LITTLE BRAZIL SUITE

I. Marcha, Soldaro!
II. Capelina de Melão
III. Ciranda, Cirandina

ANDREW BALENT
(b. 1934)

FOR BEGINNING BAND

Perusal

Instrumentation

1 Full Score
6 Flute
2 Oboe
6 B♭ Clarinet 1
6 B♭ Clarinet 2
2 B♭ Bass Clarinet
4 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
4 B♭ Trumpet 1
4 B♭ Trumpet 2
4 F Horn
10 Trombone-Euphonium B.C.-Bassoon
2 Euphonium T.C.
4 Tuba
2 Snare Drum, Bass Drum
3 Triangle, Tambourine, Crash Cymbals
1 Orchestra Bells

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ABOUT THE COMPOSER

Andrew Balent is a leading composer and arranger of educational music with over 580 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over 30 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe and South America.

PROGRAM NOTES

Little Brazil Suite consists of three traditional songs that have been sung by children in Brazil for generations. *Marcha, Soldaro!* (*March, Soldier!*) portrays children playing as soldiers. *Capelina de Melão* (*Little Chapel of Melon*) is a little chapel belonging to Saint John. Ciranda, also known as Cirandina, is a popular children's dance in which the participants hold hands and form a circle. Dancers may leave or join the circle whenever they choose. This suite is a wonderful glimpse into the culture of the largest country in South America.

PERFORMANCE SUGGESTIONS

The instrument ranges and rhythms are well within the capabilities of most first year bands.

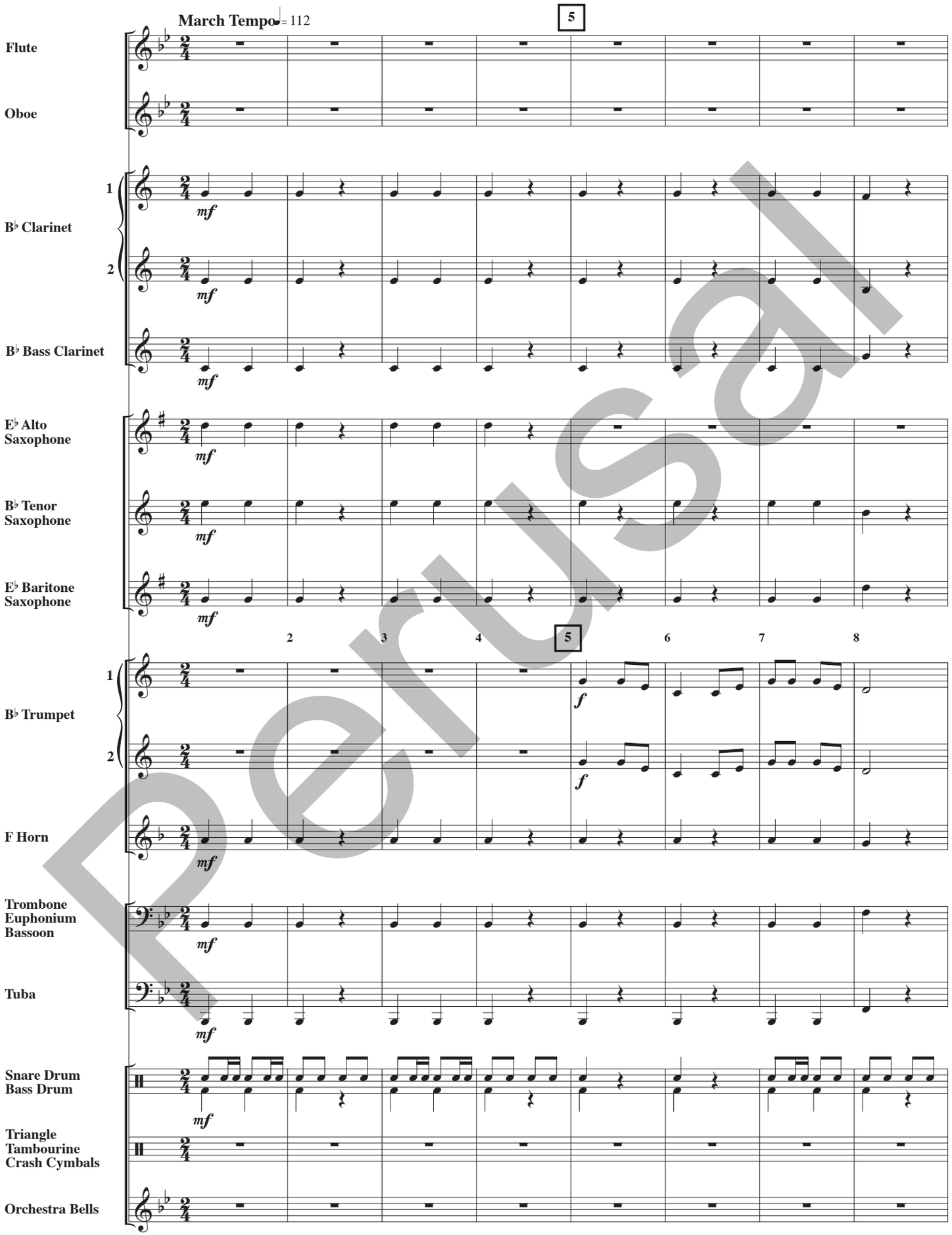
1. *Marcha, Soldaro!* – The tempo may be adjusted to the capability of the students. It is better to play the piece a little slower than marked if that works better for the group, but the indicated tempo is preferred. The quarter note accompaniment at the beginning should be played with separation.
2. *Capelina de Melão* – Play in a smooth, *legato* style with attention to dynamic control.
3. *Ciranda, Cirandina* – Again, the tempo used will depend on the ability of the group. Play with a steady tempo throughout, with vigor.

