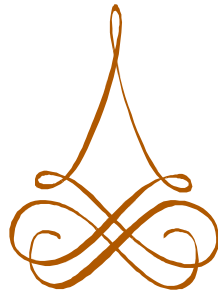


"Estampas Extremeñas"
(Pictures of Extremadura)

para Orquesta Sinfónica/ Symphonic Orchestra



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a la memoria del pianista Esteban Sánchez

to the memory of the pianist Esteban Sánchez

"Estampas Extremeñas"

(Pictures of Extremadura)

para Orquesta Sinfónica/ Symphonic Orchestra

Javier Jacinto

Instrumentación:

2 Flautas
2 Oboes
2 Clarinetes en Si b
2 Fagotes

2 Trompas (Fa)
2 Trompetas (Do)

2 Percusionistas:

Perc I:

Cortina de metal
Palo de lluvia
Lira
2 Timbales

Perc. II:

Chimes cristal
Chimes metal
Chimes bambú
Plato suspendido
Bombo

Violines I
Violines II
Violas
Violoncellos
Contrabajos

Instrumentation:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns (F)
2 Trumpets (C)

2 Percussions:

Perc I:

Metal curtain
Rain Stick
Glockenspiel
2 Kettledrums

Perc. II:

Glass Chimes
Iron Chimes
Bamboo Chimes
Suspended Cymbals
Bass Drum

Violins I
Violins II
Violas
Violoncellos
Basses

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

I. Amanecer

Javier Jacinto
Madrid, Febrero de 2009

♩ = 60

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Perc. 1

Perc. 2

Violin I

Violin II

Viola

Cello

Contrabass

p *sfzpp* *mp* *sfzpp* *mp* *sfzpp* *mp* *sfzpp* *mp*

Cortina metal Palo de lluvia Cort. Lira Cort.

Chimes cristal Chimes metal Chimes bambú Chimes cristal Chimes metal Chimes bambú Ch. metal

13

Fl. 1 *sfzpp* *mp* *sfzpp* *mp*

Fl. 2 *sfzpp* *mp* *sfzpp* *mp*

Ob. 1 *sfzpp* *mp* *sfzpp* *mp*

Ob. 2 *sfzpp* *mp*

B♭ Cl. 1 *sfzpp*

B♭ Cl. 2 *sfzpp* *mp*

Bsn. 1 *sfzpp* *mp*

Bsn. 2 *sfzpp* *mp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I *p* Cortina metal Palo de lluvia Cort. Lira Cort. Chimes cristal Chimes metal Chimes bambú Chimes cristal Chimes metal Chimes bambú Ch. metal

Perc. 2 *p*

Vln. I *sfzpp* *mp* *sfzpp* *mp*

Vln. II *sfzpp* *mp* *sfzpp* *mp*

Vla. *sfzpp* *mp* *sfzpp* *mp*

Vc.

Cb.

3

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfzpp

mp

f

Pl. susp.

pp

mf

"Estampas Extremenas" 1- Javier Jacinto

4

[illegible]

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música



Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Perc 1

Perc 2

Violin I

Violin II

Viola

Cello

Contrabass

120

f

mp

p

Lira

p

Triángulo

mp

pizz

p

mp

p

pizz

p

p

This musical score is for a piece titled "Estampas Extremeñas- Javier Jacinto II.La cajita de Música". It is a full orchestral score spanning 14 measures, starting at measure 10. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats), and the time signature is 4/4. The score features various musical notations such as slurs, ties, triplets, and dynamic markings like *mp* (mezzo-piano) and *p* (piano). The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, and Bassoons 1 and 2. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The percussion section includes Percussion 1 and 2. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is arranged in a standard orchestral format with staves grouped by instrument family.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

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36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

arco

mp

arco

mp

div. arco-pizz

mp

div. arco-pizz

Pl. susp.

pp

52

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *mp*

B♭ Cl. 1 *p* *p* *mp*

B♭ Cl. 2 *p* *p* *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

52 *Lira*

Perc. I *p*

Perc. 2

52 *pizz*

Vln. I *p* *pizz*

Vln. II *p* *pizz*

Vla. *p* *pizz*

Vc. *p*

Cb. *p*

This musical score is for a symphonic work titled 'Estampas Extremeñas- Javier Jacinto II.La cajita de Música'. It is a page from a larger score, indicated by the measure number 68 at the beginning of each staff. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes two Flutes (Fl. 1, Fl. 2), two Oboes (Ob. 1, Ob. 2), two Bassoons (Bsn. 1, Bsn. 2), two Clarinets in B-flat (B♭ Cl. 1, B♭ Cl. 2), and two Horns (Hn. 1, Hn. 2). The brass section includes two Trumpets in C (C Tpt. 1, C Tpt. 2). The percussion section includes two Percussionists (Perc. 1, Perc. 2). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), *sfz* (sforzando), and *pp* (pianissimo). There are also articulation marks like accents and slurs. A notable feature is a rapid, ascending scale-like passage in the B♭ Clarinet 1 part, marked with a crescendo hairpin and a forte dynamic. The page number 11 is in the top right corner.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

rit.

fff

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Detailed description: This is a page from a musical score, page 12, for the piece 'Estampas Extremeñas- Javier Jacinto II.La cajita de Música'. The score is for a large orchestra. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B $\flat$ Cl. 1, B $\flat$ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Perc. I, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time, as indicated by the 'C' time signature. The key signature has two flats (B $\flat$ and E $\flat$). The score is divided into measures by vertical bar lines. The first system of staves (Fl. 1 to Bsn. 2) shows a melodic line in the B $\flat$ Clarinet 1 part, starting at measure 77. This line is marked with a forte dynamic (*ff*) and a ritardando (*rit.*) marking. The second system of staves (Hn. 1 to Perc. 2) and the third system of staves (Vln. I to Cb.) are mostly empty, with some rests. The page number '12' is in the top left corner. The title 'Estampas Extremeñas- Javier Jacinto II.La cajita de Música' is at the top center. The page number '77' is written above the first staff. The contact information 'info@javierjacinto.com' and 'www.javierjacinto.com' are at the bottom.

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Perc. 1

Perc. 2

Violin I

Violin II

Viola

Cello

Contrabass

Sordina

Sfzpp

mf

Cortina metal

Palo de lluvia

Cort.

p

Chimes cristal

Chimes metal

Sfzpp

f

mp

Sfzpp

f

Sfzpp

f

Sfzpp

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Bisbigliando

Fl. 1 *sfzpp* *mp* *sfzpp* *mp*

Fl. 2 *sfzpp* *mp* *sfzpp* *mp*

Ob. 1 *sfzpp* *mp* *sfzpp* *mp*

Ob. 2 *sfzpp* *mp* *sfzpp* *mp*

Bs. Cl. 1 *sfzpp* *mp*

Bs. Cl. 2 *sfzpp* *mp*

Bsn. 1 *sfzpp* *mp*

Bsn. 2 *sfzpp* *mp*

Hn. 1 *mf* *sfzpp* *mf* *sfzpp* *mf*

Hn. 2 *mf* *sfzpp* *mf* *sfzpp* *mf*

C Tpt. 1 *sfzpp* *mf* *sfzpp* *mf* *sfzpp*

C Tpt. 2 *sfzpp* *mf* *sfzpp* *mf* *sfzpp*

Perc. I *p* *sfzpp* *mf* *sfzpp* *mf* *sfzpp*

Perc. 2 *p* *sfzpp* *mf* *sfzpp* *mf* *sfzpp*

Vln. I *sfzpp* *mp* *sfzpp* *mp*

Vln. II *sfzpp* *mp* *sfzpp* *mp*

Vla. *sfzpp* *mp* *sfzpp* *mp*

Vc. *sfzpp* *mp*

Cb. *sfzpp* *mp*

Cortina metal *Palo de lluvia* *Cort.* *Lira* *Cort.*

Chimes cristal *Chimes metal* *Chimes bambú* *Chimes cristal* *Chimes metal* *Chimes bambú* *Ch. metal*

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[illegible]

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo *molto liberamente*

ff *>* *mf*

Glissando

ff *>* *f*

Glissando

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"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente*

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Perc 1

Perc 2

Violin I

Violin II

Viola

Cello

Contrabass

7 $\bullet = 60$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

mp

p

Tutti

mf

3

14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

f

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pp

27

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bs Cl. 1

Bs Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb. *pizz*
p

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cadenza

molto liberamente

p

33

33

33

33

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

V. Finale

$\text{♩} = 60$



The musical score is arranged in a system of staves. The woodwind section includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The brass section includes Horn in F 1, Horn in F 2, Trumpet in C 1, and Trumpet in C 2. The percussion section includes Percussion 1 and Percussion 2, with specific instructions for Cortina metal, Palo de lluvia, Cort., Lira, and various chimes. The string section includes Violin I, Violin II, Viola, Cello, and Contrabass. The score features a variety of musical notations, including dynamic markings (sfzpp, mp, p), articulation (accents), and phrasing slurs. The percussion part is particularly detailed with specific instrument names and rhythmic patterns.

