

martin herraiz

# bajo el suelo

for baritone saxophone, bass clarinet, trombone and contrabass

2013

## BAJO EL SUELO

### Instrumentation

Baritone Saxophone in E $\flat$   
Bass Clarinet in B $\flat$   
Trombone  
Contrabass

**Duration:** ca. 8.5 min.

All instruments sound as written, except bass clarinet and contrabass which sound an octave lower.

Accidentals are valid only for a single note and its immediate repetitions, allowing of course for eventual rests which may occur in between; nevertheless, cautionary natural signs abound throughout the score.

This work was commissioned by Vertixe Sonora Ensemble and premiered on September 17, 2013, in Santiago de Compostella, Spain.

## PERFORMANCE NOTES

All apoggiature and tremoli are to be performed as fast as possible.

Glissandi are indicated by straight diagonal lines. Unless they are slurred, both notes should be articulated.

### Vibrato indications

SV Senza vibrato (default).  
PV Poco vibrato.  
MV Molto vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers' discretion, and should not necessarily remain constant all the time.

### Bow position indications

ST = Sul Tasto  
SP = Sul Ponticello  
MSP = Molto Sul Ponticello

ord. cancels any previous indications for bow position but not for vibrato (which are cancelled only by SV).

As with all indications of parametrical variations, dashed arrows are used to indicate gradual transitions between states.

### Harmonics

Natural harmonics are either notated with a hollow diamond-shaped notehead, indicating the exact position of the node touched by the left hand, or written as they sound (i.e. **one octave above the usual transposition**), accompanied by a harmonic sign. In the latter case, the performer is free to choose the position, since all partials from the third up are available at several points on the string. Harmonics are generally accompanied by a text indication showing the string on which they should be played (in roman numerals) and their corresponding partial number (in arabic numerals, with the first partial being the open string).

### Common symbols

φ For the woodwinds: slap-tongue; for the contrabass: Bartók pizzicato.

× For the woodwinds (accompanied by the previous sign): slap-tongue with no definite pitch; for the contrabass: mute the string with the left hand, so that only a percussive sound, with no definite pitch, is produced.

+ For the trombone: hit the mouthpiece with the open palm of the right hand, producing a percussive sound with a clear pitch; for the contrabass: pizzicato with the left hand.

**bb** Bisbigliando (trill between two fingerings for the same pitch, or between with as little variation in pitch as possible). This effect must be always aperiodic and irregular.

• Alternative fingering with a darker tone than the basic fingering for the same note.

τ Tapping (strike the pitch directly on the string with the left hand, with no intervention whatsoever from the right hand).

▲  
↑ The highest possible pitch on the instrument.

■ Any multiphonic which can be played at the specified dynamics, prominently featuring the written pitch.



# bajo el suelo

for Vertixe Sonora

martin herraiz

♩ = 60

Baritone Sax in E $\flat$

Bass Clarinet in Sib

Trombone

Contrabass

Sax.

Cl. B.

Tbn.

Cb.

**A**

bajo el suelo

7

Sax. *p* *ppp* *mp* *mp* sub-tone SV -----> MV

Cl. B. *mp* *pp* *p* *p* *p* *p* *p* *p* sub-tone ord. sub-tone *p* *pp*

Tbn. *pp* *p* *pp* *p*

Cb. *p* *p* *pp* *mp* *pp* *c/ sord.* *SP* *ord.* *tr.* *14* *ST*

14

Sax. *pp* *mp* *mf* PV SV (s-t) -----> ord.

Cl. B. *mp* *f* PV SV (s-t) -----> ord.

Tbn. *mp* PV -----> MV -----> SV [d.]

Cb. *p* *pp* *mf* *ppp* (ST) -----> SP -----> ST ST, fl.

bajo el suelo

20

Sax. *f* *ff* *ppp* *mp* sub-tone

Cl. B. 10 10 10 11 11 12 12 *ff* *sff* *violento*

Tbn. [d] 5 [d.] [d] *mf* *ff* *ff*

Cb. SP ord. s/ sord. *ff* *sff* *violento*

25

**B** poco rit. a tempo

Sax. *sff* *mf* 3 *f* *ff* 3 3

Cl. B. *sff* 3 *mp* *f* *p* *ff* 3 3

Tbn. *pp* *sff* *sub.* *p* *f* s/ sord. *ff* 3 3

Cb. SP ord. ST, fl. col legno pizz. arco, tall. *ppp* *sff* *sub.* *pp* *sff* *sub.* *p* *ff*

30

Sax. *sf sf ff*

Cl. B. *mf sf ff*

Tbn. *f poss.*

Cb. *f* pizz. arco, SP 5 16 117 *mp* pizz. ord. *tr*

Cb. *f mf f mf*

38

Sax. sub-tone

Cl. B. sub-tone *pppp praticamente inaudible*

Cb. *fffp mf f mp ff*





57

Sax. *mp* *f* *p* *pp* sub-tone ord.

