CASAdoCHORO

DARIUS MILHAUD

Le Boeuf sur le Toit

for Piano Four Hands, Op. 58

(The Nothing Doing Bar)

CASAdoCHORO

LE BŒUF SUR LE TOIT

ou

THE NOTHING DOING BAR

FARCE IMAGINÉE ET RÉGLEE PAR JEAN COCTEAU — COSTUMES DE G. P. FAUCONNET — DÉCORS ET CARTONNAGES DE RAOUL DUFY. ORCHESTRE DE 25 MUSICIENS DIRIGÉ PAR WLADIMIR GOLSCHMANN

Représentée pour la première fois, à Paris, le Samedi 21 Février 1920, en matinée, à la Comédie des Champs-Elysées, et à Londres, le 12 Juillet 1920, au Coliséum.

DISTRIBUTION

à PARIS

Le Barman	MM. Paul **FRATELLINI**
La Dame rousse	François **FRATELLINI**
La Dame décolletée	Albert **FRATELLINI**
Le Policeman	**BUSBY**
Le Boxeur nègre	**CYRILLO**
Le Bookmaker	**ROBERTS**
Le Monsieur en habit	**PINOCCHIO**
Le Nègre qui joue au billard	Le nain **BODA**

CASAdoCHORO

LE BŒUF SUR LE TOIT

[The Ox on the Roof]

OR

THE NOTHING DOING BAR

FARCE CONCEIVED AND DIRECTED BY JEAN COCTEAU. COSTUMES BY G. P. [GUY-PIERRE] FAUCONNET. SETS AND CARDBOARD PROPS BY RAOUL DUFY. 25-MAN ORCHESTRA CONDUCTED BY VLADIMIR GOLSCHMANN.

First performed in Paris on Saturday February 21, 1920, as a matinee, at the Comédie des Champs-Elysées; then in London, on July 12, 1920, at the Coliseum.

PARISIAN CAST

The Bartender	Paul FRATELLINI[*]
The Red-Headed Woman	François FRATELLINI
The Woman in a Low-Cut Dress	Albert FRATELLINI
The Policeman	BUSBY
The Black Boxer	CYRILLO
The Bookie	ROBERTS
The Gentleman in Evening Dress	PINOCCHIO
The Black Billiards Player [Black Boy]	The midget BODA

[*The Fratellinis were celebrated circus clowns.]

CASAdoCHORO

LE BŒUF SUR LE TOIT

est un bar éclairé brutalement. Un paravent contourné, en bois jaune, cache la coulisse de droite. L'angle d'un billard dépasse le portant de gauche sur lequel est peinte une draperie grenat. Au premier plan gauche, un fauteuil de cuir. Au premier plan droite, une table. Table et fauteuil, visibles devant le rideau, annoncent la grossièreté du décor comme une sorte de prologue. Ils prennent leur place dans l'ensemble dès que le rideau se lève. Ventilateur au plafond. Le ventilateur tourne lentement et jette des ombres sur les personnages. Ils portent des têtes de carton trois fois grandeur nature. Ils agissent selon le style du décor. Ils sont *du décor qui bouge*. Ils accomplissent chacun, « au ralenti », à contre-courant de la musique, avec une lourdeur de scaphandriers, les gestes essentiels à leur rôle.

Les accessoires : bouteilles, verres, pailles, cigarettes, craie, soucoupes, sont à l'échelle des têtes postiches.

A la frise du premier plan, peinte de drapeaux multicolores, sont suspendus cinq ronds de fumée en tulle qui partent du fauteuil et se dirigent vers le centre.

Au lever du rideau, le barman seul, tout blanc, tout rose. Il secoue ses gobelets derrière son bar. Un cigare, gros comme une torpille, brûle sur une table derrière le fauteuil. Entre, par la gauche, le boxeur nègre au chandail bleu de ciel, venant de la salle de billard. Il commande un cocktail, essaye ses muscles, tombe dans le fauteuil, croise les jambes et reprend son cigare. Aussitôt les ronds de fumée deviennent les siens. Un négrillon, en bras de chemise, sort de la salle de billard, à reculons. Il met de la craie sur une queue de billard. Le boxeur demande au barman

CASAdoCHORO

LE BŒUF SUR LE TOIT

is a bar glaringly lighted. A curved screen of yellow wood conceals the wings at the right. The corner of a billiard table protrudes beyond the left-hand set-frame, on which a garnet-red drape is painted. In the left foreground, a leather armchair. In the right foreground, a table. The table and the armchair, visible in front of the theater curtain, proclaim the vulgarity of the scenery as a sort of prologue. They take their place in the entire setting as soon as the curtain rises. Ceiling fan. The fan turns slowly and casts shadows on the actors. They wear cardboard heads three times life size. Their actions match the style of the scenery. They are *moving scenery.* They all carry out the gestures essential to their roles "in slow motion," working against the music, with the clumsiness of deep-sea divers.

The props—bottles, glasses, straws, cigarettes, chalk, saucers—are to the same scale as the false heads.

From the foreground sky piece, which is painted with multicolored flags, are hanging five smoke rings, made of tulle, which begin at the armchair and extend toward the center.

When the curtain rises, the bartender is alone, all white and pink. He is shaking his tumblers behind his bar. A cigar large as a torpedo is burning on a table behind the armchair. From the left there enters the black boxer, wearing a sky-blue sweater; he is coming from the billiard room. He orders a cocktail, flexes his muscles, drops into the armchair, crosses his legs, and takes up his cigar. Immediately it's clear that the smoke rings emanate from him. A little black boy in shirtsleeves enters from the billiard room backwards. He puts chalk on a billiard cue. The boxer asks the bartender

CASAdoCHORO

de couper son cigare qui tire mal. Le barman le coupe au revolver. Le coup fait tomber le négrillon à la renverse. Pendant toute la première partie on l'entrevoit jouer au billard en coulisse, lever une jambe, viser, comme dans les lithographies américaines.

Entrent tour à tour : La dame décolletée, en robe rouge, très maniérée, très commune. La dame rousse, aux cheveux de papier, jolie, d'allure masculine, un peu voûtée, les mains dans les poches. Le monsieur en habit de molesquine, qui regarde son bracelet montre et ne quitte plus son tabouret de bar jusqu'à sa sortie. Un bookmaker écarlate, aux dents d'or, qui porte un melon gris et une cravate de chasse maintenue par une perle de la taille d'une boule de jardin.

Tout ce joli monde s'installe, joue aux dés. (La partie de dés entre le monsieur et le book doit être un tableau mécanique composé de leurs têtes, de la tête du barman derrière un journal aux lettres d'affiche, des deux dés, véritables boîtes de carton qu'ils remuent en les faisant tournoyer sur l'axe). La dame élégante se poudre, découvre le négrillon. Il grimpe sur un tabouret. Elle le charge sur son épaule et l'emmène dans la salle de billard. La dame rousse traverse la scène, enlève les ronds de fumée avec son bras, les vide autour du cou du barman et aguiche le boxeur. Le boxeur quitte son fauteuil pour la suivre. Le bookmaker les observe, se fâche, trépigne, approche à pas de loup, retire sa perle et en assène un coup sur la tête du nègre qui s'effondre. Le négrillon lâche sa queue de billard, assiste le boxeur, le couche dans le fauteuil, l'évente avec une serviette.

Petite danse de triomphe du bookmaker. Tango des femmes. Coup de sifflet. C'est la police. Tous tremblent. Le barman accroche une pancarte : ***ICI ON NE BOIT QUE DU LAIT***, cache verres, bouteilles, distribue des bols et bat le lait dans une baratte.

Le policeman géant passe la tête. Il entre. Il toise. Il s'approche de chacun pour sentir les haleines. Il goûte le lait.

Influencé par l'esprit bucolique, il danse un ballet aimable.

Pendant qu'il tourne au milieu avec une grâce de ballerine, le barman actionne un levier. Le ventilateur descend et décapite le policeman. Il chancelle. Il cherche sa tête, essaye de la remettre à l'envers et tombe mort.

Rien n'étonne les noctambules. Après de courtes réjouissances

CASAdoCHORO

to cut off the tip of his cigar, which is drawing badly. The bartender shoots it off with a revolver. The shot makes the black boy fall on his back. During the whole opening scene the audience can glimpse billiard players in action in the wings, lifting a leg, sighting down their cue, etc., as in American prints.

There now enter, one by one: The lady in a low-cut red dress; she is very affected, very common. The red-headed lady, with paper hair, pretty, with a masculine air, a little stooped, her hands in her pockets. The gentleman in enameled-cloth evening dress, who looks at his wristwatch and doesn't leave his bar stool again until his exit. A bookie in scarlet, with gold teeth, wearing a gray derby and a hunting cravat held in place by a pearl the size of a croquet ball.

These fine people settle in and play dice. (The dice game between the gentleman and the bookie should be a mechanical tableau comprised of their heads, the head of the bartender behind a newspaper with poster-size lettering, and the two dice, actual cardboard boxes that they move by spinning them on their axis.) The elegant lady powders her face and detects the black boy. He climbs onto a stool. She picks him up on her shoulder and carries him into the billiard room. The red-headed lady crosses the stage, removes the smoke rings on her arm, deposits them around the bartender's neck, and flirts with the boxer. The boxer leaves his armchair to follow her. The bookie observes them, gets angry, stamps his foot, tiptoes over to them, takes off his pearl, and hits the black man on the head with it; he collapses. The black boy abandons his billiard cue, helps the boxer, sits him down in the armchair, and fans him with a napkin.

The bookie performs a brief dance of triumph. The women tango. A whistle blows. It's the police. Everyone trembles. The bartender hangs up a sign: *ONLY MILK CONSUMED HERE.* He hides the glasses and bottles, hands out bowls, and beats up the milk in a churn.

The gigantic policeman sticks his head in. He enters. He scrutinizes. He goes up to everyone to smell their breath. He tastes the milk.

Influenced by the bucolic atmosphere, he does some charming ballet steps.

While he is pirouetting in the center with the grace of a ballerina, the bartender operates a lever. The fan descends and decapitates the policeman. He staggers. He looks for his head, tries to put it back on facing the wrong way, and falls dead.

None of this surprises the night owls. After a brief rejoicing, in the course

CASAdoCHORO

où le négrillon chante une romance la main sur son cœur, le barman présente la tête sur un plateau à la dame rousse, indifférente et qui regardait dans la coulisse de gauche.

Elle danse. Sa danse est une charge des danses de Salomé en général. Elle s'étire, elle fume, elle secoue la tête du policeman à la façon d'un cocktail. Finalement, elle marche sur les mains comme la Salomé de la cathédrale de Rouen, fait le tour de la tête, et, toujours sur les mains, quitte le bar, suivie par le bookmaker.

Avant de disparaître à leur suite, la dame décolletée se détourne, enlève la rose que le monsieur en habit porte à la boutonnière, et la lance au barman. Le monsieur paye et ils sortent.

Le boxeur se réveille, se lève, titube et sort à son tour, suivi du négrillon qui refuse de payer le barman.

Resté seul, le barman range. Il voit le corps du policeman. Il le traîne, tant bien que mal, jusqu'à une chaise, derrière la table. Le corps mort cherche son équilibre. Une fois le corps calé, le barman apporte des piles de soucoupes qu'il met sur la table, une bouteille de gin qu'il vide dans le corps. Il ramasse la tête, la lui enfonce entre les épaules. Il le chatouille et l'hypnotise. Le policeman ressuscite. Alors le barman lui déroule une addition de trois mètres.

J. C.

CASAdoCHORO

of which the black boy sings a ballad with his hand on his heart, the bartender presents the head on a tray to the red-headed woman, who is unconcerned; she has been gazing into the left wings.

She dances. Her dance is a parody of Salome-style dances in general. She stretches, she smokes, she shakes the policeman's head like a cocktail. Finally she walks on her hands like the Salome in Rouen Cathedral,[*] proceeding all around the head, and—still on her hands—leaves the bar, followed by the bookie.

Before departing with the gentleman in evening dress, the lady in the low-cut dress turns aside, removes the rose he wears in his buttonhole, and flings it at the bartender. The gentleman pays and they exit.

The boxer wakes up, rises to his feet, reels, and exits in turn, followed by the black boy, who refuses to pay the bartender.

Left alone, the bartender straightens the place up. He sees the body of the policeman. He drags it, as well as he can, over to a chair behind the table. The dead body balances itself. After propping up the body, the bartender brings over piles of saucers, which he puts on the table, and a bottle of gin, which he empties into the body. He picks up the head, and thrusts it between the shoulders. He tickles him and hypnotizes him. The policeman comes back to life. Then the bartender unrolls in front of him a bill ten feet long.

J.C.

[*A famous medieval bas-relief; medieval artists depicted Salome's dance as a performance by a contemporary *jongleur.*]

CASAdoCHORO

A Composition in the Age of "Ready-Mades"

The French composer Darius Milhaud (1892–1974) used to say that he belonged to an ideal country centered on his native Aix-en-Provence, and stretching "from Jerusalem to Rio de Janeiro."[1] In fact, the latitude of his interests—which extended well beyond French or European boundaries, or those separating "classical" and "popular" music—is mirrored in his work through titles as diverse as *Poèmes Juifs, Alfama, Carnaval à la N. Orleans, Le Bal Martiniquais, Suite Française,* and *Kentuckiana.*

Brazil and Brazilian music would occupy a very particular place in Milhaud's "private universe" as a result of his 20-month stay in Rio as Embassy secretary to poet-diplomat Paul Claudel, in the period 1917–18. Some of his most famous works—*L'Homme et son Désir* (1918), *Le Boeuf sur le Toit* (1919), and *Saudades do Brazil* (1920)—remain as eloquent examples of the country's lasting imprint on his music.

Milhaud often evoked the radical experience of his first exposure to a non-European environment—particularly his fascination with Brazilian Carnival:

> "My first contact with Brazilian folklore was brutal. I arrived in Rio in the middle of Carnival and immediately sensed the mood of crazy gaiety that possessed the whole town[2] . . . It is during Carnival time under the exhuberance of the tropical summer that the new dances (tangos, maxixes, sambas, cateretês, etc....) make their appearance every year, substituting for those of the previous one, and take over the entire town."[3]

It should also be noted that Milhaud's contact with Brazilian popular music—in which the country's African and European backgrounds are so strongly reflected—preceded by three years his discovery of jazz (in 1920, in London, during rehearsals of *Le Boeuf sur le Toit*). That moment probably constituted his first exposure to the phenomenon of "swing":

> "I was intriguied and fascinated by the rhythms of the popular music. There is an imperceptible pause in the syncopation, a careless catch in the breath, a slight hiatus I found very difficult to grasp. So I bought a lot of maxixes and tangos and tried to play them with the syncopated rhythms that go from one hand to the other. At last, my efforts were rewarded and I could both play and analyze this typically Brazilian subtlety ['ce petit rien si typiquement brésilien]."[4]

In France, in 1919—the year following his return from Brazil—Milhaud composed the symphonic ballet *Le Boeuf sur le Toit* [The Ox on the Roof] in collaboration with Jean Cocteau, who provided the farcical script entitled "The Nothing Doing Bar." The title *Le Boeuf sur le Toit* —which, due to the success of the ballet, would give its name to the legendary nightclub of the interwars period—has lent itself to many misunderstandings.[5] Neither a fantasy name nor a folk tune, *Le Boeuf sur le Toit* is a translation of the title of one of the greatest hits of the 1918 Rio Carnival: the tango *O boi no Telhado* by José Monteiro publishing under the pseudonym "Zé Boiadêro."

CASAdoCHORO

O boi no Telhado

This tune (not the most prominent in Milhaud's work) is but one of almost thirty pieces by more than a dozen different Brazilian composers quoted wholly or in part throughout a score "constructed" by Milhaud in the spirit of a musical collage. As Milhaud described it,

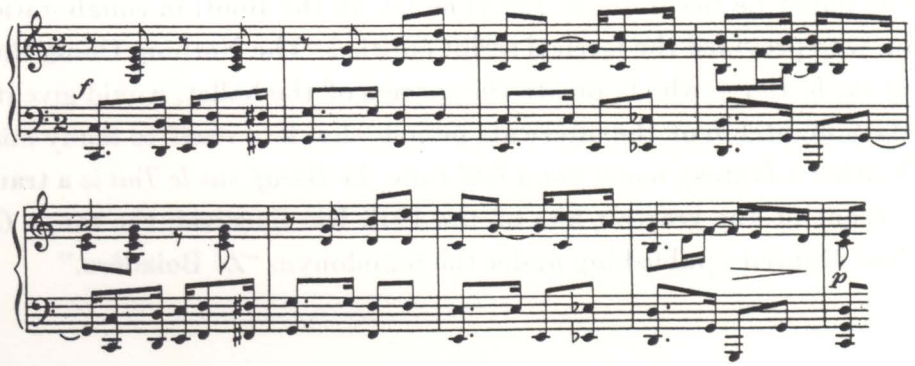
> "Still haunted by the memories of Brazil, I assembled a few popular melodies, tangos, maxixes, sambas, and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each successive pair."

His selections—which even included 19th-century pieces by the distinguished classical composers Alexandre Levy (1864–1920) and Alberto Nepomuceno (1864–1920)—read like an anthology of Brazilian urban music at the end of World War I, and consist entirely of music already printed in Brazil in 1918–19. The majority of these pieces, most of which had already been identified as early as 1980 by Professor Aloysio de Alencar Pinto,[6] were compositions by well-known popular musicians who wrote for the Rio and São Paulo equivalents of New York's Tin-Pan Alley. Concerning those composers, Milhaud would write in 1920 that

> ". . . it would be desirable that Brazilian musicians realized the importance of their composers of tangos, maxixes, sambas and cateretês like Tupinambá and a genius such as Nazareth. The rhythmical riches, the ever-renewed fantasy, the verve, the drive, the prodigious melodic invention which one finds in each work of those two masters, make of them the glory and the jewel of Brazilian art."[7]

In spite of the inclusion in the score of tunes by such icons of Brazilian popular music as Francisca Gonzaga, Catullo da Paixão Cearense, and Eduardo Souto, it is no surprise that the greatest number of musical quotations belong to Marcello Tupynambá (musical pseudonym of the engineer Fernando Lobo) and to Ernesto Nazareth, of whom it has been said that "his tangos will remain for Brazilians the equivalent of Johann Strauss' waltzes for Danubian countries."[8]

The Rondo-Theme, in spite of its successful "Brazilian" flavor (enhanced by the typical *maxixe* formula in the bass line), is thought by Professor Alencar Pinto[9] to be Milhaud's own, probably being, therefore, the only thematic material in the work not consisting of a direct quotation.



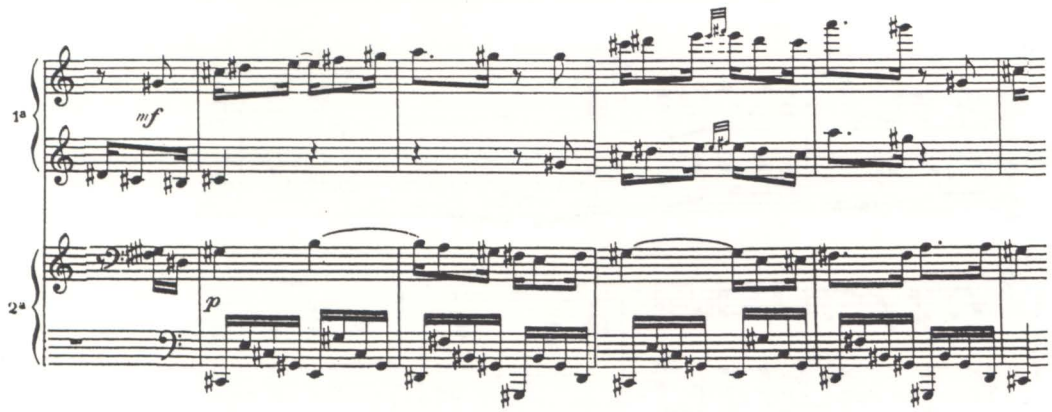
CASAdoCHORO

The quotations appear in a variety of presentations. As most of the original Brazilian pieces were multi-sectional, with an ABA or ABACA shape, Milhaud will quote either one section only, or all sections but not necessarily in their original order (section B of *Viola Cantadeira* precedes section A), or sequentially (section B of *Matuto* appears at rehearsal letter F; section A, at letter T). Those quotations are systematically combined by pairs, and are present between each restatement of the Rondo-Theme.

The compositional process throughout involves a continuous weaving-together of these quotations, assembled as if a set of "ready-mades," framed into various harmonic (often polytonal) and contrapuntal textures, in a *moto perpetuo* of modulations throughout all twelve major keys (with frequent major/minor contrasts). This "assemblage" process does not limit itself to the juxtaposition of quotations but to their superimposition as well, as can be seen in the following examples.

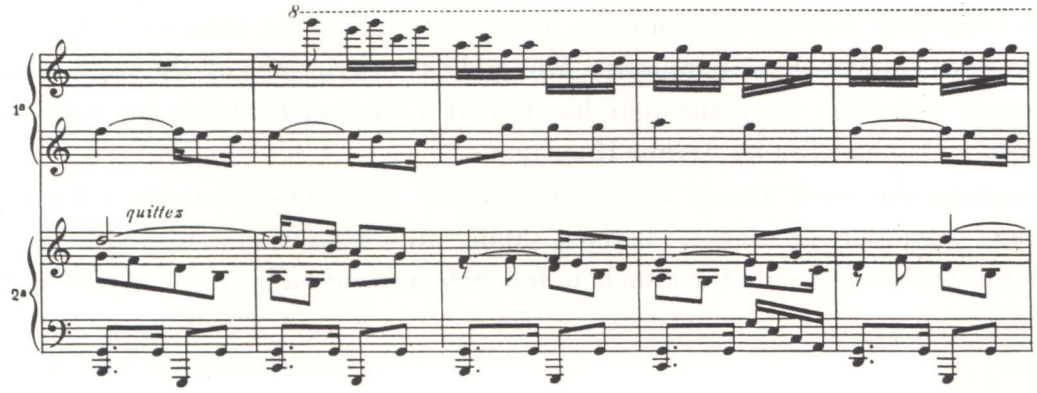
Two Pieces / Same Composer

In section N of the four-hand score, the melody of Nazareth's *Carioca* appears in Piano 1, right hand; its original accompaniment, in Piano 2, left hand. The melody of Nazareth's *Escovado* appears as a contrapuntal line, in Piano 2, right hand.



Two Pieces / Two Composers

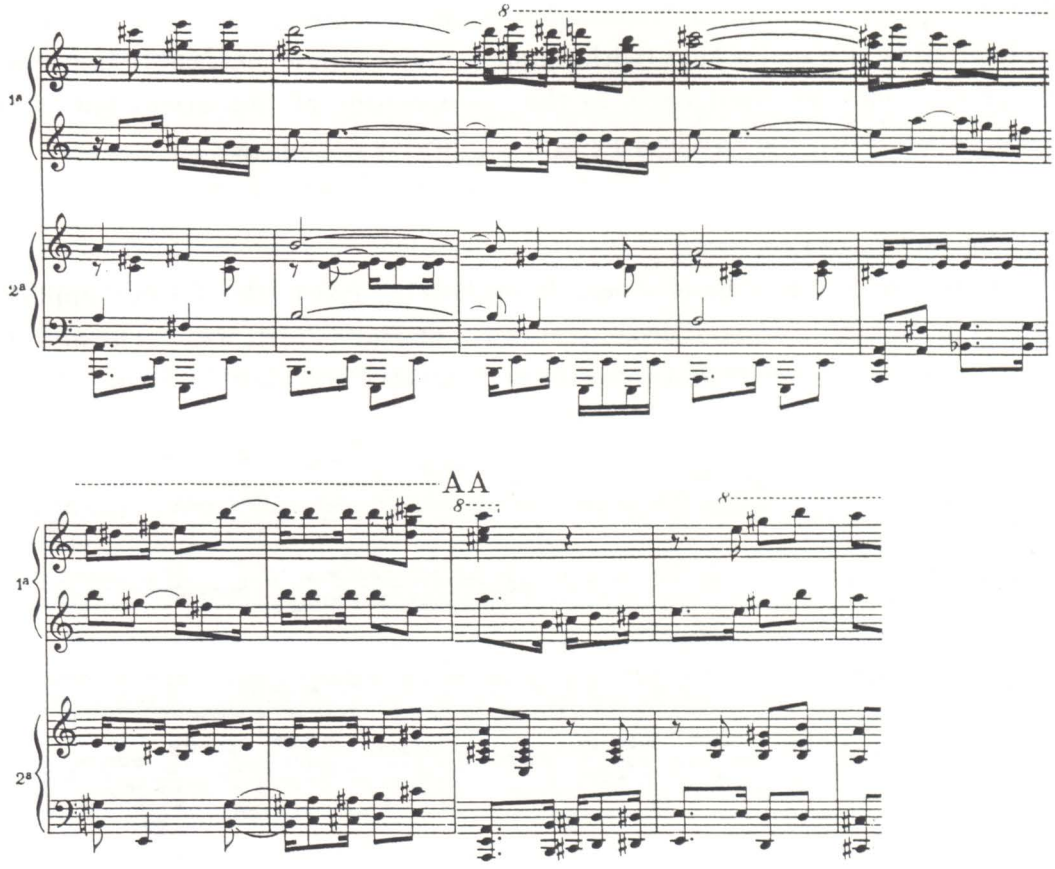
At rehearsal letter BB, p. 53, the melodic arabesque of Nepomuceno's *Galhofeira* appears in Piano 1, right hand, while the melody and accompaniment of Tupynambá's *São Paulo Futuro* appear, respectively, in Piano 1, left hand, and Piano 2, left hand.



CASAdoCHORO

THREE PIECES / THREE COMPOSERS

In the last bars of section Z, p. 50, the melody of Carlos Pagliuchi's *Sertanejo* appears in Piano 1, right hand, in superimposition to Eduardo Souto's *Para todos* in the left hand, simultaneously with the original melody and accompaniment of Soriano Robert's *Seu amaro quer* which appear, respectively, in the right and left hands of Piano 2. (Milhaud's connective Rondo-Theme reappears on the downbeat of AA, this time in A major.)



Le Boeuf sur le Toit, presented as a ballet at its Paris premiere at the Comédie des Champs-Elysées, in February 1920—with Cocteau's script and Raoul Dufy's settings—was an immediate success, saw an early incorporation into the orchestral repertoire, and has since enjoyed great popularity. Milhaud's transcriptions of the work include the present reduction for piano four hands and a *Cinèma-Fantaisie* for violin and orchestra, with a cadenza by Arthur Honegger.

Ultimately, the work stands as a testimony of Milhaud's admiration for those Brazilian "composers of tangos, maxixes, sambas and cateretês"—some still famous, some forgotten—who would leave such an indelible imprint on his musical personality.

MANOEL CORRÊA DO LAGO

Rio de Janeiro
September 2001

CASAdoCHORO

Brazilian musicologist Manoel Corrêa do Lago studied piano with Madeleine Lipatti and Arnaldo Estrella, theory and analysis with Annette Dieudonné and Esther Scliar, and composition with Nadia Boulanger, Claudio Spies and Michel Philippot. In addition to his musical studies, he holds a Master's degree (M.P.A.) from the Woodrow Wilson School of Public and International Affairs at Princeton University. He has been a contributor to *Brasiliana*, the periodical of the Academia Brasileira de Musica. The present text is drawn from an extensive paper entitled "Brazilian Music in Milhaud's *Le Boeuf sur le Toit*: a Musical Analysis," currently under publication by *The Latin-American Music Review.*

FOOTNOTES

[1]See Darius Milhaud, *Entretiens avec Claude Rostand* (Paris, 1952).

[2]See Milhaud's autobiography *Notes sans Musique* (Paris, 1949), and the extended *Ma Vie Heureuse* (1973). Excerpts from its English translation, *My Happy Life (*London, 1995), by Evans, Hall and Palmer, appear in the present text.

[3]See Milhaud's 1919 short text "Le Boeuf sur le Toit (Samba Carnavalesque)" for André Breton's magazine *Littérature.*

[4]From Milhaud's *My Happy Life* and *Notes sans Musique.*

[5]See Maurice Sachs' *Au temps du Boeuf sur le Toit* (Paris, 1939); James Harding's *The Ox on the Roof* (New York, 1986); or Georges Auric's reminiscences *Quand j'étais là* (Paris, 1979).

[6]In program notes entitled "Brazilian Music with a French Accent," for a 1980 ballet performance of *Le Boeuf sur le Toit* at the Rio de Janeiro Teatro Municipal, with a script by Guilherme Figueiredo "recreating aspects of the Rio Carnival in 1917/18." An updated version, for the *Revista Brasileira de Musica* of the Federal University of Rio de Janeiro, is under publication.

[7]See Milhaud's article "Brésil" in the *Revue Musicale* (Paris, November, 1920).

[8]In Luiz Heitor Corrêa de Azevedo's *150 Anos de Musica no Brasil* (Rio, 1956).

[9]Alencar Pinto has equally shown the "fado" mentioned by Milhaud earlier in this text to be Nazareth's *Ferramenta*, named after a then-popular Portuguese aeronaut, and thus subtitled "Fado Português."

CASAdoCHORO

Brazilian Composers and Pieces Quoted in *Le Boeuf sur le Toit*

To date, we have identified in *Le Boeuf* the following composers and compositions. Pseudonyms are in quotation marks. Designations after a title refer to score rehearsal letters at or near the appearance of that piece of music, then to the name of the related ballet scene (with translations where necessary).