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Perc. 1

Perc. 2

Violin I

Violin II

Viola

Cello

Contrabass

Cortina metal

Palo de lluvia

Cort.

Lira

Cort.

p

Chimes cristal

Chimes metal

Chimes bambú

Chimes cristal

Chimes metal

Chimes bambú

sfzpp

mp

"Estampas extremeñas"
Javier Jacinto

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ch. metal

Pl. susp.

sfzpp

mp

f

pp

mf

"Estampas extremeñas"
Javier Jacinto

27

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timbales (baq. dura posible)

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfzpp

sfz

p

f

div.

Pl. susp.

"Estampas extremeñas"
Javier Jacinto

29

$\text{♩} = 90$

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

Solo

2 VIII div. Solos

2 atriles

1 atril pizz

1 atril

"Estampas extremeñas"
Javier Jacinto

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti

2 atriles

Tutti

1 atril

2 atriles

Tutti

1 atril

2 atriles

Tutti

div. pizz-arco

Tutti

div. pizz-arco

"Estampas extremeñas"
Javier Jacinto

31

57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Estampas extremeñas"
Javier Jacinto

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Estampas extremeñas"
Javier Jacinto

33

76

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

Bs. Cl. 1 *p*

Bs. Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Lira *p*

Perc. I *p*

Perc. 2 *Pl. susp.* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp arco*

Vc. *mp arco*

Cb. *mp*

"Estampas extremeñas"
Javier Jacinto

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bs. Cl. 1 *mp*

Bs. Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Javier Jacinto

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (C Tpt. 1, C Tpt. 2), Percussion (Perc. I, Perc. 2), Violins (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *p*, *f*). The page is numbered 99 in the top left corner.

"Estampas extremeñas"
Javier Jacinto

Javier Jacinto

37

The image displays a page of a musical score, measures 116 through 119. The score is written for a large symphony orchestra. The instruments and their parts are as follows:

- Flutes 1 and 2 (Fl. 1, Fl. 2):** Play rapid sixteenth-note passages, often with slurs and accents.
- Oboes 1 and 2 (Ob. 1, Ob. 2):** Play rapid sixteenth-note passages, often with slurs and accents.
- Bass Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2):** Play rapid sixteenth-note passages, often with slurs and accents.
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2):** Play rapid sixteenth-note passages, often with slurs and accents.
- Horns 1 and 2 (Hn. 1, Hn. 2):** Play sustained notes, often with slurs and accents.
- Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2):** Play sustained notes, often with slurs and accents.
- Percussion 1 and 2 (Perc. 1, Perc. 2):** Play sustained notes, often with slurs and accents.
- Violins I and II (Vln. I, Vln. II):** Play sustained notes, often with slurs and accents.
- Viola (Vla.):** Play sustained notes, often with slurs and accents.
- Violoncello (Vc.):** Play sustained notes, often with slurs and accents.
- Contrabass (Cb.):** Play sustained notes, often with slurs and accents.

The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The measures are numbered 116, 117, 118, and 119. The page is a high-resolution scan of a printed musical score.

"Estampas extremeñas"
Javier Jacinto

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Estampas extremeñas"
Javier Jacinto

39

1/24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Perc. I

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Estampas extremeñas"
Javier Jacinto

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation style, including staves, notes, rests, and dynamic markings. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes a measure number '127' at the top left. The dynamics 'ff' (fortissimo) and 'fff' (fortississimo) are prominently displayed. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and dynamic musical piece.

Flute 1

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

12

sfzpp *mp*

19

sfzpp *mp* *sfzpp*

27

mp *sfzpp* *mp* *f*

35

sfzpp *f*

molto liberamente

43

sfzpp *f*

Flute 1

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

$\bullet = 120$

15

p

21

2

28

mf

35

15

p

56

5

mp

3

66

mf

8

Flute 1

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

Bisbigliando

♩ = 60

16

sfzpp *mp*

23

sfzpp *mp* *sfzpp*

31

mp *sfzpp* *mp* *f*

Normal

39

sfzpp *f*

47

subito p

4

Flute 1

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9 18 *mp* 3

31 6

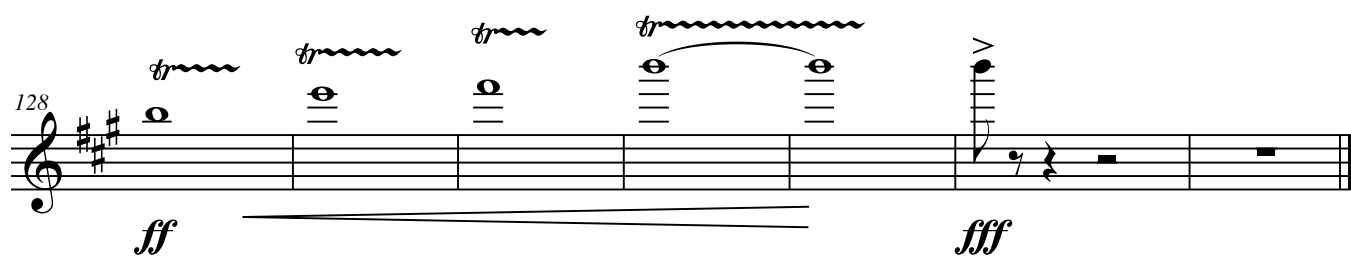
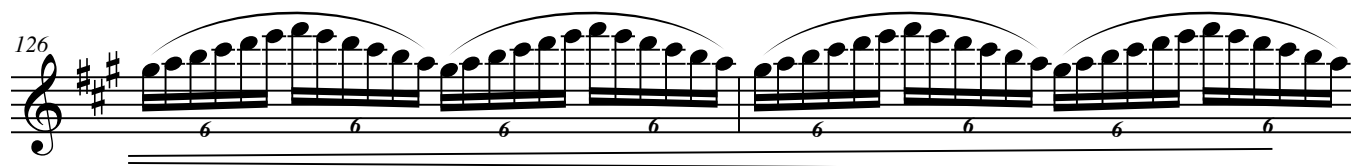
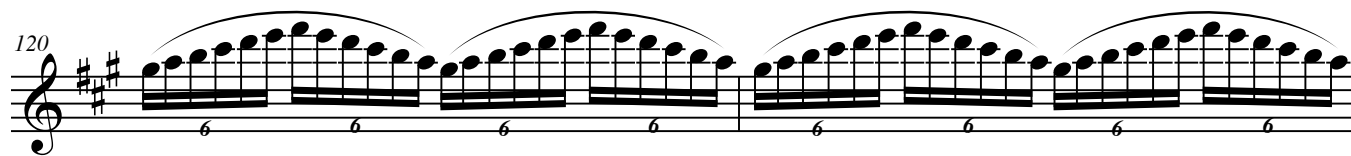
31 6

