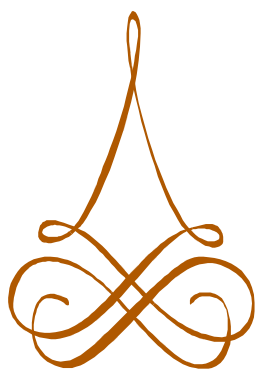


"Omaggio a Berio"
para Flauta, Guitarra, Mandolina, Marimba Violín y Violoncello



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"Omaggio a Berio"

a Rosa Mari Calle

Javier Jacinto

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Liberamente

Flauta: *tr*, *pp*, *p*, *sfz*, *pp*, *p*

Guitarra: *mf*, *mf*

Mandolina: *sfz*, *sfz*

Marimba: *pp*

Violin: *Sordina*, *ppp*

Cello: *Sordina*, *ppp*

Fl.: *sfz*, *p*, *f*, *ff*, *p*, *mp*, *mf*

Guit.: *arm. 12*, *f possible*

Mdn.: *mf*

Mrb.: *pp*

Vln.: *pp*

Vc.: *pp*

(*Scordatura de la cuerda VI. Cambia de Mi a Mi bemol durante toda la obra)

Omaggio a Berio
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Fl. *sfz* *p* *p* *pp* *mf* *gliss. posible*

Guit. *arm. 12* *arm. 7*

Mdn.

Mrb. *p*

Vln.

Vc.

Detailed description: This system contains the first five measures of the piece. The Flute part features a melodic line with dynamic markings *sfz*, *p*, *p*, *pp*, and *mf*. It includes a five-measure slur, a three-measure slur, and a glissando instruction. The Guitar part has two barre positions, *arm. 12* and *arm. 7*. The Maracas part has a rhythmic pattern starting in the fifth measure. The Violin and Violoncello parts are silent.

Fl. *p* *tr* *p*

Guit. *arm. 7* *arm. 12* *arm. 7* *arm. 12*

Mdn. *sfz* *mp*

Mrb. *sfz*

Vln.

Vc.

Detailed description: This system contains measures 6-10. The Flute part has a trill (*tr*) and dynamic markings *p* and *p*. The Guitar part has four barre positions: *arm. 7*, *arm. 12*, *arm. 7*, and *arm. 12*. The Mandolin part has dynamic markings *sfz* and *mp*. The Maracas part has a rhythmic pattern with a *sfz* marking. The Violin and Violoncello parts are silent.

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Fl. *mf* *f* *tr* *tr* *ff*

Guit. *arm. 7*

Mdn. *p*

Mrb. *p*

Vln. *Senza Sord.* *mf*

Vc. *Senza Sord.* *mf*

Fl. *molto vib.* *non vib.* *p* *pp* *p*

Guit.

Mdn. *sfz*

Mrb. *sfz*

Vln. *Pizz Bartok* *sfz* *Arco* *p*

Vc. *Pizz Bartok* *sfz* *Arco* *p*

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Ced.

Fl. *mp* *frullati*

Guit. *arm. 7* *8va* *arm. 5* *arm. 7* *arm. 12*

Mdn. *p*

Mrb.

Vln.

Vc.

Fl. **Poco Piu Mosso** ♩ = 66 ca. (*Sonido+Aire*) *pp* *mp*

Guit. *arm. 12* *mf*

Mdn. *pp*

Mrb. *ppp*

Vln.

Vc.

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Fl. *Normal*
p

Guit.

Mdn.

Mrb. *mp*

Vln.

Vc.

Fl. *mf* *p*

Guit.

Mdn.

Mrb. *mf*

Vln. *Sordina* *p*

Vc. *Sordina* *p*

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Fl. *mf* *f*

Guit. *f_{sub}*

Mdn. *mf*

Mrb. *mf*

Vln. *f* *mf* Senza Sord.

Vc. *f* *mf* Senza Sord.

Fl. *f* *ff*

Guit. *f_{sub}*

Mdn.

Mrb.

Vln. *sfz p* *sfz p* *ff*

Vc. *sfz p* *sfz p* *ff*

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Ced.