"Marcello Tupynambá" [Fernando Lobo] (1892–1953)	*São Paulo Futuro* (1914)	A, B	[Entrée des nègres/Entry of the blacks]
		BB	[Ressurection du policeman]
	Viola Cantadera (1918)	C	[Entrée des femmes/Entry of the women]
	O Matuto (1918)	F	[Partie de dés/Dice game]
		T	[Danse de Salomé]
	Tristeza de Caboclo (1919)	L	[Tango des deux femmes/Tango of the two women]
	Maricóta sáe da chuva (1917)	M	[Coup de sifflet de la police/Police whistle]
	Que Sôdade! (1918)	W	[Sorties/Exits]
	Sou Batuta (1919)	DD	[Le barman remet la tête du policeman/ The bartender replaces the policeman's head]
Ernesto Nazareth (1863–1934)	*Ferramenta* (1905)	G, P, X	
	Carioca (1913)	N, O	[Entrée du policeman]
	Escovado (1904)	N, O	[Entrée du policeman]
	Apanhei-te, Cavaquinho (1915)	EE	[Le barman presente l'addition/ The bartender presents the bill]
F. Soriano Robert (active 1916–23)	*Olh' Abacaxi!* (1918)	H	
	Seu Amaro Quer (1918)	Y, Z	
"Zé Boiadeiro" [José Monteiro] (active 1918–22)	*O Boi no Telhado* (1918)	F	[Partie de dés/Dice game]
Catullo da Paixão Cearense (1866–1946)	*Cabôca di Caxangá* (1913)	S	[Danse du négrillon/Dance of the little black boy]
Francisca ("Chiquinha") Gonzaga (1847–1935)	*Gaúcho/O corta jaca* (1897)	I	[Chute du nègre/The black man falls]
Alvaro Sandim (1862–1922)	*Flôr do Abacate* (1915)	J	[Danse du bookmaker]
Oswaldo Cardozo de Menezes (1893–1935)	*Mulher do Bode* (1918)	U	[Danse de Salomé]
Alexandre Levy (1864–1892)	*Tango Brasileiro* (1890)	V, DD, EE	
Alberto Nepomuceno (1864–1920)	*Galhofeira* (1895)	BB	[Ressurection du policeman]
Carlos Pagliuchi (active 1916–18)	*Sertanejo* (1919)	Z	
Eduardo Souto (1882–1942)	*Para Todos* (1919)	Z	
"Xon-Xon [João de Souza-Lima] (1898–1982)	*Amor Avacalhado* (1918)	E	[Entrée des hommes/Entry of the men]
Juca Castro (dates unknown)	*Vamo Maruca Vamo* (1918)	S	[Danse du négrillon/Dance of the little black boy]

CASAdoCHORO

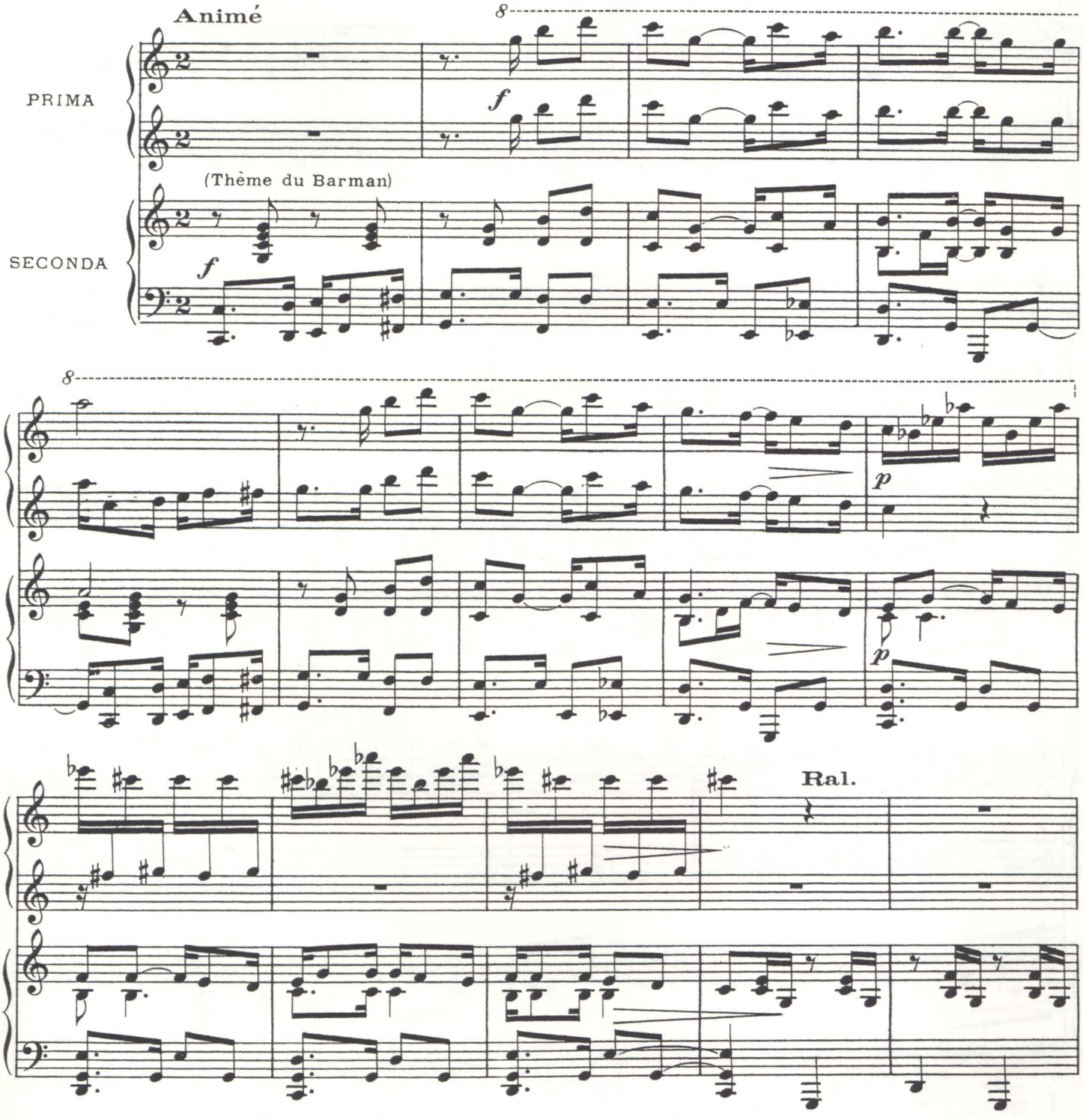
pour Jean COCTEAU

Le Bœuf sur le Toit

(Cinéma-Symphonie sur des Airs Sud-Américains)

Réduction pour piano
à 4 mains par l'Auteur

Darius MILHAUD



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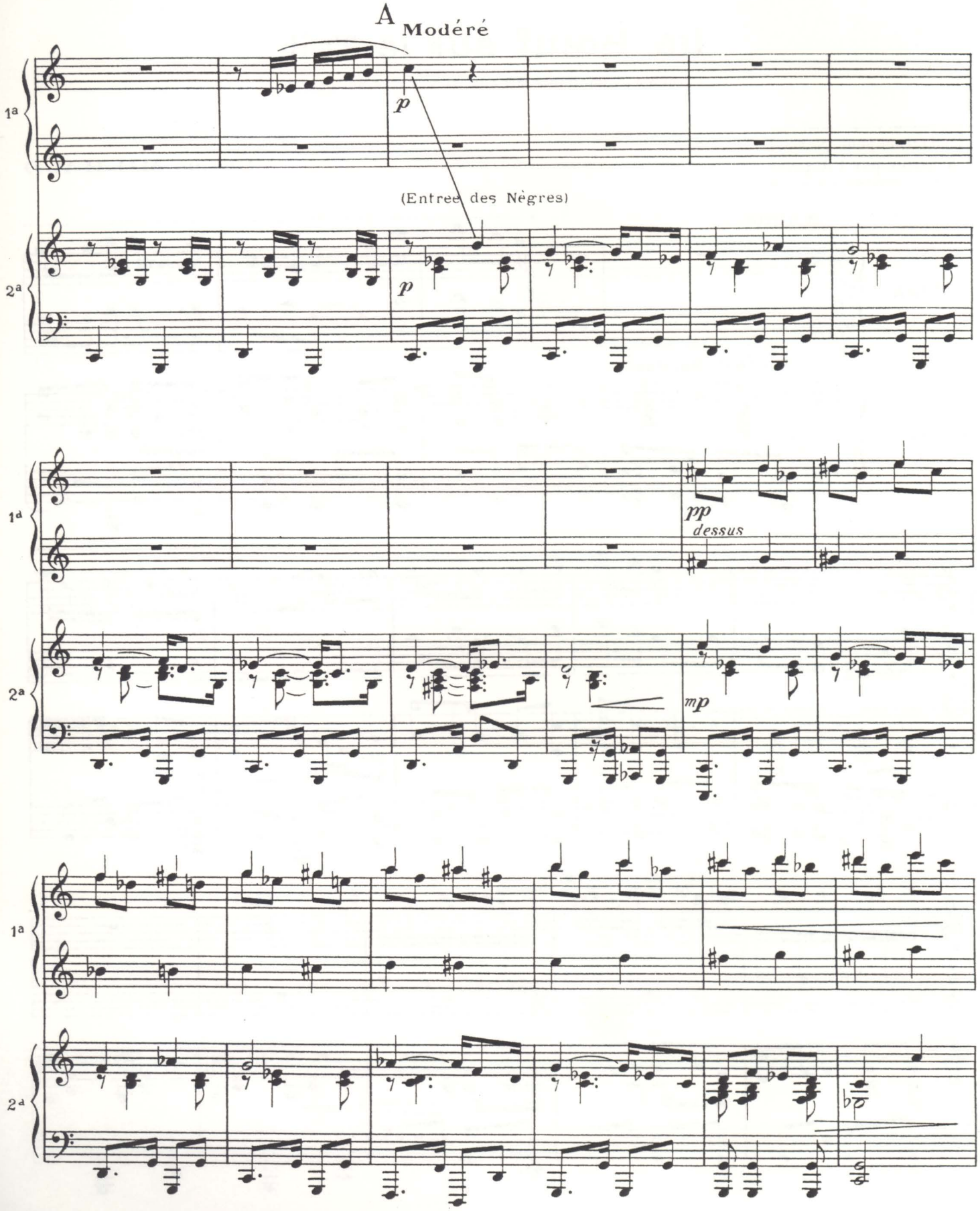

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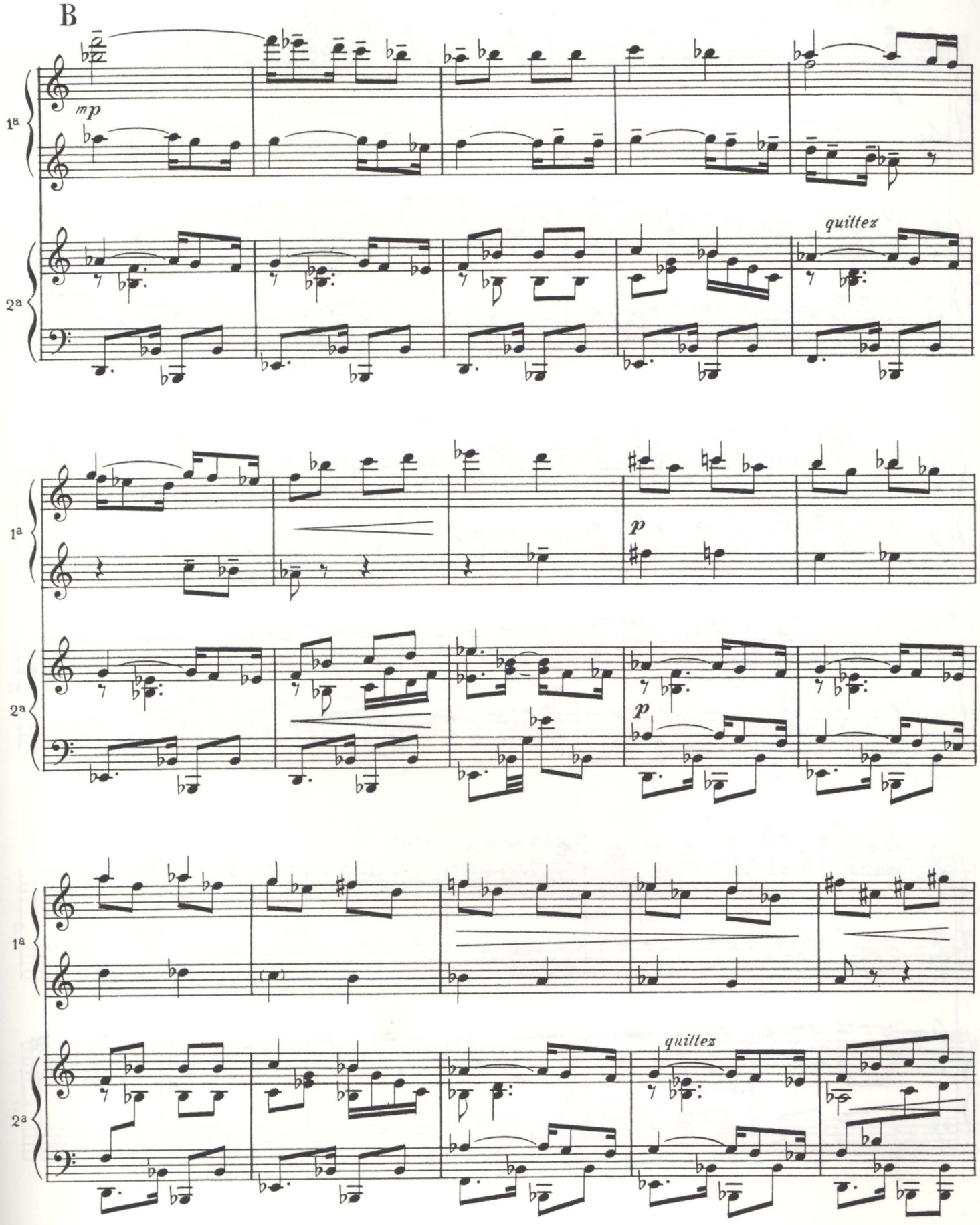

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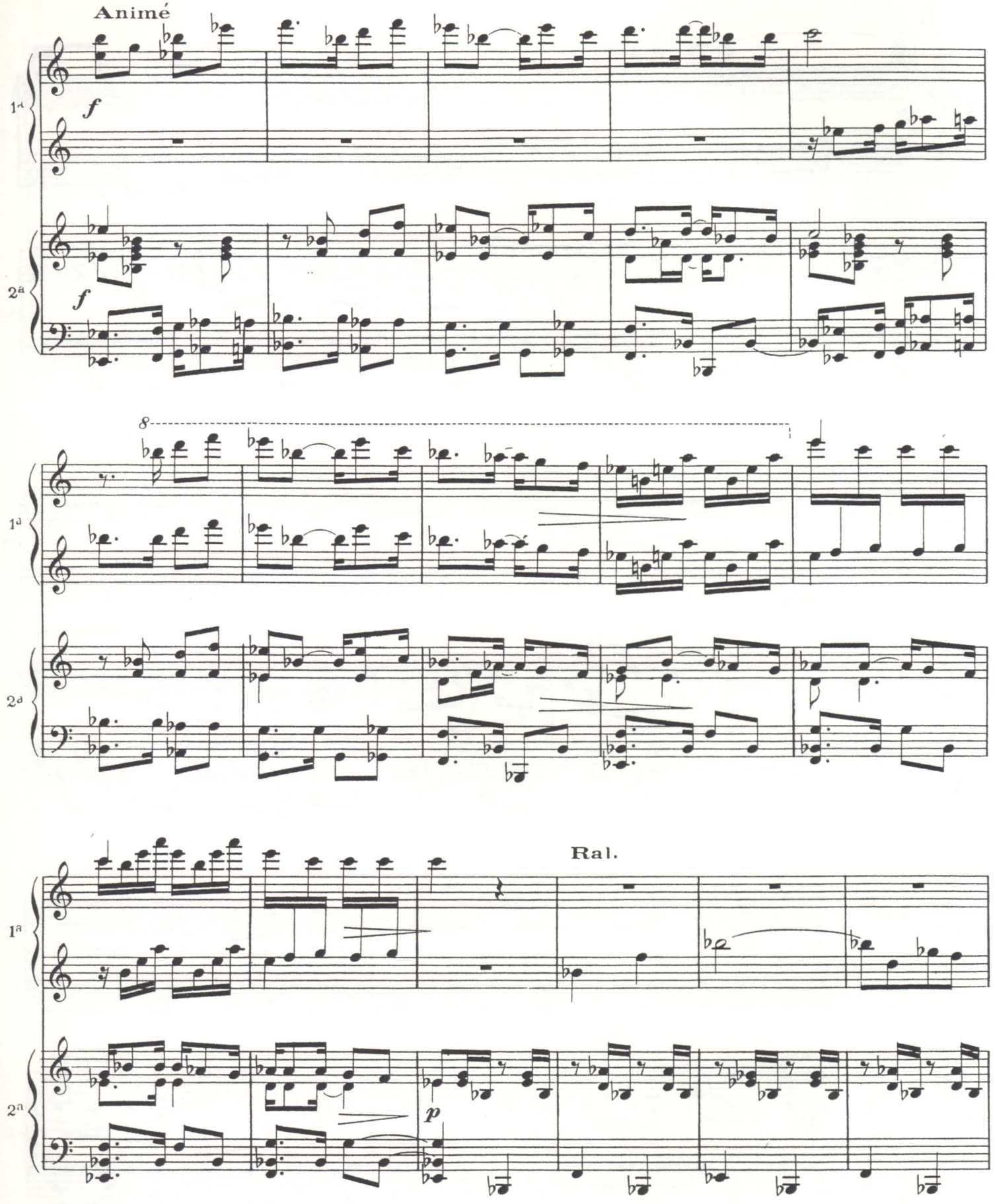

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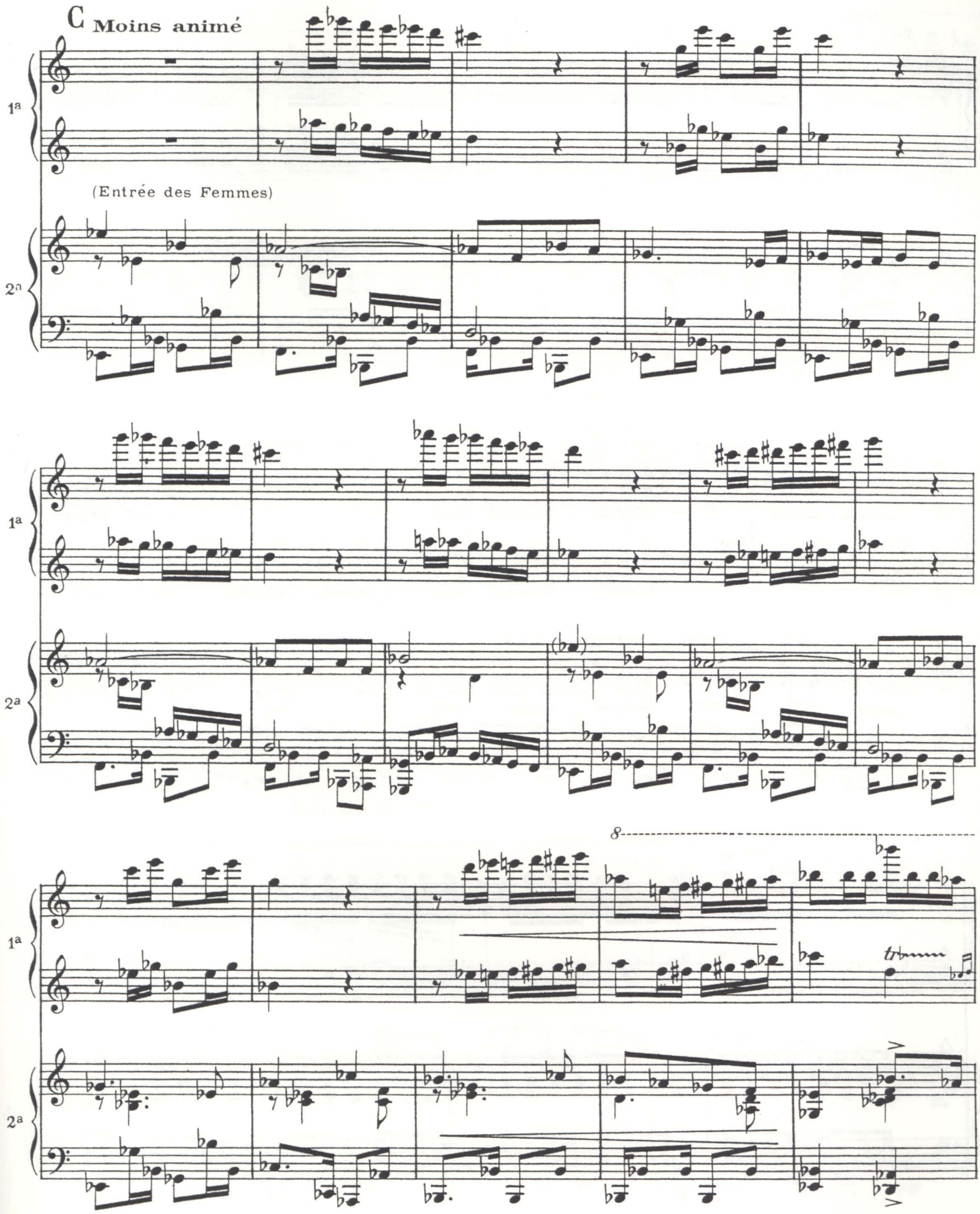

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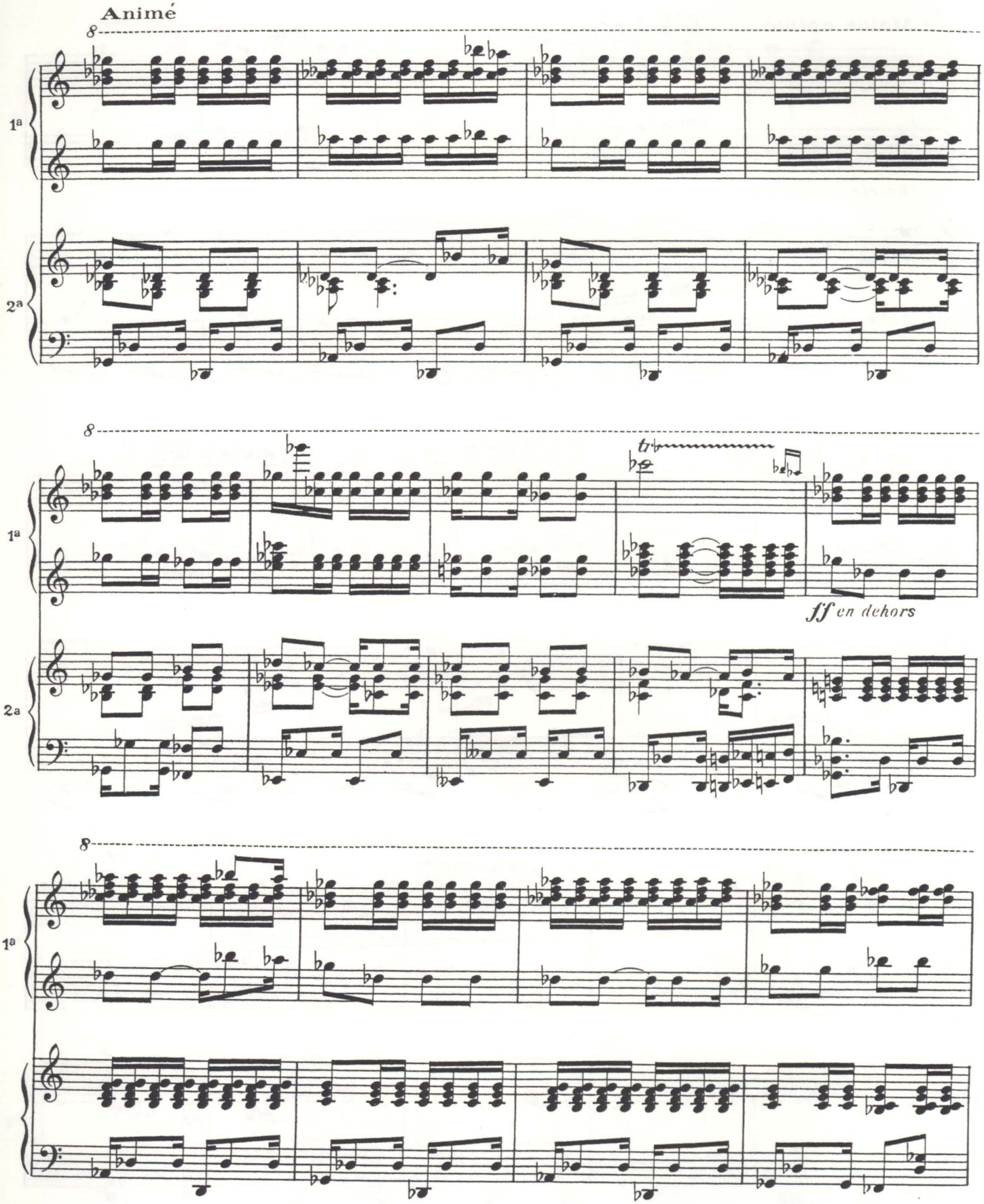

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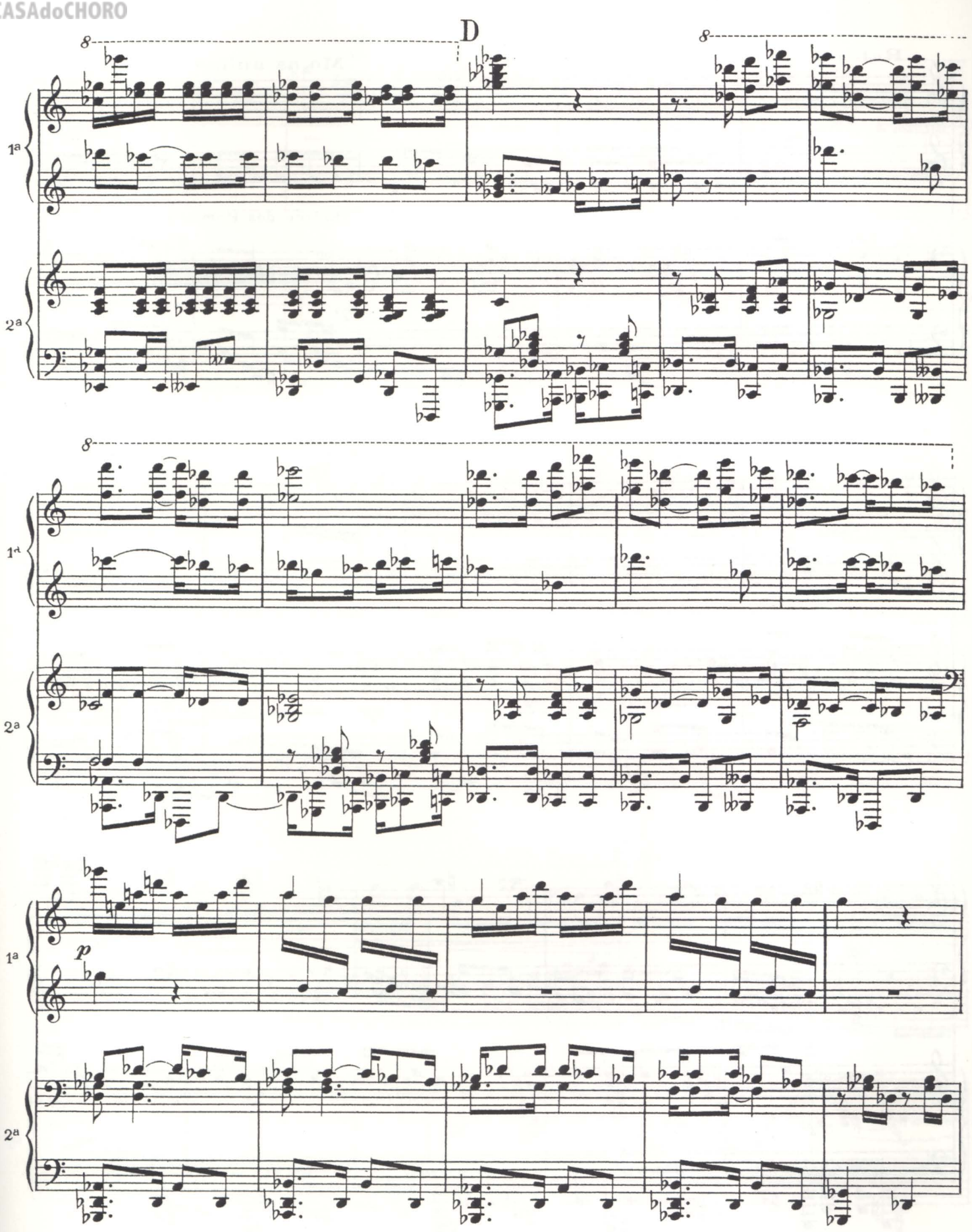

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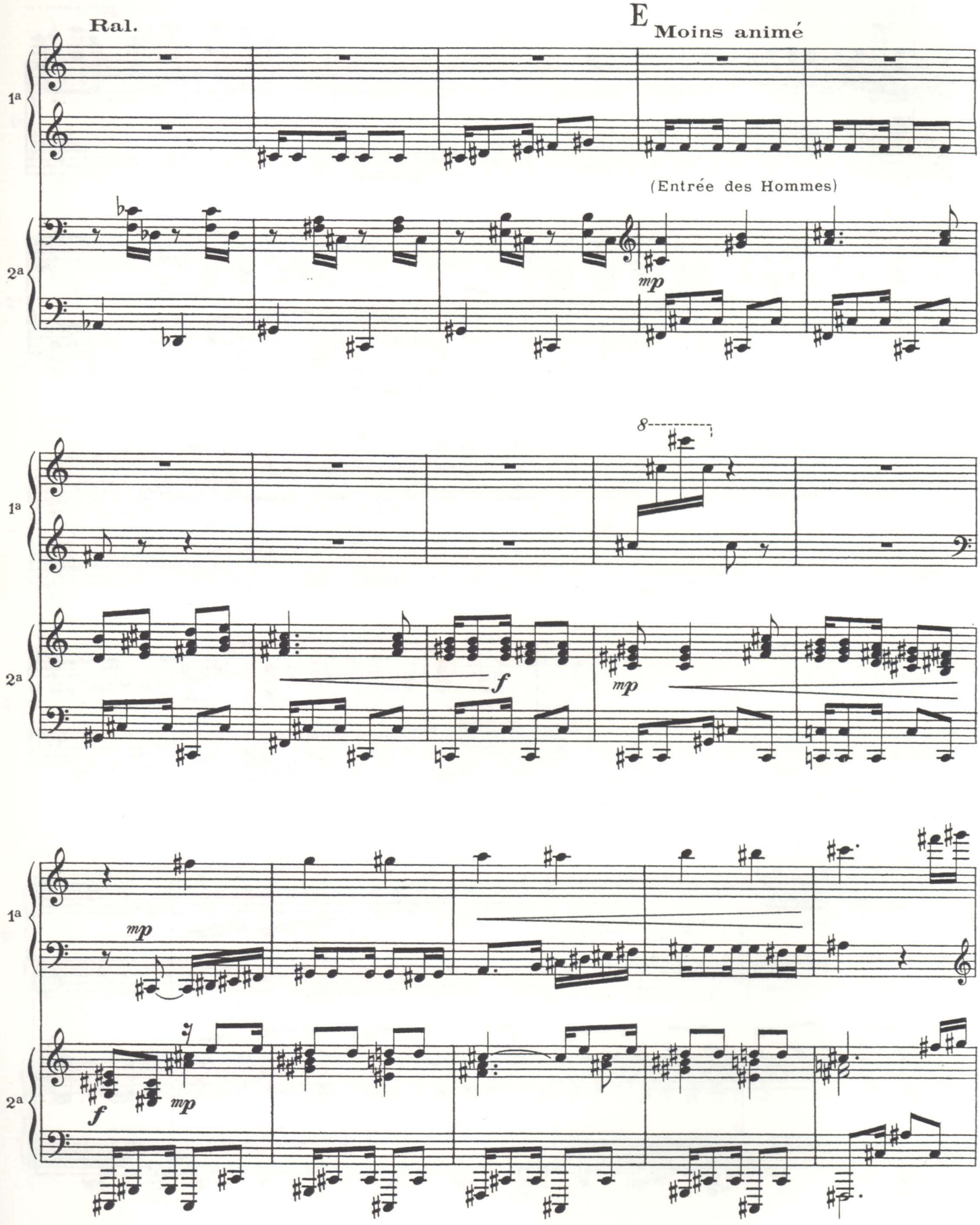

