

Román González Escalera

Regina Tenebrarum

for Tenor Sax, Piano and Percussion (one player)

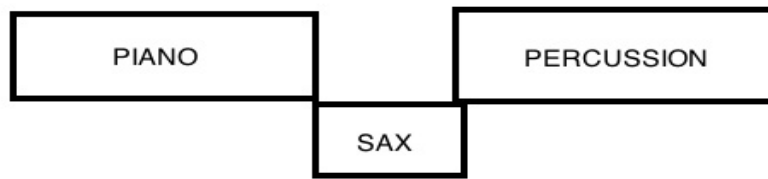
(2015-2016)

Length: c.a. 10 minutes

Score

INSTRUMENTATION

- Tenor Sax in B flat
- Piano
- Percussion (one player): Large tam-tam (Symphonic Paiste 36-38" is suggested), small tam-tam (Zildjian 24-26" is suggested), 5 octaves marimba, 2 timpani (E-B,G-D), thunder sheet, concert bass drum and sizzle cymbal (18" is suggested).



PERFORMANCE NOTES

GENERAL

♯ † ## Notation for quarter tones.

The horizontal arrows indicate a progressive change between some musical aspects.
The vertical arrows indicate a slight change in the pitch of the note.

⊗ This symbol indicates that the instrument must be muted.

TENOR SAXOPHONE

The sung part has the same transposition of the saxophone part. It has to be played a major ninth below the written note.

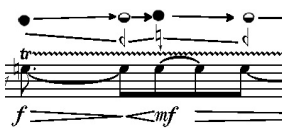
- Air sound. It is also represented with a square as a head note.
- ◐ Half air - half sound.
- Ordinary sound of the instrument.

Frull. frullato



The cross below or above the note indicates slap. Take care with the difference between ordinary slap and closed slap. Both are correctly marked on the score.

Bend. bending



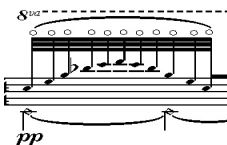
Those written alterations are slight changes in the pitch of the note.
They must be got with the embouchure.



This symbol indicates timbral trill or bisbigliando. The keys for doing it are indicated on the score. When two keys have been written, they must be played at the same time.



Two different things must be played with both hands. With the left hand an ordinary note must be played and with the other hand, the performer must play the indicated tremolo as fast as possible. In this case the keys have been written on the score too, but should be played alternatively. The notes with the diamond as a head note indicate only the position of the note in the holes, not ordinary position to get the note.



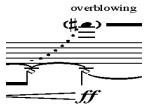
Through delicate alteration of lip pressure and a slight opening and closing of the throat, the notated harmonics are obtained in fast up/down succession.



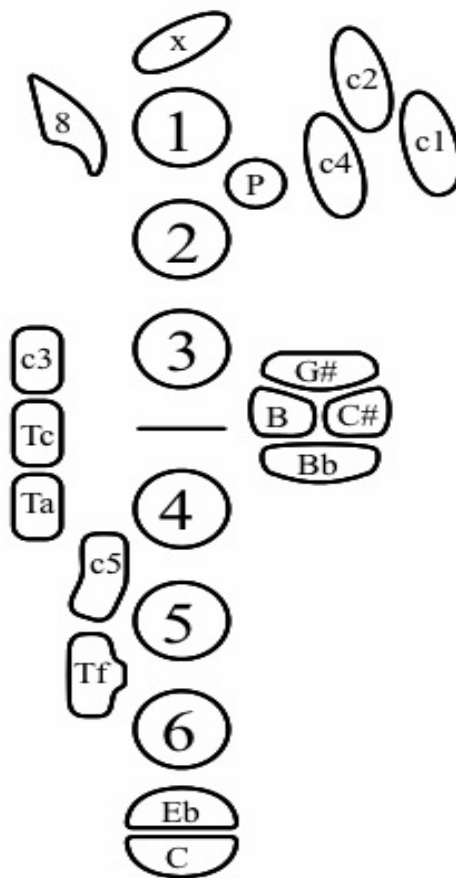
With the position given, a superposition of harmonics can be achieved. It should be played with some overpressure in the air, but with some relaxation of the lips pressure to achieve that lowering to the second and third partials. It is not a piano chord, so a really noisy sound must be achieved.