a la memoria de Esteban Sánchez

♩ = 60

www.javierjacinto.com

 = 90



Flute 2

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

13

sfzpp *mp*

20

sfzpp *mp* *sfzpp* *mp*

28

sfzpp *mp* *f*

36

sfzpp *f* *subito p*

45

Flute 2

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música

$\bullet = 120$

f

mp

p

p

p

p

mp

mf

Flute 2

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

17

Bisbigliando

sfzpp *mp*

24

sfzpp *mp* *sfzpp* *mp*

32

sfzpp *mp* *f*

40 Normal

sfzpp *f* *subito p*

49

4

Flute 2

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9 18

mp

31 6

Flute 2

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

8

16

24

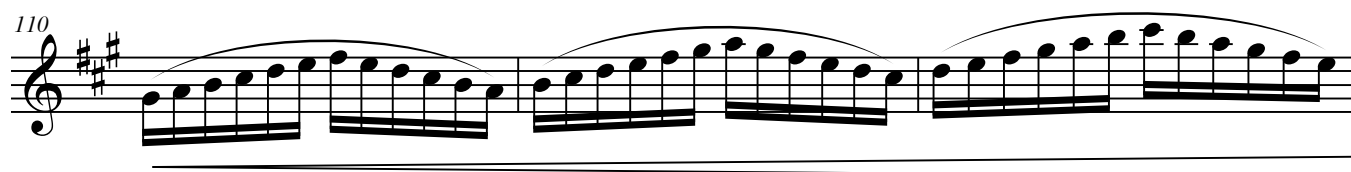
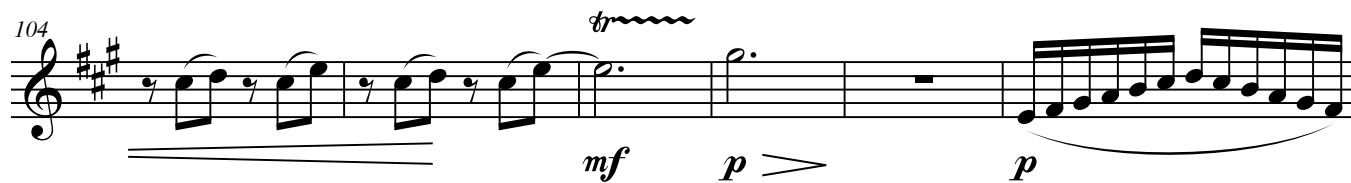
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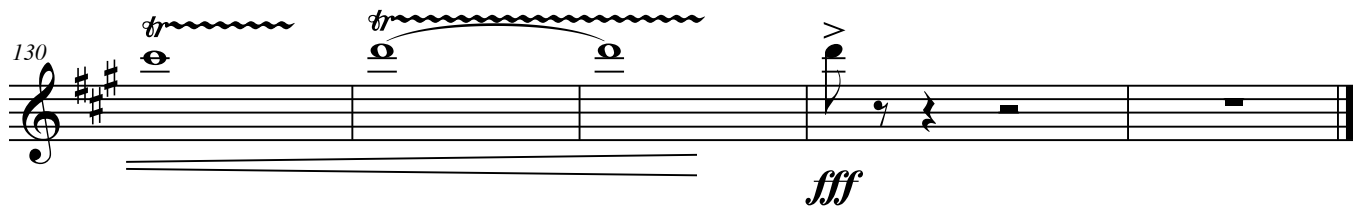
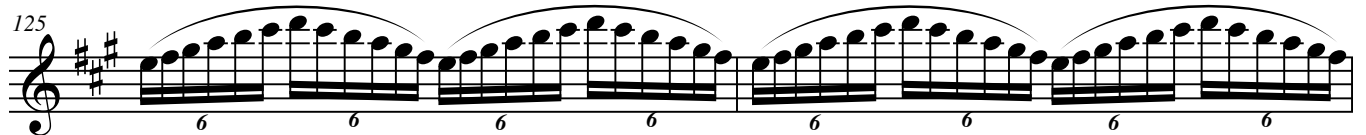
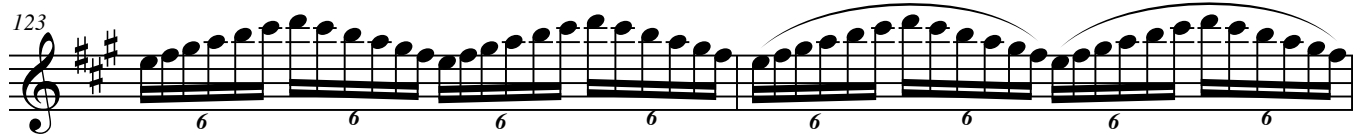
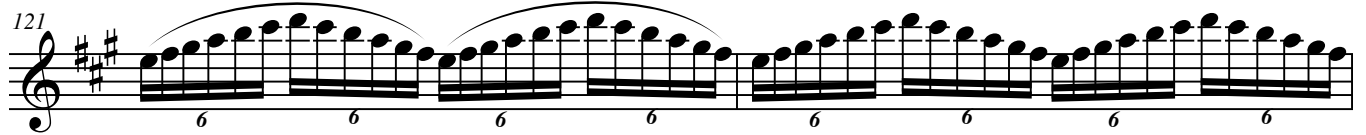
54

91

sfzpp *mp* *sfzpp* *mp* *sfzpp* *mp* *sfzpp* *f* *sfzpp* *f* *sfzpp* *mp*

♩ = 90





Oboe 1

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

16

sfzpp *mp* *sfzpp*

23

mp *sfzpp* *mp*

31

sfzpp *f* *sfzpp*

39

f *subito p*

Oboe 1

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

$\bullet = 120$

9

mp

16

24

mf

32

16

4

p

57

mp

65

mf

8

Oboe 1

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

20

Bisbigliando

sfzpp *mp* *sfzpp* <

27

mp *sfzpp* *mp*

35

Normal

sfzpp *f* *sfzpp*

43

f *subito p* 4

54

Oboe 1

"*Estampas Extremeñas*"

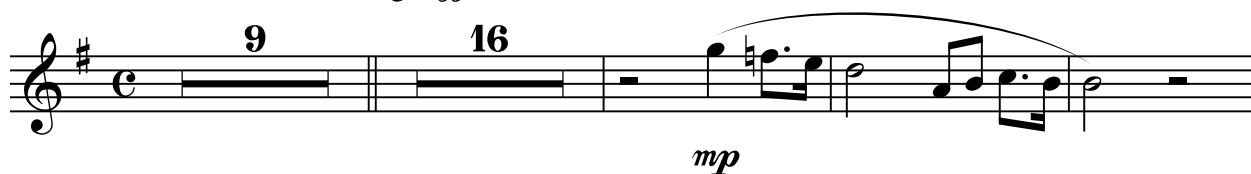
a la memoria de Esteban Sánchez

Javier Jacinto

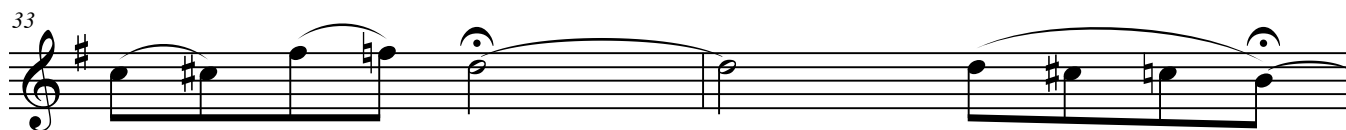
IV. Agitación

♩ = 60 *ma liberamente*

♩ = 60



Cadenza



Oboe 1

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

4

sfzpp *mp* *sfzpp*

12

mp *sfzpp* *mp* *sfzpp* *f*

23

sfzpp *sfz*

29

sfzpp *f* *sfzpp* *f* *p*

90

39

76

p

83

mp

90

97 *mp*

105 *mf* *mp* *f*

112 *f*

115

117

119

122

128 *ff* *fff*

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps). It consists of nine staves of music, numbered 97 to 128. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings. Slurs and ties are used to group notes. Fingerings are indicated by numbers 1-5 below notes. The piece features a variety of textures, including sustained notes, moving lines, and dense sixteenth-note passages. The dynamics range from mezzo-piano (mp) to fortissimo (fff). The score concludes with a double bar line at measure 128.

Oboe 2

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

20

sfzpp *mp* *sfzpp*

27

mp *sfzpp* *mp* *f*

35

sfzpp *f*

44

subito p

Oboe 2

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

♩ = 120

15

mp

22

mf

30

16 **10**

62

mp **3** *mf*

70

8

Oboe 2

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

24

Bisbigliando

sfzpp *mp* *sfzpp*

31

mp *sfzpp* *mp* *f*

39

Normal

sfzpp *f*

48

4

subito *p*

Oboe 2

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9 **16** *mp*

30 *mp* **3**

Oboe 2

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

8

sfzpp *mp* *sfzpp*

15

mp *sfzpp* *mp* *f*

23

sfzpp *sfz* *sfzpp*

31

♩ = 90

f *sfzpp* *f* *p*

52

89

mp

95

7

107

p >

f 6 6 6 6

115

117

119

123

ff

130

fff

Clarinet in B $\flat$ "*Estampas Extremeñas* " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

$\bullet = 60$

22

sfzpp *mp*

28

sfzpp *mp* *sfzpp* *f*

35

2

sfzpp *f*

44

subito p

Clarinet in B $\flat$ 1 "Estampas Extremeñas "

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

$\bullet = 120$

9

mp

16

24

mf

32

mp

39

45

f

info@javierjacinto.com

www.javierjacinto.com

51

p *p*

60

mp

67

mf *sfzpp*

73

f

77

79

ff *fff*

Clarinet in B $\flat$ *"Estampas Extremeñas " 3*
a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

$\bullet = 60$

Bisbigliando

f *sfzpp*

29 *mp* *sfzpp* *mp*

37 *sfzpp* *f* *sfzpp* *f*

46 *subito p*

Clarinet in B $\flat$ 1 "*Estampas Extremeñas* "

