

Darius MILHAUD



Saudades do Brazil

Suite de Danses

pour

PIANO



1^{er} RECUEIL

1. Sorocabo
2. Botofago
3. Leme
4. Copacabana
5. Ipanema
6. Gavea



2^o RECUEIL

7. Corcovado
8. Tijuca
9. Sumaré
10. Paineras
11. Larenjeiras
12. Paysandú

Ces danses sont transcrites
par l'Auteur pour Orchestre

Partition et Matériel en location.
S'adresser aux Editeurs.

EDITIONS MAX ESCHIG

48, rue de Rome PARIS (8^e)

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et la Yougo-Slavie
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Saudades do Brazil

1^{er} RECUEIL

SUITE DE DANSES
Pour Piano

Darius Milhaud

I - SOROCABA

Modéré. 88 = ♩

Piano

sib I V (sib) Lidio

sib Lidio

Animez un peu

mf

1 2 3

Animez encore

Animez

pp

Cédez

pp

Ral.

Mouv! du début

p

Ral.

pour Madame Reiris de OLIVEIRA

II - BOTAFOGO

Fa# m
A2

Doucement 84 = ♩

Piano

mp

en dehors

Obtenir A
(Fa# m)

Musical notation system 2: Treble and bass clefs with notes and rests.

Musical notation system 3: Treble and bass clefs with notes and rests.

Musical notation system 4: Treble and bass clefs with notes and rests.

Musical notation system 5: Treble and bass clefs with notes and rests.

Musical notation system 6: Treble and bass clefs with notes and rests.

Ani - mez un peu

p clair

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La bor

The image shows a handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score features various musical elements such as triplets, slurs, and dynamic markings. Handwritten annotations in French are present throughout the piece.

Performance markings and annotations include:

- Toujours la 3^e* (written above the first system)
- (Fermé...)* (written below the first system)
- mf* (mezzo-forte) and *p* (piano) dynamic markings
- Ral.* (Ritardando) and *Mouv: du début* (Return to initial movement) markings
- pp* (pianissimo) dynamic marking
- Sans ralentir* (Without slowing down) marking
- pp* (pianissimo) dynamic marking at the end of the piece

Al Paise 92 =

Piano *pp*

Cédez - - Mouvt

mf

Animé un peu

Très retenu

Mouv! du début

Cédez - - Mouv!

IV - COPACABANA

(Allegretto de 3/4)

arrangement de la fonction harmonique par le compositeur

Calme 88 = ♩

Piano

p

Sol M (2) (2)

ppp

p

sans presser

pp

animé un peu

ff

8

Ral. Mouv! du début

ppp

pp

sans nuances et sans ralentir jusqu'à la fin

ppp

8

Nerveux 116 *2/bm*

Piano

sans pédale

ff

pp

8 *↳ distance litan*

ppp très strict, sans nuances

VI - GAVEA

Vivement 120 = ♩

Piano

Ne garder la Pédale que sur la 1^{re} moitié de la mesure.

The musical score consists of six systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The tempo is marked 'Vivement 120 = ♩'. The piece begins with a piano (p) dynamic and a forte (f) dynamic. A performance instruction states: 'Ne garder la Pédale que sur la 1^{re} moitié de la mesure.' The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* and *fff*. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the final system. There are some handwritten annotations in the score, such as 'coupure de mesure' and 'cassé de mesure'.

First system of musical notation, featuring piano accompaniment with chords and melodic lines in both hands.

Second system of musical notation, continuing the piano accompaniment with various rhythmic patterns.

Third system of musical notation, including a mezzo-piano (*mp*) dynamic marking.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking.

Fifth system of musical notation, showing complex chordal textures.

Sixth system of musical notation, including a pianissimo (*pp*) and "calme" dynamic marking.

Seventh system of musical notation, featuring a fortissimo (*fff*) dynamic marking and a fermata.

Saudades do Brazil

SUITE DE DANSES

Pour Piano

Darius Milhaud

VII - CORCOVADO *(5^{te} de distance)*

Tranquille 96.

Piano

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The piece is in 2/4 time and features a variety of dynamics including *p*, *pp*, *mp*, and *ppp*. The tempo is marked 'Tranquille 96.' and later 'Cédez Mouv!'. The score includes numerous handwritten annotations in black ink, such as fingerings (e.g., 4 2 1 5, 3 2 1, 5 4 3 2), slurs, and other performance instructions. The piece concludes with a *pp* dynamic marking.

