

Pequena Suite

transcripción para violoncello y orquesta de cuerdas:
Matías Jascalevich (2019)

Romancette

H. Villa Lobos (1913)

Molto lento $\text{♩} = 48$

Violoncello solista

Violin I

Violin II

Viola

Violoncello

Contrabajo

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

a tempo

affret.

dim.

rall.

Piu mosso.

19

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3 *ff cresc.* *rall.* *p* *f*

ff cresc. *rall.* *p* *f*

ff cresc. *rall.* *p* *f*

ff cresc. *rall.* *p* *#d* *f*

p *ff cresc.* *rall.* *p* *f*

Tempo I.

26

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. *p* *3* *pp*

rall. *pp*

rall. *pp*

rall. *pp*

rall. *pp*

pp

33

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *ff* *f* *poco rall.* *#3*

mf *p* *f* *mf* *poco rall.* *#3*

Legendaria

3

40 Allegretto $\text{♩} = 120$

Vc. solo *p con gracia* Ossia

Vln. I *pp con gracia*

Vln. II *pp con gracia*

Vla. *pp con gracia*

Vc. *pp con gracia*

Cb. *pp con gracia*

49

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.
rall.

rall.

rall.

rall.

rall.

rall.

Piu mosso

Vc. solo 2.
rall. ff pizz f

Vln. I rall. sord

Vln. II rall. sord

Vla. rall. sord

Vc. rall. sord

Cb. rall. sord

Harmonias soltas

Moderato $\text{♩} = 40$

Vc. solo arco
Vln. I sord. p sord. pp
Vln. II sord. p sord. pp
Vla. sord. p sord. pp
Vc. p pp

cresc.

Piu mosso.

Vc. solo f p p
Vln. I $sfz p$
Vln. II $sfz p$
Vla. $sfz p$
Vc. $sfz p$

80

Vc. solo $poco rall.$ $a tempo$
Vln. I $poco rall.$ $a tempo$
Vln. II $poco rall.$ $a tempo$
Vla. $poco rall.$ $a tempo$
Vc. $poco rall.$ $a tempo$

90

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

cresc.

f

97

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

dim.

p

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

Melodia

103 **Andantino** $\text{♩} = 60$

mf espressivo

Vc. solo

via sord
pp e molto legato
 via sord

Vln. I

Vln. II

Vla.

Vc.

pp e molto legato
 via sord

pp e molto legato
 via sord

pp e molto legato

pp e molto legato

pp e molto legato

115

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

dim.

p p

127

a tempo

Vc. solo

rall.

Vln. I

rall.

Vln. II

rall.

Vla.

rall.

Vc.

rall.

139

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

149

molto lento

Vc. solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Violoncello solista

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p *f* *mf* *ff*

7

f *mf*

13

poco rall. *a tempo* *affret.* *3* *dim.* *rall.*

Piu mosso.

19

mf *3* *3* *3* *3*

23

meno

rall. *p* *f*

29

Tempo I.

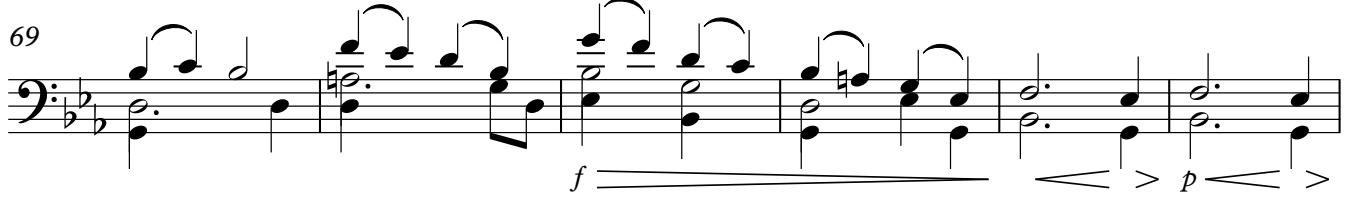
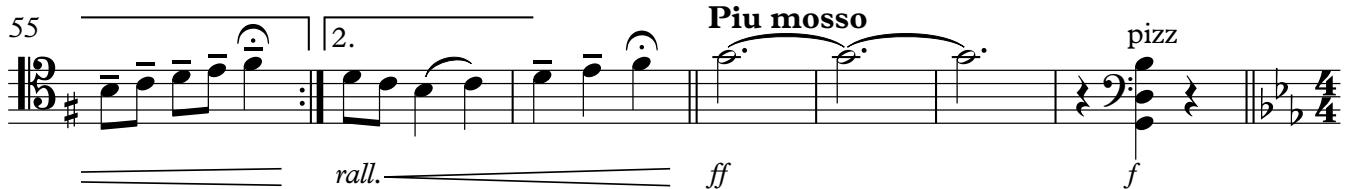
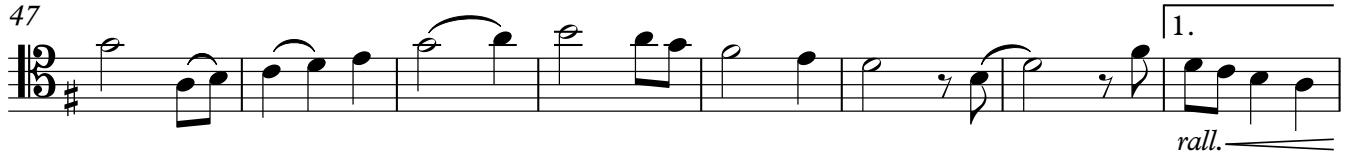
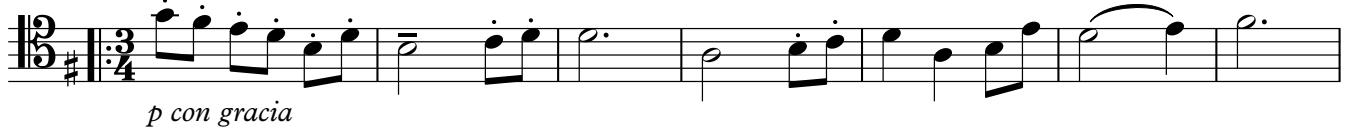
rall. *p* *f*