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente*

♩ = 60

9

mp

12

mp

15

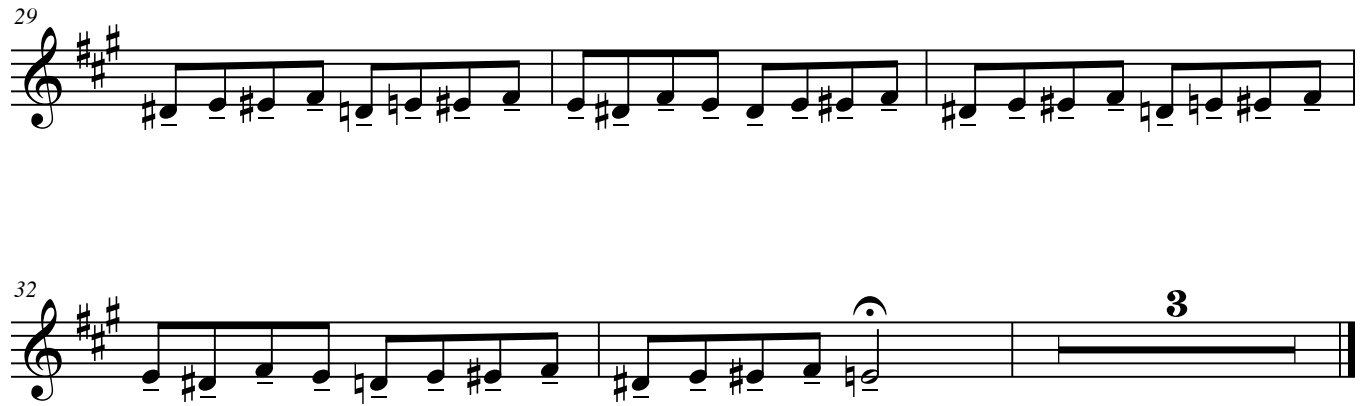
18

p

22

p

26



Clarinet in B $\flat$ "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

$\bullet = 60$

10

sfzpp *mp*

16

sfzpp *mp* *sfzpp* *f*

25

sfzpp *sfz* *sfzpp* *f*

33

$\bullet = 90$

40

sfzpp *f* *p* *p*

79

89

mp

99

mp

104 *tr* *mf* *p* **3**

111 *p*

114 *f* 6 6 6 6 6 6 6 6

116 6 6 6 6 6 6 6 6

118 6 6 6 6 6 6 6 6

120 6 6 6 6 6 6 6 6

122 6 6 6 6 6 6 6 6

Detailed description: This image shows a musical score for a piano piece titled "Estampas Extremenas" 1. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is divided into measures, with measure numbers 104, 111, 114, 116, 118, 120, and 122 indicated at the start of their respective staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A trill (tr) is marked above a note in measure 104. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). A triplet of eighth notes is marked with a '3' in measure 104. Fingerings are indicated by numbers 1-5 below notes, and sixteenth notes are grouped with a '6' below them. The score concludes with a double bar line and a key signature change to two sharps (F#, C#) in measure 122.

124

126

128

ff *fff*

Clarinet in B $\flat$ *2^{da} Estampas Extremeñas " 1*

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

$\bullet = 60$

21

sfzpp *mp*

27

sfzpp *mp* *sfzpp* *f*

35

2

sfzpp *f*

44

subito p

Clarinet in B $\flat$ 2 "Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música

$\bullet = 120$

9

mp

16

3

25

mf

3

33

mp

40

46

f

52

3

p

p

mp

64

3

mf

8

Clarinet in B $\flat$ 2

"*Estampas Extremeñas*" 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

$\bullet = 60$

sfz *sfz* *sfz*

3 *sfz* *f* *sfzpp* *Bisbigliando*

28 *mp* *sfzpp* *mp*

36 *sfzpp* *f* *sfzpp* *f* *Normal*

45 *subito p*

6 6 6 6 20 2 4

Clarinet in B $\flat$ 2^a "Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

$\bullet = 60$ *ma liberamente* $\bullet = 60$

9

mp

13

mp

17

p

21

p

25

30

3

Clarinet in B $\flat$ "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

$\bullet = 60$

9

sfzpp *mp*

15

sfzpp *mp* *sfzpp* *f*

25

sfzpp *sfz* *sfzpp* *f*

$\bullet = 90$

35

42

p

88

mp *mf* *p*

103

mp *mf* *p*

108

4

p

114 *f*

116

118

120

122

124

126

128 *ff*

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and common time (C). Measures 114 through 127 consist of a continuous sixteenth-note scale, with groups of six notes beamed together and marked with a '6'. The dynamics start at *f* (forte) in measure 114 and build to *ff* (fortissimo) by measure 128. In measure 128, the notation changes to a series of sixteenth-note tremolos, indicated by wavy lines above the notes. The piece concludes with a final note in measure 128, marked with a *fff* (fortississimo) dynamic and an accent (>).

Bassoon 1

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

20

sfzpp *mp* *sfzpp*

26

mp *sfzpp* *mp* *sfzpp*

34

2

f *sfzpp* *f*

43

subito p

Bassoon 1

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

♩ = 120

35



mp

41



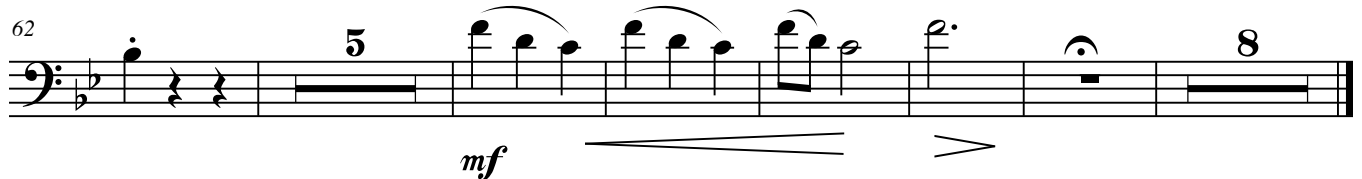
48



55



62



Bassoon 1

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

24

Bisbigliando

sfzpp *mp* *sfzpp*

30

mp *sfzpp* *mp* *sfzpp*

38

Normal

2

f *sfzpp* *f*

47

4

subito *p*

Bassoon 1 "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

8

sfzpp *mp* *sfzpp*

14

mp *sfzpp* *mp* *sfzpp*

22

2

f *sfzpp* *sfz* *sfzpp*

30

♩ = 90

f *sfzpp* *f* *p*

37

40

p

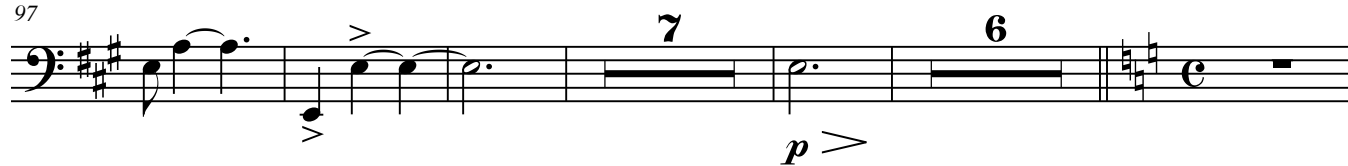
83

mp

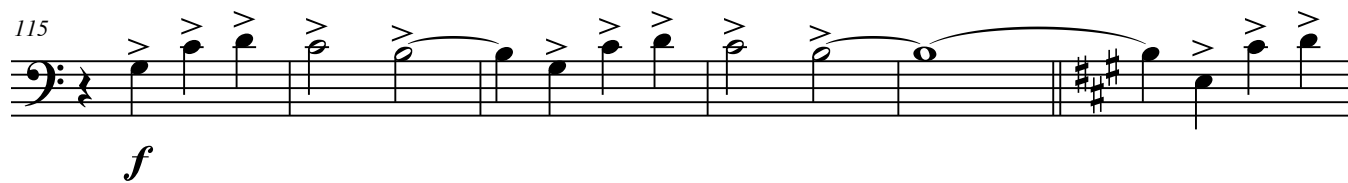
90



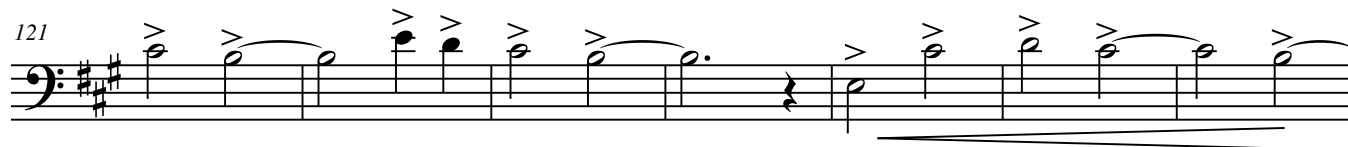
97



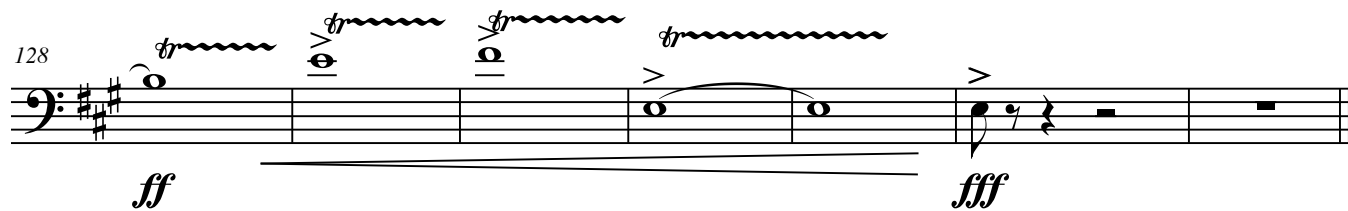
115



121



128



Bassoon 2

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

21

28

37

46

Bassoon 2

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

♩ = 120

35 10

mf *f*

50

p

57 5

68 8

mf

Bassoon 2

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

25

Bisbigliando

sfzpp *mp* *sfzpp*

32

mp *sfzpp* *mp* *f* **2**

41

Normal

sfzpp *f* *subito p*

49

4

Bassoon 2 "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

9

sfzpp *mp* *sfzpp* *mp*

18

sfzpp *mp* *f* *sfzpp*

28

2

sfz *sfzpp* *f* *p*

79

88

mp

97

7

6

p *f*

118

125

ff *fff*

Horn in F 1 **"Estampas Extremeñas " 1**
a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

• = 60

25

sfzpp *mp* *sfzpp* <

32

3

mp < *f* *sfzpp* < *f* <

42

subito p

Horn in F 1 "*Estampas Extremeñas* "

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

• = 120

35 16 16

mf

71 8

The musical score is for a Horn in F 1 part. It is in 3/4 time with a tempo of 120. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 35, 16, and 16, followed by a melodic phrase marked 'mf'. The second system starts at measure 71 and ends with a final measure marked '8'.

