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Sombras de lo que fue

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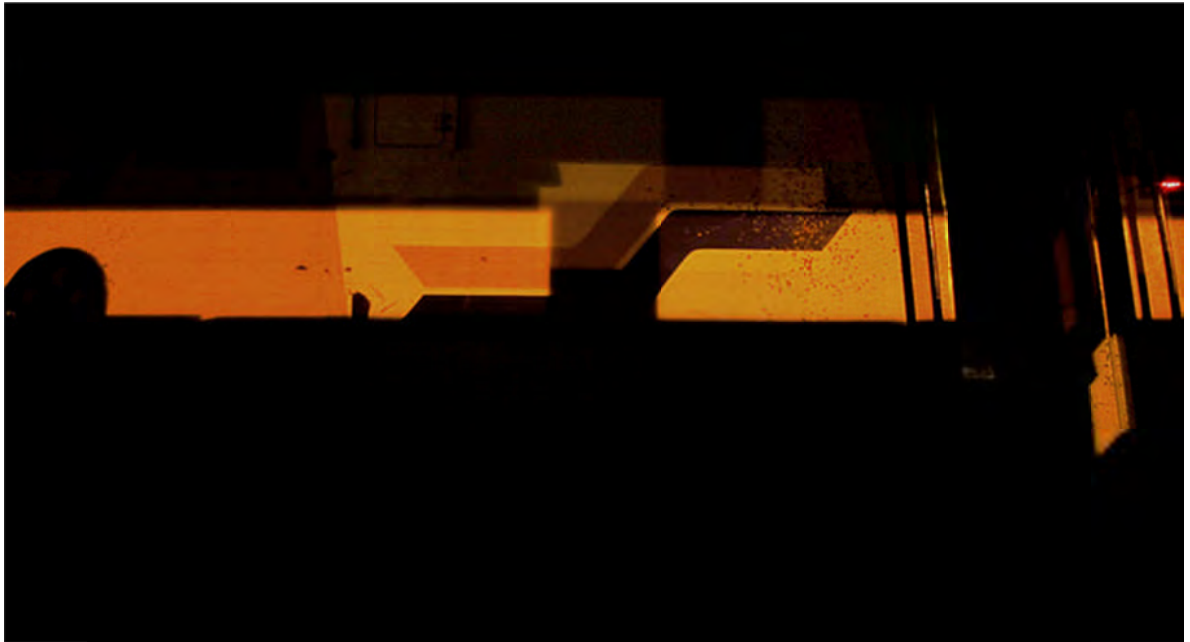
**Publication Date**

2020

Pablo Sebastián Rubino Lindner

# Sombras de lo que fue

for saxophone octet






## General clarifications:


The piece is mostly written in 4/4 for reasons of practicality, that is, to allow a simpler synchronization of the individual parts. The metric structure of the materials hardly ever coincide with the time signature, so any accentuation related to it should be avoided. Microtones are conceived as deviations from ordinary intonation. They are not meant to be played with precise intonation. It is possible to use only embouchure adjustments, without alternative fingerings.

## Noatation clarifications:

 = **air sound** (almost unpitched).


  = **slap/open slap**. The open slap is generated by an abrupt opening of the embouchure at the moment of attack. A strong, forceful sound must be heard.

 = **tongue ram** (t.r.) . Ram the tongue against the reed.


 = **key slap** (k.s.). They should always be played with a closed embouchure.

“**con soffio**” = breathy sound. A mix of pitch and air “noise”.

[e] [o] [sh] [f] = it indicates the mouth position when playing air sounds.

 = sing inside the tube of the saxophone.

“**alla tromba**”: remove the mouthpiece and play with a trumpet-like embouchure.

overtones  
 = play in such a way that the overtone components of the sound really stand out, and try to emulate the glissando curve.