Harmonics tremolo. The same partial must be played with both positions. A timbral trill should be achieved with this tremolo. Take care with the difference between the harmonics tremolo and the ordinary tremolo only with the given positions.



Overblowing. A superposition of harmonics can be achieved through the overpressure of the air. A really noisy sound must be played. The performer should stop that superposition in the note indicated.



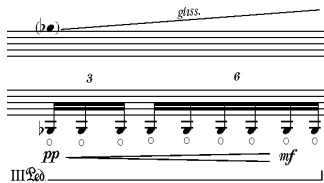
PIANO



Smack on the low strings . The range is marked with the interval. That action produces a resonant chromatic cluster between those notes. For that reason, the cluster symbol has been written on the score.



Play with the nail the indicated action.



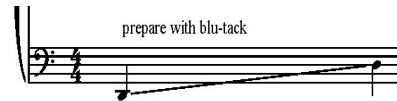
Harmonics glissando. All glissandi must be played slowly. It is not like a violin glissando. This kind of glissando is very irregular, but many partials can be distinguished.

Pizz. pizzicato on the strings.

All pedals have been signed properly on the score.

The performer will need: a bass drum mallet, two tuning forks, a piece of rubber and enough amount of blu-tack in order to mute a whole octave.

PERCUSSION



Tam-tam mallet



Triangle beater



Superball



Play with the fist



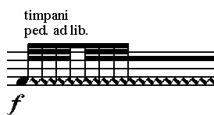
Marimba mallet (multitones)



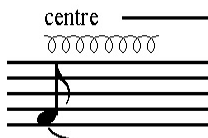
Soft brush



Play with the nail the indicated action.



Play those 32nd notes constantly in the length indicated. The pedal must be always in movement, so the pitch will be always changing ad libitum.



Scrape the tam-tam with a circular movement.

The performer will need: a tam-tam mallet, a triangle beater, a couple of super-balls, four multi-tones marimba mallets, a soft brush (nylon preferred) and two violoncello or double bass bows.

If a sizzle cymbal is not available, a ride cymbal with some coins can be used. Do not use a chain.

Ten. Sax. *pp* subtones

Perc. *p* Large T.T. marimba multi-tone mallets *pp*

Pno. *mp* loco keys *ppp*

8^{va} *Red.* *Red.*

Ten. Sax.

Pno.

Red. *Red.*

Ten. Sax. *pp* ord.

Pno.

Red.

10

Ten. Sax. *f* *pp* subtones

Perc. timpani *pp* *f* centre edge node centre

Pno. *pp* *f* *ppp* Led.

11

Ten. Sax. *pp* *f* *pp* subtones

Perc. *pp* *pp* centre 6 gliss. node 6

Pno. *pp* *f* *pp* *f*

12

Ten. Sax. *p* *f* ord.

Perc. *f* *pp* edge 3 centre 3 gliss. (b)

Pno. *pp* *mf* *ppp* Led.

13

sung part

Ten. Sax.

ord. bend. subtones

pp mf pp p f p

centre edge

pp f mf

node centre

pp f

pp f

ppp

Down the pith until the maximum relaxation of the head



15

Ten. Sax.

bend. subtones

pp mf pp p f pp

Thunder sheet

rolling with the marimba mallets

pp mf

timpani

p f

ppp

muted tones

f

8^{bb}

17

Ten. Sax. *ord.* *p* *6*

Pno. *loco* *pp* *una corda* *Red.*

18

Ten. Sax. *f* *6* *mp*

Perc. *f* *6* *6* *f* *3* *6* *sizzle cymbal* *mf*

Pno. *tre corde* *mp* *f* *6* *6* *mp* *Red.*

19

Ten. Sax. *p* *f* *5* *5* *f* *5* *f* *mf*

Perc. *p* *f* *6* *3* *f* *f* *6* *3* *fmp* *f* *3*

Pno. *tr* *p* *3* *6* *tr* *f* *mp* *una corda* *p cresc.* *Red.*

21

Ten. Sax.

