

Darius Milhaud
Saudades do Brasil, Op. 67

Timbales

OUVERTURE

Sib - Fa
Animé

ff

1

(A)

p

1

(B)

f

ff

pp

ff

Fa-ré
Modéré

I. SOROCABA

1 2 3 4 2 3 4 5 6

p

(A)

7 8 9 10 11 12 13 14 15

(B) Animez un peu

1 2 3 4 5 6 7

mf

8 1 2 (C) 3 4 pressez beaucoup 1 2 3 Cédez pressez

mf

pp

beaucoup rall. (D) Mouvement du début 3 4 5

pp

6 7 8 (E) 9 10 11 12 13 14 15 1

Timbales

II. BOTAFOGO TACET

Mi-si

III. LEME

A l'aise

10 (A) 6

Bon

(B)

Sol, do, ré
Souple

IV. COPACABANA

Timbales

Mib-solb

Nerveux

V. IPANEMA

6 *Trompettes* 1 2 3 4 5 6 7 8
 9 10 11 *mf* **A** *von cédez* *Trp.* *Mouvt* 1 2 3
 4 5 6 **B** **C** *p* *Mouvement* 1 2 3
 4 5 6 **D** *pp* *cédez pp* 1 2 3
 4 **E** *p* *Cédez* *reprenez le* **F** *Mouvement du début* 1 2 3
 4 5 6 7 *ppp* 1 2 3 4 5 6 7 8 9 2
 5 *Mouvt* 1 2 3 4 5 6 7 8 9 2
rall. pp

VI. GAVEA TACET

VII. CORCOVADO TACET

mi

Triste

VIII. TIJUCA

10 **A** 10 **B** 3 4 *von* **C**
 1 15

sol-mi

Léger

IX. SUMARE

1 2 3 4 5 6 7 8 1 2 **A** 3
 1 2 3 4 5 6 7 8 **B** 1 2
 3 3 **C** 1 3 4 **D** 1 *Vcelles*
Mouvement mais plus lent **E** 1 2 3 4 5 6 7 8
 1 2 3 4 5 6 7 8 *ppp*

Timbales

X. PAINERAS

Mib-do#
Souple

Musical score for X. PAINERAS, Timbales. The score is written in bass clef with a 2/4 time signature. It consists of four staves of music. The first staff starts with a dynamic marking of *p* and contains measures 1 through 10. The second staff contains measures 11 through 18, with a circled letter 'A' above measure 11. The third staff contains measures 19 through 24, with a circled letter 'B' above measure 19, the instruction *cédez* above measure 20, and *Mouvement* above measure 21. The fourth staff contains measures 25 through 30, with a circled letter 'C' above measure 25, a circled letter 'D' above measure 26, the instruction *Cédez* above measure 27, and *ppp* below measure 28. There is a small 'cl.' marking below measure 25.

XI. LARANJEIRAS

mib
Alerte

Musical score for XI. LARANJEIRAS, Timbales. The score is written in bass clef with a 2/4 time signature. It consists of six staves of music. The first staff starts with a dynamic marking of *p* and contains measures 1 through 8, with a circled letter 'A' above measure 2. The second staff contains measures 9 through 16, with a circled letter 'B' above measure 10. The third staff contains measures 17 through 24, with a circled letter 'C' above measure 17 and the instruction *Vcelles* above measure 23. The fourth staff contains measures 25 through 32, with a circled letter 'D' above measure 25 and a dynamic marking of *p* below measure 26. The fifth staff contains measures 33 through 40, with a circled letter 'E' above measure 33. The sixth staff contains measures 41 through 48, with the instruction *sans ralentir jusqu' à la fin* above measure 41 and a dynamic marking of *ppp* below measure 47.