Perusal

Little Brazil Suite

Traditional Brazilian Melodies
arranged by Andrew Balent

I. Marcha, Soldaro!



Perusal

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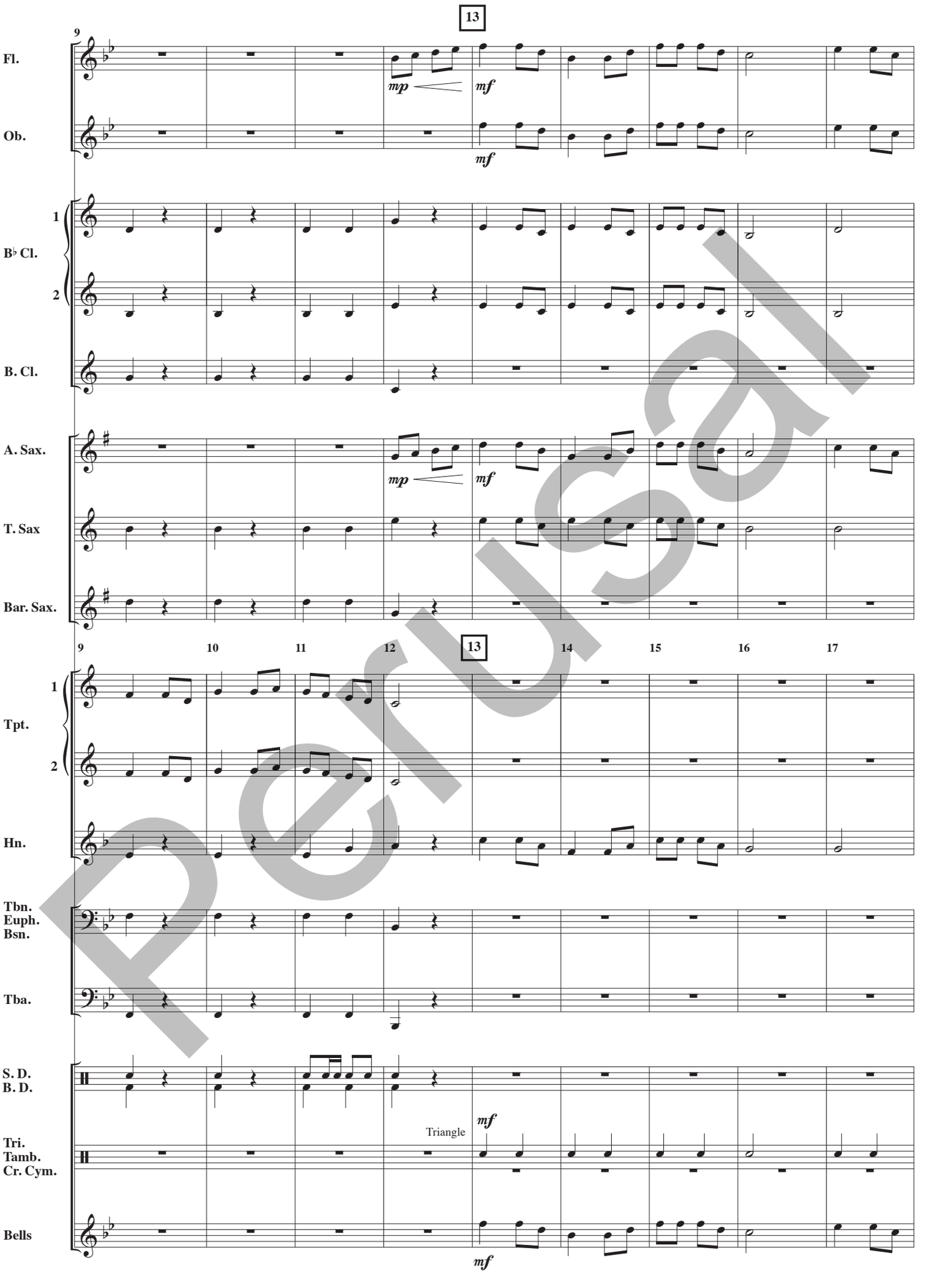
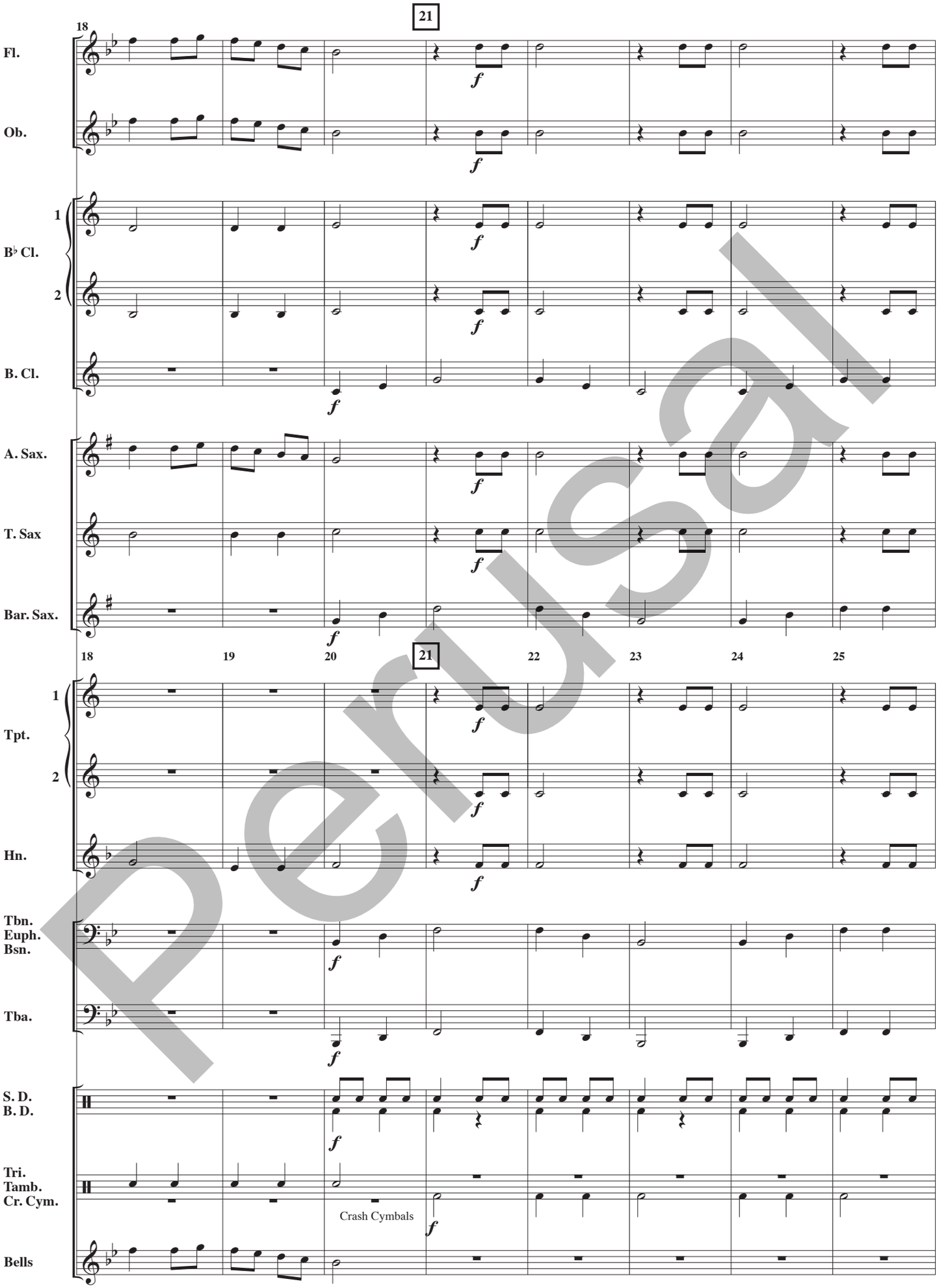
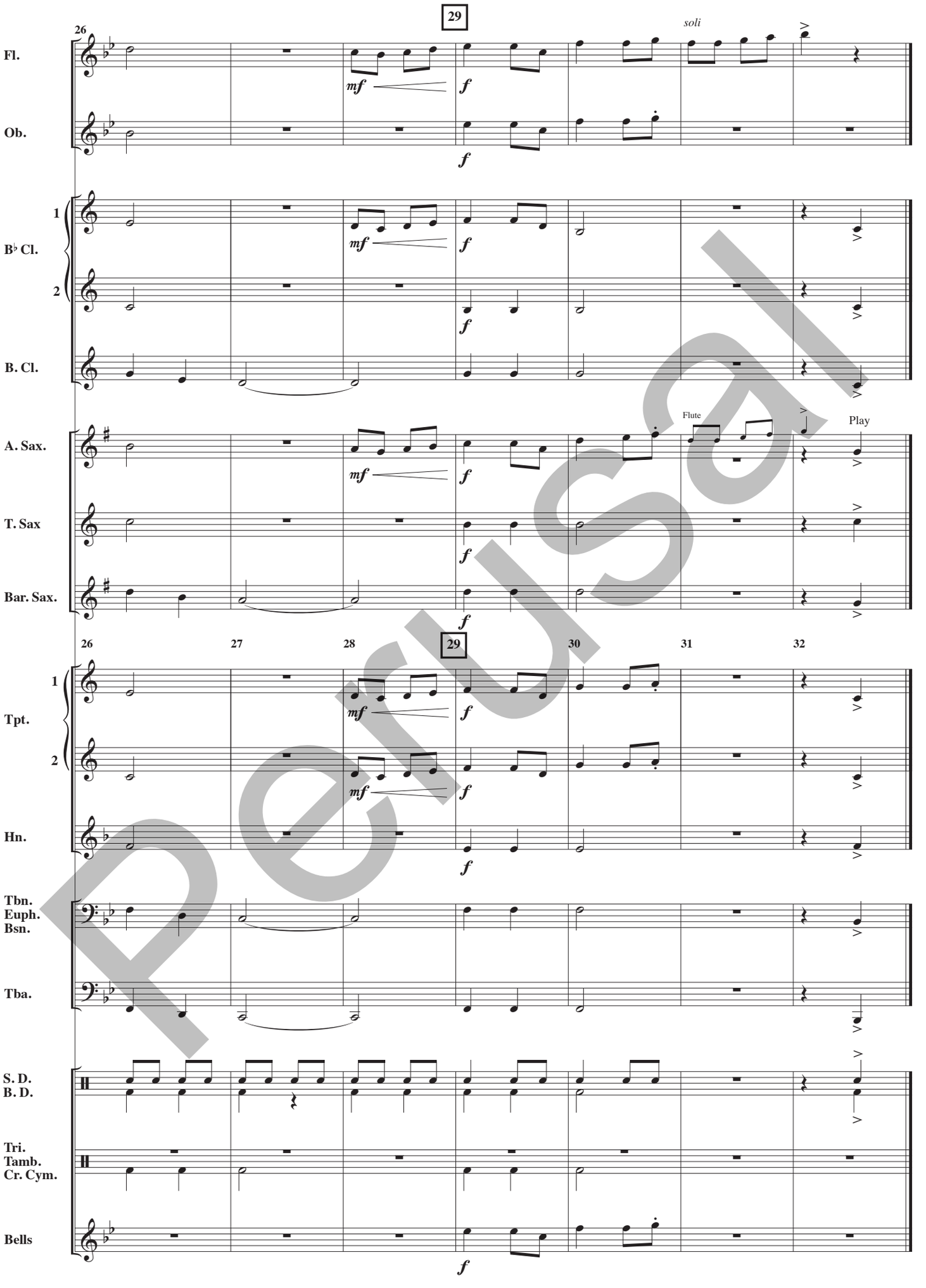

