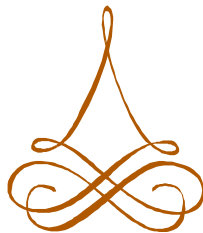


"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano



Javier Jacinto

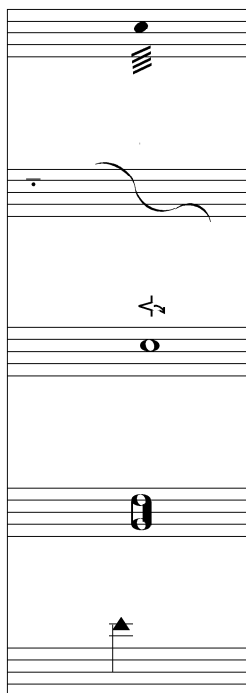
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Fuego en el Agua

Javier Jacinto

Aclaraciones



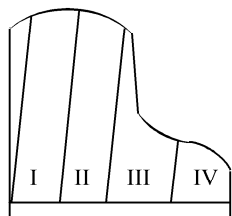
Frullati (Trémolo dental)

Rascar con las escobillas dentro del arpa del piano,
siempre con el Pedal pisado, dentro de las regiones marcadas
en el dibujo adjuto.

"Arrache", efecto resultante de unir el "Jete" con el "gliss",
que culmina alejando al máximo la boquilla de la boca en el último momento

Cluster con la mano

Nota aguda posible



Regiones del arpa del piano

Percusión

Vibráfono con motor

2 triángulos (grave y agudo)

2 Platos suspendidos (grave y agudo)

Tam-Tam medio

4 Tom-Toms

"Fuego en el Agua"

a Francisco Martínez y a todos los integrantes
de la Fundación Sax Ensemble

Javier Jacinto

Madrid, Mayo de 2000

Andante tranquilo ♩ = 60 ca.

Saxo Soprano

Percusión

Piano

Vibráfono (con motor)

Triángulo agudo

sfz p *mf*

pp *sfz* *pp*

pp *sfz*

Red. *8va*

9

5

Sx.

Perc.

Tam-Tam

Vibráfono

pp *p* *p* *mf* *pp*

Red. *8va*

9

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Sx. *sfz p* *p* *sfz* *p* *tr*

Perc. *sfz* *sfz* *3*

pp *9* *sfz*

10

Sx. *sfz* *p* *tr* *sfz* *tr*

Perc. *sfz* *p* *sfz* *p* *3* *3*

8vb pp *f* *8vb pp*

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Sx.

Perc.

Triángulo grave

sfz *sfz p* *f* *p* *sfz* *p*

pp *sfz* *pp* *sfz*

sfz *pp* *pp*

Sx.

Perc.

Vibráfono

sfz *p* *sfz p sfz*

Vibráfono *pp* *pp* *sfz*

sfz *pp* *sfz*

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15 poco a poco accelerando

Sx. *p* *p* *sfz* *p*

Perc. *p* *sfz* *p*

9 *sfz* *8va* *loco* *pp*

Sx. *sfz* *p* *sfz* *mp*

Perc. *sfz* *p* *gliss.* *sfz* *mp* *gliss.*

sfz *8va* *mp*

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Meno Mosso ♩ = 44 ca.

20

Sx. *sfz* *p* gliss.

Perc. *sfz* *p* *mf* *p*

8va - - - - -

sfz *p* III (varilla) (Slender stick) gliss. Dentro

II gliss. (varilla) (Slender stick)

And.

Sx. *sfz* *p* gliss. *sfz* *p* gliss.

Perc. *sfz* *p* *f* *pp* gliss.

sfz *p* I gliss. II III *pp*

(Los límites de los gliss. dentro del piano son aproximados dentro de la zona indicada)
(The limits of each "gliss." are approximates, into the region indicated)

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25

Sx. *mf* *sfz* *mp* *sfz* gliss. 3

Perc. *f* *p* *sfz* *p* Tam-Tam *p* Vibráfono *p* gliss.

Red. *

30

Sx. *p* *f* *p* *sfz* *f* gliss. 3 3 3 3

Perc. *sfz* *p* *sfz* *p* *sfz* gliss. gliss.

Red. *

(varilla) gliss. *p* Dentro *sfz* *II* gliss. (varilla)

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Sx.

Perc.

gliss.

p

sfz

p

gliss. posible

p

Plato susp. grave (Maza)

pp

(varilla)

III gliss.

p

Dentro

sfz

II gliss. (varilla)

p

sfz

Red.

*

35

Sx.

Perc.

Plato susp. agudo (Maza)

p

mp

sfz

(varilla)

III gliss.

p

sfz

II gliss. (varilla)

Red.

*

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Tempo Primo ♩ = 60 ca.

Sx.

Perc.

mf *f*

f *f*

f *f*

8vb

40

poco a poco accelerando

Sx.

Perc.

p *mp*

p *mp*

p *mp*

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Sx.

Perc.

mf *f*

Tom-Toms

p

Piú Mosso ♩ = 84 ca.

45

Sx.

Perc.

ff *p subito*

Tom-Toms

ff *p subito* *mp*

ff *p subito* *mp*

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Sx. *mp* *mf* *sfz* *mf*

Perc. *mf* *mf* *f*

mf *mf* *f* *f*

8^{va}

Sx. *f* *p* *f* *p subito* *f* *f* *f*

Perc. *p* *f* *p subito* *f* *f* *f* *f*

sfz *p* *mf*

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50

Sx.

Perc.

f *p* *p*

f *p* *sfz sfz* *p*

f *p*

Sx.

Perc.

sfz sfz *mf* *p* *sfz* *mp* *sfz* *mf*

sfz sfz *f* *p* *sfz* *mp* *sfz*

mp *p* *mp*

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Sx. 55

Perc.