Musical score for the 'Ced.' section. The score is arranged in six staves: Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.). The Flute part features a melodic line with various articulations. The Guitar part is highly rhythmic, with many sixteenth-note patterns and dynamic markings such as *pp* and *p*. The Mandolin part provides a steady accompaniment. The Maracas part consists of a rhythmic pattern of eighth notes. The Violin and Viola parts play sustained chords and melodic fragments.

Tempo

Musical score for the 'Tempo' section. The score is arranged in six staves: Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a melodic line marked *pp*_{sub} and *p*. The Guitar part is marked *lentamente* and features a complex chord structure with a *mp* dynamic. The Mandolin part has a few notes marked *p*. The Maracas part is silent. The Violin part has a few notes marked *p* and *Sordina*. The Viola part is silent.

Omaggio a Berio
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Fl. 
Guit. 
Mdn. 
Mrb. 
Vln. 
Vc. 

Fl. 
Guit. 
Mdn. 
Mrb. 
Vln. 
Vc. 

Omaggio a Berio
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Fl. *p* *mf* *mp* *p* *pp* *tr.*

Guit. *p* **Ced.** *p*

Mdn.

Mrb.

Vln. *Pizz.* *sfz* *p*

Vc. *sfz* *Pizz.* *sfz* *p*

Tempo ♩ = 66 ca.

Fl. *mf* *ff*

Guit. *f*_{sub} *simile*

Mdn.

Mrb.

Vln. *f* *Senza Sord. Arco*

Vc. *f* *Senza Sord. Arco*

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Fl.

Guit. *simile*

Mdn.

Mrb.

Vln.

Vc.

Fl. *f*

Guit. *simile*

Mdn.

Mrb.

Vln. *sfz sfz*

Vc. *sfz sfz*

tr~

Omaggio a Berio
Javier Jacinto

This musical score is for the piece "Omaggio a Berio" by Javier Jacinto. It is arranged for a chamber ensemble consisting of Flute (Fl.), Guitar (Guit.), Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Viola (Vc.).

The score is divided into two systems. The first system covers measures 1 through 12. The Flute part begins with a melodic line, followed by a wavy, tremolo-like passage. The Guitar part starts with a strong *f* dynamic and features a complex, multi-layered texture with many notes per measure, marked with *simile* and *simile* above the staff. The Mandolin, Maracas, Violin, and Viola parts provide harmonic support, with the Violin and Viola also starting at a strong *f* dynamic.

The second system covers measures 13 through 24. The Flute part continues with a melodic line, followed by a wavy, tremolo-like passage, and then a series of notes marked with *ff*. The Guitar part continues with its complex texture, marked with *simile* and *simile* above the staff, and then a series of notes marked with *ff*. The Mandolin, Maracas, Violin, and Viola parts provide harmonic support, with the Mandolin, Violin, and Viola also marked with *ff*.

Omaggio a Berio
Javier Jacinto

Fl. *Slap (Tongue ram)*
mf

Guit. *mp* **TAMB.**

Mdn.

Mrb.

Vln. *Sordina Pizz.*
pp

Vc. *Sordina Pizz.*
pp

Fl.

Guit. *mf* **Arm. 8th** 3

Mdn. *mf* 3

Mrb. *mf*

Vln.

Vc.

Omaggio a Berio
Javier Jacinto

Slap (Tongue ram) Slap (Tongue ram)

F1. *mp* *mp*

Guit. *arm. 12* *arm. 12*

Mdn.

Mrb.

Vln.

Vc.

Normal cantabile Normal cantabile

F1. *p* *pp* *mp*

Guit. *espressivo* *arm. 7*

Mdn. *mp* *p*

Vln. *Pizz.* *mf* *Pizz.* *mf*

Vc. *Pizz.* *mf* *Pizz.* *mf*

Omaggio a Berio
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Fl. *mf*

Guit.

Mdn.

Mrb.

Vln. *Pizz.* *mf*

Vc. *Pizz.* *mf*

Fl. *p* *tr.* *mf*

Guit. *arm. 7*

Mdn. *mf*

Mrb.