13
9
Fl.
Ob.
mp
mf
mf
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
mp
mf
9
10
11
12
13
14
15
16
17
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Bells
Triangle
mf
mf

Perusal

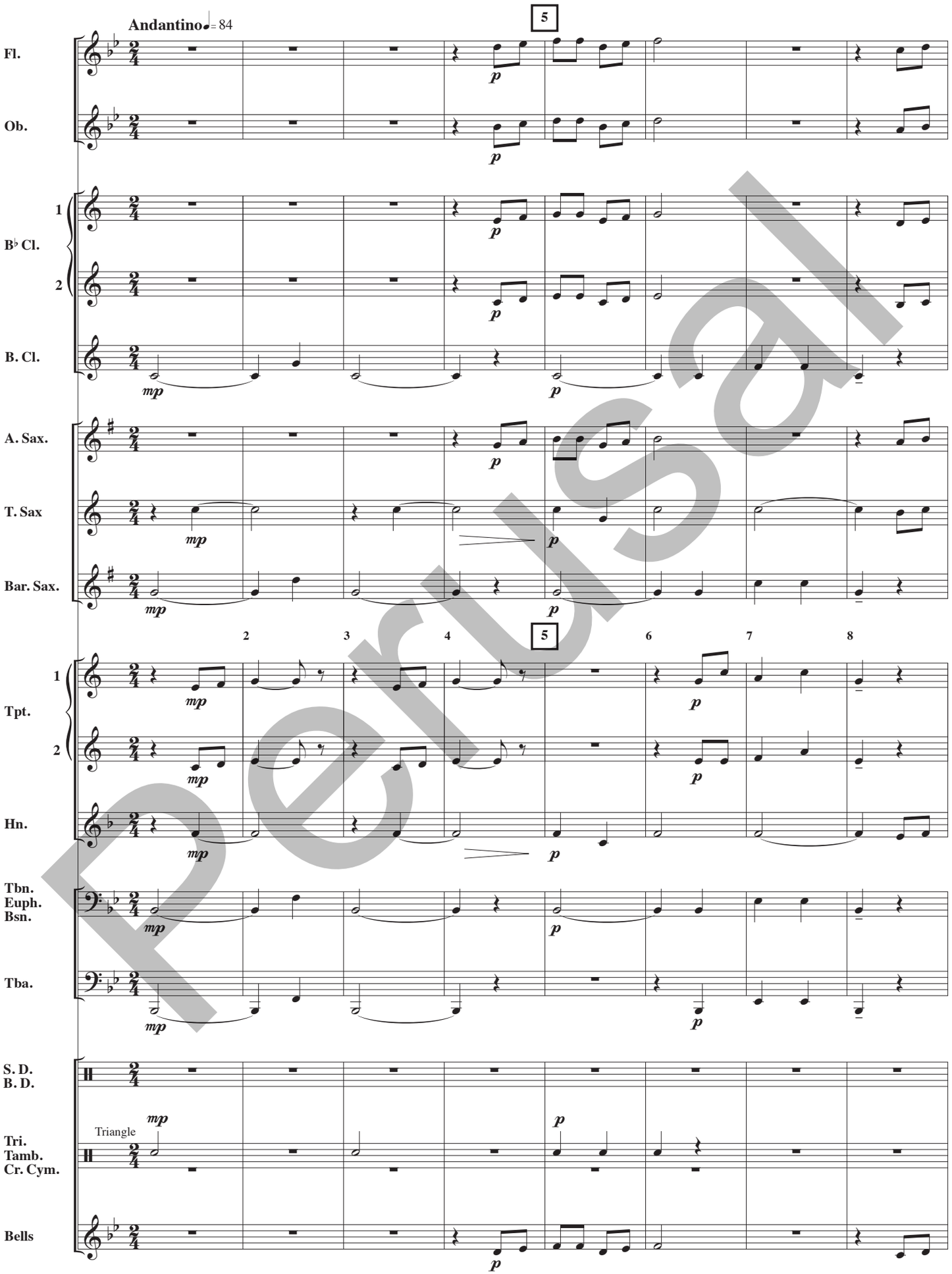

18
21
Fl.
Ob.
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
18
19
20
21
22
23
24
25
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Crash Cymbals
Bells
f

