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.)

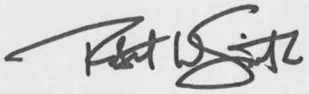
3. Although the rhythms look rather basic in their printed form, it is the playing techniques that will be a challenge for most percussion sections. I would suggest scheduling a separate percussion section rehearsal to address these techniques in detail. In addition, this will allow the section to solidify 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 addition 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!



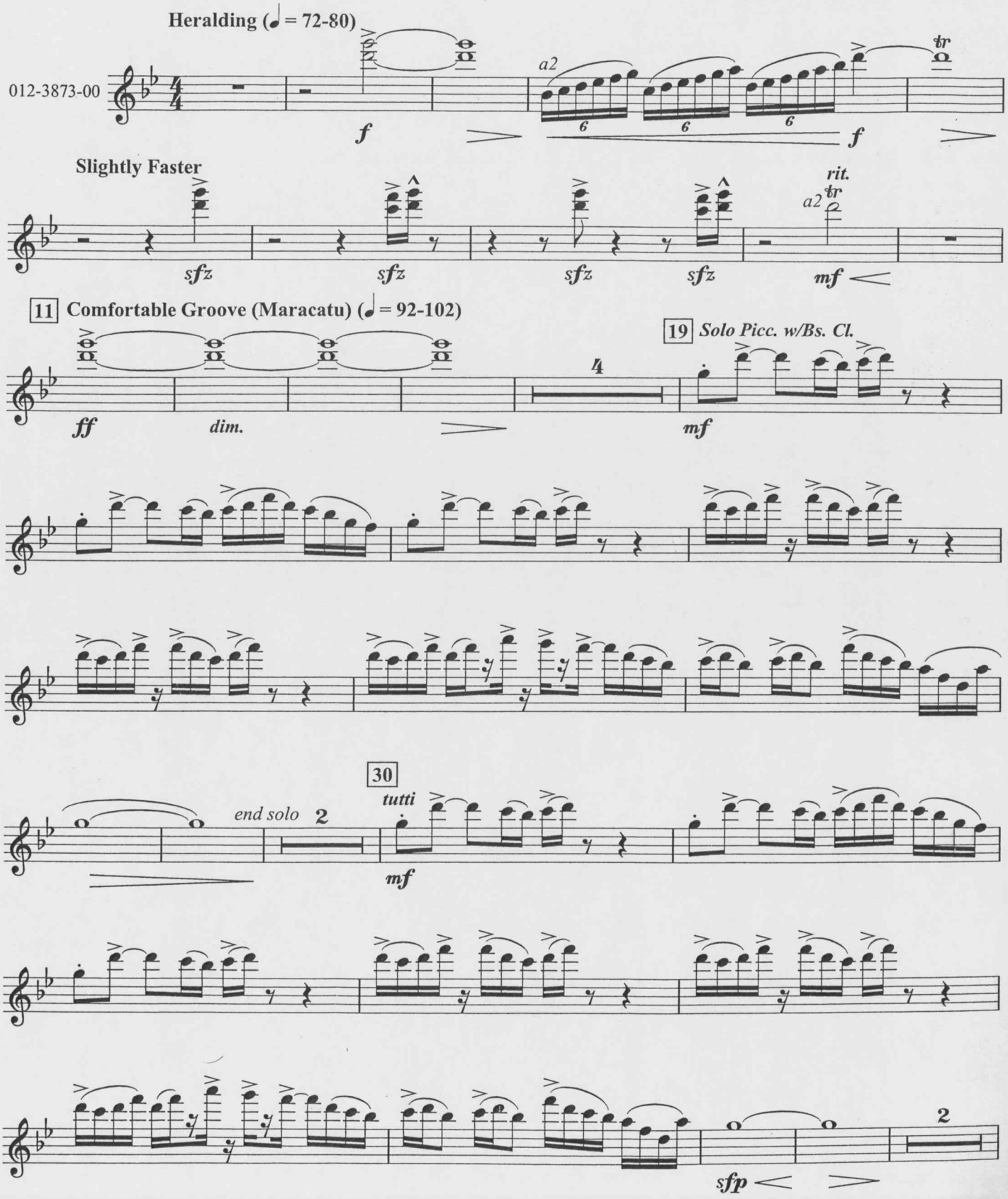
C.L. Barnhouse Company Online:
www.Barnhouse.com

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)



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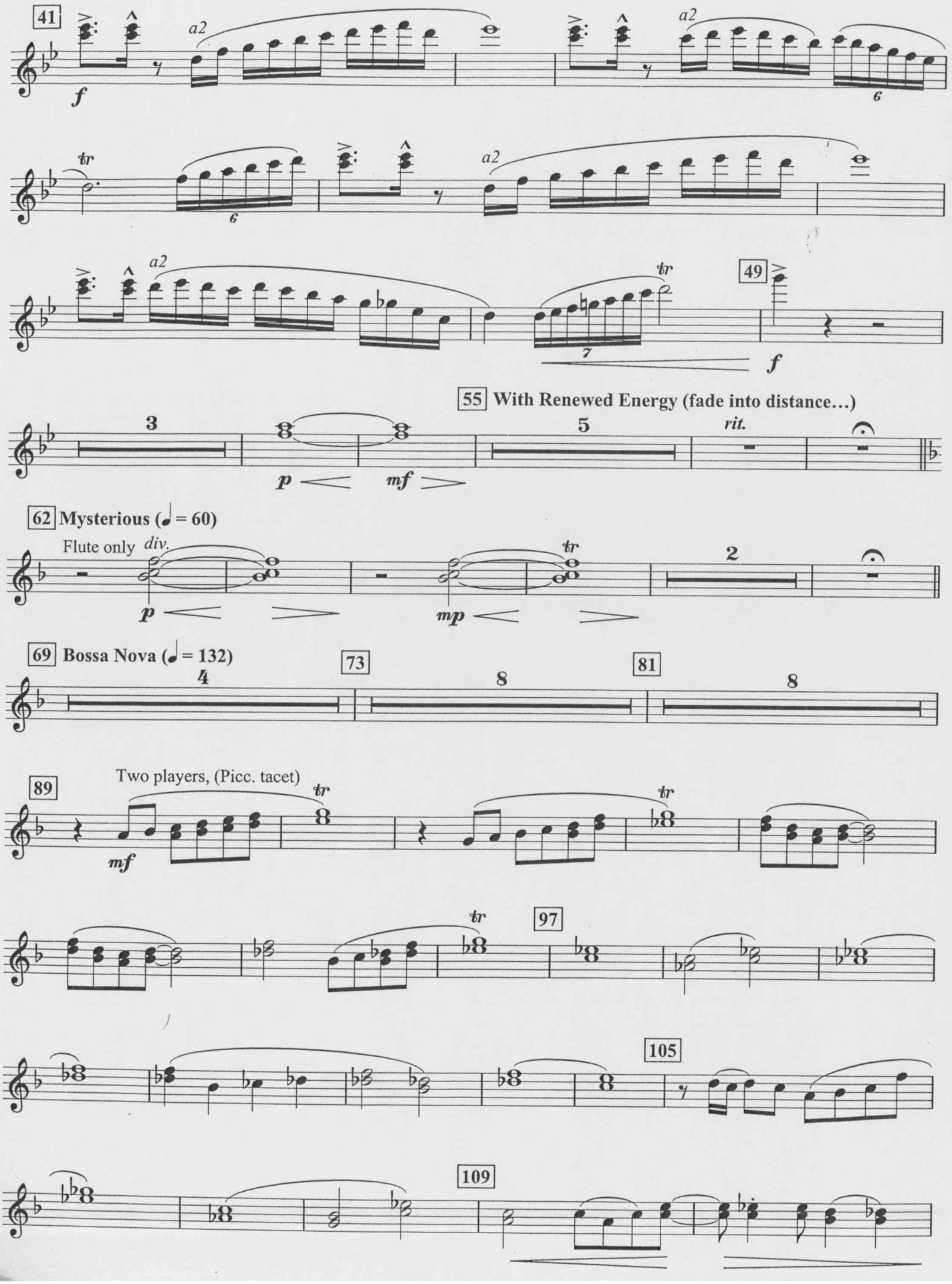
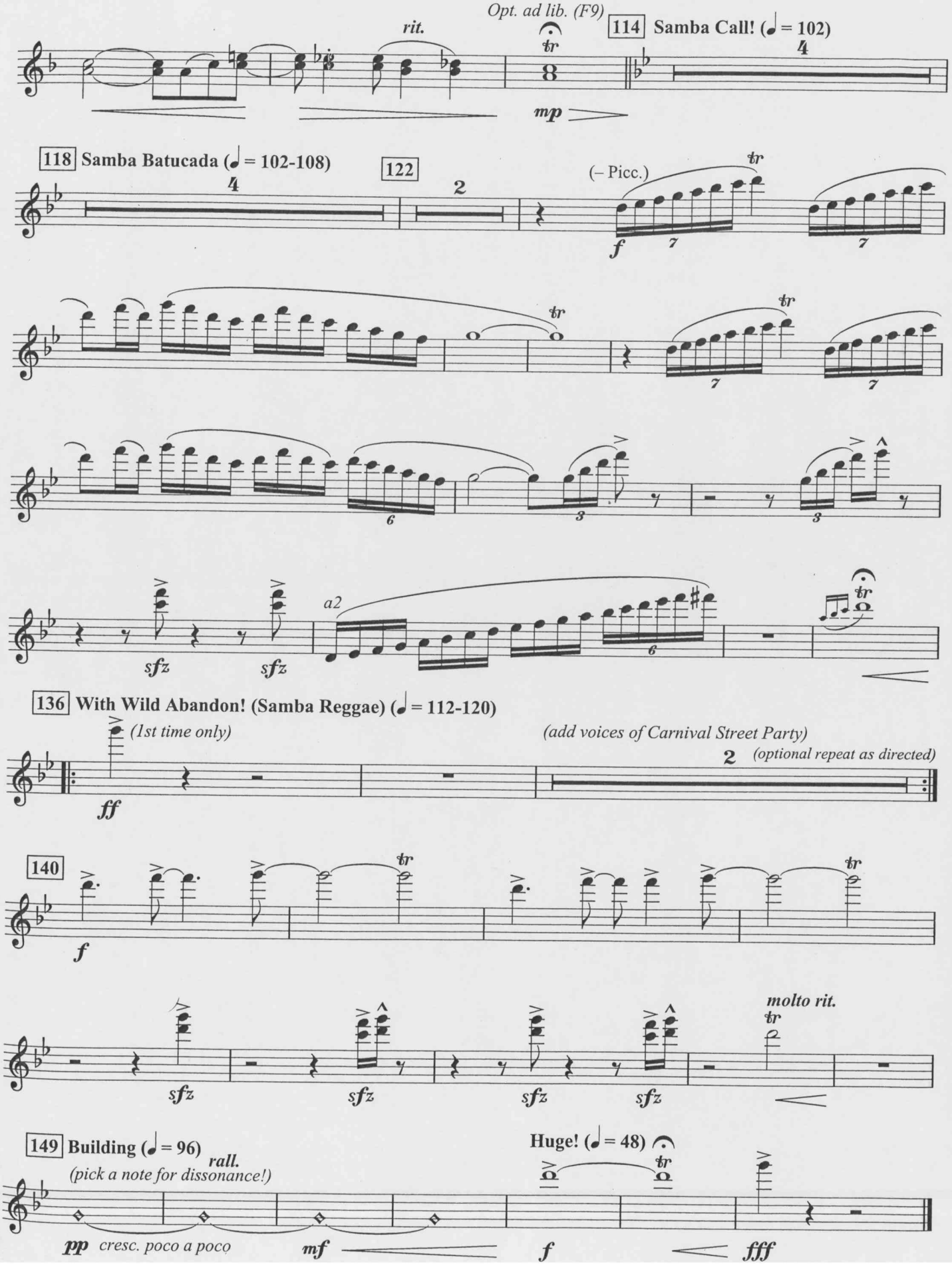

41
a2
f
tr
6
49
7
55 With Renewed Energy (fade into distance…)
3
p
mf
5
rit.
62 Mysterious (♩ = 60)
Flute only
div.
mp
2
69 Bossa Nova (♩ = 132)
4
73
8
81
89
Two players, (Picc. tacet)
97
105
109


Opt. ad lib. (F9)
rit.
114 Samba Call! (♩ = 102)
mp
118 Samba Batucada (♩ = 102-108)
122
(– Picc.)
f
a2
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
ff
(add voices of Carnival Street Party)
(optional repeat as directed)
140
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
pp cresc. poco a poco
mf
Huge! (♩ = 48)
fff

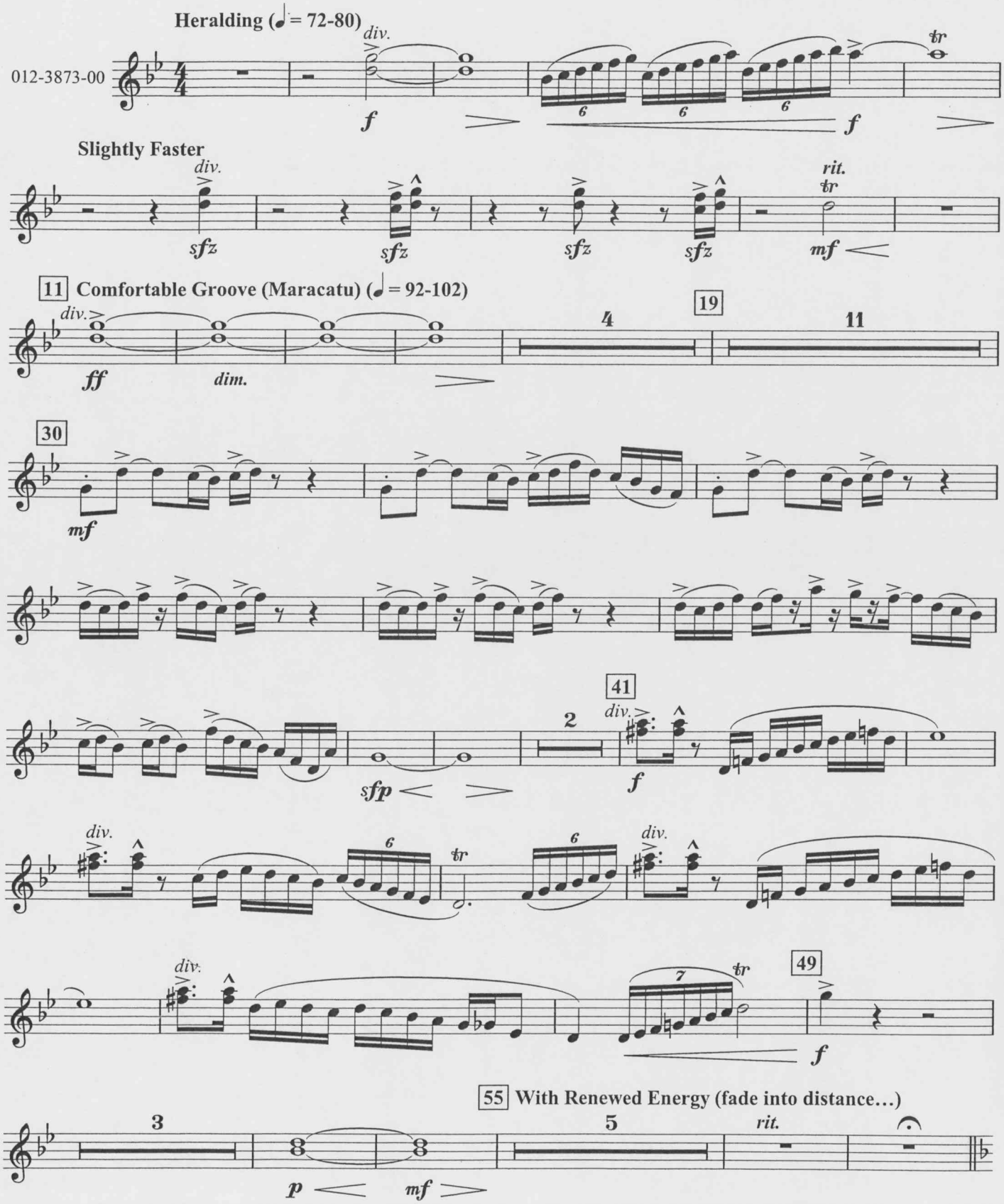
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Oboe

Robert W. Smith (ASCAP)

012-3873-00



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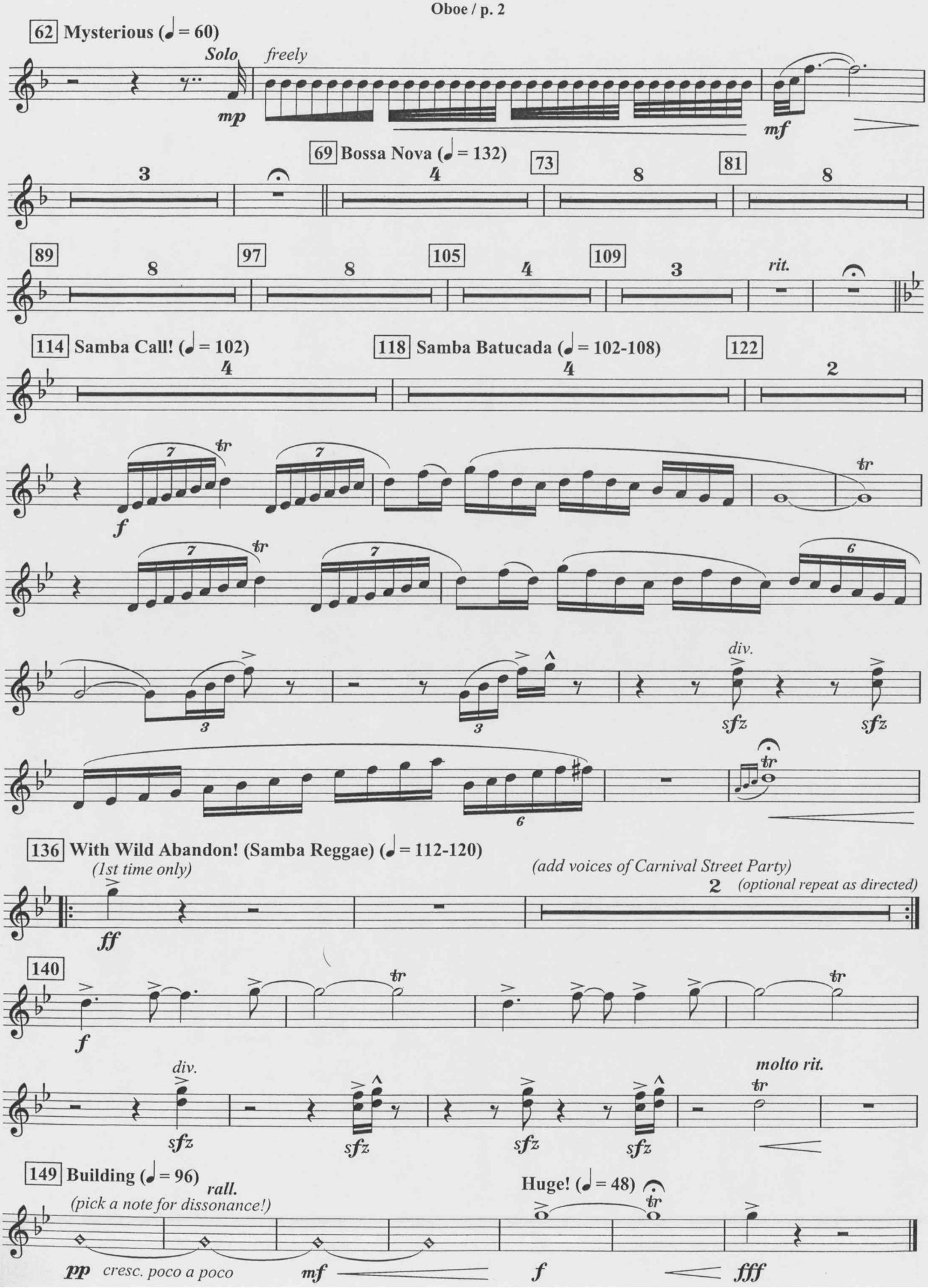
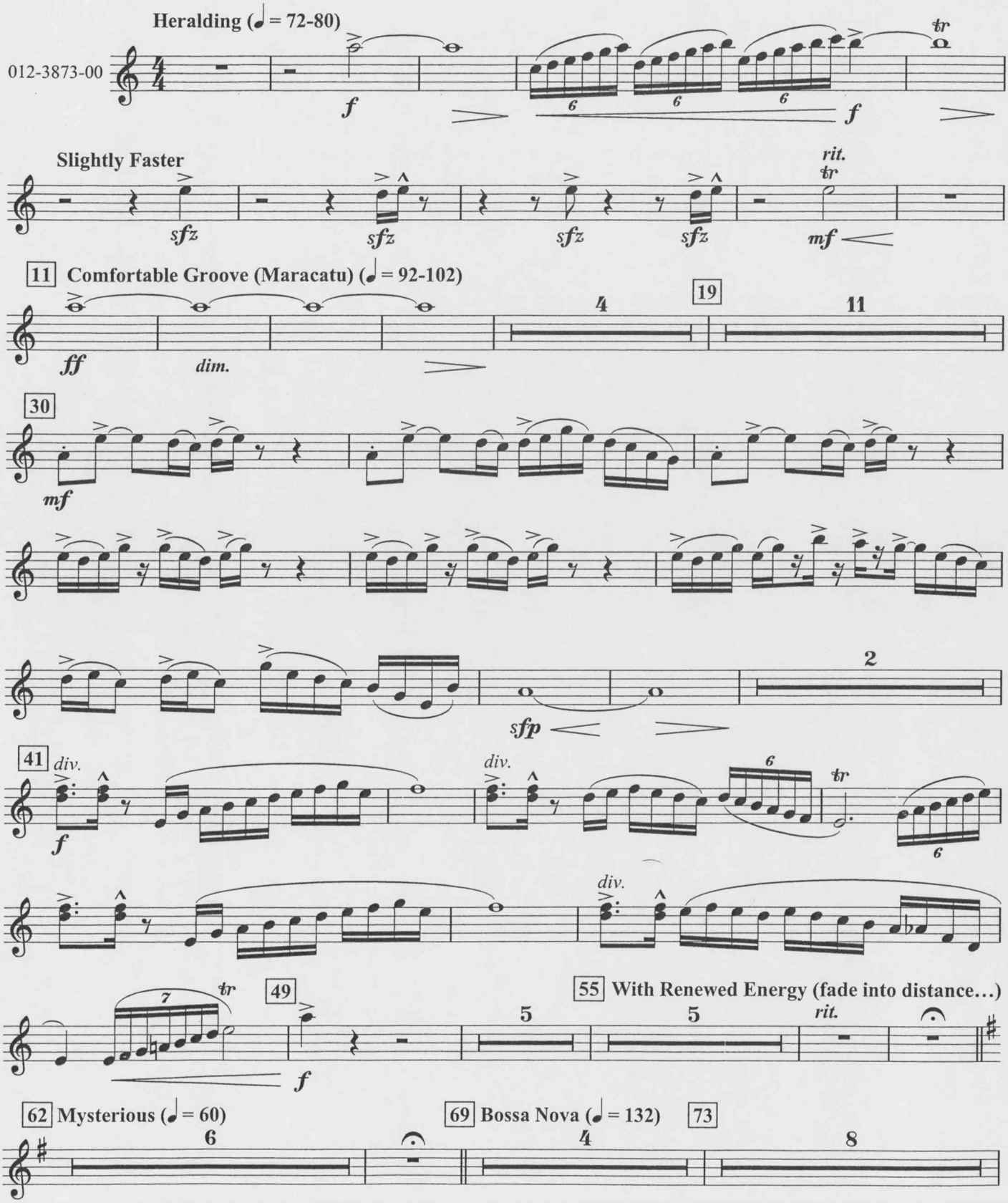

62 Mysterious (♩ = 60)
Solo
freely
mp
mf
69 Bossa Nova (♩ = 132)
73
81
89
97
105
109
rit.
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
f
tr
div.
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
(optional repeat as directed)
ff
140
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
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 B♭ Clarinet

Robert W. Smith (ASCAP)



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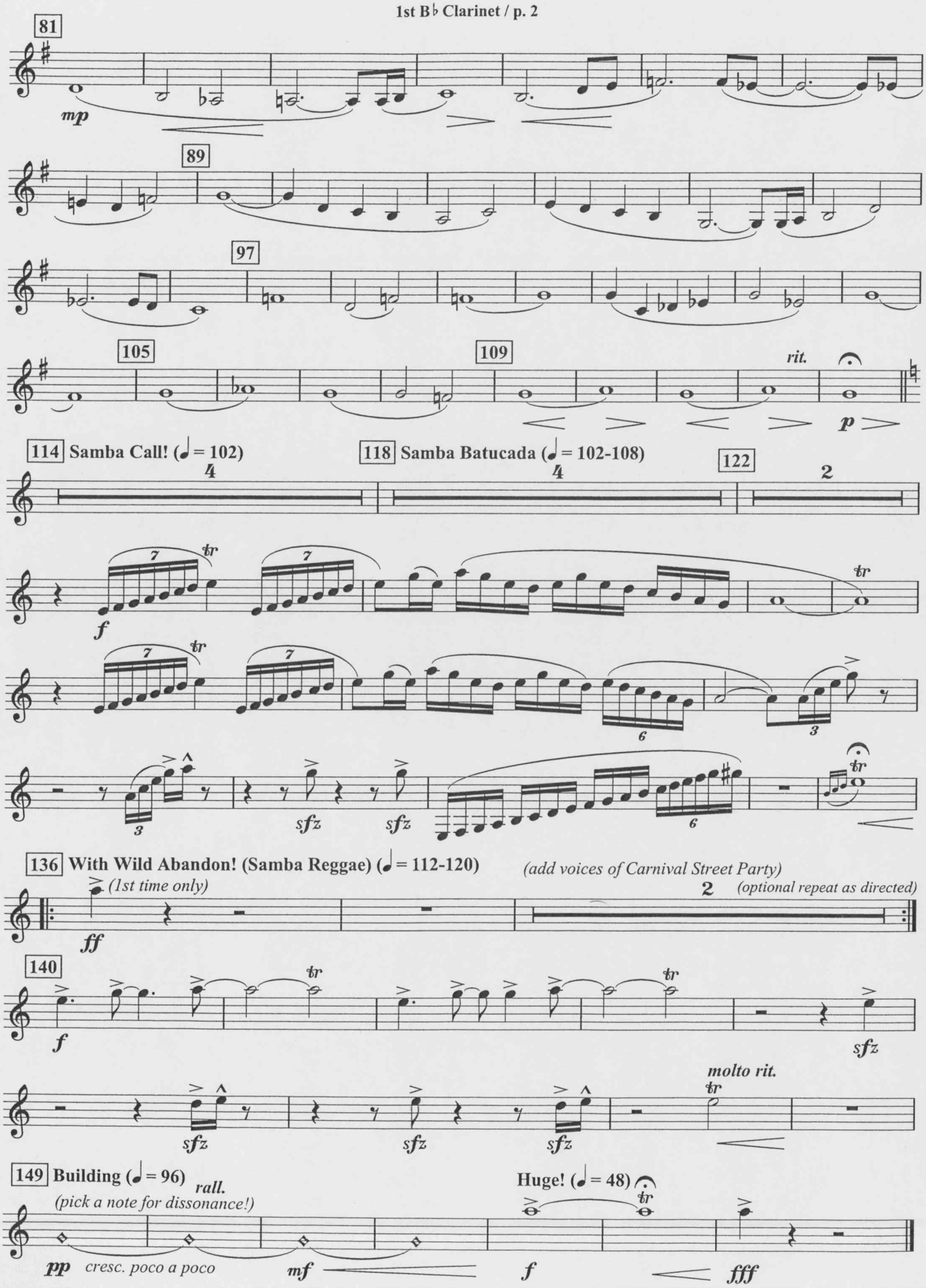

81
mp
89
97
105
109
rit.
p
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
f
sfz
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
(1st time only)
(optional repeat as directed)
ff
140
f
sfz
sfz
sfz
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
mf
f
fff

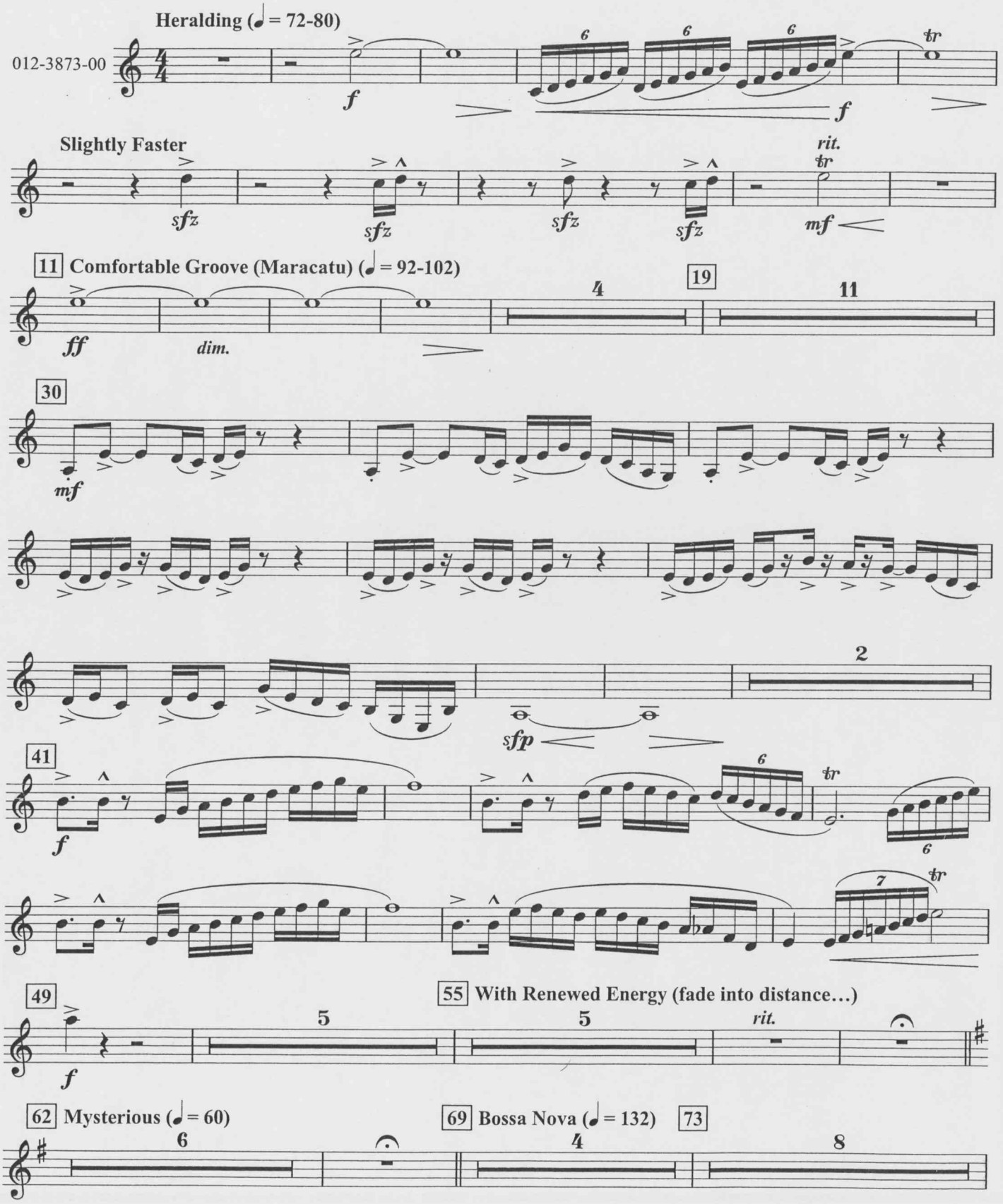
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

2nd B♭ Clarinet

Robert W. Smith (ASCAP)

