

BRAZIL: CEREMONY, SONG AND SAMBA

PROGRAM NOTE

Based upon authentic Afro-Brazilian percussion rhythms, *Brazil: Ceremony, Song and Samba* is comprised of three musical sections illustrating the impact of the African experience on music of this part of the world. Each section of the piece is based upon authentic percussion rhythms that are a part of daily life in South America's largest country.

Beginning in northern Brazil, the *Ceremony* is based upon a traditional "maracatu" rhythm. The origin of the maracatu can be traced to the investiture ceremonies of the Reis do Congo (Kings of Congo), who were slaves that occupied leadership roles within the slave community. The *Ceremony* transitions to a bossa nova, the extremely popular Brazilian style of song that appeared in the 1060s and synonymous with Rio de Janeiro. The piece concludes with the exciting sounds of Carnaval. Based upon the "samba batacuda" and "samba reggae" rhythms, the *Samba* evokes the sounds and images of the Samba Schools (percussion ensembles) that fill the streets during the annual celebration.

NOTES TO THE CONDUCTOR

For the most efficient rehearsal experience, I would suggest introducing the various traditional rhythms and performance techniques to the percussion section prior to the initial reading of the band. Please see the percussion notes for additional information on the various performance techniques and notation. Please note the percussion is scored using the authentic and traditional Brazilian percussion instruments. Although the performance will be the most effective using these indigenous instruments, I have included suggested optional drums that are available in most concert band inventories.

The opening statement should be as dramatic as possible. Please pay particular attention to the decrescendo of the winds as the initial maracatu rhythm begins to build in measure 11. Please adjust the dynamic level of the percussion to ensure presence in the piccolo/bass clarinet beginning at measure 19.

The vibraphone plays a crucial role throughout the piece. I would suggest assigning this part to an experienced player. In addition, please stage the vibraphone at or near the front of the stage for dynamic presence.

The transition beginning at measure 62 should be freely performed by the soloists. Although the conductor will provide a time reference for the ensemble, the soloists should feel free to float in and out of time as indicated to achieve the desired musical effect. In addition, the soloists should listen carefully and adjust the notated dynamic levels to ensure the musical conversation is audible throughout the band.

The bossa nova beginning at measure 69 should be interpreted as "cool" as possible. I would suggest provided the band with a listening experience to one of any number of authentic recordings of the popular song style. The great Brazilian artist Antonio Carlos Jobim inspired this section of the work. Although intended as a feature for the vibraphone, I have cued the solo in the alto saxophone. The use of the saxophone is a viable musical option and will yield very pleasing musical results.

I have used the traditional Afro-Brazilian "call and response" as a compositional technique throughout. The samba call beginning at 114 is the clearest example. It is extremely important that all musicians listen carefully to the "call" and respond according in time and musical style.

The repeated section beginning at measure 136 is intended to evoke the sounds and images of the samba schools that parade through the streets during the annual Carnaval celebration. Depending upon your preparation time, I would suggest opening this section of the piece to a full Brazilian percussion feature using the call and response over the samba reggae rhythm as notated. Various resources are available for research of this very unique Brazilian musical experience. Should this performance option be used, please feel free to move the percussion to the front of the stage for maximum effect. The winds are invited to provide culturally authentic vocals and hand/body percussion as appropriate. As an option, you may wish to consider assigning accessory percussion parts to the wind players to provide the audience with the extremely large "samba school" experience. Finally, please encourage the audience to respond by clapping/moving as the music dictates.

The final statement beginning at measure 149 should be freely interpreted based upon the performance situation and available personnel. The "pick-a-note" should be closed voiced for maximum dissonance in each session. The communication between the percussion and conductor is crucial. As the rallentando develops, the percussion presence should build accordingly leading to a frenzied and exhaustive conclusion.

Brazil: Ceremony, Song and Samba is the next step in a compositional journey that began 15 years prior to this printing with a work based upon the music and culture of western Africa (Ghana). Historically speaking, those very same musicians were brought to Brazil by the Portuguese as part of the slave trade. I find the historic and musical connections between the two regions to be fascinating and an ongoing source of inspiration.

I hope that you and the band find *Brazil: Ceremony, Song and Samba* to be a rewarding experience. Best wishes for a wonderful performance!

PERCUSSION NOTES

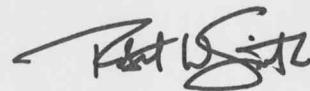
For the most musically rewarding experience, it is very important to study and practice the authentic percussion performance techniques. Much of the stylistic content will be lost if the rhythms are performed "as written" without an understanding of the musical context.

Please note the following as general rules:

1. The muting of the instrument is an integral part of the style. A plus (+) indicates a closed (muted) note. An open note is indicated with a (o).
2. Several instruments use a combination of both mallet/stick and hand. I have notated an (x) to indicate a hand stroke as opposed to the traditional implement. (i.e. Surdo, Repinique, etc.)
3. Although the rhythms look rather basic in their printed form, it is the playing techniques that will be a challenge for most percussion sections. I would suggest scheduling a separate percussion section rehearsal to address these techniques in detail. In addition, this will allow the section to solidify the rhythmic patterns making the full band rehearsal more musically productive.
4. In some cases, I have used an upper and lower pitch on the same instrument to indicate two different strokes. As an example, the pandiero (tambourine) uses alternating strokes between the thumb and upper three fingers creating two distinctly different sounds. This will require additional detailed practice to master.
5. Once the basic techniques and rhythms are mastered, I would suggest allowing the percussion to improvise in a traditional samba school setting. This will require additional time, but will yield very effective musical results that can be utilized in the piece beginning at measure 136. Each percussionist is invited to solo within the context of the samba rhythm creating a unique musical opportunity for all.

Finally, I would like to offer my thanks to Ney Rosauro of the University of Miami (my alma mater) for his work in presenting authentic Brazilian percussion techniques to percussionists in the United States.

I hope that the percussion section will find the piece and Brazilian percussion experience to be enjoyable and rewarding. Thank you in advance for your musical efforts!



for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st & 2nd Flute / Piccolo

Robert W. Smith (ASCAP)

Heralding ($\downarrow = 72\text{-}80$)

Slightly Faster

Slightly Faster

sffz

sffz

sffz

sffz

a2 tr

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

A musical score page featuring a treble clef staff. The first measure starts with a dynamic marking 'ff' followed by a 'dim.' marking. The second measure begins with a fermata over four notes, followed by a dynamic 'mf'. Measure 4 starts with a single note. Measure 5 shows a melodic line consisting of eighth-note pairs, each pair enclosed in a bracket and connected by a slur. Measure 6 concludes with a fermata over two notes.

19 Solo Picc. w/Bs. Cl.

A musical score page showing two staves of music for violin and piano. The top staff is for the violin, which starts with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff is for the piano, featuring sustained notes and eighth-note chords. Measure 11 ends with a fermata over the violin's eighth note. Measure 12 begins with a piano dynamic (ff) and continues the harmonic progression.

Musical score for piano solo, page 10, measures 30-31. The score shows a treble clef staff with a key signature of one flat. Measure 30 starts with a dynamic of *mf*. The text "end solo 2" is written above the staff. Measure 31 begins with a dynamic of *tutti*, indicated by a large vertical stroke. The measure consists of two groups of eighth-note pairs, each pair connected by a curved line. The first group has a grace note above the first note of each pair. The second group has a grace note above the second note of each pair. Measure 31 ends with a fermata over the last note.

A musical score for a single melodic line. The key signature is G major (one sharp). The melody consists of eighth-note patterns, some of which are accented with a diagonal line. Grace notes are indicated by small vertical strokes preceding certain notes. The music is divided into measures by vertical bar lines.

A musical score for piano in G major (indicated by a C-clef) and common time (indicated by a 'C'). The score consists of two staves. The top staff shows a melodic line with various note heads and grace notes. The bottom staff contains a single sustained note. Dynamic markings include a crescendo symbol (">") above the first measure, a decrescendo symbol ("<") above the second measure, and a dynamic instruction 'sf p' (sforzando piano) below the third measure. A measure number '2' is located at the end of the second measure.

1st & 2nd Flute/Piccolo / p. 2

[41]

[55] With Renewed Energy (fade into distance...)

[62] Mysterious ($\text{d} = 60$)
[69] Bossa Nova ($\text{d} = 132$)

Two players, (Picc. tacet)

1st & 2nd Flute/Piccolo / p. 3

rit.

Opt. ad lib. (F9)

114 Samba Call! ($\text{♩} = 102$) $\frac{4}{4}$

118 Samba Batucada ($\text{♩} = 102-108$) $\frac{4}{4}$

122 2

(- Picc.)

tr

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)

(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

ff

140 f

tr

molto rit.

tr

Huge! ($\text{♩} = 48$) $\frac{\text{A}}{2}$

rall.

(pick a note for dissonance!)

pp cresc. poco a poco

mf

f

fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Oboe

Robert W. Smith (ASCAP)

Heralding ($\bullet = 72\text{-}80$)_{*div*}

012-3873-00

av.

f

6 **6** **6**

f

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

19

11

A musical score page showing measures 4 through 11. The key signature is one flat. Measure 4 starts with a dynamic *ff*, followed by a measure of eighth-note pairs. Measures 5-7 show eighth-note pairs with a *dim.* dynamic. Measures 8-11 are blank staves.

30

A musical score for piano, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measure 86 starts with a quarter note followed by eighth-note pairs. Measure 87 continues with eighth-note pairs, followed by a sixteenth-note pattern, and ends with another eighth-note pair. The dynamic marking 'mf' is present at the beginning of measure 86.

A musical score page showing two staves of music. The top staff is for the violin and the bottom staff is for the piano. The key signature is one flat, indicating D major. The music consists of eighth-note patterns with various slurs and grace notes.

41

2 *div.*

f

sfp < >

A musical score for piano featuring a single melodic line. The key signature is one sharp (F# major). The time signature starts at 2/4. The melody consists of eighth-note patterns. Articulations include dynamic markings like 'div.' (divisi), 'tr' (trill), and '6' (sixteenth notes), as well as slurs and grace notes. The score is written on five staves.