Measures 55-58. Saxophone (Sx.) and Percussion (Perc.) parts. Dynamics: *sfz*, *p*, *mf*, *mp*. Includes triplets in the saxophone part.

Sx.

Perc.

Measures 59-62. Saxophone (Sx.) and Percussion (Perc.) parts. Dynamics: *sfz*, *mp*, *mf*. Includes triplets in the saxophone part.

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Sx. *p subito* *mf*

Perc. *p subito* *mf*

p subito *mf*

8va

60

Sx. *f* *ff*

Perc. *f* *ff*

f *ff*

8va

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Meno Mosso ♩ = 76 ca.

Sx. *sfz*

Perc. *sfz* *f*

sfz *sfz*

65

Sx. *f* *p*

Perc. *mf* *mp* *p*

p

"Fuego en el Agua"
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The musical score is divided into three systems. The first system (measures 67-70) features the Saxophone (Sx.) playing a melodic line with a *dolce* marking and a sixteenth-note triplet. The Percussion (Perc.) part has a single snare drum hit. The Piano (P) accompaniment consists of sustained chords. The second system (measures 71-74) shows the Saxophone playing a more complex melodic line with dynamics ranging from *f* to *ff* to *p subito*. The Percussion part has a *Plato susp. grave (Maza)* marking and a *pp* dynamic. The Piano part continues with sustained chords and a *pp* dynamic. The third system (measures 75-78) features the Saxophone playing a melodic line with a *pp* dynamic. The Percussion part has a *pp* dynamic. The Piano part continues with sustained chords and a *pp* dynamic.

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Sx.

Perc.

Plato susp. agudo (Maza)

Vibráfono

80

Tam-Tam

1
2
3 Bb
4
5
7

f

sfz

pp

sfz

p

mf

f

sfz

sfz

pp

sfz

"Fuego en el Agua"
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85

Sx.

mf *f*

Perc.

Triángulo grave

pp

p *sfz* *mp*

1 2 3 4 5 6

1 2 3 4 5 6 7

89

Sx.

f *mp* *f*

Perc.

Tam-Tam

sfz *pp* *sfz*

Sva *sfz* *p* *mp* *mp* *mf*

"Fuego en el Agua"
Javier Jacinto

Sx.

mf *sfz*

Perc.

Plato susp. agudo (Maza) *pp*

mf *sfz*

1
2
3 Bb
4
5
7

95

f *p*

Vibráfono *p*

sfz *p* *f*

"Fuego en el Agua"
Javier Jacinto

Sx. *f* *ff* *p* *mf*

Perc. *f* *p* *sfz* *mf*

p subito *mf*

100

poco a poco accelerando

Sx. *pp*

Perc. *sfz* *pp*

8va

8vb *pp*

"Fuego en el Agua"
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Allegro deciso ♩ = 120 ca.

1
2
3 Bb
4
6
7

Sx.

ff *ff*

Perc.

ff *ff* *p* *p*

Tam-Tam Tom-Toms

Cluster con la mano

(8va) *ff*

(8vb) *ff*

Sx.

p *sfz* *mf* *sfz* *p*

105

Perc.

sfz *mf*

sfz *mf*

(8va)

(8vb)

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Sx.

Perc.

110

The musical score consists of three systems of staves. The first system (measures 108-110) includes a Saxophone (Sx.) staff with a treble clef and a key signature of one sharp (F#), a Percussion (Perc.) staff with a square rhythm symbol, and a Piano staff with a grand staff (treble and bass clefs) and the same key signature. The Saxophone part begins with a triplet of eighth notes marked *sfz* and *p*, followed by a triplet of eighth notes marked *sfz*, and then a quintuplet of eighth notes marked *mf*. The Percussion part features a series of eighth notes marked *f*, followed by a triplet of eighth notes marked *p*, and then a quintuplet of eighth notes marked *sfz*. The Piano part has a series of eighth notes marked *f*, followed by a triplet of eighth notes marked *p*, and then a quintuplet of eighth notes marked *mf*. The second system (measures 111-113) continues the patterns, with the Saxophone part featuring a quintuplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *sfz*, and then a quintuplet of eighth notes marked *mf*. The Percussion part features a series of eighth notes marked *p*, followed by a triplet of eighth notes marked *mf*, and then a quintuplet of eighth notes marked *p*. The Piano part has a series of eighth notes marked *p*, followed by a triplet of eighth notes marked *mf*, and then a quintuplet of eighth notes marked *mf*.

"Fuego en el Agua"
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115

Sx.

Perc.

Sx.

Perc.

sfz *p* *f*

f *p* *f*

f *p*

p *mf* *sfz* *mf* *f*

p *f* *sfz*

p *f* *p* *sfz*

"Fuego en el Agua"
Javier Jacinto

120

Sx. *f* *sfz* *mf*

Perc. *p* *f*

Sx. *p* *mf* *mf*

Perc. *p* *mf*

"Fuego en el Agua"
Javier Jacinto

125

Sx.

Perc.

p *p* *mp*

mf *f* *p*

mf *f*

"Fuego en el Agua"
Javier Jacinto

130

Sx. *p* *f*

Perc. *p* *sfz*

p *sfz*

"Fuego en el Agua"
Javier Jacinto

135

Sx.

Perc.

Sx.

Perc.

p *mp* *mf* *f* *p*

mp *sfz* *p*

p *sfz* *p*

sfz *mf* *sfz* *p*

f *p*

p *sfz* *mp*

"Fuego en el Agua"
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140

poco a poco accelerando

Sx.

Perc.

Tempo ♩ = 120 ca.

Sx.

Perc.

"Fuego en el Agua"
Javier Jacinto

145

Sx.

Perc.

Sx.

Perc.

mf *f* *mf* *p* *5*

mf *sfz* *f* *mf* *p* *3*

p *sfz* *p*

mf *3* *6* *mp* *3* *6*

mf *sfz* *mp* *sfz*

p *p*

"Fuego en el Agua"
Javier Jacinto

"Fuego en el Agua"
Javier Jacinto

Tempo ♩ = 88 ca.