Vln. *Arco* *p*

Vc. *Arco* *p*

Omaggio a Berio
Javier Jacinto

Slap (Tongue ram)

Fl. *p* *mf* *p*

Guit. *mp* *mf*

Mdn. *p*

Mrb. *pp*

Vln. *pp*

Vc. *pp*

Detailed description: This system contains the first six staves of the score. The Flute part begins with a dynamic of *p*, moves to *mf* in the second measure, and returns to *p* in the third. The Guitar part starts at *mp* and features a *mf* section with complex chordal textures. The Mandolin part has a *p* dynamic. The Maracas part is marked *pp* and consists of a steady rhythmic pattern. The Violin and Viola parts are also marked *pp* and have long, sustained notes.

Ced.

Fl. *pp* *p*

Guit.

Mdn.

Mrb.

Vln.

Vc.

Detailed description: This system contains the second six staves. The Flute part starts with *pp* and has a *p* section at the end. The Guitar part continues with complex textures. The Mandolin part is silent. The Maracas part continues with its rhythmic pattern. The Violin and Viola parts are silent.

Omaggio a Berio
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Ancora Piu Mosso $\text{♩} = 76 \text{ ca.}$

Fl. *f*

Guit. *f_{sub}* *simile*

Mdn.

Mrb.

Vln. *Senza Sord.* *f*

Vc.

Fl. *ff* *f*

Guit.

Mdn.

Mrb.

Vln.

Vc.

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Fl. *mf*

Guit.

Mdn.

Mrb.

Vln.

Vc.

Fl. *ff* **poco a poco Accel.** *p*

Guit. *p* *simile*

Mdn.

Mrb.

Vln. *p*

Vc.

Omaggio a Berio
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Fl. *p* *mf* *mf*

Guit. *mp* *mf*

Mdn. *p* *mf*

Mrb. *p* *mf*

Vln. *mp* *mf*

Vc. *mf* Senza Sord.

Detailed description: This system contains the first six staves of the score. The Flute (Fl.) part begins with a dynamic of *p* and moves to *mf*. The Guitar (Guit.) part features a complex rhythmic pattern with a dynamic of *mp* that increases to *mf*. The Mandolin (Mdn.) and Maracas (Mrb.) parts also start at *p* and reach *mf*. The Violin (Vln.) and Violoncello (Vc.) parts begin with a dynamic of *mp* and reach *mf*. The Vc. part includes the instruction "Senza Sord." (without mutes).

Fl. **Accel.** *f* *ff* *sfz*

Guit. *f* *ff* *sfz* secco

Mdn. *f* *ff* *sfz*

Mrb. *f* *ff* *sfz*

Vln. *f* *ff* *sfz*

Vc. *f* *ff* *sfz* *sfz*

Detailed description: This system contains the second six staves. It begins with the instruction "Accel." (accelerando). The Flute (Fl.) part starts at *f*, increases to *ff*, and then has a *sfz* (sforzando) accent. The Guitar (Guit.) part starts at *f*, increases to *ff*, and has a *sfz* accent followed by the instruction "secco" (staccato). The Mandolin (Mdn.), Maracas (Mrb.), Violin (Vln.), and Violoncello (Vc.) parts all follow a similar dynamic progression from *f* to *ff* to *sfz*. The Vc. part has two *sfz* accents.

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I. Tempo ♩ = 54 ca.

Fl. *pp*

Guit. *p* *pp* *arm. 12*

Mdn. *mp* *sfz*

Mrb.

Vln. *Sordina Gliss.* *p*

Vc. *Sordina Gliss.* *p*

Fl. *tr* *p*

Guit. *mf* *mp* *arm. 7* *arm. 12* *arm. 12* *arm. 7* *arm. 12*

Mdn. *mp*

Mrb.

Vln. *ppp*

Vc. *ppp*

Omaggio a Berio
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Fl. *tr* *sfz p* *sfz pp* *molto vib.*

Guit. *arm. 12* *arm. 12* *arm. 7*

Mdn.

Mrb.

Vln.

Vc.

Ced. *non vib.*

Fl. *p*

Guit. *p* *pp* *arm. 7* *arm. 12* *arm. 12*

Mdn. *p* *pp*

Mrb. *pp*

Vln. *pp*

Vc. *pp*