012-3873-00



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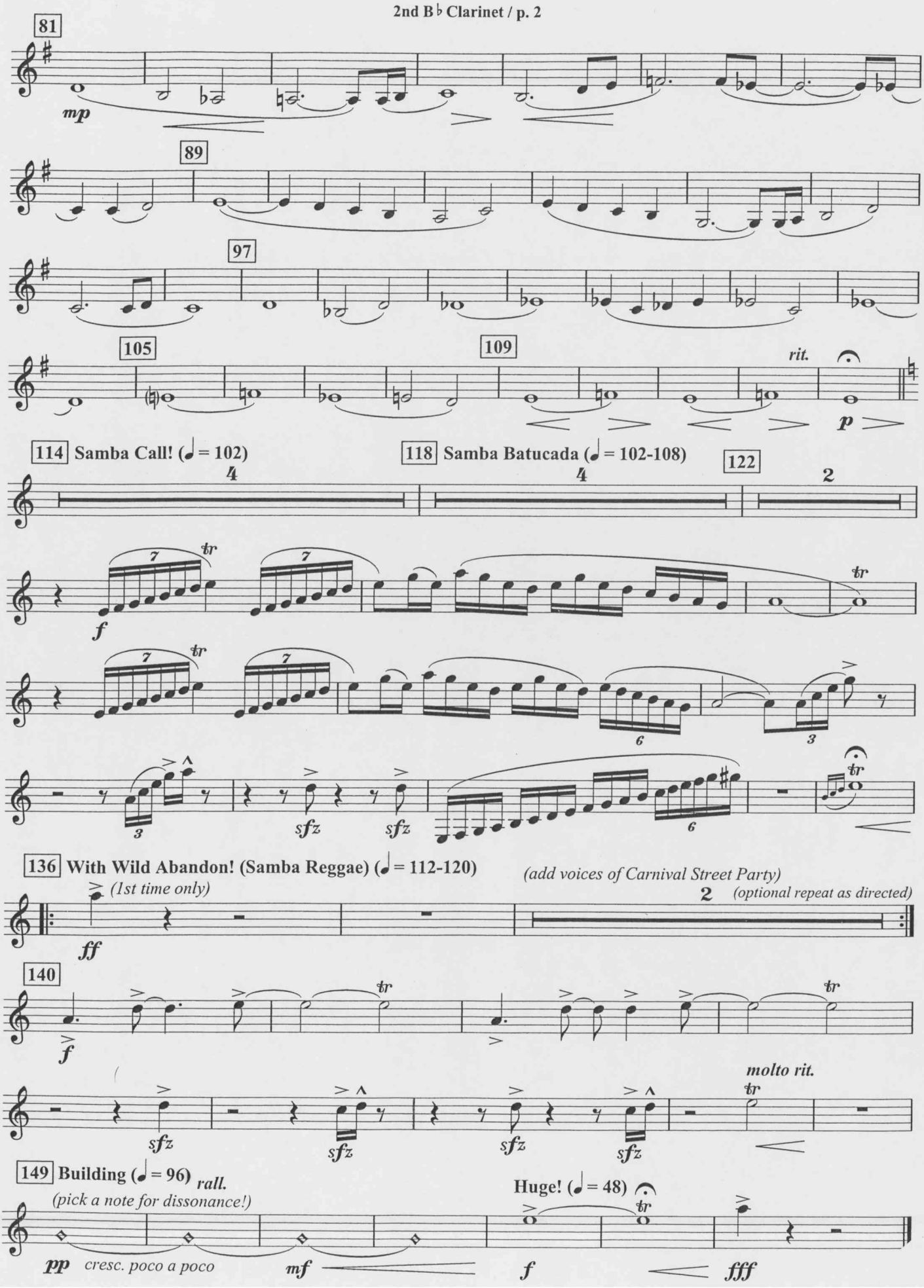

81
mp
89
97
105
109
rit.
p
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
f
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
ff
(add voices of Carnival Street Party)
(optional repeat as directed)
140
molto rit.
149 Building (♩ = 96) rall.
(pick a note for dissonance!)
pp
cresc. poco a poco
mf
Huge! (♩ = 48)
fff

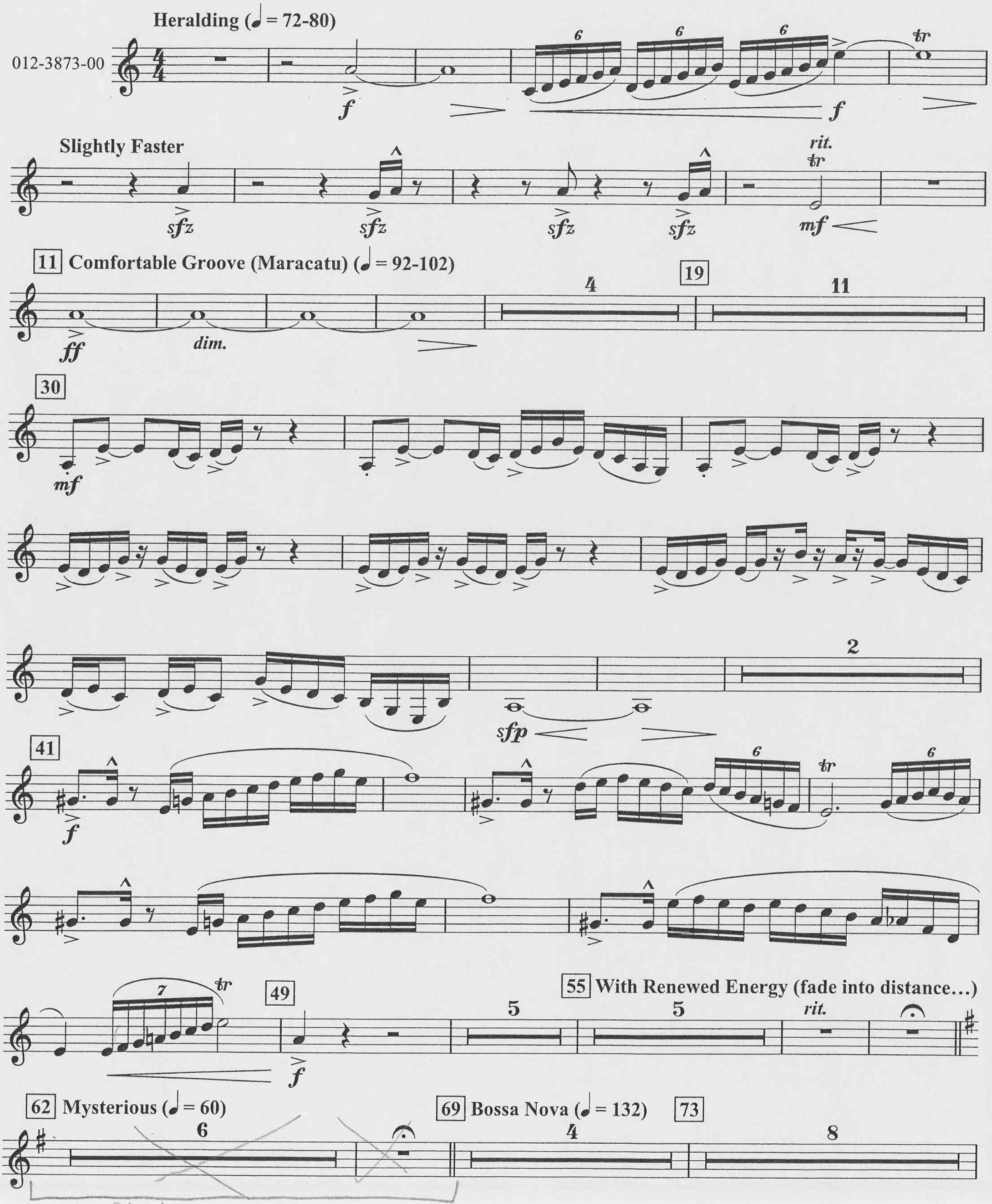
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd B♭ Clarinet

Robert W. Smith (ASCAP)

012-3873-00



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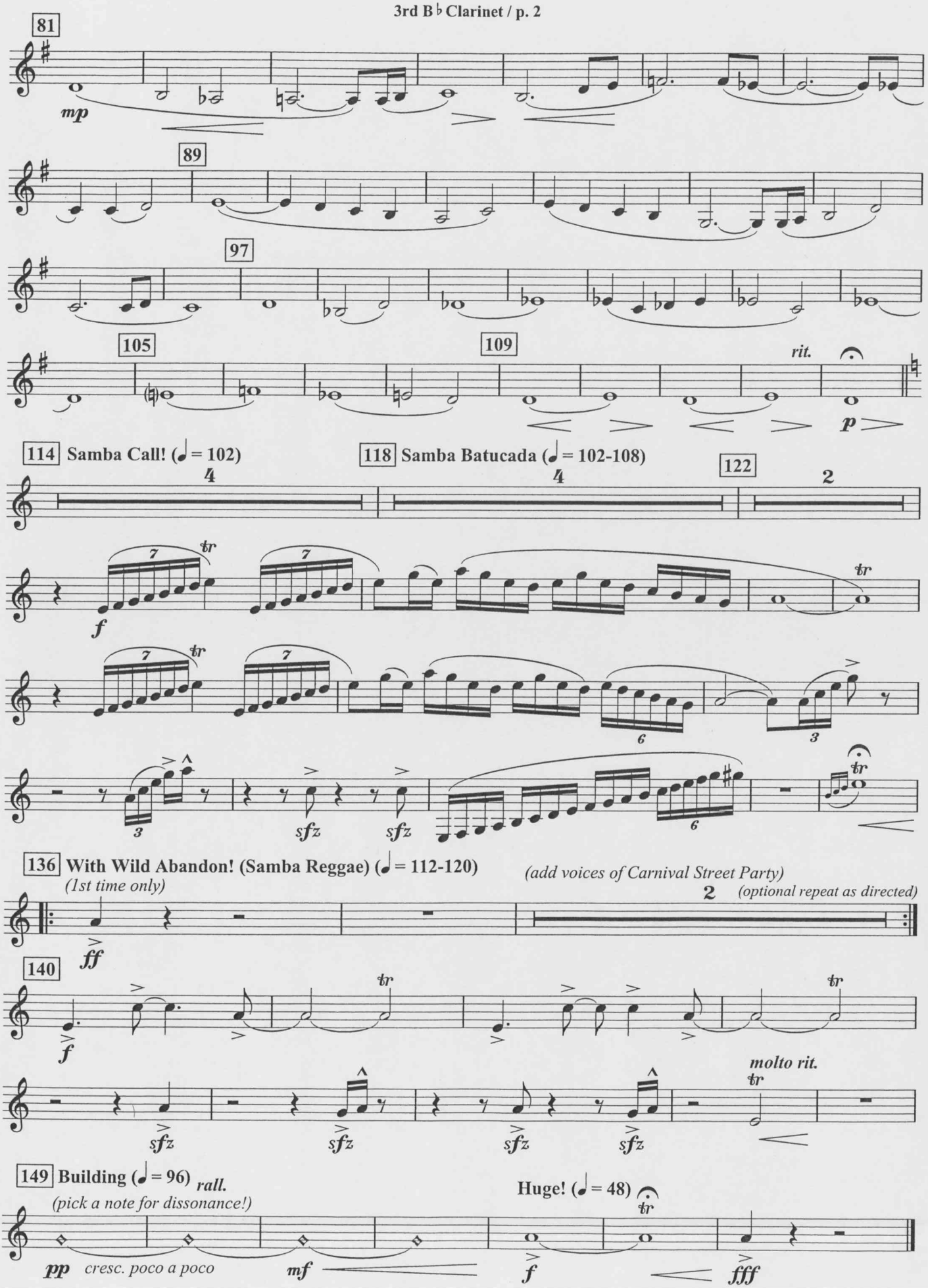
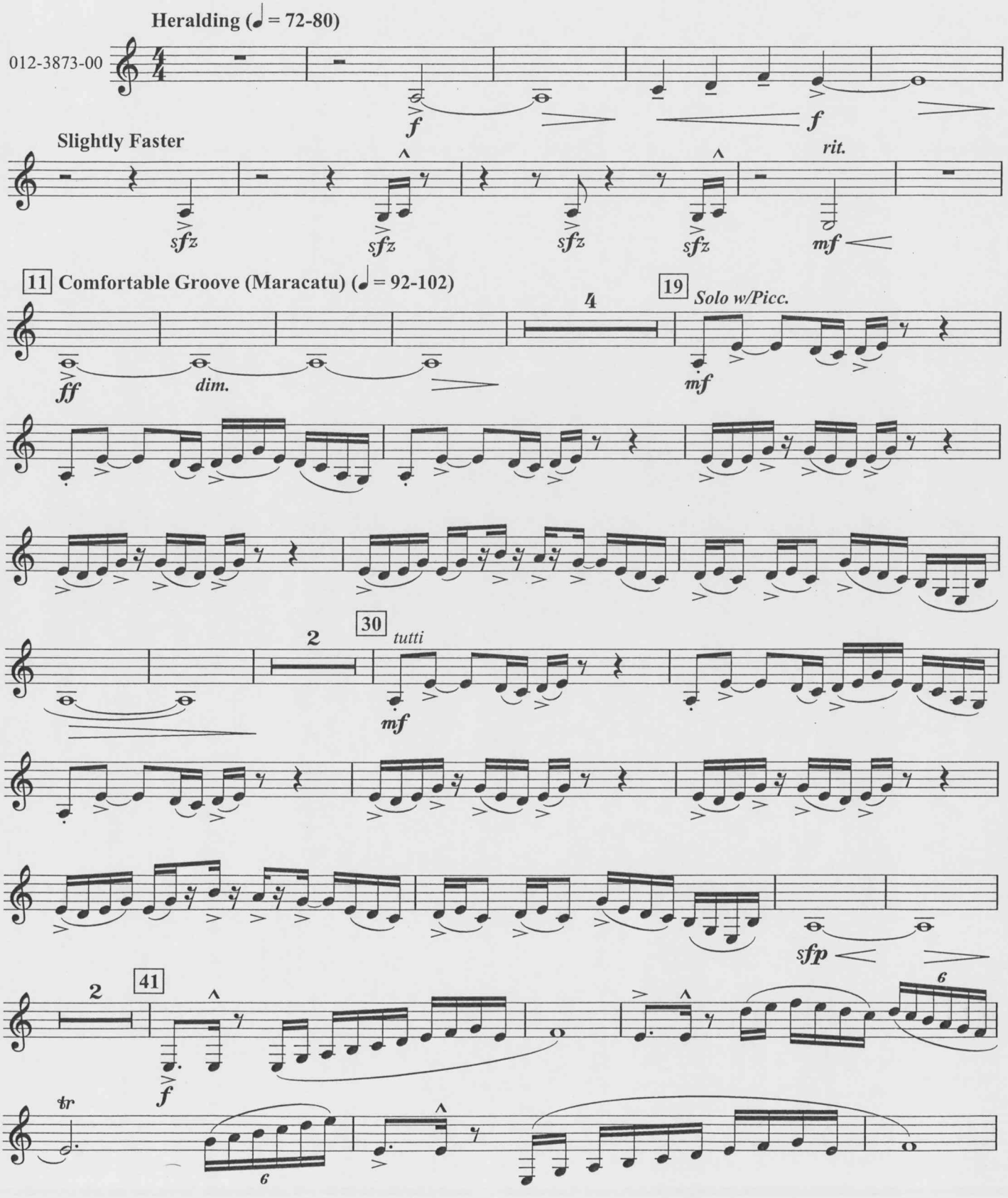

81
mp
89
97
105
109
rit.
p
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
f
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
(optional repeat as directed)
ff
140
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
mf
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)**



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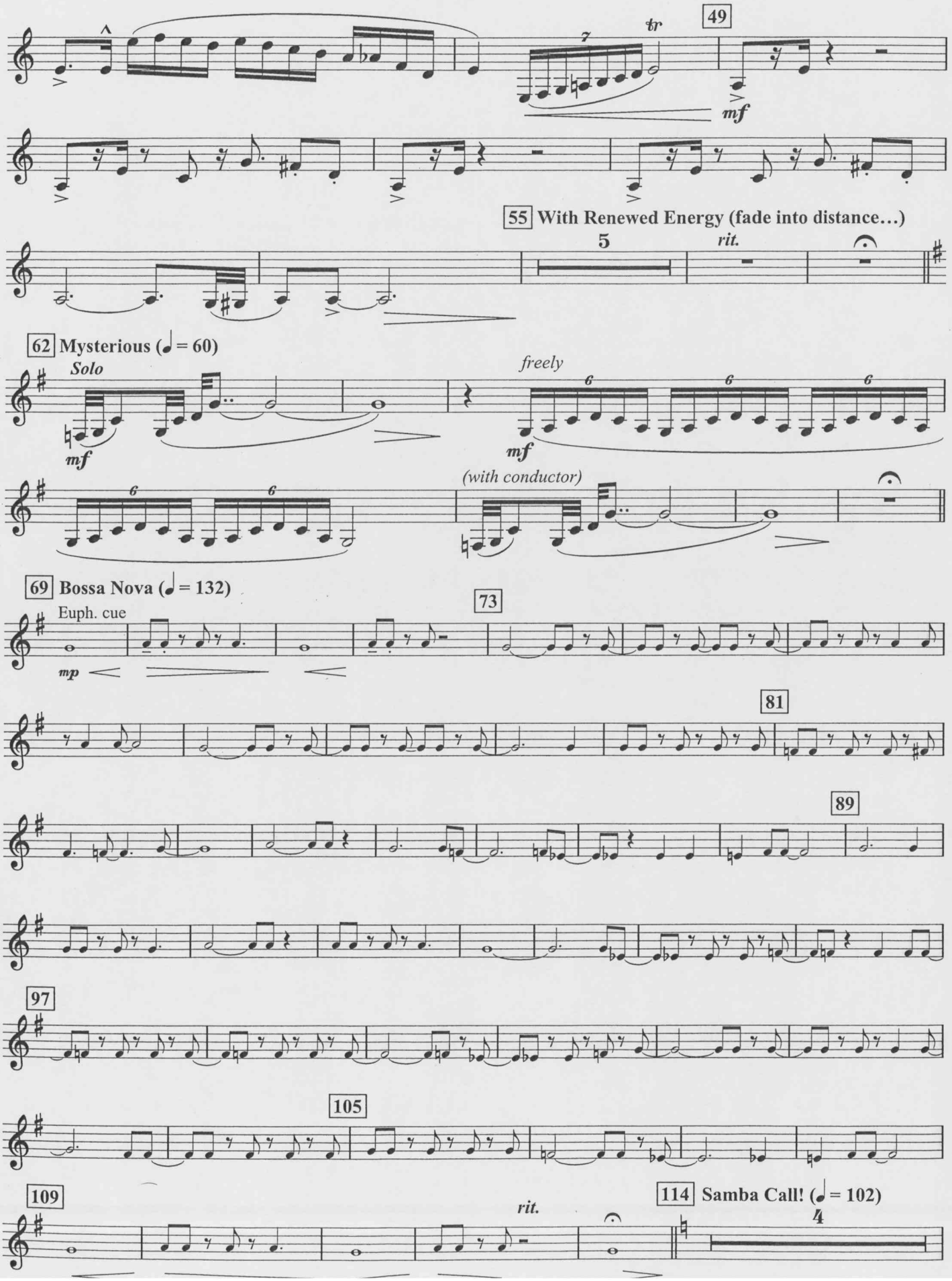
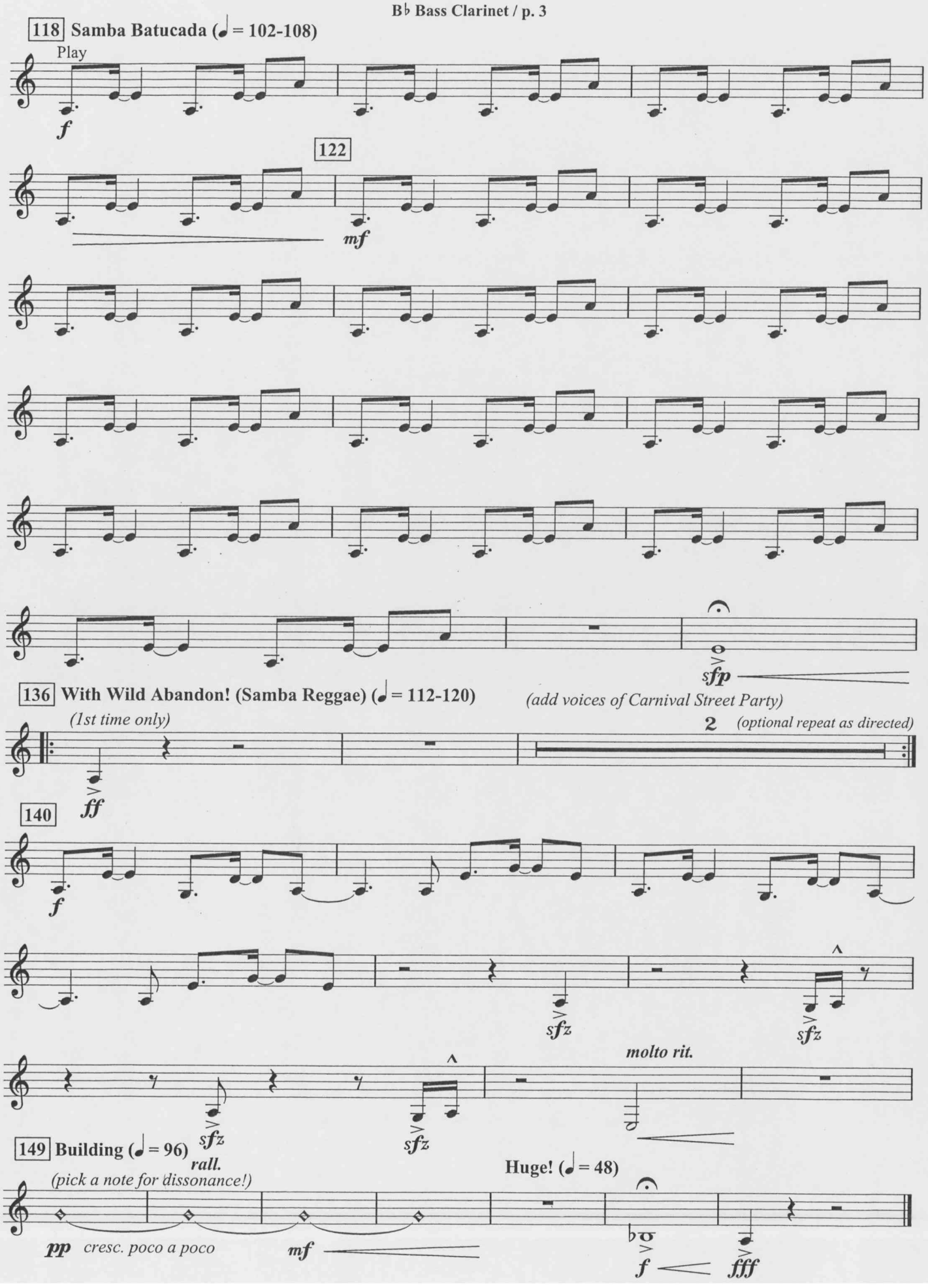

49
tr
mf
55 With Renewed Energy (fade into distance…)
5
rit.
62 Mysterious (♩ = 60)
Solo
mf
freely
mf
(with conductor)
69 Bossa Nova (♩ = 132)
Euph. cue
mp
73
81
89
97
105
109
rit.
114 Samba Call! (♩ = 102)
4

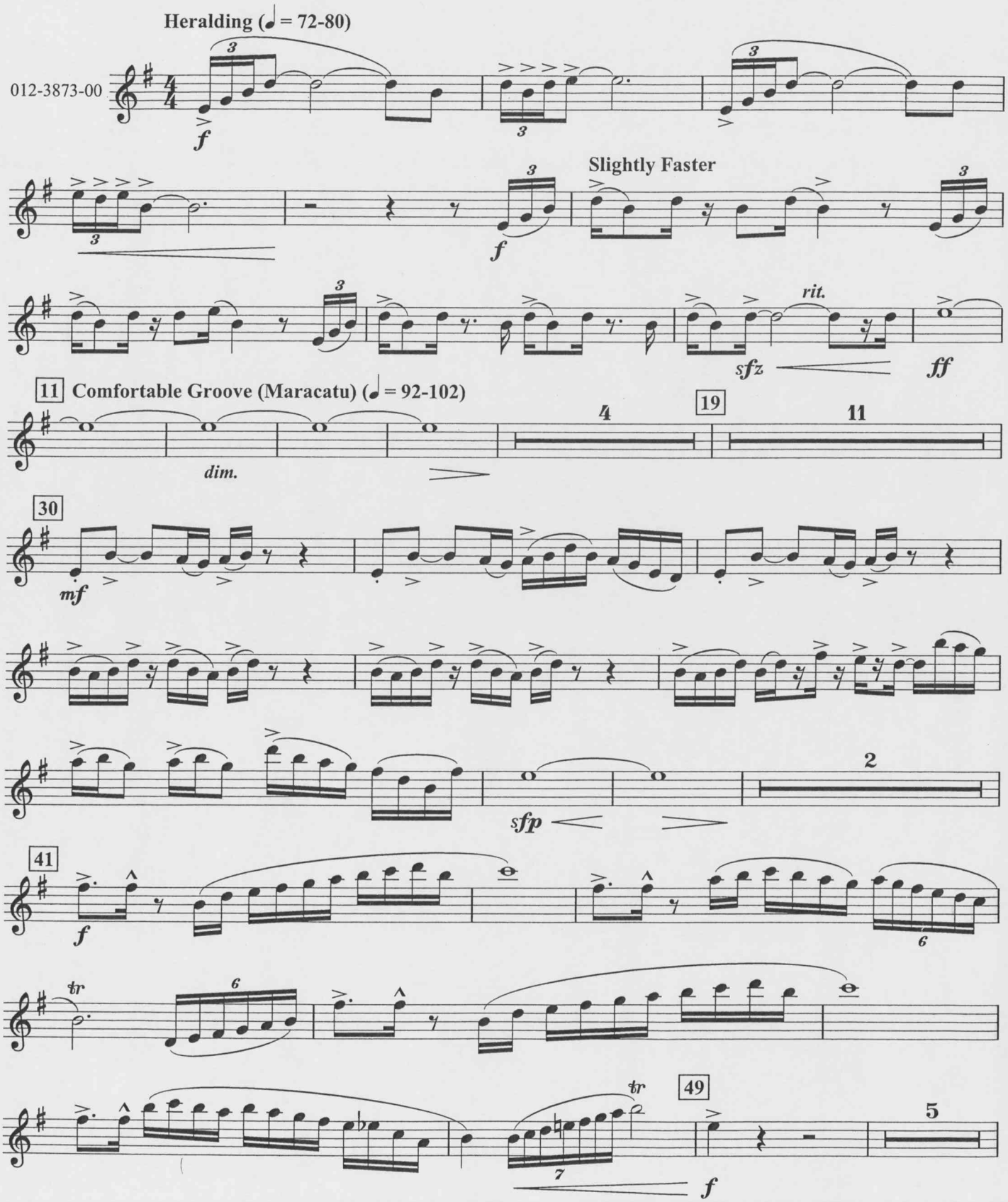

118 Samba Batucada (♩ = 102-108)
Play
f
122
mf
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
(1st time only)
2 (optional repeat as directed)
ff
140
f
sfz
sfz
molto rit.
sfz
sfz
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
pp cresc. poco a poco
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 E♭ Alto Saxophone

Robert W. Smith (ASCAP)



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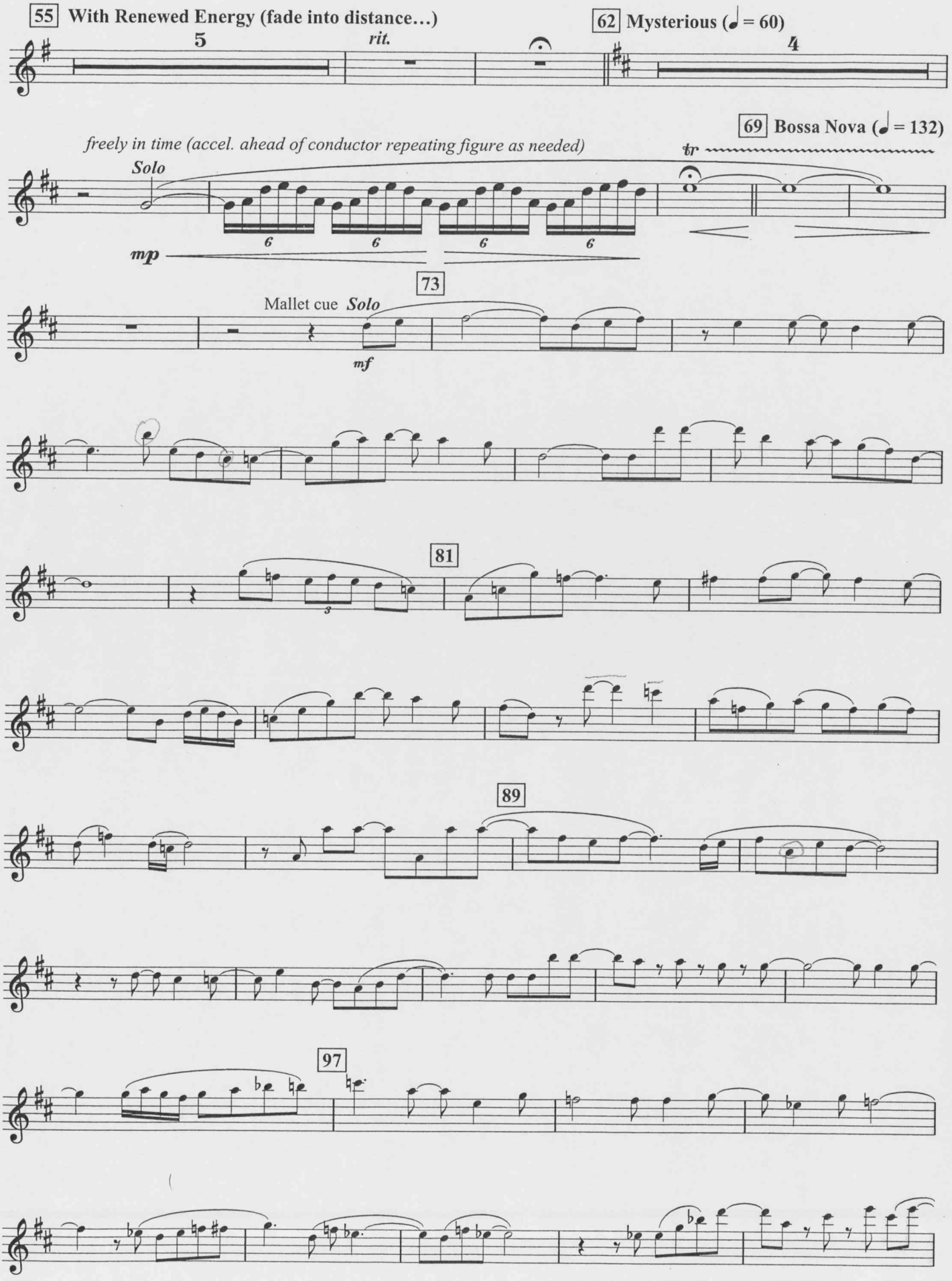
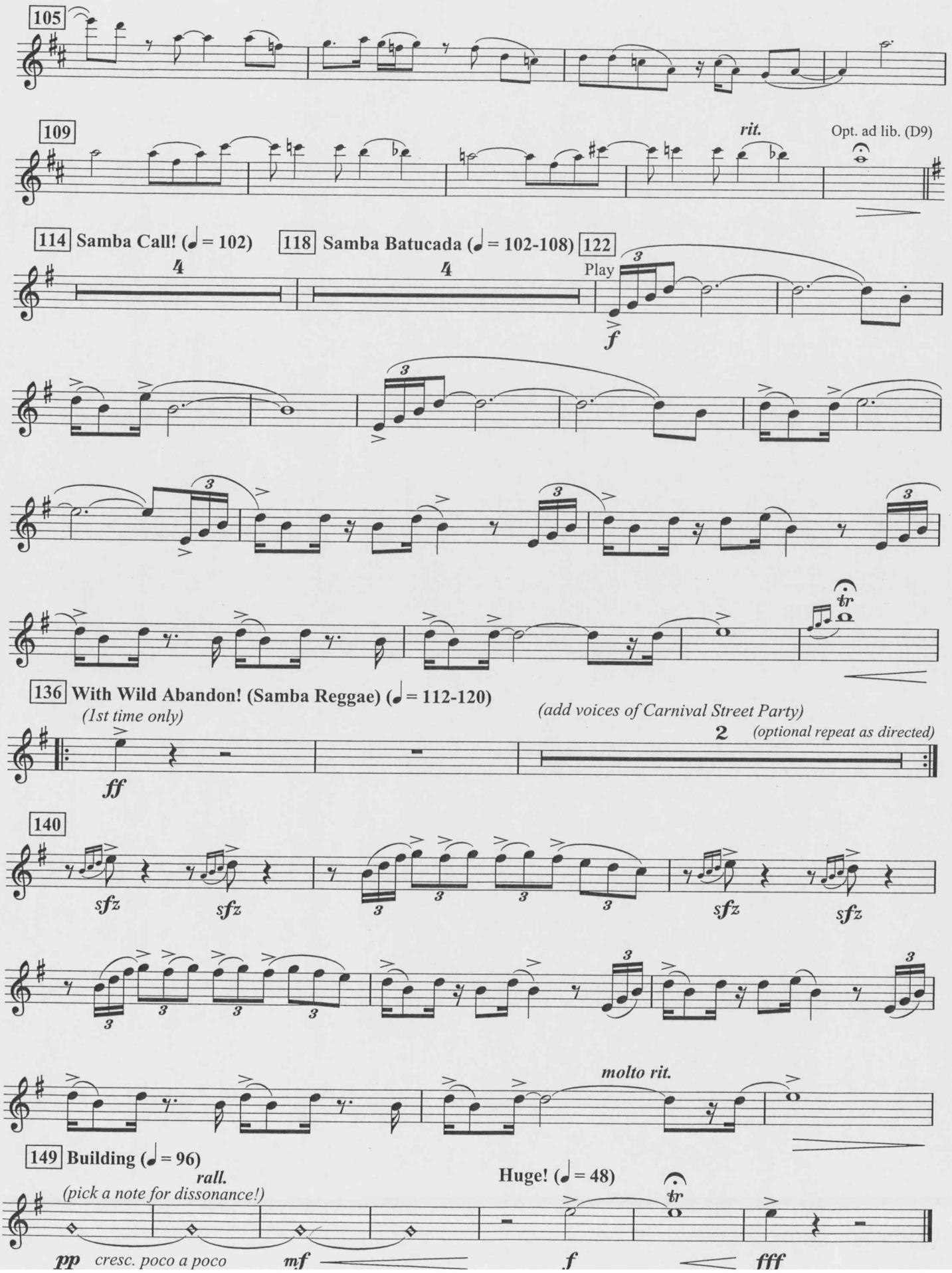

55 With Renewed Energy (fade into distance…)
5
rit.
62 Mysterious (♩ = 60)
4
69 Bossa Nova (♩ = 132)
freely in time (accel. ahead of conductor repeating figure as needed)
Solo
tr
mp
73
Mallet cue
Solo
mf
81
89
97


105
109
rit.
Opt. ad lib. (D9)
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play
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
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 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

2nd E♭ Alto Saxophone / Alto Clarinet

Robert W. Smith (ASCAP)

012-3873-00

Heralding (♩ = 72-80)

f

Slightly Faster

f

rit.

sfz *ff*

11 **Comfortable Groove (Maracatu) (♩ = 92-102)**

dim.