34

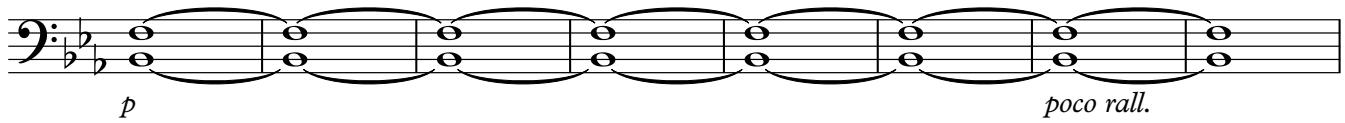
p *ff* *f* *p* *ff*

Legendaria
Violoncello solista

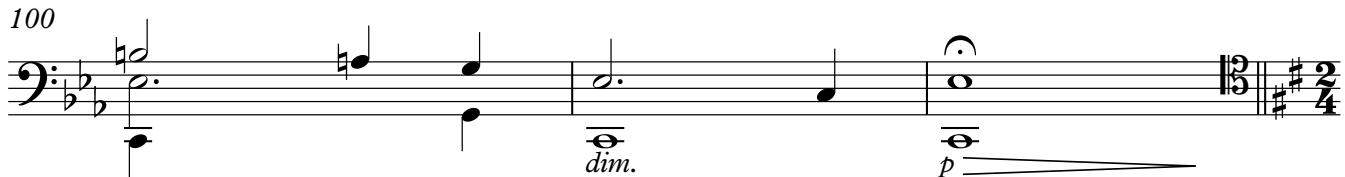
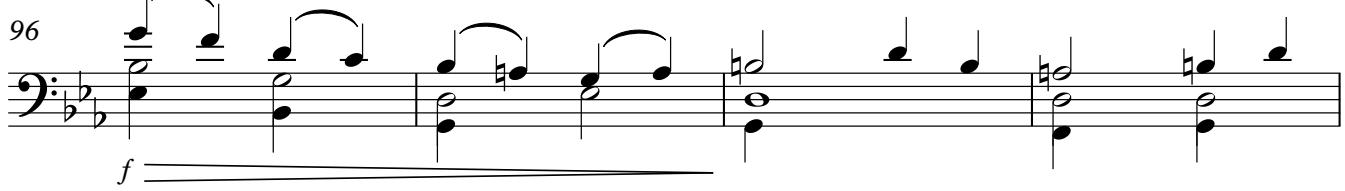
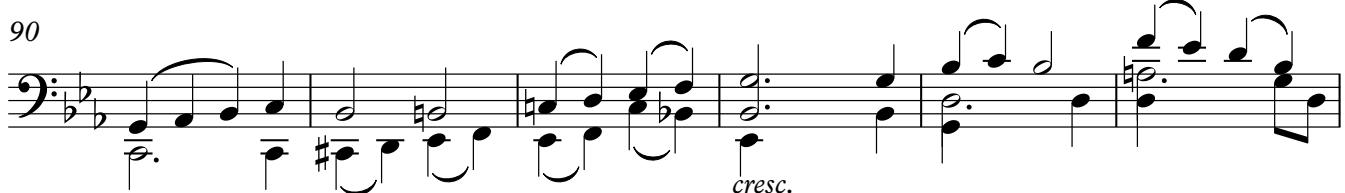
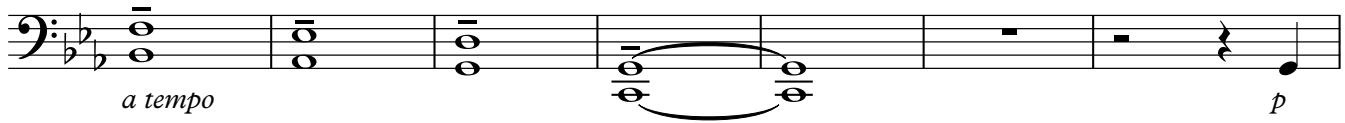
2 40 **Allegretto** $\text{♩} = 120$