Mouv!

mp

mp

f sonore

ff

mf

Cédez Mouv.

pp


Cédez Mouv!

pp

VIII - TIJUCA

(M. X. M.)

Handwritten notes at the top of the page, including "8 -> la (6. arr.)", "C ->", "T ->", "B -> la", "rod", "la - P.F.S.L. 00 - la - 114", "la (10)", "fol (15)", and "T. 114".

Triste 88 = 

Piano

Musical score for piano, consisting of seven systems of two staves each. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *mf*, *mp*, and *p*. There are also handwritten annotations and markings throughout the score, including a circled section in the fourth system and some numbers like "1", "2", "3", "4", "5" above the notes.

First system of musical notation, consisting of piano and bass staves. The piano part features complex chordal textures with many accidentals. The bass part has a more rhythmic, walking line.

Second system of musical notation. The piano part continues with dense chords. The bass part has a steady eighth-note pattern. Dynamics include *ff* and *f*.

Third system of musical notation. The tempo is marked *Plus lent*. The piano part has a more sustained texture. The bass part has a slower, more deliberate line. The instruction *Cédez* is written above the piano staff.

Fourth system of musical notation. The piano part features a series of chords. The bass part has a simple, rhythmic accompaniment. Dynamics include *pp*.

Fifth system of musical notation. The piano part has a more complex texture. The bass part has a simple line. The instruction *Ral.* is written above the piano staff.

Sixth system of musical notation. The piano part has a more complex texture. The bass part has a simple line. The instruction *Mouv!* is written above the piano staff, and *Ral.* is written above the bass staff.

IX - SUMARE

10 grande ... accompaniamento de ...

Léger 92 = *moderato* **A1**

Piano *pp*

A2

moderato

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duas formas de harmonizar

Handwritten annotations: $2 = m$, $\frac{1}{2} tu$

Handwritten annotation: $\frac{2}{2} tu$

Rall. - Mouv³ mais plus lent

mp lié

Handwritten annotation: A_4

Rall. - *très lent*

X - PAINERAS *(un parallelismo de frequências harmônicas)*

Souple 112 = d A₁ (3 = 4)

Piano *p très lié, très doux*

La b M

A₂

pp

Transition

Cédez - -

The musical score consists of five systems of piano accompaniment. The first system is marked 'Souple 112 = d' and 'Piano p très lié, très doux'. The key signature is one flat (La b M) and the time signature is 2/4. The score includes various dynamics such as 'pp' and 'p'. There are handwritten annotations: 'A₁ (3 = 4)' above the first system, 'A₂' above the third system, 'Transition' above the fourth system, and 'Cédez - -' above the fifth system. The bass line features a consistent rhythmic pattern of eighth notes.

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*piu forte
moderato
from La b → F#*

Ante de barci



Mouv! *A₃*

mf *att* *tr*

Cédez

sib

Mouv! *2 1^a*

pp

sol m

Cédez

Mouv!

m.g.

pour la Baronne FRACHON

XI - LARANJEIRAS

Alerte 138 - *Allegro*

Piano *pp*

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is marked 'Alerte 138 - Allegro' and 'Piano pp'. The music features a rhythmic accompaniment in the bass and a melodic line in the treble. There are some handwritten annotations and corrections in the final system.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a more complex rhythmic accompaniment with many beamed notes.

The second system continues the piece. It features a 'pp' (pianissimo) dynamic marking. The notation includes a variety of note values and rests, with some notes beamed together.

The third system shows the continuation of the melodic and harmonic lines. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment.

The fourth system is characterized by dense chordal textures in both staves, with many notes beamed together, creating a rich harmonic sound.

sans ralentir jusqu'à la fin

The fifth system includes a 'ppp' (pianississimo) dynamic marking. The notation continues with complex rhythmic patterns and chordal structures.

The sixth system concludes the piece. It features a fermata over a final chord in the upper staff and a sustained bass note in the lower staff.

pour Audrey PARR

CASAdoCHORXII - PAYSANDU

Expressif 92 =

Piano

p

pp

Mouv!

mp

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(S. DOH)

CASADORA

mf

Cédez

Mouv!

p

p

pp

ppp