

SEPARATA

MÚSICA, CULTURA Y PENSAMIENTO

Heitor Villa-Lobos

Assobio a Játo

The Jet Whistle

W493

Flauta y violoncello

Edición de Cristy Alejandra Hoyos y Julián David Quintero

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To Elizabeth and Carleton Sprague Smith

Assobio a Játo (The Jet Whistle)

H. VILLA - LOBOS

Score

Allegro non troppo (♩ = 138)

Flute

Violoncello

7

14

21

29

mf

f

a tempo

rall.

mf

f

sfz mf

sfz mf

sfz mf

sfz mf

sfz mf

string.

sfz

sfz

sfz

sfz cresc.

8va

sfz

a tempo

sfz mf

rall.

f

p

37

dim.

43

cresc. poco a poco

rall.

49

f

mp

cresc. poco a poco

8^{va}
a tempo

55

cresc. poco a poco

60

f

rall.

f D.C. %

f D.C. %

II

Adagio (♩=138)

mf

p

rit.

f

mp

dim.

mf

mf

p

p

cresc.

Tempo I

f

mf

p

34

39

46

III

Vivo $\text{♩} = 92$

The musical score is written for piano and bass in 3/4 time, marked 'Vivo' with a tempo of quarter note = 92. The key signature has one flat (B-flat). The score is divided into systems, with measures 1-8, 10-18, 19-26, 27-33, and 34-41. Dynamics include *ff*, *mf*, *mp*, *f*, and *ff*. Articulations include accents, slurs, and breath marks. The piano part features triplets and sixteenth-note runs, while the bass part provides a steady accompaniment with some harmonic support. A section starting at measure 19 is marked '8^{va}' with a dashed line above the staff, indicating an octave transposition. The score concludes with a final cadence in the piano part.

39 *pp* *f* *ff* *pp* 6 6 6

43 *f* *p* *cresc.* *f* *tr* *tr* 3 3

51 *tr* *tr* *Poco meno* *arco* *f*

61 *pizz.* *mf* *cresc.* *f* 3 3 3 3 3

67 3 3 3 3 3 3 3 3

Detailed description: This page contains a musical score for 'Assobio a Játo' in G major, 3/4 time. It features two systems of staves. The first system (measures 39-42) shows a treble staff with sixteenth-note runs and a bass staff with chords. Dynamics range from *pp* to *ff*. The second system (measures 43-50) includes a *Poco meno* section with trills and triplets. The third system (measures 51-60) features a *Poco meno* section with trills, arco, and pizzicato. The fourth system (measures 61-70) includes triplets and a *f* dynamic. The score is marked with various dynamics and articulations throughout.

75

p

81

cresc. poco a poco

84

ff

88

sf *dim.* *allarg.*

96

a tempo *p*

102

f

109

116

8^{va}

122

f

6 6

rall.

126

a tempo

5

8^{va}

ff

D.C. §
y ⊕

7 7

ff

D.C. §
y ⊕

The musical score consists of four systems of staves. The first system (measures 132-135) is marked **Presto** and *mf*. The second system (measures 136-139) is marked *mf* and **Prestissimo**, with an *8va* marking above the treble staff. The third system (measures 140-143) includes the instruction *imitando fischi in toni ascendenti ** with a yellow highlight and red arrows on the treble staff, and dynamic markings *f* and *fff*. The fourth system (measures 144-147) features dynamic markings *ff* and *ff*.

*The only way to achieve the effect which the composer wishes, as indicated by the words "imitando fischi in toni ascendenti", is to blow into the embouchure *fff* as if one were warming up the instrument on a cold day. The first blast should be fingered as a low D, the second E, and so on through A.

To Elizabeth and Carleton Sprague Smith

Assobio a Játo

(The Jet Whistle)

HEITOR VILLA - LOBOS

Allegro non troppo (♩=138)

I

Flute

Musical score for Flute, measures 1 through 40. The score is written in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *mf* and a flute symbol. The first six measures consist of a rhythmic pattern of eighth notes. Measure 7 continues this pattern. Measure 14 features a triplet of eighth notes marked *f*, followed by a *rall.* section and a *mf* section. Measure 20 has *sfz mf* markings. Measure 26 has *sfz mf* markings and a *rall.* section. Measure 33 has a *f* marking and a triplet. Measure 39 has a *mf* marking and a *cresc. poco a poco* instruction. The score ends with a *7* marking and a *mf* dynamic.

44

49 *8va*
a tempo
f *rall.*
cresc. poco a poco

53

56

59

62 *8va*
f
rall. D.C.

II

Adagio (♩=138)

mf *rit.* *f* *mp* *dim.* *mf* *p* *cresc.* *f* *5* *mf* **Tempo I** *mf* *f* *mp* *dim.* *mf* *rall.*

III

Vivo $\text{♩} = 92$

4

ff

11

21 *8^{va}*

27 *mf* *cresc.*

33 *f* *f*

38 *ff* *pp* *f*

41 *ff* *pp* *f*

44 *f*

Poco meno

51 *tr* *tr* *mf*

62 *cresc.* *f* 3 3 3 3 3

67 3 3 3 3 3 3 3 3

73 *p* 7

80 *cresc. poco a poco* 7 7 7 7

83 *8va* 7 7 7 7

86 *8va* *ff* *sf* *dim.*

93 *allarg.* *a tempo* 3 3 3 3

100 *p*

108

116 *8^{va}*

122 *f* *rall.*

126 *a tempo* *ff* *D.C. al Fine* *ff*

132 *Presto* *mf*

137 *Prestissimo* *imitando fischi in toni ascendenti ** *8^{va}*

142 *f* *fff* *ff*

*The only way to achieve the effect wich the composer wishes, as indicated by the words "imitando fischi in toni ascendenti", is to blow into the embouchure *fff* as if one were warming up the instrument on a cold day. The first blast should be fingered as a low D, the second E, and so on through A.

To Elizabeth and Carleton Sprague Smith

Assobio A Játo (The Jet Whistle)

HEITOR VILLA - LOBOS

Violoncello

Allegro non troppo (♩=138)

I

f

7

13 *a tempo*

rall. *f*

19

sfz *sfz* *string.* *sfz*

26

sfz *sfz* *cresc.* *sfz* *sfz* *rall.*

33 *a tempo*

p *dim.*

40

cresc. poco a poco

46 *a tempo*

rall. *mp*

52

cresc. poco a poco

56

60

rall. **f** D.C.

II

Adagio (♩=138)

p *rit.*

7 *mf*

13 *p*

21

26

Tempo I

31 *p*

37 *mf*

43 *p* *rall.*

III

Vivo $\text{♩} = 92$

Violoncello

2 3 4 5

7

14 6 7 8

21

28 *mp* *cresc. poco a poco*

35 *mf* *pp* *mf*

42 *pp* *p* *cresc.*

48 *f* pizz. + + + +

Poco meno
arco

54

61

70

78

83

89

95

102

108

f

f

cresc. poco a poco

a tempo

p

f

allarg.

114

120

127

134

142



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