Horn in F 1 "Estampas Extremeñas " 3
a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

• = 60

4 Sordina

11

20

29

39 Senza Sord.

sfzpp *mf* *sfzpp*

mf *sfzpp* *mf*

sfzpp *mf* *sfzpp* *mf*

sfzpp *mp* *sfzpp* *mp* *f*

sfzpp *f* *subito p*

Horn in F 1 "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

13

sfzpp *mp* *sfzpp* <

20

mp < *f* *sfzpp* *sfz*

30

p *f*

32

2 90 42

p

83

mf

91

15

mp

114

f

121

ff *fff*

Horn in F 2 **"Estampas Extremeñas " 1**
a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

• = 60

24

sfzpp *mp* *sfzpp* <

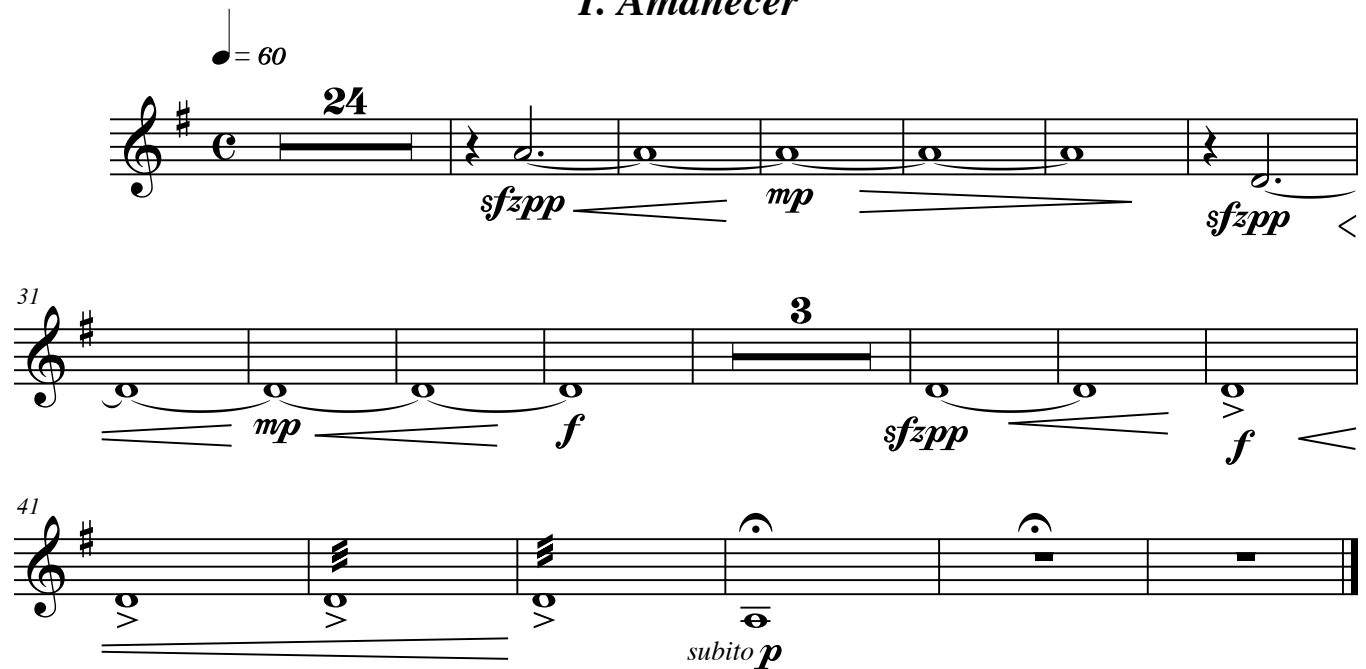
31

3

mp *f* *sfzpp* *f* <

41

subito p



Horn in F 2 "*Estampas Extremeñas* "
a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

• = 120

35 16 16

mf

70

8

Horn in F 2 **"Estampas Extremeñas " 3**
a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

5 *Sordina*

sfzpp *mf*

11

sfzpp *mf* *sfzpp* *mf*

21

sfzpp *mf* *sfzpp* *mf* *sfzpp*

31

mp *sfzpp* *mp* *f* **3**

42 *Senza Sord.*

sfzpp *f* *subito p* **4**

Horn in F 2 "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

12

sfzpp *mp* *sfzpp*

20

mp *f* *sfzpp* *sfz*

30

p *f*

33

2 42

♩ = 90

p

85

mf

93

15

mp *f*

116

ff *fff*

125

Trumpet in C *"Estampas Extremeñas " 1*

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

27

sfzpp *mp* *sfzpp*

34

4

f *sfzpp* *f* *subito p*

45

34

45

Trumpet in C 1 "*Estampas Extremeñas* "

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto



Trumpet in C *"Estampas Extremeñas" 3*

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

7 *Sordina*

15

25

34 *Senza Sord.*

46

subito p

Trumpet in C "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

15

sfzpp *mp* *sfzpp* *f*

23

4

sfzpp *sfz*

29

p *f*

32

3 42

♩ = 90

p

86

mf

94

20 3

f

120

ff *fff*

Trumpet in C *2*^o **"Estampas Extremeñas " 1**

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

28

sfzpp *mp* *f*

35

4

sfzpp *f* *subito p*

46

Trumpet in C 2 *"Estampas Extremeñas"*
a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música



Trumpet in C *Estampas Extremeñas " 3*

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

$\bullet = 60$

8 *Sordina*

sfzpp *mf* *sfzpp*

15 *mf* *sfzpp* *mf*

23 *sfzpp* *mf* *sfzpp* *mf*

31 **2** *sfzpp* *mp* *f* **4**

Senza Sord.

43 *sfzpp* *f* *subito p* **4**



Trumpet in C "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

• = 60

16 4

sfzpp *mp* *f* *sfzpp*

28

sfz *p* *f*

31 3

35 42

p

85

mf

93 20 2

f

119

126

ff *fff*

Perc I

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

$\text{♩} = 60$

Cortina metal

Palo de lluvia

Cort.

Lira

p

7

3

Cort.

2

Cortina metal

p

14

Palo de lluvia

Cort.

Lira

3

3

21

Cort.

12

Timbales (baq. dura posible)

sfz pp

38

f

Perc I

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

$\bullet = 120$ Lira

3

p *mp*

10

4

24

12 16 Lira

p

57

66

mf *f*

8

Perc I

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

4 Cortina metal Palo de lluvia Cort.

p

10 Lira 3 Cort.

15 2 Cortina metal Palo de lluvia Cort. Lira 3

p

23 3 Cort. 12

39 Timbales (baq. dura posible)

sfz pp *f*

46 *fff* *f*

"Estampas Extremeñas " 5

Perc I

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

V. Finale

Cortina metal *Palo de lluvia* *Cort.* *Lira*

p

7 *Cort.* 12

23 *Timbales (baq. dura posible)*

sfz pp

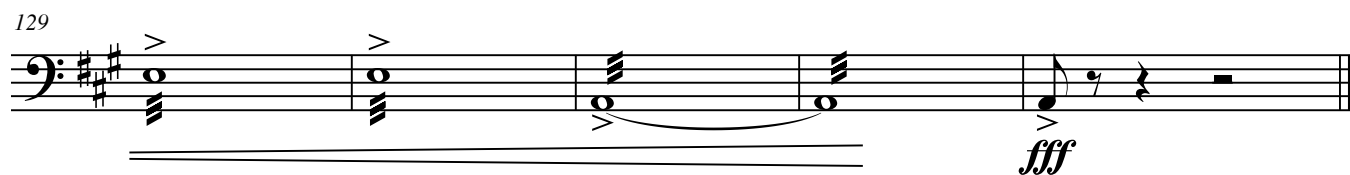
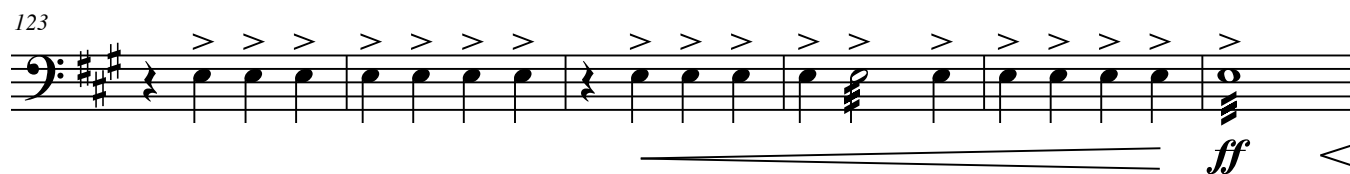
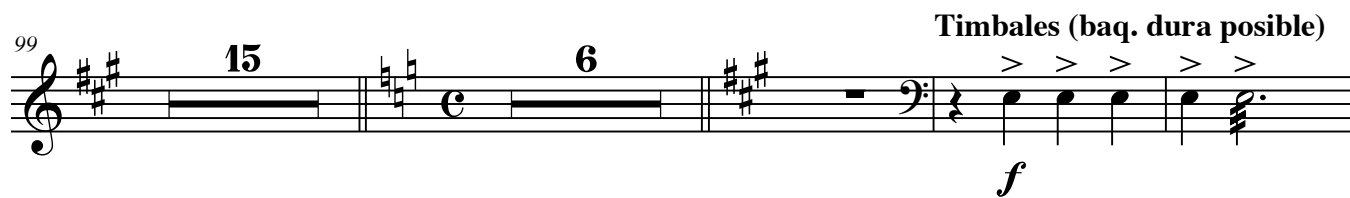
29 *ff*

35 *Lira* 41 *p*

81

87 *mf*

"Estampas extremeñas"
Javier Jacinto



Perc. 2

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

Chimes cristal

Chimes metal

Chimes bambú

Chimes cristal

p

7

Chimes metal

Chimes bambú

2

Ch. metal

Chimes cristal

p

14

Chimes metal

Chimes bambú

Chimes cristal

Chimes metal

Chimes bambú

21

2

Ch. metal

7

Pl. susp.

pp *mf*

36

Pl. susp.