Sx.

sfz *p* *mp*

dolce 6

Perc.

Tam-Tam

ff

ff *mp*

160

Sx.

mf *f*

3 3

Perc.

Vibráfono

pp *sfz*

Tam-Tam

pp

p *pp* *sfz*

3 3 3

"Fuego en el Agua"
Javier Jacinto

165

Sx.

Perc.

Triángulo grave

f *mf* *f* *pp*

sfz *p* *sfz* *mp*

170

Sx.

Perc.

Vibráfono

f *p* *p* *f*

sfz *p* *f*

"Fuego en el Agua"
Javier Jacinto

Sx. *f* *ff* *p* *mf*

Perc. *f* *p* *sfz* *mf*

p subito *mf*

175

poco a poco accelerando

Sx. *pp*

Perc. *sfz* *pp*

8va

8vb *pp*

"Fuego en el Agua"
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Meno Mosso ♩ = 44 ca.

Sx. *sfz* *p* gliss.

Perc. *sfz* *p* *mf* *p*

(8va) *sfz* *p* III (varilla) (Slender stick) gliss. Dentro II gliss. (varilla)

(8va)

180

Sx. *sfz* *p* *sfz* *p* *mf* gliss.

Perc. *sfz* *p* *f* *pp* *f* *p* gliss.

sfz *p* *p* *f* *p* gliss.

I gliss. II III gliss. II gliss.

(Los límites de los gliss. dentro del piano son aproximados dentro de la zona indicada)
(The limits of each "gliss." are approximates, into the region indicated)

185

Tempo Primo ♩ = 60 ca.

Tempo Primo ♩ = 60 ca.

190

Sx.

Perc.

Triángulo agudo

sfz *pp* *sfz* *pp* *sfz* *pp*

sfz *pp* *sfz* *pp*

sfz *pp* *sfz* *pp*

"Fuego en el Agua"
Javier Jacinto

145

Sx.

Perc.

Tam-Tam

Vibrafono

150

"Fuego en el Agua"
Javier Jacinto

poco a poco accelerando

The musical score is for a piece titled "poco a poco accelerando". It consists of three staves: Saxophone (Sx.), Percussion (Perc.), and Piano (Piano).

- Saxophone (Sx.):** The melody is written in treble clef. It begins with a *mf* dynamic, followed by a *p* dynamic section. The melody features a triplet of eighth notes and a *sfz* (sforzando) accent. The piece concludes with a *p* dynamic.
- Percussion (Perc.):** The percussion part is written in treble clef. It starts with a *p* dynamic, followed by a *sfz* (sforzando) accent. The piece concludes with a *p* dynamic.
- Piano (Piano):** The piano part is written in grand staff (treble and bass clefs). It begins with a *sfz* (sforzando) accent. The melody is written in the treble clef, and the bass clef contains a *p* dynamic. The piece concludes with a *pp* (pianissimo) dynamic.

The score includes various musical notations such as dynamics (*mf*, *p*, *sfz*, *pp*), accents (*sfz*), and a tempo marking (*poco a poco accelerando*). The piece is marked with a *9* (nine) and a *loco* marking.

Sx.

sfz *p* *sfz* *mp*

Perc.

sfz *p* *sfz* *mp*

P.

sfz *p* *sfz* *mp*

"Fuego en el Agua"
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Poco Più Mosso = 76 ca.

200

Poco Più Mosso = 76 ca.

200

Sx.

Perc.

f *mf* *f*

f *f*

f *f*

8vb

poco a poco accelerando

poco a poco accelerando

The image shows a musical score for three instruments: Saxophone (Sx.), Percussion (Perc.), and Piano (P.). The score is written in 4/4 time and consists of four measures. The tempo is marked 'poco a poco accelerando'. The Saxophone part starts with a melody in the right hand, beginning with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The Percussion part features a rhythmic pattern of eighth and sixteenth notes, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The Piano part consists of chords in the right hand and single notes in the left hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The score includes dynamic markings: *p* (piano) and *mp* (mezzo-piano). The Saxophone part has a crescendo line from the first measure to the second, and the Percussion part has a crescendo line from the first measure to the second. The Piano part has a crescendo line from the first measure to the second. The score is written in treble and bass staves for the Piano, and a single staff for the Saxophone and Percussion.

Sx.

Perc.

p

mp

p

mp

p

mp

"Fuego en el Agua"
Javier Jacinto

205

Sx.

Perc.

Tom-Toms

mf *f* *p*

Measures 205-208. Saxophone (Sx.) and Percussion (Perc.) parts. Saxophone starts with *mf*, then *f*, then *p*. Percussion has *mf*, *f*, and a Tom-Toms section with *p*. Piano accompaniment follows the same dynamic pattern.

Piú Mosso ♩ = 84 ca.

Sx.

Perc.

Tom-Toms

ff *p* *ff* *p* *sfz* *sfz* *p*

Measures 209-212. Saxophone (Sx.) and Percussion (Perc.) parts. Saxophone has *ff*, *p*, and a final *p*. Percussion has *ff*, *p*, *sfz*, *sfz*, and *p*. Piano accompaniment follows the same dynamic pattern.

"Fuego en el Agua"
Javier Jacinto

Sx.

Perc.

sfz sfz mf p sfz mp sfz mf

sfz sfz f p sfz mp sfz

mp p mp

210

Sx.

Perc.

sfz p sfz p

mf sfz p sfz p

mf p mp p

"Fuego en el Agua"
Javier Jacinto

Accelerando

Sx.

Perc.

sfz mp *sfz mf*

sfz mp sfz mf

sfz mp sfz mf

215

Sx.