4 **19** 11

30

mf

2

sfp

41

f

tr

tr

49

5

f

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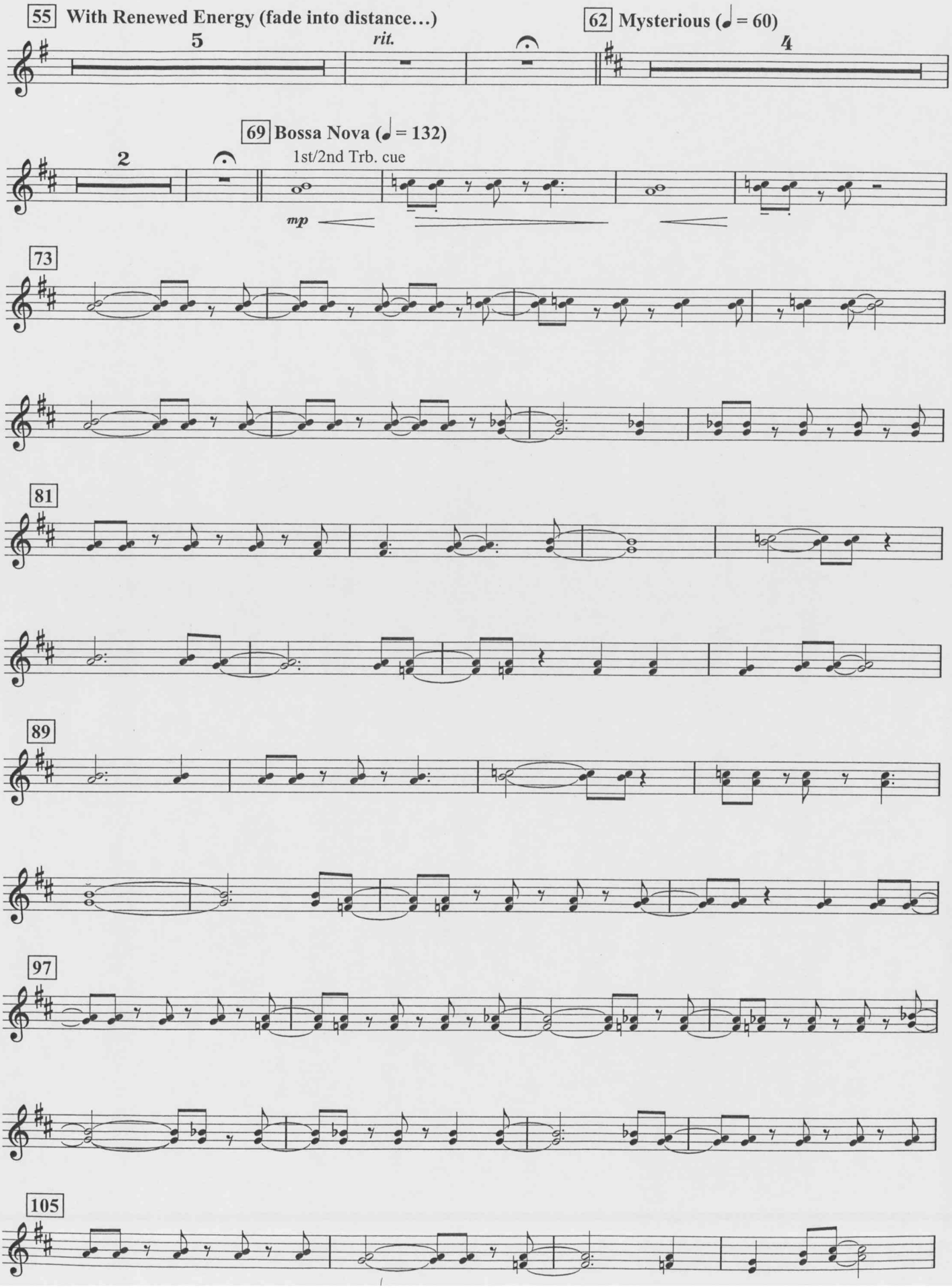
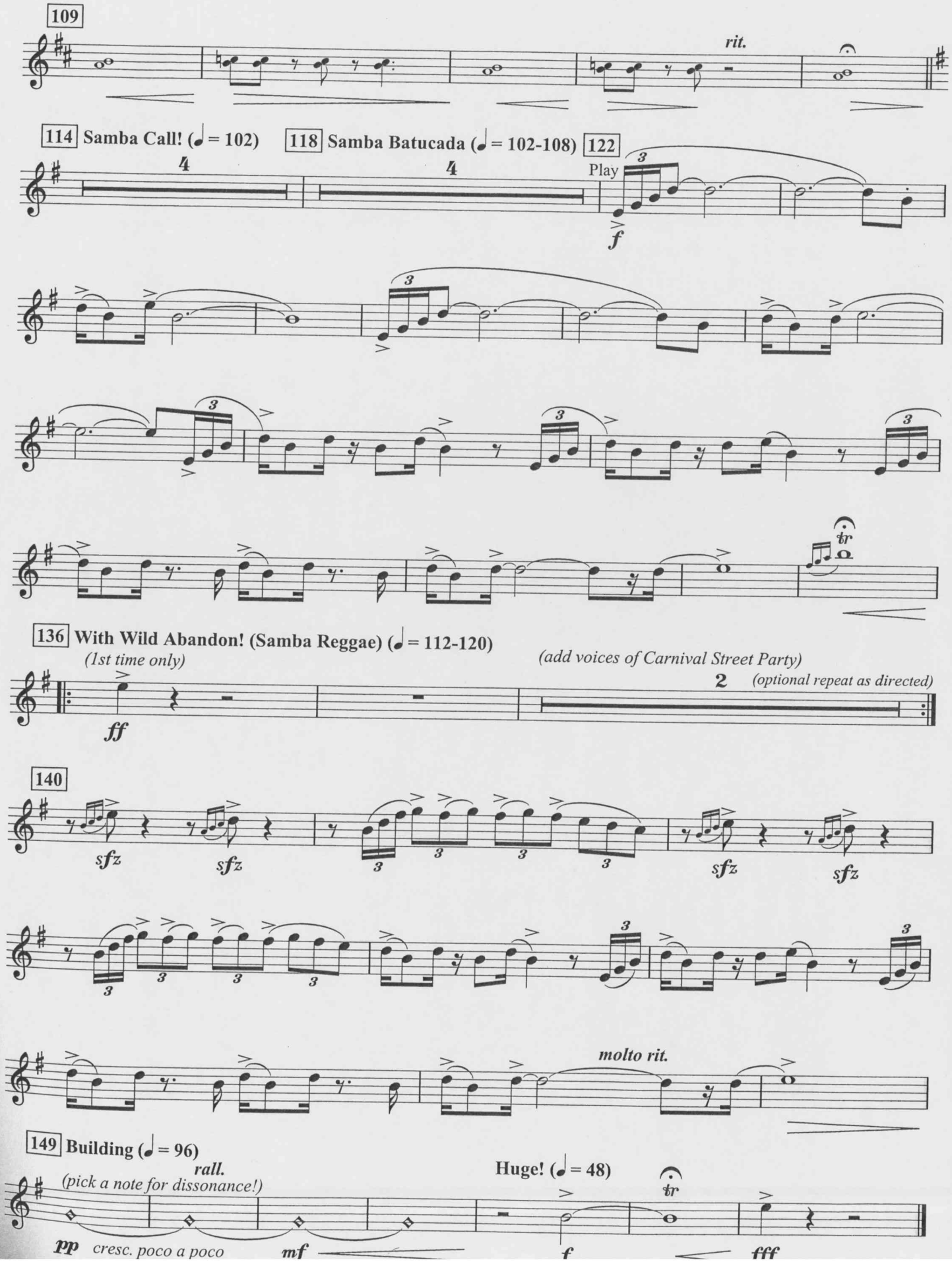

55 With Renewed Energy (fade into distance…)
5
rit.
62 Mysterious (♩ = 60)
4
69 Bossa Nova (♩ = 132)
2
1st/2nd Trb. cue
mp
73
81
89
97
105


109
rit.
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play
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
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
mf
f
fff

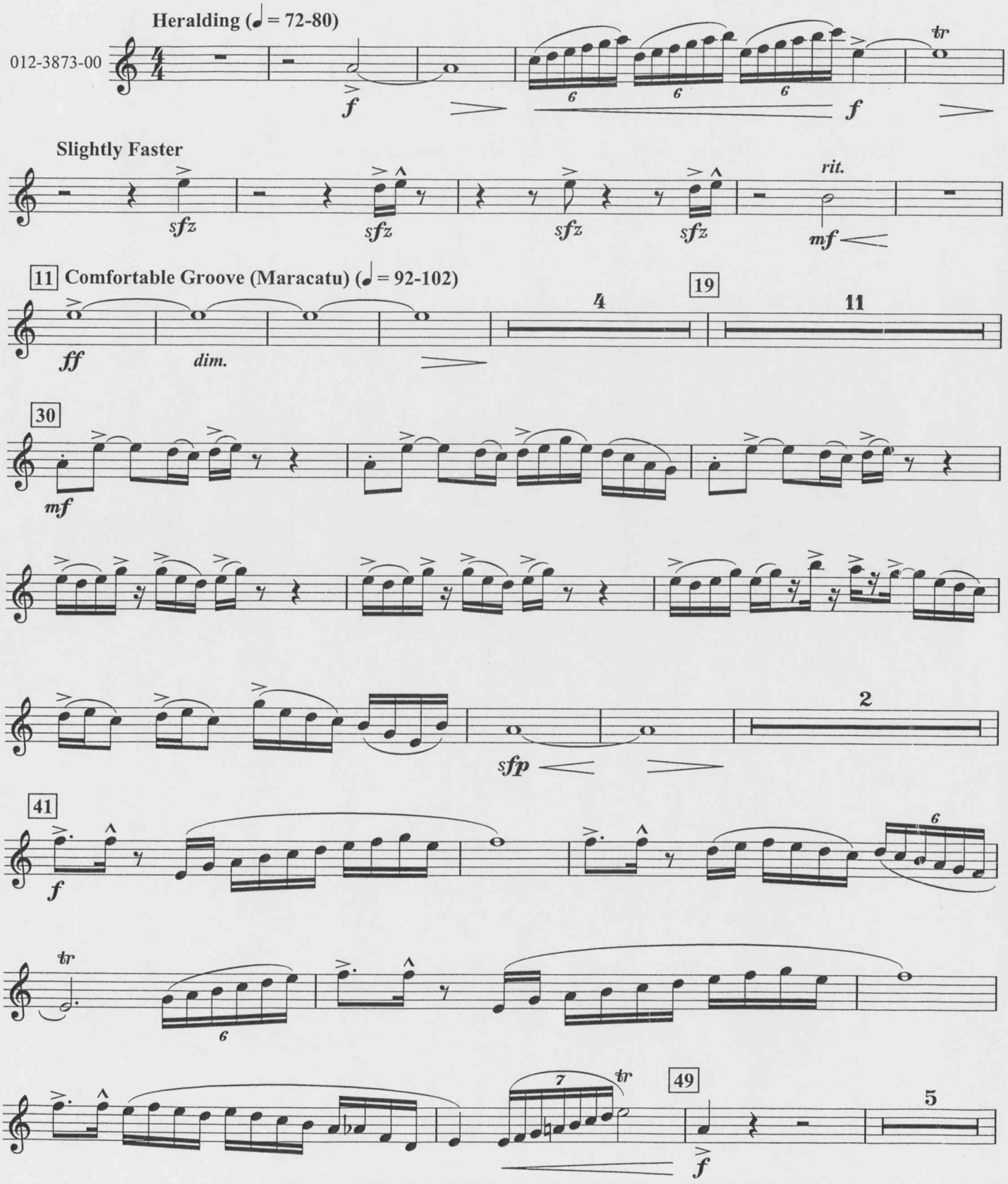
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

B♭ Tenor Saxophone

Robert W. Smith (ASCAP)

012-3873-00



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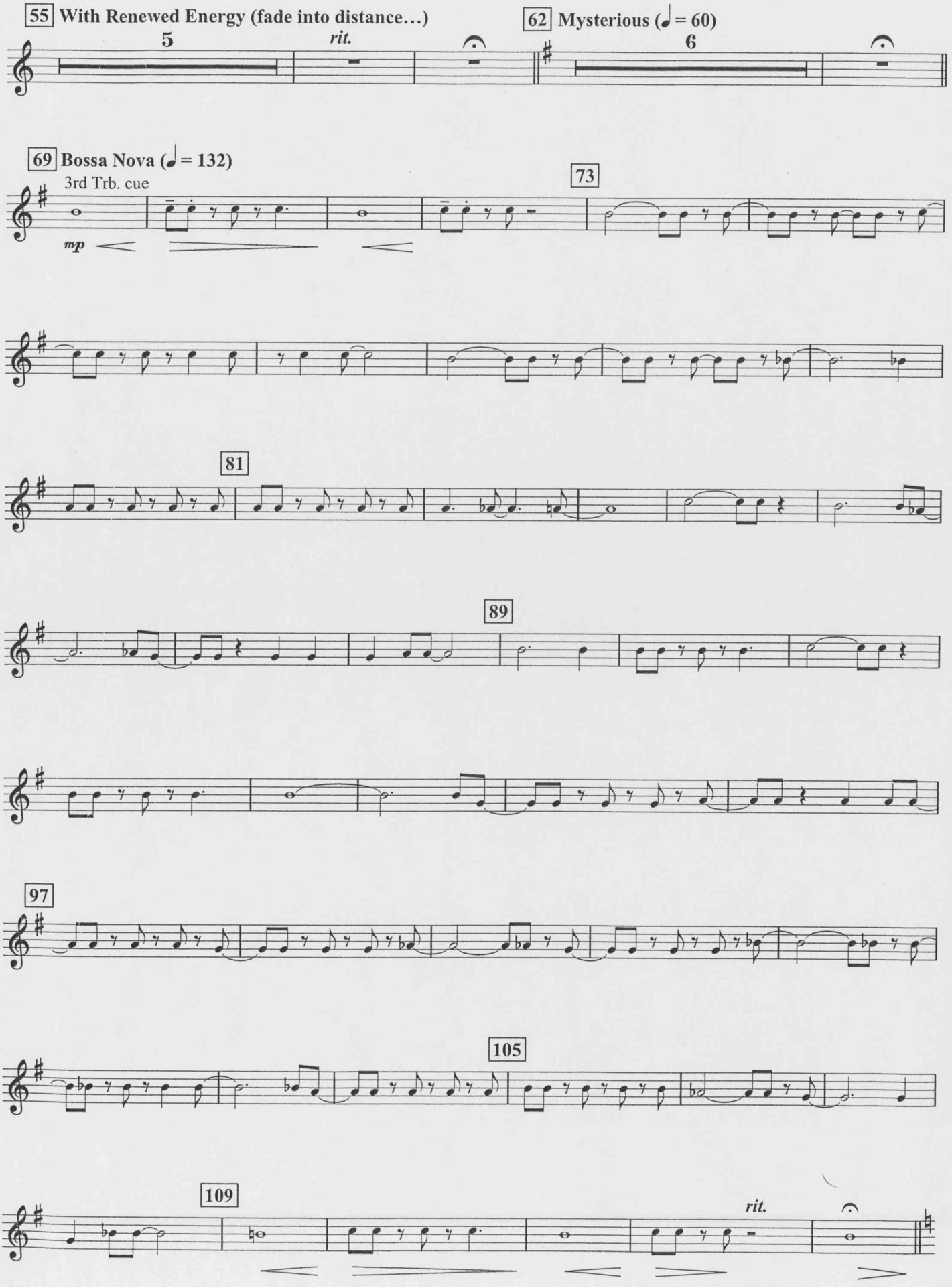
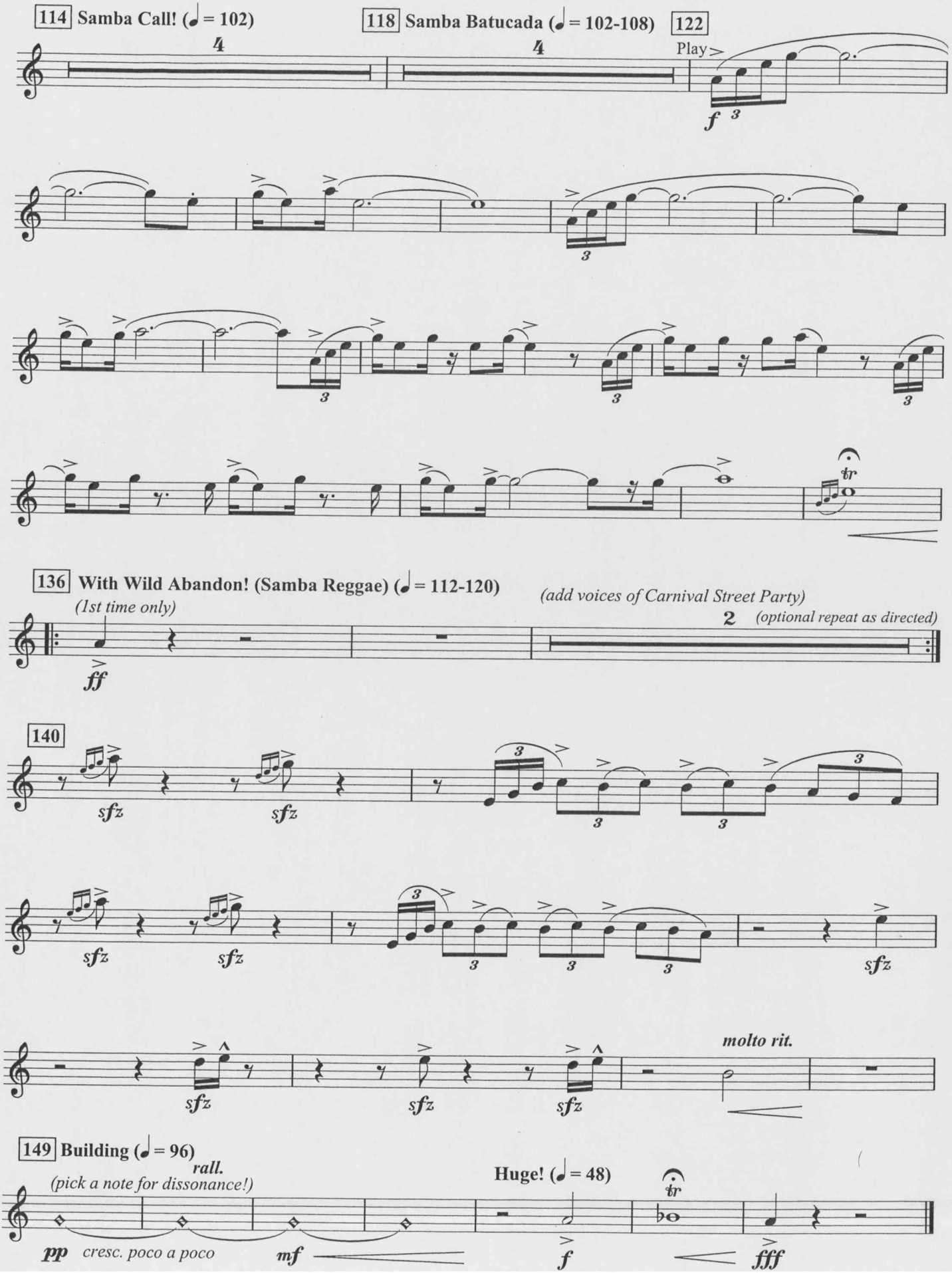

55 With Renewed Energy (fade into distance…)
5
rit.
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
3rd Trb. cue
mp
73
81
89
97
105
109
rit.


114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play
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
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
mf
f
fff

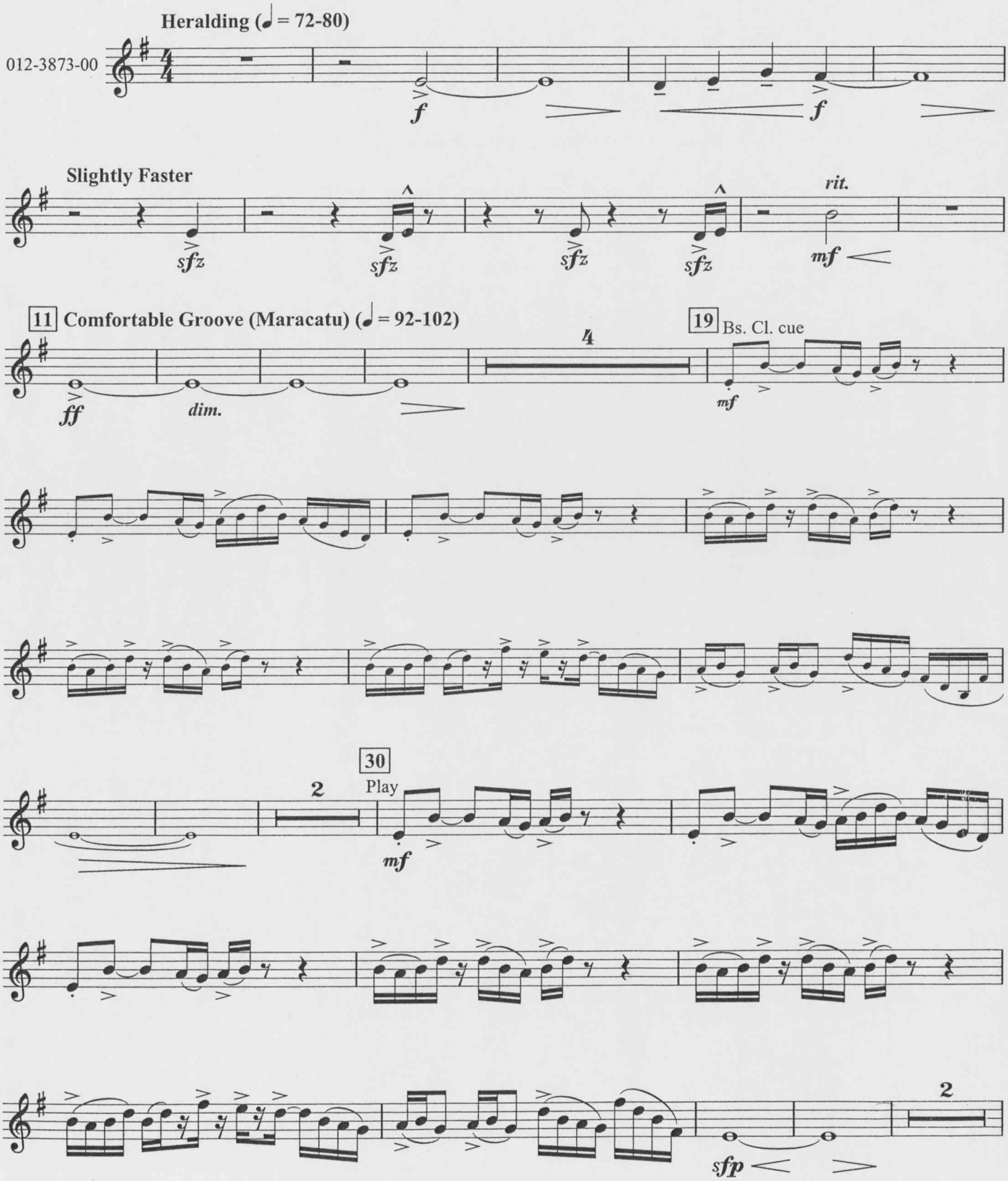
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

E♭ Baritone Saxophone

Robert W. Smith (ASCAP)

012-3873-00



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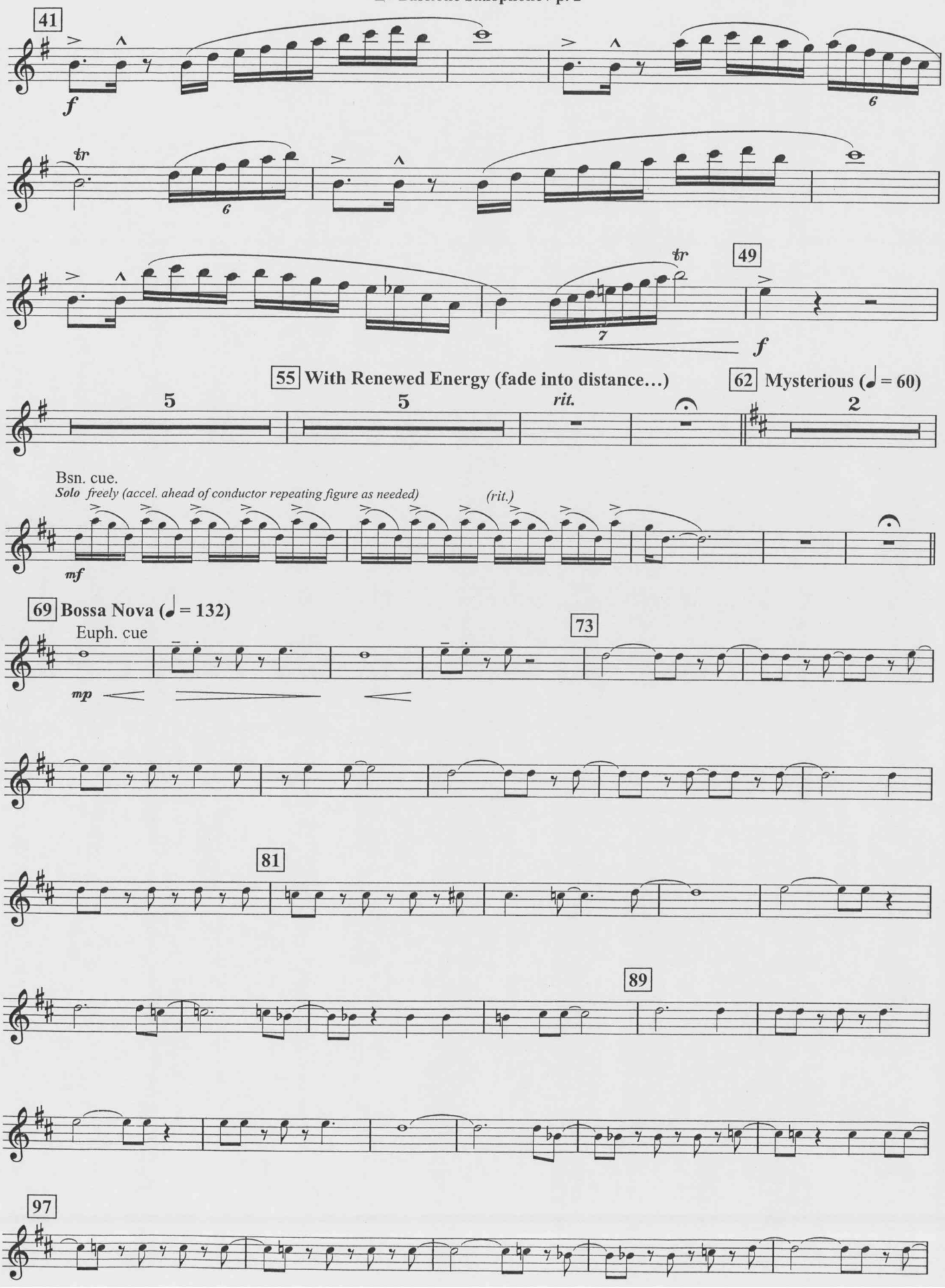
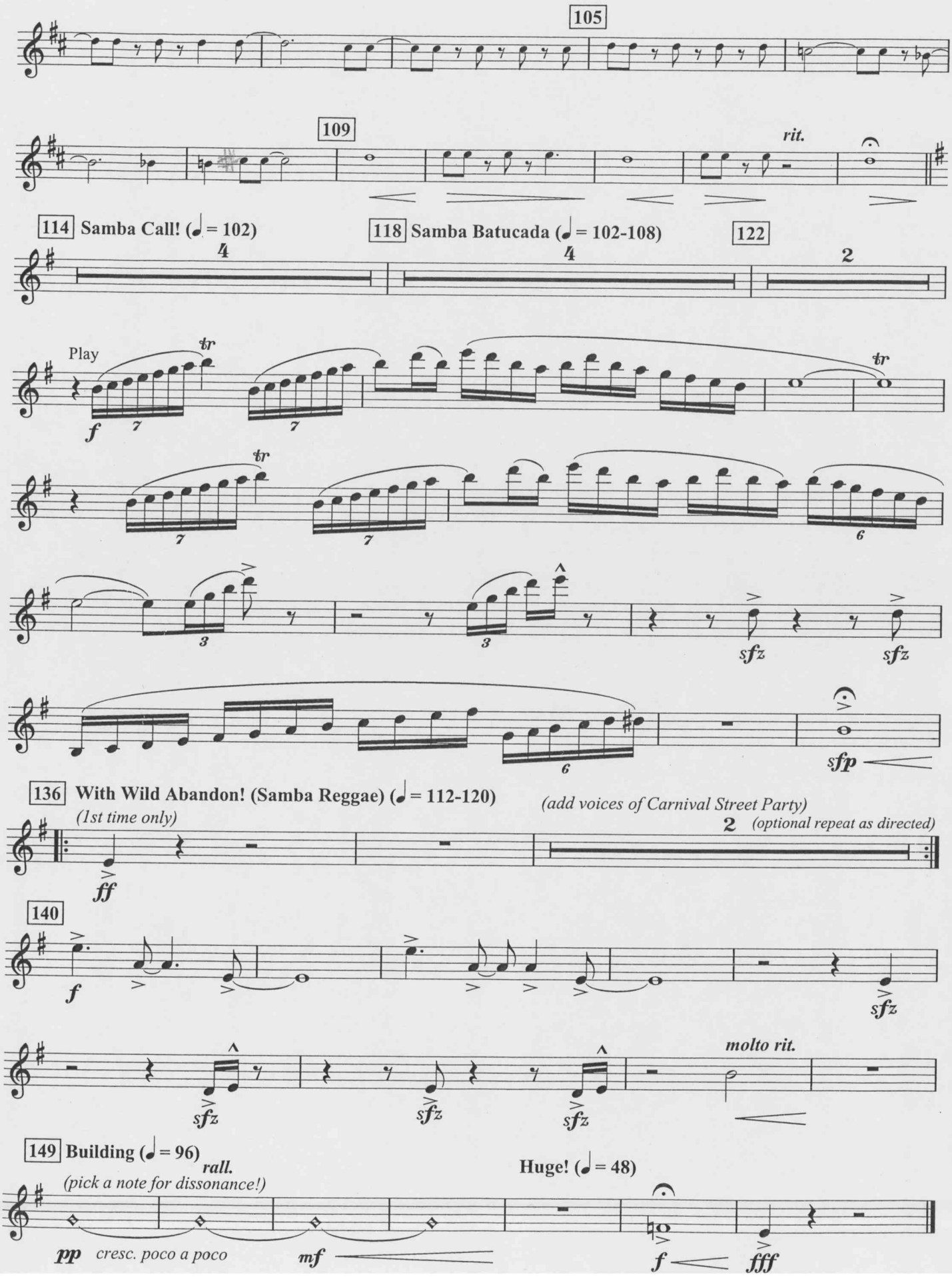

41
f
tr
6
49
tr
7
f
55 With Renewed Energy (fade into distance…)
5
5
rit.
62 Mysterious (♩ = 60)
2
Bsn. cue.
Solo freely (accel. ahead of conductor repeating figure as needed)
(rit.)
mf
69 Bossa Nova (♩ = 132)
Euph. cue
mp
73
81
89
97


105
109
rit.
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play
tr
f
sfz
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff
140
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 48)
pp
cresc. poco a poco
mf
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)