# Sombras de lo que fue

Score in C

Pablo Rubino Lindner

$\text{♩} = 76$

Soprano sax I  
Soprano sax II  
Alto sax I  
Alto sax II  
Tenor saxophone I  
Tenor saxophone II  
Baritone saxophone I  
Baritone saxophone II

Sop. I  
Sop. II  
Alto I  
Alto II  
Ten. I  
Ten. II  
Bar. I  
Bar. II

\* The microtones are just deviations from ordinary intonation. They are not meant to be played with precise intonation. It is possible to use only embouchure adjustments, without alternative fingerings.

9

Sop. I *p* *ppp* *f ten*

Sop. II *mp* *n p* *ppp* *f* *ppp* *f ten*

Alto I *ppp* *f ten* *f ten*

Alto II *f ten* *f ten*

Ten. I *pp* *f* *f ten* *f ten* *pp liscio*

Ten. II *mf subito* *pp* *f* *f ten* *f ten* *pp liscio*

Bar. I *ff* *n* *fp* *ff* *pp* *ff* *mf* *fff* *p* *pp liscio*

Bar. II *ff* *n* *fp* *ff* *pp* *ff* *mf* *fff* *f ten*

Annotations: *tr*, *[e]*, *[o]*, *open slap*, *non tr.*, *\*(ord.)*, *overtones*, *[f]*

14

Sop. I *n* *pp* *espr.* *f* *pp* *n* *pp*

Sop. II *pp* *poco* *mp* *pp* *pp*

Alto I *n* *pp liscio* *mf*

Alto II *n* *pp* *mf*

Ten. I *mf*

Ten. II *pp*

Bar. I *pp*

Bar. II *n* *pp liscio* *pp*

\* Baritone I: the "ff" of the air noise must be equivalent to the mf of the ordinario that follows.



28

Sop. I  
"p" — "mf" — "f" *pp*

Sop. II  
"p" — "mf" — "f" *pp*

Alto I

Alto II  
*pp* *liscio*

Ten. I  
*pp* *liscio*

Ten. II  
"mf" — *n* *pp*

Bar. I  
*pp* *liscio*

Bar. II  
[f] — "mf" — *n* — *pp* *liscio*

32

Sop. I  
*f* — *n* — *pp* — *f* — *pp*

Sop. II  
*f* — *pp* — *n* — *pp* — *mp* — *f* — *pp*

Alto I  
*pp* *liscio*  
teeth on reed oscillating  
*pp* — *mp* — *f* — *pp*

Alto II  
*pp* — *mp* — *f* — *pp*  
teeth on reed oscillating

Ten. I

Ten. II  
*liscio*

Bar. I

Bar. II

36

Sop. I *mp ff* *p espr.* *pp* *tr* *subtone*

Sop. II *mp ff* *pp ma deciso p espr.* *pp* *tr* *subtone*

Alto I *mf < ff* *p espr.* *mp poco < mf pp* *tr* *subtone*

Alto II *mf < ff* *p espr.* *pp* *mp poco < mf* *tr* *n*

Ten. I *mp ff* *pp sub* *n* *p espr.* *mp < mf espr.* *poco*

Ten. II *mp ff* *pp sub* *non dim.* *p espr.* *mp < mf* *n*

Bar. I *mp ff* *p espr.* *mp poco < mf* *tr*

Bar. II *mp ff* *p espr.* *mp poco < mf* *tr*

41

Sop. I *ord.* *tr*

Sop. II *ord.* *p < mf pp*

Alto I *ord.* *mp pp* *tr*

Alto II *mf pp*

Ten. I *p sub* *n*

Ten. II *mf pp*

Bar. I *pp* *tr* *mf pp*

Bar. II *pp*



44

Sop. I *mp* *mf* *pp* *sub* *mf* *sub* *pp*

Sop. II *mp* *pp* *mf* *sub* *pp*

Alto I *mf* *pp* *mf* *sub* *pp*

Alto II *pp*

Ten. I *pp*

Ten. II *mf* *pp* *mf* *sub* *pp*

Bar. I *mp* *mf* *pp* *sub* *mf* *sub* *pp*

Bar. II *mf* *sub*



47 (tr)