Perc.

p subito *mf*

p subito *mf*

8va

"Fuego en el Agua"
Javier Jacinto

Sx. *f* *ff*

Perc. *f* *ff*

(8va) *f* *ff*

220

Sx. *sfz* *p subito* *fff*

Perc. *p subito* *fff*

(8va) *sfz* *p subito* *fff*

Frullati

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Saxofón Soprano



Javier Jacinto

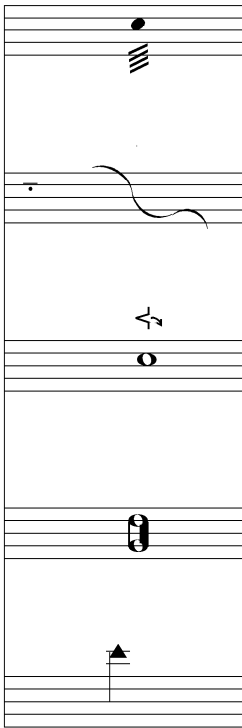
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Fuego en el Agua

Javier Jacinto

Aclaraciones



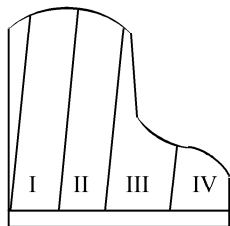
Frullati (Trémolo dental)

Rascar con las escobillas dentro del arpa del piano,
siempre con el Pedal pisado, dentro de las regiones marcadas
en el dibujo adjuto.

"Arrache", efecto resultante de unir el "Jete" con el "gliss",
que culmina alejando al máximo la boquilla de la boca en el último momento

Cluster con la mano

Nota aguda posible



Regiones del arpa del piano

Saxo Soprano

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Javier Jacinto

Andante tranquilo ♩ = 60 ca.

Saxo Soprano

5

Sx.

10

Sx.

15

Sx.

20

Sx.

25

Sx.

30

Sx.

35

Meno Mosso ♩ = 44 ca.

"Fuego en el Agua"
Javier Jacinto

Sx. 25

p *sfz* *p* *sfz* *p* *mf*

Sx.

sfz *mp* *sfz* *p*

Sx. 30

f *p* *sfz* *f*

Sx.

p *sfz* *p*

Sx. 35

p *sfz*

Tempo Primo ♩ = 60 ca.

Sx.

mf *f*

Sx. 40

poco a poco accelerando

p *mp* *mf*

"Fuego en el Agua"
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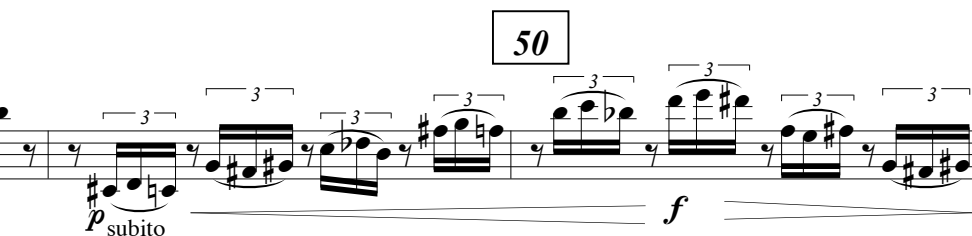
Piú Mosso ♩ = 84 ca.

Sx. 

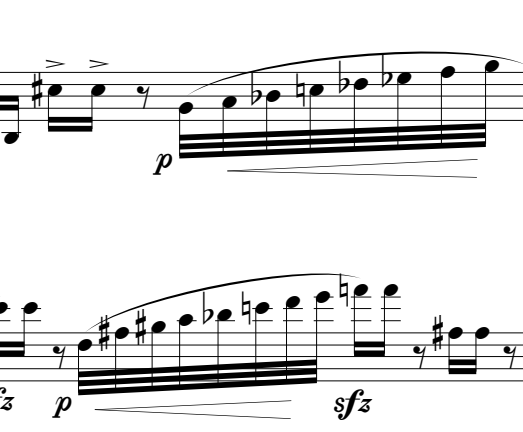
45

Sx. 

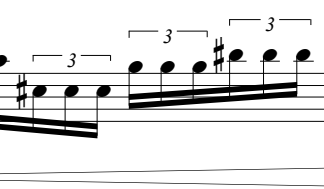
50

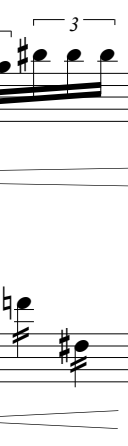
Sx. 

Sx. 

Sx. 

55

Sx. 

Sx. 

"Fuego en el Agua"
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Meno Mosso ♩ = 76 ca.