Cl. B. *mp* *f* *p* *pp*

Tbn. *mp* *f* *p* *pp*

Cb. *mp* *ff* *f* *p* *pp* ST, fl. ord. 14 113

65

Sax. *p* *ppp* *p* *mf* *f* *mf* *mf* *f* *mf* *mp* *mf* *f* *mp* *bb* *3*

Cl. B. *mp*

Tbn. *mp*

Cb. *ff* *pp* *p* ST, fl. MSP III (\*)

(\*) trill between natural and artificial harmonics sharing a common node: the fourth finger remains static on the indicated node on the third string (stem up) while the first finger (or capotasto) trills between the open string and the G # (stem down).

bajo el suelo

77

Sax. *mf mp* *f mf* *f mf = ff f* *f mf =*

Cl. B. *ppp*

Tbn. *p*

Cb. *ppp* *mp*

ST fl. → non fl. (ST) → MSP

SV → MV pizz. ord. arco, ST SV

86

Sax. *fff* *f mf* *fff*

Cl. B. *mf* *pf* *fp* *mp*

Tbn. *mf* *mp*

Cb. *mp* *p* *fp*

→ MV SV

→ SP → PV → ST SV

94

Sax. *p* *mf mp* *f*

Cl. B. *p* *mp*

Tbn. *mf* *mf mp* *f* *mp* *mf* *pp*

Cb. *mp* *p* *mp*

ad lib., molto espr.

ord. ST SV ord. SP

MV SV 3 PV SV 3

5 3 3 5 7 5 3 3 9

3 7 5 3

3 3 3 3

[d]

Detailed description: This page of a musical score, titled "bajo el suelo", contains four staves. The Saxophone staff (Sax.) begins at measure 94 with a triplet of eighth notes, followed by a long melodic line with dynamics *p*, *mf mp*, and *f*. The Clarinet Bass staff (Cl. B.) features a melodic line with dynamics *p* and *mp*. The Trombone staff (Tbn.) includes a section marked "ad lib., molto espr." with dynamics *mf*, *mf mp*, *f*, *mp*, *mf*, and *pp*. The Contrabass staff (Cb.) has dynamics *mp*, *p*, and *mp*, and includes performance instructions for "ord." and "SP" with various articulation marks like "MV", "SV", and "PV".

bajo el suelo

101

Musical score for Saxophone (Sax.), Clarinet Bass (Cl. B.), Trombone (Tbn.), and Contrabass (Cb.). The score is in bass clef and includes various musical notations such as dynamics, articulation, and fingerings.

**Sax.:** Dynamics include *f*, *pp*, *fff*, and *p*. Fingerings include 3, 5, and 3. Includes a *tr* (trill) marking.

**Cl. B.:** Dynamics include *p*, *mf*, *pp*, *fff*, and *p*. Includes the instruction *ad lib., molto espr.* and fingerings 7, 3, 5, 3, 3, 5.

**Tbn.:** Dynamics include *mp*, *ff*, *pp*, *fff*, and *p*. Includes fingerings 5, 7, 3, and 5.

**Cb.:** Dynamics include *mf*, *pp*, *fff*, and *p*. Includes the instruction *ST ad lib., molto espr.* and *ord.* markings. Fingerings include 3, 5, 7, 7, and 4:3. Includes a *[d.]* marking.

108 **E**

Sax. *ff* *ffpp* *f* *mp*

Cl. B. *f* *mp* *f* *mp*

Tbn. *ff* *ffpp* *ff* *f* *ff* *mf*

Cb. *ff* *mf* *f* *pp*

(SV) MV SV

PV SV 5

6 3 5 3 7 3 5 5

4:3 4:3

bajo el suelo

(SV) ----->MV----->SV

110

Sax. *ffpp* *ff*

Cl. B. *ff* *mp* *f* *mp*

Tbn. *ffpp* *ff* *f* *ff* *mf* *f* *mf*

Cb. *f* *mf* *f* *pp*

The score consists of four staves. The Saxophone part (Sax.) begins with a triplet of eighth notes, followed by a long note, and then a series of eighth notes with a 5-measure rest. The Clarinet Bass (Cl. B.) part starts with a 7-measure rest, followed by a triplet of eighth notes, a 3-measure rest, and then a series of eighth notes with a 9-measure rest. The Trombone (Tbn.) part features a 5-measure rest, followed by eighth notes with accents, a 7-measure rest, and then eighth notes with accents and a 3-measure rest. The Contrabass (Cb.) part starts with a 3-measure rest, followed by eighth notes with accents, a 3-measure rest, and then eighth notes with accents and a 3-measure rest. The score concludes with a 4/4 time signature.

bajo el suelo

poco rit. . . . tempo ♩ = 60

♩ = ♩ (♩ = 120)

112

Sax. *pp* *ff* *mp* *ff* *p* *pp* *fff furioso*

Cl. B. *ff* *mp* *ff* *p* *pp* *fff furioso*

Tbn. *ff* *mp* *ff* *p* *pp* *fff furioso*

Cb. *ff* *p* *ff* *p* *pp* *fff furioso*

(\*) freely arpeggiate between all four strings, then alternate between II and III only.

119

Sax. *mf* *pp* *mf* *f* *pp* *fff* *pp*

Cl. B. *mf* *pppp* *mf* *pp* *mf* *f* *pp* *fff*

Tbn. *mf* *pp* *mf* *pp* *mf* *f* *pp* *fff*

Cb. *mf* *pp* *mf* *f* *pp* *fff*