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

Pno. *mf* *p* *mf* *f* *tre corde*

22

Ten. Sax. *mf* *f* *mf* *poco accel.*

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

Pno. *mf* *pp* *f* *gliss.* *loco*

24

Ten. Sax. **A** *f* *p* *tr*

Perc. *ff* *ff* *p* *large tam-tam* *short* *bass drum* *timpani ped. ad lib.*

Pno. *f* *mp* *p* *remove the blu-tack from the strings* *hit the lower strings with a bass drum mallet* *(keys)* *8^{va}* *loco* *ord. → muted (both) → ord.*

Ten. Sax. *mf* *slap* *3* *3*

Perc. *mf* centre thuds *6* edge

Pno. *ppp* *una corda*

Ten. Sax. *p* *bend. 6*

Perc. *p* sizzle cymbal *6* *3*

Pno. *pp* *mf* *loco* *8va*

Ten. Sax. *pp* *mp* *pp* *mf* *pp* *mf*

Perc. *pp* *6* *3* *8va*

Pno. *mf* *6* *p* *6* *6* *6* *p* *6* *pp* *8va*

Ten. Sax. *f* 6 *f* *pp* Subtones ord.

Perc. S. cymbal *f* *f* timpani *p* *p* *gliss.*

Pno. *f* *f* *gliss.* *gliss.* 6 6 *p* 8^{vb} III Ped.

** play the longest possible glissando, as fast as possible, on the strings with a tuning fork

Ten. Sax. *mp* *p* ord.

Perc. thunder sheet *p* *pp* stricked

Pno. *p* *mf* 3 6 *pp* *mp* 3 6 *pp* 8^{vb} Ped.

Ten. Sax. *pp* *pp* *mf* *sf > p* Subtones ord. rit. Tempo primo ♩=45 sung part *p* *gliss.*

Perc. *poco* *p* large tam-tam Thunder sheet shaking *p* edge centre 5 timpani marimba bow *mf* *mf*

Pno. *gliss.* 6 *p* 8^{vb} III Ped. with fingers on strings *tr* *mf* 8^{vb} *mp* *pp* *gliss.* loco 6 6 *p* III Ped.

42

Ten. Sax. *mf* *mp*

Perc. *mp* *p* *mp* *p*

Pno. *gliss.* *6* *3* *with fingers on strings* *tr* *mf*

45

Ten. Sax. *p* *f* *pp* *f* *pp* *pp < p*

Perc. *marimba arco* *mp* *bass drum with the fist* *p* *t.s. shaking* *mf*

Pno. *loco keys* *3* *p* *pp* *gliss. on strings with the fingertip* *mp* *loco una corda* *pp*

Metá tempo $\text{♩} = 112$ $\text{♩} = 56$

slap *+* *3* *3* *+* *(3)* *(4)*

52

Ten. Sax. *sfz > pp* *ff*

Perc. *large tam-tam* *pp* *pp* *sfz* *p* *f* *p*

Pno. *gliss. on strings with the fingertip* *pp* *tre corde* *pizz.* *mf* *gliss.* *15^{mo}* *pp* *muted tones* *p*

56 **C** **slap +** **ord.** **slap +** **{4}**

Ten. Sax. *sfz* *pp* *mp* *sfz* *p*

Perc. **large tam-tam** *p* **timpani**

Pno. *sfz* *p* *mf* *pp* *mp* *sfz* *p*

gliss. *gliss.*

III Red.

59 **bend.** *mf* *sf* *pp* *f*

Ten. Sax. *mf* *pp* *f*

Perc. *gliss.* *mf* **Bass drum** *mf* **** 6** *f* **marimba**

edge 3 6 centre **** Push the head of the drum in order to get the head tenser and raise the pitch**

Pno. *mf* *p* *f* *p* *Red.*

5

61 **Subtones** *ppp* **ord.** **slap +** *sfz*

Ten. Sax. *ppp* *sfz*

Perc. **t. sheet** *pp* *mf*

Pno. **una corda** *ppp* **tre corde** *sfz* *sfz*

Red.