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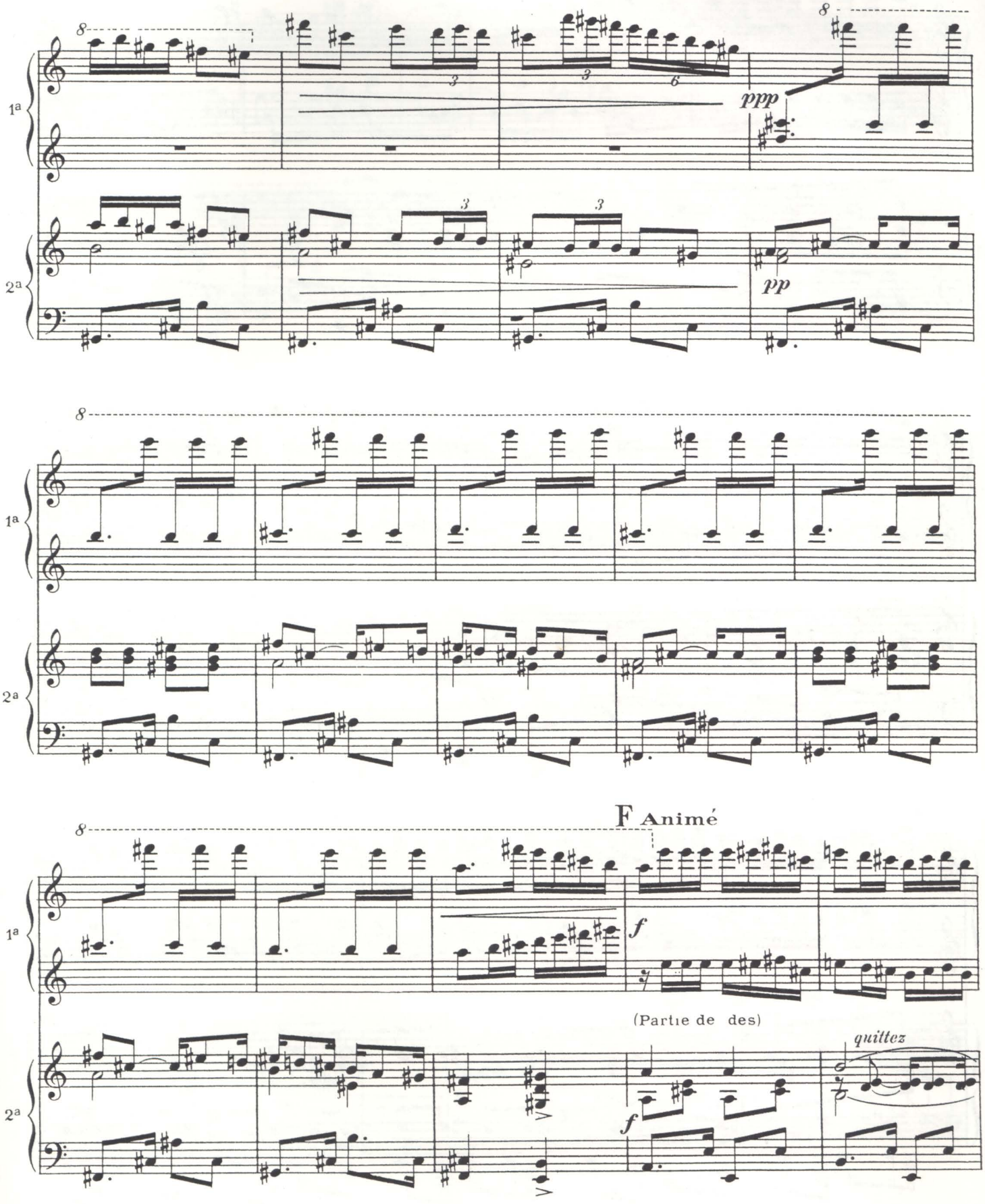

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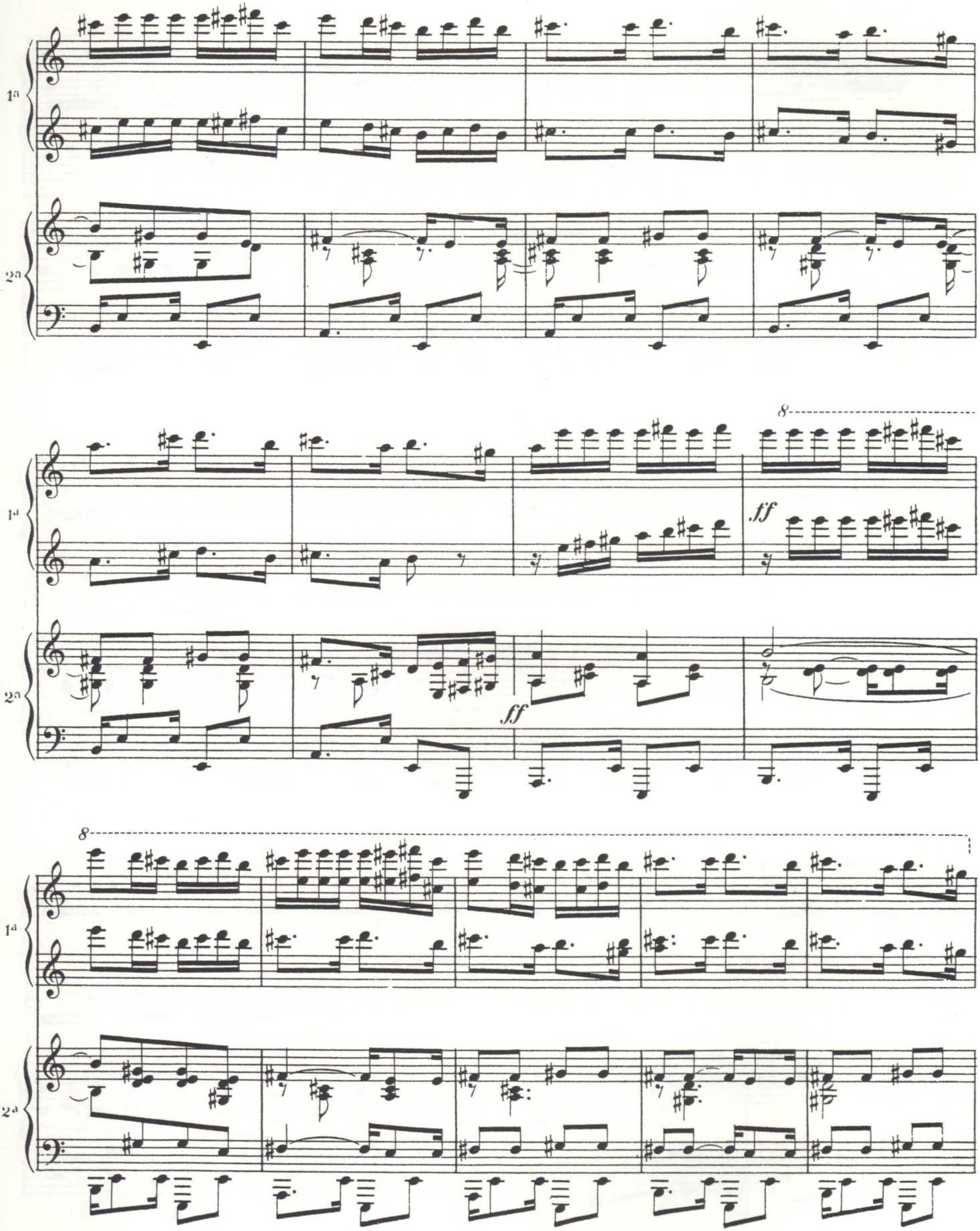

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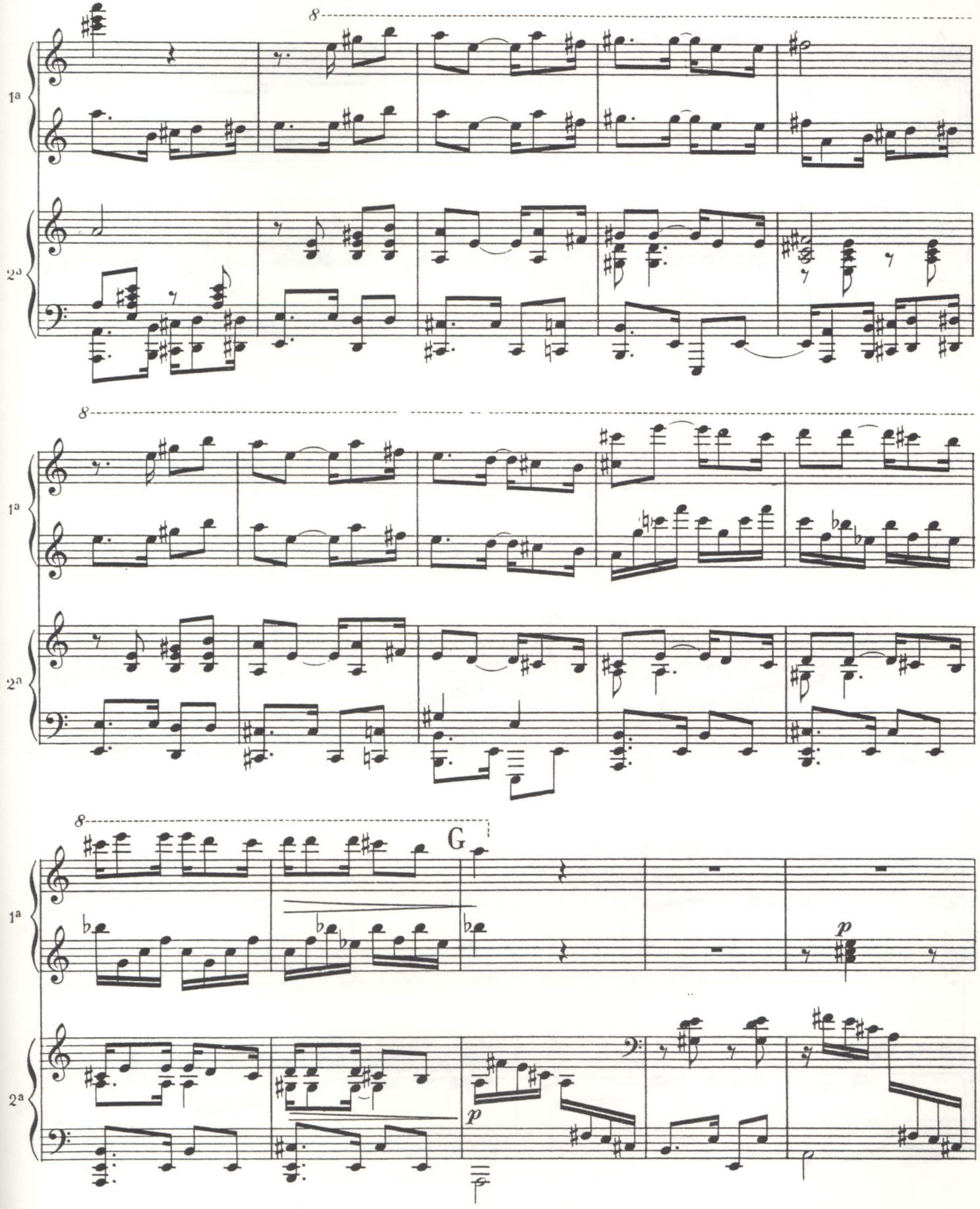

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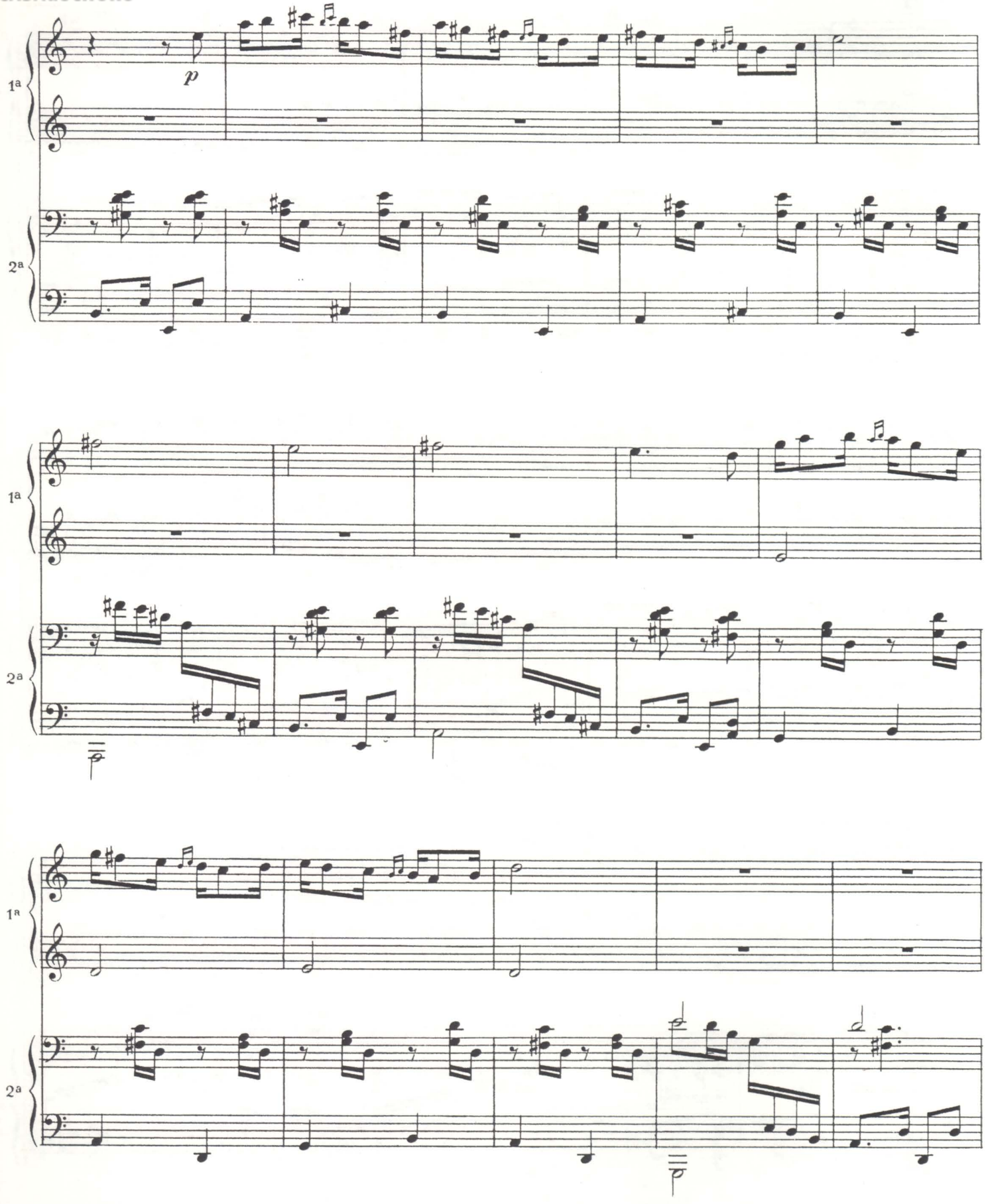

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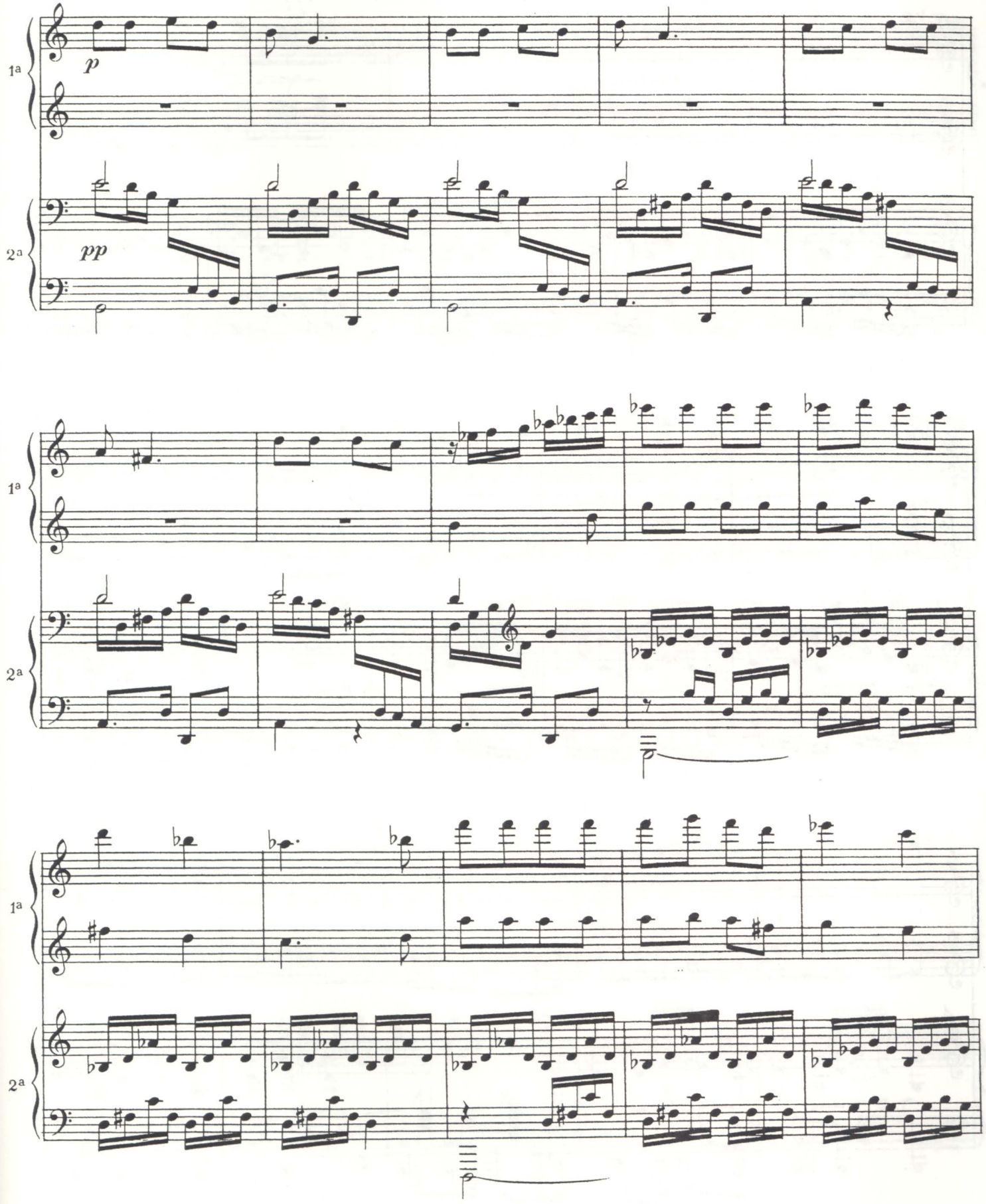

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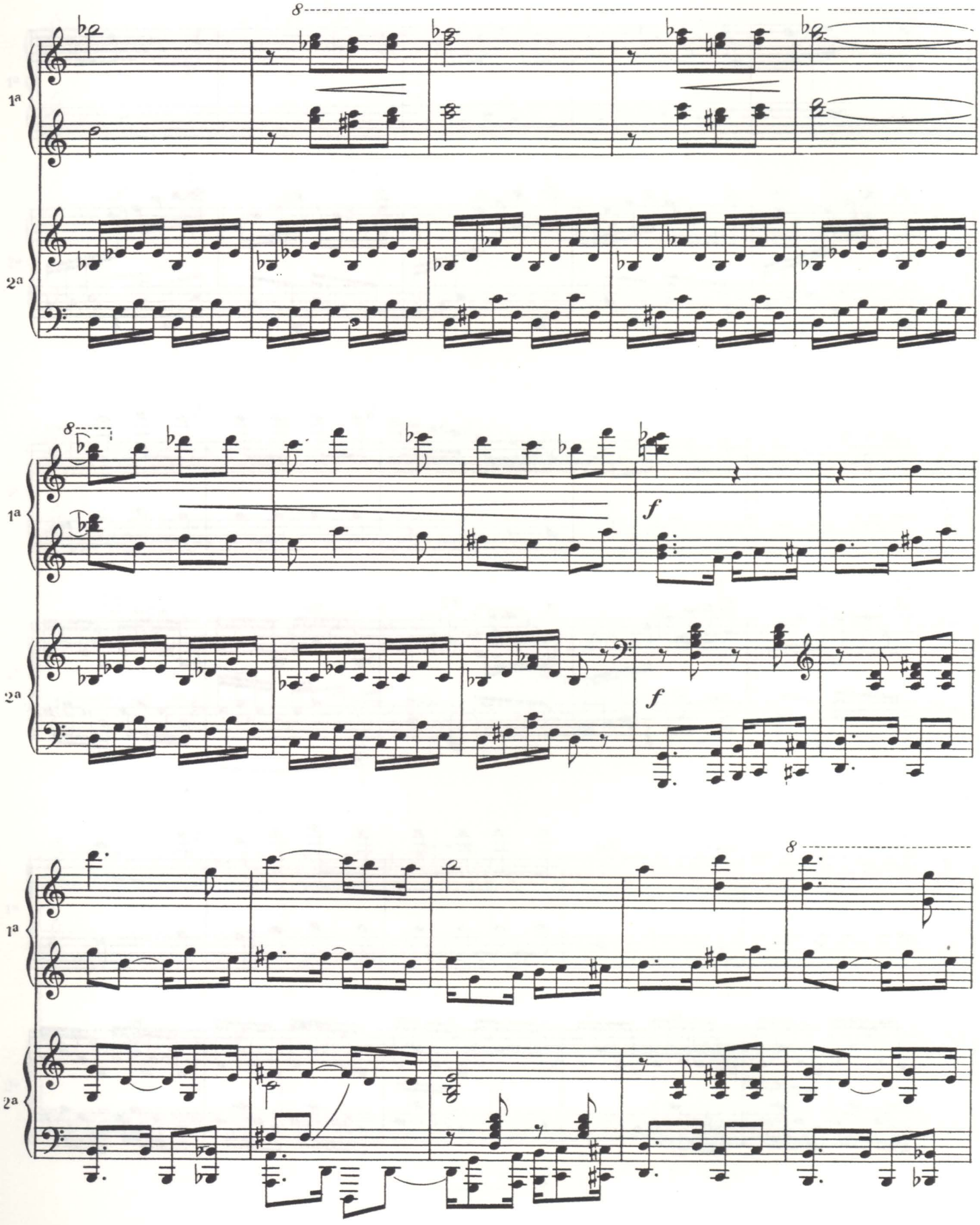

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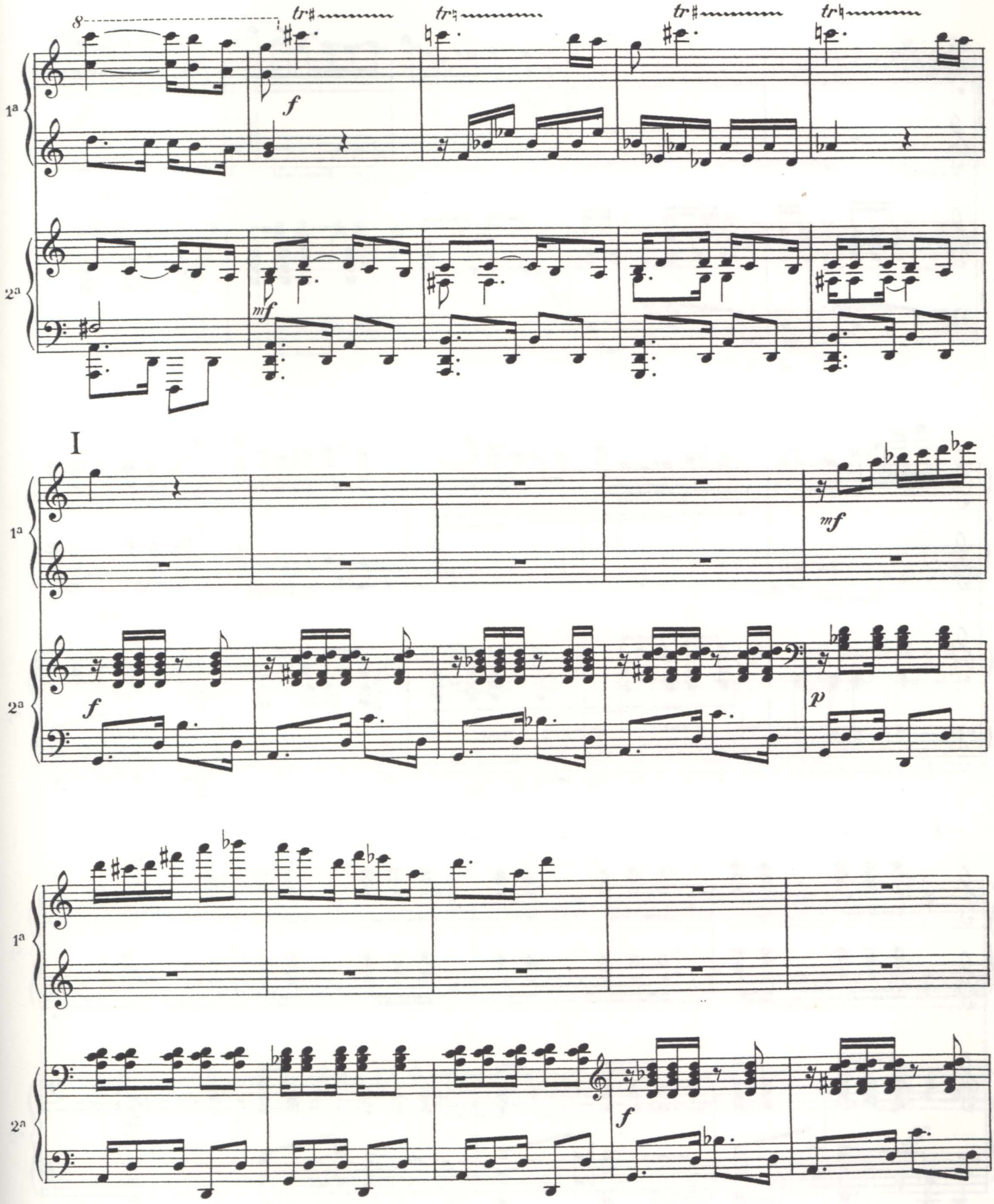

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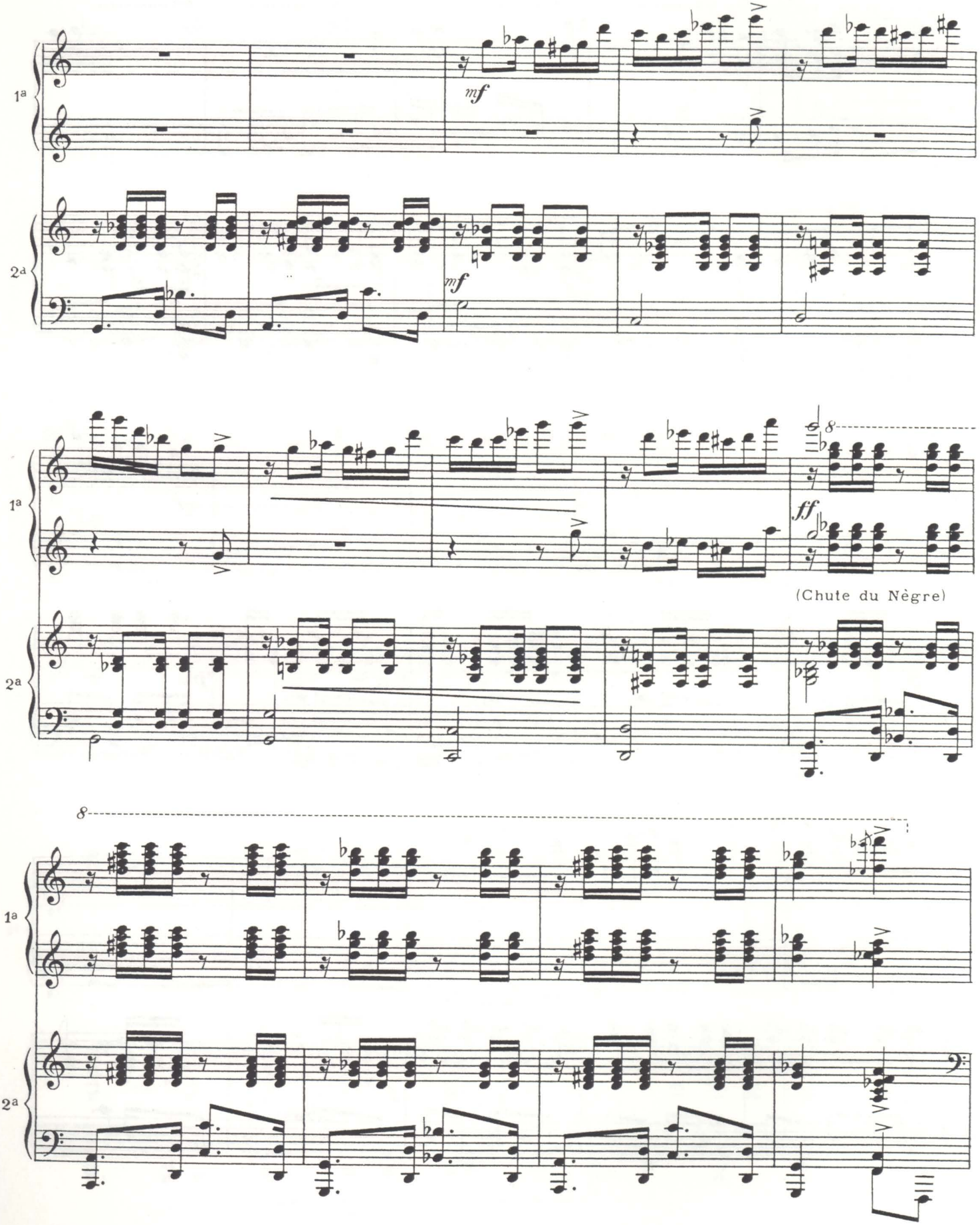

