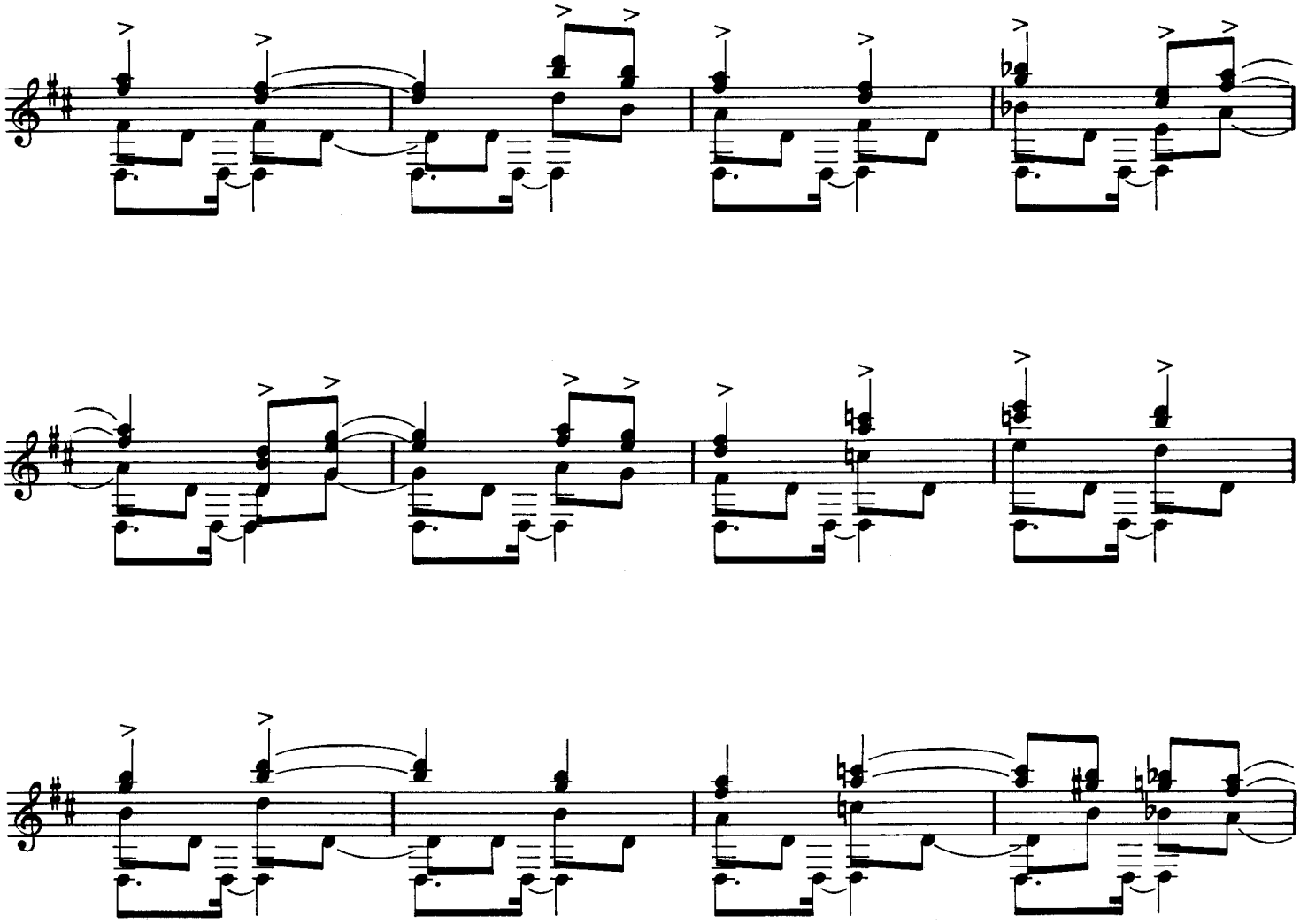

¢VII
¢X

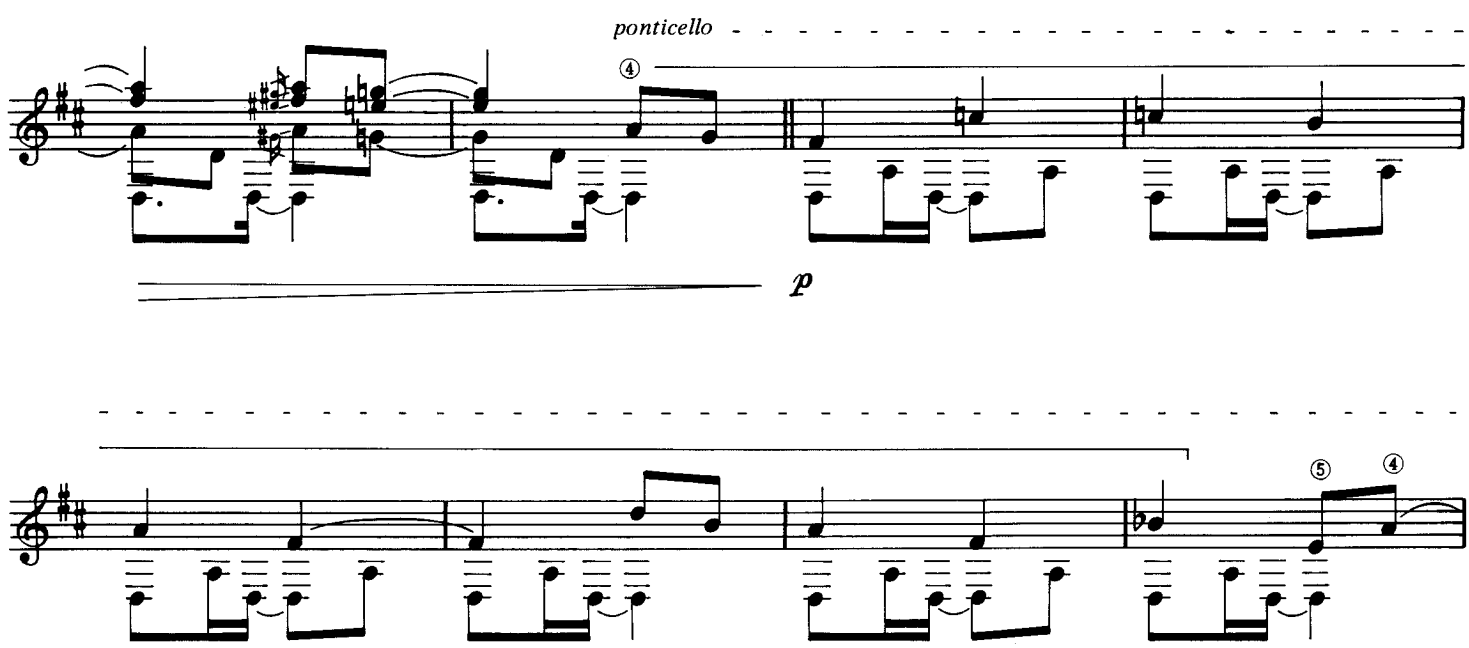

¢VII
¢VIII

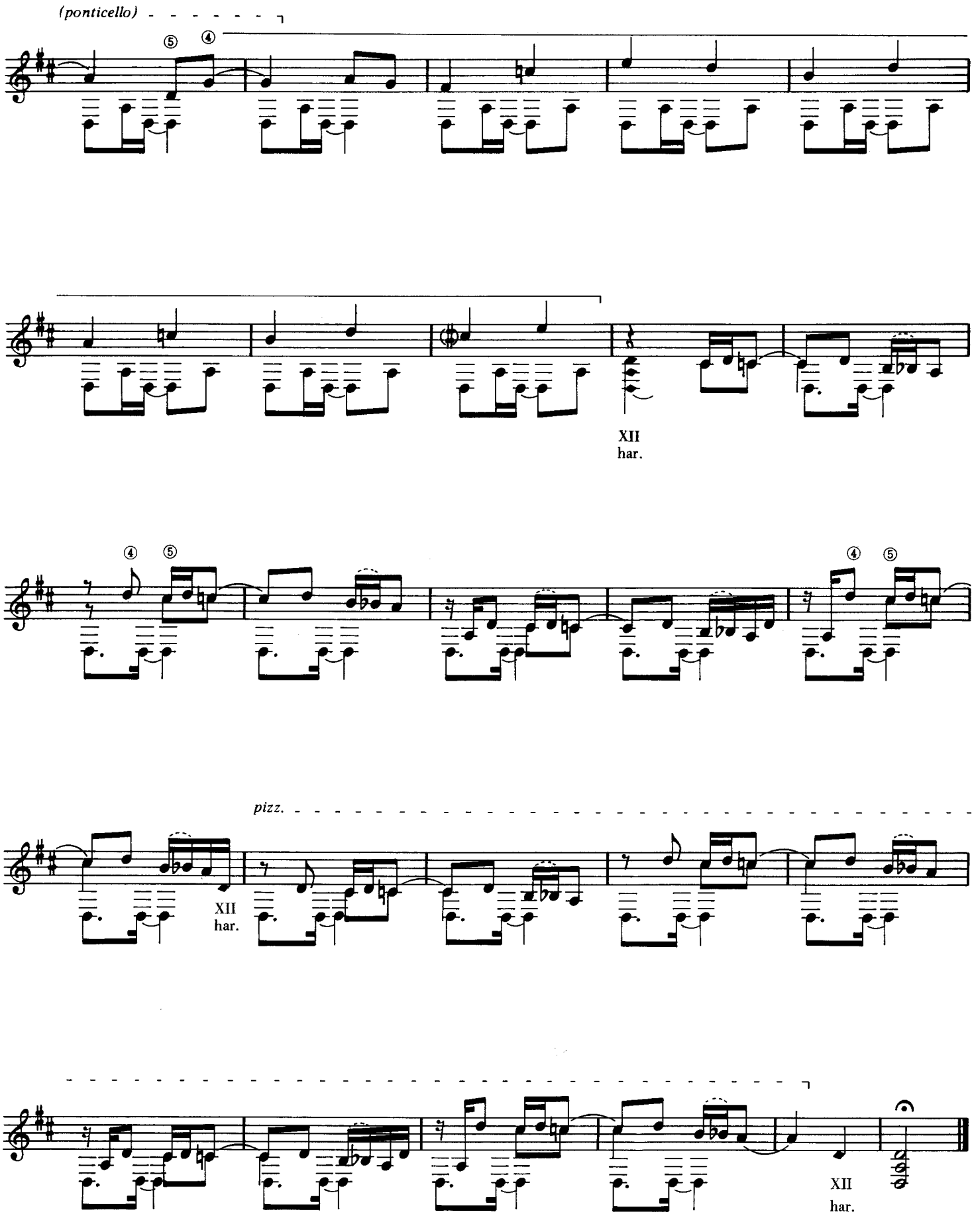

¢VII
¢V
¢III
¢III
③
③
¢IX
¢VII
⑤
③
④
②
④
②


¢VII
¢IX
a tempo
poco rall.
CIII


p
CIII
cresc. poco a poco
¢IV
ff


dim.


ponticello
p


(ponticello)
⑤ ④
XII
har.
④ ⑤
④ ⑤
pizz.
XII
har.
XII
har.
morrendo
(tambora)