55 With Renewed Energy (fade into distance...)

3 8 8 5 rit.

p *mf*

Oboe / p. 2

[62] Mysterious ($\text{♩} = 60$)

Solo freely

mp *mf*

[69] Bossa Nova ($\text{♩} = 132$)

3 4 8 8 105 4 109 3 rit.

[114] Samba Call! ($\text{♩} = 102$)

4

[118] Samba Batucada ($\text{♩} = 102-108$)

4

[122]

2

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)

(1st time only)

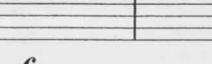
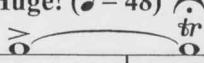
(add voices of Carnival Street Party)

2 (optional repeat as directed)

[149] Building ($\text{♩} = 96$)

rall.
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)



for Jack Bullock, my mentor, friend and “second father”, with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st B \flat Clarinet

Robert W. Smith (ASCAP)

012-3873-00

Heralding ($\text{♩} = 72\text{-}80$)

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

30

41 *div.*

62 Mysterious ($\text{♩} = 60$)

69 Bossa Nova ($\text{♩} = 132$)

73

19

11

2

55 With Renewed Energy (fade into distance...)

49

5

5

rit.

7

f

6

4

6

tr

sfz

sfz

sfz

sfz

mf

ff

dim.

sfp

6

6

tr

rit.

8

1st B♭ Clarinet / p. 2

81

114 Samba Call! ($\text{♩} = 102$)
4

118 Samba Batucada ($\text{♩} = 102-108$)
4

122 2

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only)
ff

140 molto rit.
sfz

149 Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)
pp cresc. poco a poco
mf
f
fff

Huge! ($\text{♩} = 48$) *tr*

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

2nd B♭ Clarinet

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

19

11

30

ff dim.

41

2

49

55 With Renewed Energy (fade into distance...)

5 rit.

62 Mysterious ($\text{♩} = 60$)

69 Bossa Nova ($\text{♩} = 132$)

73

8

The musical score consists of ten staves of music for 2nd Bb Clarinet. The first staff is titled 'Heralding' with a tempo of $\text{♩} = 72\text{-}80$. The second staff is 'Slightly Faster'. Staff 11 is titled 'Comfortable Groove (Maracatu)' with a tempo of $\text{♩} = 92\text{-}102$. Staff 19 follows, then staff 11. Staff 30 starts with 'mf'. Staff 41 starts with 'f'. Staff 55 is titled 'With Renewed Energy (fade into distance...)'. Staff 62 is titled 'Mysterious' with a tempo of $\text{♩} = 60$. Staff 69 is titled 'Bossa Nova' with a tempo of $\text{♩} = 132$. Staff 73 follows. Articulations include slurs, grace notes, and dynamic markings like ff, sfz, and rit. Performance instructions like 'tr' (trill) and 'dim.' are also present.

2nd B♭ Clarinet / p. 2

2nd B♭ Clarinet / p. 2

81

mp

89

97

105

109

rit.

114 Samba Call! ($\text{♩} = 102$) **4**

118 Samba Batucada ($\text{♩} = 102-108$) **4**

122 **2**

f

tr

sfz

sfz

3 *6* *3*

3 *6*

tr

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

(1st time only)

2 (optional repeat as directed)

140

ff

149 Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

molto rit.

sfz

pp *cresc. poco a poco* *mf* *f* *fff*

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd B♭ Clarinet

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

4 19 11

30

2

41

55 With Renewed Energy (fade into distance...)

5 5 rit.

62 Mysterious ($\text{♩} = 60$)

69 Bossa Nova ($\text{♩} = 132$)

73 8

JOUE PAS!

The musical score consists of several staves of music for 3rd B♭ Clarinet. The first staff begins with a dynamic of f and includes markings for 'Heralding' and ' $\text{♩} = 72\text{-}80$ '. The second staff starts with '*Slightly Faster*' and includes dynamics like sfz , $rit.$, and tr . The third staff is labeled '11 Comfortable Groove (Maracatu)' with dynamics ff and $dim.$. The fourth staff shows measures 4, 19, and 11. The fifth staff is labeled '30'. The sixth staff shows measures 2. The seventh staff is labeled '41'. The eighth staff is labeled '55 With Renewed Energy (fade into distance...)'. The ninth staff shows measures 5 and 5 with a 'rit.'. The tenth staff is labeled '62 Mysterious ($\text{♩} = 60$)'. The eleventh staff is labeled '69 Bossa Nova ($\text{♩} = 132$)'. The twelfth staff is labeled '73 8'. The bottom of the page features the text 'JOUE PAS!' and copyright information: '© 2009 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.' and 'International copyright secured. All rights reserved. Printed in U.S.A.'

3rd B♭ Clarinet / p. 2

81

89

97

105

109

rit.

114 Samba Call! ($\text{♩} = 102$)

118 Samba Batucada ($\text{♩} = 102-108$)

122

2

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only)

(add voices of Carnival Street Party)
2 (optional repeat as directed)

140 ff

149 Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$) tr

pp cresc. poco a poco

mf

f

sfz

molto rit.

tr

sfz

sfz

sfz

sfz

fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

B♭ Bass Clarinet

Robert W. Smith (ASCAP)

012-3873-00 Heralding ($\text{♩} = 72\text{--}80$)

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)

19 Solo w/Picc.

2 **30** tutti

2 **41**

6

6

Heralding ($\text{♩} = 72\text{--}80$)

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)

19 Solo w/Picc.

2 **30** tutti

2 **41**

6

6

B♭ Bass Clarinet / p. 2

Musical score for B♭ Bass Clarinet page 2. Measure 49 starts with a sixteenth-note pattern followed by a trill over a bass note. Measure 50 continues with eighth-note patterns and concludes with a dynamic *mf*.

[55] With Renewed Energy (fade into distance...)

5 rit.

Measure 55 shows a sustained note followed by a rest, with a dynamic *rit.* indicated below the staff.

[62] Mysterious ($\text{♩} = 60$)

Solo

freely

Measures 62 and 63 show a melodic line with dynamics *mf* and *mf*, and a performance instruction "(with conductor)" above the staff.

[69] Bossa Nova ($\text{♩} = 132$)

Euph. cue

[73]

Measures 69-73 show a rhythmic pattern with dynamic *mp* and performance instructions "< > < >".

[81]

Measure 81 shows a rhythmic pattern with dynamic *mf*.

[89]

Measure 89 shows a rhythmic pattern with dynamic *mf*.

[97]

Measures 97-104 show a rhythmic pattern with dynamic *mf*.

[105]

Measure 105 shows a rhythmic pattern with dynamic *mf*.

[109]

rit.

[114] Samba Call! ($\text{♩} = 102$)

4

Measure 114 shows a rhythmic pattern with a dynamic *mf* and a performance instruction "4" below the staff.

B♭ Bass Clarinet / p. 3

118 Samba Batucada ($\text{♩} = 102\text{-}108$)

Play

f

122

mf

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$)

(add voices of Carnival Street Party)

(1st time only)

2 (optional repeat as directed)

140 *ff*

149 Building ($\text{♩} = 96$) *rall.*

(pick a note for dissonance!)

*sfz*Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st E♭ Alto Saxophone

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00 *f*

Slightly Faster

f

rit.

sfp

ff

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

4 19 11

dim.

30

mf

2

sfp

41

f

tr

6

49

f

5

1st E♭ Alto Saxophone / p. 2

55 With Renewed Energy (fade into distance...)

5 rit

62 Mysterious ($\text{♩} = 60$)

4

freely in time (accel. ahead of conductor repeating figure as needed)

[69] Bossa Nova ($\text{♩} = 132$)

tr —————

Solo

1

mp

73

Mallet cue *Solo*

mf

81

89

97

1st E♭ Alto Saxophone / p. 3

[105]

[109]

[114] Samba Call! ($\text{♩} = 102$) [118] Samba Batucada ($\text{♩} = 102\text{--}108$) [122]

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{--}120$)
(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

[140]

[149] Building ($\text{♩} = 96$)

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

2nd E♭ Alto Saxophone / Alto Clarinet

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$)

012-3873-00 4 *f*

Slightly Faster *f* *rit.* *sfz* *ff*

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$) 4 [19] 11

dim. >

[30] *mf*

2

[41] *f* 6

tr 6

[49] *tr* 7 5 *f*

The musical score is composed for 2nd E♭ Alto Saxophone / Alto Clarinet. It features ten staves of music. The first staff is titled 'Heralding' with a tempo of $\text{♩} = 72\text{--}80$. The second staff begins with '[11] Comfortable Groove (Maracatu)' at a tempo of $\text{♩} = 92\text{--}102$. The score includes dynamic markings such as *f*, *rit.*, *sfz*, *ff*, *dim.*, *mf*, *tr*, and *sfp*. Measure numbers 4, 19, 11, 2, 6, and 5 are indicated above certain measures. The key signature is A major (two sharps), and the time signature is primarily 4/4.

2nd E♭ Alto Saxophone / Alto Clarinet / p. 2

[55] With Renewed Energy (fade into distance...) 5 rit.

[62] Mysterious (♩ = 60) 4

[69] Bossa Nova (♩ = 132)
1st/2nd Trb. cue mp

[73]

[81]

[89]

[97]

[105]

2nd E♭ Alto Saxophone / Alto Clarinet / p. 3

[109]

[114] Samba Call! (♩ = 102) [118] Samba Batucada (♩ = 102-108) [122]

4 4 Play 3
f

[136] With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

ff

[140]

[149] Building (♩ = 96)

rall.
(pick a note for dissonance!)

pp cresc. poco a poco **mf**

Huge! (♩ = 48) > tr
f < fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

B♭ Tenor Saxophone

Robert W. Smith (ASCAP)

012-3873-00

Heralding ($\text{♩} = 72\text{--}80$)

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)

19

11

30

2

41

6

49

5

B♭ Tenor Saxophone / p. 2

[55] With Renewed Energy (fade into distance...)

5

rit.