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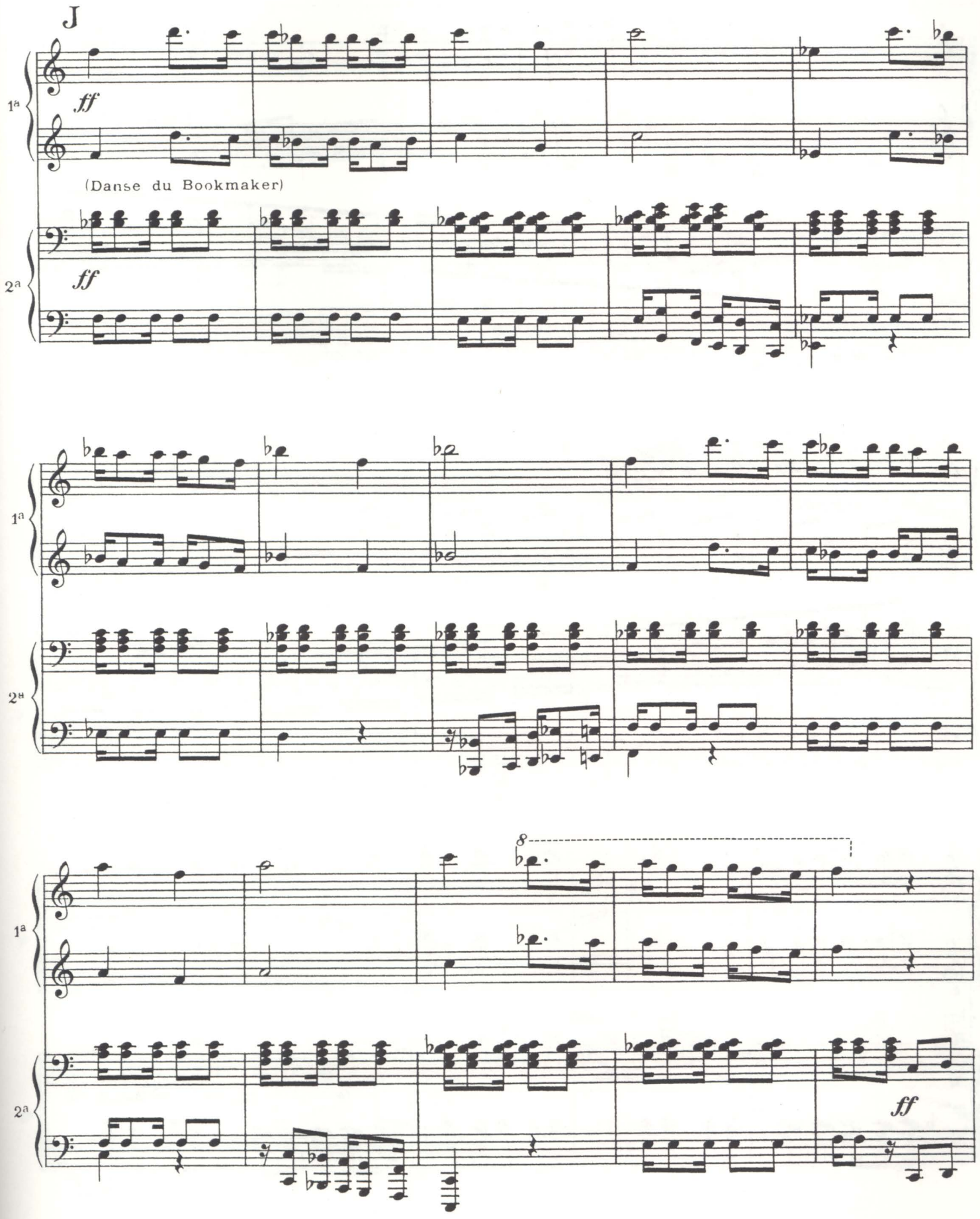

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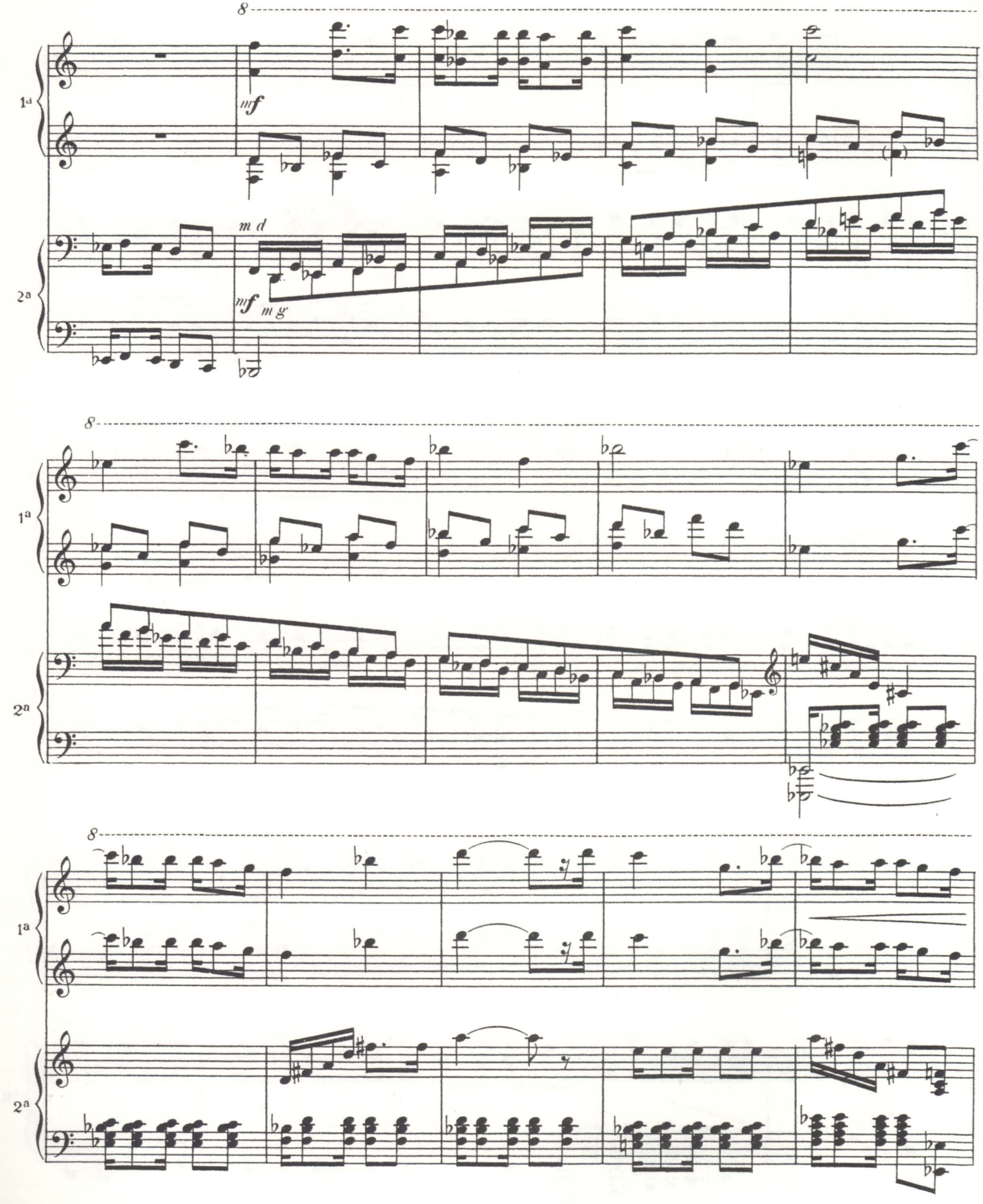

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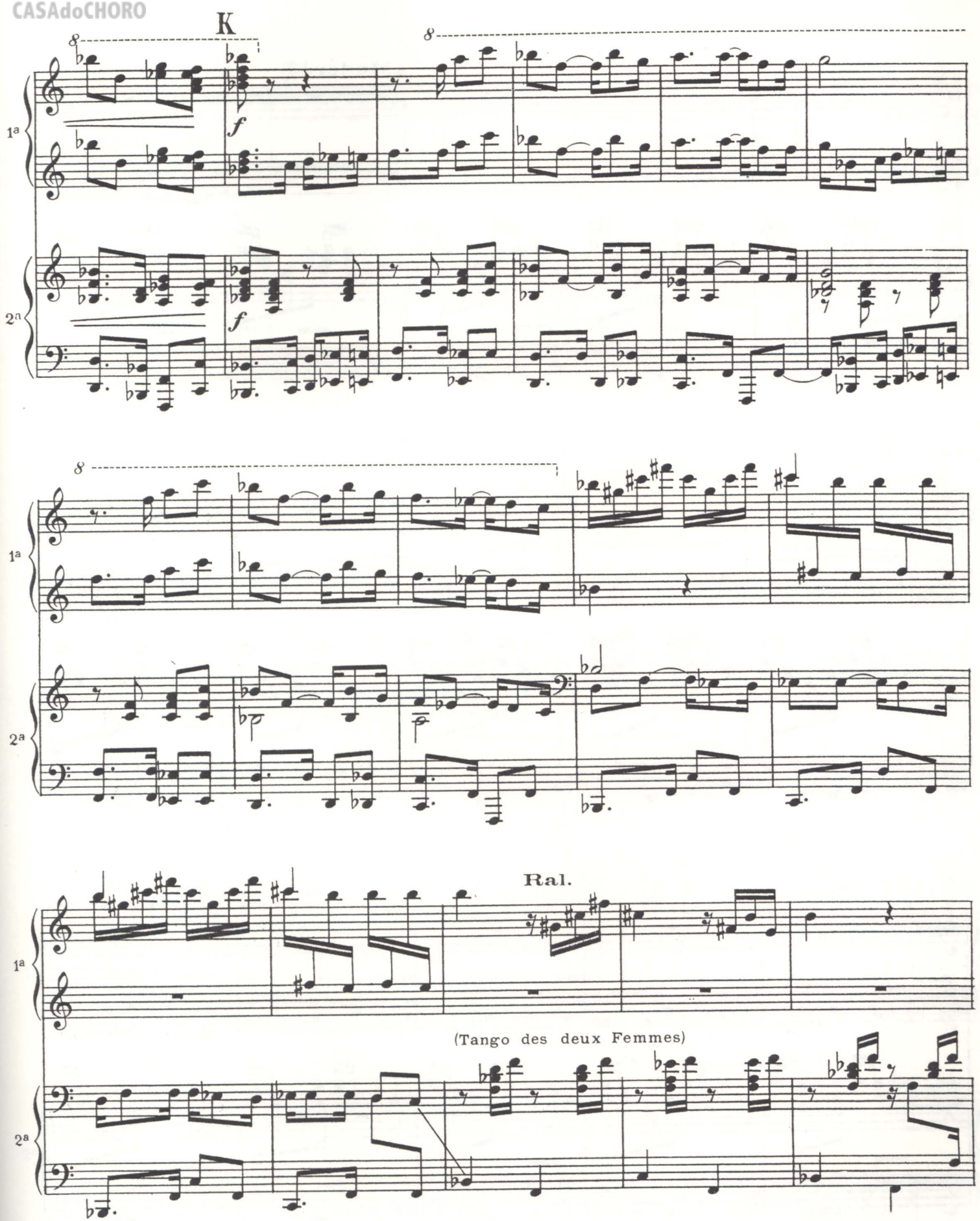

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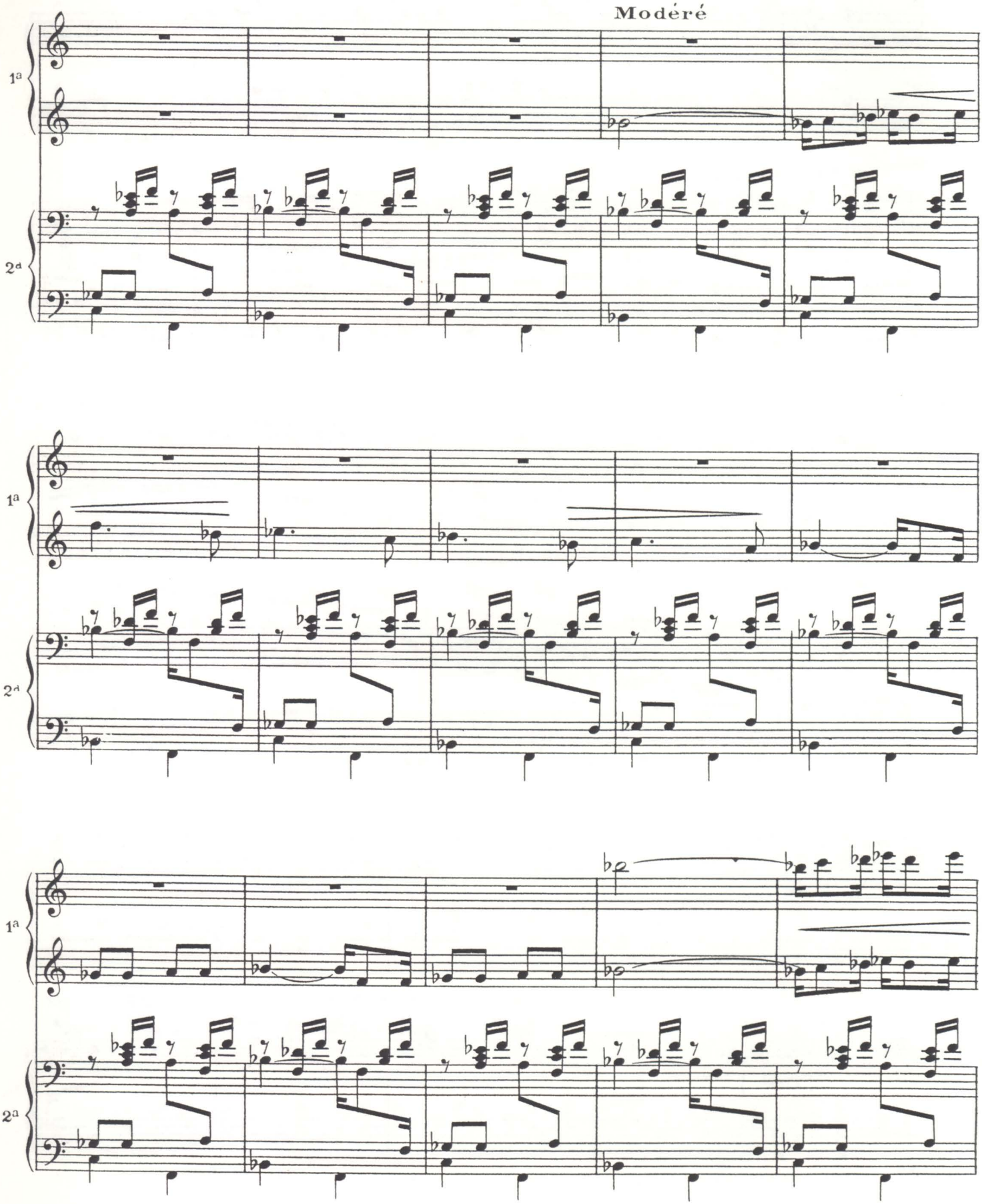

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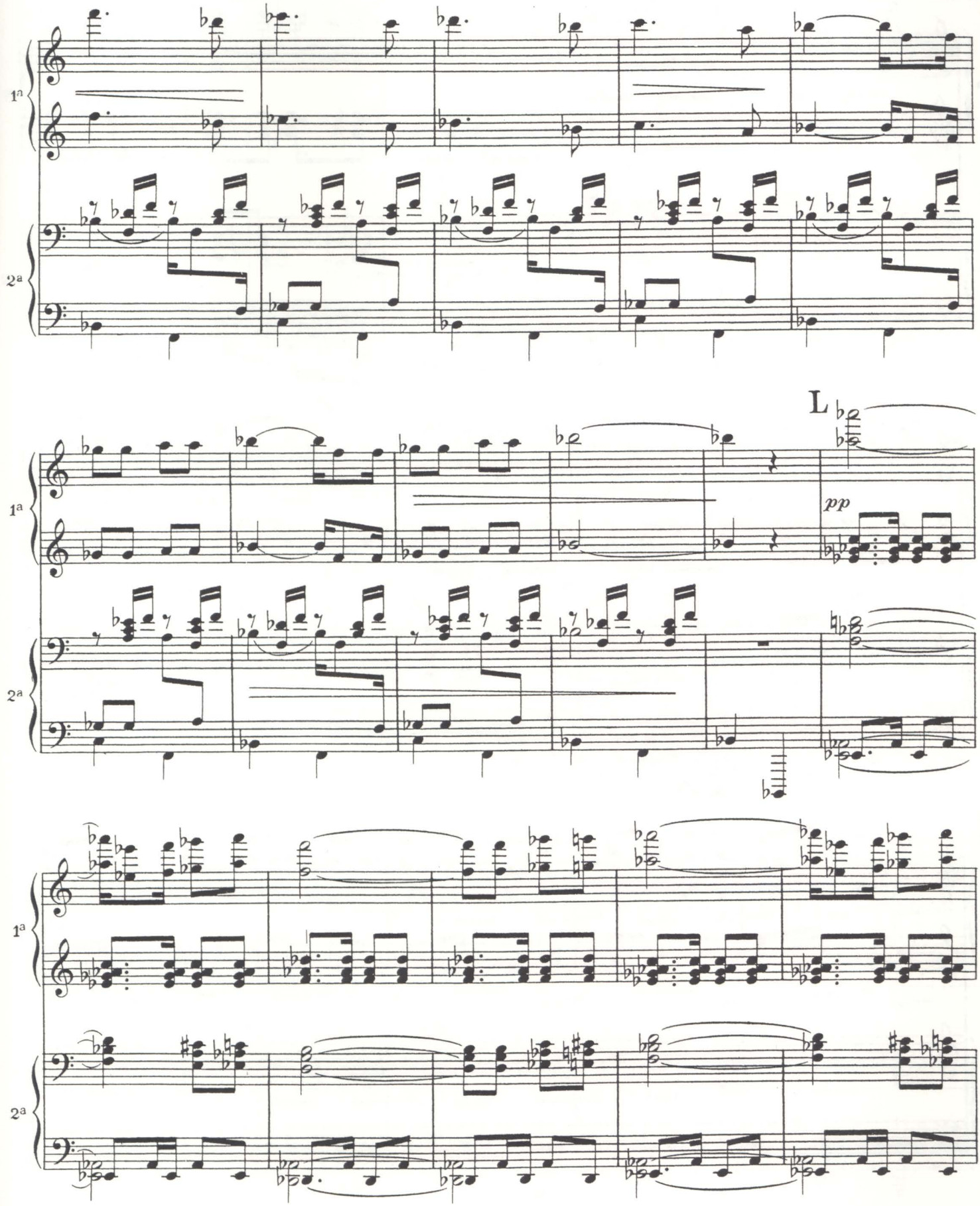

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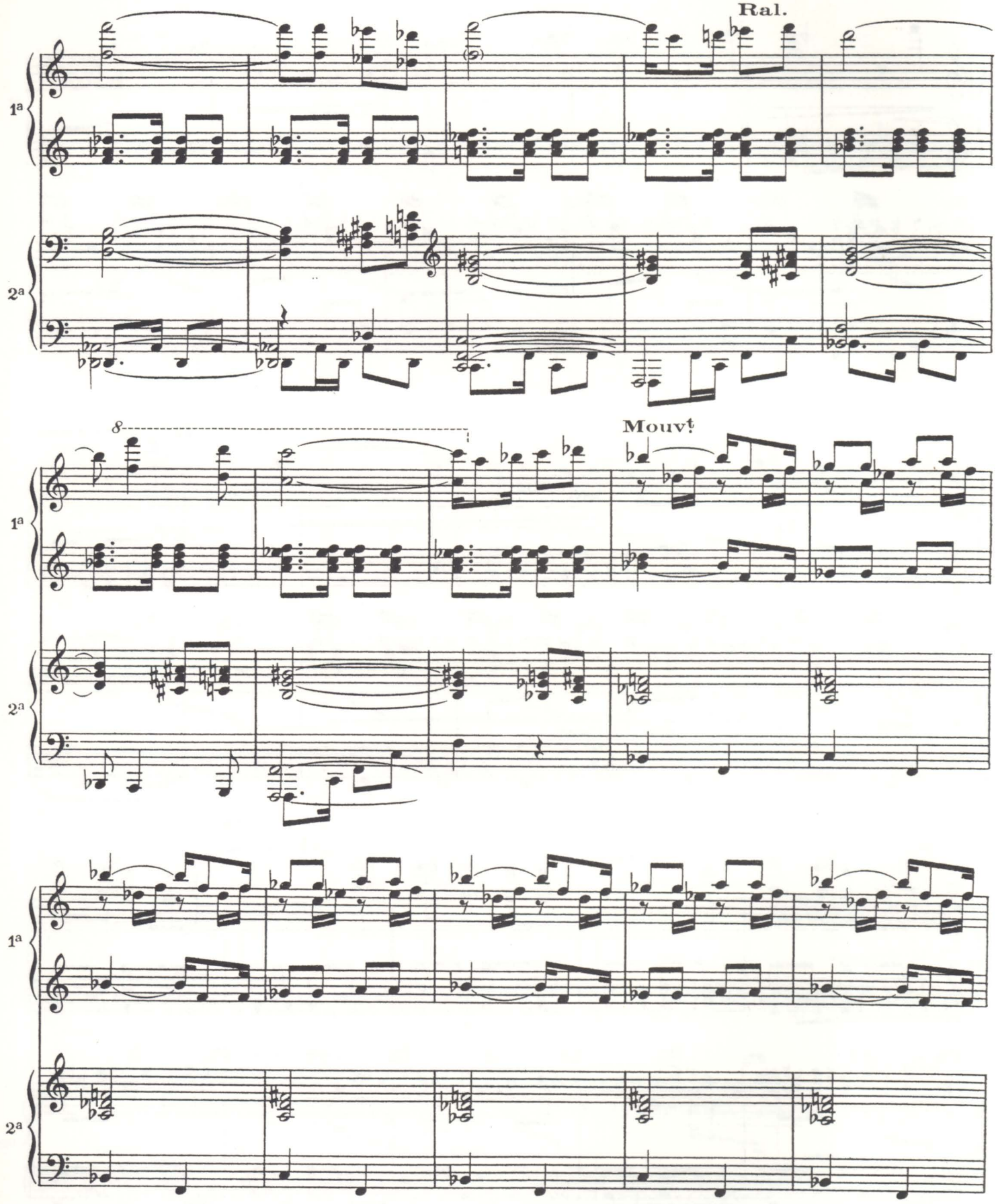

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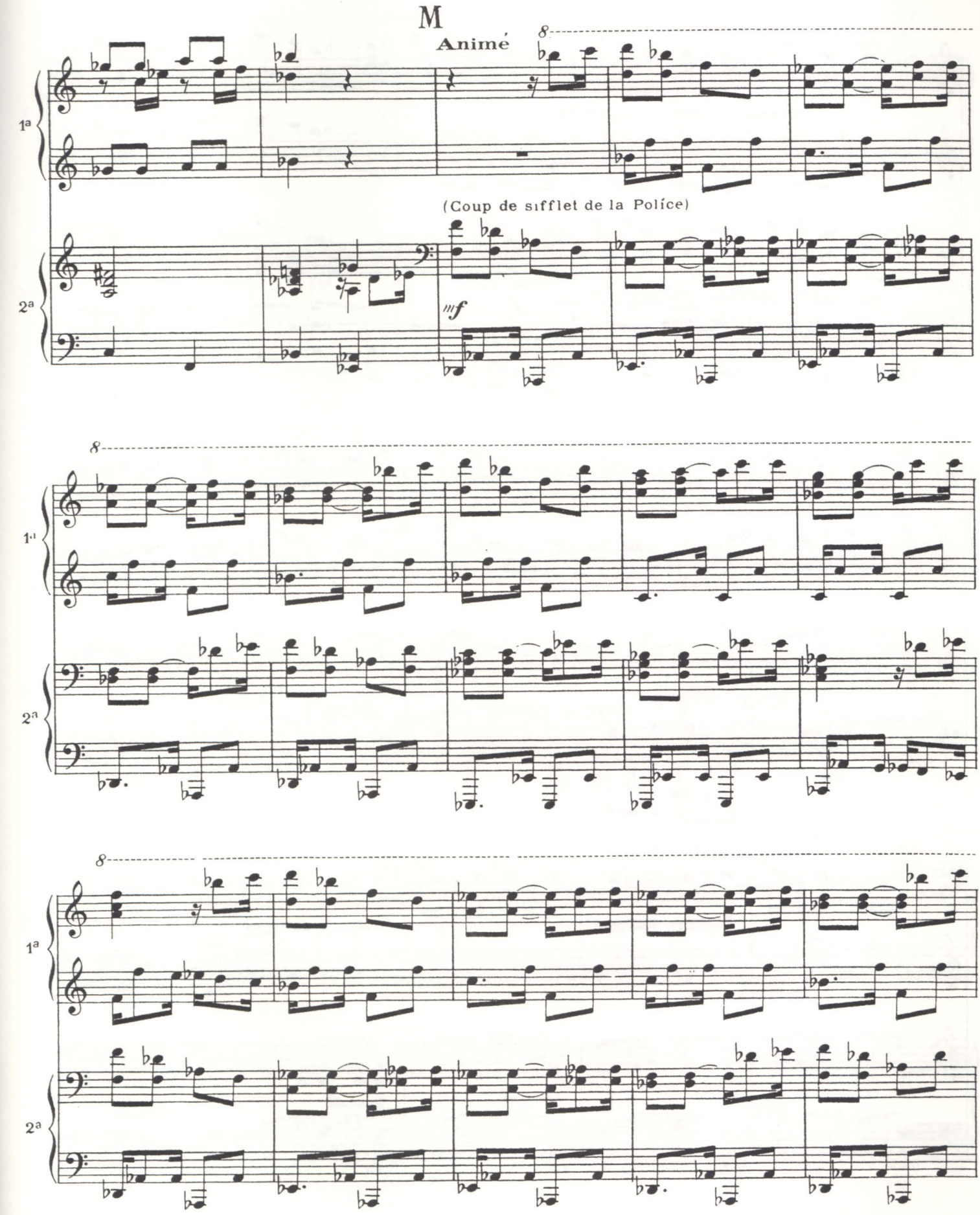

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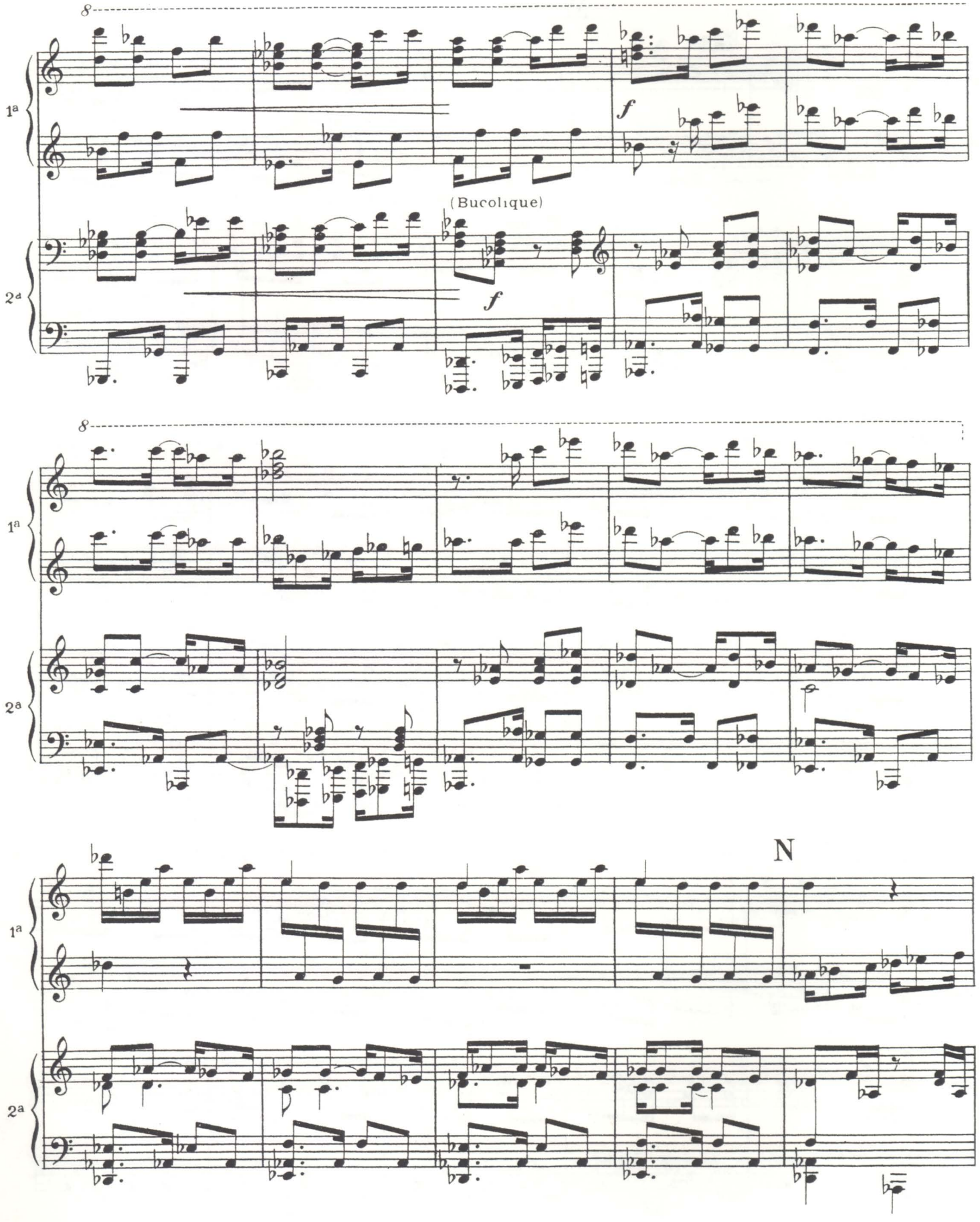