75 **Piu mosso.**



83



Melodia
Violoncello solista

3

103 Andantino $\text{♩} = 60$

Measures 103-112. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *mf espressivo*, *f*. Fingerings: 3, 3, 3, 3. Articulations: slurs, accents.

113

Measure 113. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *dim.*. Fingerings: 3, 3. Articulations: slurs, accents.

124

Measure 124. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *pp*, *rall.*, *mf*. Fingerings: 3. Articulations: slurs, accents.

a tempo

2

133

Measure 133. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *f*. Fingerings: 3, 3. Articulations: slurs, accents.

139

Measure 139. Key signature: B major (two sharps). Time signature: 2/4. Fingerings: 3, 3. Articulations: slurs, accents.

147

Measure 147. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *f*. Fingerings: 3. Articulations: slurs, accents.

155 molto lento

Measure 155. Key signature: B major (two sharps). Time signature: 2/4. Dynamics: *mf*, *rall.* Fingerings: 3. Articulations: slurs, accents.

Pequena Suite

Romancette

Violín I

transcripción para violoncello y orquesta de cuerdas:
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Molto lento $\text{♩} = 48$

calmo

19 **Piu mosso.**

23 **meno**

29 **Tempo I.**

34

Legendaria

2

Ossia Violín I

The ossia section consists of two measures of sixteenth-note patterns. The first measure shows a standard eighth-note followed by a sixteenth-note pattern. The second measure shows a sixteenth-note pattern starting with a note on the third beat.

Allegretto $\text{d}=120$

pp con gracia

Violin I part in 3/4 time, dynamic *pp con gracia*. The melody consists of eighth and sixteenth notes.

47

Continuation of the melodic line in 3/4 time.

52

Piu mosso

1. 2.

rall. *rall.*

Transition to a slower tempo, marked **Piu mosso**. The music includes grace notes and two endings, labeled 1. and 2., each with a *rall.* instruction.

58

Section titled **Harmonias soltas** in 4/4 time.

62

Moderato $\text{d}=40$

sord

p *pp*

Section titled **Moderato $\text{d}=40$** with *sord* instruction. It features sustained notes and dynamic changes from *p* to *pp*.

68

sffz p

Section featuring sustained notes and dynamic *sffz p*.

Piu mosso.

Fast section with eighth-note patterns.

81

poco rall. *a tempo*

Section with *poco rall.* followed by *a tempo*.

86

Section featuring sustained notes.

90

Section featuring sustained notes.

97

Section featuring sustained notes and a key change to G major (indicated by $\sharp\sharp 2$).

Melodia

Violín I

3

via sord
103 **Andantino** ♩=60

pp e molto legato

103

111

111

119

119

127

a tempo

rall.

127

133

133

139

139

147

mf dim. e poco a poco rall.

147

155 **molto lento**

pp

rall.

155

Pequena Suite

Romancette

Violín II

transcripción para violoncello y orquesta de cuerdas:
Matias Jascalevich (2019)

H. Villa Lobos (1913)

Molto lento $\text{♩}=48$

calmo

9

14

19

Piu mosso.

24

meno

30

Tempo I.

35

35

Legendaria

2

Violín II

40 **Allegretto** ♩=120

pp con gracia

48

55 **Piu mosso**

rall.

55 **Piu mosso**

rall.

Harmonias soltas

62 **Moderato** ♩=40

sord

p — *pp*

68

sffz p

75 **Piu mosso.**

poco rall.

82

a tempo

90

96

Melodia

Violín II

3

103 **Andantino** $\text{♩}=60$
via sord.

Sheet music for Violin II, page 3. Measure 103 starts with a sixteenth-note pattern in 2/4 time, key signature of two sharps. Measure 104 begins with a sixteenth-note pattern. Measures 105-106 show eighth-note patterns. Measures 107-108 continue eighth-note patterns. Measure 109 concludes the section with eighth-note patterns. The dynamic is *pp e molto legato*.

111

Sheet music for Violin II, page 3. Measure 111 shows eighth-note patterns continuing from the previous section.

119

Sheet music for Violin II, page 3. Measure 119 shows eighth-note patterns continuing from the previous section.

127

a tempo

Sheet music for Violin II, page 3. Measure 127 starts with eighth-note patterns. The instruction *rall.* appears below the staff. Measures 128-132 show eighth-note patterns.

