

SAMBA BRESILIENNE

Durée 3:21 mn

Comédie musicale MUSIQUE EN DOUCE

Patrick DURAND

Allegro $\text{♩} = 120$

This musical score is for the piece "Samba Brésilienne" by Patrick Durand. It is written for a large ensemble, including a full symphony orchestra and a Brazilian percussion ensemble. The score is in 4/4 time with a tempo of Allegro (♩ = 120). The key signature has one flat (B-flat major or D minor). The orchestral parts include Flute (obbligato), Oboe (optional), Bassoon (optional), Clarinet in B-flat 1 and 2, Saxophone Alto (B-flat), Saxophone Tenor (B-flat), Saxophone Baritone (B-flat, optional), Horn in F (optional), Trumpet in B-flat 1 and 2, Trombone (optional), Baritone (B-flat, optional), Tuba (B-flat), and Double Bass (optional). The Brazilian percussion ensemble includes Electric Guitar (optional), Piano (optional), Maracas (recommended), Congas (recommended), and a Drum Kit (Batterie) with hi-hat and GC (Gong/Cymbal). The score is marked with a forte (f) dynamic throughout. The percussion parts feature characteristic samba rhythms, including a steady maraca pattern and a complex conga and drum kit pattern.

SAMBA BRESILIEUNE

A

Fl.

Hb.

Bsn.

cla1

cla2

Sx. A.

Sx. T.

Sx. B.

Co.F.

tp1

tp2

Tbn.

Bar.

Tba. B.

B. A.

Gitr.f.

Pno.

Mrcs.

Cga.

C.A.

Batt.

p

f

p

mp

simile

D

D

SAMBA BRESILIENNE

Fl.

Hb.

Bsn.

cla1

cla2

Sx. A.

Sx. T.

Sx. B.

Co.F.

tp1

tp2

Tbn.

Bar.

Tba. B.

B. A.

Gitr.f. *G min*

Pno. *G min*

Mrcs.

Cga.

C.A.

Batt.

SAMBA BRESILIEENNE

The musical score for "Samba Bresilienne" on page 4 features a variety of instruments. The woodwinds (Flute, Horn, Bassoon, Clarinet 1 & 2) and strings (Saxophone A & T, Saxophone B, Cor Anglais, Trumpet 1 & 2, Trombone, Baritone, Tuba, Bassoon A) play melodic and harmonic lines. The guitar/fiddle and piano provide rhythmic accompaniment with chords and patterns. The percussion section, including maracas, conga, cavaquinho, and bass drum, maintains the samba groove. The score is marked with dynamics such as *p* (piano) and *f* (forte), and includes performance instructions like *simile* and *rit.* (ritardando). Section markers B and C are present at the top of the page.

SAMBA BRESILIEENNE

47

Fl.

Hb.

Bsn.

cla1

cla2

Sx. A.

Sx. T.

Sx. B.

Co.F.

tp1

tp2

Tbn.

Bar.

Tba. B.

B. A.

Gtr.f.

Pno.

Mrcs.

Cga.

C.A.

Batt.

D G min

D G min

83 K

Fl. *p*

Hb. *p*

Bsn. *p*

cla1 *p*

cla2 *p*

Sx. A.

Sx. T.

Sx. B.

Co.F.

tp1

tp2

Tbn.

Bar.

Tba. B.

B. A.

Gtr.f. C F min B^bmin G7

Pno. C F min B^bmin G7

Mrcs.

Cga.

C.A.

Batt.

SAMBA BRESILIEENNE

89 Fl. *f* 1 2 *D.S. al Coda* Coda *p*

89 Hb. *f* 1 2 *D.S. al Coda* Coda *p*

89 Bsn. *f* 1 2 *D.S. al Coda* Coda *p*

89 cla1 *f* 1 2 *D.S. al Coda* Coda *mf* *f*

89 cla2 *f* 1 2 *D.S. al Coda* Coda *f*

89 Sax. A. *f* 1 2 *D.S. al Coda* Coda *f*

89 Sax. T. *f* 1 2 *D.S. al Coda* Coda *f*

89 Sax. B. *f* 1 2 *D.S. al Coda* Coda *f*

89 Co.F. 1 2 *D.S. al Coda* Coda *p*

89 tp1 1 2 *D.S. al Coda* Coda *mf*

89 tp2 1 2 *D.S. al Coda* Coda *mf*

89 Tbn. 1 2 *D.S. al Coda* Coda *mf*

89 Bar. 1 2 *D.S. al Coda* Coda *mf*

89 Tba. B. 1 2 *D.S. al Coda* Coda *mf*

89 B. A. 1 2 *D.S. al Coda* Coda *mf*

89 Gtr. f. C 1 2 *D.S. al Coda* Coda F B \flat

89 Pno. C 1 2 *D.S. al Coda* Coda F B \flat

89 Mrcs. 1 2 *D.S. al Coda* Coda

89 Cga. 1 2 *D.S. al Coda* Coda

89 C.A. 1 2 *D.S. al Coda* Coda

89 Batt. 1 2 *D.S. al Coda* Coda

95

Fl.

Hb.

Bsn.

cla1

cla2

Sx. A.

Sx. T.

Sx. B.

Co.F.

tp1

tp2

Tbn.

Bar.

Tba. B.

B. A.

Gtr. f.

Pno.

Mrcs.

Cga.

C.A.

Batt.

mf

mf

mf

mf

f

f

f

f

F⁷ F A D min G min⁷

F⁷ F A D min G min⁷

SAMBA BRESILIENNE

Fl. ¹⁰¹

Hb. ¹⁰¹ *ff*

Bsn. ¹⁰¹ *ff*

cla1 ¹⁰¹ *ff*

cla2 ¹⁰¹ *ff*

Sx. A. ¹⁰¹ *ff*

Sx. T. ¹⁰¹ *ff*

Sx. B. ¹⁰¹ *ff*

Co.F. ¹⁰¹ *ff*

tp1 ¹⁰¹ *ff*

tp2 ¹⁰¹ *ff*

Tbn. ¹⁰¹ *ff*

Bar. ¹⁰¹ *ff*

Tba. B. ¹⁰¹ *ff*

B. A. ¹⁰¹ *ff*

Gtr.f. ¹⁰¹ C7 *ff* F

Pno. ¹⁰¹ C7 *ff* F

Mrcs. ¹⁰¹ *ff*

Cga. ¹⁰¹ *ff*

C.A. ¹⁰¹ *ff*

Batt. ¹⁰¹ *ff*