

Francisco Martín Quintero

Inmanencia-II

per sassofono basso solo / for Bass Saxophone solo

(2014)

Partitura / Score

A Jesús Núñez González

NOTA ACLARATORIA:

Los sonidos escritos en forma de notas de adorno deben ser considerados como de igual importancia a los escritos en figuración real. Este tipo de escritura ofrece una cierta flexibilidad frente a una escritura más determinada, que precisaría de un más abundante uso de grupos irregulares, pero su uso no debe derivar en la que los "adornos" suenen supeditados al sonido al que figuran ligados, sino que debería dárseles la misma importancia a todos en la interpretación, sonando tan claramente como sea posible.

A CLARATION:

Sounds written as grace notes have to be understood like sounds with the same importance as written in a "real" measure. This kind of writing offers more flexibility than another one more fixed (this last could need a more intensive use of tuplets) but it should not turn into a playing taking less importance to embellishment . However it has to give both the same importance.

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4 Declamato (♩ c. 83)

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19 **3**

2

3 **4**

22

25

29

32

33

34

VAR III

ff **fff** **ppp** **pp** **mf** **ffff**

ff **p** **pp** **ppp** **p** **mf**

f **ff** **ff** **ffff**

pp **ppp** **ppp** **ppp** **ppp** **ffff**

Quasi senza suono

mf

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Musical score for bassoon, featuring seven staves of music. The score includes dynamic markings such as *pp*, *ff*, *mp*, *f*, *p*, *fff*, *ppp*, *p subito*, and *Quasi senza suono*. Time signatures vary throughout the piece, including 36, 3, 4, 4, 3, 4, 4, 4, 3, 4, 2, 3 M (*), 5, 6, 7, 3:2, 5:4, 3:2, 6:4, and 5:4. Measure numbers 36, 39, 41, 44, 46, 47, and 49 are indicated at the beginning of each staff.

36 4 3
pp ff p
3:2

39 4 4
mp 3:2 3:2 7:4 5:4 ppp

41 3 4
f 5:4 5:4 p ppp 3:2

44 VAR IV
fffff 5:4 3:2 p subito 2 3 M () 5 6 7 3:2*

46 Quasi senza suono
ppp pp

47 3 4
p 5:4 5:4 f 3:2

49 2 4
ff 5:4 6:4 p

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51 **4** *ff* 3:2 *p* *ff* *p* *ppp* 5:4

53 **3** *ppp* *p* 5:4 3:2 3:2 **4** 7:4 *mf* *ff* *ppp* 5:4

56 **4** 7:4 *p* *ppp* *mp* *pp* *mp* *tr* **2** 3:2 7:4 **4**

58 **2** *tr* 3:2 *b* 5:4 **4** *pp*

59 *bright* *Solo aria* *dark* **4** *tr* 5:4 **1** **6** **4**

[fff] (*)

(*) Dinámica absoluta vs. dinámica relativa. La dinámica relativa es indicada entre corchetes. Se trata de tocar el Solo aria suficientemente fuerte para que suene a un nivel dinámico general de "piano". / "Absolute dynamic" versus "relative dynamic." The relative dynamic is indicated in brackets. Play the "Solo aria" strong enough to sound a general dynamic level as "piano".

pochissimo
suono

62 **6** *slap* **4** *sffz* *sub* *pppp*

Metà aria metà suono

ord. 5:4 6:4 7:4 **4** *p* 5:4 7:4 **5** **4**

8

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64 **5**

65 *(tr)*
*Solo aria
(bright sempre)*

66 **6** *pochissimo suono*
ord.

68 **3**
sffz sub
pppp

70 **2**
ff

72 **5**
(tr)
3:2
tr
3:2

74 **4**
5:4
3:2
7:4
5:4

9

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76 **4** *pochissimo suono* **3** **4** **4**

76 **4** *slap* **4** *slap* **3** **4** **4**

78 **4** *ord.* **4** *mf* **4** *sffz sub pppp* **4** *sffz sub pppp* **2** **4**

78 **4** *pp* **4** *slap* **4** *ord.* **4** *slap* **2** **4**

80 **2** **4** **4** **4** **4** **2** **4**

82 **2** **4** *slap* **4** *ord. 7:4* **4** *f* **2** *ord. 3:2* **4**

85 **3** *slap ord. 7:4* **2** **4** *f* **3** *slap ord.* **4**

89 **4** *Senza tempo* **4** *6-7 seg ca.* **3** *In tempo* **4**

89 **4** *mp* **4** *ffff* **4**

92 **4** *p* **4** *5:4* **5** **4** **3** **4**

(* Harmonics over the fundamental indicated.)