012-3873-00

Heralding (♩ = 72-80)

a2 *f*

Slightly Faster

f

rit. *sfz*

11 Comfortable Groove (Maracatu) (♩ = 92-102)

ff *dim.*

19

30 *p* *mf* *f*

41 *p* *mf* *f*

49 a2 *sfp* *f*

55 With Renewed Energy (fade into distance…) *rit.*

p *mf*

62 Mysterious (♩ = 60) *p*

69 Bossa Nova (♩ = 132)

73

81 1st Cl. cue *mp*

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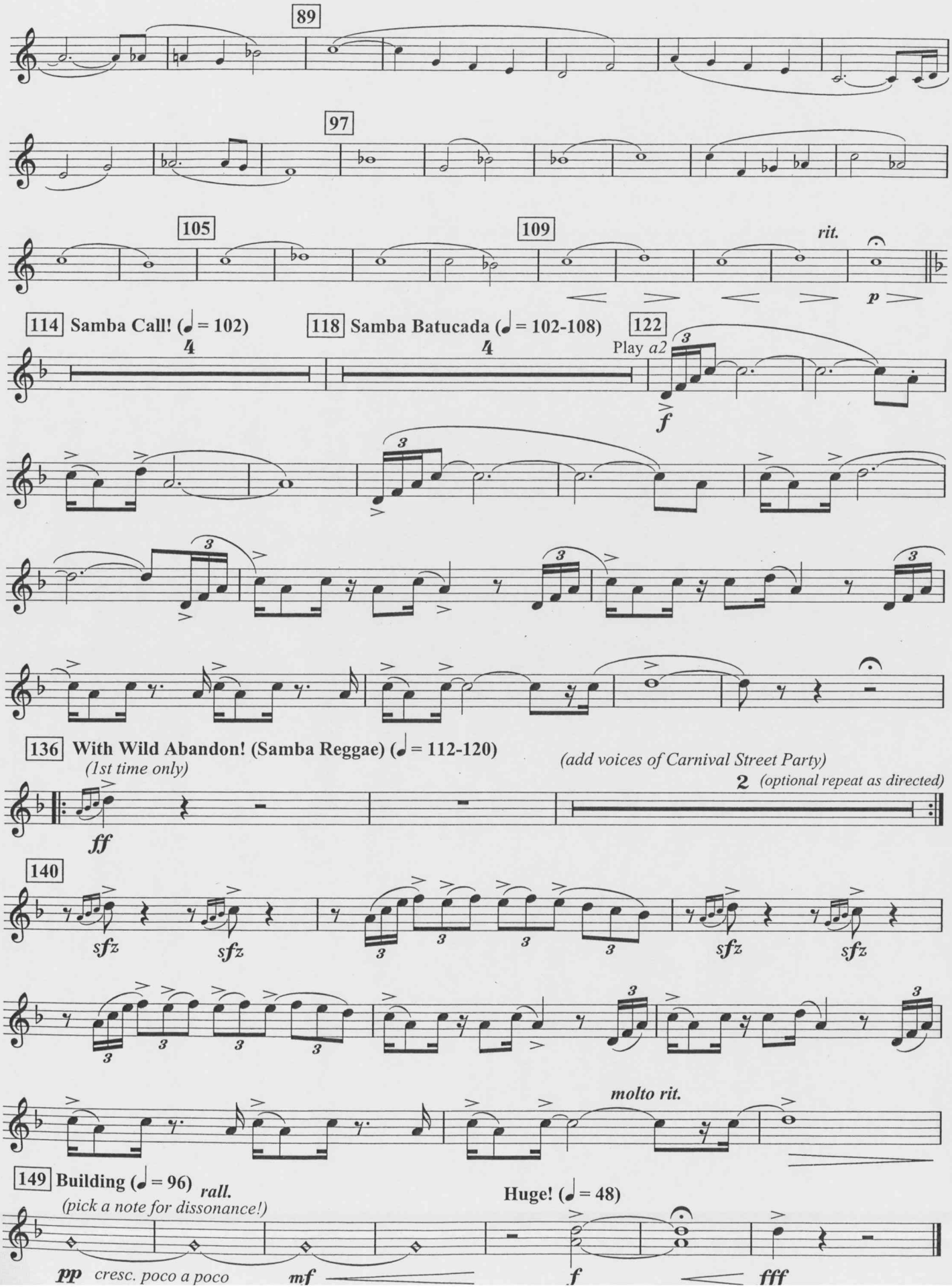
89
97
105
109
rit.
p
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play a2
f
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff
140
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 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 & 4th F Horn

Robert W. Smith (ASCAP)

Heralding (♩ = 72-80)

012-3873-00

a2 *f*

Slightly Faster

f

rit.

sfz

11 Comfortable Groove (Maracatu) (♩ = 92-102)

ff *dim.*

19

p *mf* *f*

30

41

p *mf* *f*

a2 *sfp* *f*

49

55 With Renewed Energy (fade into distance…)

rit.

p *mf*

62 Mysterious (♩ = 60)

a2 *p*

69 Bossa Nova (♩ = 132)

73

81 2nd/3rd Cl. cue

mp

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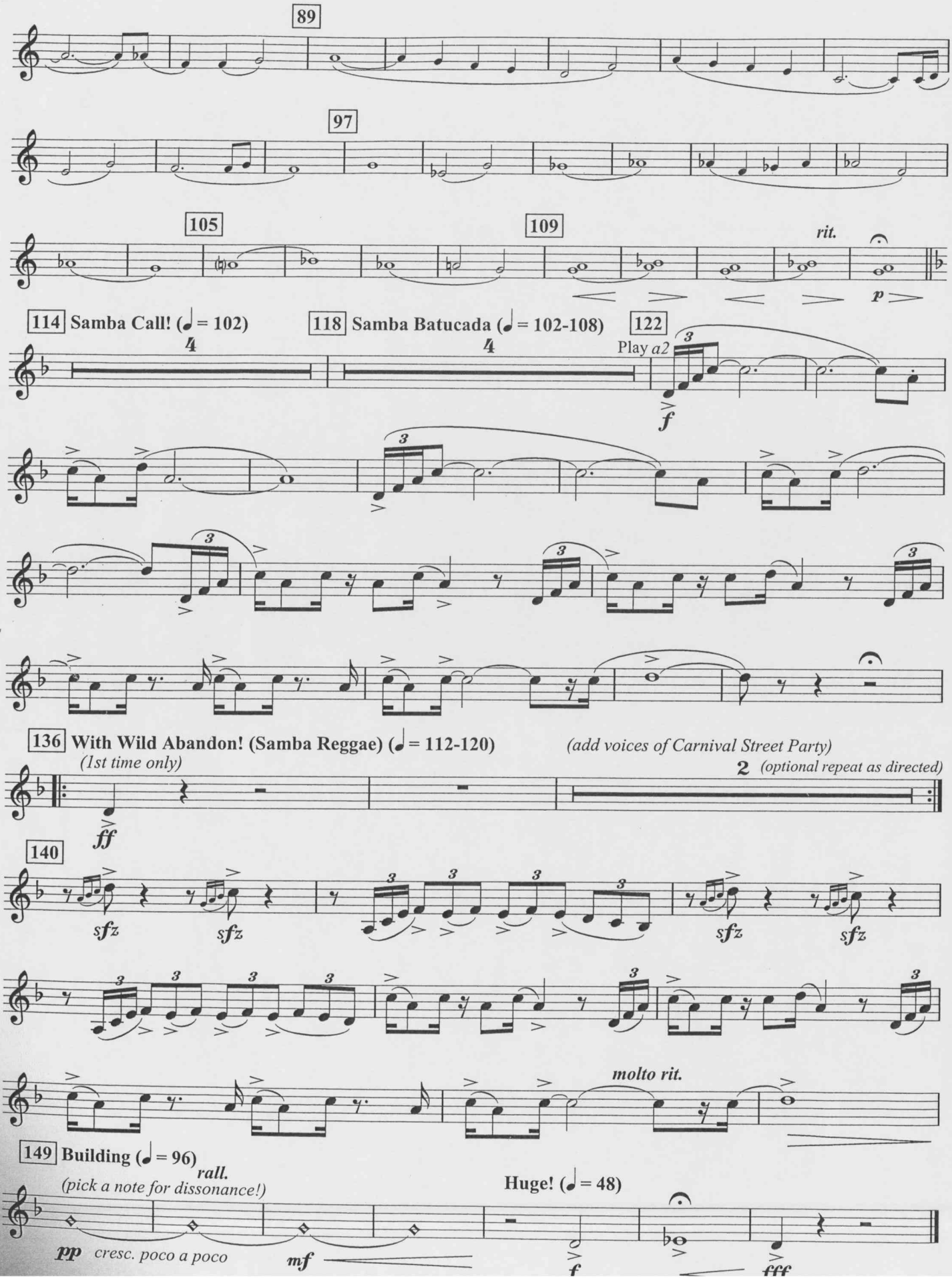
89
97
105
109
rit.
p
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
Play a2
f
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
(1st time only)
2 (optional repeat as directed)
ff
140
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 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

1st B♭ Trumpet

Robert W. Smith (ASCAP)

012-3873-00

Heralding (♩ = 72-80)

f *f*

Slightly Faster

sfz *sfz* *sfz* *sfz* *rit.* *mf*

11 Comfortable Groove (Maracatu) (♩ = 92-102)

div. *ff* *dim.* 4 **19** 11

30 Harmon mute (opt. St. mute)

div. *f* 2 *mf*

41 Open

f *mp* *f* *mf*

f *mp* *f* *sfp*

49 *f* 5 **55 With Renewed Energy (fade into distance...)** 5 *rit.*

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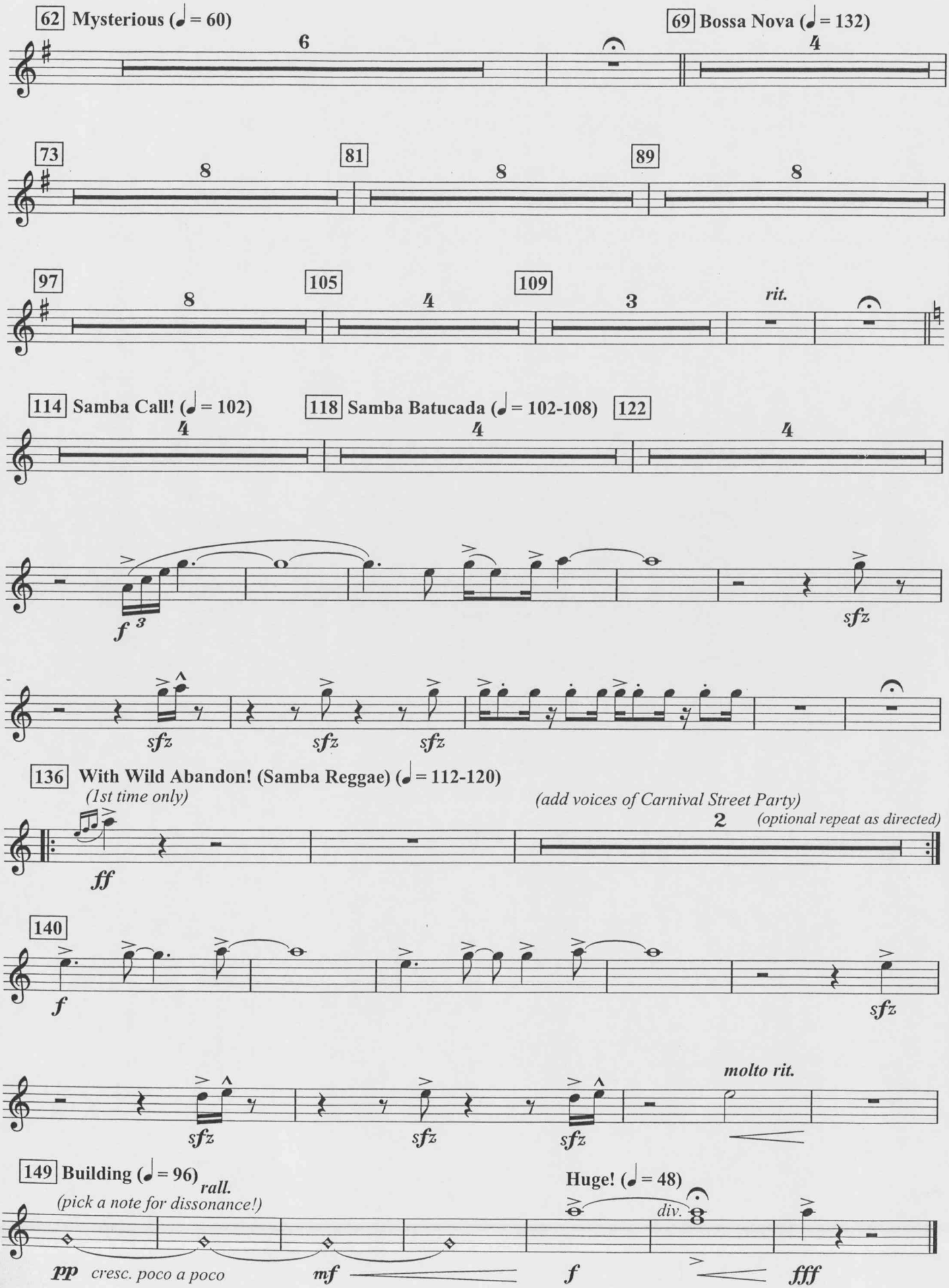
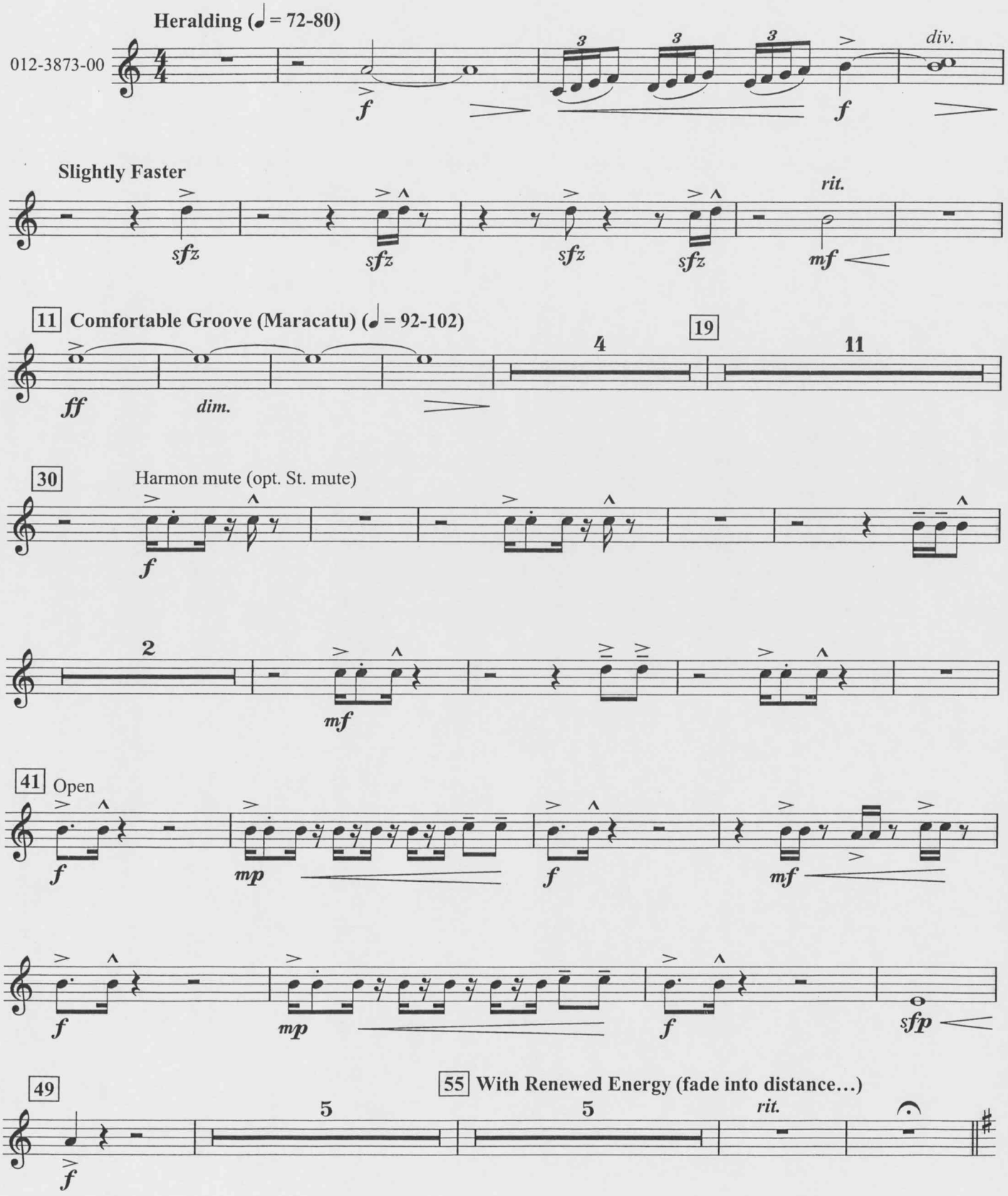

62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
4
73
8
81
8
89
8
97
8
105
4
109
3
rit.
114 Samba Call! (♩ = 102)
4
118 Samba Batucada (♩ = 102-108)
4
122
4
f
sfz
sfz
sfz
sfz
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
2
(optional repeat as directed)
ff
140
f
sfz
sfz
sfz
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
pp
cresc. poco a poco
mf
Huge! (♩ = 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)



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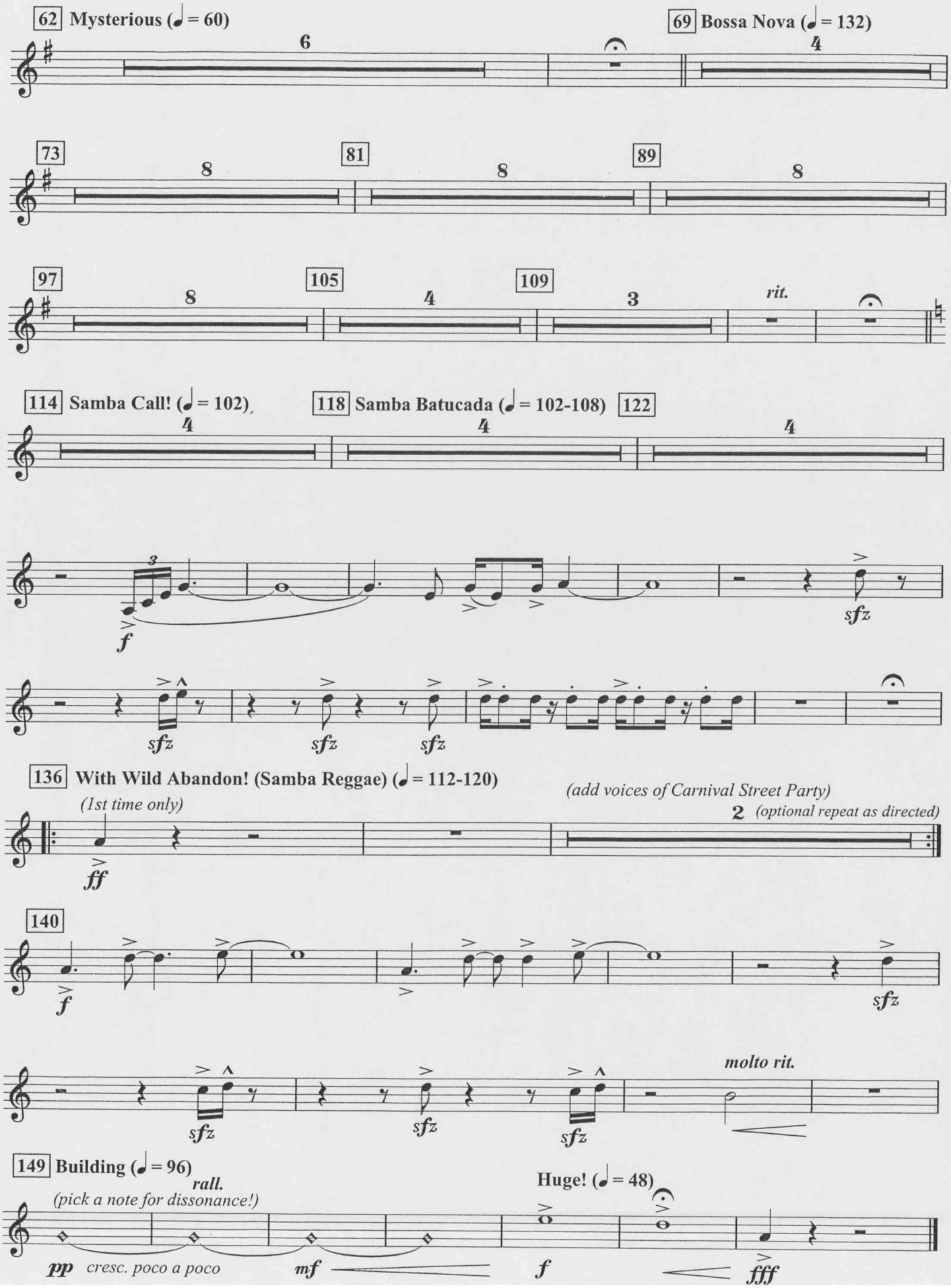

62 Mysterious (♩= 60)
69 Bossa Nova (♩= 132)
73
81
89
97
105
109
rit.
114 Samba Call! (♩= 102)
118 Samba Batucada (♩= 102-108)
122
f
sfz
136 With Wild Abandon! (Samba Reggae) (♩= 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff
140
molto rit.
149 Building (♩= 96)
rall.
(pick a note for dissonance!)
Huge! (♩= 48)
pp cresc. poco a poco
mf
fff

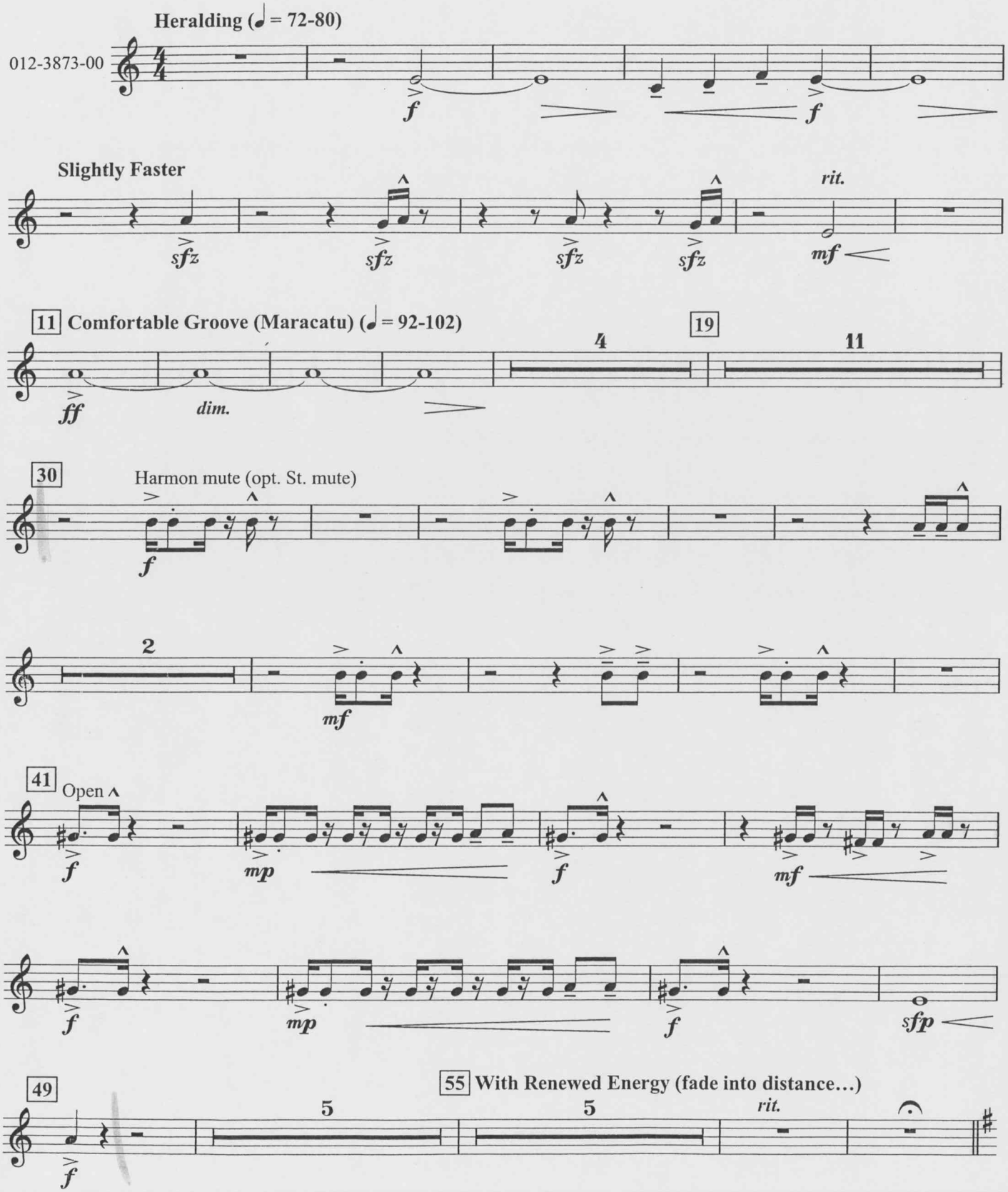
for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

3rd B♭ Trumpet

Robert W. Smith (ASCAP)

012-3873-00



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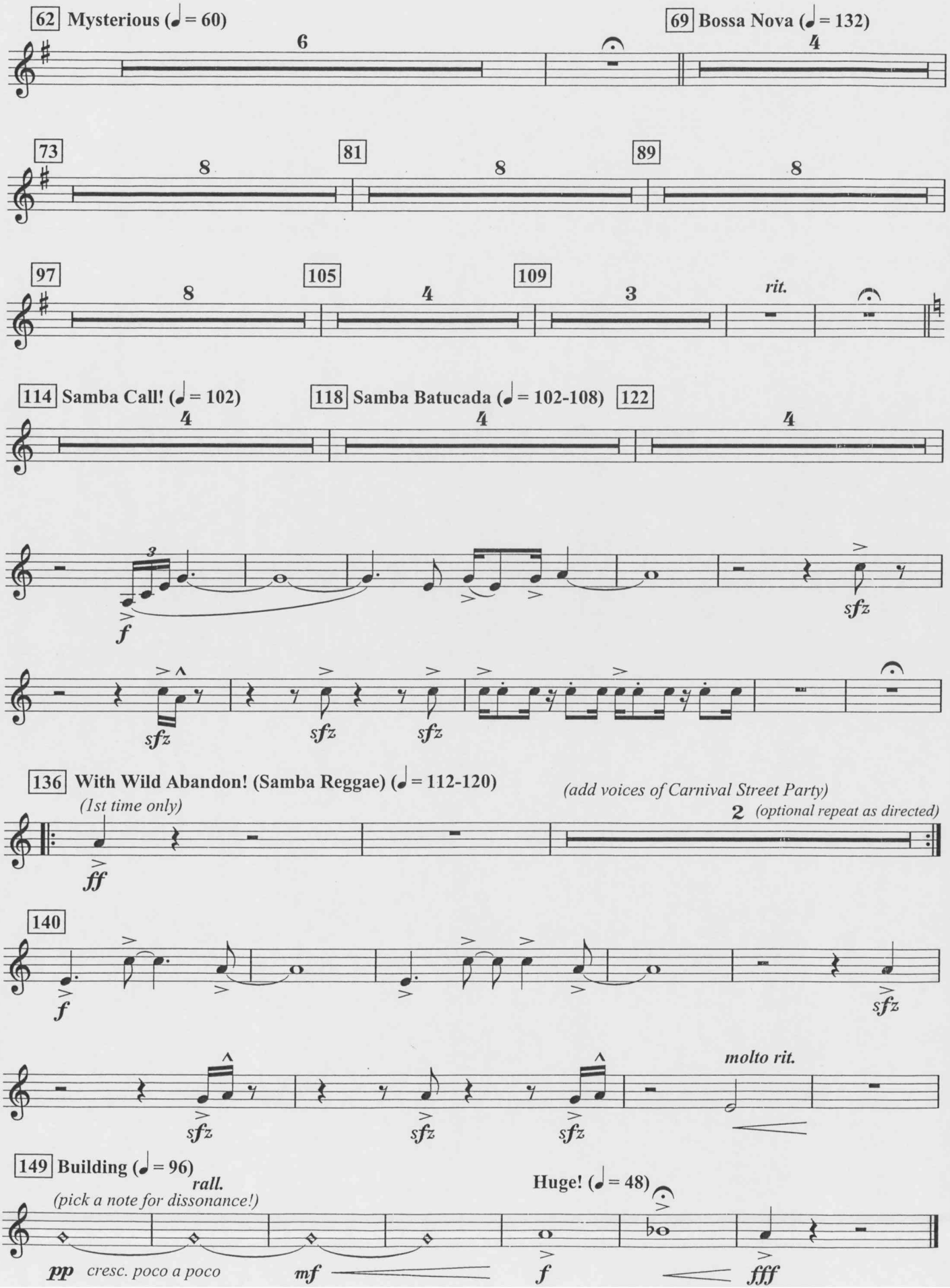
62 Mysterious (♩ = 60)
69 Bossa Nova (♩ = 132)
73
81
89
97
105
109
rit.
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
(optional repeat as directed)
140
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 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

1st Trombone

Robert W. Smith (ASCAP)

Heralding (♩ = 72-80)

012-3873-00

f *f*

Slightly Faster

sfz *sfz* *sfz* *sfz* *rit.* *mf*

11 Comfortable Groove (Maracatu) (♩ = 92-102)

ff *dim.* 4 19 7 *mf*

30

f 2 *mf*

41

f *mp*

f *mf* *f* *mp*

49

f *sfp* *mf*

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

2 5

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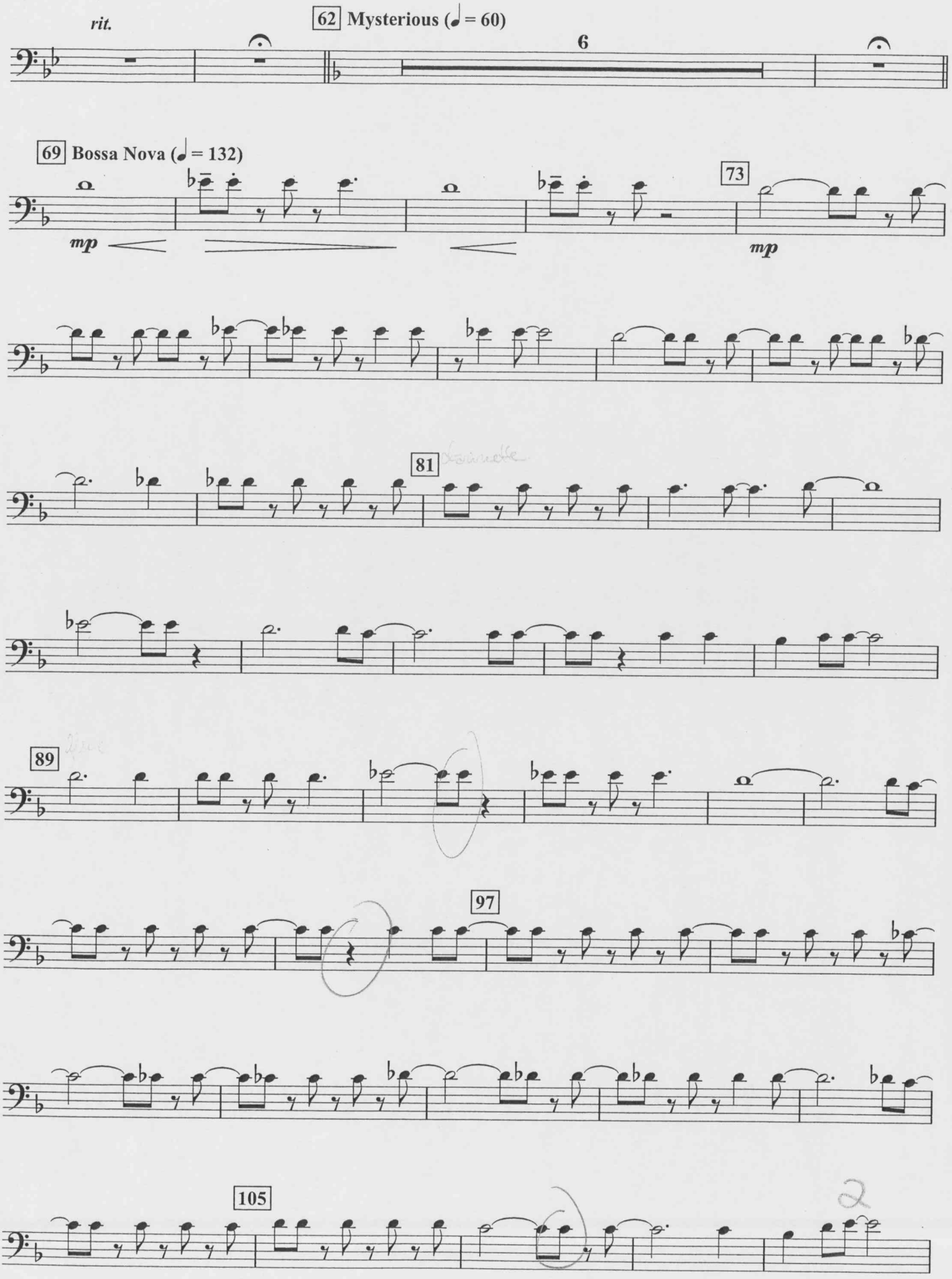
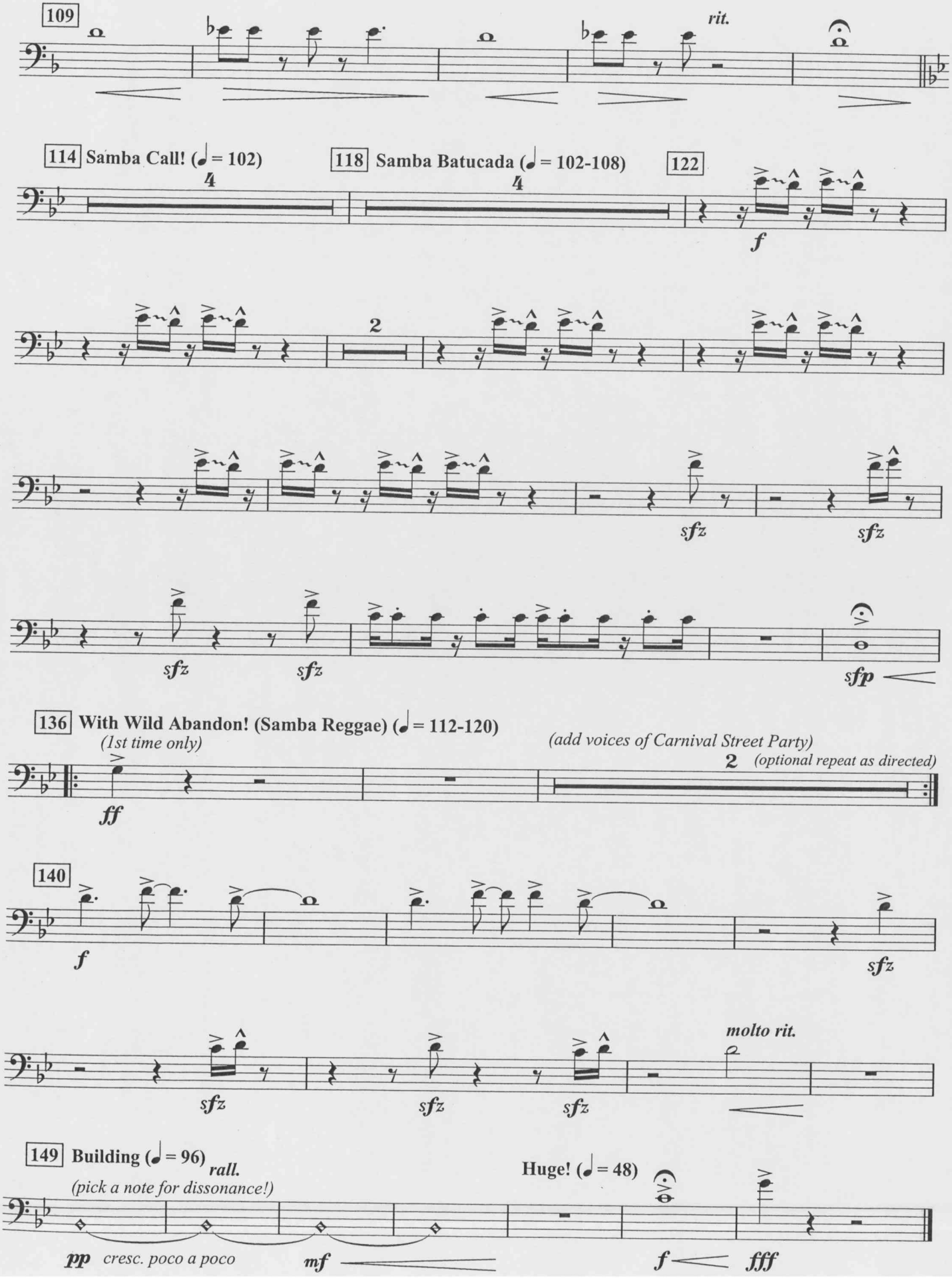

