

RWS CONCERT BAND SERIES

Full Conductor Score RWS-1608-01: \$10.00

Grade: 3

Brazilian Bell Carol

Robert W. Smith

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS Concert Band Series

INSTRUMENTATION

Conductor Score.....	1
1st & 2nd Flute	10
Oboe	2
1st B \flat Clarinet	5
2nd B \flat Clarinet	5
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	6
B \flat Tenor Saxophone.....	2
E \flat Baritone Saxophone	1
1st B \flat Trumpet	5
2nd B \flat Trumpet.....	5
F Horn	4
1st Trombone	3
2nd Trombone.....	3
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Timpani, Samba Whistle.....	2
Percussion 1: Timbales, Guiro	2
Percussion 2: Agogo Bells, Low Tom (opt. Surdo), Snare Drum	4
Percussion 3: Shaker, Claves, Crash Cymbals, opt. Cuica	4

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South

America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

PROGRAM NOTE

Featuring the entire percussion section, *Brazilian Bell Carol* is an exciting arrangement of the traditional Ukrainian Bell Carol. Beginning with percussion grooves and solo fragments, the arrangement quickly transforms into the traditional bell carol in very untraditional setting. This bell carol is a Brazilian street parade accompanied by a complete samba school. Feel free to clap, cheer and scream as the band presents this South American holiday celebration!

NOTES TO CONDUCTOR

The opening shaker groove should emphasize the accents as notated. The solo fragments should be light and foreshadowing of the full ensemble statement to come. Please maximize the crescendo beginning at measure 13 leading into the percussion section at measure 17.

Several percussion parts are marked with optional Brazilian instruments should your equipment inventory allow. The surdo is notated in the Percussion 2 part and is the heartbeat of the section. Please note the muted and open notations. If a tom is used, please insure it is a low tom for as much authenticity as possible. If a samba whistle is not available allowing for pitch adjustments as notated, please substitute with a traditional American police whistle.

The timbale is featured throughout. Please insure the player uses the side of the drum for all rhythms notated with an "x." The timbale and snare are featured during the street party section beginning at measure 81. The band should be divided into two groups to cheer when their player (timbale or snare) plays during the drum battle. During the second time through 81, the timbale and snare may ad lib for greater effect. This section may also be expanded should you have a more adventurous percussion section! As an option, you may wish to stage the percussion in front of the band to allow for greater communication and connection with the audience.

Regarding the vocal effects, I suggest the band research samba schools and the traditional Carnivale and Sambadrome parades in Rio de Janeiro. The desired and authentic vocal effects will be very clear through web-based video research. Invite the audience to join the band in this unique musical moment.

I hope that you and the band find *Brazilian Bell Carol* to be a rewarding and memorable holiday musical experience. Best wishes for a wonderful performance!

RWS MUSIC COMPANY
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BRAZILIAN BELL CAROL

featuring the Percussion Section

Conductor Score

arr. by Robert W. Smith (ASCAP)

RWS-1608-00

With Motion ♩ = 172

Solo

9

1st & 2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone B.C.

Tuba

Timpani G - D/
Samba Whistle

Percussion 1
Timbales,
Guiro

Percussion 2
Agogo Bells,
Low Tom/opt. Surdo,
Snare Drum

Percussion 3
Shakers, Claves,
Crash Cymbals, opt. Cuica

With Motion ♩ = 172

9

1 *mf*

2

3

4

5

6

7

8

9

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17 Samba

FL. 1-2 Solo *mf* Tutti *mp cresc.* *ff*

Ob. Flute Solo *mf* Solo *mf* Tutti *mp cresc.* *ff* div.

Cl. 1 Solo *mf* Tutti *mp cresc.* *ff*

Cl. 2 Cl. Solo *mf* Tutti *mp cresc.* *ff*

B. Cl. *pp cresc.* *ff*

Bsn. *pp cresc.* *ff*

A. Sax. Tutti *mp cresc.* *ff* div.

T. Sax. Oboe Solo *mf* Tutti *mp cresc.* *ff*

Bar. Sax. *pp cresc.* *ff*

Tpt. 1 *mp* *ff* div.