Sx. 60

mf *f* *ff* *sfz*

Sx. 65

f *p* *dolce p* *mp*

Sx. 70

f *sfz*

Sx. 75

ff *p subito*

Sx. 80

f *mf* *f* *sfz*

1
2
3 Bb
4
5
7

Sx. 85

mf *f*

1
2
3 Bb
4
5
6
7

Sx. 90

mp *f*

1
2
3 Bb
4
6
7

"Fuego en el Agua"
Javier Jacinto

1
2
3 Bb
4
5
7

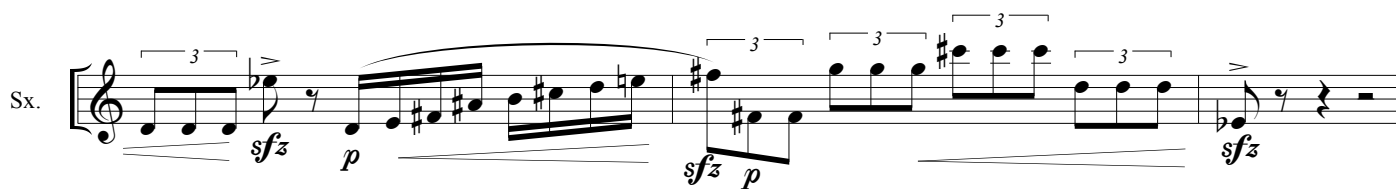
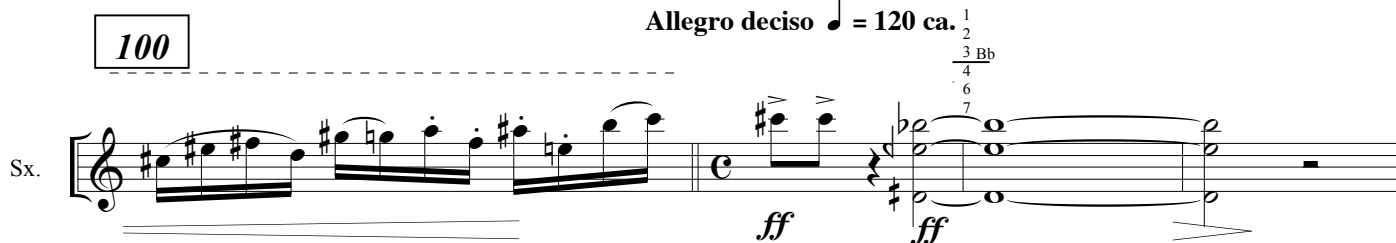


poco a poco accelerando



100

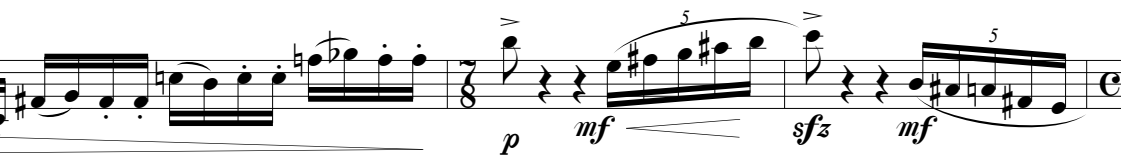
Allegro deciso ♩ = 120 ca.



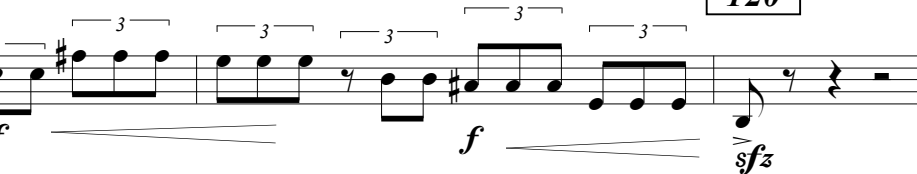
"Fuego en el Agua"
Javier Jacinto

Sx. 

115

Sx. 

120

Sx. 

Sx. 

125

Sx. 

Sx. 

130

Sx. 

"Fuego en el Agua"
Javier Jacinto

Sx.

Sx.

Sx.

Sx.

Sx.

Tempo ♩ = 120 ca.

Sx.

"Fuego en el Agua"
Javier Jacinto

Sx. *mp* *p* **150**

Sx. *sfz* *pp*

Sx. *pp* *p* **155**

Tempo ♩ = 88 ca.

Sx. *sfz* *p* *mp* **160**

Sx. *mf* *f* *f* **165**

Sx. *mf* *f*

Sx. *p* *f* *ff* *p* **170**

"Fuego en el Agua"
Javier Jacinto

poco a poco accelerando

Sx.

mf pp

175

Meno Mosso ♩ = 44 ca.

Sx.

sfz

180

Sx.

p sfz p sfz p

185

Sx.

mf sfz mp sfz p

190

Tempo Primo ♩ = 60 ca.

Sx.

f p sfz p mf

Sx.

pp p

195

Sx.

sfz p p

"Fuego en el Agua"
Javier Jacinto

poco a poco accelerando

Sx. *mf* *p* *sfz* *p*

Sx. *sfz* *p*

Sx. *sfz* *mp*

200 Poco Più Mosso ♩ = 76 ca.

Sx. *f* *mf* *f*

poco a poco accelerando

Sx. *p* *mp*

205

Sx. *mf* *f*

Più Mosso ♩ = 84 ca.

Sx. *ff* *p* *p*

"Fuego en el Agua"
Javier Jacinto

Sx.

sfz sfz mf p

Sx.

sfz mp sfz mf

210

Sx.

sfz p sfz p

accelerando

Sx.

sfz mp sfz mf

215

Sx.

f ff

220

Sx.

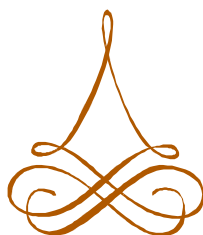
sfz p subito fff

Frullati

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Piano



Javier Jacinto

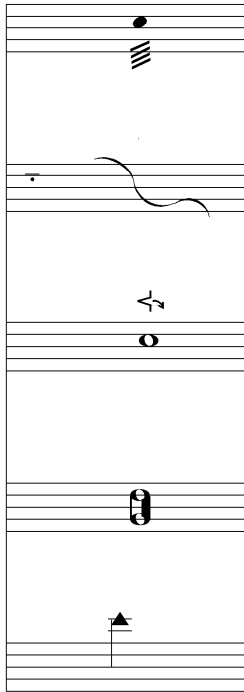
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Fuego en el Agua

Javier Jacinto

Aclaraciones



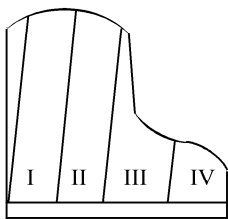
Frullati (Trémolo dental)

Rascar con las escobillas dentro del arpa del piano,
siempre con el Pedal pisado, dentro de las regiones marcadas
en el dibujo adjuto.