[62] Mysterious (♩ = 60)

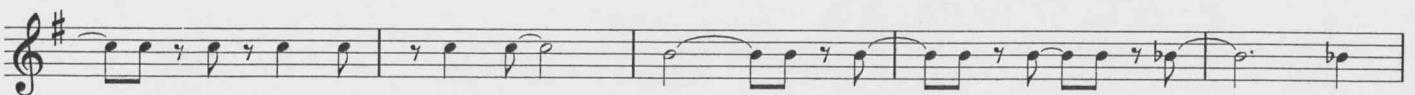
6

⋮

[69] Bossa Nova (♩ = 132)

3rd Trb. cue

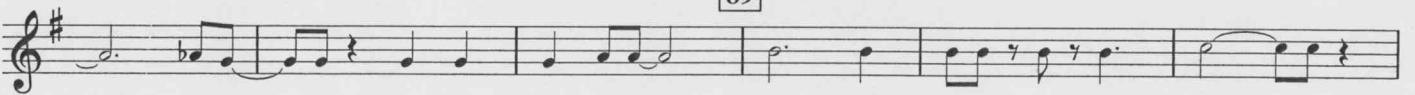
[73]



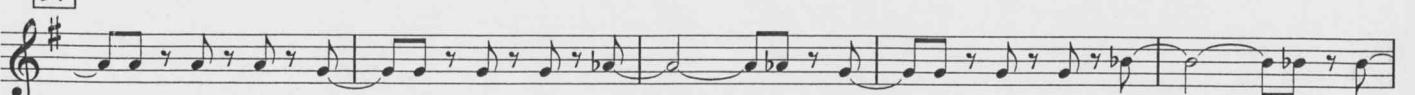
[81]



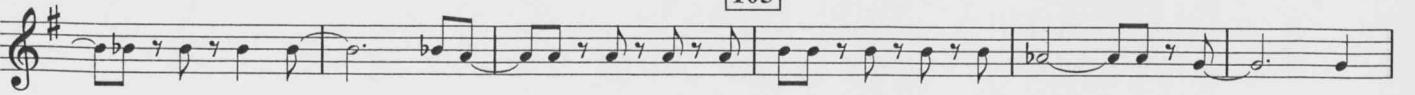
[89]



[97]



[105]



[109]

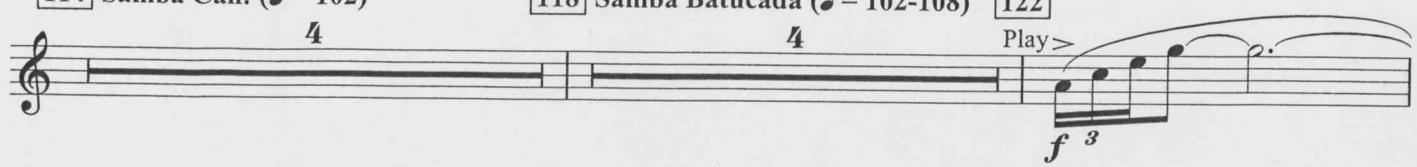


B♭ Tenor Saxophone / p. 3

[114] Samba Call! ($\text{♩} = 102$) 4

[118] Samba Batucada ($\text{♩} = 102-108$) 4

[122] Play > 
 f^3

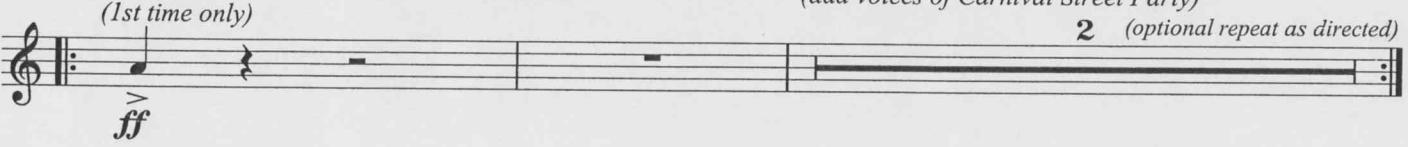





[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$) (add voices of Carnival Street Party)
 (1st time only)

2 (optional repeat as directed)

ff



[140]




molto rit.



[149] Building ($\text{♩} = 96$) *rall.*
 (pick a note for dissonance!)

pp cresc. poco a poco mf —

Huge! ($\text{♩} = 48$) f tr $< \overline{>} fff$



for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

E♭ Baritone Saxophone

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)

19 Bs. Cl. cue

30 Play

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The musical score consists of eight staves of music for E♭ Baritone Saxophone. Staff 1 (measures 1-4) starts with a dynamic of **f**, followed by **mf**. Staff 2 (measures 5-8) includes dynamics **sfz**, **sfz**, **sfz**, and **mf**, with a **rit.** instruction. Staff 3 (measures 9-12) shows a **ff** dynamic and a **dim.** dynamic. Staff 4 (measures 13-16) has a dynamic of **4**. Staff 5 (measures 17-20) includes dynamics **mf** and **mf**. Staff 6 (measures 21-24) features sixteenth-note patterns. Staff 7 (measures 25-28) continues the sixteenth-note patterns. Staff 8 (measures 29-32) concludes with a dynamic of **sfp**.

E♭ Baritone Saxophone / p. 2

[41] Measures 41-49. Key signature: F major (one sharp). Measure 41: Dynamics f, slurs, grace notes. Measure 42: Dynamics tr, slurs, grace notes. Measure 43: Dynamics 6, slurs, grace notes. Measure 44: Dynamics 6, slurs, grace notes. Measure 45: Dynamics 6, slurs, grace notes. Measure 46: Dynamics 6, slurs, grace notes. Measure 47: Dynamics 7, slurs, grace notes. Measure 48: Dynamics tr, slurs, grace notes. Measure 49: Dynamics f, slurs, grace notes.

[55] With Renewed Energy (fade into distance...) [62] Mysterious (♩ = 60) Measures 55-62. Key signature: F major (one sharp). Measure 55: Dynamics 5, rit. Measure 56: Dynamics 5, rit. Measure 57: Dynamics 2, rit. Measure 58: Dynamics 2, rit.

Bsn. cue.
Solo freely (accel. ahead of conductor repeating figure as needed) (rit.) Measures 63-73. Key signature: F major (one sharp). Measure 63: Dynamics mf, slurs, grace notes. Measure 64: Dynamics mf, slurs, grace notes. Measure 65: Dynamics mf, slurs, grace notes. Measure 66: Dynamics mf, slurs, grace notes. Measure 67: Dynamics mf, slurs, grace notes. Measure 68: Dynamics mf, slurs, grace notes. Measure 69: Dynamics mf, slurs, grace notes. Measure 70: Dynamics mf, slurs, grace notes. Measure 71: Dynamics mf, slurs, grace notes. Measure 72: Dynamics mf, slurs, grace notes. Measure 73: Dynamics mp, slurs, grace notes.

[69] Bossa Nova (♩ = 132) Euph. cue Measures 74-81. Key signature: F major (one sharp). Measure 74: Dynamics mp, slurs, grace notes. Measure 75: Dynamics mp, slurs, grace notes. Measure 76: Dynamics mp, slurs, grace notes. Measure 77: Dynamics mp, slurs, grace notes. Measure 78: Dynamics mp, slurs, grace notes. Measure 79: Dynamics mp, slurs, grace notes. Measure 80: Dynamics mp, slurs, grace notes. Measure 81: Dynamics mp, slurs, grace notes.

Measures 82-89. Key signature: F major (one sharp). Measure 82: Dynamics mp, slurs, grace notes. Measure 83: Dynamics mp, slurs, grace notes. Measure 84: Dynamics mp, slurs, grace notes. Measure 85: Dynamics mp, slurs, grace notes. Measure 86: Dynamics mp, slurs, grace notes. Measure 87: Dynamics mp, slurs, grace notes. Measure 88: Dynamics mp, slurs, grace notes. Measure 89: Dynamics mp, slurs, grace notes.

Measures 90-97. Key signature: F major (one sharp). Measure 90: Dynamics mp, slurs, grace notes. Measure 91: Dynamics mp, slurs, grace notes. Measure 92: Dynamics mp, slurs, grace notes. Measure 93: Dynamics mp, slurs, grace notes. Measure 94: Dynamics mp, slurs, grace notes. Measure 95: Dynamics mp, slurs, grace notes. Measure 96: Dynamics mp, slurs, grace notes. Measure 97: Dynamics mp, slurs, grace notes.

Measures 98-105. Key signature: F major (one sharp). Measure 98: Dynamics mp, slurs, grace notes. Measure 99: Dynamics mp, slurs, grace notes. Measure 100: Dynamics mp, slurs, grace notes. Measure 101: Dynamics mp, slurs, grace notes. Measure 102: Dynamics mp, slurs, grace notes. Measure 103: Dynamics mp, slurs, grace notes. Measure 104: Dynamics mp, slurs, grace notes. Measure 105: Dynamics mp, slurs, grace notes.

E♭ Baritone Saxophone / p. 3

[105]

[109] rit.

[114] Samba Call! (♩ = 102) 4

[118] Samba Batucada (♩ = 102-108) 4

[122] 2

Play tr

f

tr

6

3

3

sfp

6

sfp

[136] With Wild Abandon! (Samba Reggae) (♩ = 112-120)

(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

[140]

f

ff

molto rit.

sfp

sfp

sfp

[149] Building (♩ = 96) rall.

(pick a note for dissonance!)

pp cresc. poco a poco

mf

Huge! (♩ = 48)

f

fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st & 2nd F Horn

Robert W. Smith (ASCAP)

Heralding ($\text{d} = 72\text{-}80$)



Slightly Faster



[11] Comfortable Groove (Maracatu) ($\text{d} = 92\text{-}102$)

4

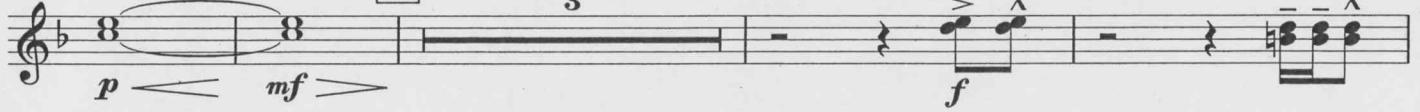
[19]

9



[30]

3



[41]



[49]



[55] With Renewed Energy (fade into distance...)

5

rit.



[62] Mysterious ($\text{d} = 60$)

3

[69] Bossa Nova ($\text{d} = 132$)

4



[73]

8

[81] 1st Cl. cue

1st & 2nd F Horn / p. 2

89

97

105 109 rit.