Tpt. 2 *mp* *ff*

Hn. *mp* *ff*

Tbn. 1 *pp cresc.* *ff*

Tbn. 2 *pp cresc.* *ff*

Bar. *pp cresc.* *ff*

Tuba *pp cresc.* *ff*

Timp. *f* *ff*

Perc. 1 Timbales *f* *ff* side of drum

Perc. 2 Guiro (opt. Reco-reco) *f* *ff* *mf*

Perc. 2 Agogo Bells *ff* *mf*

Perc. 2 Low Tom (opt. Surdo) *ff* *mf*

Perc. 3 Multiple Shakers (opt. Ganzá or Chocalho) *mf*

Claves 17 *mf*

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

f Solo ad. lib.

mf

mf

mf

mf

mf

20 21 22 23 24 25 26 27 28 29

33

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

33

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

30 31 32 33 34 35 36 37 38 39

Musical score for orchestra, measures 40-48. The score is arranged in systems for various instruments: Fl. 1-2, Ob., Cl. 1, Cl. 2, B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax., Tpt. 1, Tpt. 2, Hn., Tbn. 1, Tbn. 2, Bar., Tuba, Timp., Perc. 1, Perc. 2, and Perc. 3. Measure 41 is highlighted with a box containing the number 41. The score includes dynamic markings such as *mf*, *sfz*, *sfp*, and *sim.*, as well as performance instructions like *div.* and *sfz* with accents. The percussion parts (Perc. 1, 2, 3) feature complex rhythmic patterns with accents and dynamic markings. The woodwind and brass parts include melodic lines and sustained notes with dynamic markings. The string parts (Fl., Ob., Cl., B. Cl., Bsn., A. Sax., T. Sax., Bar. Sax.) have melodic lines with various dynamics and articulation marks. The percussion parts (Tbn., Bar., Tuba, Timp.) provide harmonic support with sustained notes and dynamic markings. The score is marked with a large watermark reading "For reference only. Not valid for performance."

49 57

Fl. 1-2
mf *f* *p* *mf*

Ob.
mf *f* *p* *mf*

Cl. 1
mf *f* *p* *mf*

Cl. 2
mf *f* *p* *mf*

B. Cl.
mf *f* *p* *mf*

Bsn.
mf *f* *p* *mf*

A. Sax.
mf *f* *p* *mf* *Soli*

T. Sax.
mf *f* *p* *mf* *Soli*

Bar. Sax.
mf *f* *p* *mf*

49 57

Tpt. 1
mp *f* *p*

Tpt. 2
mp *f* *p*

Hn.
mf *f* *p* *mf* *Soli*

Tbn. 1
mp *f* *p* *mf*

Tbn. 2
f *p* *mf*

Bar.
mf *f* *p* *mf*

Tuba
mp *f* *p* *mf*

Timp.
mf *f* *p* (prepare Samba Whistle)

Perc. 1
f *mf*

Perc. 2
p *mf*

Perc. 3
f *p* *mf*

49 50 51 52 53 54 55 56 57

-8-

Fl. 1-2
 Ob.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.

Tpt. 1
 Tpt. 2
 Hn.
 Tbn. 1
 Tbn. 2
 Bar.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

85 86 87 88 89 choke 90 91 92

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

93 94 95 96 97 (to Claves) 98 Claves 99 100 101

107

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

102 103 104 105 106 107 108 109 110

mf

div.

Soli

Agogo Bells

Fl. 1-2

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

sim.

ff

(to Cr. Cyms.)

111 112 113 114 115 116 117 118

Fl. 1-2 *f* *p cresc.* *f* *ff* (opt.)
 Ob. *sfz* *p cresc.* *f* *ff*
 Cl. 1 *f* *p cresc.* *f* *ff*
 Cl. 2 *f* *p cresc.* *f* *ff*
 B. Cl. *sfz* *mp* *f* *ff*
 Bsn. *sfz* *mp* *f* *ff*
 A. Sax. *f* *p cresc.* *f* *ff*
 T. Sax. *f* *sfz* *mp* *f* *ff*
 Bar. Sax. *sfz* *mp* *f* *ff*
 Tpt. 1 *f* *mp* *f* *ff*
 Tpt. 2 *f* *mp* *f* *ff*
 Hn. *f* *mp* *f* *ff*
 Tbn. 1 *sfz* *mp* *f* *ff*
 Tbn. 2 *sfz* *mp* *f* *ff*
 Bar. *sfz* *mp* *f* *ff*
 Tuba *sfz* *mp* *f* *ff*
 Timp. *sfp* *sfp* *sfp* *f* *ff*
 Perc. 1 *f* *sfp* *f* *ff*
 Perc. 2 *sfz* *sfz* *sfp* *f* *ff*
 Perc. 3 *f* *sfp* *f* *ff*