133

Sheet music for Violin II, page 3. Measures 133-136 show eighth-note patterns.

139

Sheet music for Violin II, page 3. Measures 139-142 show eighth-note patterns.

147

Sheet music for Violin II, page 3. Measures 147-150 show eighth-note patterns. The instruction *mf dim. e poco a poco rall.* appears below the staff.

155 **molto lento**

Sheet music for Violin II, page 3. Measures 155-156 show eighth-note patterns. The dynamic is *pp*. The instruction *rall.* appears below the staff. Measures 157-158 show eighth-note patterns. Measure 159 concludes the section with a single eighth note followed by a fermata and a grace note.

Pequena Suite

Romancette

Viola

transcripcion para violoncello y orquesta de cuerdas:
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H. Villa Lobos (1913)

Molto lento $\text{♩}=48$

9

14

Piu mosso.

19

24 meno

30 **Tempo I.**

35

Legendaria

Viola

40 Allegretto $\text{♩} = 120$

48

55 Piu mosso

62 Moderato $\text{♩} = 40$

sord

68

75 Piu mosso.

82

a tempo

90

97

Melodia

Viola

3

Andantino ♩=60
103 via sord

pp e molto legato

111

119

127

a tempo

rall.

133

139

147

mf dim. e poco a poco rall.

155 **molto lento**

Pequena Suite

Romancette

Violoncello

transcripcion para violoncello y orquesta de cuerdas:
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H. Villa Lobos (1913)

Molto lento $\text{♩} = 48$

calmo

9

13

Piu mosso.

19

24 **meno**

30 **Tempo I.**

35

Legendaria

Allegretto $\text{♩} = 120$

pp con gracia

49

1.
rall. — V.S.

2

Violoncello
Piu mosso
2

55 2.
rall.

sord

Harmonias soltas

Moderato $\text{♩} = 40$

sord

62

p ————— *pp*

68

————— *sfz p*

Piu mosso.

75

poco rall.

82

a tempo

90

96

—————

Melodia

Violoncello

3

Andantino $\text{♩} = 60$
103 via sord.

Violoncello part for measures 103-110. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 111. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns.

Violoncello part for measures 111-118. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 119. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns.

Violoncello part for measures 119-126. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 127. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns.

Violoncello part for measures 127-134. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 133. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns. The instruction *a tempo* is placed above the notes in the first staff, and *rall.* is placed below the notes in the second staff.

Violoncello part for measures 133-140. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 139. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns.

Violoncello part for measures 147-154. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 155. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns. The instruction *mf dim. e poco a poco rall.* is placed below the notes in the second staff.

155 molto lento

Violoncello part for measures 155-162. The score consists of two staves. The first staff starts with a dynamic of *pp e molto legato*. The second staff begins at measure 155. Both staves are in common time (indicated by a '2' over a '4'). The key signature has one sharp (F#). The music consists of eighth-note patterns. The instruction *rall.* is placed below the notes in the second staff.

Contrabajo

Pequena Suite

Romancette

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Molto lento $\text{♩}=48$

Musical score for bassoon, page 1. The score consists of two staves of music. The first staff starts with a bass clef, a key signature of one flat, and a tempo of $\text{♩}=48$. Dynamics include pp , mf , p , f , and mf . The second staff begins with a dynamic of p and ends with a dynamic of mf . The music is marked *calmo*.

9

Musical score for bassoon, page 2. The staff begins with a dynamic of p . The music consists of eighth-note patterns.

13

Musical score for bassoon, page 3. The staff includes dynamics *poco rall.*, *a tempo*, *affret.*, *dim.*, and *rall.*

19 **Piu mosso.**

Musical score for bassoon, page 4. The staff starts with a dynamic of p and ends with a dynamic of *rall.*. The dynamic *ff cresc.* is indicated in the middle of the staff.

24 **meno**

Musical score for bassoon, page 5. The staff starts with a dynamic of p and ends with a dynamic of f .

30 **Tempo I.**

Musical score for bassoon, page 6. The staff starts with a dynamic of pp and ends with a dynamic of p . The dynamic *mf* is indicated in the middle of the staff.

35

Musical score for bassoon, page 7. The staff starts with a dynamic of f and ends with a dynamic of p . The dynamic *poco rall.* is indicated in the middle of the staff. The key signature changes to $\#3/4$ at the end of the staff.

Legendaria

Contrabajo

40 Allegretto $\text{♩}=120$

pp con gracia

48

3

1. **2.**

rall. *rall.*

58 Piu mosso

3

13

Harmonias soltas

62 Moderato $\text{♩}=40$

13

Piu mosso.

15

90

12

16

Melodia

103 Andantino $\text{♩}=60$

26

a tempo

10

139

16

molto lento

pp *rall.*