rit.
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
mp
73
mp
81
89
97
105

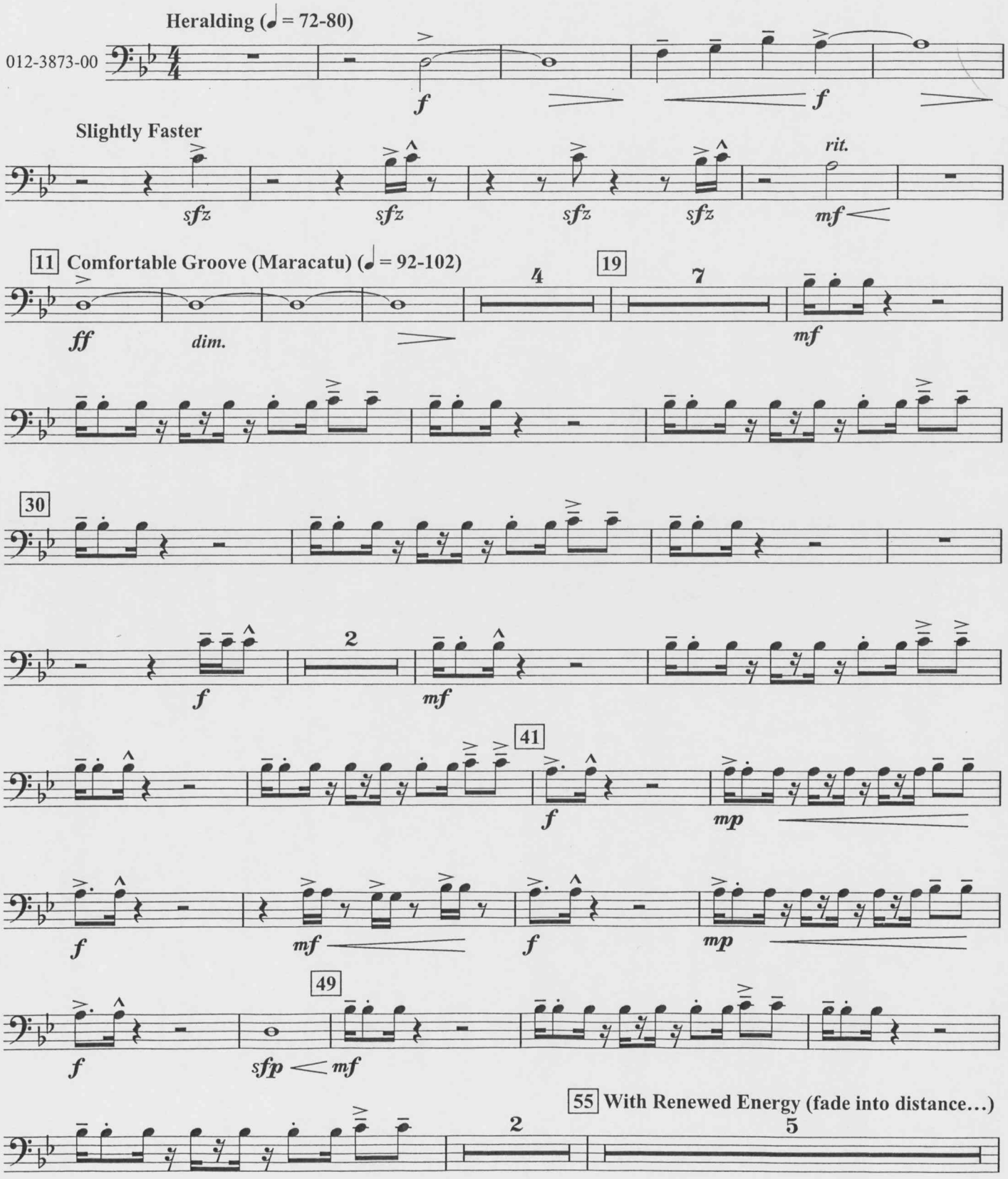

109
rit.
114 Samba Call! (♩= 102)
118 Samba Batucada (♩= 102-108)
122
f
sfz
sfz
sfz
sfz
sfp
136 With Wild Abandon! (Samba Reggae) (♩= 112-120)
(1st time only)
(add voices of Carnival Street Party)
2
(optional repeat as directed)
ff
140
f
sfz
sfz
sfz
sfz
molto rit.
149 Building (♩= 96)
rall.
(pick a note for dissonance!)
Huge! (♩= 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

2nd Trombone

Robert W. Smith (ASCAP)



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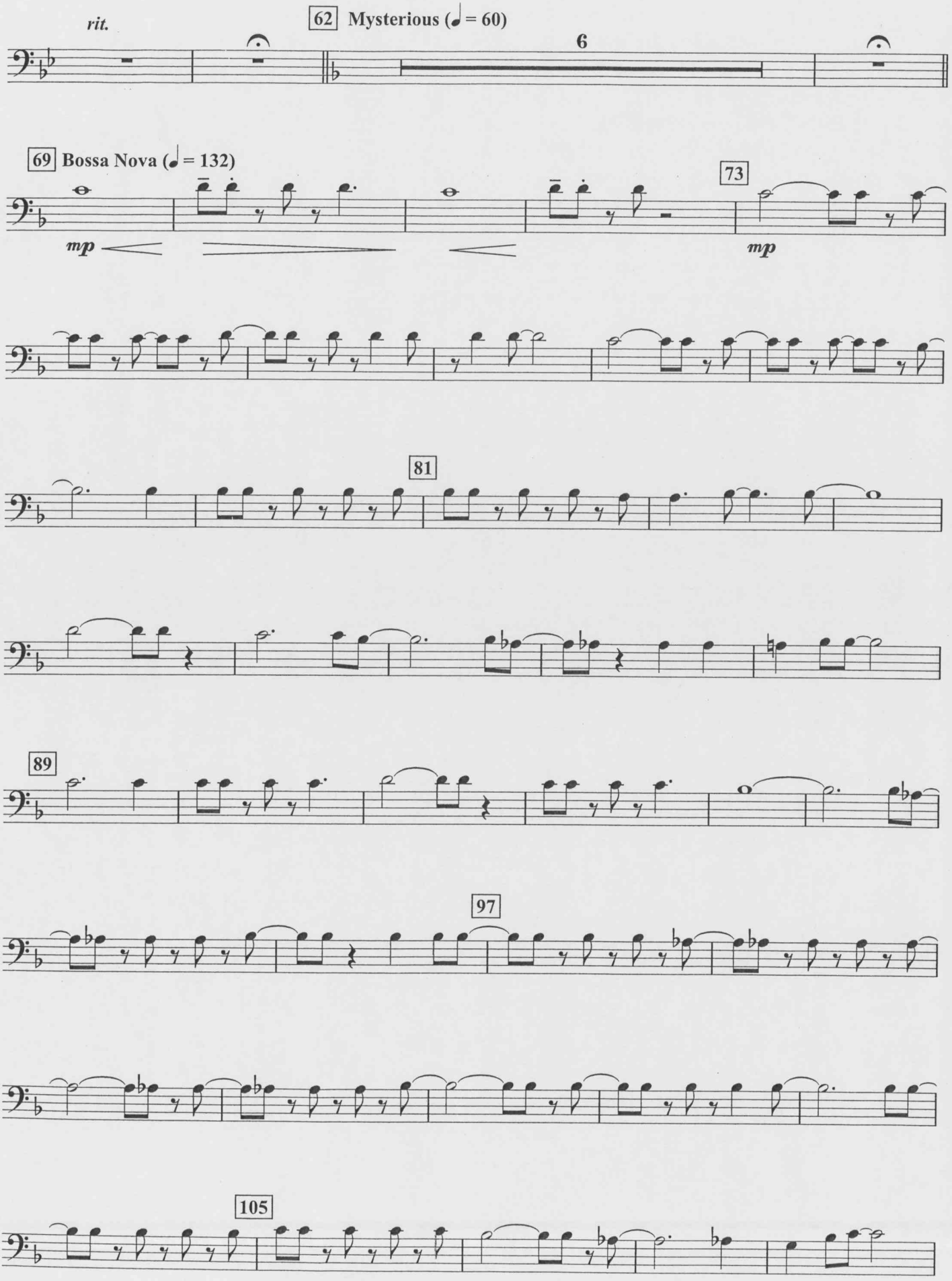
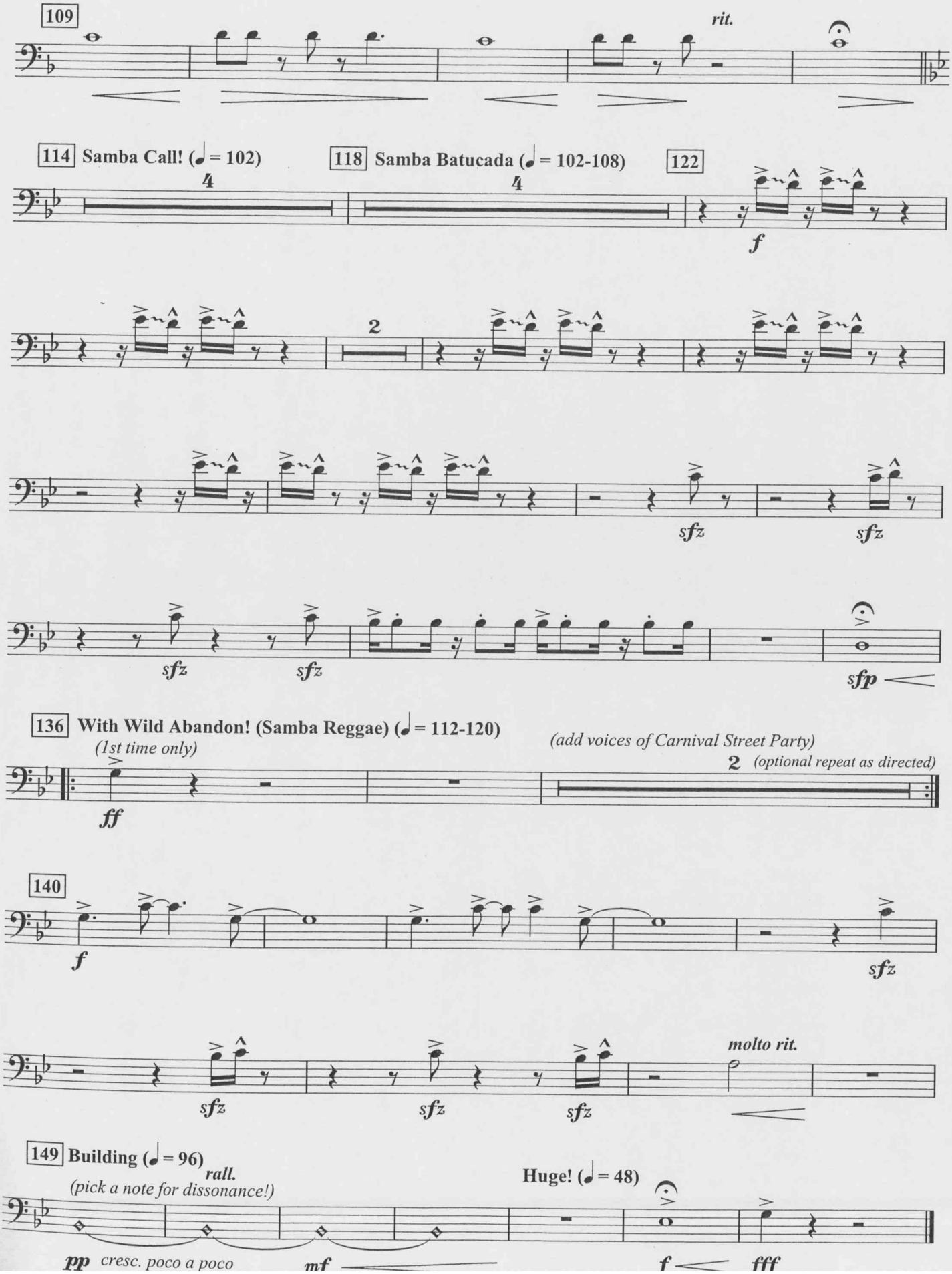

rit.
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
mp
73
mp
81
89
97
105


109
rit.
114 Samba Call! (♩= 102)
118 Samba Batucada (♩= 102-108)
122
4
4
f
2
sfz
sfz
sfz
sfz
sfp
136 With Wild Abandon! (Samba Reggae) (♩= 112-120)
(1st time only)
(add voices of Carnival Street Party)
2
(optional repeat as directed)
ff
140
f
sfz
sfz
sfz
sfz
molto rit.
149 Building (♩= 96)
rall.
(pick a note for dissonance!)
Huge! (♩= 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 Trombone

Robert W. Smith (ASCAP)

Heralding (♩ = 72-80)

012-3873-00

Slightly Faster

rit.

11 **Comfortable Groove (Maracatu)** (♩ = 92-102)

19

30

41

49

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

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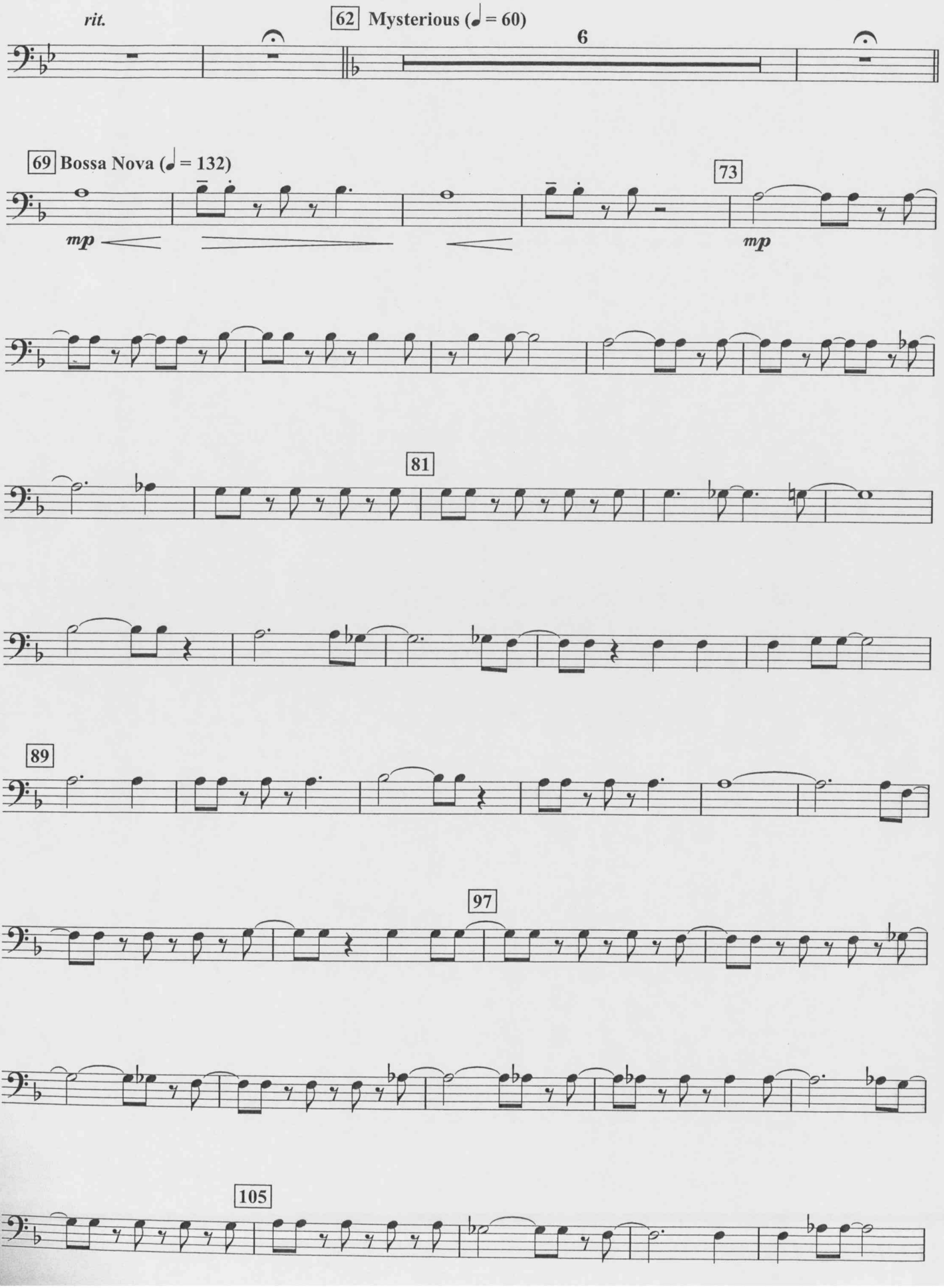
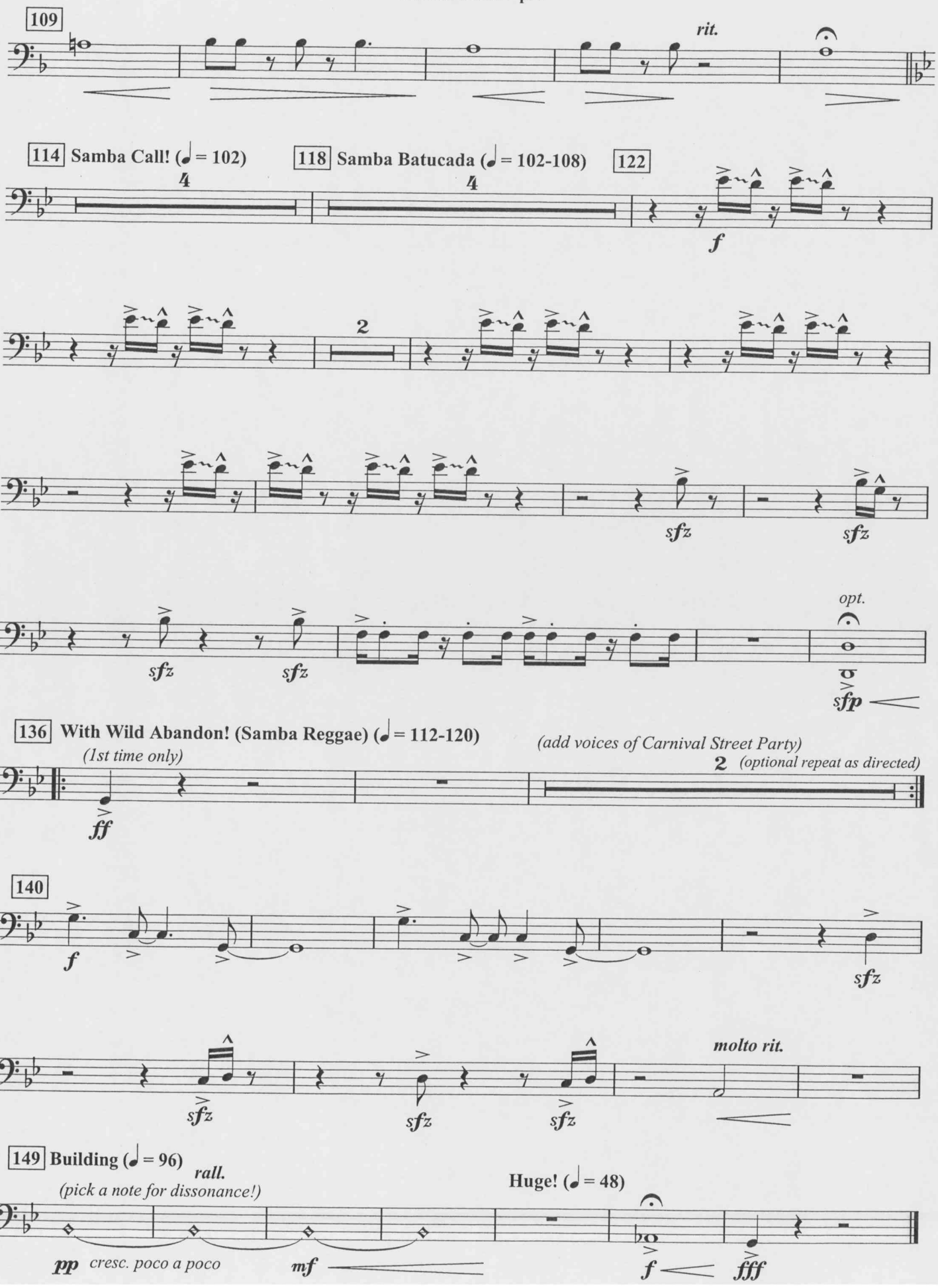

rit.
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
mp
73
mp
81
89
97
105

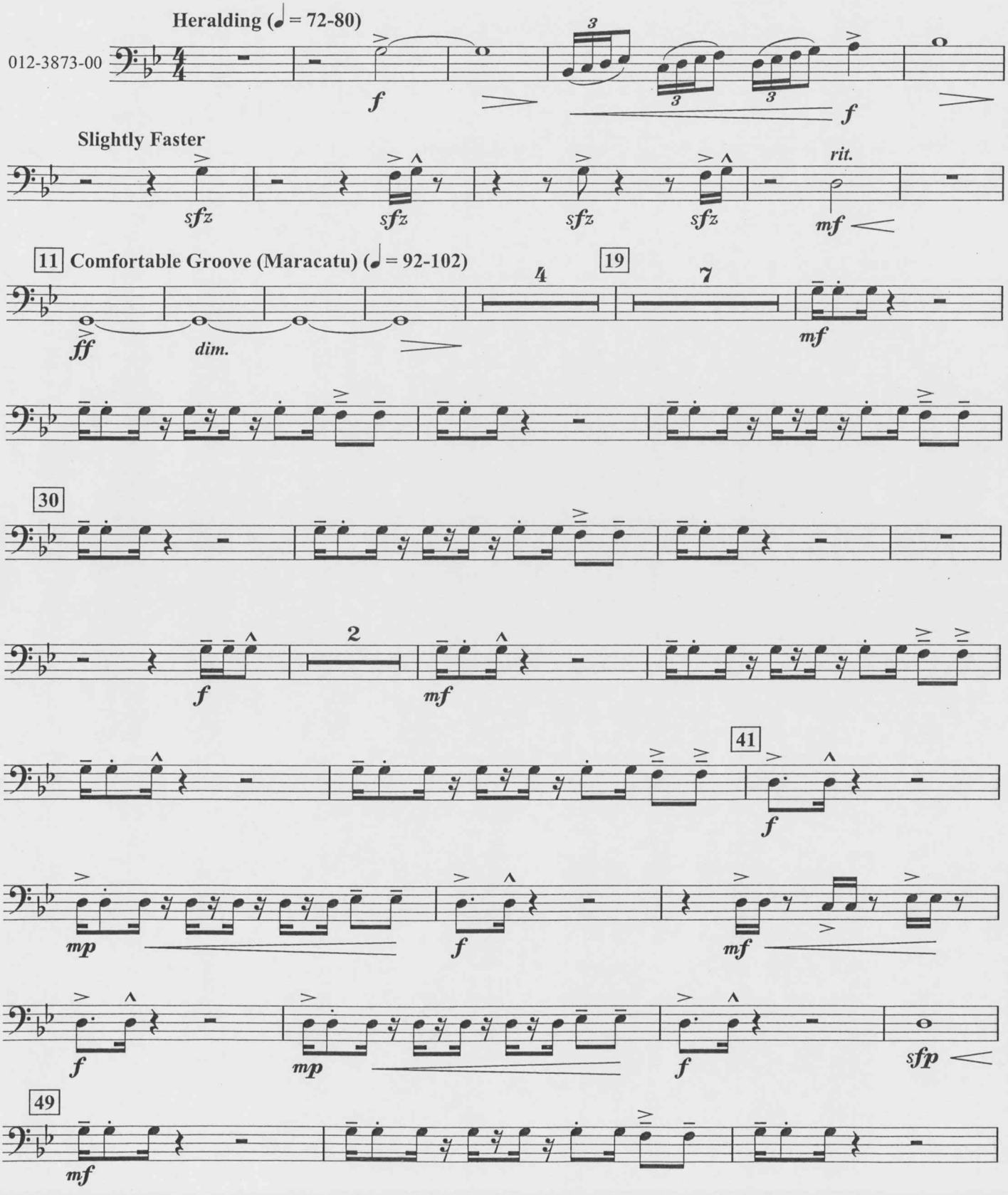

109
rit.
114 Samba Call! (♩ = 102)
118 Samba Batucada (♩ = 102-108)
122
4
4
f
2
sfz
sfz
sfz
sfz
opt.
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff
140
f
sfz
sfz
sfz
sfz
molto rit.
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
Huge! (♩ = 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

Euphonium (Baritone) BC

Robert W. Smith (ASCAP)



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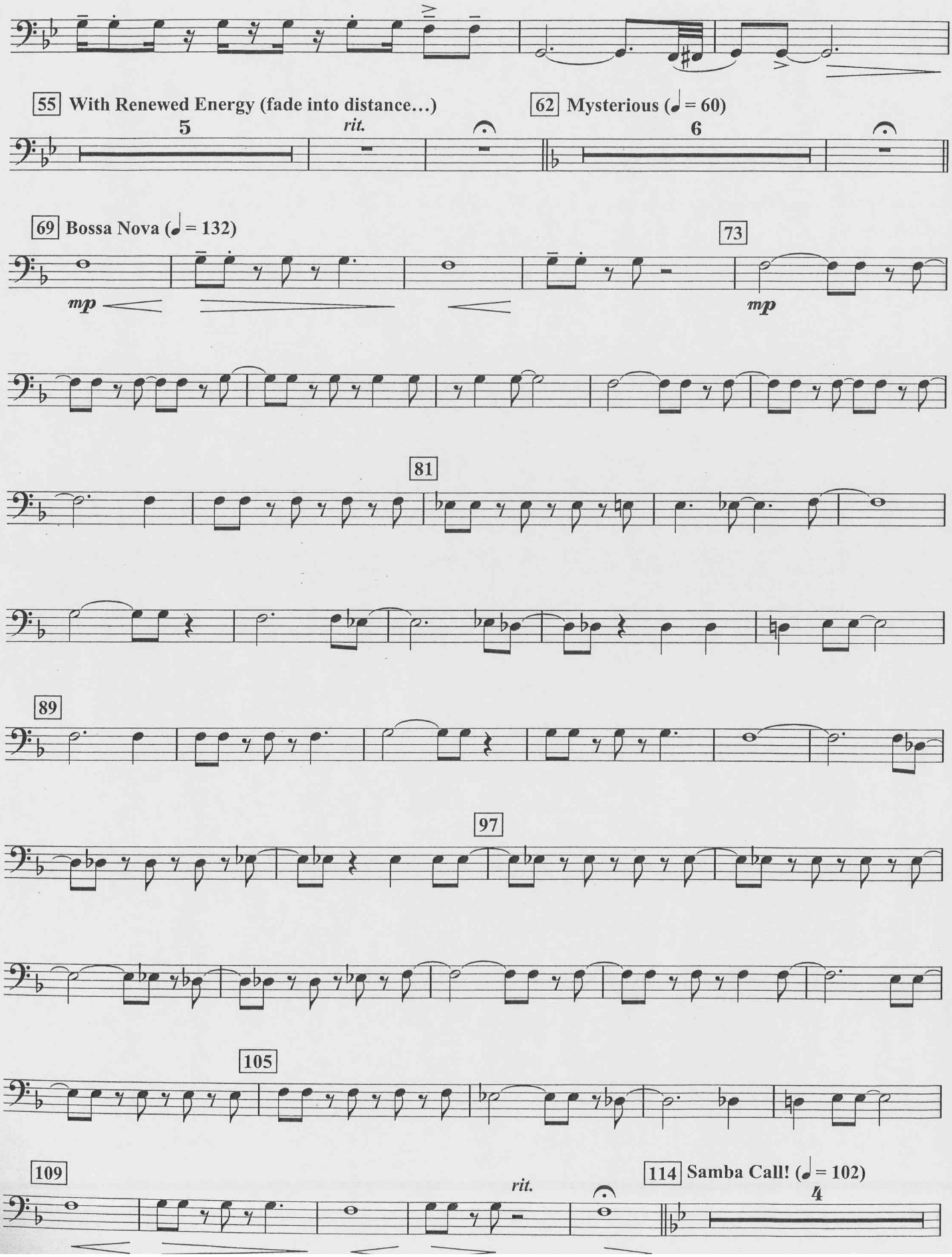
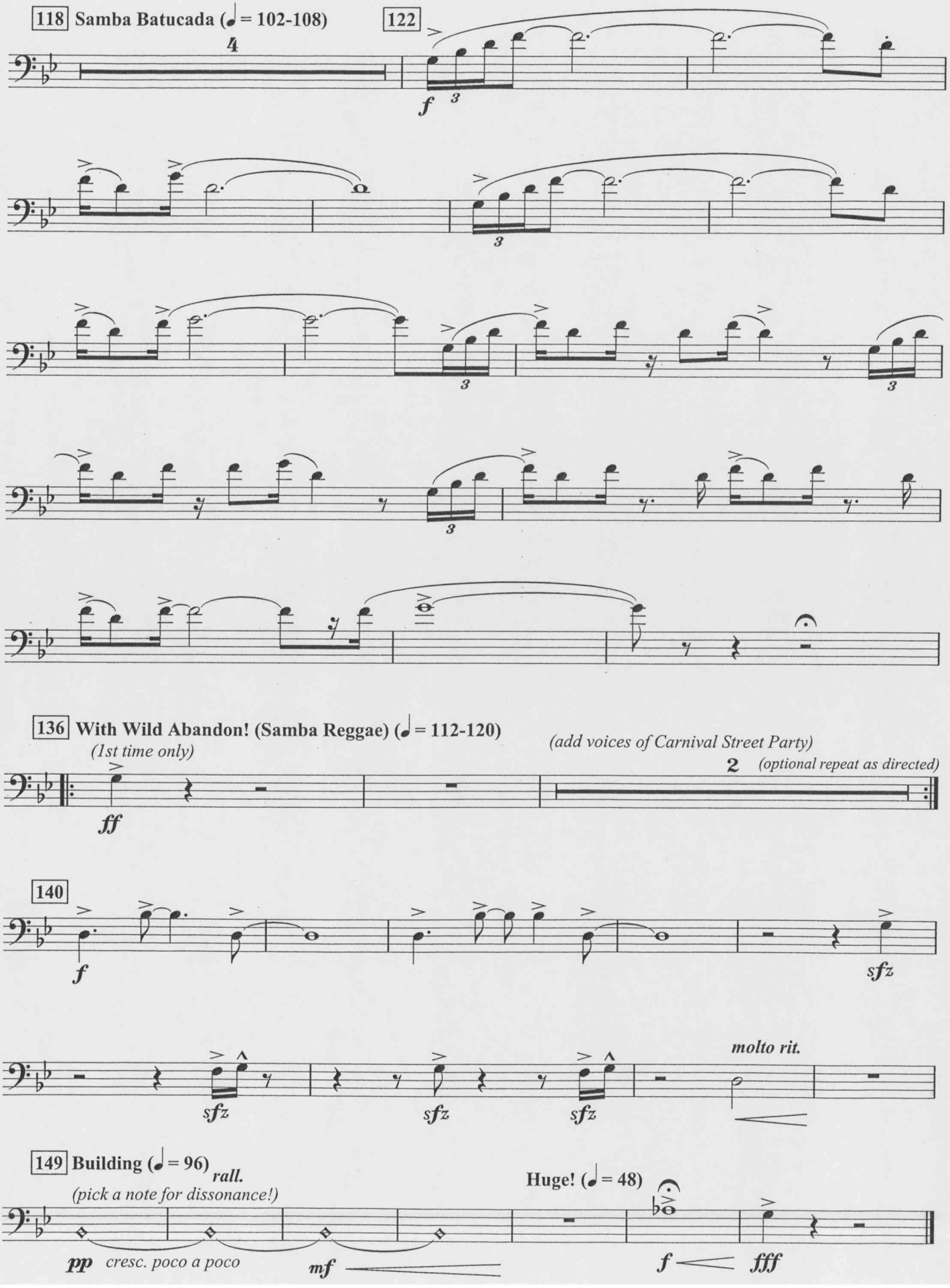