XII. PAYSANDU

Do#-fa#
Expressif

Musical score for XII. PAYSANDU, Timbales. The score is written in bass clef with a 2/4 time signature. It consists of one staff of music. The score starts with a dynamic marking of *pp* and contains measures 1 through 10. Above measures 1-4 are circled letters 'A', 'B', 'C', and 'D'. Above measure 5 is the instruction *Haut.*. Above measure 6 is the instruction *von*. Above measure 7 is the instruction *Timb.*. Above measure 8 is a circled letter '2'. Above measure 9 is a circled letter '2'. Above measure 10 is a circled letter '2'. There is a dynamic marking of *pp* below measure 10.

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Batterie
OUVERTURE

Animé
Guitcharo: (à deft: Tambour)

6 *ff* *pp* 1 (A)
2 3 4 5 (B) *ff*
1 2 3 *pp* *ff*

I. SOROCABA

Modéré

10 (A) 10 (B) 10 (C) ^{von} bag. de Tamb. sur le cercle 2 *pp* *pressez beaucoup* *cédez* 3
1 2 2 *ppp* *pressez beaucoup rall.* *Mouvement du début* 1 2 3 4 5 6 7
8 (E) 9 10 11 12 13 14 15 16

II. BOTAFOGO

Doucement

10 (A) 8 ^{Ob.} (B) ^{Bass} Cymb. avec bag. de bois 43 *p*

Batterie

III. LEME

A *laisse* 10 (A) 2 *von* Tambour 2 (B) 10 (C) 2 *animez un peu* Alto

Tamb. de Basque (D) (pouce) > Tamb. de B. (pouce) > (pouce) > (pouce) > 6 (E) 10 (F) 1 Fl. 2

Tambour 1 2 (G) *trm*

trm *trm*

IV. COPACABANA

Souple 10 (A) (B) *von* Tambour 1 (C) 2 3 4

5 6 7 *trm* 2 (D) *trm*

1 2 3 4 2 (E) *cédez* *Mouv. du debut* (F) Altos (G)

Bon *Cédez* Choucalha avec mouvement de rotation (à def: Tambour de basque ppp) 5 9

(H) 7 8 9 10 11 12 13 14 15 2

V. IPANEMA

Nerveux Cymbales (A) Fl. (B) Cymb. (C) *cédez*

ff 9 9 *f* 1 1 *trm* 3 3

Tambour

Batterie

Triangle **(D)** **(E)** **(F)** von Cello

mf 6 10 10 4

Grosse Caisse **(G)** *rall.* 1 *Mouvt Tambour* 1 *ppp*

a peine frôlé

2 3 4 5 2

VI. GAVEA

Vivement

10 **(A)** 1 Fl. Cymb. 4 **(B)** 7 von Tambour

f *ff*

(C) 6 **(D)** *Un peu moins vif* 7 Fl. Gr. C. *ff* Cymb.

16

VII. CORCOVADO TACET

VIII. TIJUCA

Triste

10 **(A)** 10 **(B)** 3 2 Htb. Tambour **(C)** 1

pp *ff*

1 3 14

p

IX. SUMARE

Léger

(A) **(B)** Fl. 1 2 3 Gr. C. **(C)** **(D)**

10 10 *ppp* 1 *mf* 4 10 1

rall. Fl. Gr. C. *Mouvt mais plus lent* **(E)** 10 von Trgl. *ppp*

6

Batterie

X. PAINERAS

Souple

Tambour très régulier

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20 (A) cédez Mouvt 21 22 (B)

23 24 25 26 27 28 29 30 (C) cédez Mouvt 31 32 33 34

35 36 37 38 cédez (D) Mouvt 39 40 41 42 43 44

XI. LARANJEIRAS

Alerte

1 1 1 1 1 Cymb.

2 (A) 3 1 2 3 Trgl. 1

1 (B) 1 Gr. C. 4 Tambour p p

(C) 1 2 3 pp

4 5 6 (D) Trgl. 1 1 1 1

Cymb. 1 2 (E) 3 1 2 3 pp

sans ralentir jusqu'à la fin Trgl. 1 1 1 3

XII. PAYSANDU TACET