Poco meno ($\text{♩} = 69$)

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94 3 7:4 3:2 5:4 7:4 3:2 5:4 7:4 3:2 5:4
4 *pp* 4 7:4 3:2 5:4
97 4 7:4 3:2 5:4
3 3:2 3:2 5:4
2 *bright* *ord.* 3:2 3:2 5:4
p \ll *mp* \gg *p*
100 2 *ord.* 7:4 7:4
4 *p* 5 3:2 ϕ
102 3 *ord.* 3:2 3:2 5:4
4 *p* 5 7:4 3:2 *Key-clicks (only)* 3:2 [fff] 5:4
104 3 3:2 5:4 7:4
4 2 3:2 5:4
106 4 7:4 7:4 7:4 7:4
f
107 3 6:4 6:4 6:4 6:4
poco accel. 6:4 6:4 6:4 6:4
mp *p* *pp* \gg
ca 0,5 seg

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ca 1 seg

109 *a tempo ma rubando un poco*

111 3:2 3:2 5:4 2 5 4

114 5 Declamato (c. 83) 4 4 3:4 3:4 4 4

116 3:4 5:4 5:4 5:4 5:4 5:4 4 4

118 4 5:4 5:4 5:4 5:4 5:4 1 2 3 4 5 C3 M 4 4

119 5:4 3 8 4 4 3:2 5:4 3:2 5:4 3:2 3:2 1 2 3 4 5 C3 M 4 4

123 4 3:2 5:4 5:4 5:4 1 2 4 4 1 2 4

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125 **2**

p

128 **3** **4** **6** **4** **1** **4** **8** **4**

p *pp* *reed gliss* *ca 2 seg.*

131 **4** **3** **4** **5** **4**

f *3:2*

133 **5** **4** **9** **4**

f *p sub* *mf*

134 **9** **5**

pp *p* *mp* *mf* *f* *ppp* *ca 1 seg*

ca 0,5 seg *5:4* *5:4* *ca 0,5 seg* *ritenuto e accel* *5:4* *3:2* *5:4*

135 **5** **6** **4** **3**

a tempo *p* *5:4* *3:2* *f* *portato* *7:4* *ff*

136 **6** **4** **3** **4**

tr *7:4* *5:4*

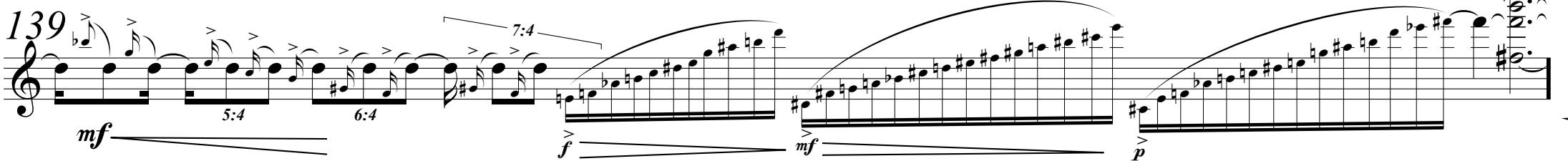
137 **3** Agitato ma lo stesso tempo **ffff** **5:4** **5:4** **mf**