55 With Renewed Energy (fade into distance…)
5
rit.
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
mp
73
mp
81
89
97
105
109
rit.
114 Samba Call! (♩ = 102)
4

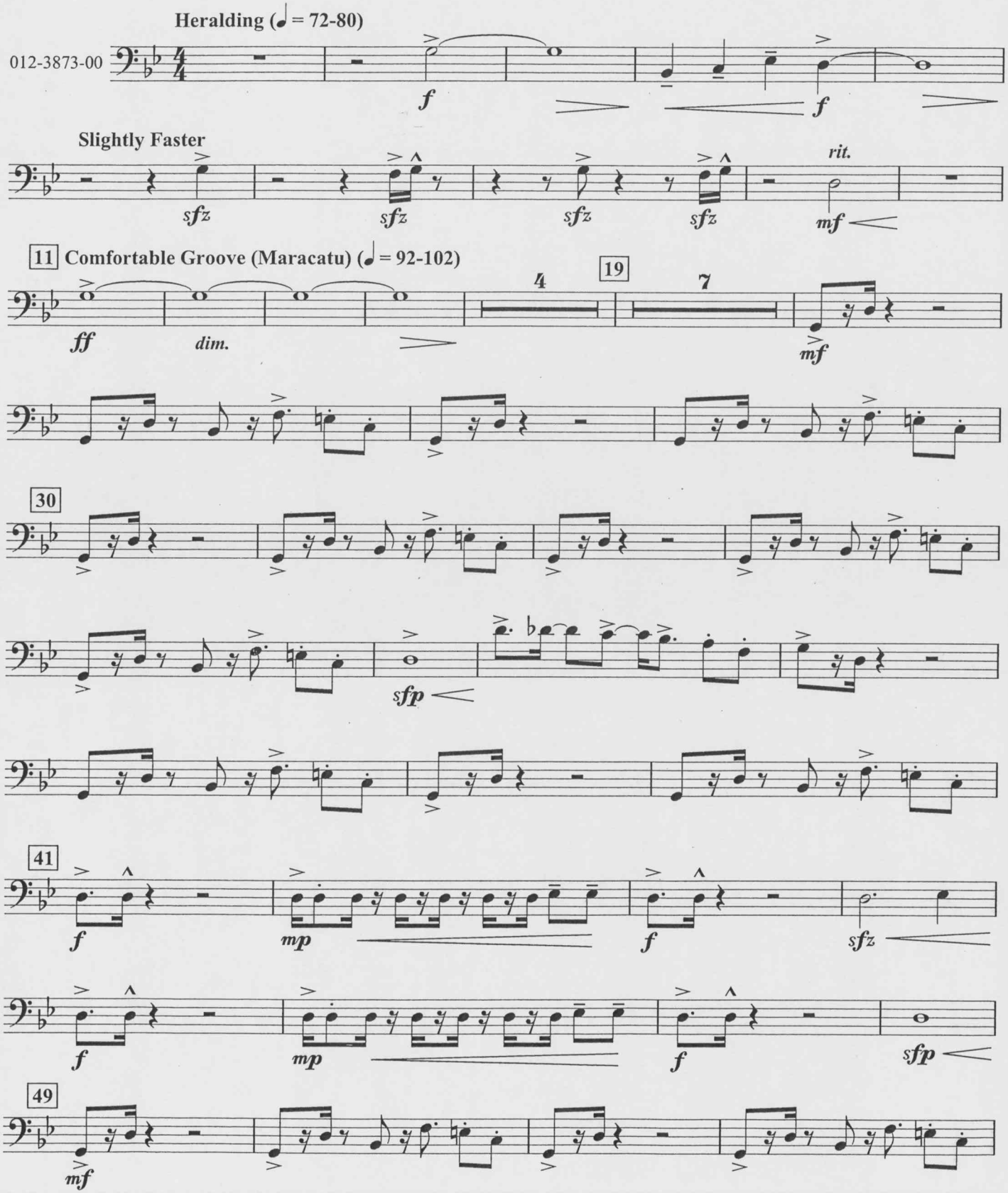

118 Samba Batucada (♩= 102-108)
4
122
f
3
136 With Wild Abandon! (Samba Reggae) (♩= 112-120)
(1st time only)
ff
(add voices of Carnival Street Party)
2
(optional repeat as directed)
140
f
sfz
molto rit.
149 Building (♩= 96)
rall.
(pick a note for dissonance!)
pp
cresc. poco a poco
mf
Huge! (♩= 48)
f
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

Electric Bass

Robert W. Smith (ASCAP)



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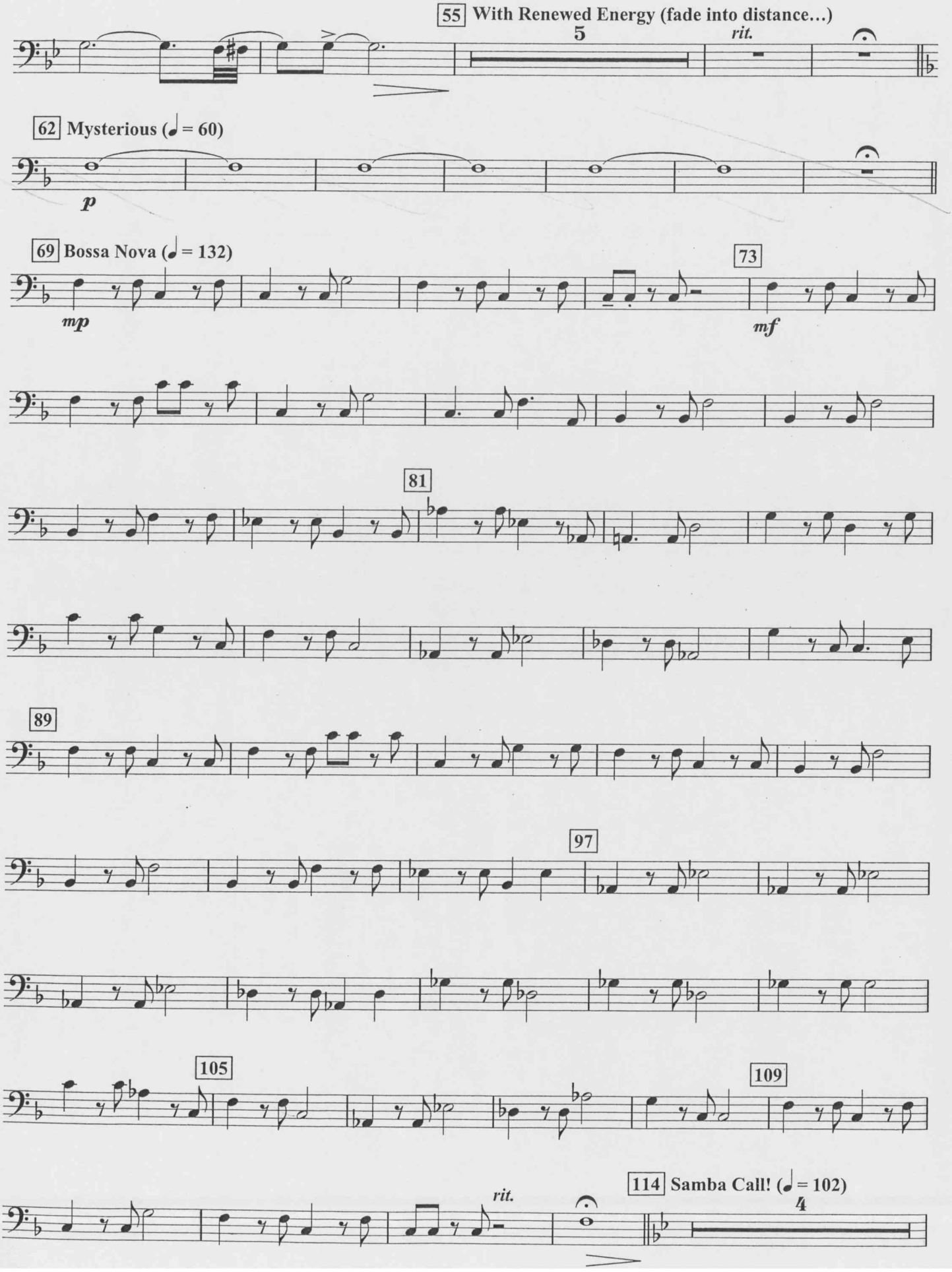
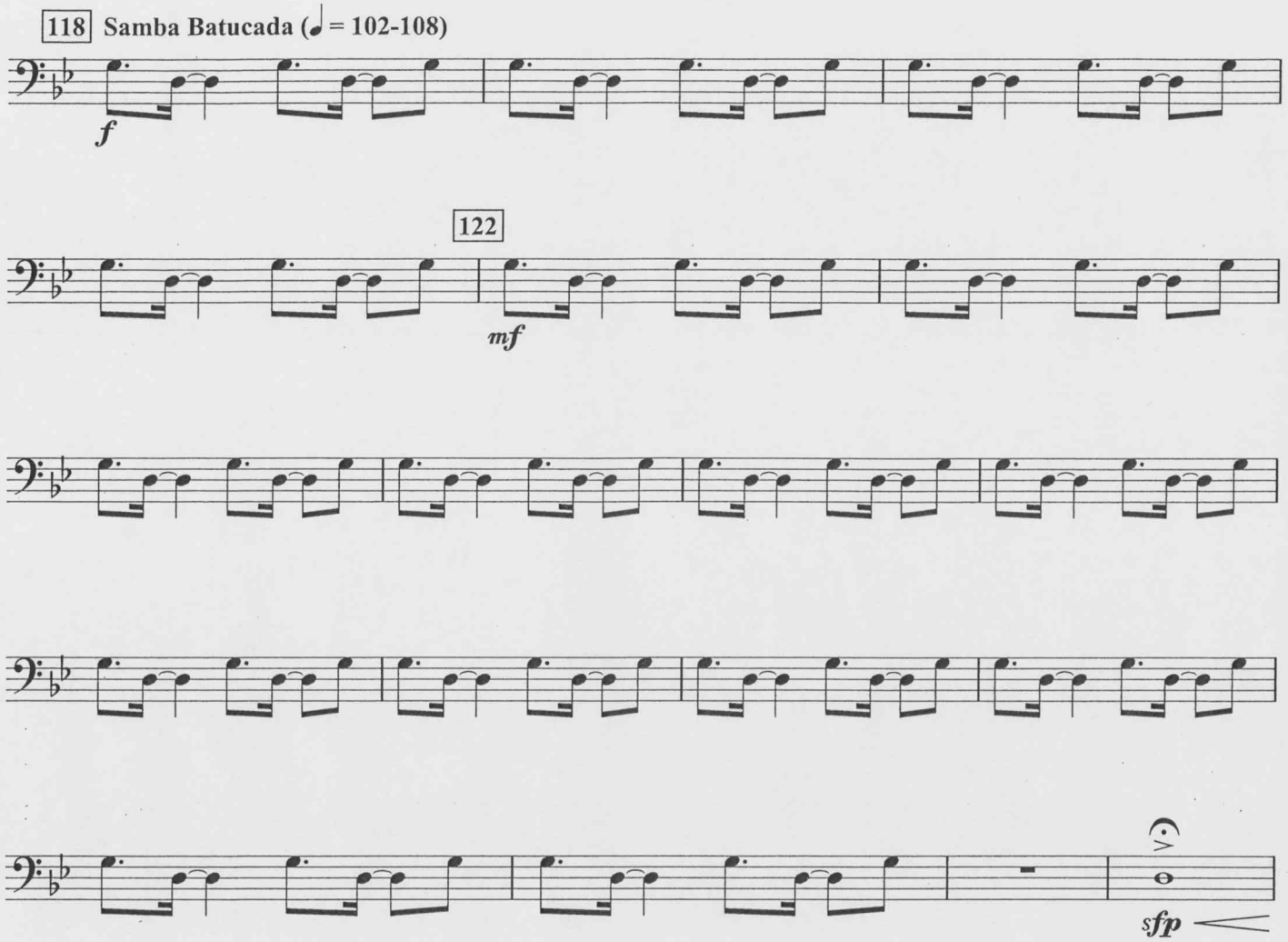
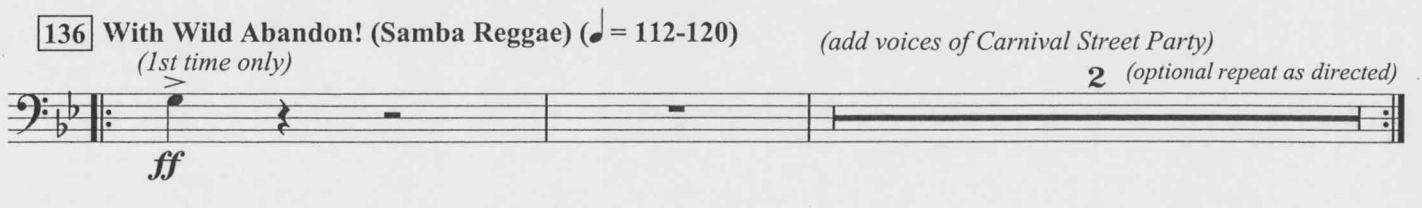
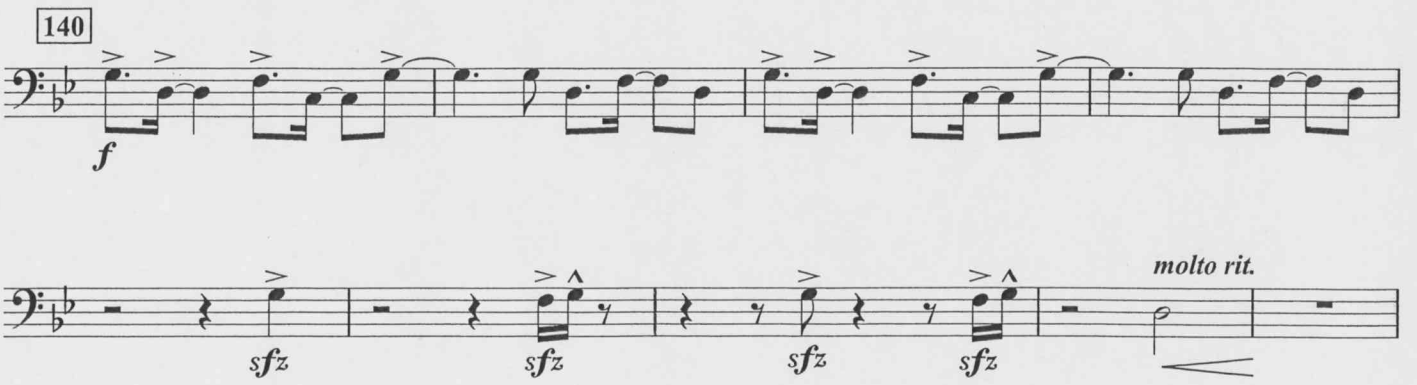
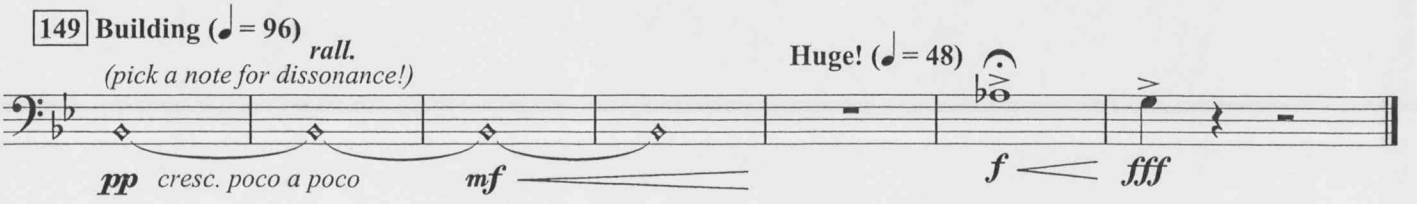

55 With Renewed Energy (fade into distance...)
5
rit.
62 Mysterious (♩ = 60)
p
69 Bossa Nova (♩ = 132)
mp
73
mf
81
89
97
105
109
rit.
114 Samba Call! (♩ = 102)
4


118 Samba Batucada (♩= 102-108)
f
122
mf
sfp


136 With Wild Abandon! (Samba Reggae) (♩= 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff


140
f
sfz
sfz
sfz
sfz
molto rit.


149 Building (♩= 96)
rall.
(pick a note for dissonance!)
Huge! (♩= 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

Tuba

Robert W. Smith (ASCAP)

Heralding (♩ = 72-80)

012-3873-00

Slightly Faster

rit.

11 **Comfortable Groove (Maracatu)** (♩ = 92-102)

div.

19

30

41

49

cue in 4r

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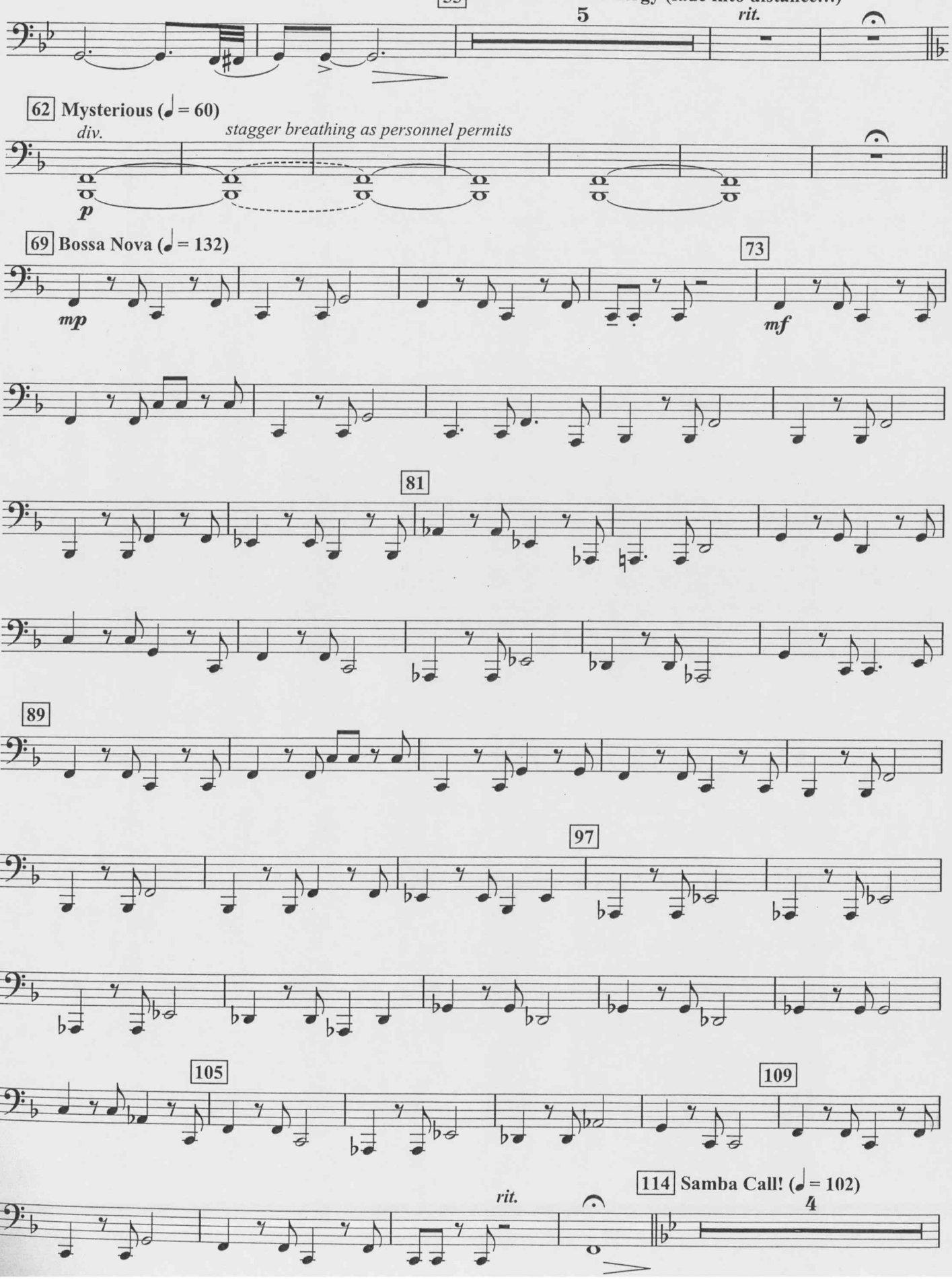
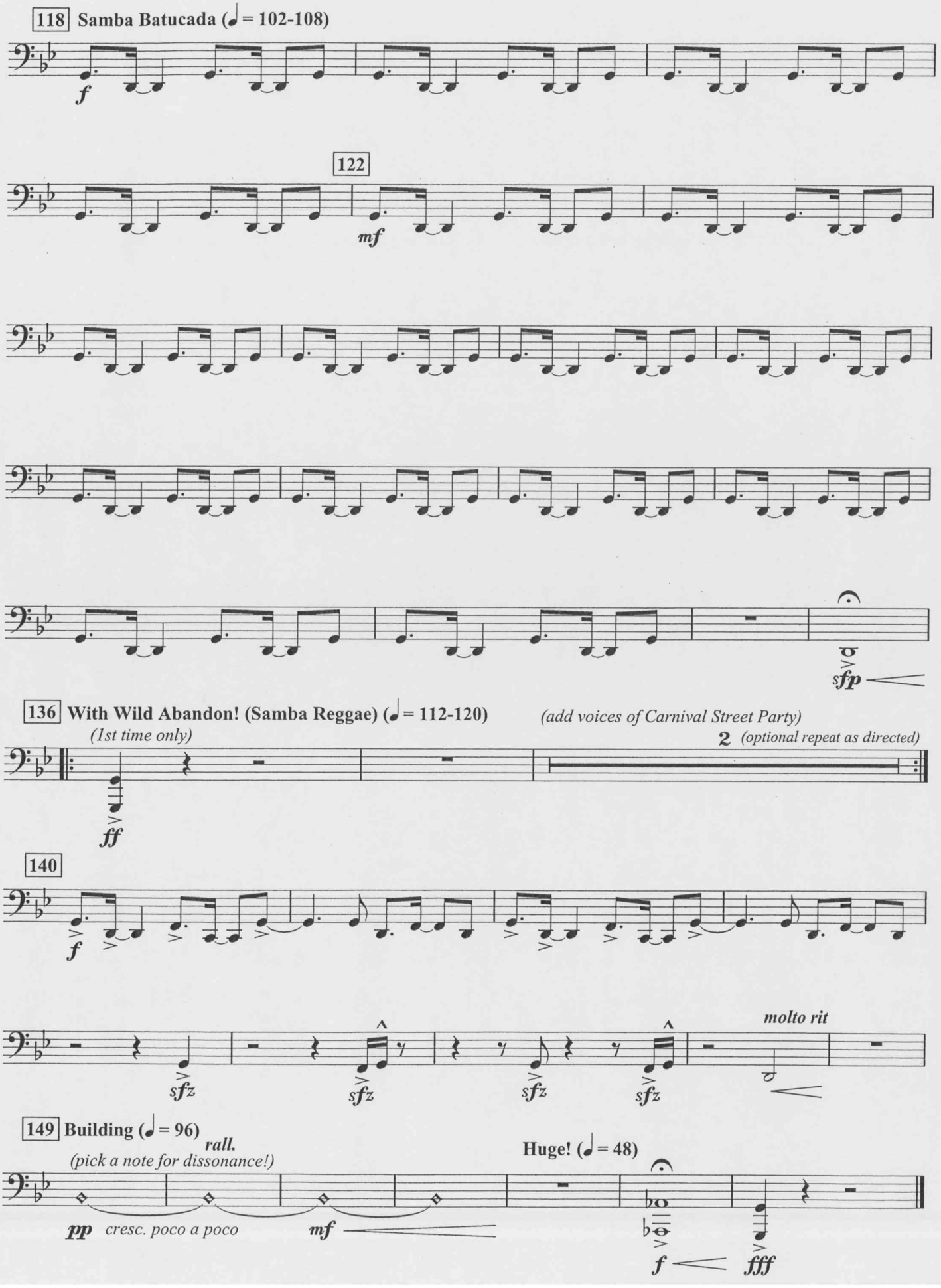

55 With Renewed Energy (fade into distance...)
5
rit.
62 Mysterious (♩ = 60)
div.
stagger breathing as personnel permits
p
69 Bossa Nova (♩ = 132)
mp
73
mf
81
89
97
105
109
114 Samba Call! (♩ = 102)
4
rit.

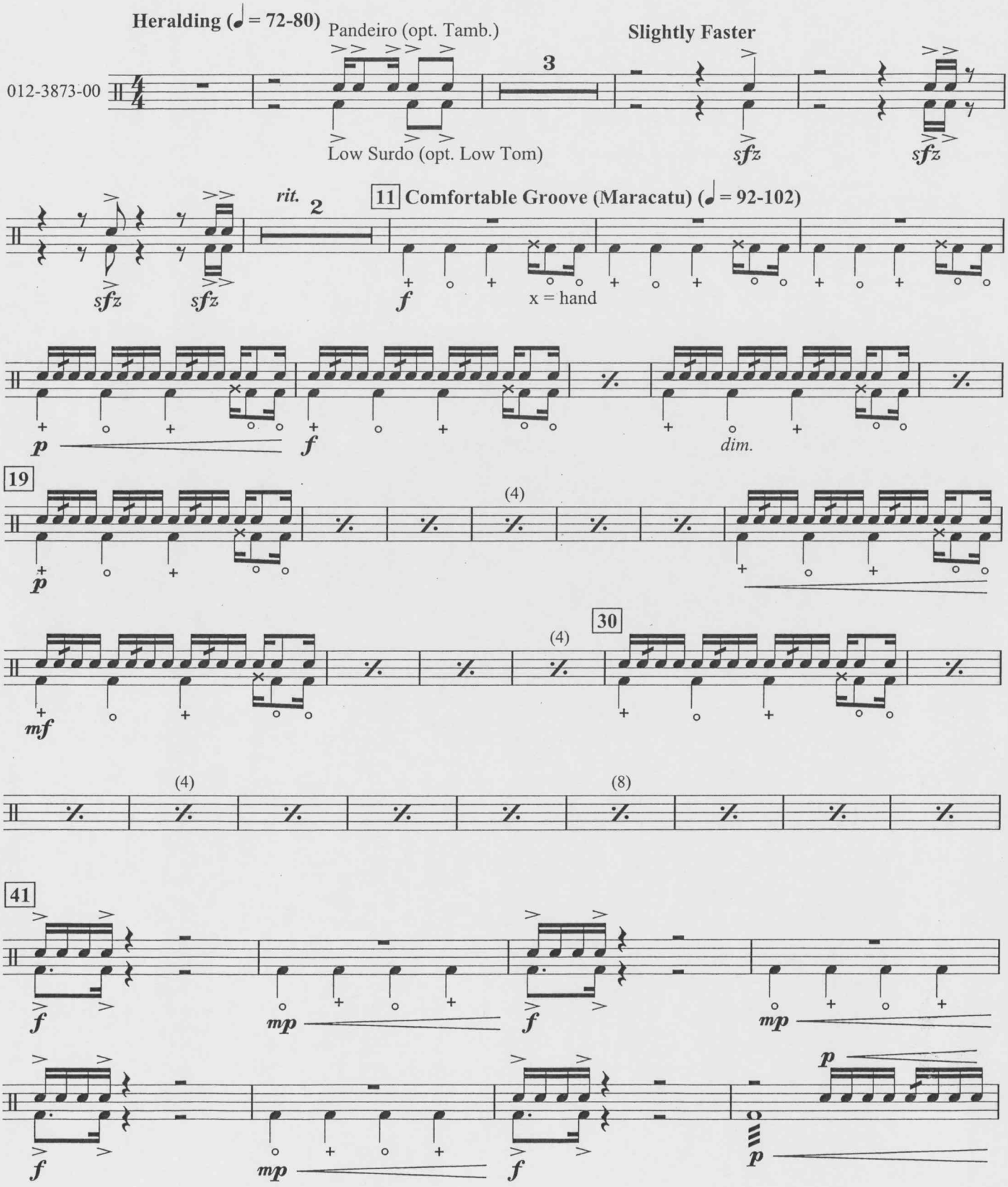

118 Samba Batucada (♩ = 102-108)
f
122
mf
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(1st time only)
(add voices of Carnival Street Party)
2 (optional repeat as directed)
ff
140
f
sfz
molto rit
149 Building (♩ = 96)
rall.
(pick a note for dissonance!)
pp cresc. poco a poco
mf
Huge! (♩ = 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

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

Robert W. Smith (ASCAP)



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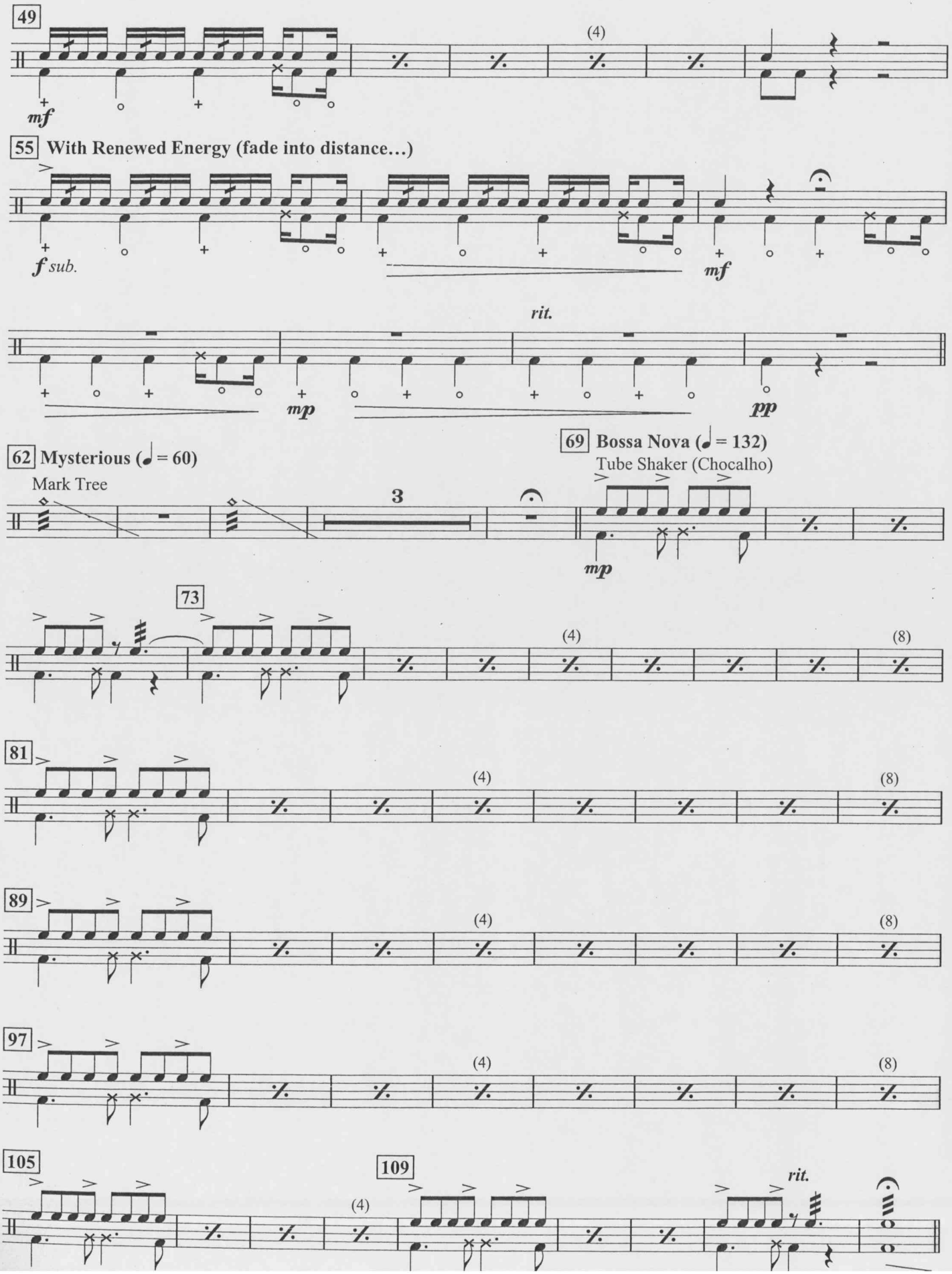
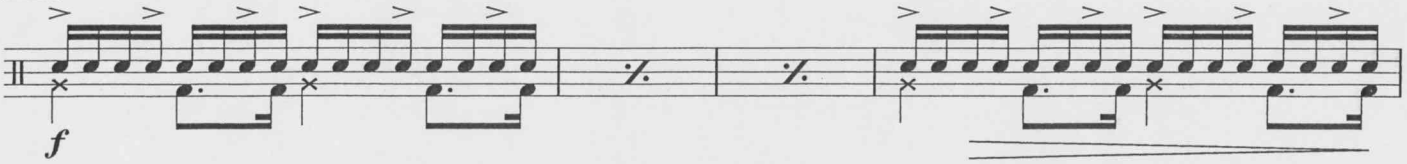

49
(4)
mf
55 With Renewed Energy (fade into distance…)
f sub.
mf
rit.
mp
pp
62 Mysterious (♩ = 60)
Mark Tree
3
69 Bossa Nova (♩ = 132)
Tube Shaker (Chocalho)
mp
73
(4)
(8)
81
(4)
(8)
89
(4)
(8)
97
(4)
(8)
105
(4)
109
rit.