2

Bombo

p *f* *f*

Perc. 2

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

• = 120

Triángulo

4

27

p *mp*

Pl. susp.

36

6

pp *f*

3

52

20

8

Perc. 2

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

4

Chimes cristal

Chimes metal

Chimes bambú

p

10

Chimes cristal

Chimes metal

Chimes bambú

2

Ch. metal

Chimes cristal

p

18

Chimes metal

Chimes bambú

Chimes cristal

Chimes metal

Chimes bambú

2

27

Ch. metal

7

Pl. susp.

pp *mf*

40

Pl. susp.

2

Bombo

4

p *f* *f*

Perc. 2

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

V. Finale

♩ = 60

The musical score for Percussion 2, V. Finale, is written on a single staff in common time (C). It begins with a tempo marking of ♩ = 60. The score is divided into several systems, each with specific performance instructions and dynamic markings.

System 1 (Measures 1-6): The first measure is marked *p*. The second measure is marked "Chimes cristal". The third measure is marked "Chimes metal". The fourth measure is marked "Chimes bambú". The fifth measure is marked "Chimes cristal".

System 2 (Measures 7-19): The first measure is marked "Chimes metal". The second measure is marked "Chimes bambú". The third measure is marked "2". The fourth measure is marked "Ch. metal". The fifth measure is marked "7". The sixth measure is marked "Pl. susp.". The seventh measure is marked *pp*.

System 3 (Measures 20-28): The first measure is marked *mf*. The second measure is marked *p*. The third measure is marked *f*. The fourth measure is marked "Pl. susp.". The fifth measure is marked *p*. The sixth measure is marked *f*. The seventh measure is marked *f*.

System 4 (Measures 29-50): The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked "Pl. susp.". The fourth measure is marked *p*. The fifth measure is marked *mf*. The sixth measure is marked *f*. The seventh measure is marked *f*. The eighth measure is marked *f*. The ninth measure is marked *f*. The tenth measure is marked *f*. The eleventh measure is marked *f*. The twelfth measure is marked *f*. The thirteenth measure is marked *f*. The fourteenth measure is marked *f*. The fifteenth measure is marked *f*. The sixteenth measure is marked *f*. The seventeenth measure is marked *f*. The eighteenth measure is marked *f*. The nineteenth measure is marked *f*. The twentieth measure is marked *f*. The twenty-first measure is marked *f*. The twenty-second measure is marked *f*. The twenty-third measure is marked *f*. The twenty-fourth measure is marked *f*. The twenty-fifth measure is marked *f*. The twenty-sixth measure is marked *f*. The twenty-seventh measure is marked *f*. The twenty-eighth measure is marked *f*. The twenty-ninth measure is marked *f*. The thirtieth measure is marked *f*. The thirty-first measure is marked *f*. The thirty-second measure is marked *f*. The thirty-third measure is marked *f*. The thirty-fourth measure is marked *f*. The thirty-fifth measure is marked *f*. The thirty-sixth measure is marked *f*. The thirty-seventh measure is marked *f*. The thirty-eighth measure is marked *f*. The thirty-ninth measure is marked *f*. The fortieth measure is marked *f*. The forty-first measure is marked *f*. The forty-second measure is marked *f*. The forty-third measure is marked *f*. The forty-fourth measure is marked *f*. The forty-fifth measure is marked *f*. The forty-sixth measure is marked *f*. The forty-seventh measure is marked *f*. The forty-eighth measure is marked *f*. The forty-ninth measure is marked *f*. The fiftieth measure is marked *f*.

System 5 (Measures 114-125): The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The seventh measure is marked *f*. The eighth measure is marked *f*. The ninth measure is marked *f*. The tenth measure is marked *f*. The eleventh measure is marked *f*. The twelfth measure is marked *f*. The thirteenth measure is marked *f*. The fourteenth measure is marked *f*. The fifteenth measure is marked *f*. The sixteenth measure is marked *f*. The seventeenth measure is marked *f*. The eighteenth measure is marked *f*. The nineteenth measure is marked *f*. The twentieth measure is marked *f*. The twenty-first measure is marked *f*. The twenty-second measure is marked *f*. The twenty-third measure is marked *f*. The twenty-fourth measure is marked *f*. The twenty-fifth measure is marked *f*. The twenty-sixth measure is marked *f*. The twenty-seventh measure is marked *f*. The twenty-eighth measure is marked *f*. The twenty-ninth measure is marked *f*. The thirtieth measure is marked *f*. The thirty-first measure is marked *f*. The thirty-second measure is marked *f*. The thirty-third measure is marked *f*. The thirty-fourth measure is marked *f*. The thirty-fifth measure is marked *f*. The thirty-sixth measure is marked *f*. The thirty-seventh measure is marked *f*. The thirty-eighth measure is marked *f*. The thirty-ninth measure is marked *f*. The fortieth measure is marked *f*. The forty-first measure is marked *f*. The forty-second measure is marked *f*. The forty-third measure is marked *f*. The forty-fourth measure is marked *f*. The forty-fifth measure is marked *f*. The forty-sixth measure is marked *f*. The forty-seventh measure is marked *f*. The forty-eighth measure is marked *f*. The forty-ninth measure is marked *f*. The fiftieth measure is marked *f*.

System 6 (Measures 126-137): The first measure is marked *ff*. The second measure is marked *ff*. The third measure is marked *ff*. The fourth measure is marked *ff*. The fifth measure is marked *ff*. The sixth measure is marked *ff*. The seventh measure is marked *ff*. The eighth measure is marked *ff*. The ninth measure is marked *ff*. The tenth measure is marked *ff*. The eleventh measure is marked *ff*. The twelfth measure is marked *ff*. The thirteenth measure is marked *ff*. The fourteenth measure is marked *ff*. The fifteenth measure is marked *ff*. The sixteenth measure is marked *ff*. The seventeenth measure is marked *ff*. The eighteenth measure is marked *ff*. The nineteenth measure is marked *ff*. The twentieth measure is marked *ff*. The twenty-first measure is marked *ff*. The twenty-second measure is marked *ff*. The twenty-third measure is marked *ff*. The twenty-fourth measure is marked *ff*. The twenty-fifth measure is marked *ff*. The twenty-sixth measure is marked *ff*. The twenty-seventh measure is marked *ff*. The twenty-eighth measure is marked *ff*. The twenty-ninth measure is marked *ff*. The thirtieth measure is marked *ff*. The thirty-first measure is marked *ff*. The thirty-second measure is marked *ff*. The thirty-third measure is marked *ff*. The thirty-fourth measure is marked *ff*. The thirty-fifth measure is marked *ff*. The thirty-sixth measure is marked *ff*. The thirty-seventh measure is marked *ff*. The thirty-eighth measure is marked *ff*. The thirty-ninth measure is marked *ff*. The fortieth measure is marked *ff*. The forty-first measure is marked *ff*. The forty-second measure is marked *ff*. The forty-third measure is marked *ff*. The forty-fourth measure is marked *ff*. The forty-fifth measure is marked *ff*. The forty-sixth measure is marked *ff*. The forty-seventh measure is marked *ff*. The forty-eighth measure is marked *ff*. The forty-ninth measure is marked *ff*. The fiftieth measure is marked *ff*.