Perusal


26
29
soli
Fl.
Ob.
mf
f
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
Flute
Play
26
27
28
29
30
31
32
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Bells

Perusal

II. Capelina de Melão



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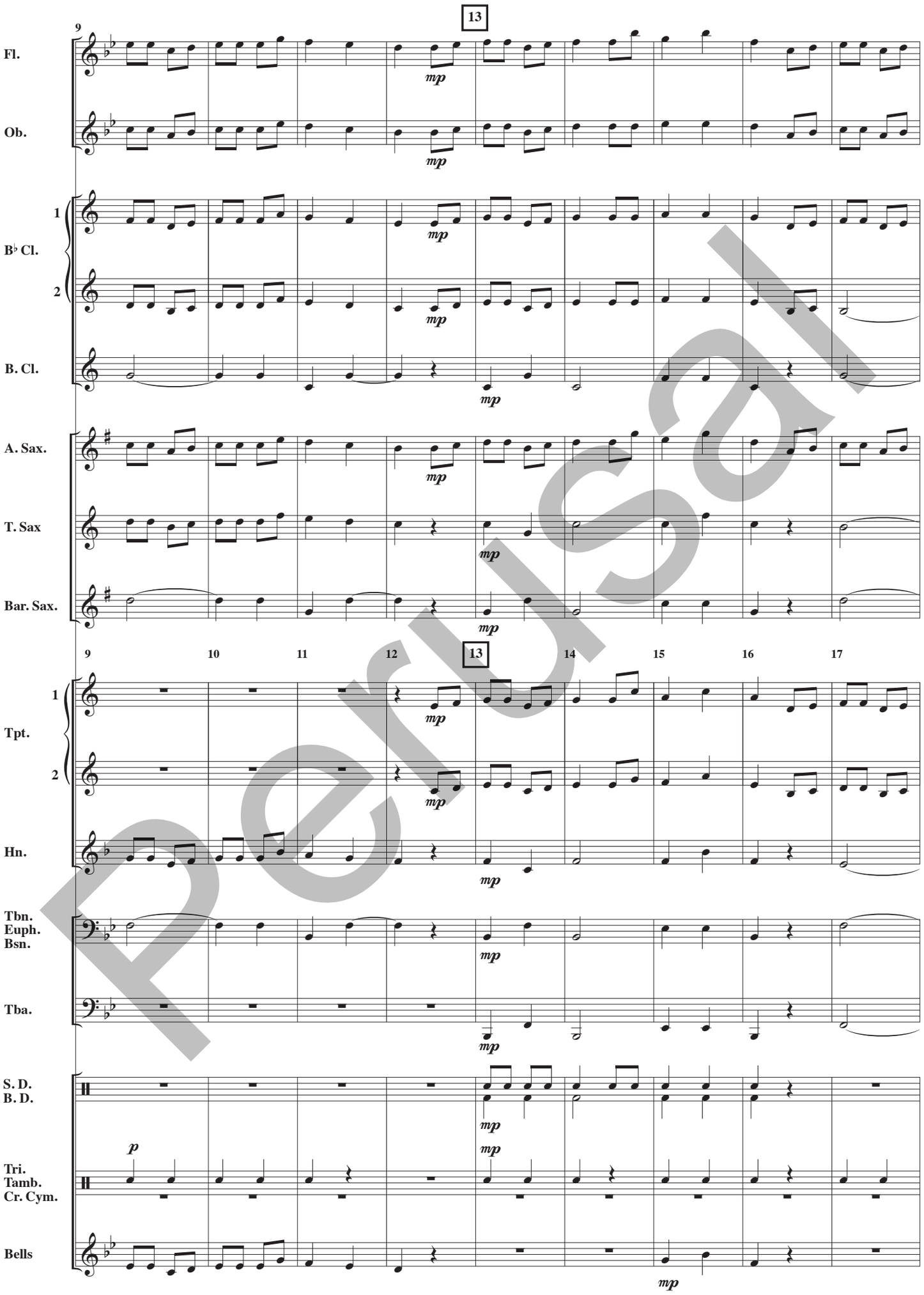
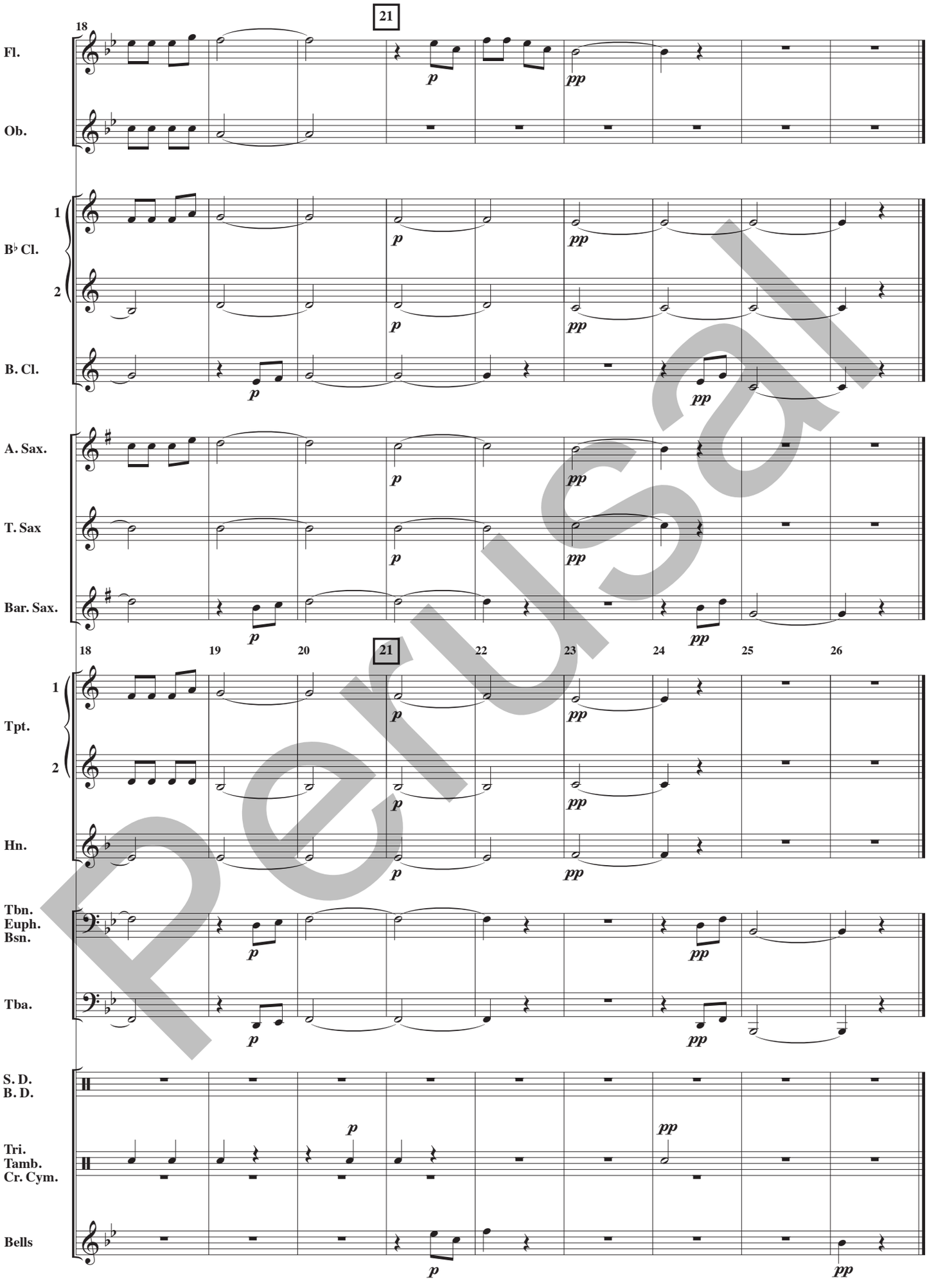
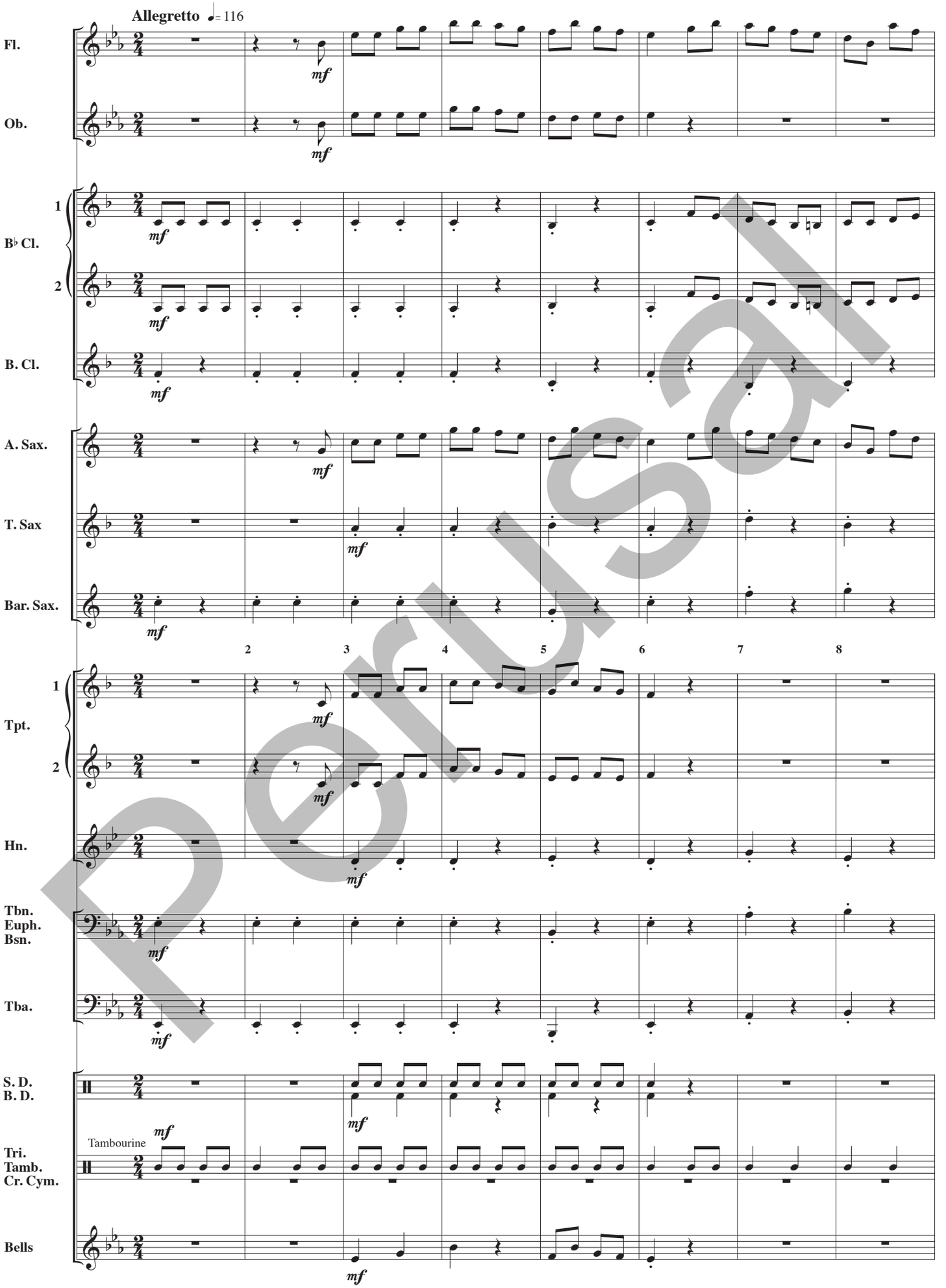