114 Samba Call! ($\text{♩} = 102$) **118** Samba Batucada ($\text{♩} = 102\text{-}108$) **122** Play a_2 $\begin{smallmatrix} 3 \\ \text{ rit. } \end{smallmatrix}$

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$)
(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

140

149 Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and “second father”, with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd & 4th F Horn

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

11 Comfortable Groove (Maracatu) ($\text{♩} = 92-102$)

30 **3** **41** **49**

55 With Renewed Energy (fade into distance...)

62 Mysterious ($\text{♩} = 60$)

81 2nd/3rd Cl. cue

69 Bossa Nova ($\text{♩} = 132$)

a2 **f** **Slightly Faster** **rit.** **sfp** **f**

ff **dim.** **>**

4 **19** **9**

3 **8** **p** **mf** **>** **3** **f**

4 **8** **p** **mf** **>** **f**

a2 **49** **sfp** **f**

3 **5** **rit.**

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3rd & 4th F Horn / p. 2

89



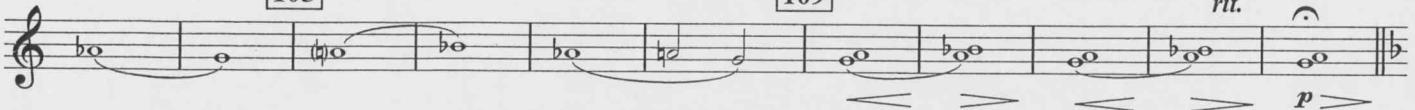
97



105

109

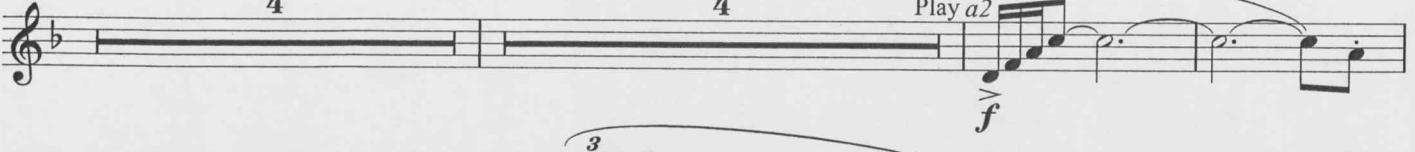
rit.

114 Samba Call! ($\text{♩} = 102$)
4118 Samba Batucada ($\text{♩} = 102-108$)
4

Play a2

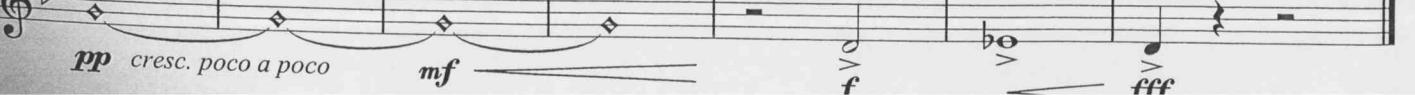
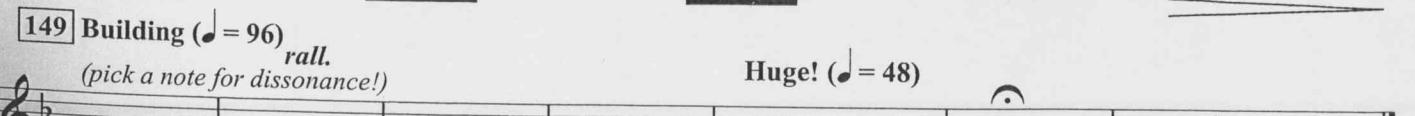
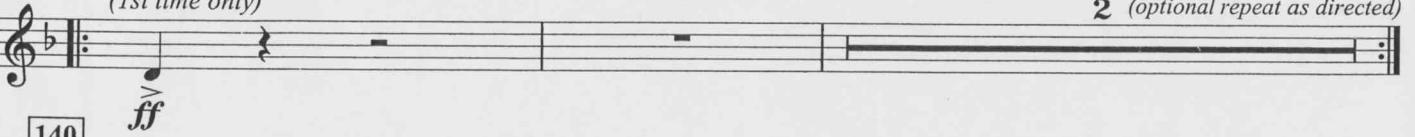
 $\frac{3}{8}$

p

136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)



for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st B♭ Trumpet

Robert W. Smith (ASCAP)

Heralding ($\text{d} = 72\text{-}80$)

012-3873-00

The first system shows a trumpet part in 4/4 time. It starts with two measures of silence, followed by a dynamic *f*. The melody consists of eighth-note pairs connected by slurs, with the second note of each pair being higher than the first. Measures 3 and 4 show eighth-note pairs with slurs, followed by a dynamic *rit.* (ritardando) over two measures.

Slightly Faster

The second system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *sfp* and *mf*, and a ritardando over two measures. Measure 5 ends with a dynamic *rit.*

[11] Comfortable Groove (Maracatu) ($\text{d} = 92\text{-}102$)

div.

The third system shows a trumpet part in 4/4 time. It starts with a dynamic *ff* over four measures, followed by a dynamic *dim.* (diminuendo) over two measures. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *div.* (division), followed by eighth-note pairs with slurs. Measures 7 and 8 show eighth-note pairs with slurs, ending with a dynamic *ff*. Measures 9 and 10 show eighth-note pairs with slurs, ending with a dynamic *ff*. Measures 11 and 12 show eighth-note pairs with slurs, ending with a dynamic *ff*.

[30] Harmon mute (opt. St. mute)

The fourth system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *f* and *mf*, and a ritardando over two measures.

The fifth system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *mf* and *f*, and a ritardando over two measures.

[41] Open

The sixth system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *f* and *mp*, and a ritardando over two measures.

The seventh system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *f* and *mp*, and a ritardando over two measures.

[49]

[55] With Renewed Energy (fade into distance...)

5 5 rit.

The eighth system shows a trumpet part in 4/4 time. It features eighth-note pairs with slurs, dynamics *f* and *sfp*, and a ritardando over two measures.

1st B♭ Trumpet / p. 2

[62] Mysterious ($\text{♩} = 60$) 6 [69] Bossa Nova ($\text{♩} = 132$) 4

[73] 8 [81] 8 [89] 8

[97] 8 [105] 4 [109] 3 rit. 4

[114] Samba Call! ($\text{♩} = 102$) 4 [118] Samba Batucada ($\text{♩} = 102-108$) 4 [122] 4

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only)

(add voices of Carnival Street Party)
2 (optional repeat as directed)

ff

[140]

f

[149] Building ($\text{♩} = 96$) **rall.**
(pick a note for dissonance!)

pp cresc. poco a poco **mf**

Huge! ($\text{♩} = 48$) **div.** **f** **fff**

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

2nd B♭ Trumpet

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

A musical score for 2nd Bb Trumpet. It starts with a rest followed by a single note on a bass clef staff. The dynamic is forte (f). Articulation marks (">>) are placed above the note and the next note. The tempo is indicated as $\text{♩} = 72\text{-}80$. The measure ends with a fermata over the note. The next measure begins with a double bar line and a dynamic f , followed by a series of sixteenth-note patterns with triplets (3) and eighth-note patterns with triplets (3). The dynamic changes to f again at the end of the measure. The section concludes with a fermata over a note and the instruction "div."

Slightly Faster

A musical score for 2nd Bb Trumpet. The tempo is slightly faster. The first measure shows a single note with a dynamic sfz . The second measure shows a sixteenth-note pattern with a dynamic sfz . The third measure shows a sixteenth-note pattern with a dynamic sfz . The fourth measure shows a sixteenth-note pattern with a dynamic sfz . The fifth measure shows a sixteenth-note pattern with a dynamic mf . Articulation marks (">> ^) are placed above the notes in the first four measures. The section ends with a fermata over a note and the instruction "rit."

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

ff dim.

4 19 11

A musical score for 2nd Bb Trumpet. The section is titled "Comfortable Groove (Maracatu)". The tempo is $\text{♩} = 92\text{-}102$. The dynamic is forte (ff). The instruction "dim." appears below the staff. The measure ends with a double bar line and the number "4". The next measure begins with a dynamic f . The measure ends with a double bar line and the number "19". The next measure begins with a dynamic mf . The measure ends with a double bar line and the number "11".

[30] Harmon mute (opt. St. mute)

f

A musical score for 2nd Bb Trumpet. The section is numbered [30]. The instruction "Harmon mute (opt. St. mute)" is written above the staff. The dynamic is forte (f). The measure consists of a single note with a harmonic mute indicated by a vertical line through the note head.

2

mf

A musical score for 2nd Bb Trumpet. The section is numbered [2]. The dynamic is mezzo-forte (mf). The measure consists of a single note with a harmonic mute indicated by a vertical line through the note head.

[41] Open

f mp f mf

A musical score for 2nd Bb Trumpet. The section is numbered [41]. The instruction "Open" is written above the staff. The dynamic is forte (f). The measure consists of a single note with a harmonic mute indicated by a vertical line through the note head. The dynamic changes to mezzo-piano (mp) for the next measure. The dynamic changes back to forte (f) for the third measure. The dynamic changes to mezzo-forte (mf) for the fourth measure.

A musical score for 2nd Bb Trumpet. The section consists of a single note with a harmonic mute indicated by a vertical line through the note head. The dynamic is forte (f). The dynamic changes to mezzo-piano (mp) for the next measure. The dynamic changes back to forte (f) for the third measure. The dynamic changes to sforzando (sf) for the fourth measure.

49

5 5 rit.

55 With Renewed Energy (fade into distance...)

f

sf

A musical score for 2nd Bb Trumpet. The section is numbered [49]. The dynamic is forte (f). The measure consists of a single note with a harmonic mute indicated by a vertical line through the note head. The section continues with a dynamic sf and a fermata over the note. The section ends with a dynamic f and the instruction "rit.".

2nd B♭ Trumpet / p. 2

[62] Mysterious ($\text{♩} = 60$) [69] Bossa Nova ($\text{♩} = 132$)

[73] 8 [81] 8 [89] 8

[97] 8 [105] 4 [109] 3 rit.