114 **Samba Call!** (♩ = 102)

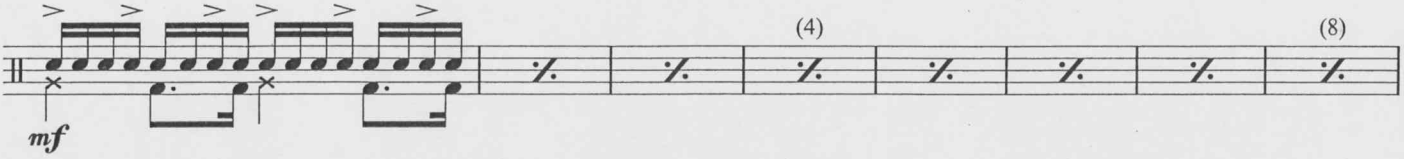
Snare Drum (opt. Caixa)

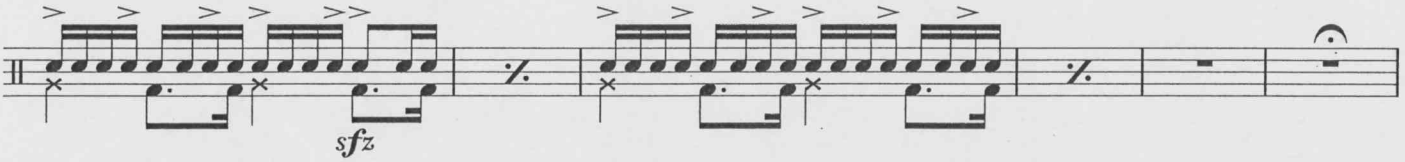
Low Surdo (opt. Low Tom)

118 **Samba Batucada** (♩ = 102-108)



122

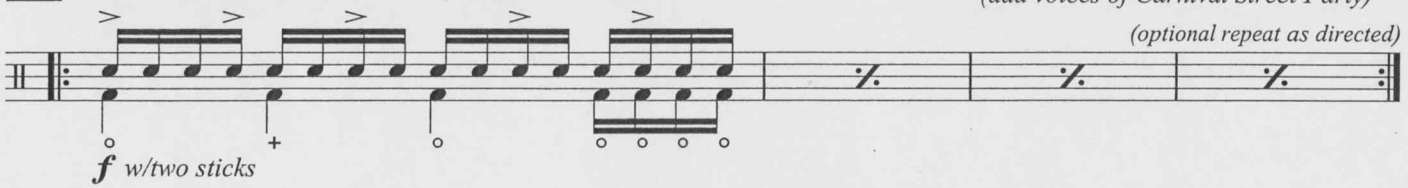




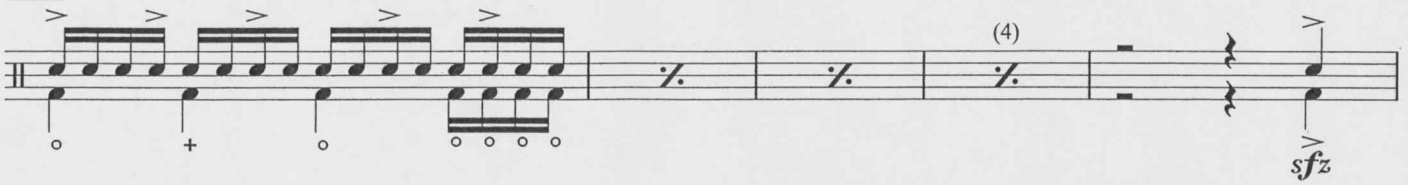
136 **With Wild Abandon! (Samba Reggae)** (♩ = 112-120)

(add voices of Carnival Street Party)

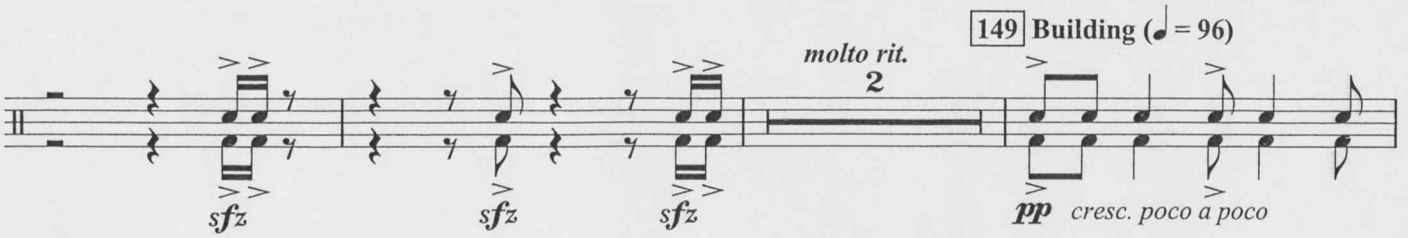
(optional repeat as directed)



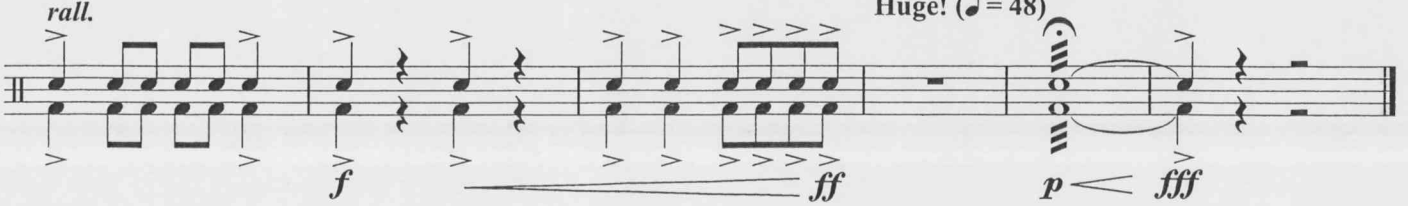
140



149 **Building** (♩ = 96)



Huge! (♩ = 48)

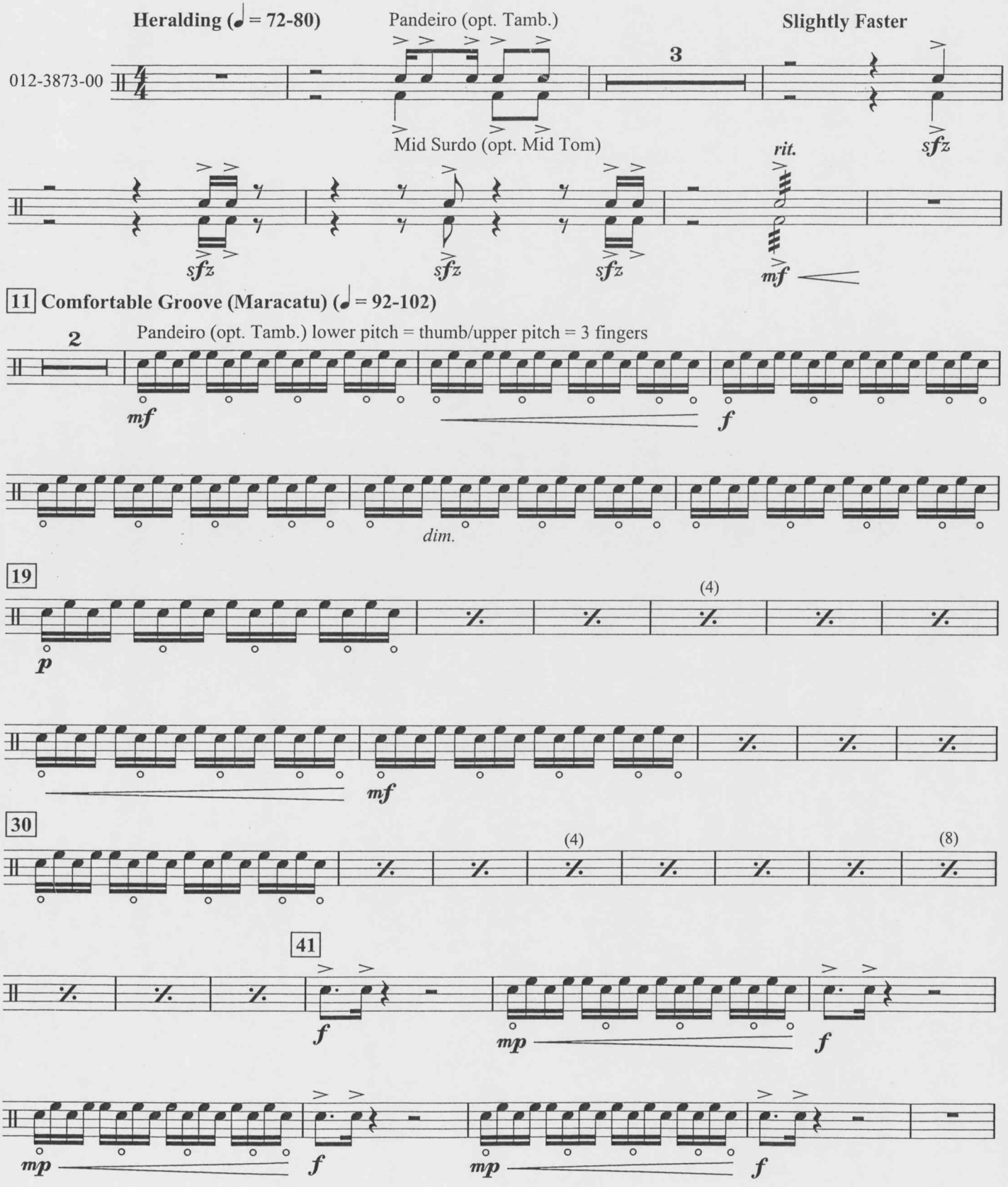


for Jack Bullock, my mentor, friend and "second father", with eternal gratitude on the occasion of his 80th birthday

BRAZIL: CEREMONY, SONG AND SAMBA

Percussion 2: Pandeiro, Mid Surdo, Tamborim, Guiro

Robert W. Smith (ASCAP)



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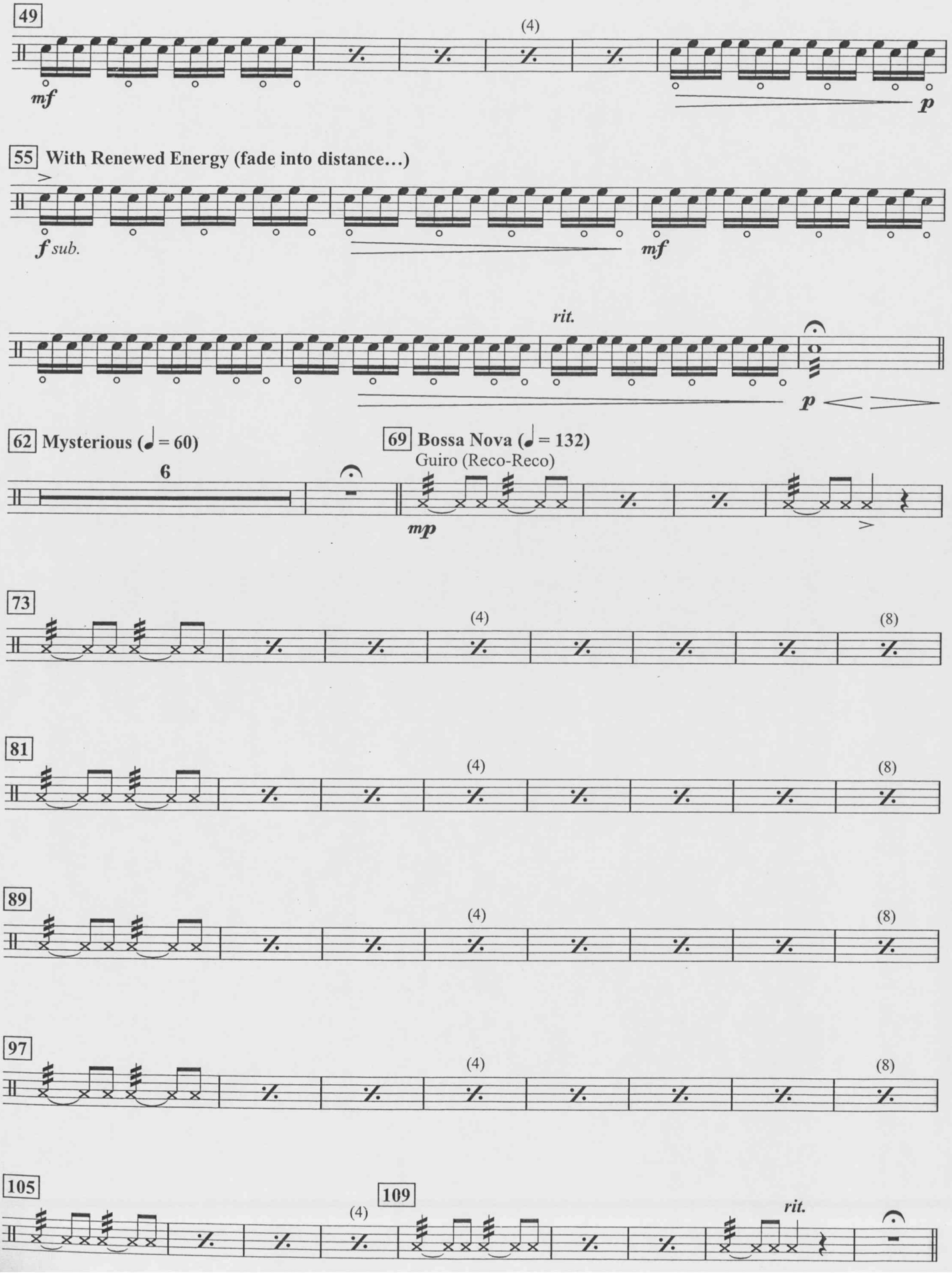
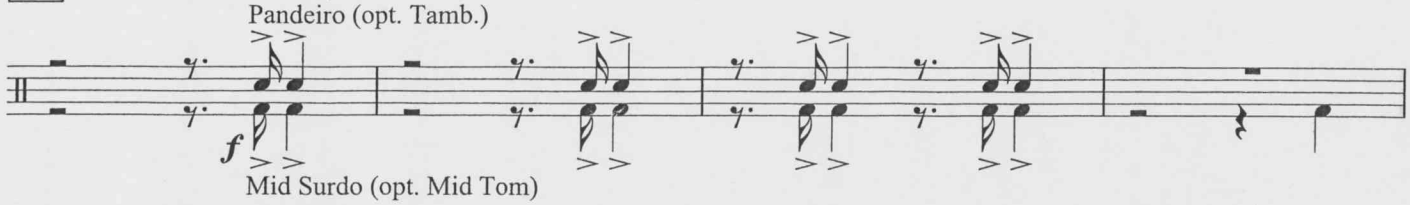

49
(4)
mf
p
55 With Renewed Energy (fade into distance…)
f sub.
mf
rit.
p
62 Mysterious (♩ = 60)
6
69 Bossa Nova (♩ = 132)
Guiro (Reco-Reco)
mp
73
(4)
(8)
81
(4)
(8)
89
(4)
(8)
97
(4)
(8)
105
(4)
109
rit.

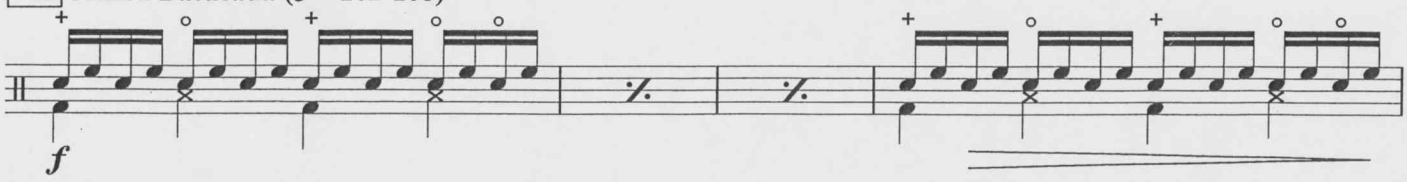
114 **Samba Call! (♩ = 102)**

Pandeiro (opt. Tamb.)



Mid Surdo (opt. Mid Tom)

118 **Samba Batucada (♩ = 102-108)**



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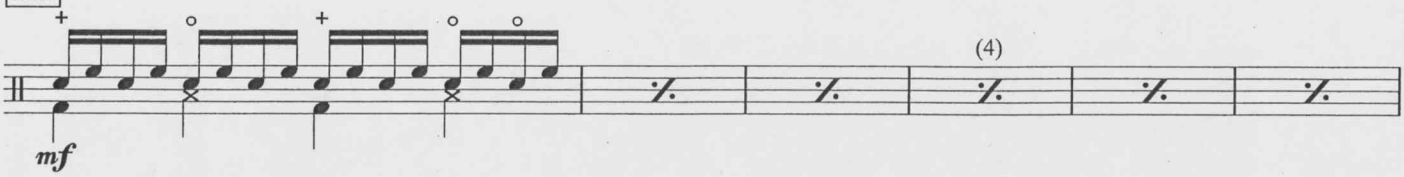
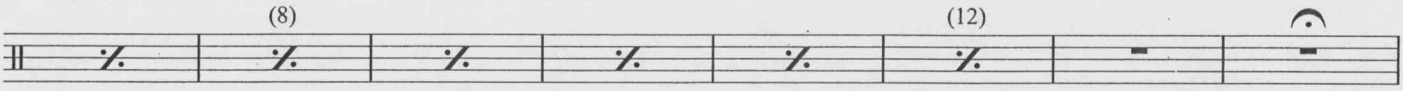


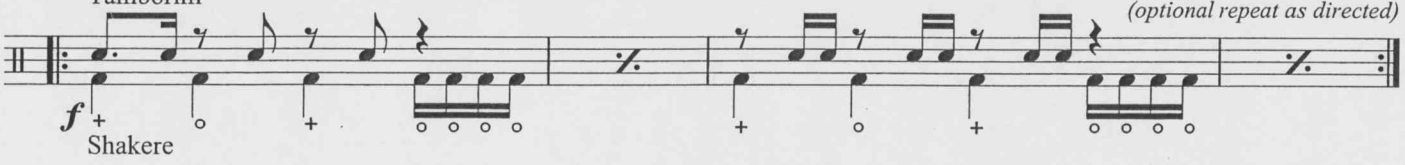


136 **With Wild Abandon! (Samba Reggae) (♩ = 112-120)**

Tamborim

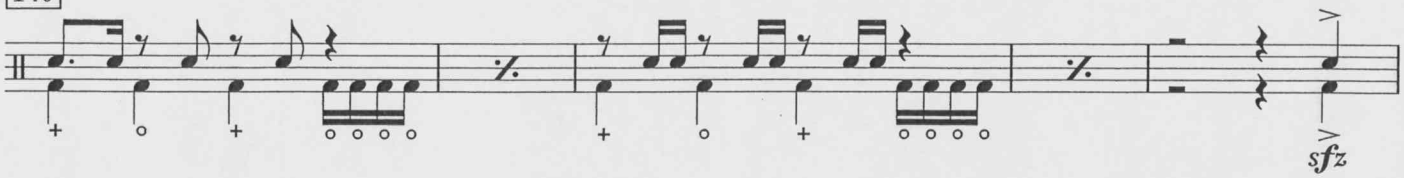
(add voices of Carnival Street Party)

(optional repeat as directed)

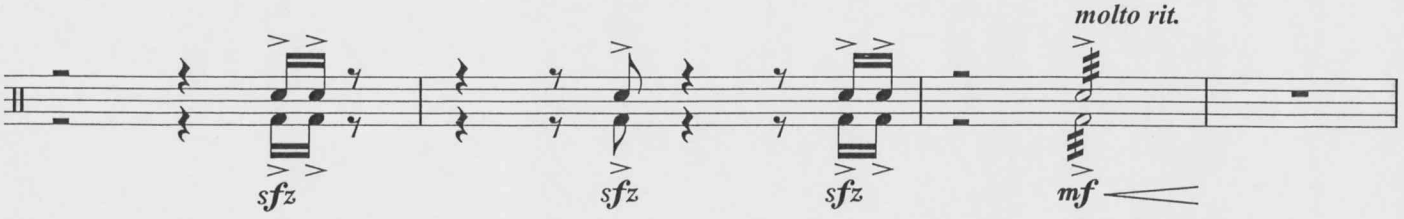


Shakere

140



molto rit.



149 **Building (♩ = 96)**

rall.

Huge! (♩ = 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

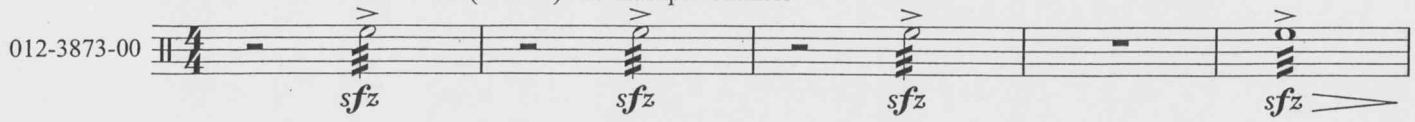
Percussion 3: Chocalho/Shaker, Agogo Bells, Claves, Triangle, Timbal, Shakere

Robert W. Smith (ASCAP)

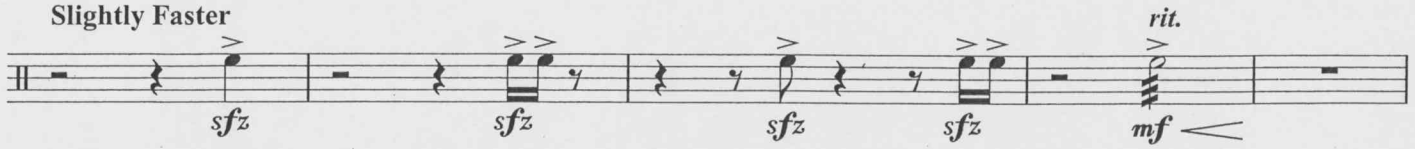
Heralding (♩ = 72-80)

Chocalho (Shaker) use multiple Shakers

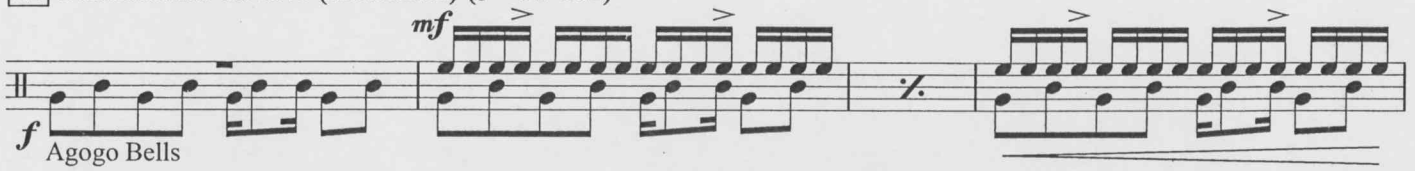
012-3873-00

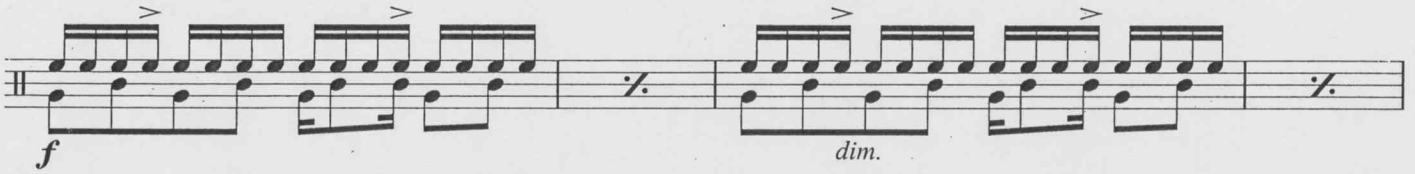


Slightly Faster



11 Comfortable Groove (Maracatu) (♩ = 92-102)





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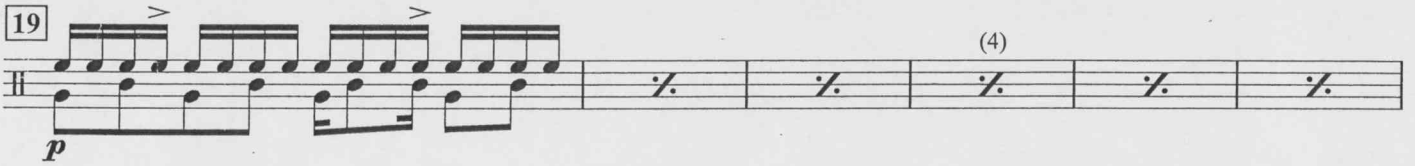

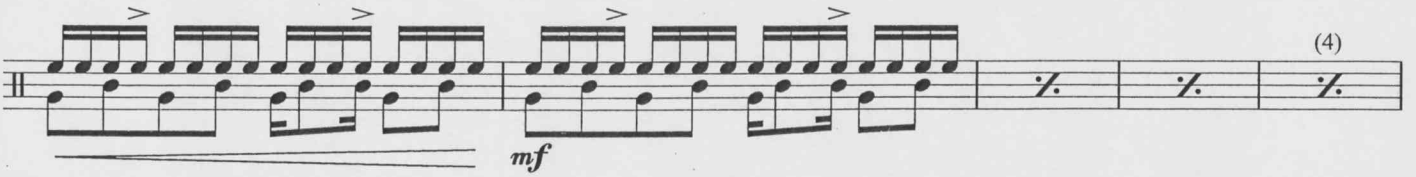

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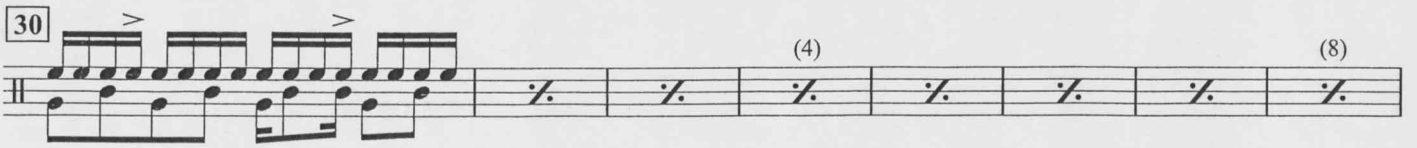

41

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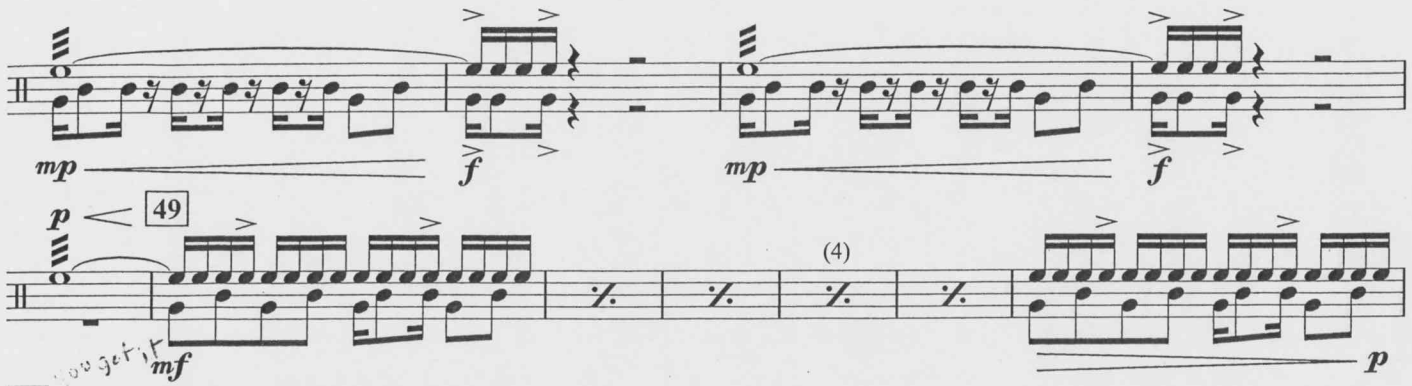
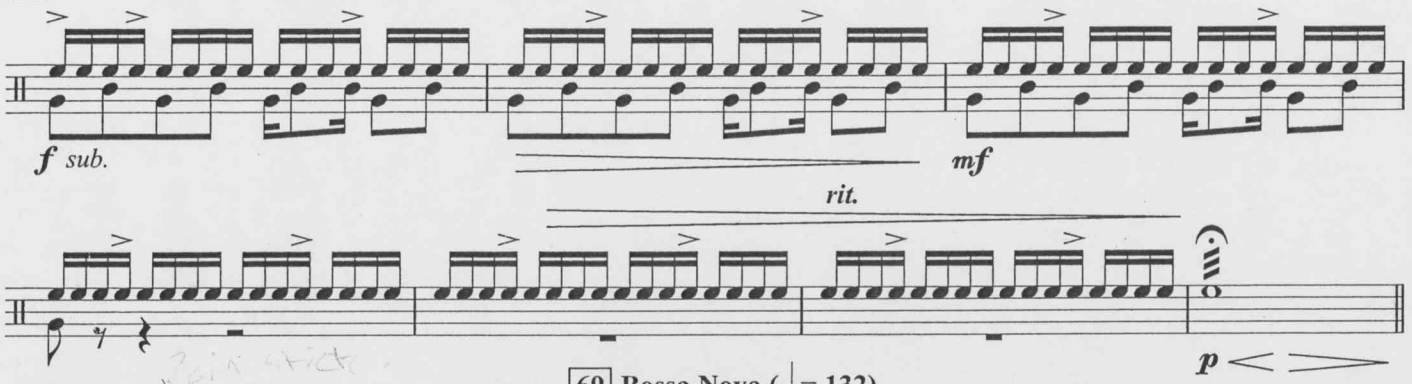
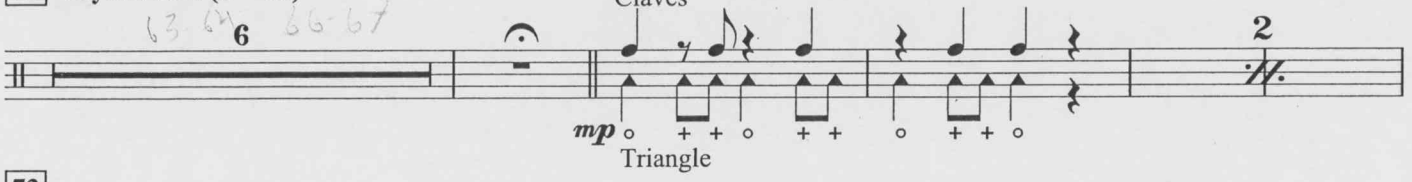


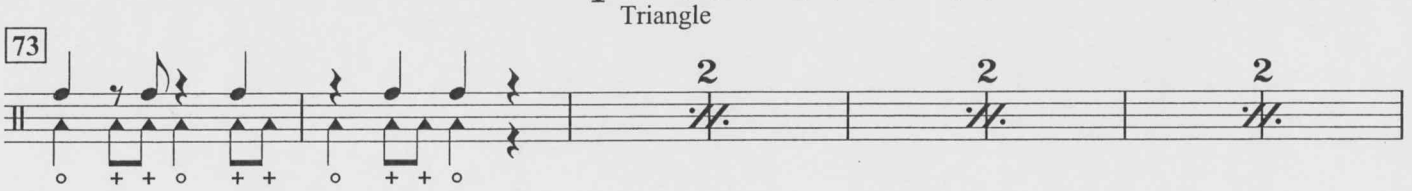
55 **With Renewed Energy (fade into distance…)**