Violin I **"Estampas Extremeñas " 1**
a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

I. Andante

♩ = 60

sfzpp *mp* *sfzpp*

9 *mp* *sfzpp* *mp*

19 *sfzpp* *mp* *sfzpp* *mp*

28 *sfzpp* *mp* *f* *sfzpp* *div.*

Sul Ponticello

38 *f* *subito p*

Violin I

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música

$\bullet = 120$

pizz

p

10

18

26

arco

34

mp

42

f

50

pizz

p

59

9

8

Violin I

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

$\bullet = 60$

sfzpp $\rightrightarrows$ *f* $\rightrightarrows$ *sfzpp* $\rightrightarrows$ *mp*

9 *sfzpp* $\rightrightarrows$ *mp*

17 *sfzpp* $\rightrightarrows$ *mp* *sfzpp* $\rightrightarrows$ *mp*

28 *sfzpp* $\rightrightarrows$ *mp* *sfzpp* $\rightrightarrows$ *mp* $\rightrightarrows$ *f*

div. 39 *sfzpp* $\rightrightarrows$ *ff* subito *p*

49 Solo $\rightrightarrows$ molto liberamente *Glissando* $\rightrightarrows$ *ff* $\rightrightarrows$ *mf* 3

52 *Glissando* $\rightrightarrows$ *ff* $\rightrightarrows$ *f* 3

Violin I

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9

p

13

mp

17

p

21

25

pp *p* *mf*

29

3

p

Violin I

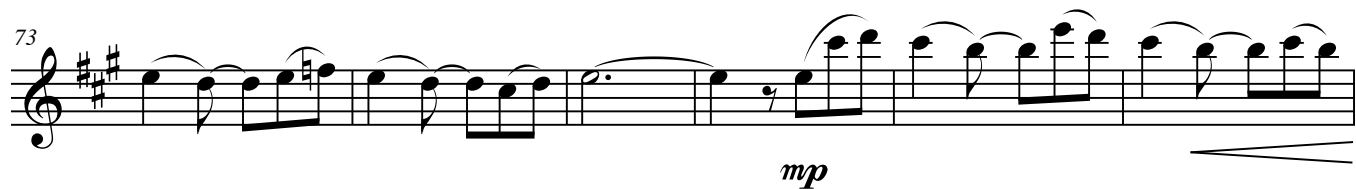
"Estampas Extremeñas " 5

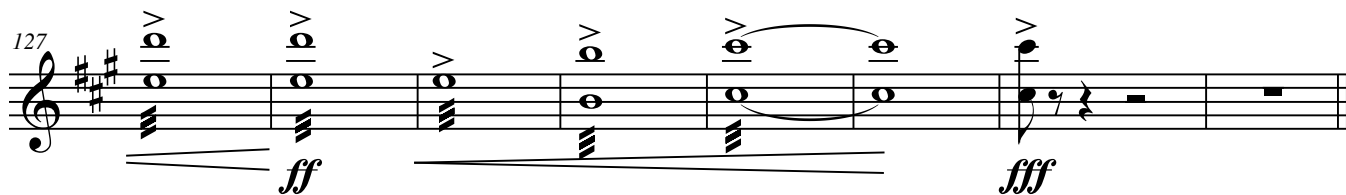
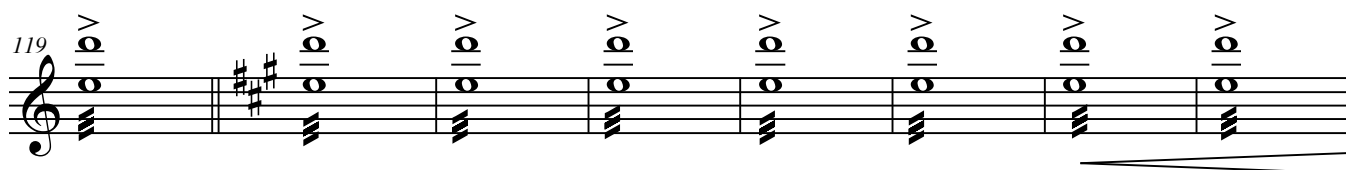
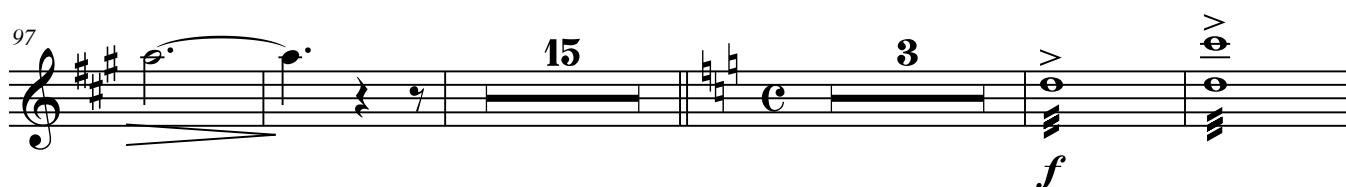
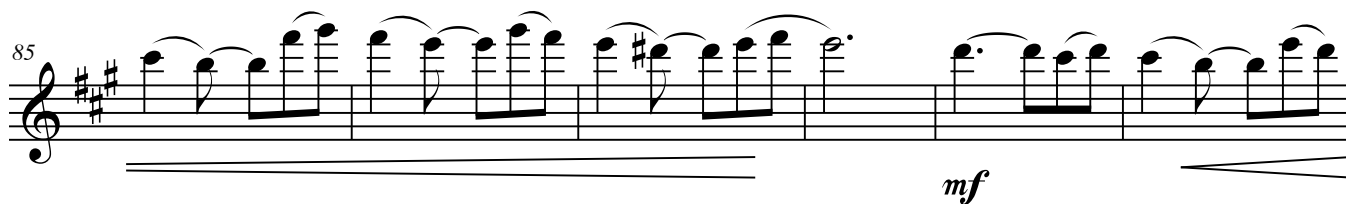
a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

Violin I score for "Estampas Extremeñas" No. 5. The score is in treble clef, common time (C), and consists of 34 measures. The tempo is marked as ♩ = 60 for the first part and ♩ = 90 for the second part. The score includes various dynamics (sfzpp, mp, f, p), articulations (accents, slurs), and a "Solo" section starting at measure 34. The score is divided into systems of 8 measures each, with measure numbers 8, 16, 24, and 31 indicated at the beginning of their respective systems. The final measure (34) is marked with a "Solo" instruction.





Violin II

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

8

18

27

37

Sul Ponticello

subito p

Violin II

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

$\bullet = 120$

pizz

p

10

18

26

arco

34

mp

42

f

52

pizz

p

60

9

8

Violin II

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

8

16

24

32

41

sfzpp *f* *sfzpp*

mp *sfzpp* *mp*

sfzpp *mp*

sfzpp *mp* *sfzpp* *mp*

sfzpp *mp* *f* *sfzpp* *div.*

ff *subito p*

Violin II

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9

p

13

mp

17

p

21

25

pp *p* *mf*

29

p

3

Violin II

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

8

16

24

31

34

43

sfzpp *mp* *sfzpp* *mp* *sfzpp* *mp* *div.* *sfzpp* *f* *2* *p* *f* *sfzpp* *f* *2 VI II div. Solos* *2 atriles*

53 *Tutti*

63

73 *mp*

82

88 *mf*

95 15 2

116 *f*

124 *ff* *fff*

The musical score is written on a single staff in treble clef. The key signature consists of three sharps: F#, C#, and G#. The time signature is not explicitly shown but is implied to be common time (C). The score begins at measure 53 with the instruction 'Tutti'. It features a variety of musical textures, including chords and melodic lines. Measures 73-81 are marked 'mp' (mezzo-piano). Measures 82-94 are marked 'mf' (mezzo-forte). Measures 95-115 are marked 'f' (forte). Measures 116-123 are marked 'ff' (fortissimo). The final measure, 124, is marked 'fff' (fortississimo). The score concludes with a double bar line and repeat signs.

Viola

"Estampas Extremeñas " 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

The musical score for Viola, titled "Estampas Extremeñas " 1, is dedicated to the memory of Esteban Sánchez and composed by Javier Jacinto. The first movement, "I. Amanecer," is in 2/4 time with a tempo of 60 beats per minute. The score is written for Viola and consists of 36 measures. The key signature is one flat (B-flat). The score is divided into five systems, each containing measures 1-9, 10-18, 19-26, 27-35, and 36 respectively. The notation includes various dynamics such as *sfzpp*, *mp*, *f*, and *subito p*, as well as articulation marks like accents and slurs. The score also includes a section labeled "Sul Ponticello" starting at measure 36. The score is written in a single system with a key signature of one flat and a tempo of 60 beats per minute.