[114] Samba Call! ($\text{♩} = 102$) [118] Samba Batucada ($\text{♩} = 102-108$) [122] 4

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$) (1st time only) (add voices of Carnival Street Party)

2 (optional repeat as directed)

[140]

molto rit.

[149] Building ($\text{♩} = 96$) rall. (pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

pp cresc. poco a poco mf f fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd B♭ Trumpet

Robert W. Smith (ASCAP)

Heralding ($\text{d} = 72\text{-}80$)

012-3873-00

4

Slightly Faster

sfz sfz sfz sfz mf

[11] Comfortable Groove (Maracatu) ($\text{d} = 92\text{-}102$)

4

[19]

11

ff dim.

[30] Harmon mute (opt. St. mute)

f

2

mf

[41] Open ^

f mp f mf

f mp f sfp

[49]

5

[55] With Renewed Energy (fade into distance...)

5

rit.

f

3rd B♭ Trumpet / p. 2

[62] Mysterious ($\text{♩} = 60$) 6 [69] Bossa Nova ($\text{♩} = 132$) 4

[73] 8 [81] 8 [89] 8

[97] 8 [105] 4 [109] 3 rit.

[114] Samba Call! ($\text{♩} = 102$) 4 [118] Samba Batucada ($\text{♩} = 102-108$) 4 [122] 4

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$) (1st time only) (add voices of Carnival Street Party)

2 (optional repeat as directed)

[140]

[149] Building ($\text{♩} = 96$)
rall.
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

1st Trombone

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00 $\text{Bass clef, } \text{♩ } 4$ f f

Slightly Faster sfz sfz sfz sfz mf *rit.*

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$) ff *dim.* 4 19 7 mf

[30] f mf

[41] f mp

f mf f mp

f $sfp < mf$

[49] 2 5

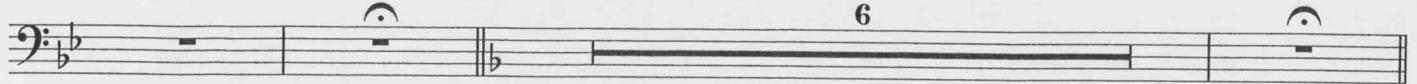
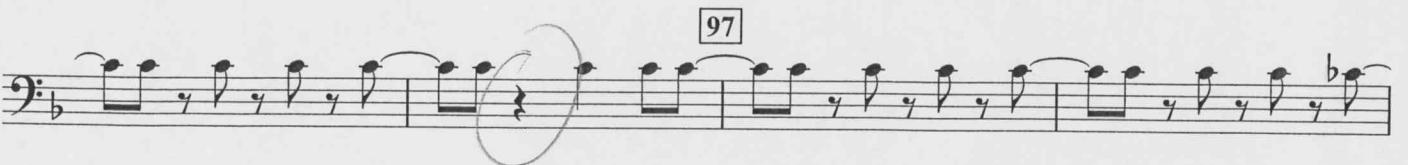
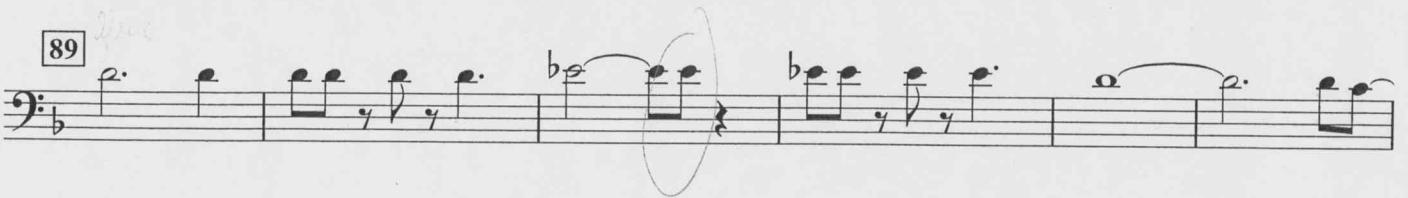
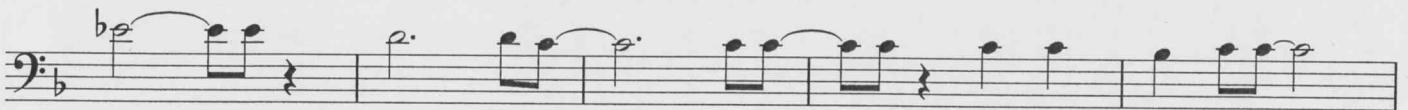
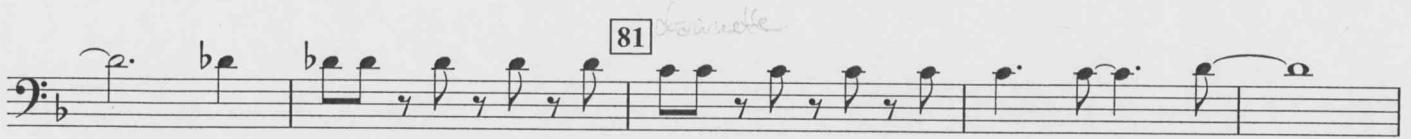
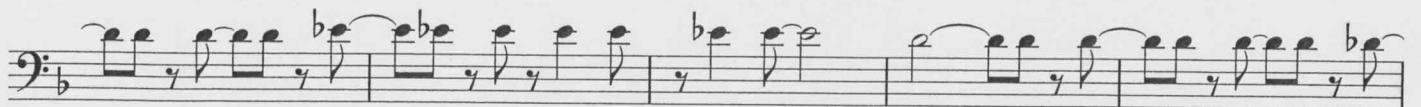
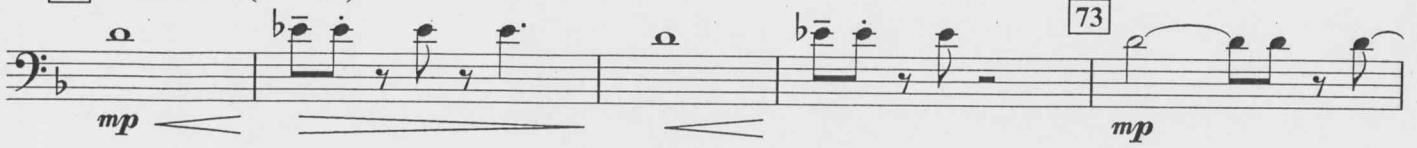
[55] With Renewed Energy (fade into distance...) 2 5

The musical score for the 1st Trombone consists of ten staves of music. Staff 1 starts with a 'Heralding' section at a tempo of $\text{♩} = 72\text{-}80$, indicated by a dynamic f . Staff 2 begins with a 'Slightly Faster' section, marked with sfz and ending with *rit.*. Staff 3 is a 'Comfortable Groove (Maracatu)' section at $\text{♩} = 92\text{-}102$, with dynamics ff , *dim.*, 4 , 19 , 7 , and mf . Staff 4 shows a rhythmic pattern with f and mf dynamics. Staff 5 continues the groove with f and mp dynamics. Staff 6 shows a rhythmic pattern with f and mp dynamics. Staff 7 shows a rhythmic pattern with f and mp dynamics. Staff 8 shows a rhythmic pattern with f and $sfp < mf$ dynamics. Staff 9 shows a rhythmic pattern with 2 and 5 measures. Staff 10 ends with a section labeled 'With Renewed Energy (fade into distance...)' with 2 and 5 measures.

1st Trombone / p. 2

rit.[62] Mysterious ($\text{♩} = 60$)

6

[69] Bossa Nova ($\text{♩} = 132$)

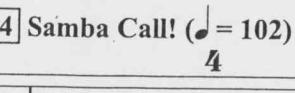
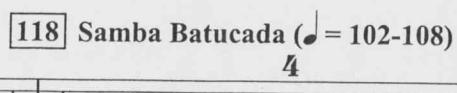
105

2



1st Trombone / p. 3

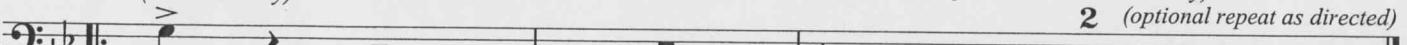
[109] 

[114] Samba Call! ($\text{♩} = 102$)  [118] Samba Batucada ($\text{♩} = 102-108$)  [122] 

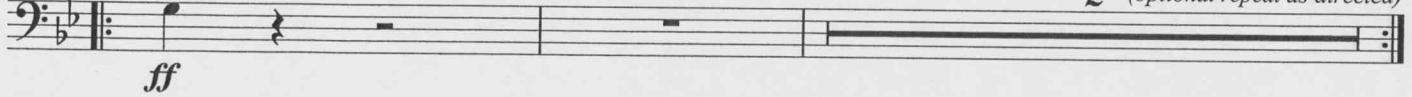






[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only) 

(add voices of Carnival Street Party)
2 *(optional repeat as directed)*



[140] 



[149] Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)  Huge! ($\text{♩} = 48$) 

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

2nd Trombone

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

4 19 7

ff dim. > mf

30

2 41

f mf f mp

f mf f mp

49

f sfp < mf

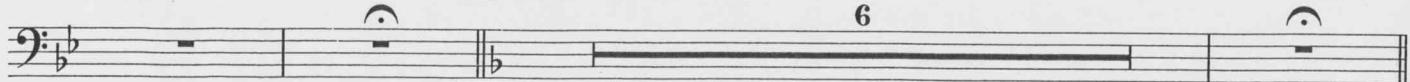
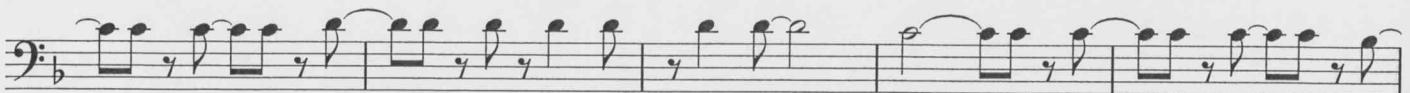
55 With Renewed Energy (fade into distance...) 2 5

The musical score consists of ten staves of music for 2nd Trombone. The first staff begins with a heralding section in common time, B-flat major, dynamic f, with a tempo of 72-80 BPM. The second staff begins with a 'Slightly Faster' section in common time, B-flat major, dynamic sfz, with a tempo of 92-102 BPM. Subsequent staves show various rhythmic patterns and dynamics, including ff, dim., mf, and mp. Measure numbers 11, 19, 2, 30, 41, 49, and 55 are marked with boxes. The score concludes with a section 'With Renewed Energy (fade into distance...)'.