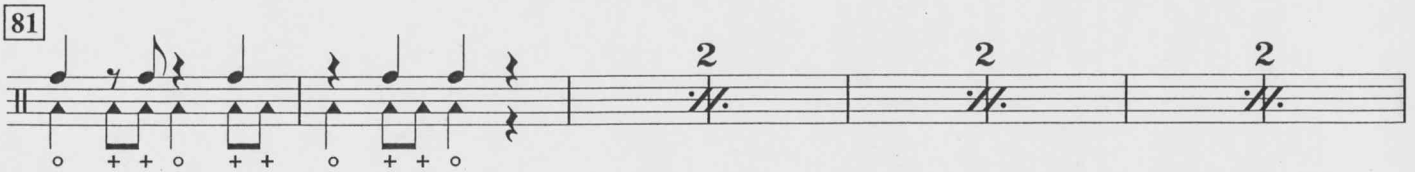


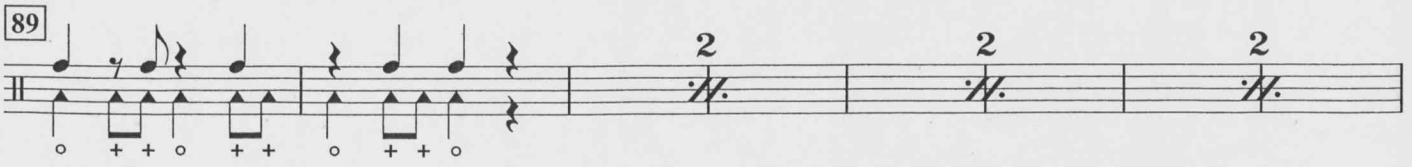
62 **Mysterious (♩ = 60)**

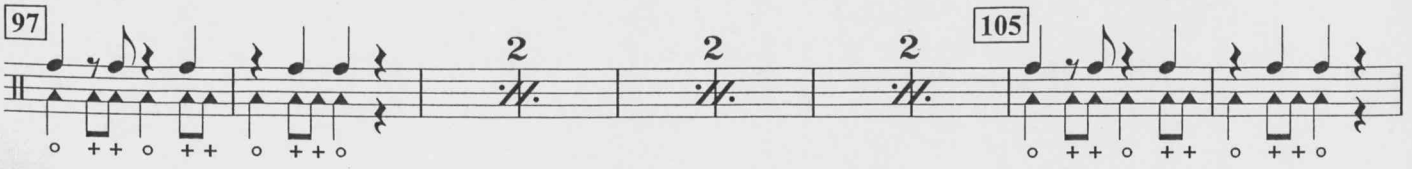
69 **Bossa Nova (♩ = 132)**

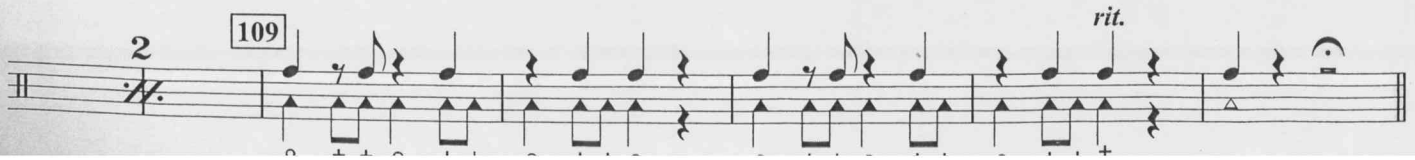


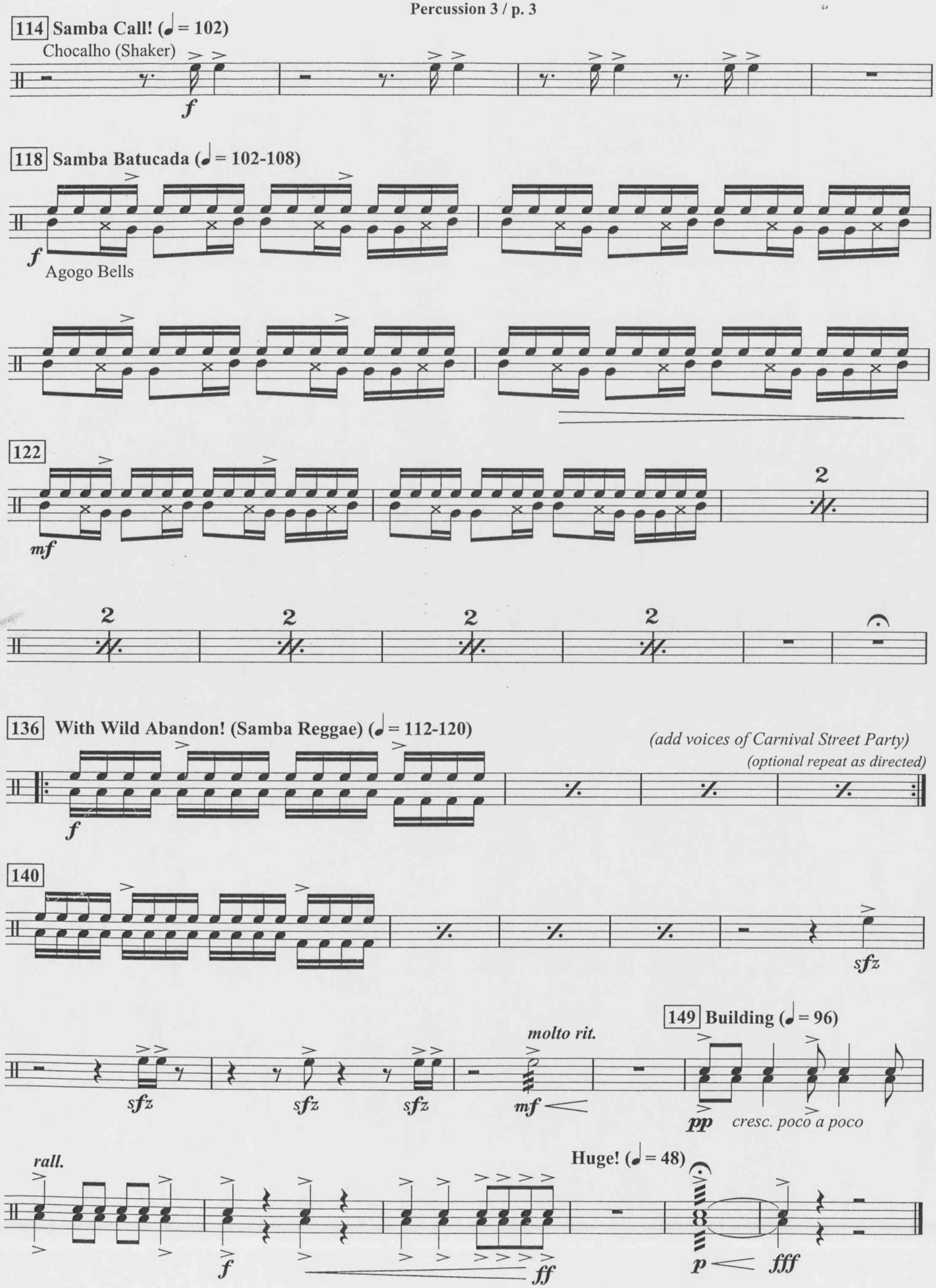










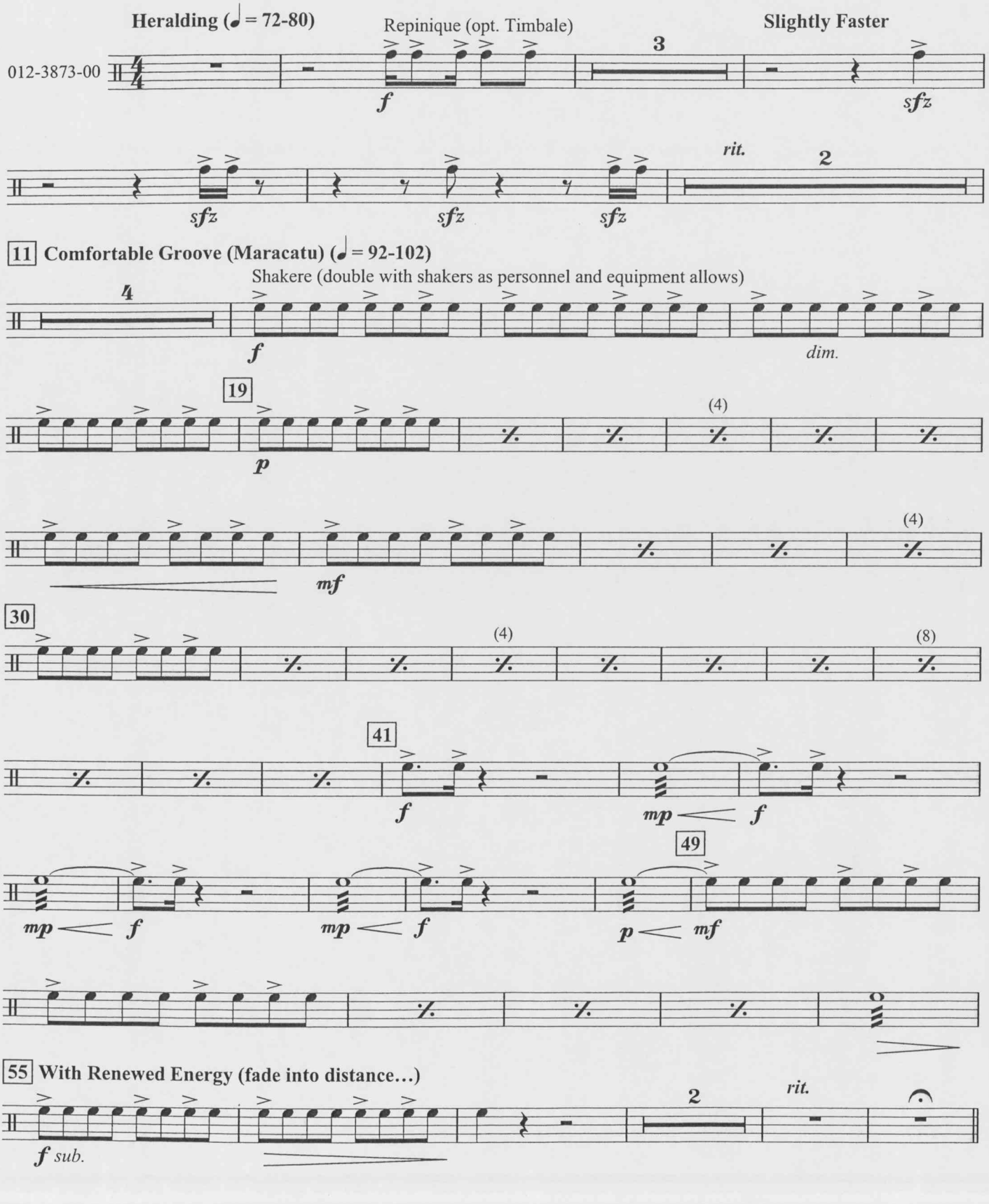

114 Samba Call! (♩ = 102)
Chocalho (Shaker)
f
118 Samba Batucada (♩ = 102-108)
f
Agogo Bells
122
mf
2
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
(optional repeat as directed)
f
140
sfz
149 Building (♩ = 96)
molto rit.
sfz
mf
pp
cresc. poco a poco
rall.
Huge! (♩ = 48)
f
ff
p
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 4: Repinique, Rain Stick, Cuica

Robert W. Smith (ASCAP)



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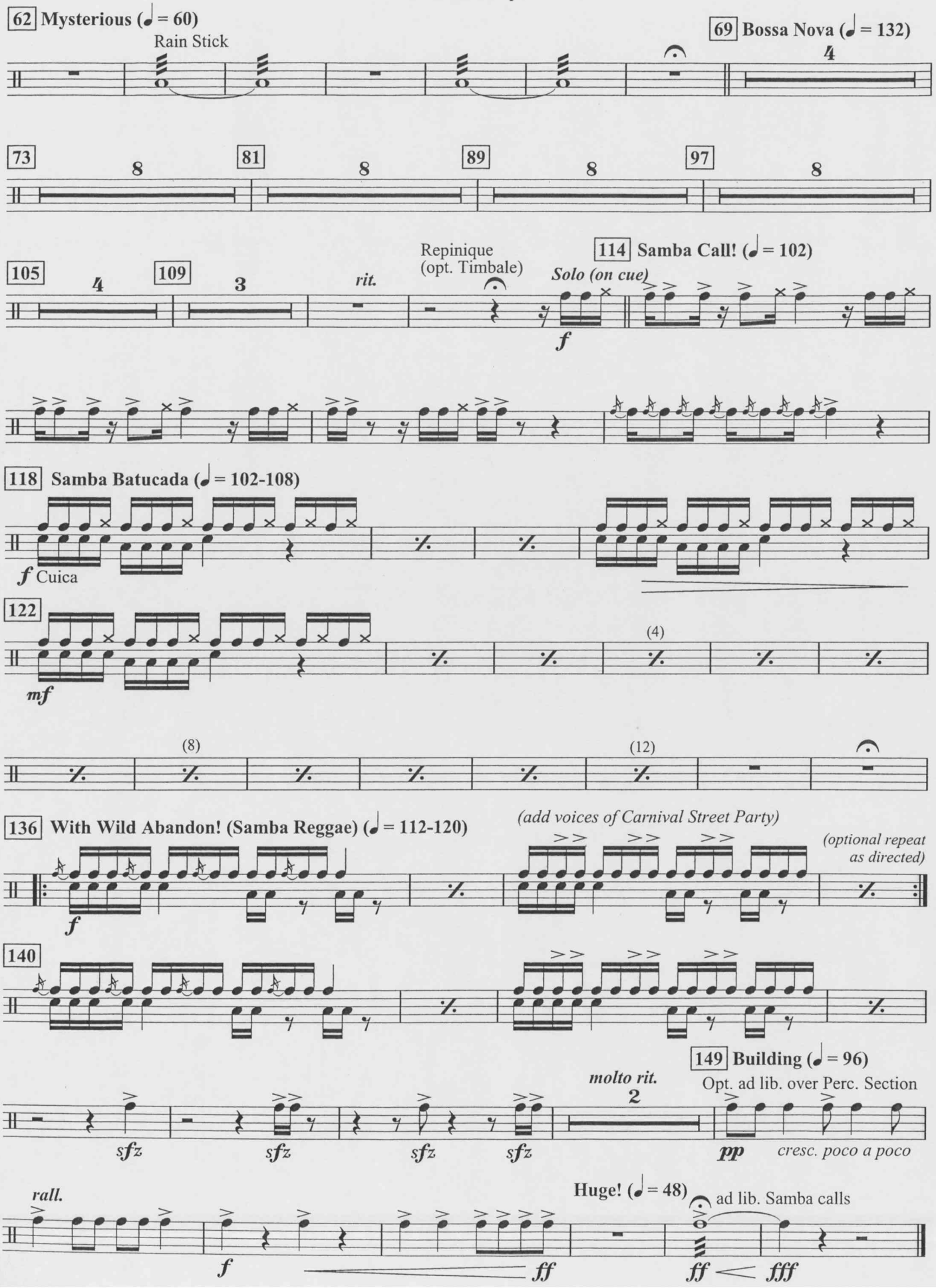
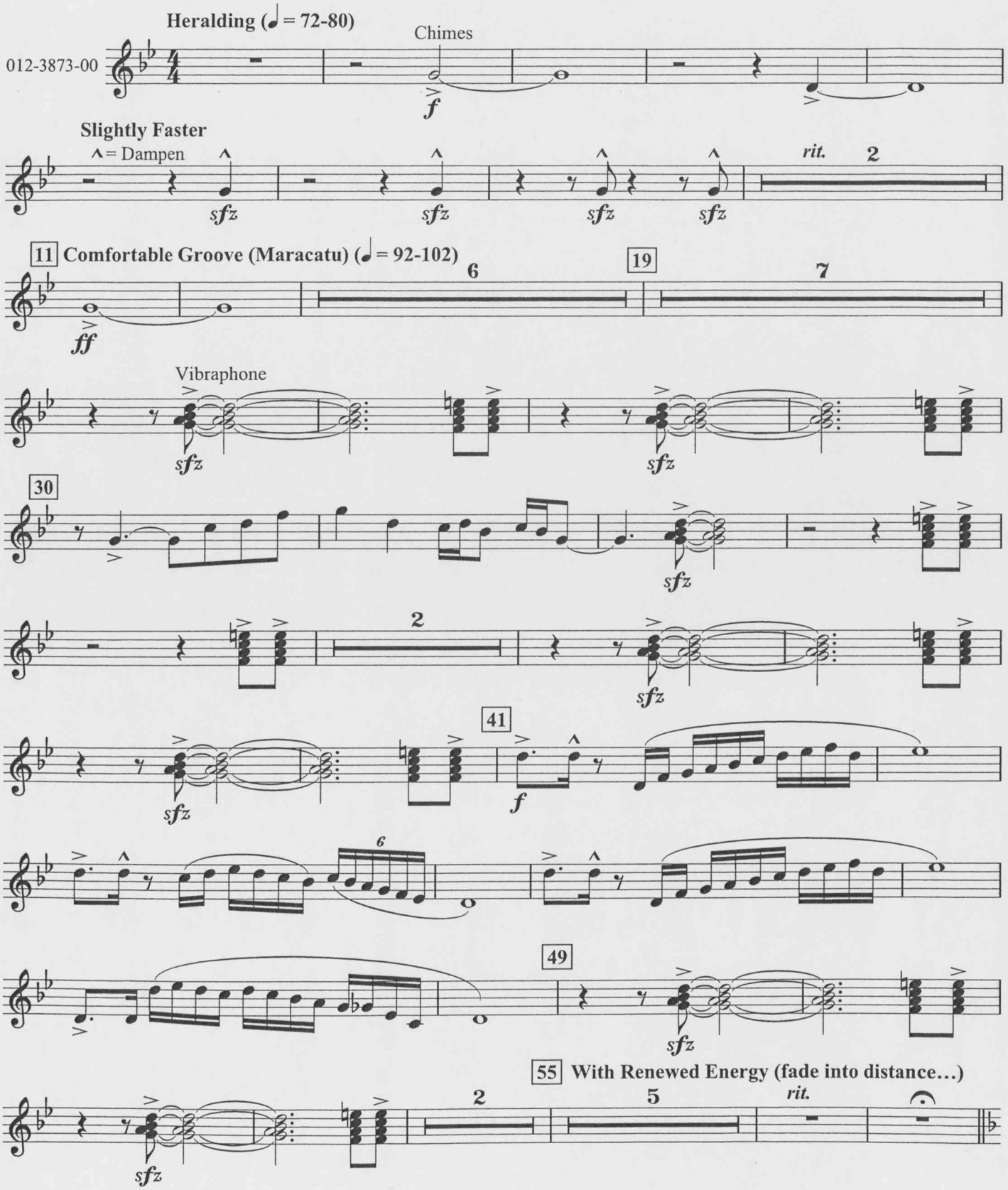

62 Mysterious (♩ = 60)
Rain Stick
69 Bossa Nova (♩ = 132)
73
81
89
97
105
109
rit.
Repinique
(opt. Timbale)
114 Samba Call! (♩ = 102)
Solo (on cue)
f
118 Samba Batucada (♩ = 102-108)
f Cuica
122
mf
(4)
(8)
(12)
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
(optional repeat as directed)
140
149 Building (♩ = 96)
molto rit.
Opt. ad lib. over Perc. Section
sfz
pp
cresc. poco a poco
rall.
Huge! (♩ = 48)
ad lib. Samba calls
ff
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

Mallet Percussion: Chimes, Vibes, Marimba

Robert W. Smith (ASCAP)



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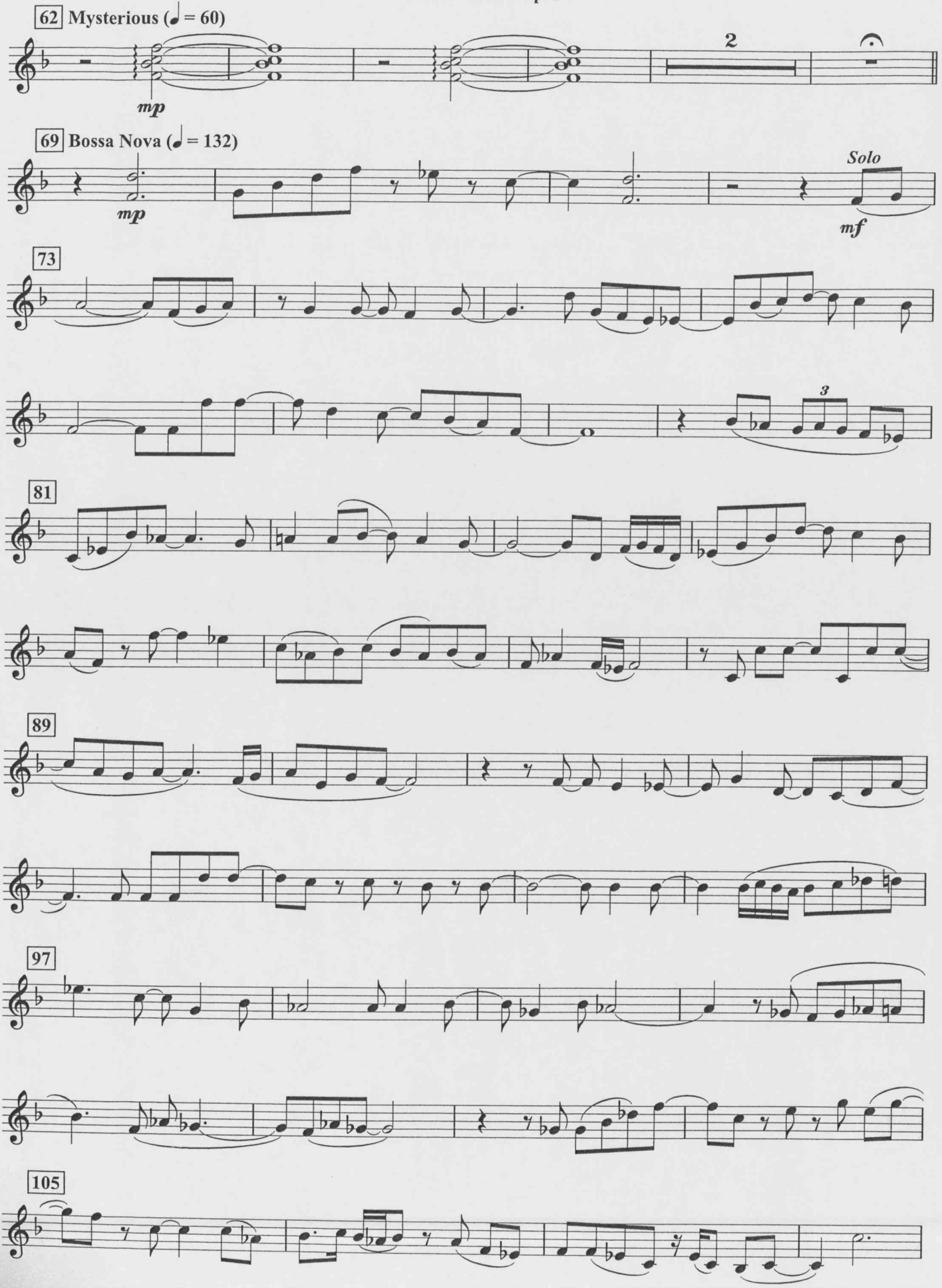
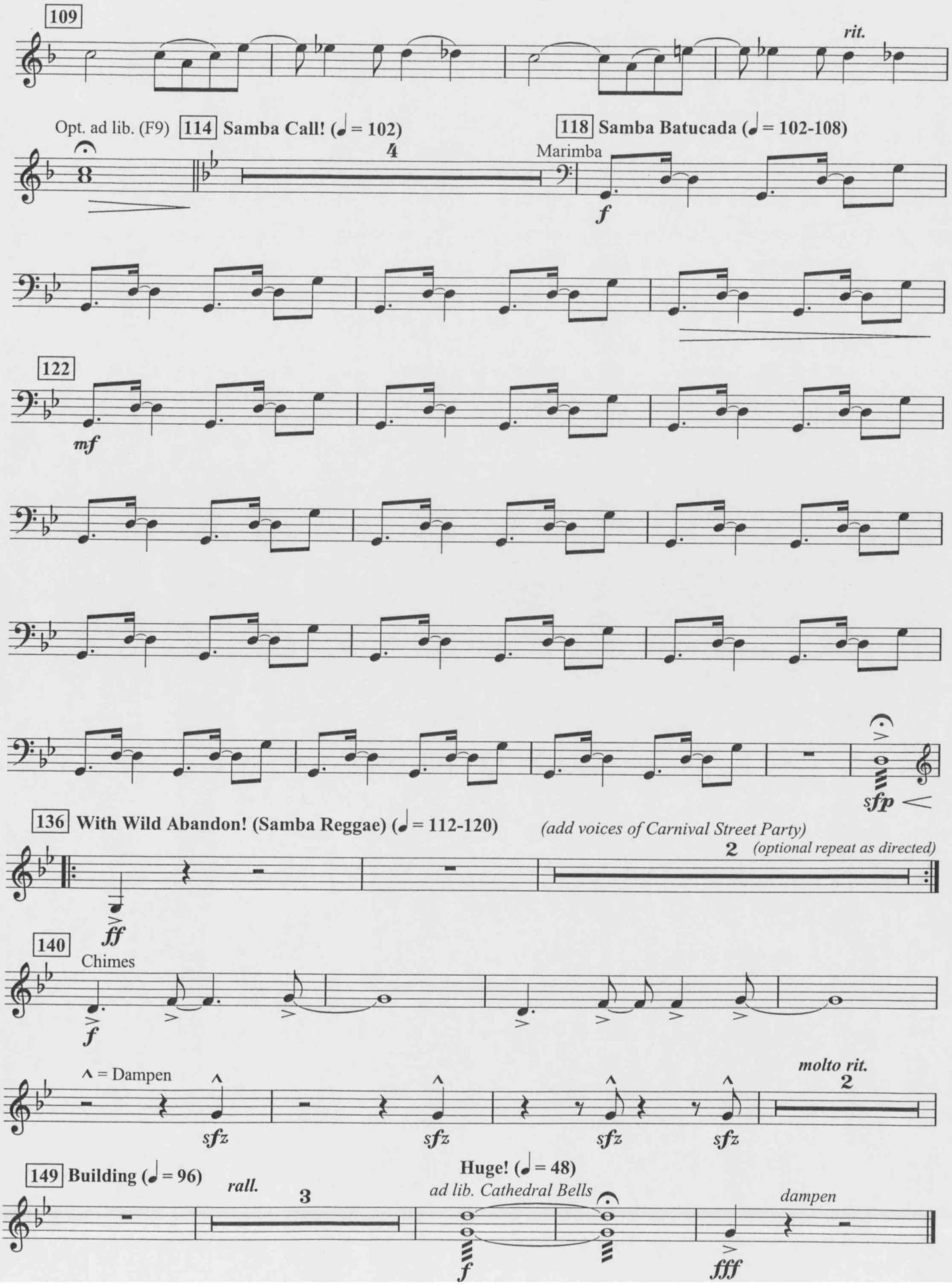

62 Mysterious (♩ = 60)
mp
2
69 Bossa Nova (♩ = 132)
mp
Solo
mf
73
3
81
89
97
105

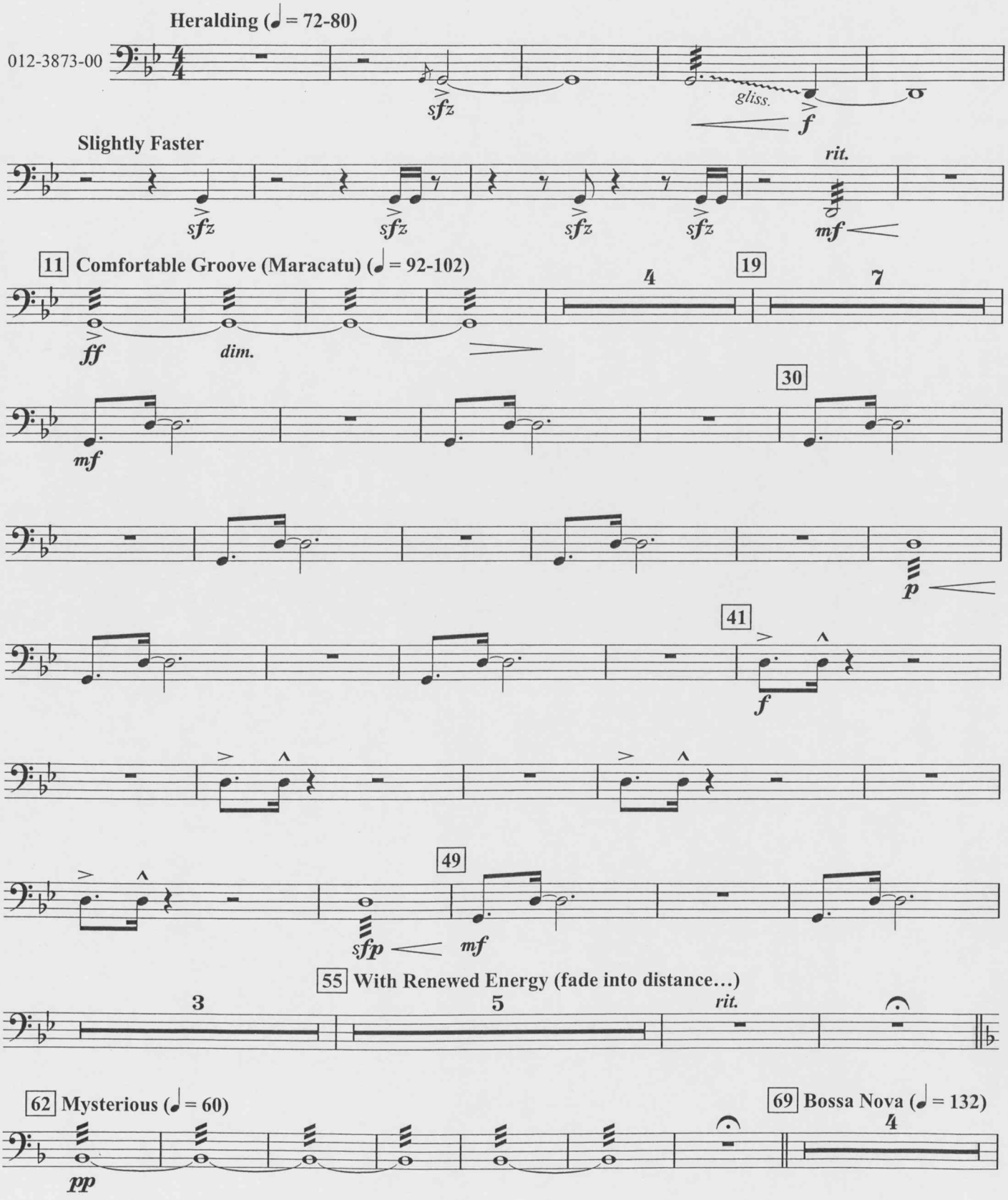

109
rit.
Opt. ad lib. (F9)
114 Samba Call! (♩ = 102)
4
118 Samba Batucada (♩ = 102-108)
Marimba
f
122
mf
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
(add voices of Carnival Street Party)
2
(optional repeat as directed)
ff
140
Chimes
f
^ = Dampen
sfz
molto rit.
2
149 Building (♩ = 96)
rall.
3
Huge! (♩ = 48)
ad lib. Cathedral Bells
f
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)



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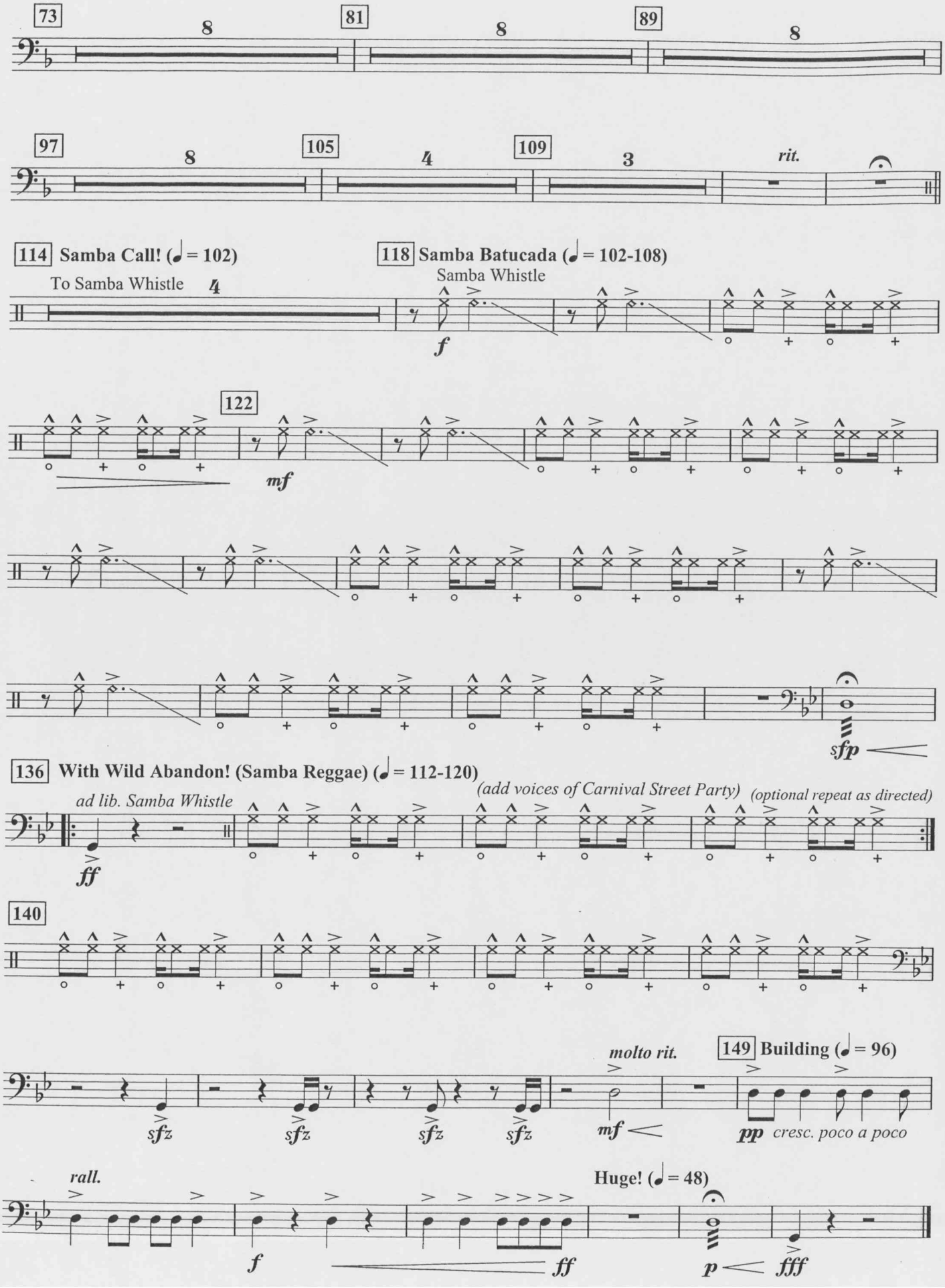
73
8
81
8
89
8
97
8
105
4
109
3
rit.
114 Samba Call! (♩ = 102)
To Samba Whistle
4
118 Samba Batucada (♩ = 102-108)
Samba Whistle
f
122
mf
sfp
136 With Wild Abandon! (Samba Reggae) (♩ = 112-120)
ad lib. Samba Whistle
(add voices of Carnival Street Party)
(optional repeat as directed)
ff
140
sfz
molto rit.
mf
149 Building (♩ = 96)
pp
cresc. poco a poco
rall.
f
ff
Huge! (♩ = 48)
p
fff