"Arrache", efecto resultante de unir el "Jete" con el "gliss",
que culmina alejando al máximo la boquilla de la boca en el último momento

Cluster con la mano

Nota aguda posible



Regiones del arpa del piano

Piano

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Javier Jacinto

Andante molto tranquillo ♩ = 60 ca.

Andante molto tranquillo ♩ = 60 ca.

Piano

pp *Lied.*

sfz *8va*

2

2

5

8va

sfz

pp

pp

Red.

** **

"Fuego en el Agua"
Javier Jacinto

First system of the musical score. The right hand features a melodic line with a trill and a dynamic marking of *sfz*. The left hand plays a bass line with a dynamic marking of *pp* and a fingering of 9.

Second system of the musical score. The right hand has a trill and a dynamic marking of *sfz*. The left hand has a dynamic marking of *pp* and a fingering of 9.

15

poco a poco accelerando

Third system of the musical score. The right hand has a trill and a dynamic marking of *sfz*. The left hand has a dynamic marking of *p*. The system includes a *loco* marking and a dynamic marking of *pp*.

Meno Mosso ♩ = 44 ca.

Fourth system of the musical score. The right hand has a trill and a dynamic marking of *sfz*. The left hand has a dynamic marking of *mp*. The system includes a *loco* marking and a dynamic marking of *pp*.

20

"Fuego en el Agua"
Javier Jacinto

(Slender stick)
 (varilla) $\times$ gliss.
 III
 p Dentro **sfz** p
 II gliss. (varilla) (Slender stick)
 I gliss.
 II
 (Los límites de los gliss. dentro del piano son aproximados dentro de la zona indicada)
 (The limits of each "gliss." are approximates, into the region indicated)
 Red.

25
 III gliss.
 p **sfz**
 II gliss.
 III
 II
 (varilla) gliss.
 p Dentro
 II gliss. (varilla)
 Red.

30
 (varilla) gliss.
 III
 p Dentro **sfz**
 II gliss. (varilla)
 p Red. **sfz**
 Red.

35
 (varilla) gliss.
 III
 p **sfz**
 II gliss. (varilla)
 Red.

"Fuego en el Agua"
Javier Jacinto

Tempo Primo ♩ = 60 ca.

poco a poco accelerando

Measures 37-39 of the piece. The music is in 4/4 time. Measures 37 and 38 feature a piano introduction with a forte (*f*) dynamic. Measure 39 begins with a piano (*p*) dynamic. The score includes a dashed line with an 8vb marking at the bottom of measure 37.

40

Measures 40-43 of the piece. The music continues with a mezzo-forte (*mf*) dynamic in measure 40, a mezzo-forte (*mf*) dynamic in measure 41, and a forte (*f*) dynamic in measure 42. Measure 43 features a forte (*f*) dynamic. The score includes a dashed line with an 8vb marking at the bottom of measure 40.

Piú Mosso ♩ = 84 ca.

45

Measures 44-47 of the piece. The music is in 4/4 time. Measure 44 features a fortissimo (*ff*) dynamic. Measure 45 begins with a piano (*p*) dynamic, marked "subito". Measure 46 features a mezzo-forte (*mf*) dynamic. Measure 47 features a mezzo-forte (*mf*) dynamic. The score includes a dashed line with an 8vb marking at the bottom of measure 44.

Measures 48-51 of the piece. The music continues with a mezzo-forte (*mf*) dynamic in measure 48, a mezzo-forte (*mf*) dynamic in measure 49, a forte (*f*) dynamic in measure 50, and a fortissimo (*sfz*) dynamic in measure 51. The score includes a dashed line with an 8vb marking at the bottom of measure 48.

"Fuego en el Agua"
Javier Jacinto

50

Musical score for measures 50-54. The score is written for piano in 3/4 time. The key signature has one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *p*, *mf*, and *f*. The piece concludes with a final chord in measure 54.

Musical score for measures 55-59. The score continues the piano texture with intricate rhythmic patterns. Dynamic markings include *mp*, *p*, *mf*, and *p*. The music ends with a final chord in measure 59.

55

Musical score for measures 60-64. The score continues the piano texture. Dynamic markings include *p*, *sfz*, *mp*, *sfz*, and *mf*. The music ends with a final chord in measure 64.

60

Musical score for measures 65-69. The score continues the piano texture. Dynamic markings include *p subito*, *mf*, *f*, and *ff*. The music ends with a final chord in measure 69. The piece concludes with a final chord in measure 69.

"Fuego en el Agua"
Javier Jacinto

Meno Mosso ♩ = 76 ca.

65

Musical score for measures 65-69. The score is in 3/4 time. Measures 65-69 feature sustained chords in both hands, marked with *sfz* (sforzando). The right hand has a sharp sign above the first measure. Measure 69 ends with a repeat sign.

70

Musical score for measures 70-74. Measure 70 starts with a *p* (piano) dynamic. Measures 71-74 show a melodic line in the right hand and chords in the left hand, marked with *mp* (mezzo-piano). Measure 74 ends with a repeat sign.

Musical score for measures 75-79. Measure 75 starts with a *p* (piano) dynamic. Measures 76-79 show a melodic line in the right hand and chords in the left hand, marked with *f* (forte) and *ff* (fortissimo). Measure 79 ends with a repeat sign.

75

Musical score for measures 80-84. Measures 80-84 feature sustained chords in both hands, marked with *pp* (pianissimo) and *sfz* (sforzando). Measure 84 ends with a repeat sign.