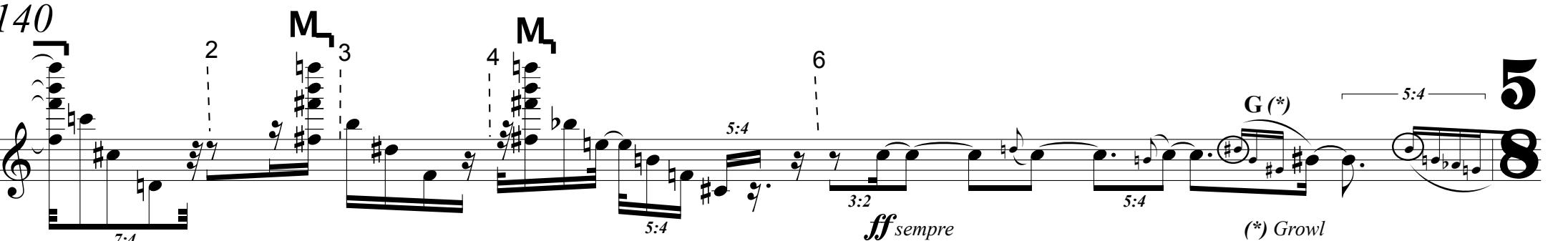
ffff *5:4* *3:2* *5:4* *5:4* *mf*

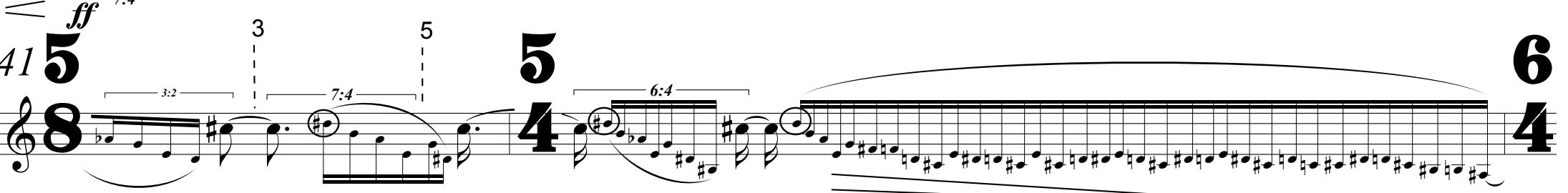
13

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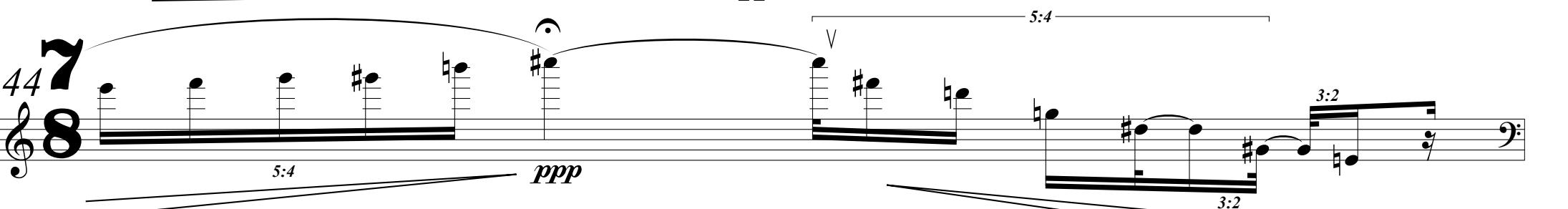
1
2
3
—
5 E♭
6