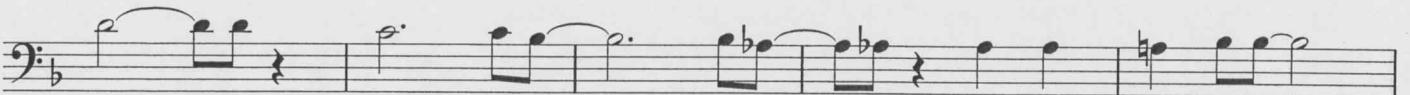
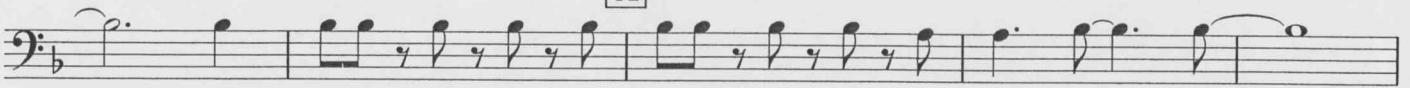
2nd Trombone / p. 2

rit.[62] Mysterious ($\text{♩} = 60$)

6

[69] Bossa Nova ($\text{♩} = 132$)

[81]



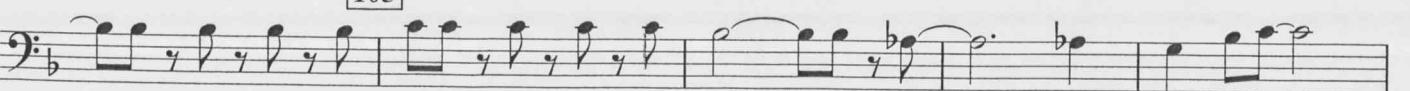
[89]



[97]



[105]



2nd Trombone / p. 3

[109]

[114] Samba Call! ($\text{♩} = 102$) 4 [118] Samba Batucada ($\text{♩} = 102-108$) 4 [122] f

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$) (add voices of Carnival Street Party)
(1st time only) 2 (optional repeat as directed)

[140]

[149] Building ($\text{♩} = 96$) rall.
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd Trombone

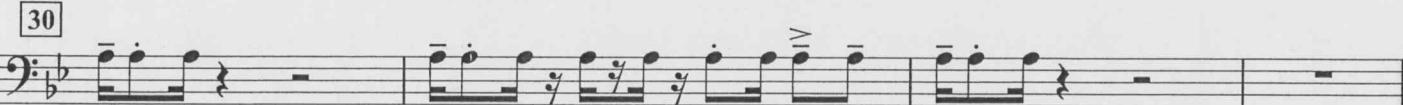
Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$)

012-3873-00  $\text{♩} = 72\text{--}80$       

Slightly Faster 

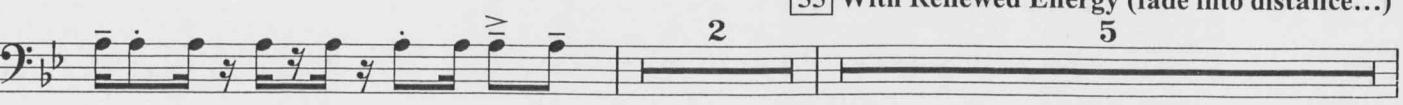
11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)   

30 

2 

41 

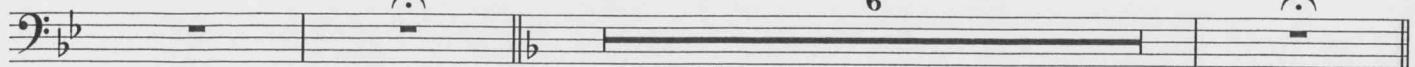
49 

55 With Renewed Energy (fade into distance...) 

3rd Trombone / p. 2

rit.[62] Mysterious ($\text{♩} = 60$)

6

[69] Bossa Nova ($\text{♩} = 132$)

A musical staff in bass clef and common time. The tempo is indicated as $\text{♩} = 132$. The dynamic is mp . The rhythm consists of eighth-note pairs with various rests and grace notes. Measure 73 begins with a similar pattern.

Continuation of the musical staff from the previous section, showing the rhythm pattern continuing across measures.

[81]

A musical staff in bass clef and common time. The rhythm pattern continues with eighth-note pairs and rests. The key signature changes to one flat at the start of the measure.

Continuation of the musical staff from the previous section, showing the rhythm pattern continuing across measures.

[89]

A musical staff in bass clef and common time. The rhythm pattern continues with eighth-note pairs and rests. The key signature changes to one flat at the start of the measure.

[97]

Continuation of the musical staff from the previous section, showing the rhythm pattern continuing across measures.

Continuation of the musical staff from the previous section, showing the rhythm pattern continuing across measures.

[105]

Continuation of the musical staff from the previous section, showing the rhythm pattern continuing across measures.

3rd Trombone / p. 3

[109]

[114] Samba Call! ($\text{♩} = 102$) [118] Samba Batucada ($\text{♩} = 102\text{-}108$) [122]

$\frac{4}{4}$ $\frac{4}{4}$ f

sfz sfz

sfz sfz

$opt.$

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$) (add voices of Carnival Street Party)

(1st time only) 2 (optional repeat as directed)

ff

[140]

f

sfz

sfz

$molto rit.$

sfz

sfz

[149] Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)

pp cresc. poco a poco

mf

f

fff

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Euphonium (Baritone) BC

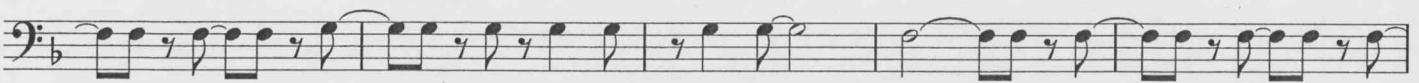
Robert W. Smith (ASCAP)

Euphonium (Baritone) BC / p. 2

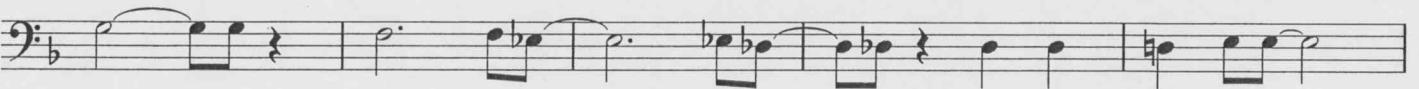


55 With Renewed Energy (fade into distance...) **5** *rit.* **62** Mysterious ($\text{d} = 60$) **6**

69 Bossa Nova ($\text{d} = 132$) **73**



81



89

97



105

109 *rit.* **114** Samba Call! ($\text{d} = 102$) **4**

Euphonium (Baritone) BC / p. 3

[118] Samba Batucada ($\text{♩} = 102\text{-}108$) **[122]**

4

f *3*

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$) *(1st time only)*

(add voices of Carnival Street Party)

2 *(optional repeat as directed)*

ff

[140]

f

sfp

[149] Building ($\text{♩} = 96$) *rall.* *(pick a note for dissonance!)*

pp *cresc. poco a poco*

mf

Huge! ($\text{♩} = 48$)

f *<* **fff**

molto rit.

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Electric Bass

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

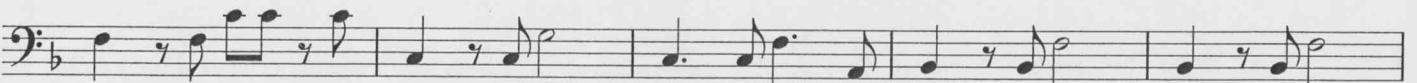
4 **19** **7** **30** **41** **49**

ff *dim.* *f* *sfz* *rit.* *mf* *sfp* *f* *mp* *f* *sfz* *f* *mp* *f* *sfp* *mf*

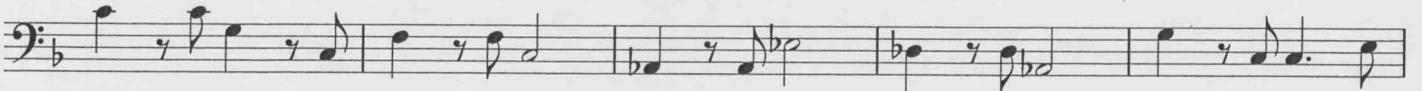
Electric Bass / p. 2

55 With Renewed Energy (fade into distance...)

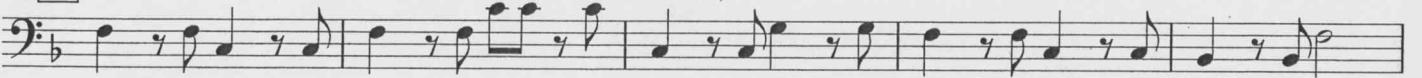
5 rit.

62 Mysterious ($\text{♩} = 60$)69 Bossa Nova ($\text{♩} = 132$)

81



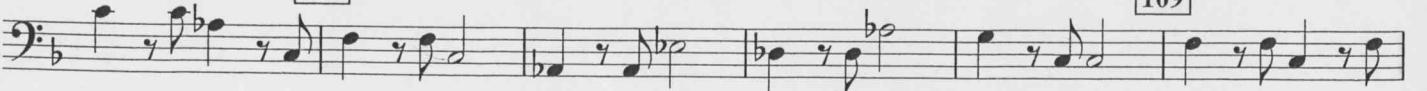
89



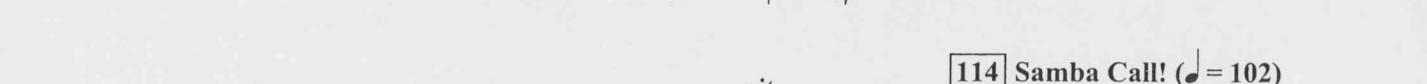
97



105



109

114 Samba Call! ($\text{♩} = 102$)

4



Electric Bass / p. 3

[118] Samba Batucada ($\text{♩} = 102\text{-}108$)

[122]

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{-}120$)

(1st time only)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

[140]

[149] Building ($\text{♩} = 96$) *rall.*

(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)



for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Tuba

Robert W. Smith (ASCAP)

Heralding ($\text{d} = 72\text{-}80$)

The musical score for Tuba consists of ten staves of music. Staff 1 (measures 1-10) starts with a dynamic of f and includes markings like *rit.* and *sfz*. Staff 2 (measures 11-20) begins with *Slightly Faster* and includes *div.*, *4*, *19*, *7*, *dim.*, and *mf*. Staff 3 (measures 21-30) includes *ff* and *mf*. Staff 4 (measures 31-40) includes *sfp*. Staff 5 (measures 41-50) includes *mp*, *f*, *sfz*, and *cue in 4/4*. Staff 6 (measures 51-60) includes *f*, *mp*, *f*, *sfp*, and *mf*.