62

Ten. Sax. *sf* *p* *f* *pp* *p*

Perc. *f* *mp* *mp* *pp*

Pno. *f* *p* *f* *p* *gliss.*

Ed. *Ed.* *III Ed.*

slap + (4) - (6)

64

Ten. Sax. *f* *sf* *p* *f*

Perc. *mf* *p* *f* *p* *mp* *f sub.*

Pno. *f* *f* *p* *f*

Ed. *Ed.* *Ed.*

slap + (4) - (6)

bass drum

2 timpani

gliss.

66

Ten. Sax. *p* *f* *p* *f* *rit.* *molto rit.*

Perc. *p* *f* *p* *f* *mp* *p*

Pno. *f* *p* *f* *f* *mp* *p*

Ed. *Ed.* *Ed.*

slap + (4) - (6)

marimba

rit.

molto rit.

Ten. Sax. *p* *pp* *p*

Perc. *pp* *gliss.* *marimba* *p*

Pno. *pp* *mp* *f* *ppp* *f* *ppp* *p*

80 loco $\dagger(4)$

on strings *15^{ma} gliss.* *f* *loco keys* *ppp* *f* *ppp* *p*

with fingers on strings *mp* *f* *ppp* *f* *ppp* *p*

timpani near the centre *pp* *gliss.* *centre* *3* *3* *3* *3*

keys *9*



Ten. Sax. *f* *mf* *mp* *p* *pp*

Perc. *f* *mf* *mp* *p* *pp*

Pno. *f* *mf* *mp* *p* *ppp*

83 *sung part*

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

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

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

s. cymbal fingers *pp*

una corda *ppp*

85

Ten. Sax. *pp* *rit.* *p* *p*

Perc. *pp* *p* *p* *mp*

Pno. *mp* *mf* *mp* *mf*

closed slap 3 3

Stesso tempo ♩=45

large tam-tam Bass drum Bass drum small T.T. Bass drum

marimba dead stroke timpani

Rub the string gently with the nail

with fingers on strings with fingers on strings

8^{vb} *mp* 8^{vb} *mf* 8^{vb} *mp* 8^{vb} *mf*

8^{vb} Led.

91

Ten. Sax. *p* *mf* *f* *f* *mf* *p* *mf*

Perc. *p* *mf* *p*

Pno. *mp* *f* *mf*

+ (3) - (4)

slow trem.

68

tam-tams *p* timpani *mf* small tam-tam *p* bow **

with fingers *tr* prepare the lowest octave with blu-tack

Rubbing with a piece of rubber on the middle strings. Try to get a narrow cluster among some notes. Like a woman scream.

8^{vb} *mp* 8^{vb} *f* 8^{vb} *mf*

8^{vb} Led.

Ten. Sax. Perc. Pno.

96 fast slow

8va

loco slap 3 6

pp p f p

mf p

Bass drum with fingers

timpani centre

gliss. 6 6

edge

mf

mf p mf pp

keys

8va

Red.

Poco meno ♩=60

Ten. Sax. Perc. Pno.

100

slap

tr

f p f

play these notes ad lib. as fast as possible

pp f

marimba thunder sheet

f mf

small tam-tam

sizzle cymbal with fingers

pp f pp < f

loco

loco

loco

f pp mf

rubber on middle strings

keys

mf mp < f

Red.

104 **F** Ten. Sax. *sf* *p* *f* *f* *p* *f* *p*

Perc. *f* thunder sheet *f* *pp* *mp*

Pno. *f* *p* *f* *f* *p* *f* *p*

105 *pp* *p* *mp* *p*

Perc. *mf* *pp* large tam-tam

Pno. muted tones *p* remove blu-tack *tr* *ppp* *mf* *f*

107 Ten. Sax. *sf* *p* *f* *p* *f* *p*

Perc. 2 timpani *f* *p* *mp* *f sub.* marimba *p* *f*

Pno. loco *f* *p* *f* *f* *p* *f* *p*

♩ = 60

Ten. Sax. 117 ord. *mp* *p*

Perc. thunder sheet *p* *pp*

Pno. loco *p* *mf* *pp* *mp* *gliss.* *gliss.* *8^{vb}* *8^{vb}*

Ten. Sax. 119 Subtones ord. *pp*

Perc. *pp*

Pno. *p* *gliss.* *6* *8^{vb}* *III Ped.*