"Fuego en el Agua"
Javier Jacinto

80

p *sfz* *pp* *sfz* *p*

85

sfz *mp* *sfz* *8va* *p*

90

mp *mp* *mf* *mf* *sfz*

95

sfz *p* *f* *f*

"Fuego en el Agua"
Javier Jacinto

poco a poco accelerando

8va

100

p subito *mf* 8vb *pp*

(8va)

Cluster con la mano

105

p *sfz* *mf* (8vb) *ff*

8va

f *p* *sfz* *mf* 8vb

110

p *mf* *mf* *f* 115 *p*

"Fuego en el Agua"
Javier Jacinto

Musical score for measures 115-119. The piece is in 7/8 time with a key signature of one sharp (F#). The score is written for piano with two staves. Measure 115 starts with a piano (*p*) dynamic and a crescendo hairpin. Measure 116 has a forte (*f*) dynamic and a decrescendo hairpin. Measure 117 has a piano (*p*) dynamic followed by a sforzando (*sfz*) dynamic. Measure 118 has a decrescendo hairpin. Measure 119 ends with a decrescendo hairpin.

120

Musical score for measures 120-124. Measure 120 starts with a sforzando (*sfz*) dynamic. Measure 121 has a piano (*p*) dynamic and a crescendo hairpin. Measure 122 has a mezzo-forte (*mf*) dynamic and a decrescendo hairpin. Measure 123 has a piano (*p*) dynamic. Measure 124 ends with a decrescendo hairpin.

125

Musical score for measures 125-129. Measure 125 has a piano (*p*) dynamic and a crescendo hairpin. Measure 126 has a mezzo-piano (*mp*) dynamic and a decrescendo hairpin. Measure 127 has a mezzo-forte (*mf*) dynamic and a decrescendo hairpin. Measure 128 has a forte (*f*) dynamic. Measure 129 ends with a decrescendo hairpin.

130

Musical score for measures 130-134. Measure 130 has a pianissimo (*pp*) dynamic and a crescendo hairpin. Measure 131 has a sforzando (*sfz*) dynamic. Measure 132 has a piano (*p*) dynamic and a decrescendo hairpin. Measure 133 has a sforzando (*sfz*) dynamic. Measure 134 ends with a decrescendo hairpin. An 8va (octave up) marking is present above the first staff in measure 130.

"Fuego en el Agua"
Javier Jacinto

135

140

poco a poco accelerando

Tempo ♩ = 120 ca.

145

"Fuego en el Agua"
Javier Jacinto

150

8va loco

p *p* *p* *p*

Tempo ♩ = 88 ca.

155

p *ff* *ff*

160

mp *p* *sfz*

165

pp *sfz* *p* *sfz*

Javier Jacinto

170

8^{va}

175

180

185

"Fuego en el Agua"
Javier Jacinto

Tempo Primo ♩ = 60 ca.

190

195

poco a poco accelerando

200 Poco Più Mosso ♩ = 76 ca.

poco a poco accelerando

"Fuego en el Agua"
Javier Jacinto

205

mf *f*

Piú Mosso ♩ = 84 ca.

ff *p*

210

mp *p* *mp* *mf* *p* *mp*

accelerando

p *sfz* *mp* *sfz* *mf*

"Fuego en el Agua"
Javier Jacinto

215

8va-----

p subito *mf* *f* *ff*

(8va)-----

220

sfz *p* subito

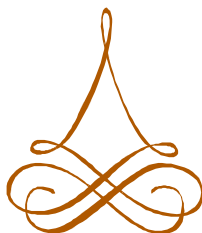
fff

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Percusión

*(Vibráfono con motor, 2 triángulos, 2 Platos
suspendidos, Tam-Tam medio, 4 Tom-Toms)*



Javier Jacinto

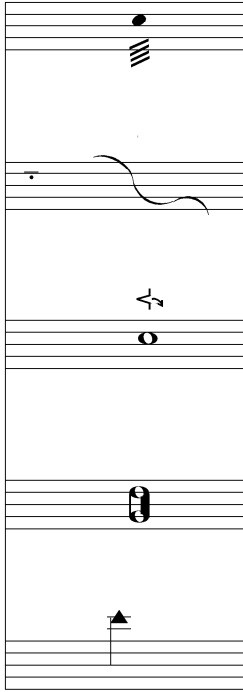
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Fuego en el Agua

Javier Jacinto

Aclaraciones



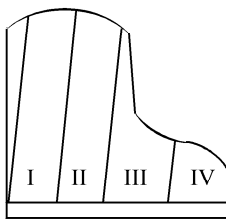
Frullati (Trémolo dental)

Rascar con las escobillas dentro del arpa del piano,
siempre con el Pedal pisado, dentro de las regiones marcadas
en el dibujo adjunto.

"Arrache", efecto resultante de unir el "Jete" con el "gliss",
que culmina alejando al máximo la boquilla de la boca en el último momento

Cluster con la mano

Nota aguda posible



Regiones del arpa del piano

Percusión
Vibráfono con motor
2 triángulos (grave y agudo)
2 Platos suspendidos (grave y agudo)
Tam-Tam medio
4 Tom-Toms

Percusión

"Fuego en el Agua"

para Saxofón Soprano, Percusión y Piano

Javier Jacinto

Andante molto tranquilo ♩ = 60 ca.

Percusión

Vibráfono (con motor) **Triángulo agudo** **Tam-Tam**

10

15

Triángulo grave **Vibráfono**

poco a poco accelerando **Meno Mosso ♩ = 44 ca.**

gliss.

20

Perc.

p *mf* *p* *sfz* *p*

25

Perc.

f *pp* *f* *p* *sfz* *p*

gliss.

gliss.

Tam-Tam

30

Perc.

Vibráfono

p *sfz* *p* *sfz* *p* *sfz*

gliss.

gliss.

gliss.

35

Perc.

p *sfz* *p* *sfz* *pp* *p* *mp* *sfz*

gliss.

Plato susp. grave (Maza)

Plato susp. agudo (Maza)

Tempo Primo ♩ = 60 ca.

poco a poco accelerando

40

Perc.

mp *mf* *f* *p*

Tom-Toms

Piú Mosso ♩ = 84 ca.

