

Ab ipso ferro II

perpetuum mobile
para saxo tenor

Asenjo-Marrodán

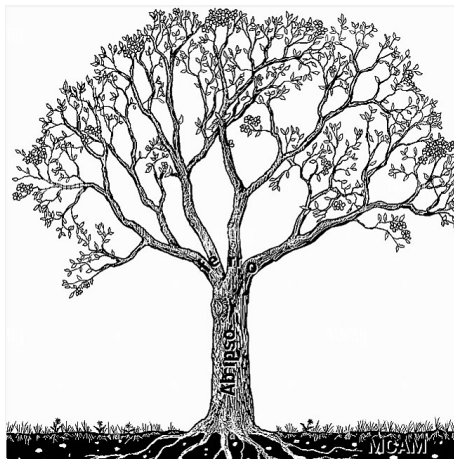
A Miguel Romero, con cariño y admiración,
por hacer posible el resurgir de esta obra
revitalizada por una savia nueva en consonancia
con la esencia del emblema que la auspicia:
Ab ipso ferro.

[...]Duris ut ilex tona bipennibus
nigrae feraci frondis in Algido,
per damna, per caedis ab ipso
ducit opes animumque ferro

* * *

Como la encina, podada por las duras hachas,
de negra fronda, en el fértil Álgido,
a pesar de daños y cortes, del mismo
hierro toma fuerzas y vigor.

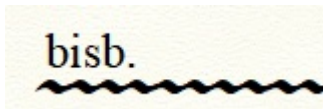
Oda IV, 4, Horacio



Symbols and notation



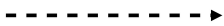
oscillato or vibrato



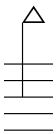
Bisbigliando or colour trill



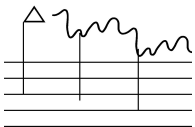
Sound/ half sound-half wind/ only win



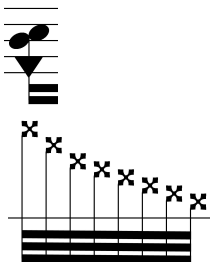
Gradual transformation



Very high note/ teeth on reed

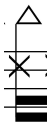


Vibrato irregolare/ vibrato with changes of pitches and glissando

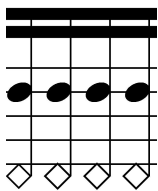


Slap

Rumore di chiavi/ only keys percussion



Metá suono e metá rumore di chiavi/ half sound and half keys percussion



Very soft sound; half sound-half wind, similar to whistle tone. Overtones must be heard over the fundamental but a soft subtone should be heard at the same time.

Asenjo-Marrodán
2018-2022

♩ = 80

1 *sempre subt.* ± 4

4

6 *Breath out*

10 $\pm cl$ $\pm ta$

13

15

17 $\pm c3$ *mp* *(calando)* 5:4

18 *pp* *mp* *pp* *mf* *ppp* *f* *oscil.*

21 *sfz* *p* *f* *progressively to keys percussion*

23 *p* *mp* *3:2* *3:2*

25 *p* *ppp* *8* *G#*

27 *pp* *mp* *f* *p* *3:2* *6:4* *3:2*

29

oscil.

pp

p

ppp

p

31

oscil.

p

ppp

mp

pp

f

(mf)

33

pp

mf

ppp

p

mfz

35

(calando)

p

pp

mfz

38

bisb.

ppp

mp

f

pp

f

41

±c5

p

p

mp

f

43

ppp mf fpp f pp mp p

5:4 5:4

43

45

fz mf pp mp f mf (mf)

6:4 6:4

45

48

ppp p f pp mf pp

7:4 7:4

48

50

f mp pp mp fp mfz

3:2 3:2 5:4

50

53

f pp mf pp mp

3:2 7:4 7:4

53

55

mp mfz pp mp mfz

7:4 7:4 7:4

55

57

simile sfz (J.=J.)