Tuba / p. 2

55 With Renewed Energy (fade into distance...)

5

rit.

6

[62] Mysterious ($\text{♩} = 60$)

div

stagger breathing as personnel permits

69 Bossa Nova ($\text{♩} = 132$)

73

mp

m.f

81

89

97

105

109

uit

114 Samba Call! ($\text{♩} = 102$)

Tuba / p. 3

118 Samba Batucada ($\text{♩} = 102\text{-}108$)

A musical score for a bassoon part, starting with a dynamic of **f**. The score consists of eight measures, each containing a eighth note followed by a sixteenth note. The bassoon part is in a continuous eighth-note pattern throughout the measures.

122

Musical score for bassoon, measures 11-12. The bassoon plays eighth-note patterns. Measure 11 ends with a fermata over the first note. Measure 12 begins with a dynamic marking *mf*.

A musical score consisting of a single staff in common time. The staff begins with a bass clef and a key signature of one flat. It contains 16 eighth notes, grouped into 8 pairs by vertical bar lines. Each pair consists of a note with a stem pointing up followed by a note with a stem pointing down, indicating a rhythmic pattern of eighth-note pairs.

A musical score for bassoon, consisting of a single staff of music. The staff begins with a bass clef, followed by a key signature of one flat, and a common time signature. The music consists of a continuous eighth-note pattern, starting with a dotted quarter note and followed by a series of sixteenth-note pairs.

Musical score for bassoon part, measures 11-12. The score shows a bassoon line in bass clef, starting with a dotted half note followed by eighth-note pairs. The key signature changes to one flat at the beginning of measure 12. Measure 12 ends with a fermata over the first note and a dynamic instruction *sfp* with a crescendo line.

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)
(1st time only)

(add voices of Carnival Street Party)

2 (*optional repeat as directed*)

A musical score for bassoon, page 10, system 1. The bassoon part begins with a dynamic marking "ff" followed by a short note on the first ledger line below the staff. The subsequent measures show rests and a long sustained note.

140

A musical score for bassoon, featuring two measures of music. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns consisting of sixteenth-note pairs. Measure 1 starts with a dynamic of **f**. Measure 2 continues the pattern. The notes are grouped by vertical bar lines.

Musical score for bassoon part, measures 1-4. The score consists of four measures in common time, key signature of one flat. Measure 1: Rest followed by a sixteenth note. Measure 2: Rest followed by a sixteenth note, followed by a eighth note with a fermata. Measure 3: Rest followed by a sixteenth note, followed by a eighth note with a fermata. Measure 4: Rest followed by a sixteenth note, followed by a eighth note with a fermata. The dynamic is *sforzando* (sfz) throughout the section.

[149] Building ($\text{♩} = 96$) *rall.*
(pick a note for dissonance!)

Huge! ($\text{♩} = 48$)

(pick a note for dissonance!)

Bassoon Part 2

Measure 1: **pp** cresc. poco a poco

Measure 2: **mf**

Measure 3: **fermata**

Measure 4: **f** **fff**

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Percussion 1: Pandeiro, Snare, Shaker, Low Surdo, Mark Tree

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$) Pandeiro (opt. Tamb.)
012-3873-00 $\frac{4}{4}$ 3 Slightly Faster
Low Surdo (opt. Low Tom) $s\acute{f}z$ $s\acute{f}z$

rit. 2 [11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$) f $x = \text{hand}$
 p f $dim.$

[19] (4) p (4) mf

(4) (8)

[41] f mp f mp f p



Percussion 1 / p. 2

49

55 With Renewed Energy (fade into distance...)

55 With Renewed Energy (fade into distance...)

62 Mysterious ($\text{♩} = 60$)

Mark Tree

62 Mysterious ($\text{♩} = 60$)

Mark Tree

69 Bossa Nova ($\text{♩} = 132$)
Tube Shaker (Chocalho)

73

73

81

89

97

105

109

(4)

rit.

Percussion 1 / p. 3

[114] Samba Call! (♩ = 102)

Snare Drum (opt. Caixa)

Snare Drum (opt. Caixa) part for measure 114. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **f**.

Low Surdo (opt. Low Tom)

[118] Samba Batucada (♩ = 102-108)

Low Surdo (opt. Low Tom) part for measure 118. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **f**.

[122]

Low Surdo (opt. Low Tom) part for measure 122. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **mf**. Measures 122-123 are shown.

Low Surdo (opt. Low Tom) part for measure 123. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **sfz**.

[136] With Wild Abandon! (Samba Reggae) (♩ = 112-120)

(add voices of Carnival Street Party)

(optional repeat as directed)

Low Surdo (opt. Low Tom) part for measure 136. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **f w/two sticks**.

[140]

Low Surdo (opt. Low Tom) part for measure 140. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamic is **sfz**.

molto rit.

[149] Building (♩ = 96)

Low Surdo (opt. Low Tom) part for measure 149. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamics are **sfz**, **ff**, and **pp**.

Huge! (♩ = 48)

Low Surdo (opt. Low Tom) part for measure 150. The score shows a rhythmic pattern of eighth and sixteenth notes. The dynamics are **f**, **ff**, and **fff**.

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Percussion 2: Pandeiro, Mid Surdo, Tamborim, Guiro

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$) Pandeiro (opt. Tamb.) Slightly Faster

012-3873-00

Mid Surdo (opt. Mid Tom)

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)

2 Pandeiro (opt. Tamb.) lower pitch = thumb/upper pitch = 3 fingers

mf *f*

dim.

19

p (4)

mf

30

(4) (8)

41

f *mp* *f*

mp *f*

Percussion 2 / p. 2

49 (4)

mf

p

55 With Renewed Energy (fade into distance...)

A musical score for piano featuring three staves. Each staff consists of a series of eighth-note patterns. The first staff begins with a forte dynamic (*f*) followed by a subito dynamic (*sub.*). The second staff begins with a mezzo-forte dynamic (*mf*). The third staff begins with a fortissimo dynamic (*ff*). The music is continuous, with each staff starting at the same time as the previous one.

[62] Mysterious ($\text{♩} = 60$)

[69] Bossa Nova ($\text{♩} = 132$)
Guiro (Reco-Reco)

Musical score for the Guitro (Reco-Reco) part, measure 6. The score consists of two staves. The top staff shows a continuous eighth-note pattern on the first string, indicated by a circled '6' above the staff and a dynamic marking of *mp* below it. The bottom staff shows a rhythmic pattern of eighth notes and sixteenth notes, primarily on the first and second strings, with a dynamic marking of *>* at the end.

Musical score for page 73, measures 1-8. The score consists of two staves of five-line music. Measure 1: Bassoon part has a sixteenth-note grace note followed by eighth notes 'x-x-x-x-x-x'. Treble part has eighth notes 'x-x-x-x-x-x'. Measure 2: Both parts have eighth notes 'x-x-x-x-x-x'. Measures 3-8: Both parts have eighth notes 'x-x-x-x-x-x'.

Musical score for page 89, measures 4-8. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures, each starting with a sixteenth note followed by a grace note. Measures 4 through 7 have a fermata over the first note of each measure. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also contains eight measures, each starting with a sixteenth note followed by a grace note. Measures 4 through 7 have a fermata over the first note of each measure.

Musical score page 97, measures 4 and 8. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. Measure 4 starts with a whole note followed by a half note, both with a sharp sign. Measures 5 through 8 are all whole notes with a sharp sign.

Musical score page 105-109. The score consists of two staves. The top staff starts with a measure number 105, followed by a measure of sixteenth-note patterns (x-x-x-x) and a dotted half note. The bottom staff starts with a measure number 109, followed by a measure of sixteenth-note patterns (x-x-x-x) and a dotted half note. The measure numbers 105 and 109 are enclosed in boxes. Measure 109 has a bracketed '(4)' above it. Measure 109 ends with a 'rit.' instruction and a fermata over the last note.

Percussion 2 / p. 3

[114] Samba Call! ($\text{♩} = 102$)

Pandeiro (opt. Tamb.)

Mid Surdo (opt. Mid Tom)

[118] Samba Batucada ($\text{♩} = 102-108$)

[122]

(8)

Bum-Bum-Bum-Bum

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)

(add voices of Carnival Street Party)

(optional repeat as directed)

Tamborim

[140]

molto rit.

[149] Building ($\text{♩} = 96$)

rall.

Huge! ($\text{♩} = 48$)

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Percussion 3: Chocalho/Shaker, Agogo Bells,
Claves, Triangle, Timbal, Shakere

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{--}80$)
Chocalho (Shaker) use multiple Shakers

012-3873-00

Slightly Faster
rit.

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{--}102$)
mf

f Agogo Bells

[19] *p*

[30] (4) (8)

[41] *f* *mp* *f*

Percussion 3 / p. 2

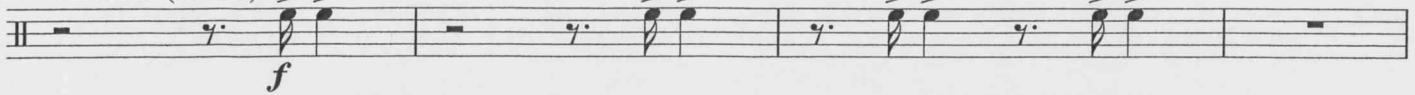
[55] With Renewed Energy (fade into distance...)