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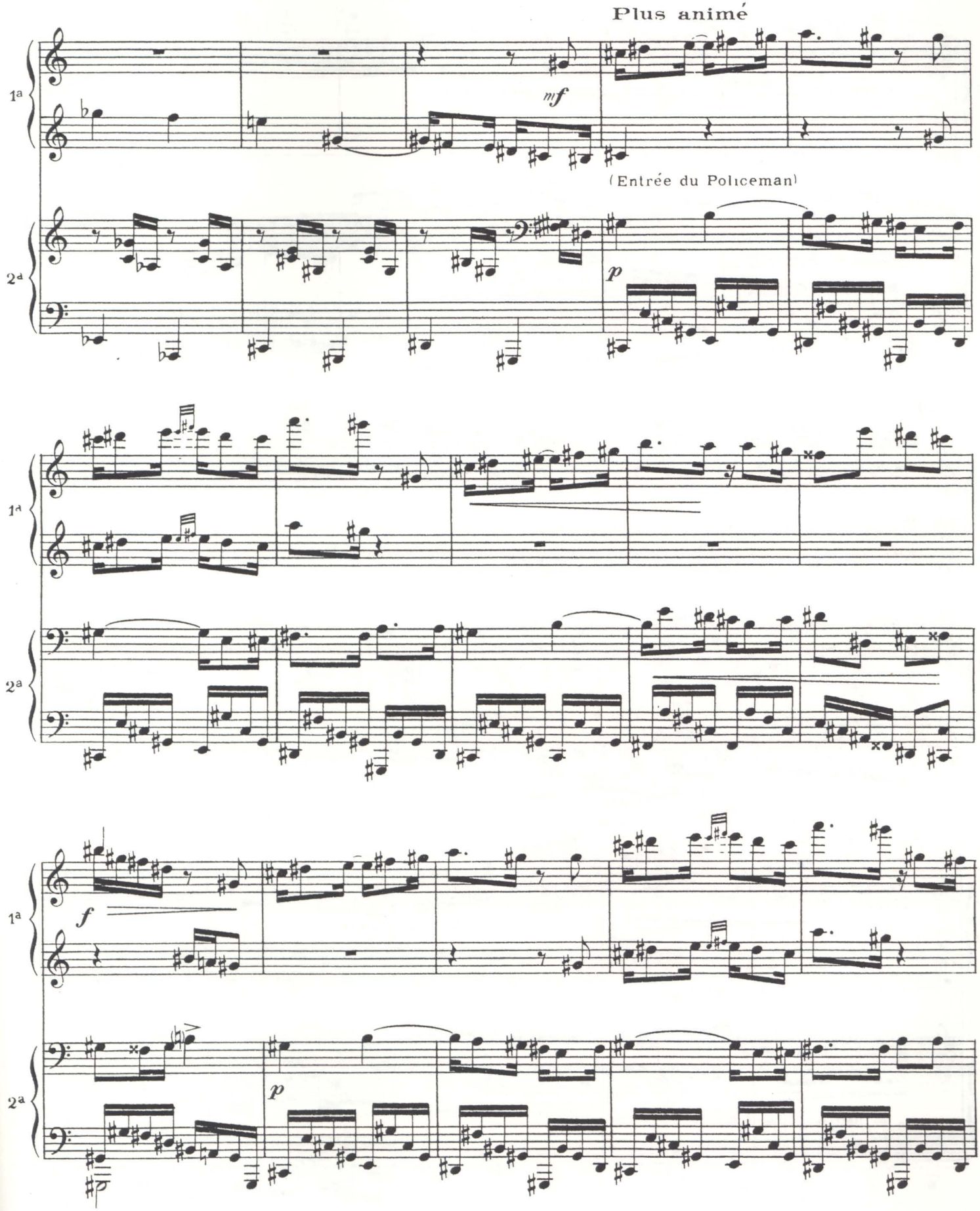

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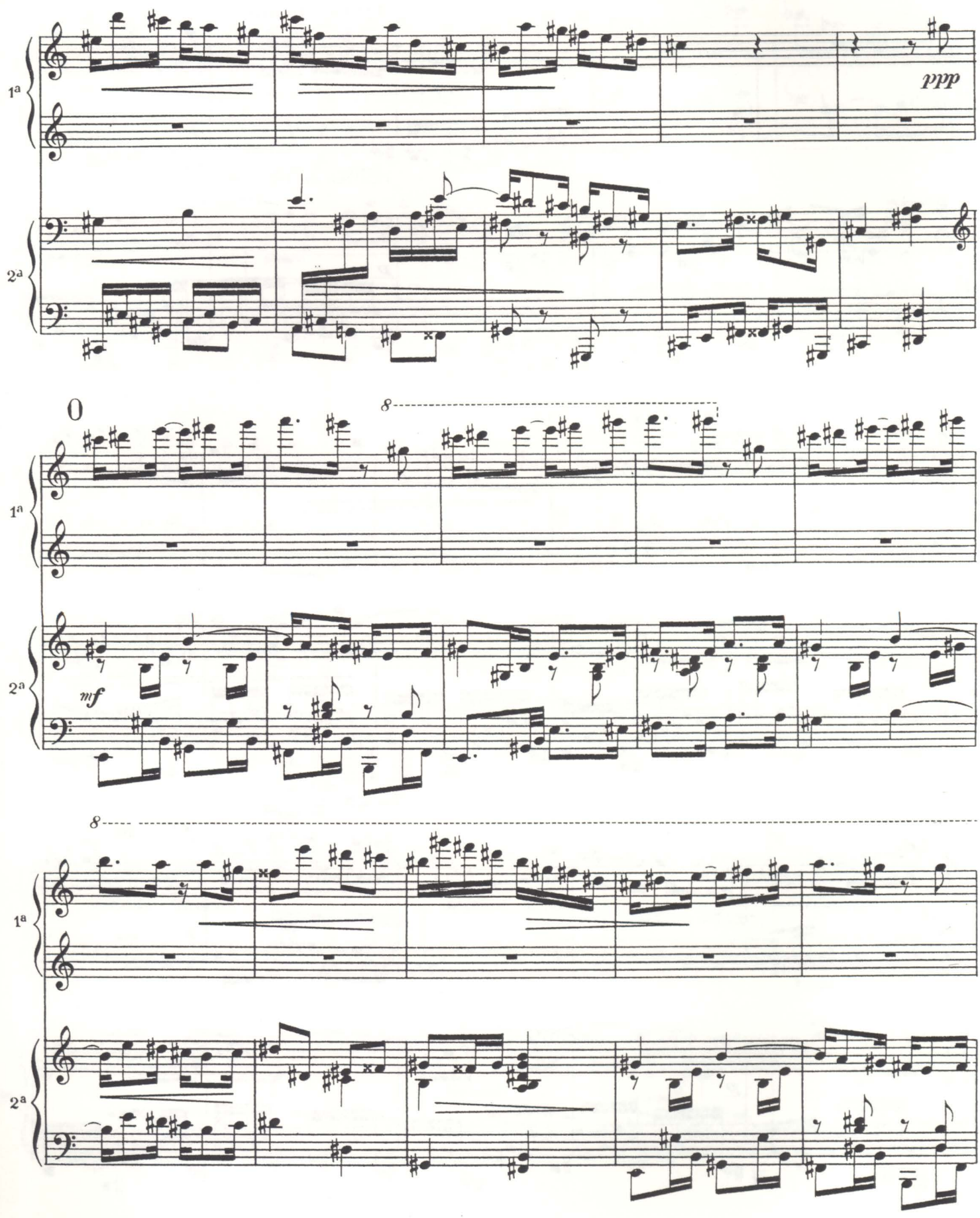

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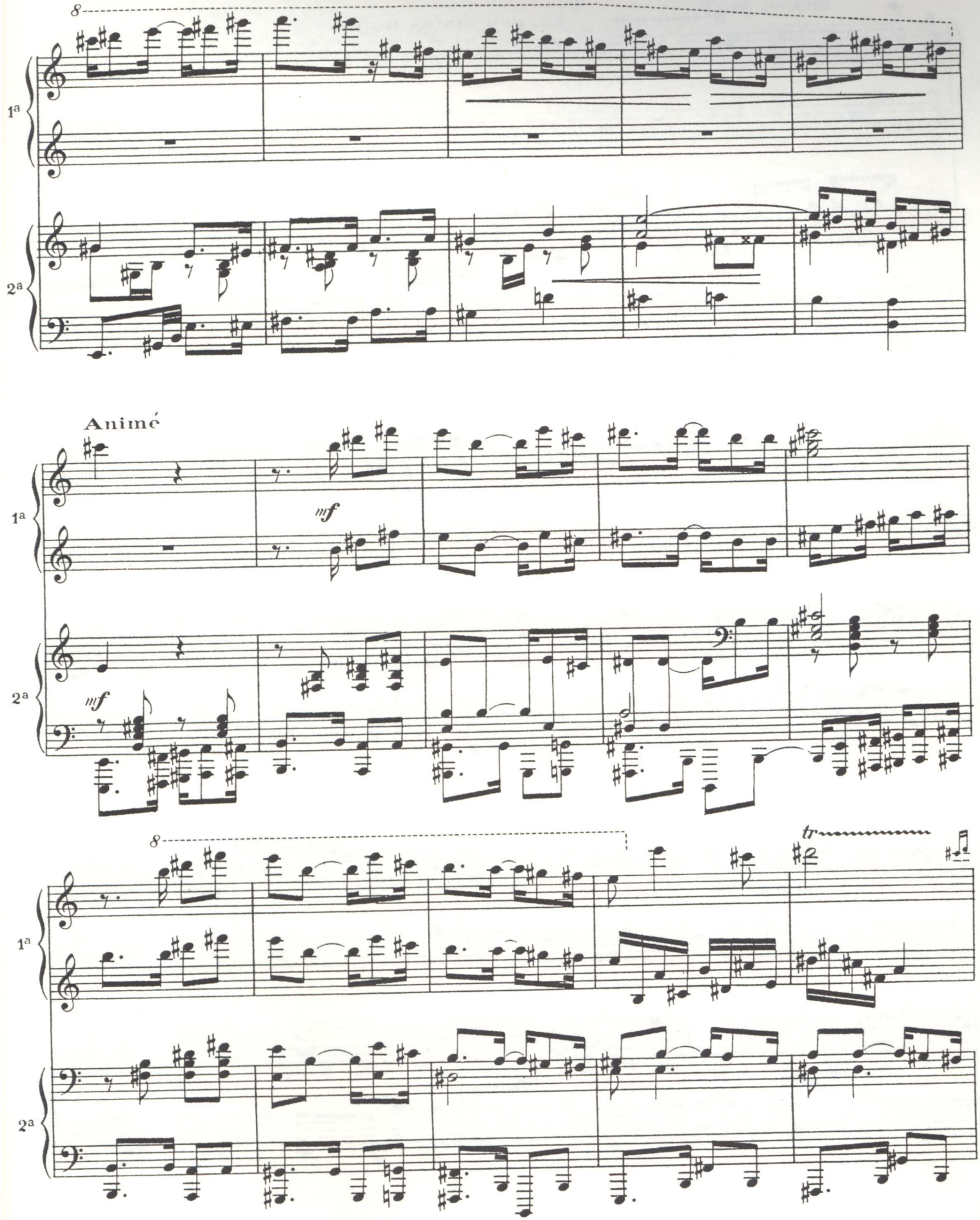

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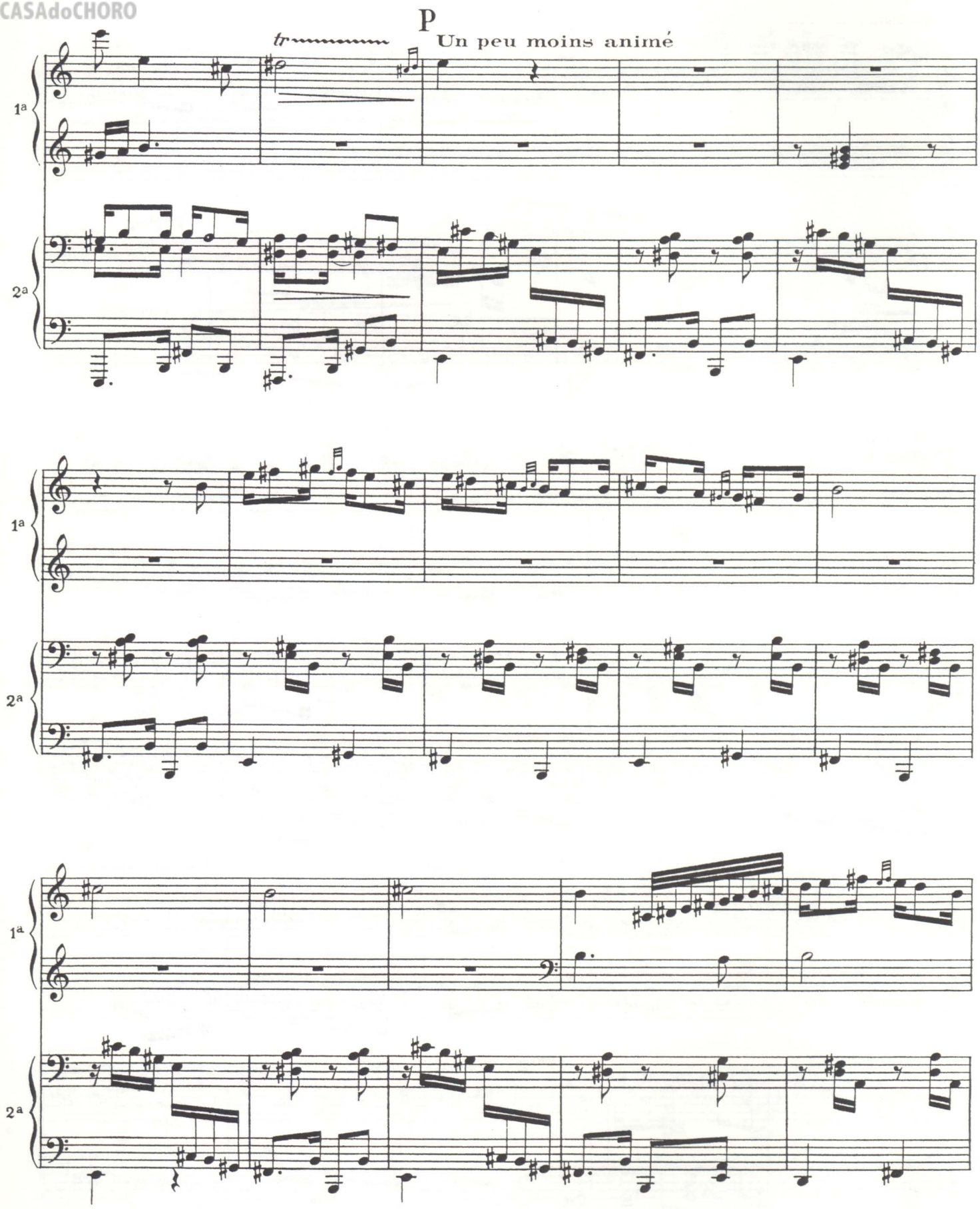

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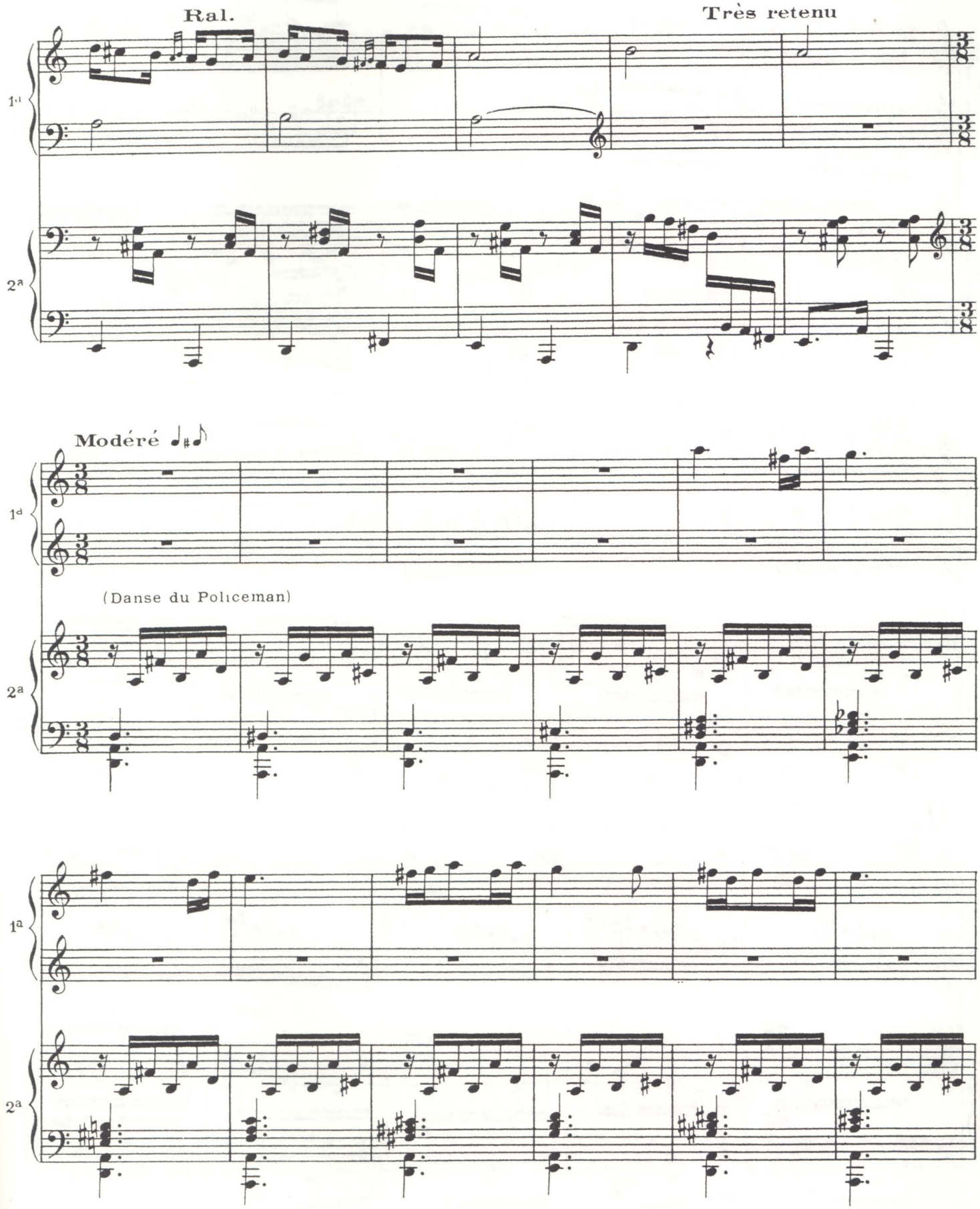

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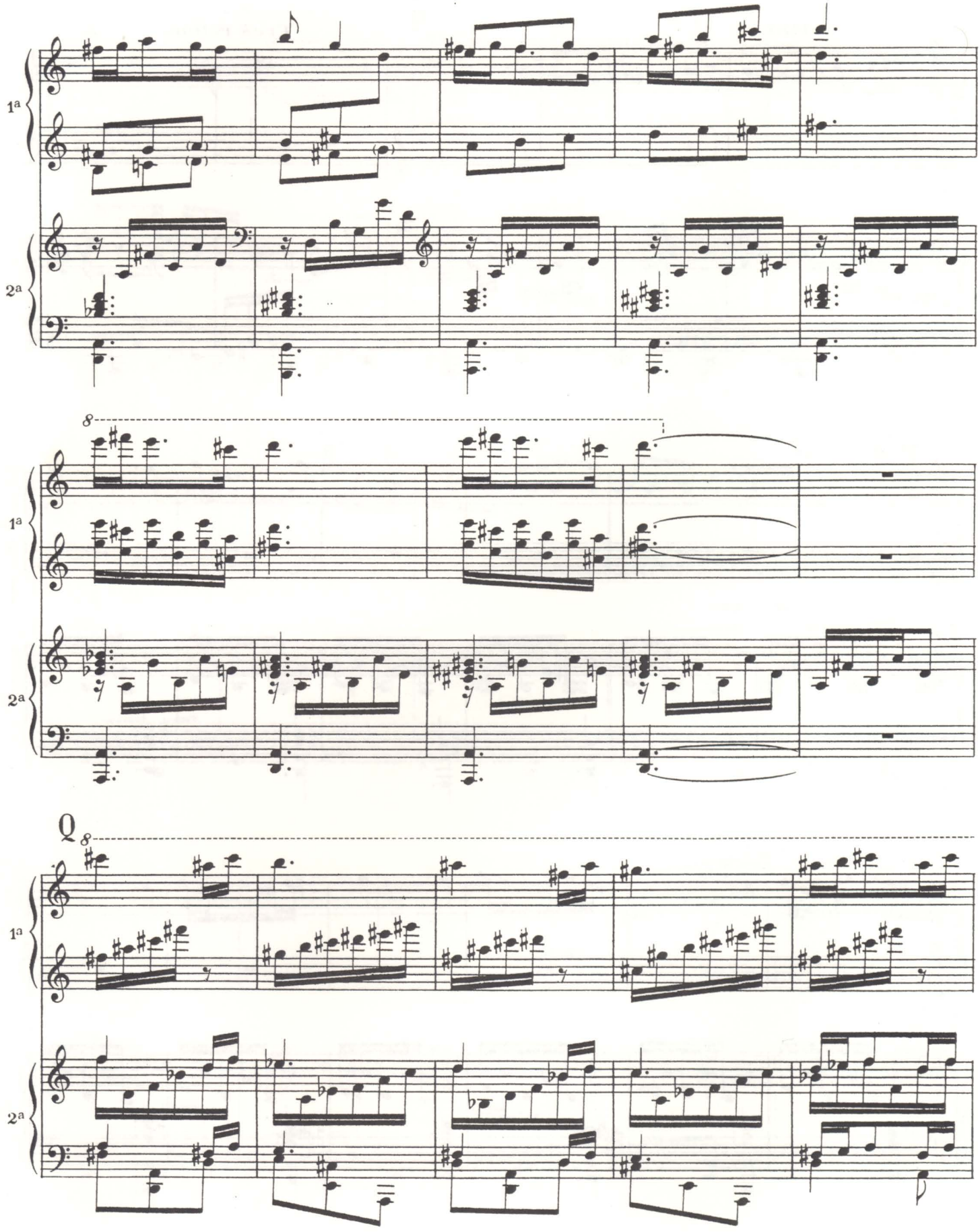

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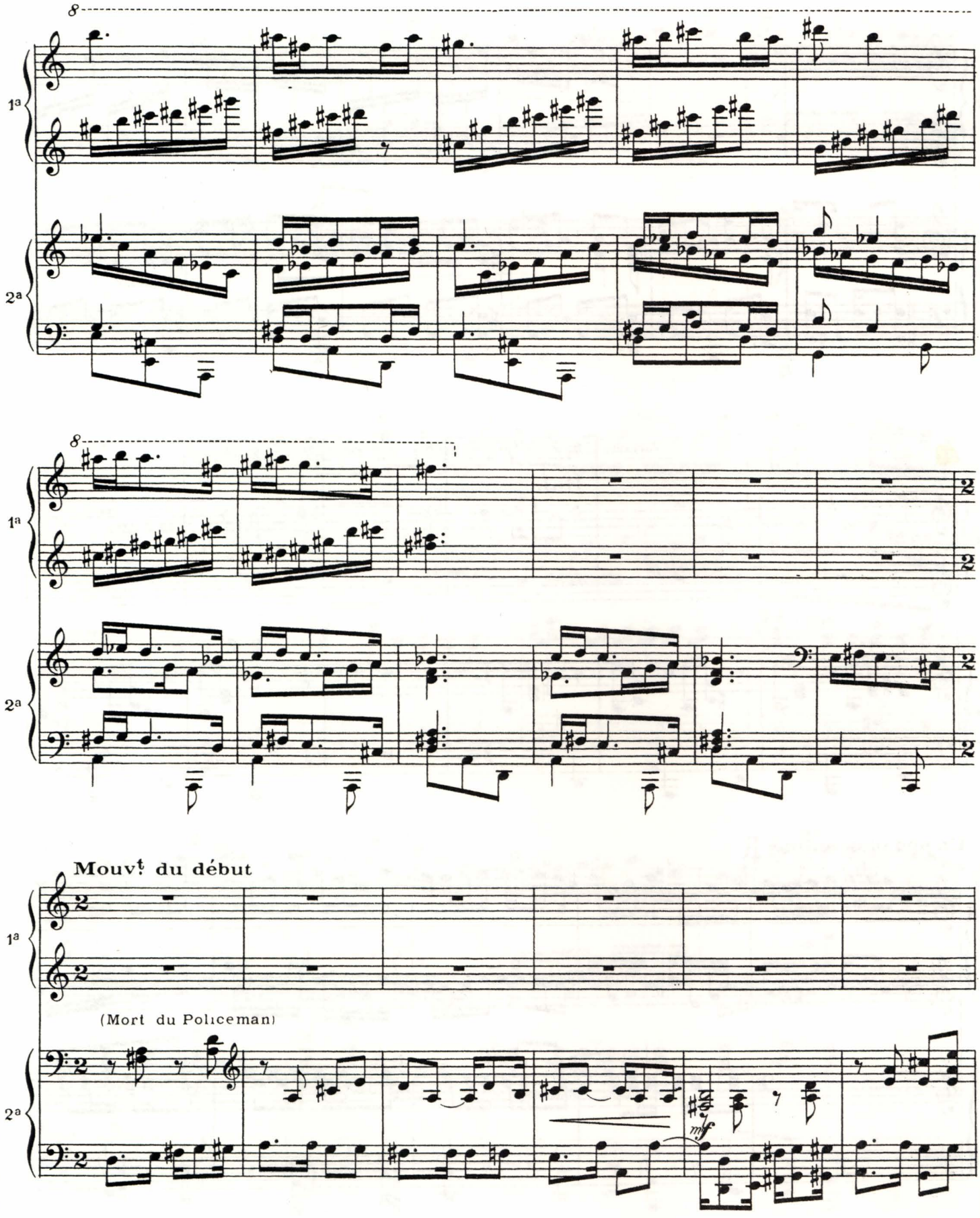

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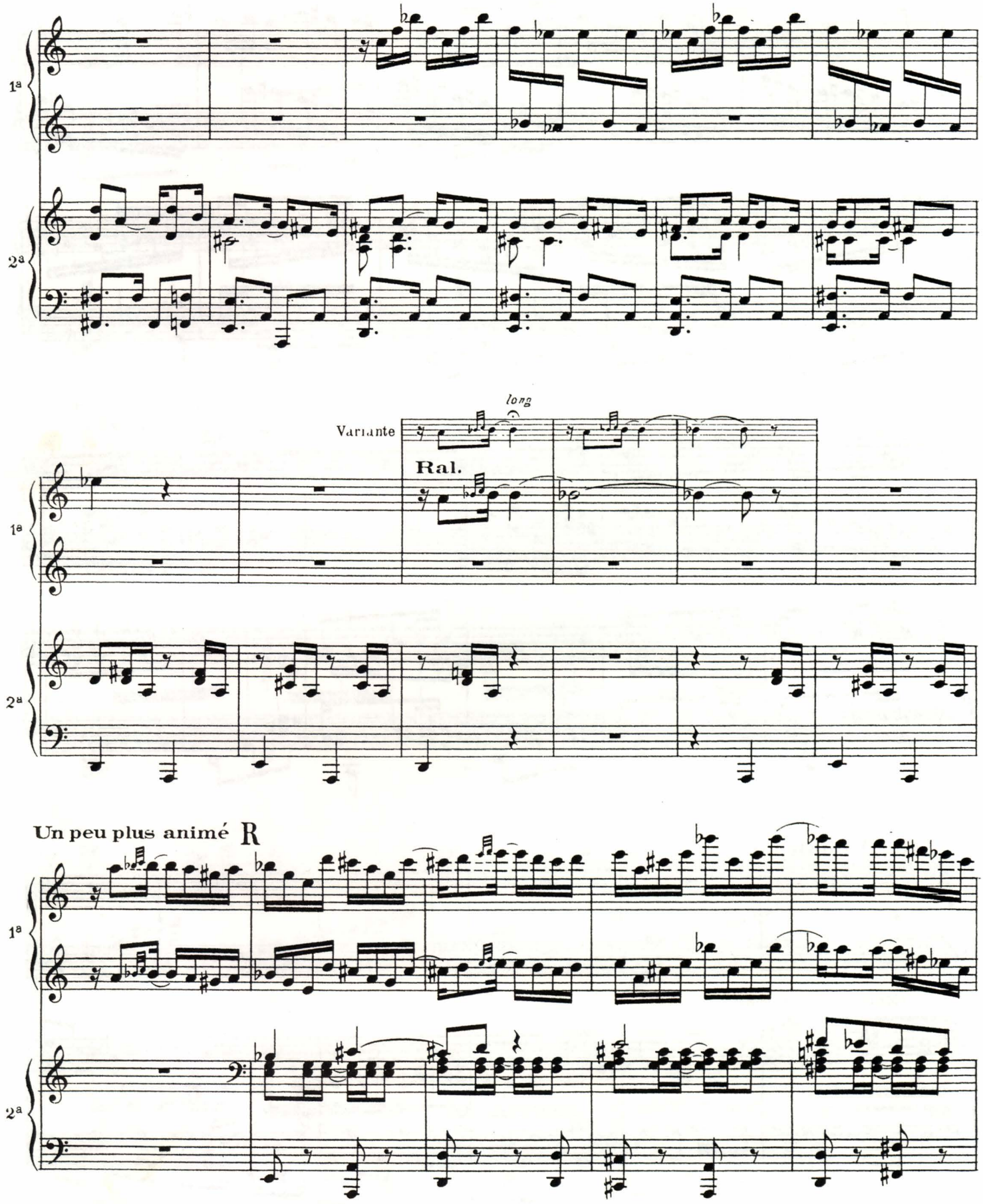