7:4 7:4 7:4

57



59

tr tr tr
tr tr tr

mp *mfz* *p* *p*

3:2 7:4

61

mfz *pp* *p* *mfz* *p*

3:2 6:4 3:2

62

pp *p* *mfz* *p* *mp* *mfz* *f*

3:2 3:2 3:2 6:4 3:2 3:2

64

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

7:4 7:4 7:4 3:2 3:2

65

sf *p* *mp* (simile)

6:4 6:4 7:4 7:4

66

sfz mp *mf sfz* (simile) *sfz p* *f*

7:4 7:4 7:4 7:4

67

ffp *f*

(C) Bb Bb

8: c124 8
 6: 13 124 8
 5: 13 124 8
 4: 13 124 8
 3: 13 124 8
 2: 13 124 8
 1: 13 124 8

68

p *ppp* *ppp*

69

mf *f* *mp* *f* *p subito* *ppp*

72

f *p* *mf* *p*

73

fp *pp* *p* *pp*

74

ppp *p* *ppp*

75

fp *f* *pp subito* *mf* *pp*

77

mp *mf*

89

pp *ppp*

90

ppp

91

ppp

93

ppp

94

ppp *p*

95

ppp *p* *ppp*

96

p *ppp*

98

pp

99

ppp *p*

100

ppp *mf*

102

p *ppp* *mp* *pp*

103

f *ff* *pp*

oscillating pitch (gliss.)

105

pp *pp* *f* *pp*

bisb.