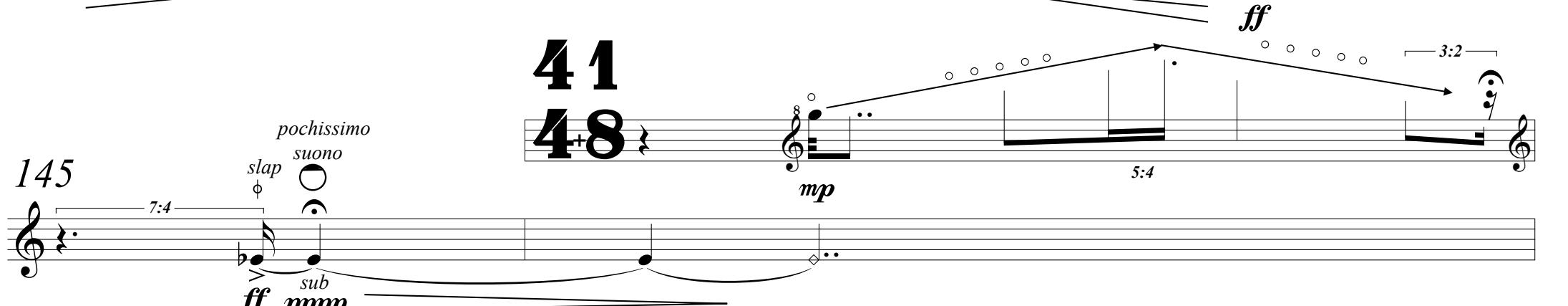
139 

140 

141 

143 

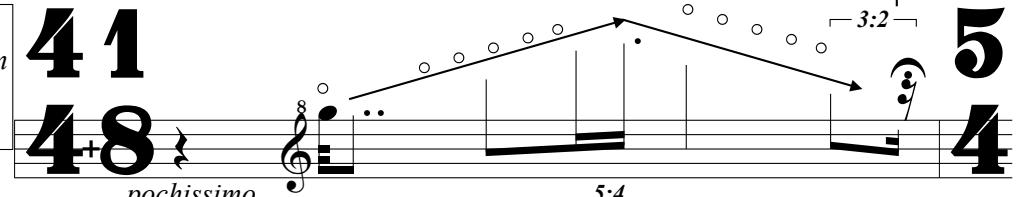
144 

145 

Inmanencia-II
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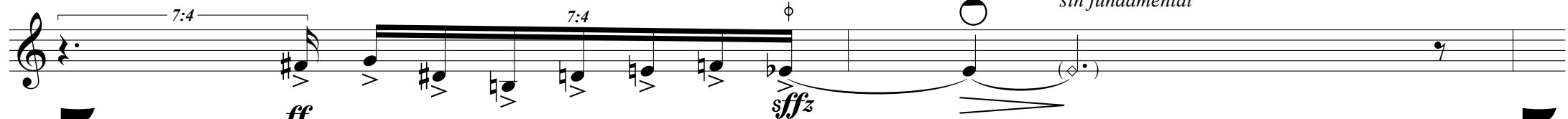
(*) Añadir un movimiento rápido de llaves de manera aleatoria, de manera que maticé el resultado del glissando. Mantener la dirección y tesitura del glissando mediante la presión del aire y la presión ejercida sobre la caña./ Add a random and quick movement of keys so that the result of the glissando changes slightly. Keep tessitura and direction of glissando by air pressure and pressure on the reed.

(*) *Plus quickly keys movement*



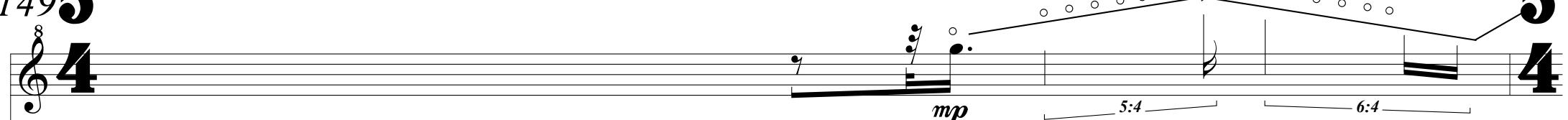
147

ord



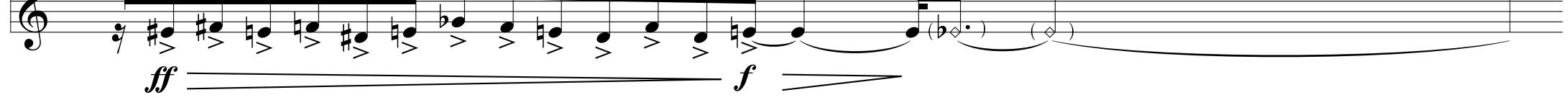
1495

11

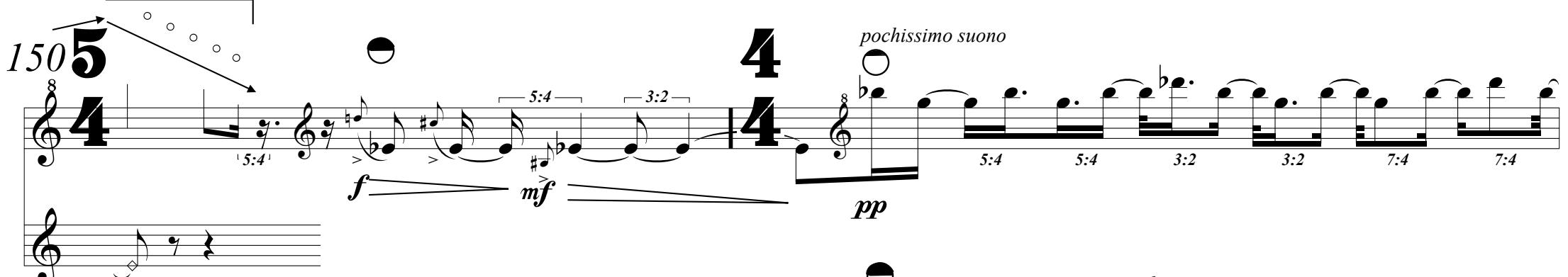


A black musical note symbol, specifically a treble clef, positioned above a set of five horizontal lines representing a staff.

4



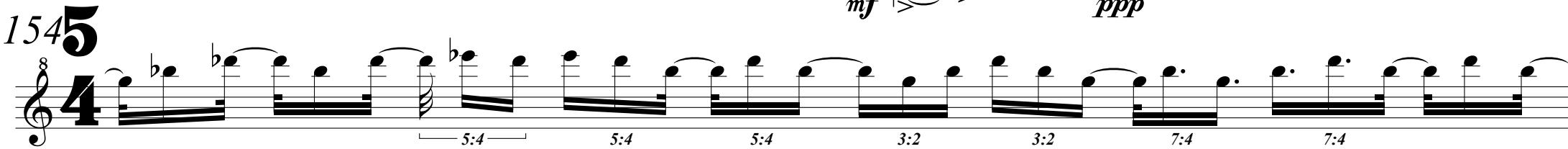
(*) Plus quickly keys movement



152



1545



155