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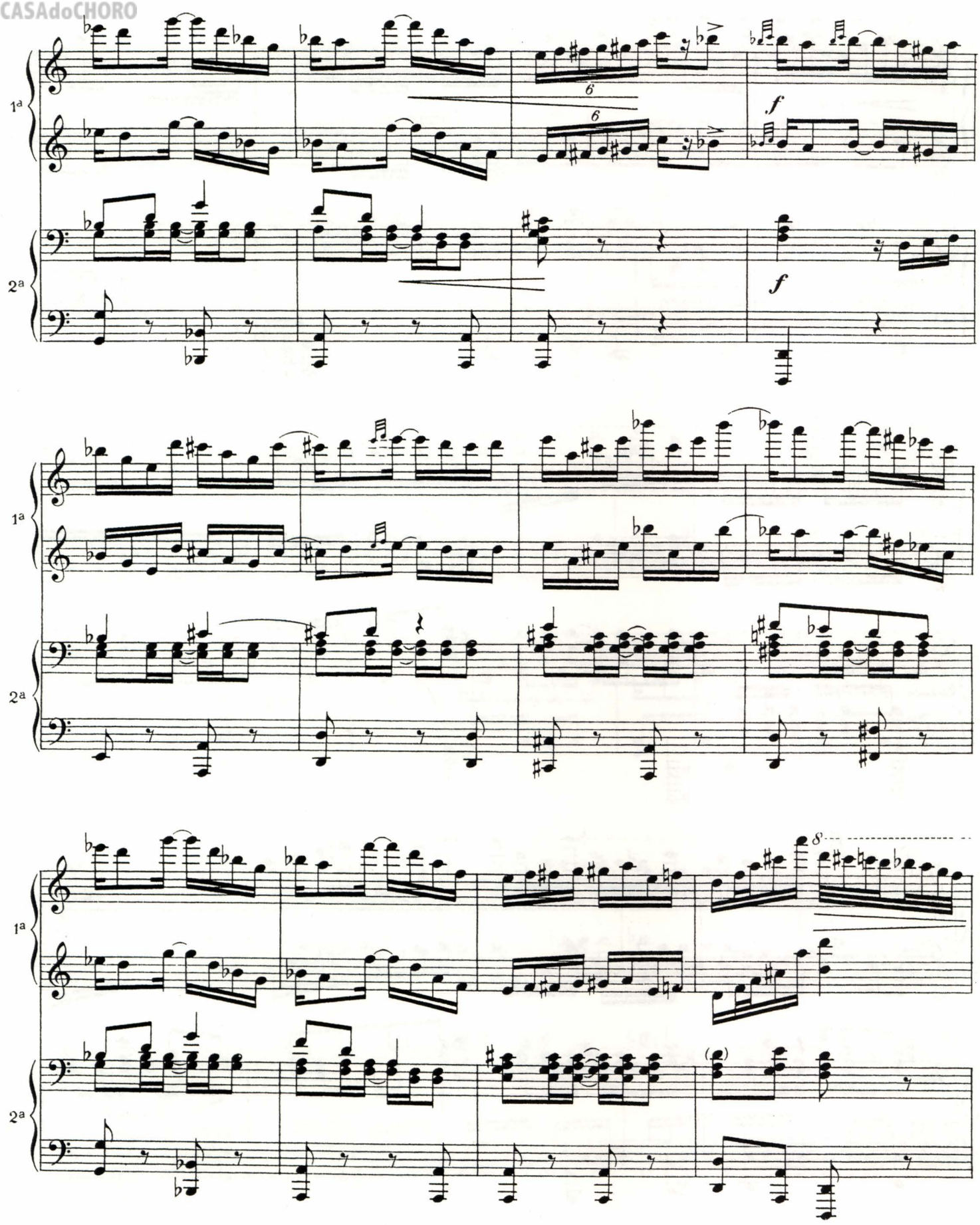

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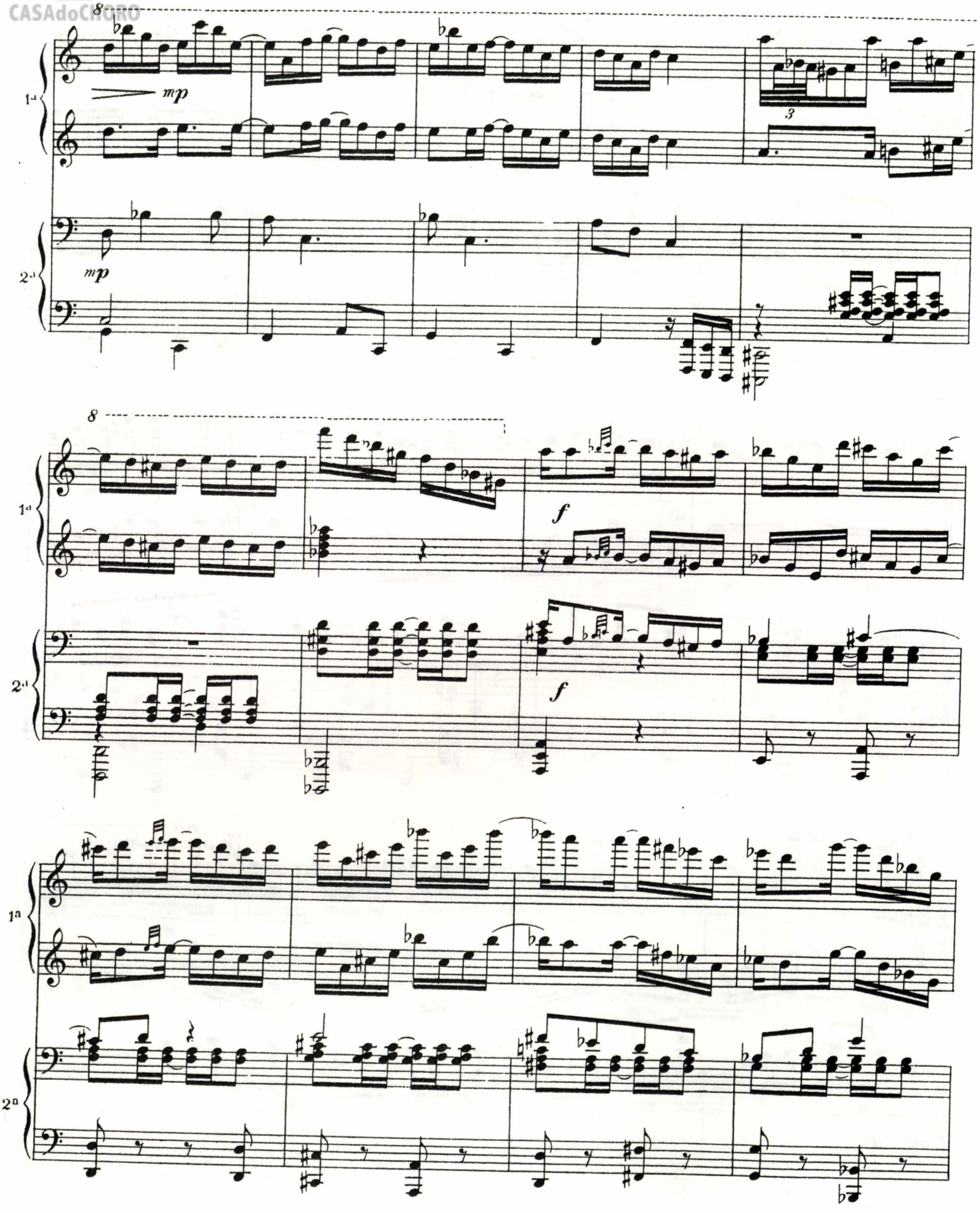

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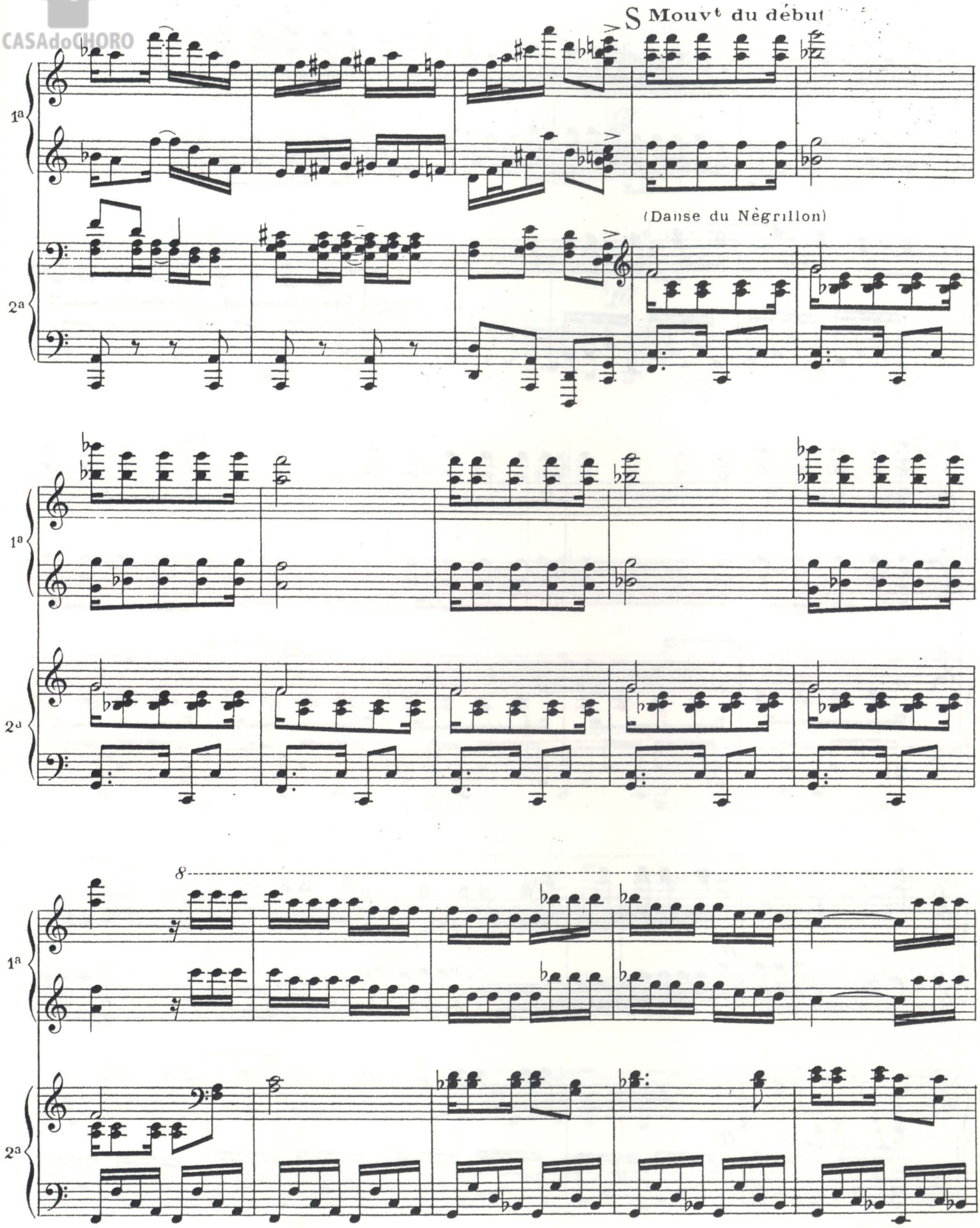

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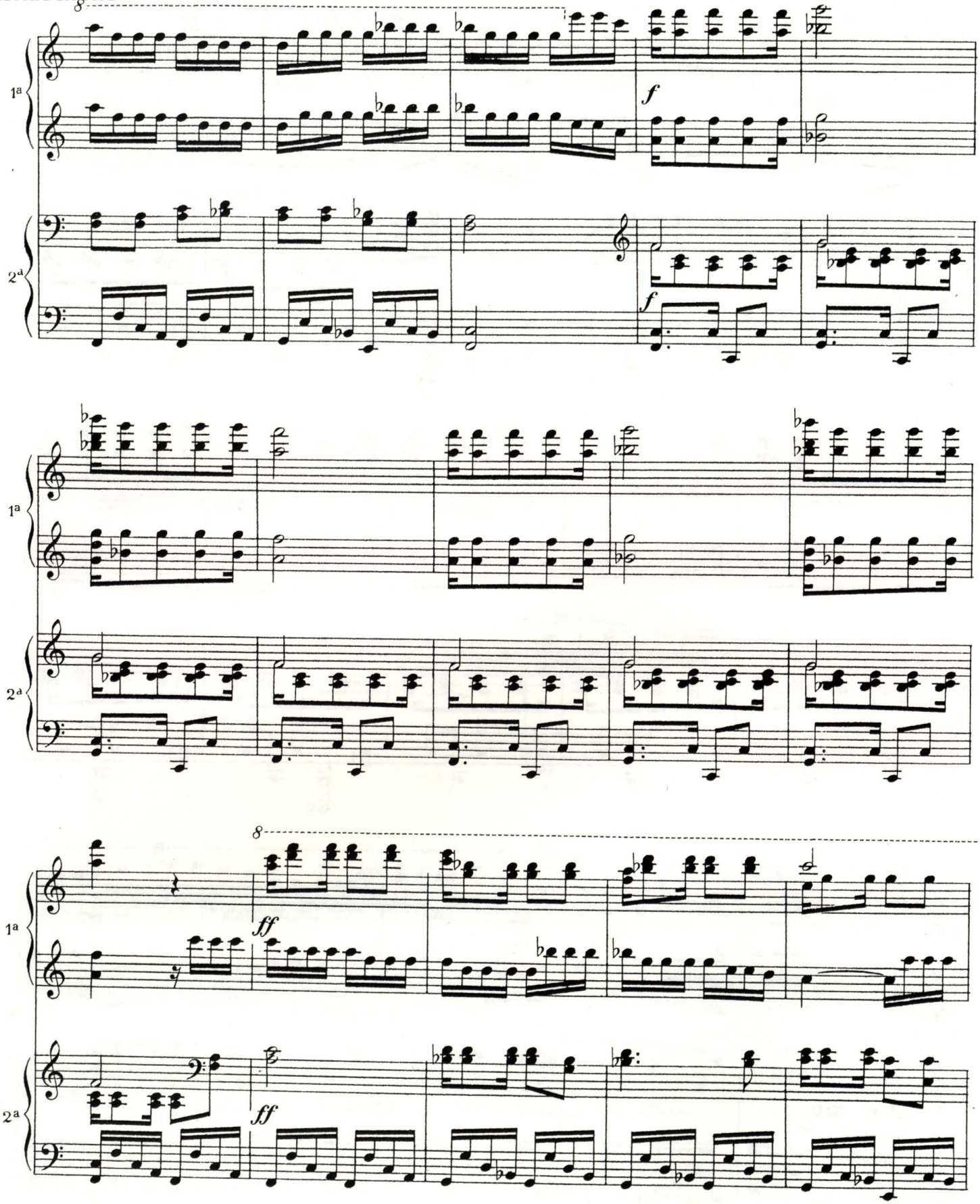

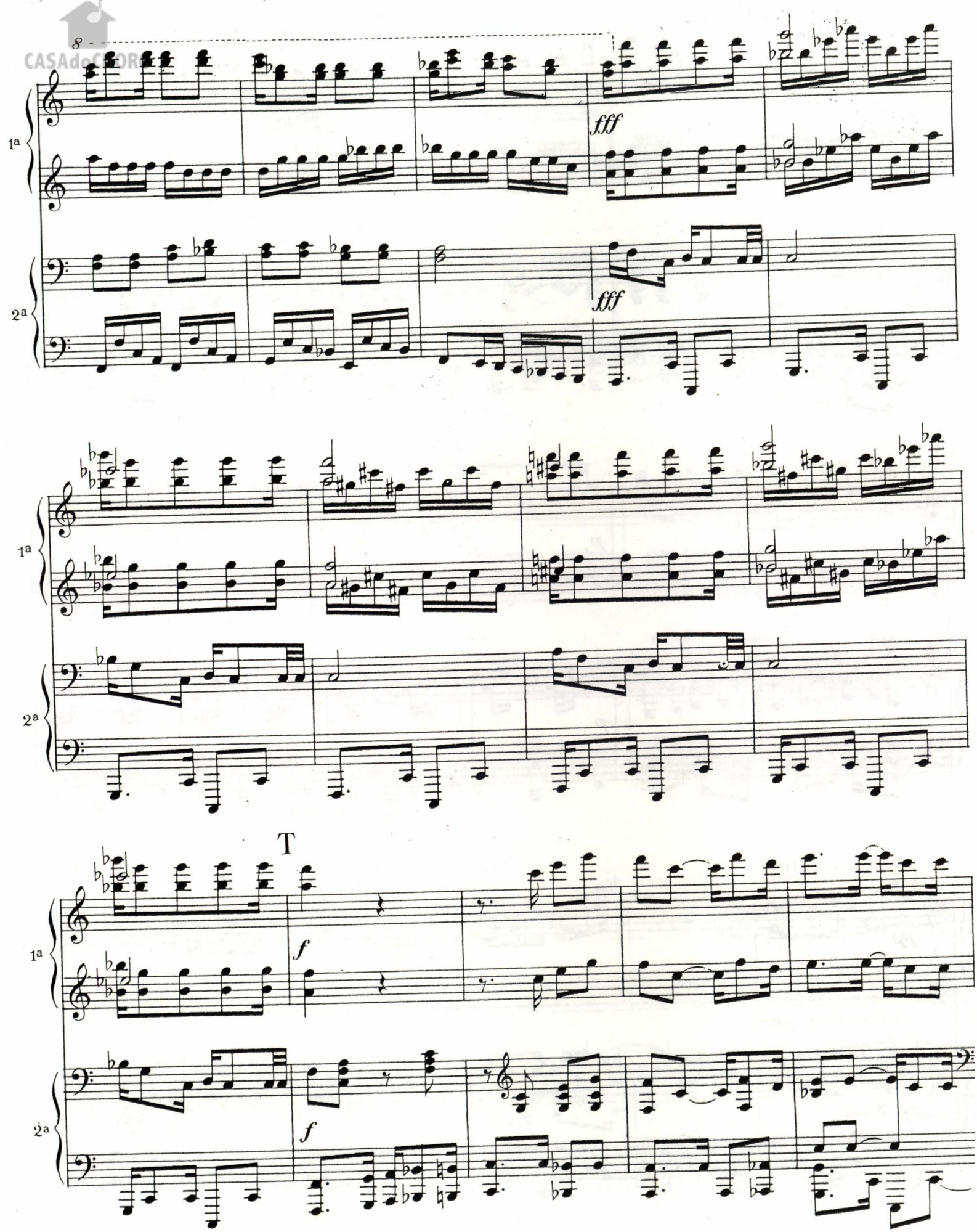
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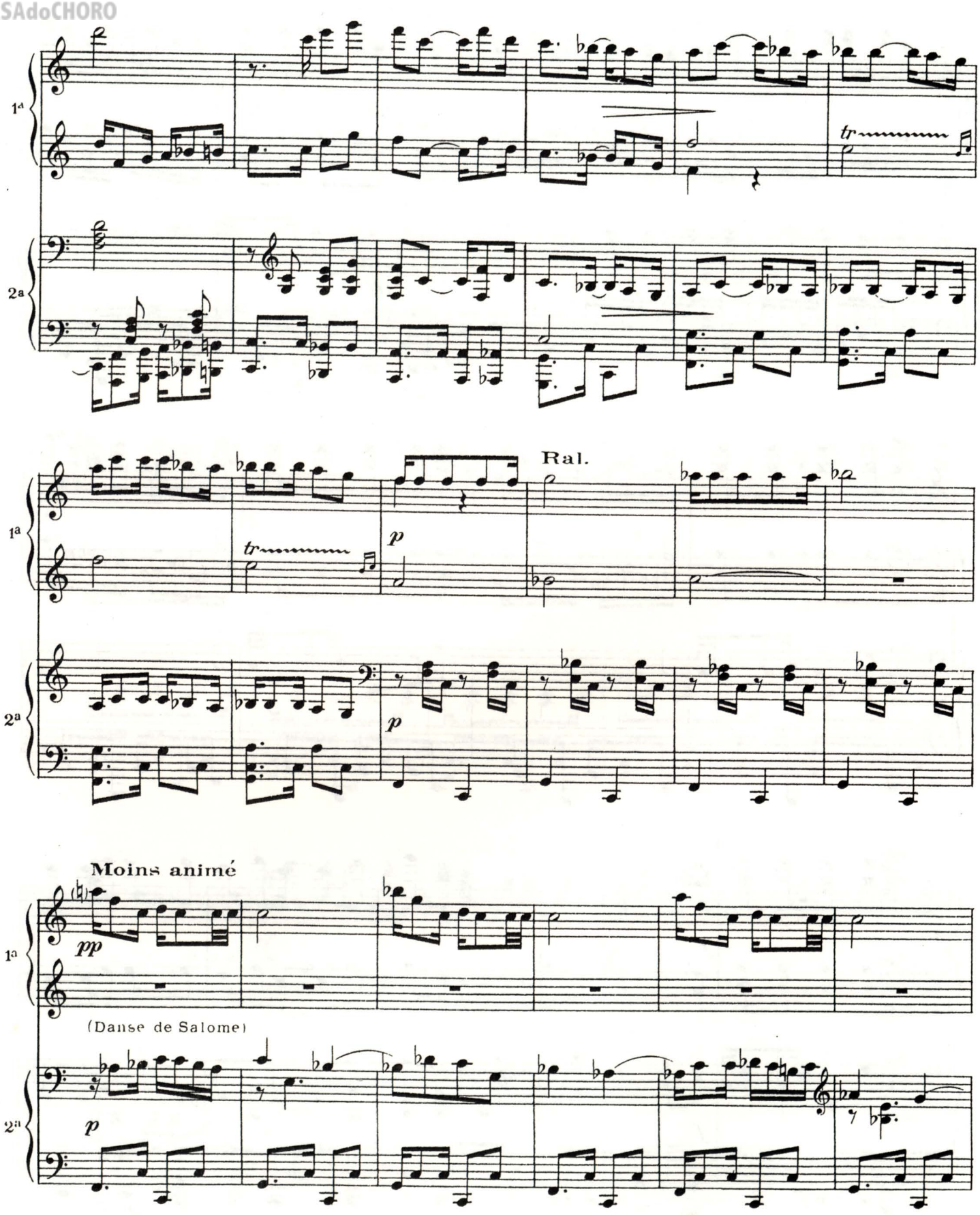

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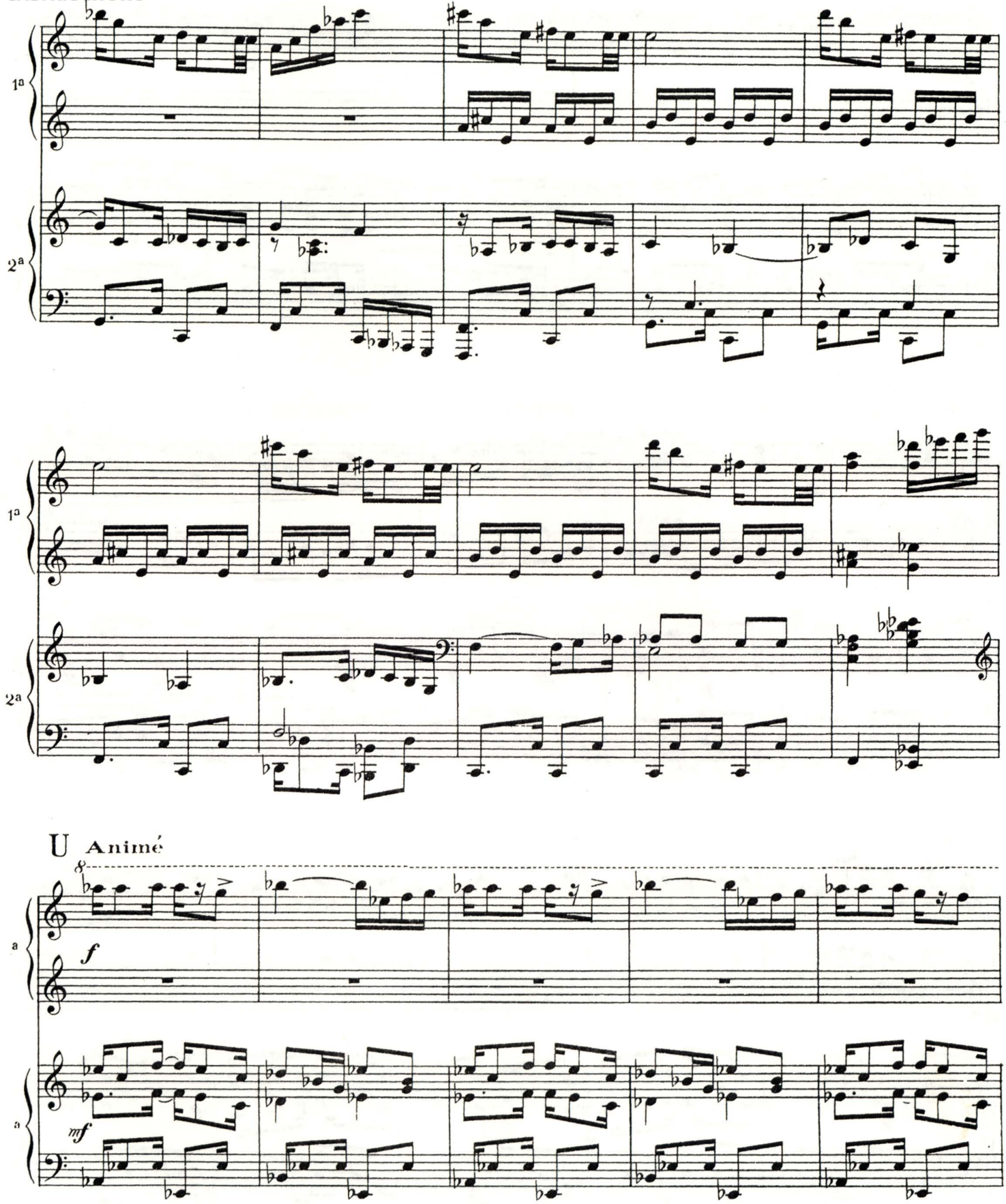

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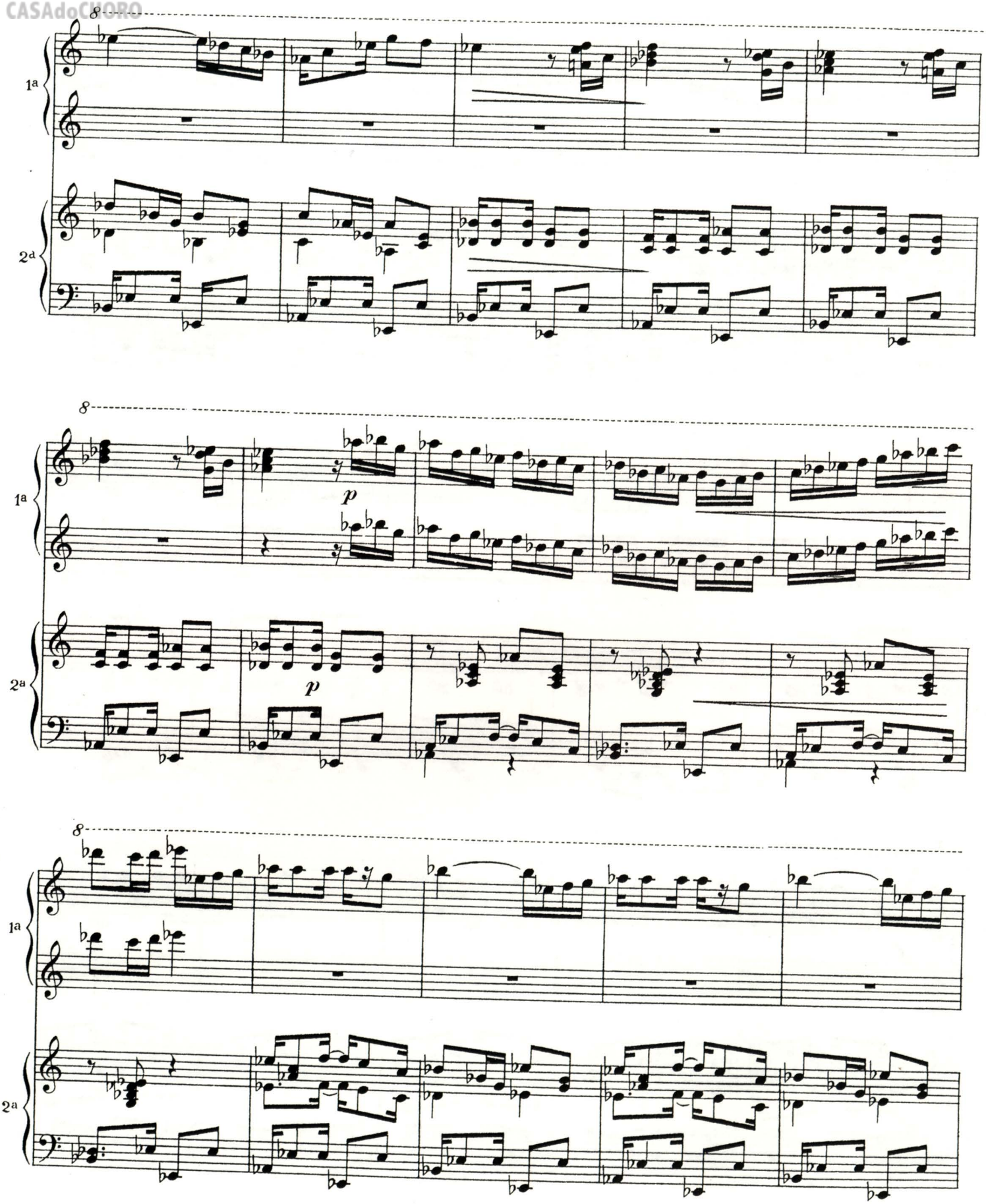