13
9
Fl.
Ob.
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
mp
9
10
11
12
13
14
15
16
17
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Bells
p
mp

Perusal


18
21
Fl.
Ob.
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
18 19 20 21 22 23 24 25 26
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Bells
p
pp

Perusal

III. Ciranda, Cirandina



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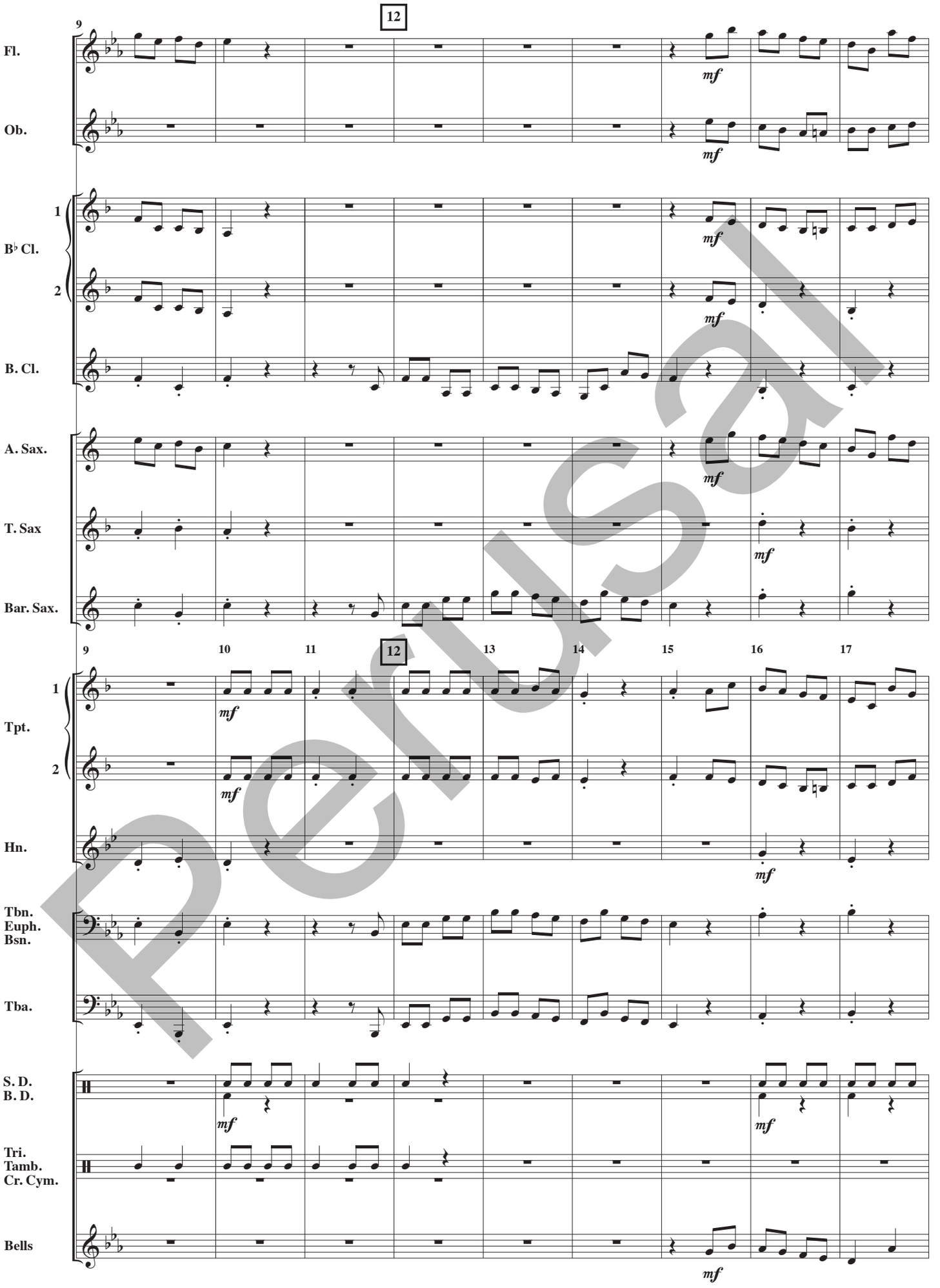
