

# SUITE POPULAIRE ESPAGNOLE

pour VIOLONCELLE et PIANO

d'après Siete Canciones populares Espanolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptée et doigtée pour le Violon  
par Paul KOCHANSKI  
Transcrite et doigtée pour Violoncelle  
par Maurice MARÉCHAL

Manuel de FALLA

## 1. EL PAÑO MORUNO

### 1. LE DRAP MAURESQUE

Allegretto vivace (♩ = 72)

Violoncelle

*p* *PIZZ.* *poco cresc.* *II<sup>e</sup> C.* *m. 5.* *ARCO* *mf* *mf* *mf* *II<sup>e</sup> C.* *(♩ = ♩)* *Tempo* *poco rit.* *1 PIZZ.* *ARCO* *f* *f* *1 PIZZ.* *poco rit.* *poco cresc.* *p*

ARCO

*f* *poco rit.*

PIZZ.

*mf* *poco rit.*

*mf* III<sup>e</sup> C.

The first piece is a single-staff cello score in D major. It begins with an *ARCO* marking and a forte (*f*) dynamic. The tempo is marked *poco rit.*. The piece features several triplet patterns and is punctuated by *PIZZ.* (pizzicato) sections. The score concludes with a *mf* dynamic and a *poco rit.* tempo.

2. NANA  
(BERCEUSE)

Calmo e sostenuto (♩=42)

con sordino

*p* (mormorato)

*mp*

*p*

III<sup>e</sup> C.

restez

III<sup>e</sup> C.

Vn

The second piece, 'NANA', is a lullaby in D major, 2/4 time, marked 'Calmo e sostenuto' with a tempo of quarter note = 42. It is performed *con sordino* (with mutes) and begins with a piano (*p*) dynamic and a *mormorato* (murmuring) effect. The score is written in a single staff for cello and includes various triplet and sixteenth-note patterns. The piece concludes with a *mp* dynamic and the instruction 'restez'.

VIOLONCELLE

3. CANCIÓN

3. CHANSON

Allegretto (♩ = 63)

*mf* *appena rit.* Tempo

*appena rit.* *breve* *poco rit.* Tempo *perdendosi* *pp*

*senza rit.*

*cresc.* *ff*

*poco rit. (gradualmente)* *appena* Tempo

II<sup>o</sup> C. III<sup>o</sup> C.

4. POLO

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Vivo (♩ = 80)

*f* 19

3

restez

cresc. molto. . . . . f

a Tempo

11

meno f ma intenso

pesante

a Tempo, ma più mosso

f

ff

5. ASTURIANA  
5. ASTURIENNE

Andante tranquillo (♩ = 66)

con sordino sempre p

III<sup>e</sup> C.

II<sup>e</sup> C.

poco rit.

Tempo

III<sup>e</sup> C.

appena rit.

Tempo morendo (poco rit.)

# 6. JOTA

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Allegro vivo (♩ = 92)

PIZZ.  $\frac{4}{4}$   
 $p$

$mp$   $\frac{4}{4}$

ARCO

PIZZ.  $f$

Poco meno vivo che ♩ = ♩ (♩ = 96)  
 ARCO II<sup>o</sup> C.  $mf$

*cresc.* *poco rit.*

I<sup>o</sup> C.

*pochissimo più mosso*  
*dolce*

*poco rit.* I<sup>o</sup> Tempo (Allegro vivo) 6

First staff of music in bass clef, key of D major. It begins with a 7-measure rest, followed by a series of eighth-note chords and triplets. The piece concludes with a double bar line and a key signature change to D minor.

Second staff of music in bass clef, starting with a piano (*p*) dynamic. It features a melodic line with slurs and triplets.

Third staff of music in bass clef, featuring a pizzicato (*PIZZ.*) section with chords and triplets.

Fourth staff of music in bass clef, marked *Come prima ARCO*. It contains a 3-measure rest followed by a melodic line with triplets.

Fifth staff of music in treble clef, marked *restez*. It includes a 3-measure rest, a melodic line with slurs, and a first ending (*I<sup>e</sup> C.*) with a 2-measure rest.

Sixth staff of music in treble clef, marked *poco affrett.* It features a melodic line with slurs and a *breve* section with a triplet.

Seventh staff of music in treble clef, marked *a Tempo, ma poco più meno* and *p dolce*. It contains a melodic line with slurs and triplets.

Eighth staff of music in treble clef, marked *restez* and *I<sup>e</sup> C.*. It includes a 2-measure rest, a melodic line with slurs, and a first ending (*I<sup>o</sup> Tempo (Allegro vivo)*) with a *rit.* marking.

Ninth staff of music in treble clef, marked *PIZZ.* and *III<sup>e</sup> C.*. It features a 4-measure rest, a melodic line with slurs, and a *p* dynamic.

Tenth staff of music in bass clef, marked *Tranquillo (♩ = 76) rit. poco a poco*, *II<sup>e</sup> C.*, *con sordino*, and *pp lontano*. It begins with a 7-measure rest, followed by a melodic line with slurs and triplets.