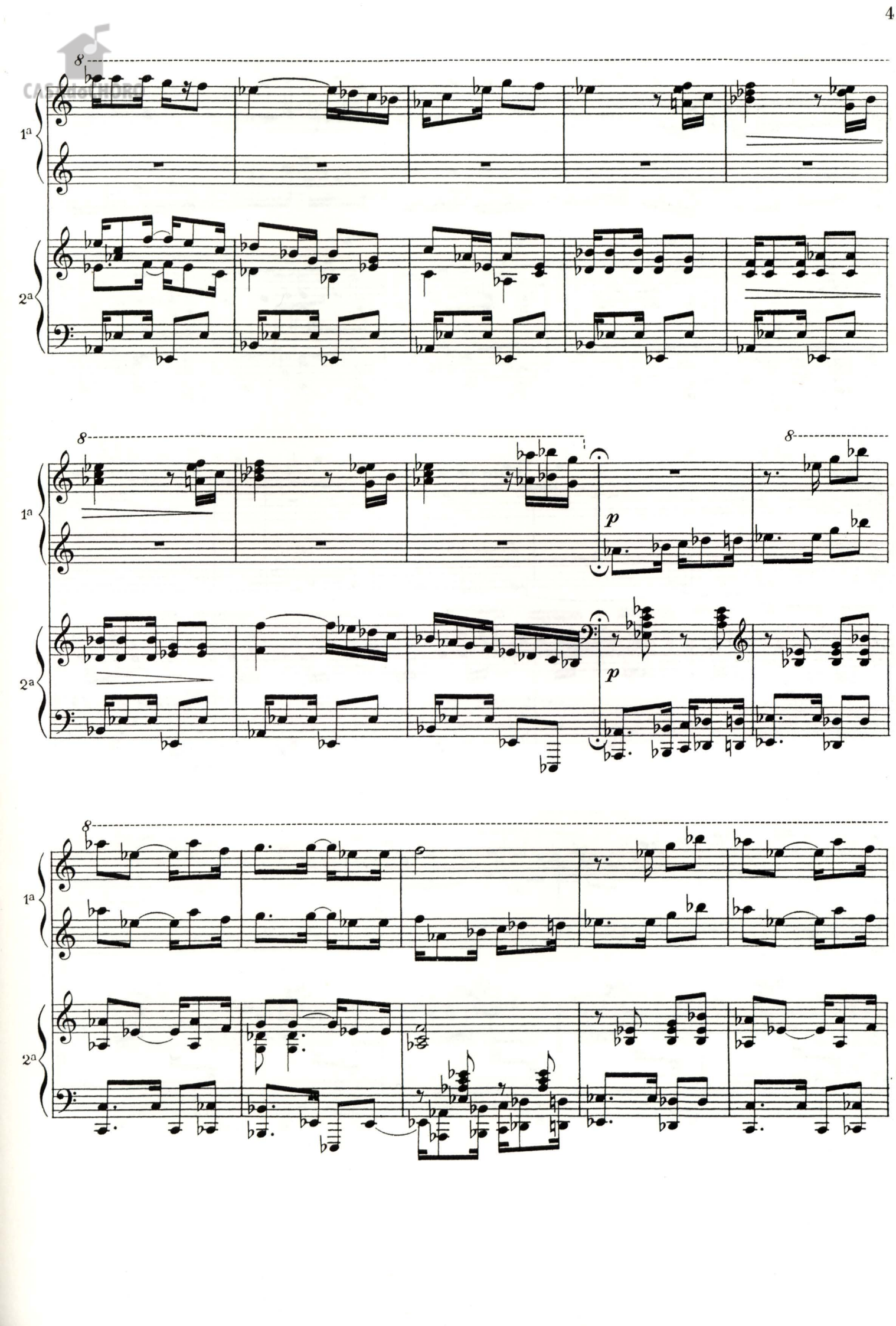
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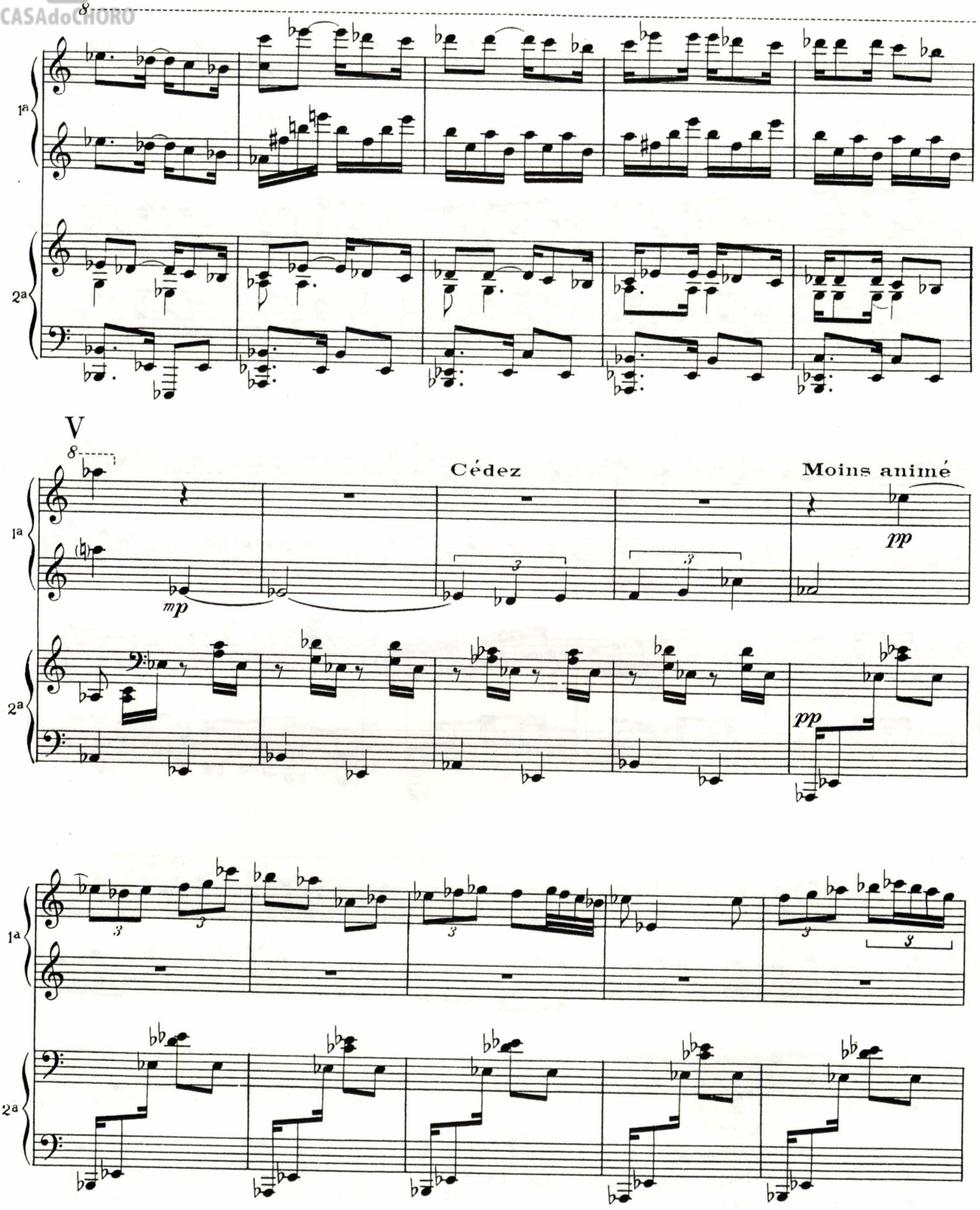

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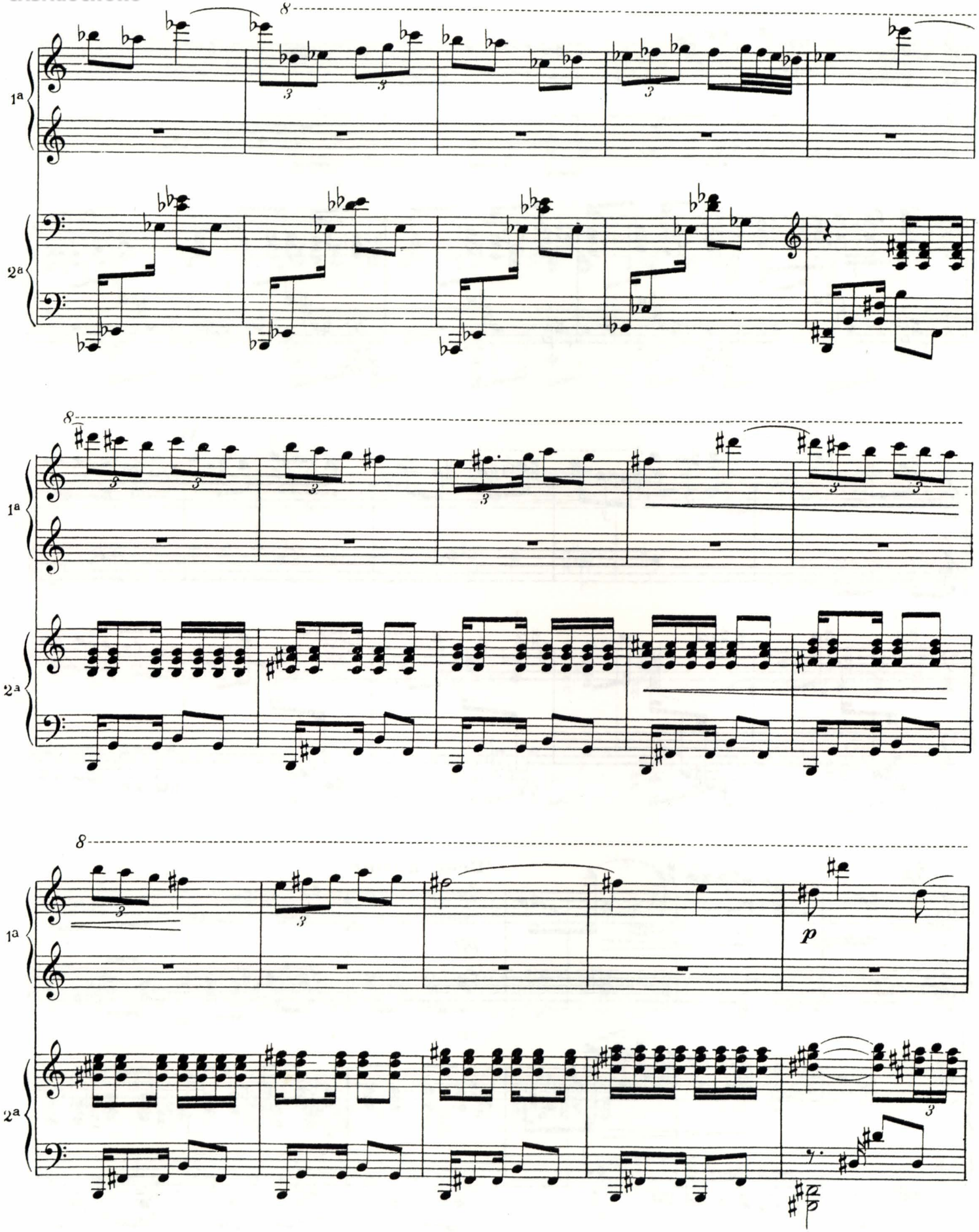

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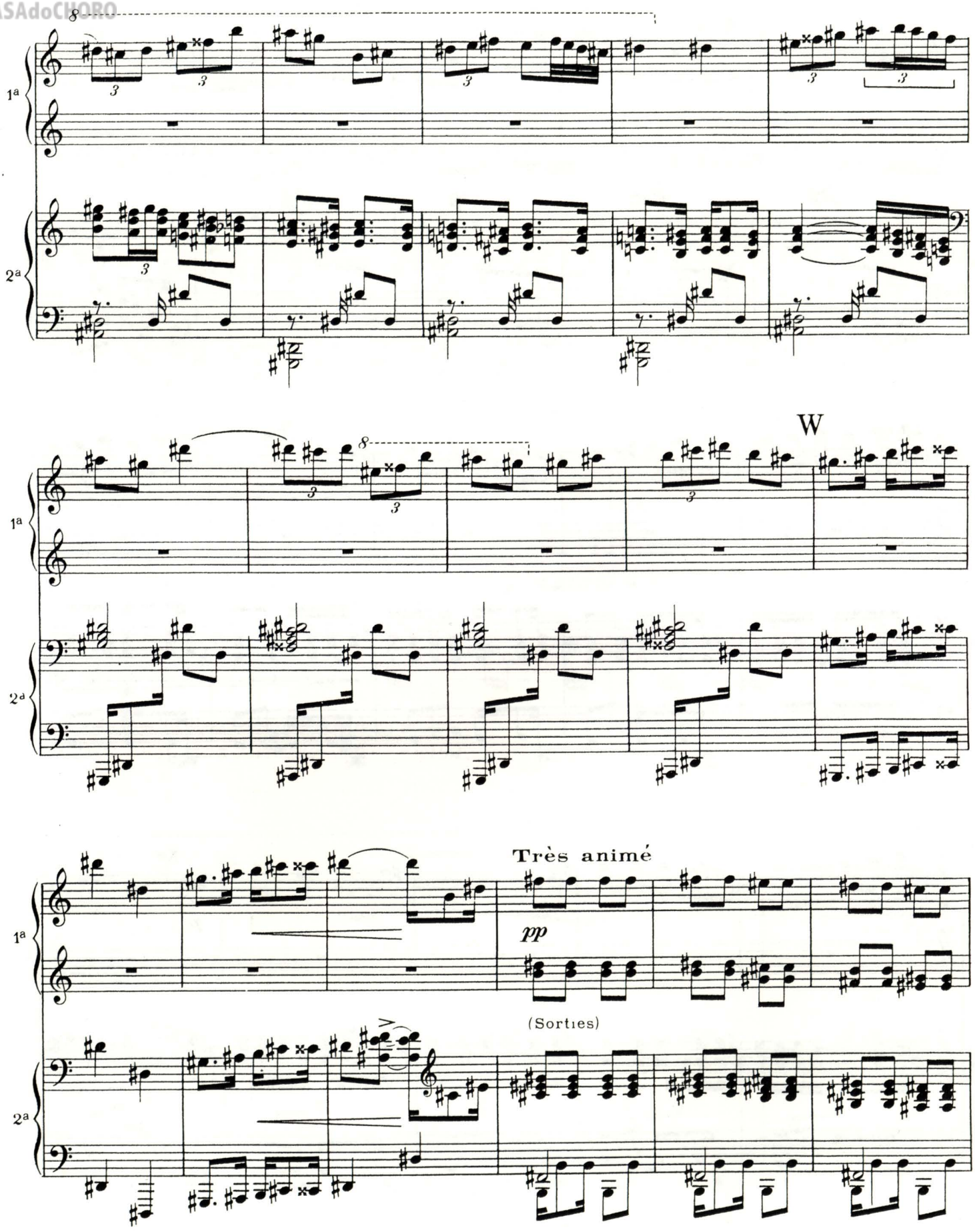

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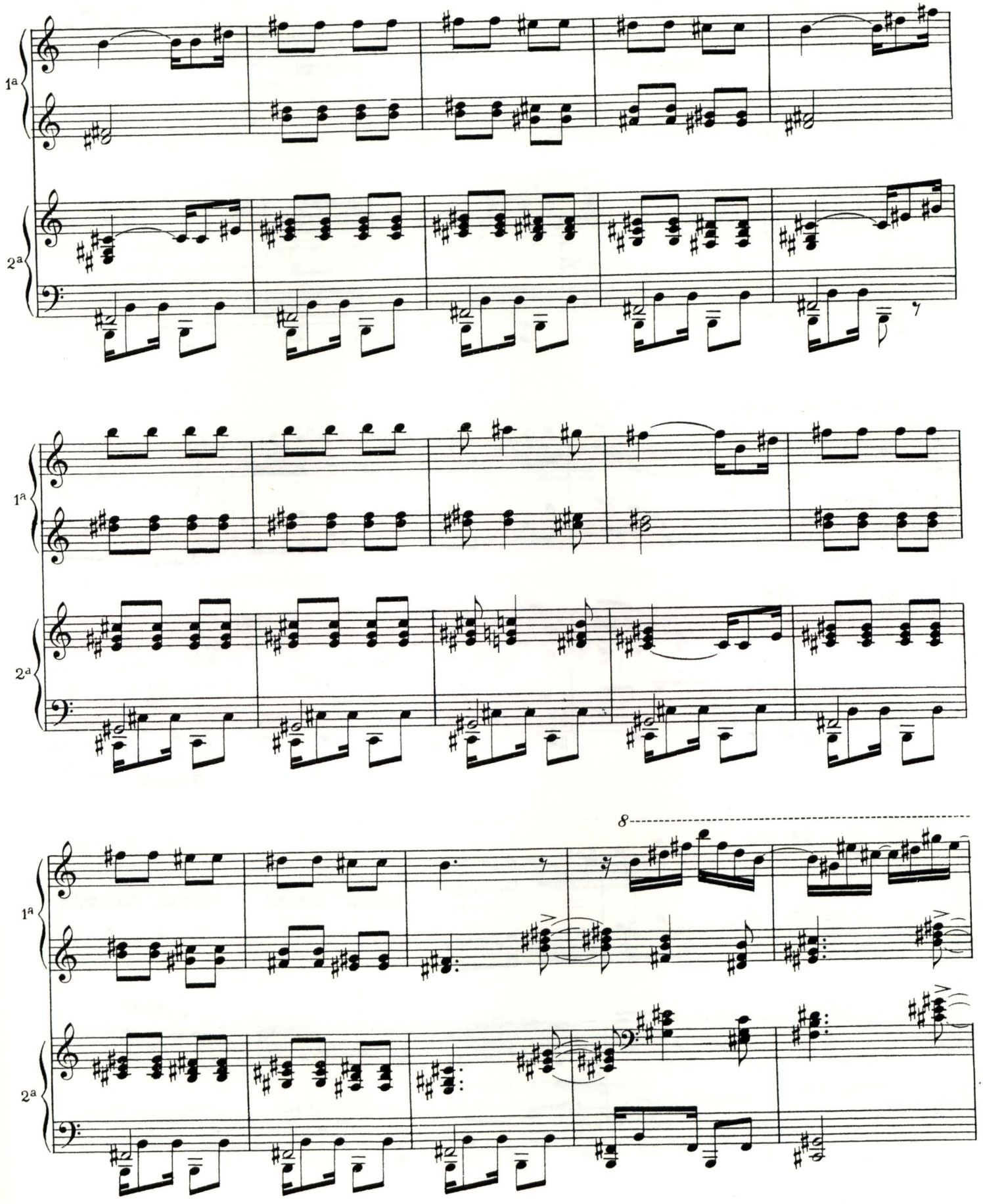

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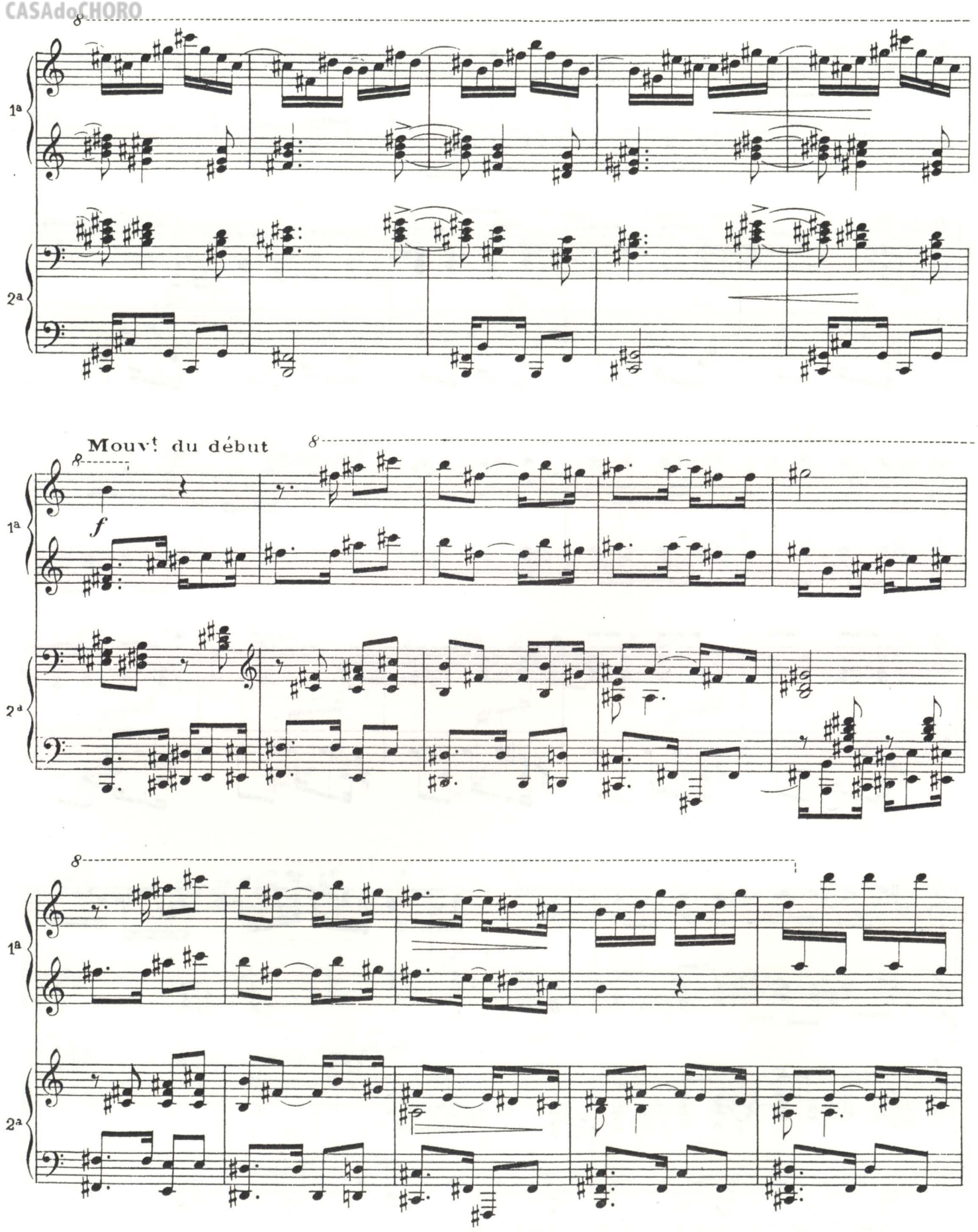

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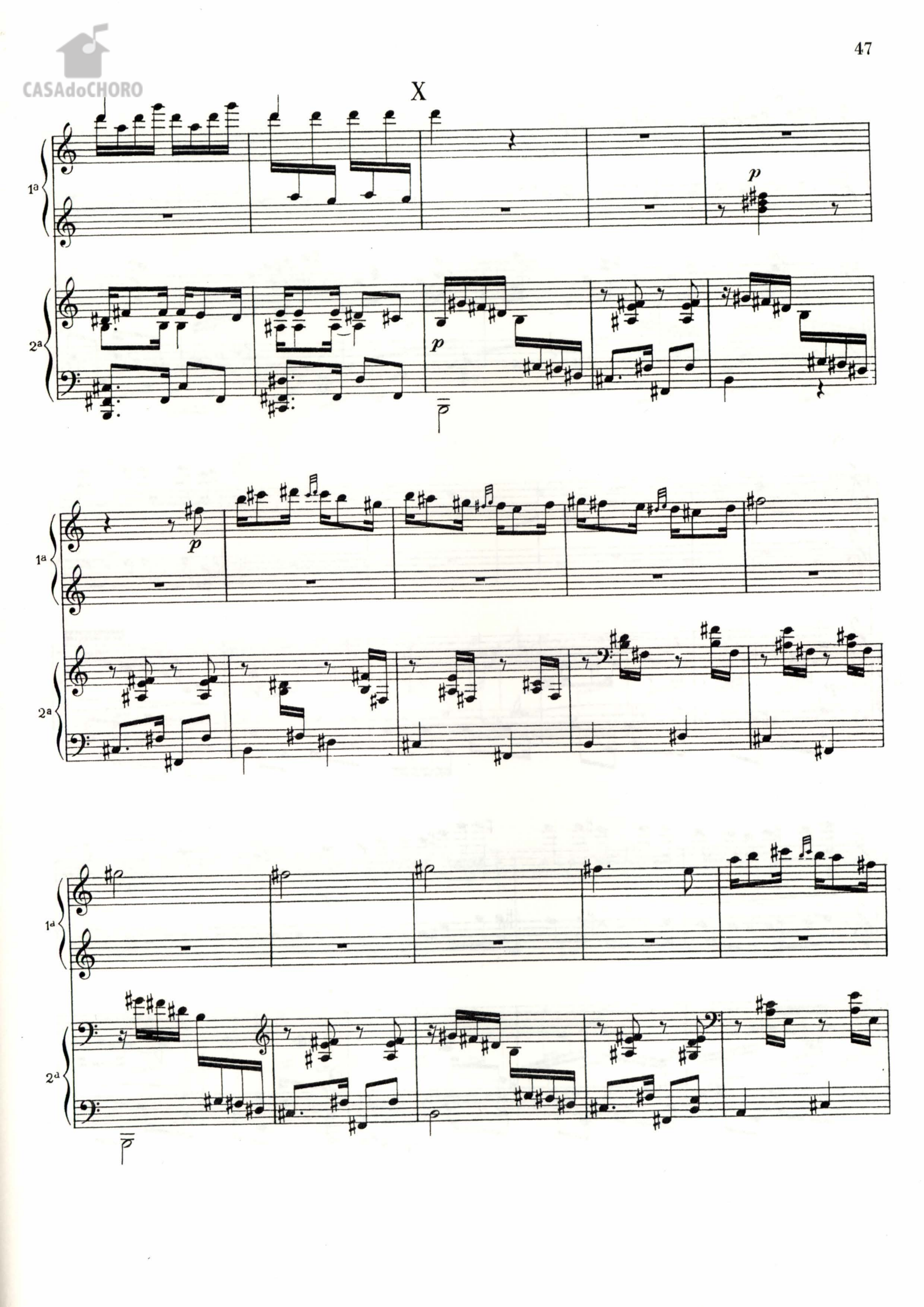

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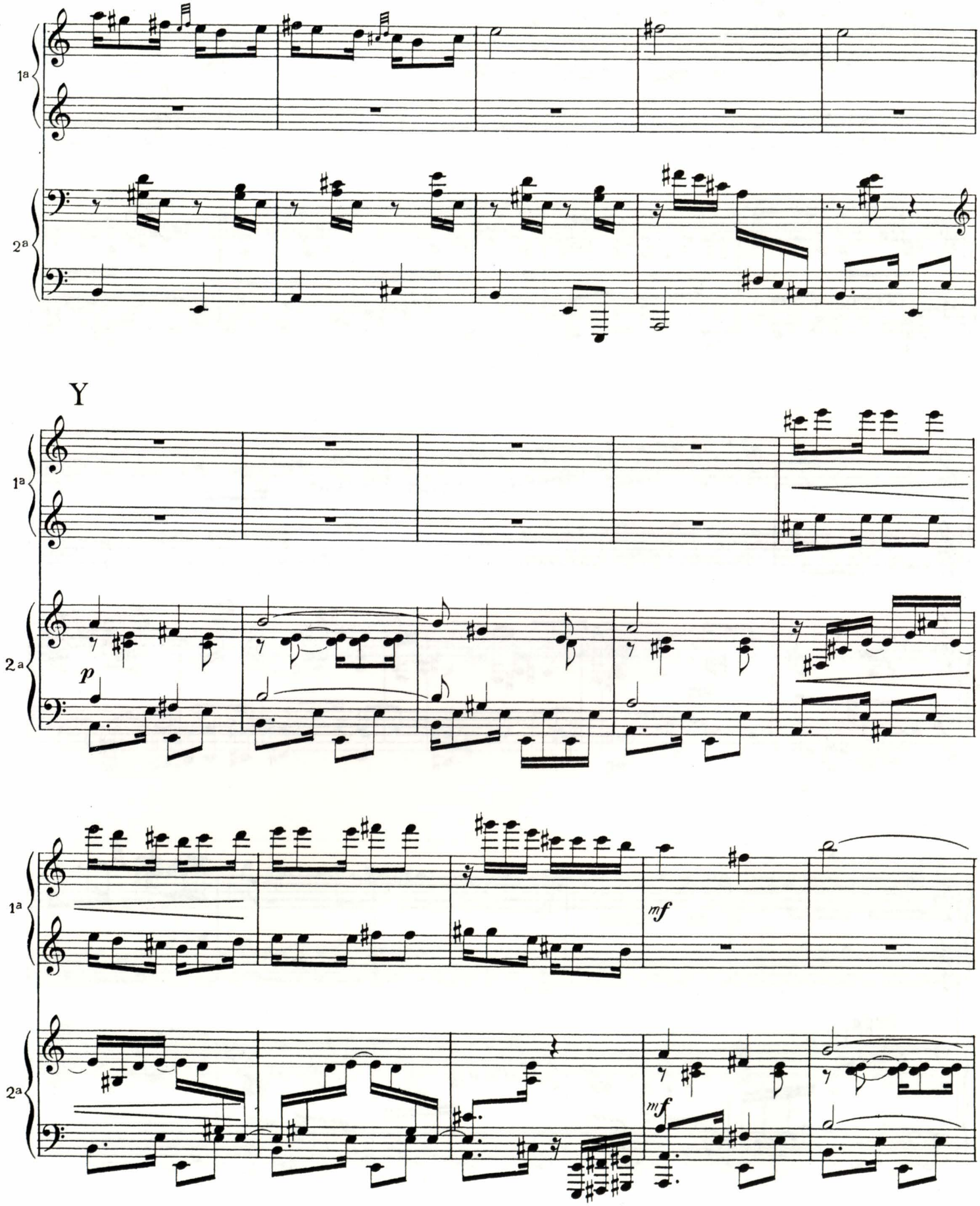