107



$\text{♩} = \text{ca. } 85-90$

*come un rumore/like a buzz, whispering
più legato possibile/subtone*

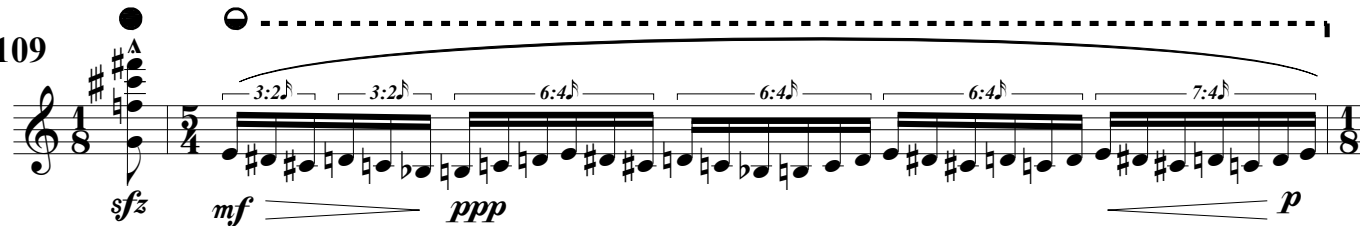
progressively to

keys percussion

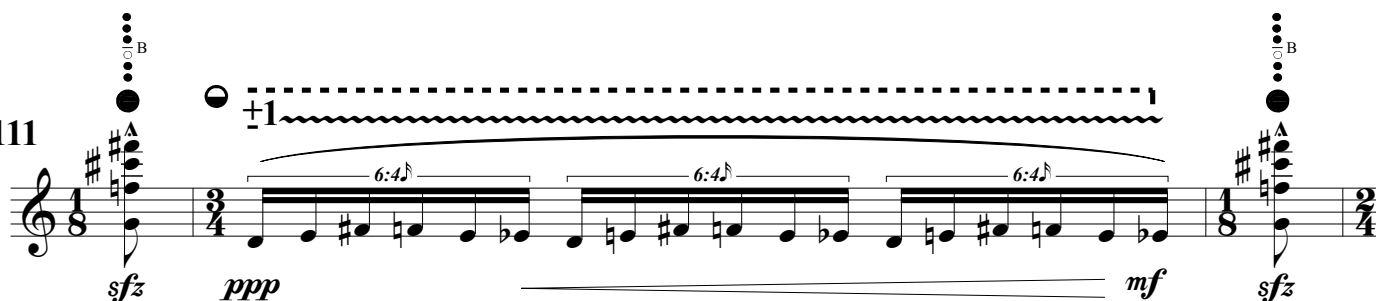
108



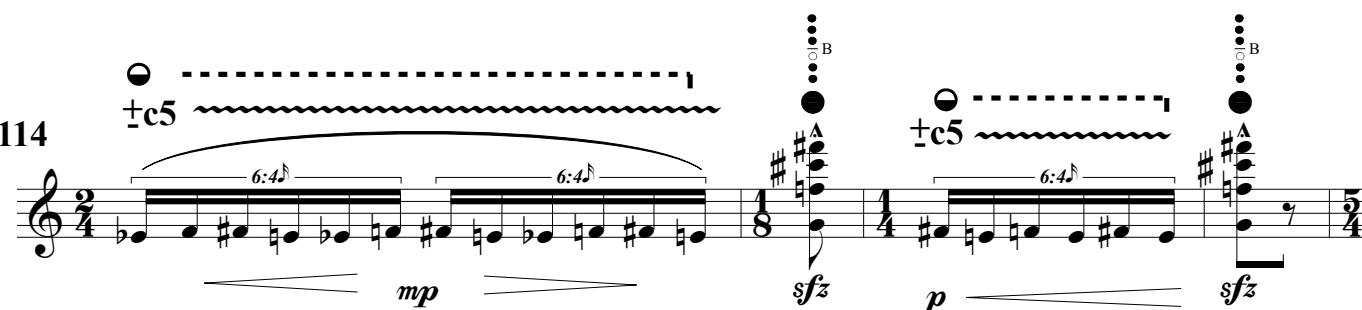
109



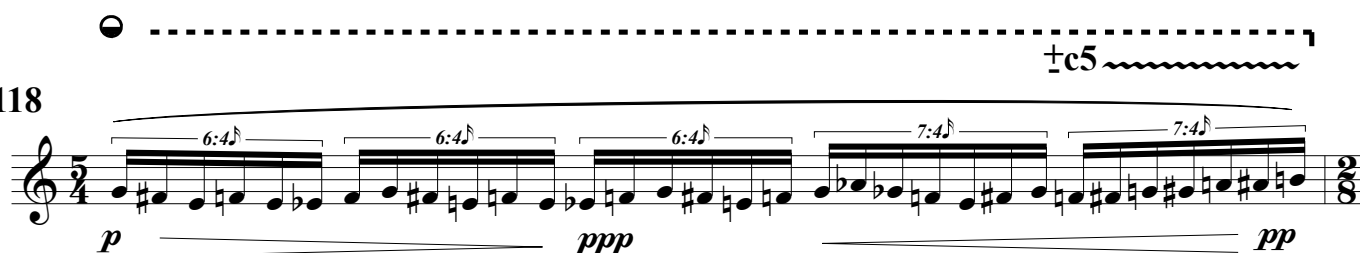
111



114



118



119

sfz *pp*

121

ppp *mf* growl

122

mf *ppp* *±c*

123

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

125

sfz *ppp*

127

p *ppp* *p* *sfz*

C#

Bb

129

p *sfz* *ppp* *f*

133

ppp *p* *ppp*

134

ppp *p* *p* *ppp* *p* *ppp* *p*

135

p *ppp*

136

ppp *p* *ppp*

138

sfz *pp* *pp* *mf* *pp* *pp* *pp*

141

mf *p* *mf* *p*

143

mf *p* *ppp* *mf* *p*

145

mf *mp*

146

pp *pp*

147

fz *p subito* *f*

149

f *f*

150

ppp *ppp*

151

teeth on reed

double tongue

ppp

7:4 6:4 7:4

153

progressively to

7:4 6:4

155

faint sound, fragile
senza vibrato

pppp

6:4 6:4 6:4 7:4

157

progressively to

ppp *pp*

6:4 6:4 6:4

159

keys percussion

f *f* *f*

161

f *mp*

6:4 6:4 6:4 6:4

162

(mf) *mp*

7:4 6:4 7:4

163

sfz *(mf)* *sfz*

164

f *mp*

166

sfz *ppp* *f* *sfz* *sfz*

171

sfz *ppp* progressively to without keys percussion

173

ppp *p* ±ta

175

mp

177

pp *mp* ±1

179 $\pm c5$

p

180 $\pm c5$

p

183

p *(mf)*

184 $\pm c5$

p *p*

186 $\pm c5$

p

188 $\pm c5$

p

192 $\pm c5$

p *pp* *ppp*