[62] Mysterious ($\text{♩} = 60$)

Percussion 3 / p. 3

114 Samba Call! ($\text{♩} = 102$)

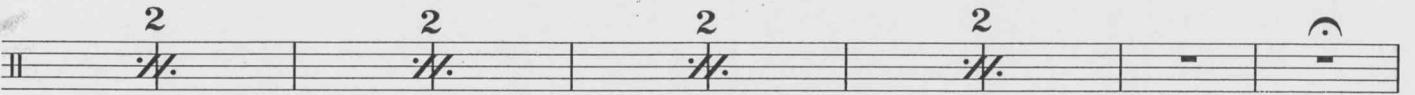
Chocalho (Shaker) > >



118 Samba Batucada ($\text{♩} = 102\text{--}108$)



122

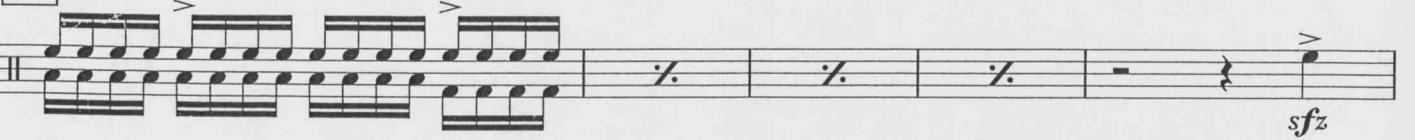


136 With Wild Abandon! (Samba Reggae) ($\text{♩} = 112\text{--}120$)

(add voices of Carnival Street Party)
(optional repeat as directed)



140

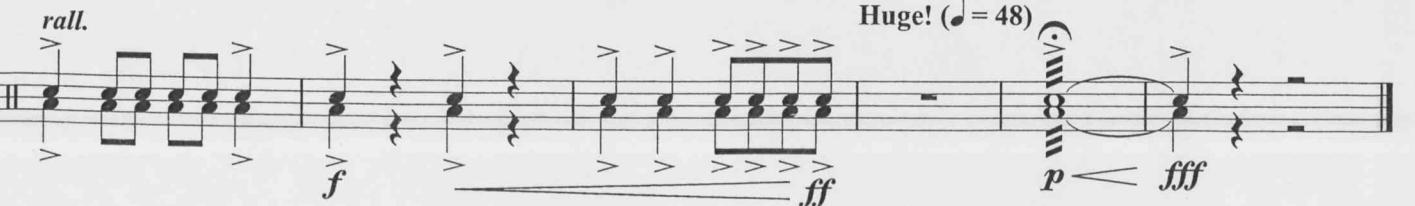


149 Building ($\text{♩} = 96$)



molto rit.

Huge! ($\text{♩} = 48$)



pp *cresc. poco a poco*

for Jack Bullock, my mentor, friend and “second father”, with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Percussion 4: Repinique, Rain Stick, Cuica

Robert W. Smith (ASCAP)

Musical score for the first section of the piece. The score consists of two staves. The top staff shows a bassoon part with a rest, a dynamic marking of *sffz*, and a sixteenth-note pattern consisting of two groups of three notes each, followed by a eighth-note rest. The bottom staff shows a cello part with a dynamic marking of *sffz*, a sixteenth-note pattern, and a eighth-note rest. The score concludes with a measure of silence followed by a dynamic marking of *rit.* and the number '2'.

[11] Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

Shakere (double with shakers as personnel and equipment allows)

Shakers (double with shakers as personnel and equipment allows)

4

f

dim.

Musical score for the 2nd trumpet part, page 19, measures 19-22. The score consists of two staves. The top staff shows a continuous eighth-note pattern with sixteenth-note grace notes. Measure 19 starts with a dynamic **p**. The bottom staff shows a sustained note followed by a series of eighth-note patterns. Measures 20-22 consist of four measures of rests.

The musical score consists of two staves. The top staff shows a series of eighth-note patterns with dynamic markings: a forte dynamic (f) above the first six notes, followed by a piano dynamic (p) above the next six notes, and another forte dynamic (f) above the last six notes. The bottom staff has a dynamic marking *mf* below the notes.

30

(4)

(8)

Musical score page 41, measures 41-49. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. Measure 41 starts with three eighth-note rests. Measures 42-43 show eighth-note patterns with slurs and rests. Measure 44 begins with a dynamic **f**, followed by a sixteenth-note pattern with a fermata over the second note. Measures 45-46 show eighth-note patterns with slurs and rests. Measure 47 begins with a dynamic **mp**, followed by a sixteenth-note pattern with a fermata over the second note. Measures 48-49 show eighth-note patterns with slurs and rests. Measure 49 ends with a dynamic **f**. Measure numbers 41 and 49 are enclosed in boxes at the top and bottom of the page respectively.

The musical score consists of three measures of music for a single melodic line. The first measure starts with a dynamic of *mp*, followed by a crescendo to *f*. The second measure begins with a dynamic of *mp*, followed by a crescendo to *f*. The third measure begins with a dynamic of *p*, followed by a crescendo to *mf*. Each measure features a unique rhythmic pattern with various note values and rests.

A musical staff with six eighth notes grouped by vertical bar lines. The first group has a single vertical bar line above it, and the second and third groups have double vertical bar lines above them. Each note has a small ' > ' symbol above it. After the third group, there are three empty measures. The fourth measure contains a single vertical bar line with a percentage sign '%' above it. The fifth measure contains a double vertical bar line with a percentage sign '%' above it. The sixth measure contains a triple vertical bar line with a percentage sign '%' above it. A fermata symbol is positioned above the end of the sixth measure.

55 With Renewed Energy (fade into distance...)

The musical score consists of two staves. The top staff shows a series of eighth-note patterns: a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note. The bottom staff shows a continuous eighth-note pattern. Measure numbers 1 and 2 are indicated above the staves. Articulation marks include 'f sub.' at the beginning of the first measure and 'rit.' at the end of the second measure.

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Mallet Percussion: Chimes, Vibes, Marimba

Robert W. Smith (ASCAP)

Heralding ($\text{d} = 72\text{-}80$) Chimes

012-3873-00

Slightly Faster $\wedge = \text{Dampen}$

11 Comfortable Groove (Maracatu) ($\text{d} = 92\text{-}102$) 6 19 7

Vibraphone

30 2

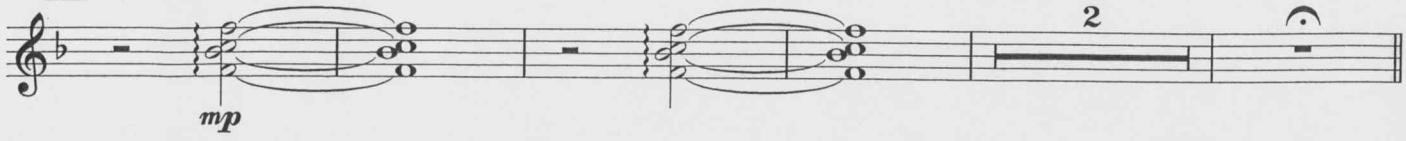
41 6 2

49 5 rit.

55 With Renewed Energy (fade into distance...)

Mallet Percussion / p. 2

[62] Mysterious ($\text{♩} = 60$)



[69] Bossa Nova ($\text{♩} = 132$)



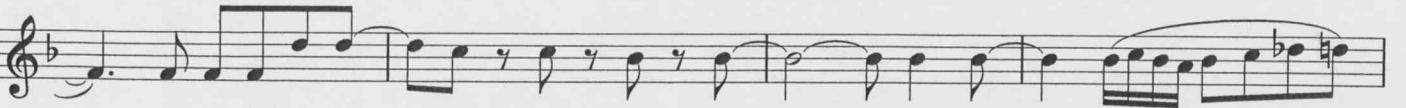
[73]



[81]



[89]



[97]



[105]



Mallet Percussion / p. 3

[109]

Opt. ad lib. (F9) **[114] Samba Call! (♩ = 102)**

[118] Samba Batucada (♩ = 102-108)

Marimba

f

rit.

[122]

mf

[136] With Wild Abandon! (Samba Reggae) (♩ = 112-120)

(add voices of Carnival Street Party)

2 (optional repeat as directed)

[140] *ff*

Chimes

♪ = Dampen

molto rit.

2

[149] Building (♩ = 96)

rall.

3

Huge! (♩ = 48)

ad lib. Cathedral Bells

dampen

fff

for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Timpani (Samba Whistle)

Robert W. Smith (ASCAP)

Heralding ($\text{♩} = 72\text{-}80$)

012-3873-00

Slightly Faster

11 Comfortable Groove (Maracatu) ($\text{♩} = 92\text{-}102$)

19 **4** **7**

30

41 **f**

49

55 With Renewed Energy (fade into distance...)

3 **5** **rit.**

62 Mysterious ($\text{♩} = 60$)

69 Bossa Nova ($\text{♩} = 132$)

4

pp

The musical score consists of eight staves of music for Timpani (Samba Whistle). The first staff begins with a dynamic of *sfp*, followed by *sfz*, *gliss.*, and *f*. The second staff starts with *sfz* and continues with *sfz* and *mf*. The third staff features *ff* and *dim.*. The fourth staff includes measures with *mf* and *p*. The fifth staff shows measures with *f* and *p*. The sixth staff has measures with *p* and *f*. The seventh staff includes measures with *f* and *p*. The eighth staff shows measures with *p* and *f*. The ninth staff begins with *sfz* and *mf*. The tenth staff ends with a dynamic of *pp*.

Timpani / p. 2

[73] 8 [81] 8 [89] 8

[97] 8 [105] 4 [109] 3 rit.

[114] Samba Call! ($\text{♩} = 102$)

To Samba Whistle 4

[118] Samba Batucada ($\text{♩} = 102-108$)

Samba Whistle

[136] With Wild Abandon! (Samba Reggae) ($\text{♩} = 112-120$)

ad lib. Samba Whistle

(add voices of Carnival Street Party) (optional repeat as directed)

[140]

molto rit.

[149] Building ($\text{♩} = 96$)

rall.

Huge! ($\text{♩} = 48$)