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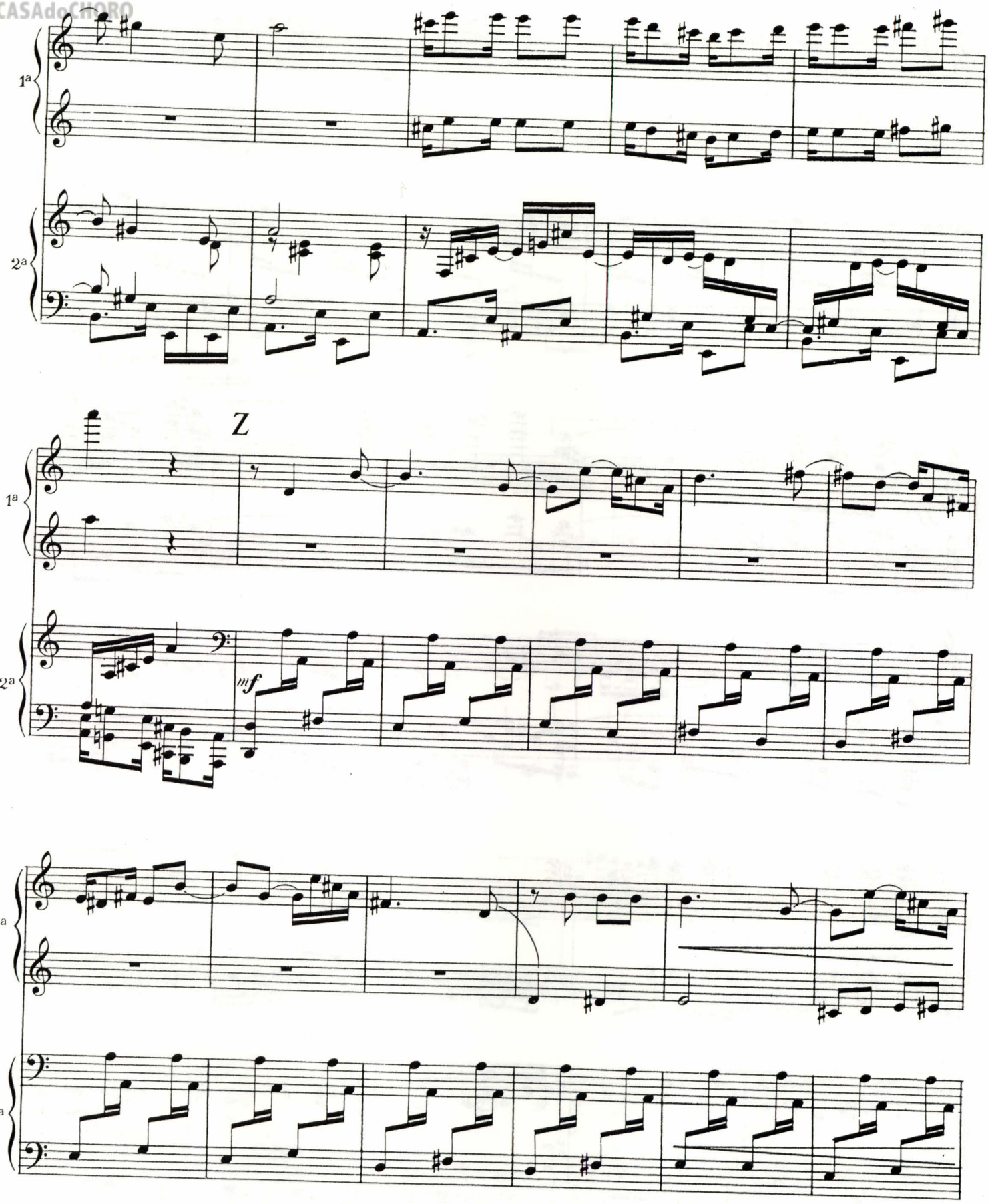

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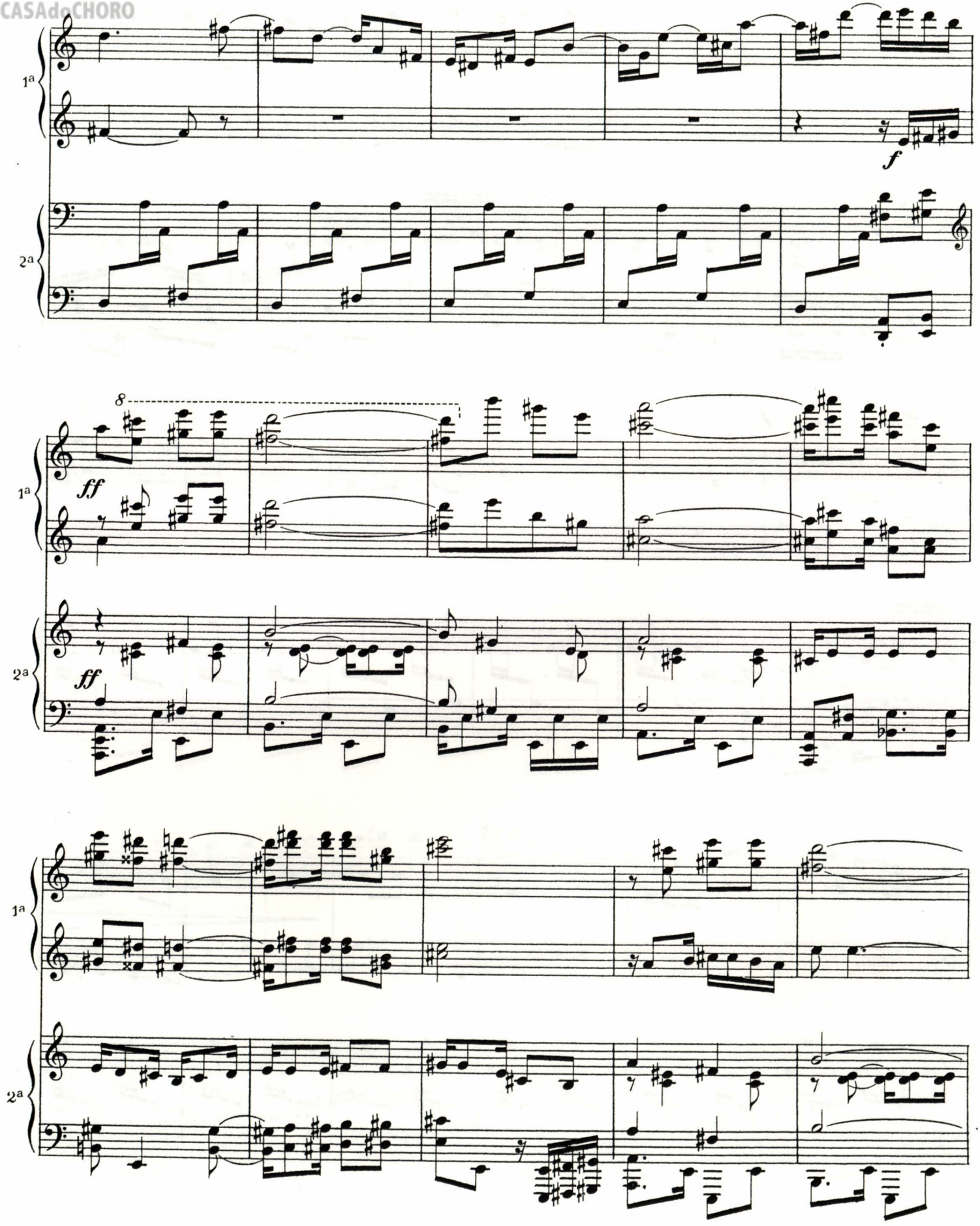

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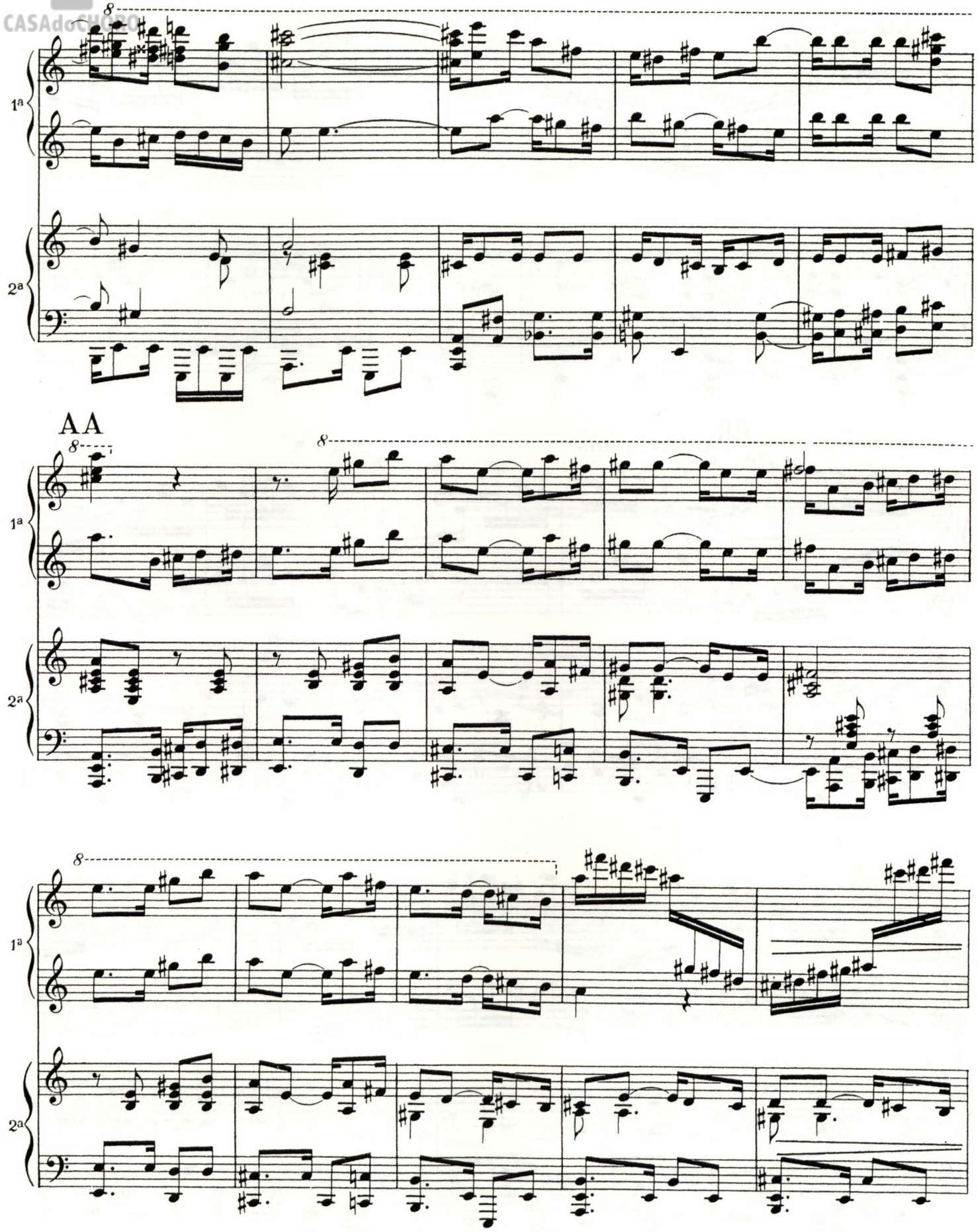

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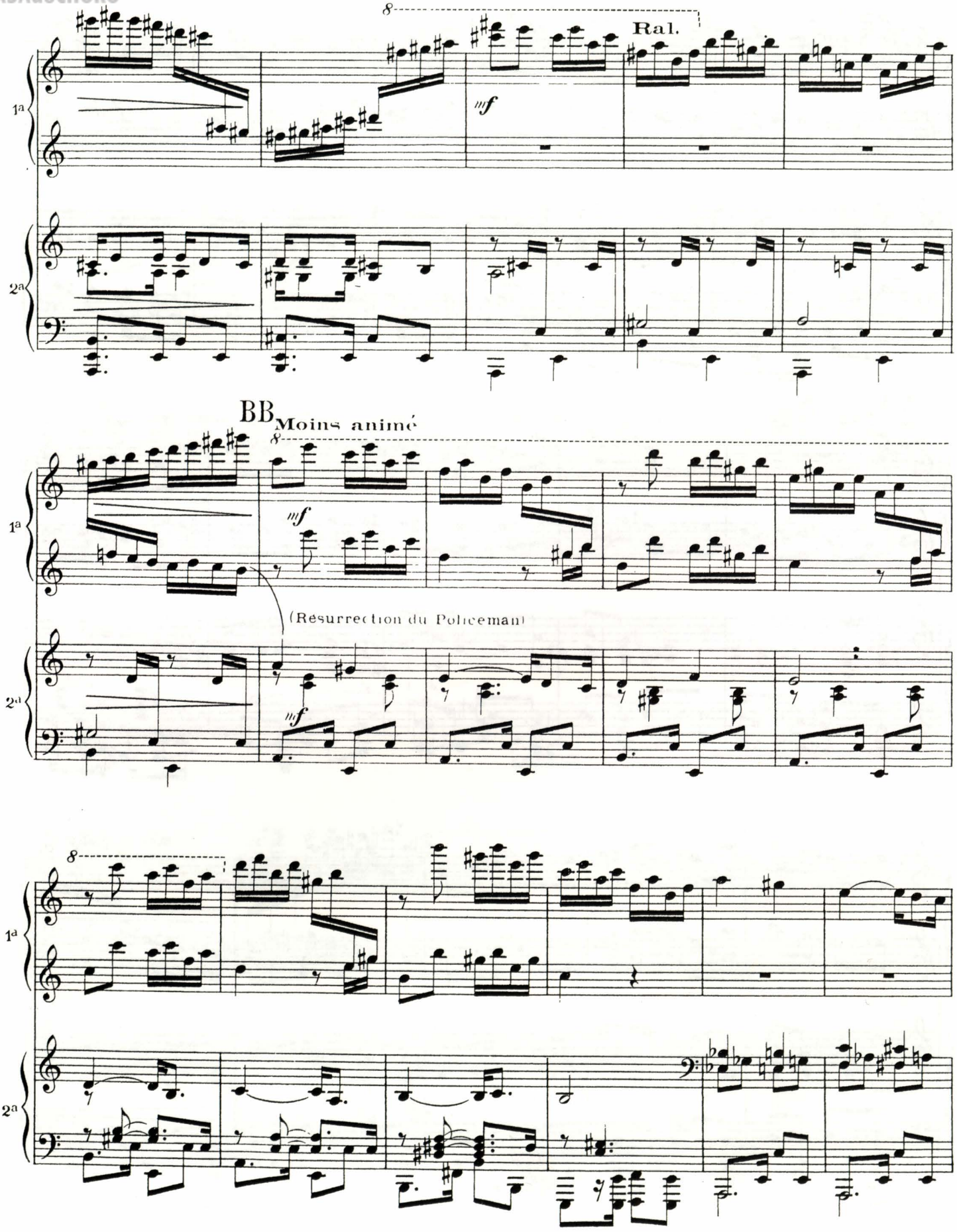

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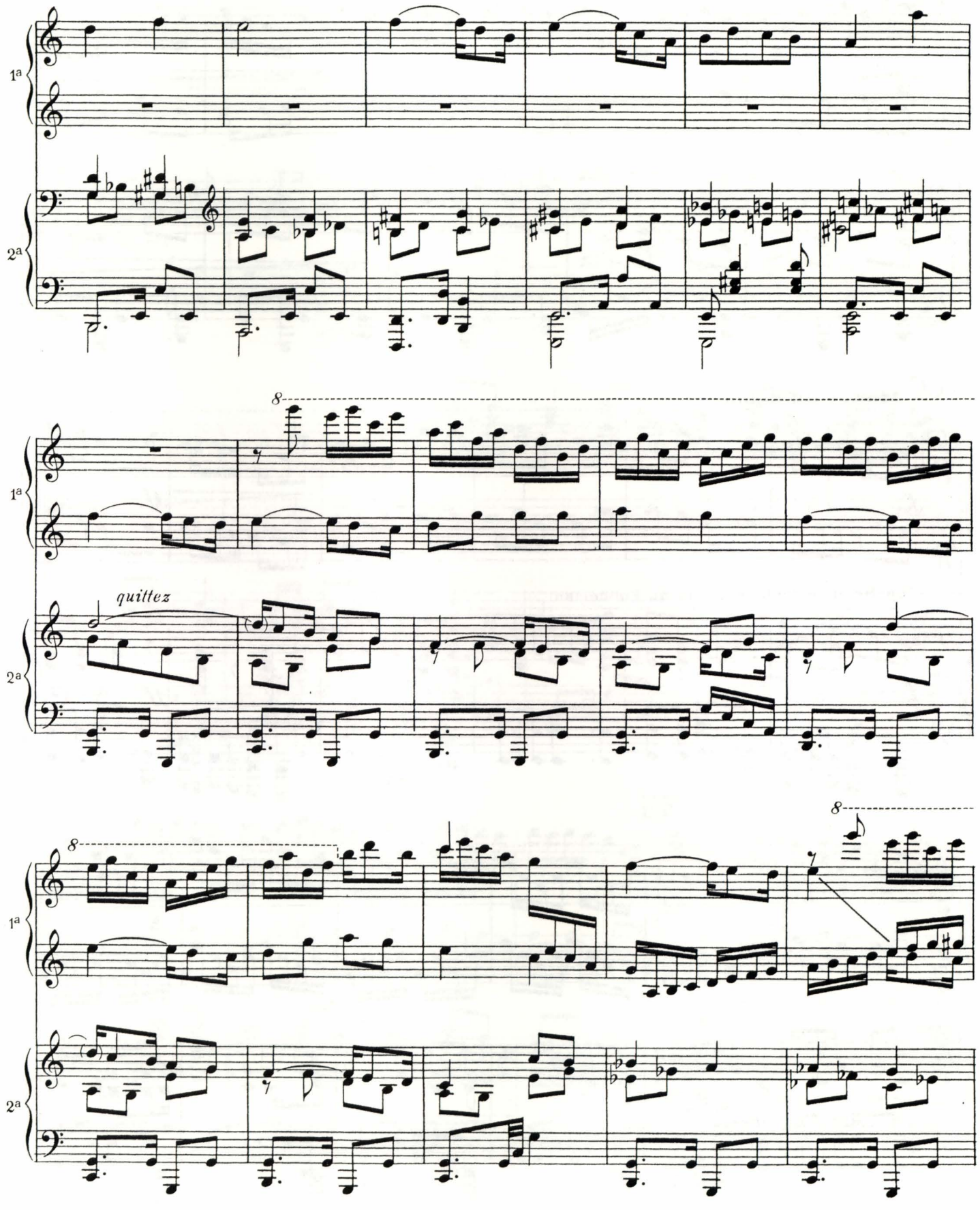

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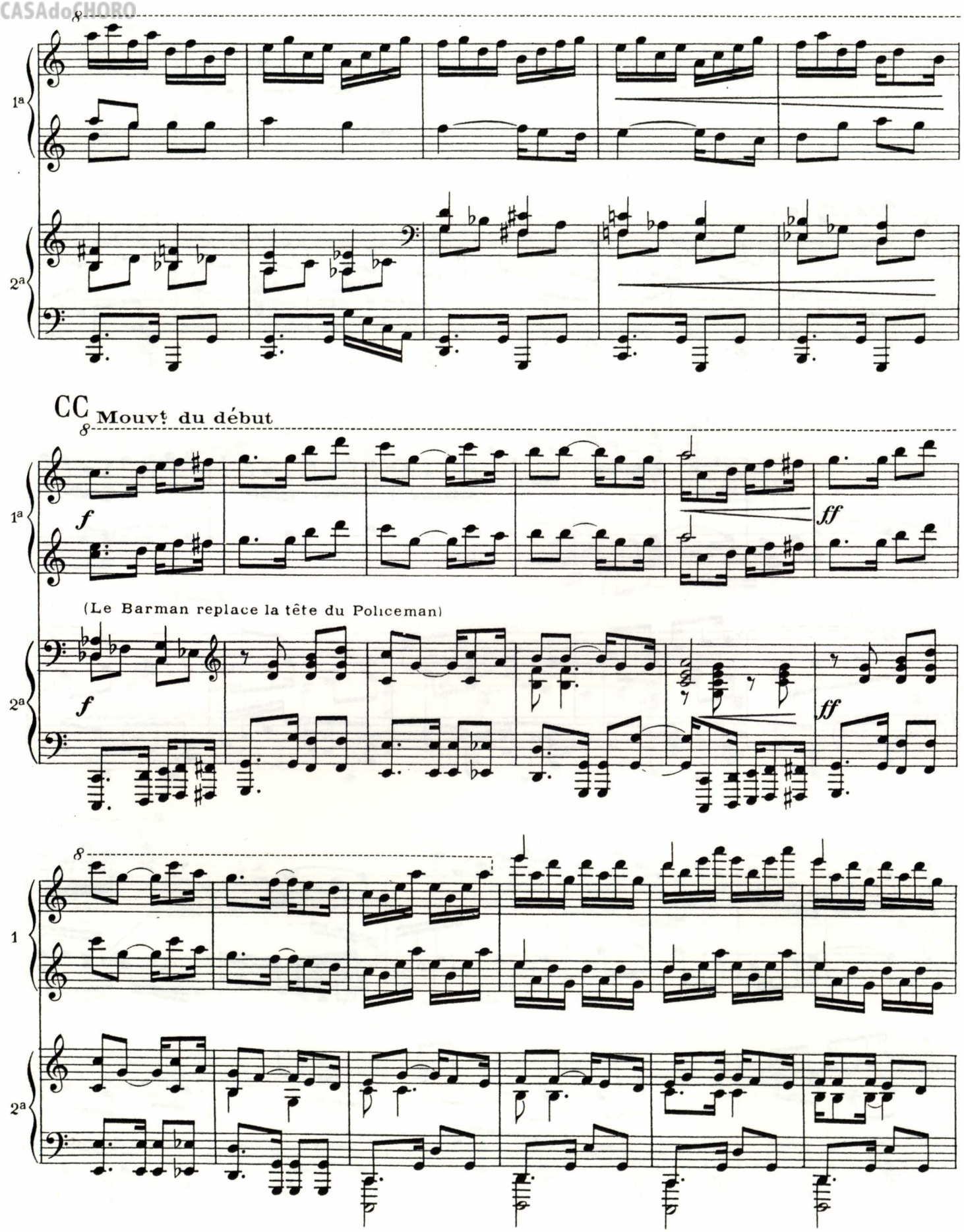

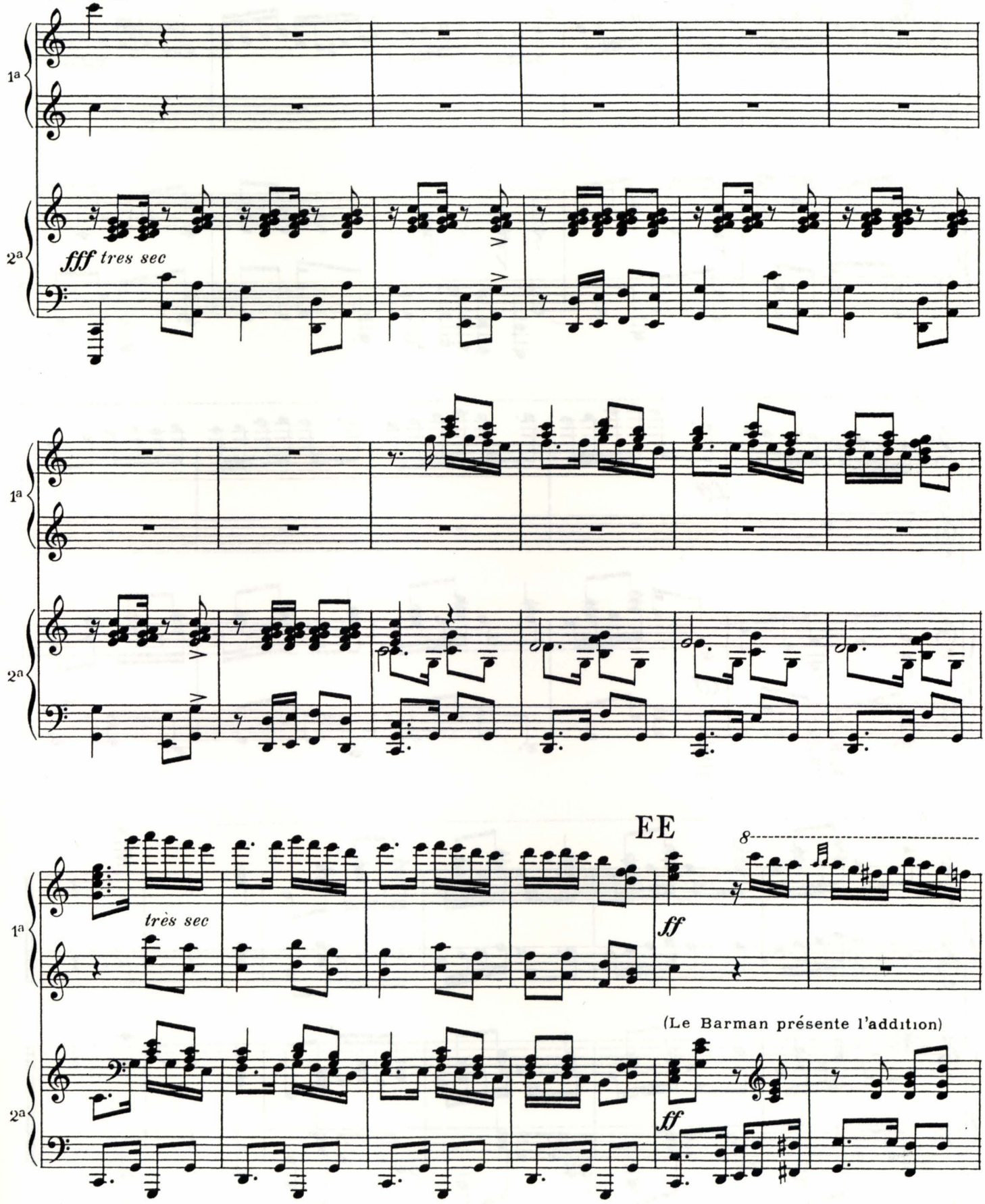
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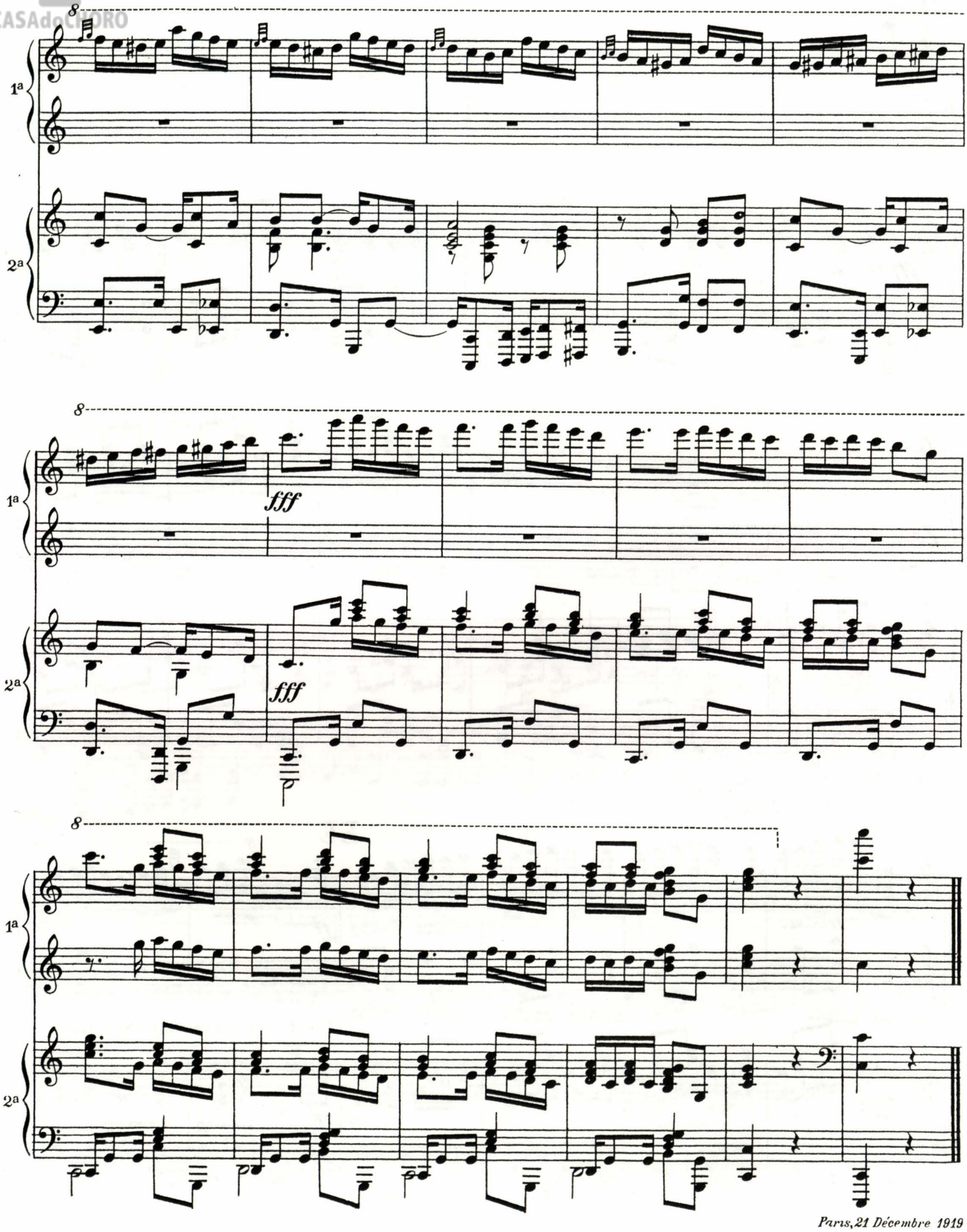

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DARIUS MILHAUD

Le Boeuf sur le Toit

for Piano Four Hands, Op. 58

(The Nothing Doing Bar)

Le Boeuf sur le Toit ("The Ox on the Roof") arrived in Paris in 1920 as a farcical ballet with a bizarre script by Jean Cocteau, cardboard props by Raoul Dufy, and a wonderfully vivacious, catchy, tune-filled score by Darius Milhaud. The immediate popular success of the show was due in no small part to Milhaud's music—a potpourri of popular Brazilian tunes in the form of tangos, sambas, maxixes, and the like—Rio de Janeiro's answer to Tin Pan Alley. Originally scored for small orchestra, the music was published that same year in Milhaud's own version for piano four hands, subtitled "Cinema-Symphony on South American Tunes."

Dover's unusual publication of this four-hand score is reproduced from the authoritative edition published in Paris in 1920, with the addition of important new features that bring the reader insights into the origin and realization of this unique work. In addition to Stanley Appelbaum's English translation of Cocteau's script, the edition features an introduction by Brazilian musicologist Manoel Corrêa do Lago, written specially for this publication. Among do Lago's fascinating insights is a description of the great popular songs and dances Milhaud "discovered" in Brazil, and how he gathered and knit them together for his score of *Le Boeuf.*

Piano teams, aficionados of Latin pop, and all music lovers will welcome this vibrant addition to the piano four-hand repertoire.

Dover (2001) unabridged republication of the work originally published by Les Éditions de la Sirène/Éditions Max Eschig, Paris, 1920. Includes Dufy's original drawing for the Paris premiere; Cocteau's French script, with a new English translation by Stanley Appelbaum; with an illustrated introduction by Manoel Corrêa do Lago. 64pp. 9 x 12. Paperbound.

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