Measures 1-9: *sfzpp* *mp* *sfzpp* <

Measures 10-18: *mp* *sfzpp* *mp* >

Measures 19-26: *sfzpp* *mp* *sfzpp* <

Measures 27-35: *mp* *sfzpp* *mp* *f* *sfzpp* *div.*

Measures 36: *f* *subito p*

Sul Ponticello

Viola

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

♩ = 120

pizz

p

9

16

23

mf

30

arco

mp

37

44

f

51

pizz

p

58

9

8

Viola

"Estampas Extremeñas " 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

2

sfzpp *f* *sfzpp*

10

mp *sfzpp* *mp*

20

sfzpp *mp* *sfzpp* *mp*

30

sfzpp *mp* *sfzpp* *mp* *f*

div.

sfzpp *ff* *subito p*

3 4

Viola

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

♩ = 60 *ma liberamente* ♩ = 60

9

mp

12 *div.*

mf

15

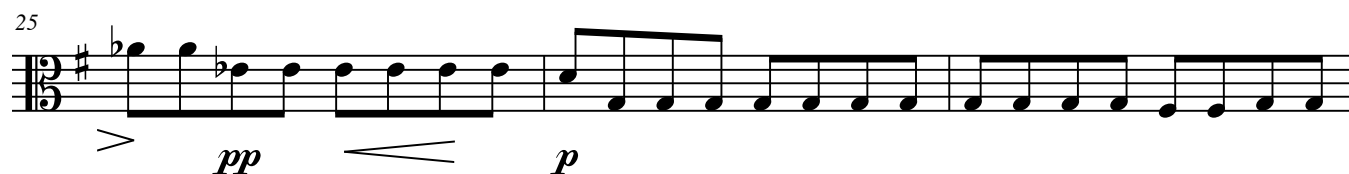
18

mp

21

p

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Viola

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

3

sfzpp *mp* *sfzpp* <

10

mp *sfzpp* *mp*

19

sfzpp *mp* *f* *sfzpp* *div.*

28

2

31

p *f* *sfzpp*

34

♩ = 90

f *Solo*

43

1 atril

2 atriles

51

Tutti

61



68



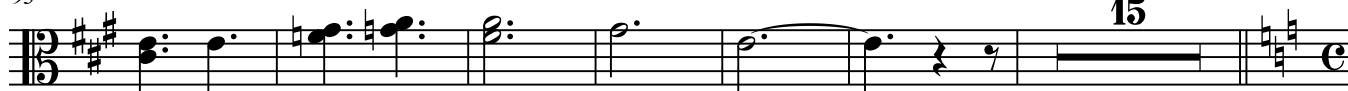
76

*mp*

85

*mf*

93



114

*f*

122

*ff*

129

*fff*

Cello

"*Estampas Extremeñas*" 1

a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

27

The musical score for the Cello part of "I. Amanecer" consists of three systems of music. The first system starts at measure 27 and ends at measure 31. It begins with a whole rest, followed by a series of sixteenth notes with slurs and ties. Dynamics include *sfzpp* and *mp*. The second system starts at measure 32 and ends at measure 39. It continues the melodic line with slurs and ties, including a *div.* (divisi) marking. Dynamics include *sfzpp*, *f*, and *sfzpp*. The third system starts at measure 40 and ends at measure 44. It is marked "Sul Ponticello" and features a *f* dynamic. The piece concludes with a *subito p* marking at measure 44.

32

div.

sfzpp *f* *sfzpp*

Sul Ponticello

40

f *subito p*

Cello

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

II. La Cajita de Música

♩ = 120

pizz

3



p

9



16



23



mf

30

div. arco-pizz



mp

37



44



pizz

f

52



p

59



9

8

Cello

"*Estampas Extremeñas*" 3

a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

31

sfzpp *mp* *sfzpp*

38 *div.* 3

f *sfzpp* *ff*

48 4

subito p

Cello

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60 *ma liberamente*

IV. Agitación

Solo

f

Glissando

3

f

p

ff

sfz

Gliss

5

sfz

mf

ff

8

Tutti

♩ = 60

p

p

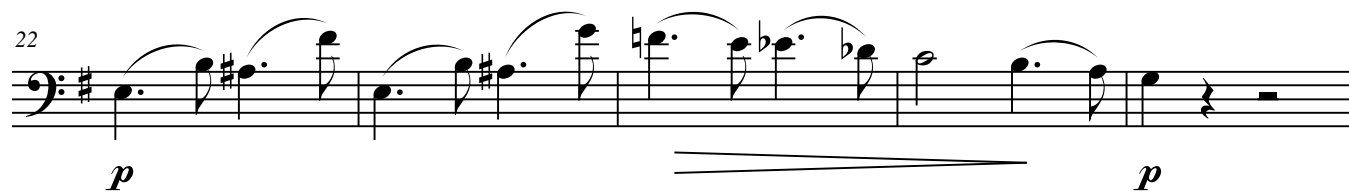
mf

13

f

17

mf



Cello

"Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

15

sfzpp *mp* *sfzpp*

22 *div.* 6

f *sfzpp*

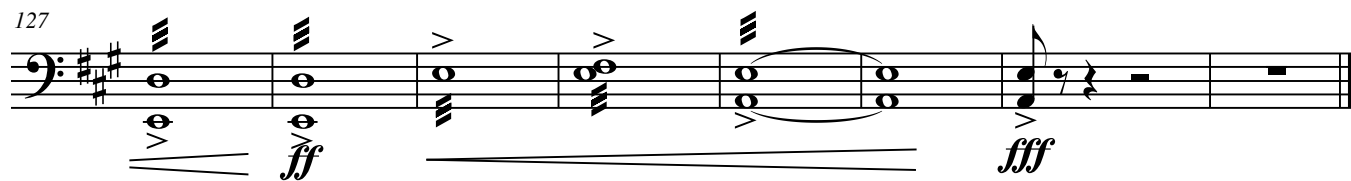
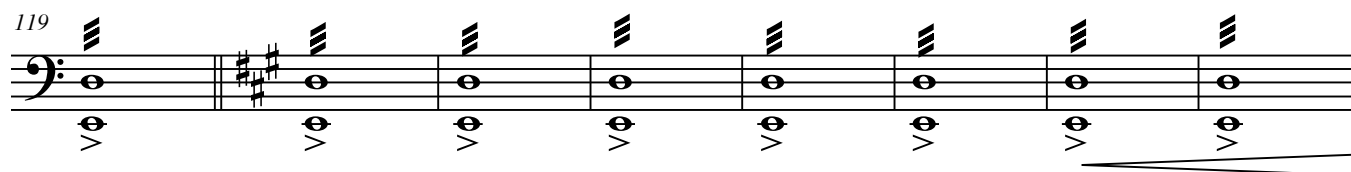
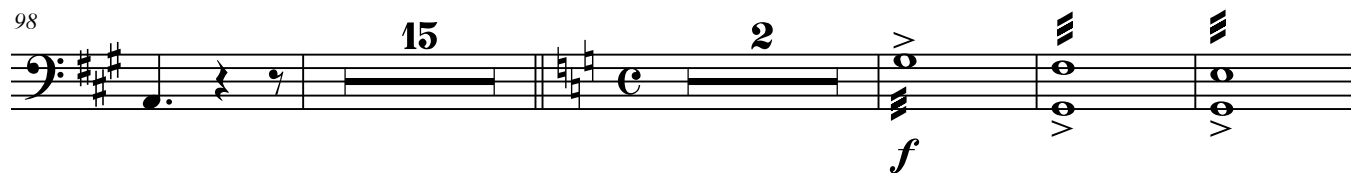
35 *mf* *2 atriles* *1 atril pizz* *Solo*

42

49 *1 atril* *2 atriles* *Tutti div. pizz-arco*

56

63



Contrabass **"Estampas Extremeñas " 1**
a la memoria de Esteban Sánchez

Javier Jacinto

I. Amanecer

♩ = 60

28

sfzpp *mp* *f*

Sul Ponticello

35 *div.*

sfzpp

44

subito p

Contrabass

"Estampas Extremeñas "

a la memoria de Esteban Sánchez

II. La Cajita de Música

Javier Jacinto

♩ = 120

22 *pizz*

p

28

mf

35 *div. arco-pizz*

mp

42

f

50 *pizz*

p

57

9 8

Contrabass **"Estampas Extremeñas " 3**
a la memoria de Esteban Sánchez

Javier Jacinto

III. Guadiana

♩ = 60

32

sfzpp *mp* *f*

39 div.

sfzpp *ff* *subito p*

3

4

49

Contrabass

"*Estampas Extremeñas*"

a la memoria de Esteban Sánchez

Javier Jacinto

IV. Agitación

$\bullet = 60$ *ma liberamente* $\bullet = 60$

9 **17** *pizz*

p

arco

3

30

Contrabass "Estampas Extremeñas " 5

a la memoria de Esteban Sánchez

Javier Jacinto

♩ = 60

16

sfzpp *mp* *f*

23 *div.*

35 *mf* 2 *atriles* 1 *atril pizz* *Solo*

42

49 1 *atril* 2 *atriles* *Tutti div. pizz-arco*

57

64

72 *arco*
mp

79

86 *mf*

94 15

114 3 *f*

123 *ff*

131 *fff*

The musical score is written for a bass clef instrument in the key of D major (two sharps). It consists of seven staves of music. The first staff (measures 72-78) is marked *arco* and *mp*, with a decrescendo hairpin. The second staff (measures 79-85) is marked *mf* and has a decrescendo hairpin. The third staff (measures 86-93) is marked *mf* and has a decrescendo hairpin. The fourth staff (measures 94-113) is marked *f* and has a decrescendo hairpin. The fifth staff (measures 114-122) is marked *f* and has a decrescendo hairpin. The sixth staff (measures 123-130) is marked *ff* and has a decrescendo hairpin. The seventh staff (measures 131-138) is marked *fff* and has a decrescendo hairpin. Measure 114 features a triplet of eighth notes. Measure 123 features a series of sixteenth notes with accents. Measure 131 features a half note followed by a quarter rest and a half rest.