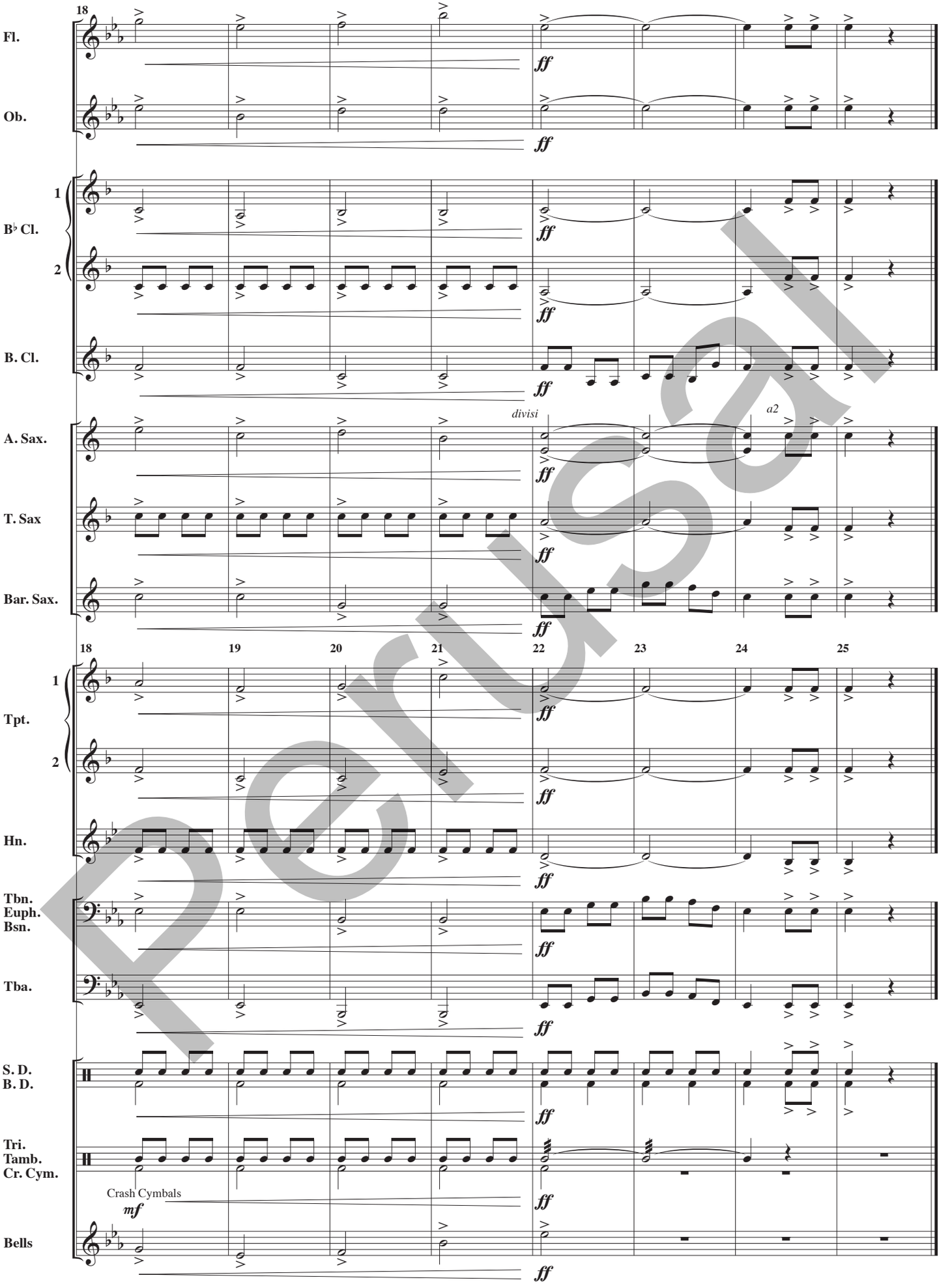

9
12
Fl.
Ob.
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
9
10
11
12
13
14
15
16
17
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Bells
mf

Perusal


18
Fl.
Ob.
1
B♭ Cl.
2
B. Cl.
A. Sax.
T. Sax
Bar. Sax.
divisi
a2
18 19 20 21 22 23 24 25
1
Tpt.
2
Hn.
Tbn.
Euph.
Bsn.
Tba.
S. D.
B. D.
Tri.
Tamb.
Cr. Cym.
Crash Cymbals
mf
Bells
ff

Perisai