45

Perc. **Tom-Toms**

ff *p subito* *mp* *mf*

Perc.

mf *f* *p* *f* *p subito* *mf*

50

Perc.

f *p* *sfz* *sfz* *p*

Perc.

sfz *sfz* *f* *p* *sfz* *mp* *sfz*

55

Perc.

mf *sfz* *p* *sfz* *p*

Perc.

sfz *mp* *sfz* *mf*

"Fuego en el Agua"
Javier Jacinto

Perc.

p subito

Perc.

mf

60

Perc.

f

Perc.

ff

Meno Mosso ♩ = 76 ca.

Perc.

sfz *f*

65

Perc.

mf *mp* *p* *pp*

"Fuego en el Agua"
Javier Jacinto

75

Perc. **Plato susp. grave (Maza)** **Plato susp. agudo (Maza)** **Vibráfono**

80

Perc. **Tam-Tam** **Triángulo grave**

85

90

Perc. **Tam-Tam** **Plato susp. agudo (Maza)**

95

Perc. **Vibráfono**

poco a poco accelerando

Perc. **Vibráfono**

Allegro deciso ♩ = 120 ca.

100

Perc. **Tam-Tam**

"Fuego en el Agua"
Javier Jacinto

Perc. **Tom-Toms**

p *p* *sfz*

Perc. **105**

mf *f* *p*

Perc. **110**

sfz *mf* *p* *mf* *p*

Perc.

mf *f* *p*

Perc. **115**

f *p* *f*

Perc. **120**

sfz *p* *p*

"Fuego en el Agua"
Javier Jacinto

Perc.

f *p* *mf*

Perc.

125

p *p* *mp*

Perc.

130

mf *f* *pp* *sfz*

Perc.

135

p *sfz* *mp* *sfz*

Perc.

p *f* *p*

Perc.

poco a poco accelerando

140

mp *f* *mf* *f* *ff*

"Fuego en el Agua"
Javier Jacinto

Tempo ♩ = 120 ca.

145

Perc.

sfz p subito *ff* *f* *mf*

Perc.

sfz *f* *mf* *p* *mf* *sfz* *mp* *sfz*

150

Perc.

p *pp*

Tempo ♩ = 88 ca.

155

Perc.

p *ff*

Tam-Tam

3

Vibráfono

Tam-Tam

165

Perc.

pp *sfz* *pp* *sfz*

170

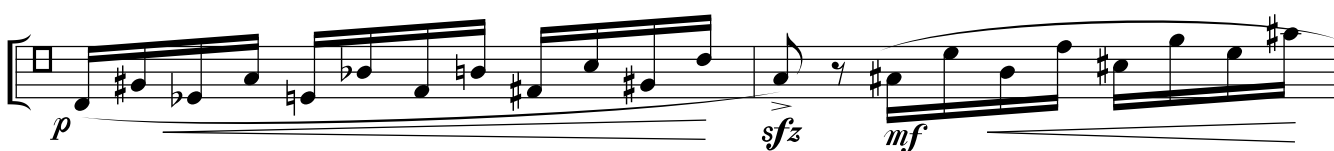
Vibráfono

Triángulo grave

Perc.

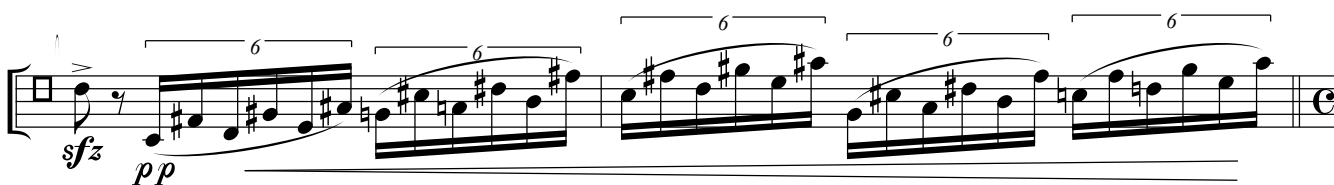
pp *sfz* *p* *f*

"Fuego en el Agua"
Javier Jacinto

Perc. 

poco a poco accelerando

175

Perc. 

Meno Mosso ♩ = 44 ca.

Perc. 

180

Perc. 

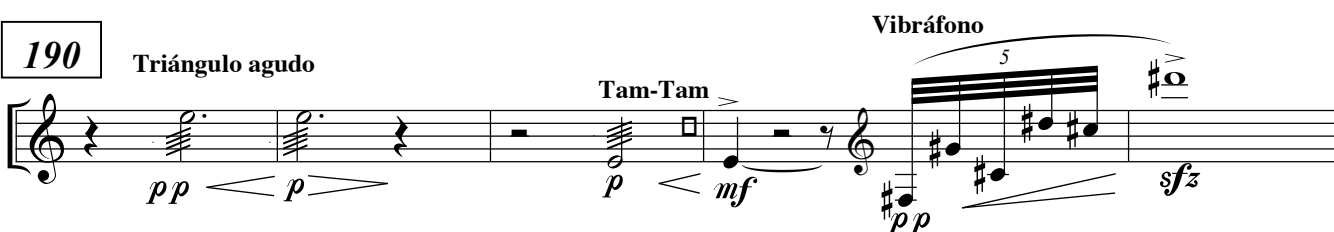
Tempo Primo ♩ = 60 ca.

185

Perc. 

190

Triángulo agudo

Perc. 

"Fuego en el Agua"
Javier Jacinto

195

Perc.

poco a poco accelerando

Perc.

200

Poco Più Mosso ♩ = 76 ca.

poco a poco accelerando

Perc.

Perc.

205

Tom-Toms

Più Mosso ♩ = 84 ca.

Tom-Toms

Perc.

210

Perc.

"Fuego en el Agua"
Javier Jacinto

Perc.

sfz p sfz mp

Perc.

accelerando

sfz mf p subito

215

Perc.

mf

Perc.

f

Perc.

ff p subito

220

Perc.

fff