Sop. I *p*

Sop. II *f* *pp* *sempre*

Alto I *pp* *poco* *mp* *ppp* *p* *n* *remove the mouthpiece*

Alto II *f* *pp* *sempre*

Ten. I *ff* *pp* *sempre*

Ten. II *f* *pp* *sempre*

Bar. I *ff* *pp* *p*

\*When playing "alla tromba", the pitches are modified (since the mouthpiece is not attached, all pitches will sound higher) . Adjust the fingerings to produce approximately the written notes, except when playing key slaps (here ordinary fingerings should be used). The intonation will not be perfect, do not try to avoid intonation problems.



(key slaps)\*  
+  
air [f] → [sh]

(slap) 5

Sop. I *mp* → *f* → *ff* → *fff*

Sop. II *mf* → *ff* → *fff* (alla tromba) only air *pppp ma nervioso*

Alto I *mf* → *ff* → *fff*

Alto II *ppp liscio*

Ten. I *ppp liscio*

Ten. II *ppp liscio* → con soffio

Bar. I teeth on reed *mp* → *mf* → *ff* → *f* → *ff* t.r. 5 *ppp liscio* poco cresc.

Bar. II teeth on reed *mp* → *mf* → *ff* → *f* → *ff* t.r. 6 6 (slap) *f*

61

Sop. I open slap 3 *f*

Sop. II *cresc. poco a poco* → con soffio *pp* → *p*

Alto I (alla tromba) only air *ppp nervioso* *cresc. poco a poco* → con soffio *pp* → con soffio only air (inspiring) (exhaling) *f* *p*

Alto II *poco cresc.* → con soffio *p* *p* → *f* *p*

Ten. I → con soffio *poco cresc.* → con soffio *mp* *ff*

Ten. II → con soffio only air (inspiring) (exhaling) *p* *p* → *ffpp*

Bar. I (slap) *f* con soffio *ppp cresc. poco a poco* *pp*

Bar. II open slap 3 *ff* slap *f* ord. *mp* → *ff*



70

Sop. I *pp* 5 5

Sop. II *con soffio* *ff* *rubido* ord. *pp* 3

Alto I *con soffio* *ff* *rubido* ord. *pp* 3 3 3 3

Alto II *pp*

Ten. I *pp* 3 3

Ten. II *pp*

Bar. I *pp*

Bar. II *con soffio* *ff* *rubido* 5 5 5 5 *n*

**Molto meno mosso** ♩ = 62

72

Sop. I *ff* 5 5

Sop. II *con soffio* *ff* *pp* *ma rubido* put on the mouthpiece

Alto I *con soffio* *ff* *pp* *ma rubido* put on the mouthpiece

Alto II *ff*

Ten. I *ff* 3 3

Ten. II *ff* *con soffio* *ff* *f* *rubido*

Bar. I *ff*

Bar. II *con soffio* *pp* *ma rubido* ord. *ff* 5 5

*mp* *n*

Tempo I (♩ = 76)

75

slap open simile

Sop. I *f ff f ff f ff f ff p dolce legatiss.*

Sop. II with mouthpiece *p dolce legatiss.*

Alto I with mouthpiece *p dolce legatiss.*

Alto II t.r. *ff* *p dolce legatiss.*

Ten. I t.r. *ff*

Ten. II (con soffio) *p rubido* sempre con soffio

Bar. I con soffio *f rubido* *p rubido* sempre con soffio

Bar. II con soffio *f rubido* *p rubido* sempre con soffio

77

Sop. I 5 5 5 5 5

Sop. II 5 5 5 5 5

Alto I

Alto II con soffio *ruidido* 3 3

Ten. I

Ten. II ord. *dolce legatiss.* 3 3

Bar. I 3 3 3 3

Bar. II *p ruidido* 5 5 5 5

79

Sop. I *pp poss.*

Sop. II *pp*

Alto I *con soffio* *slap* *ff* *p dolce legatiss.*

Alto II *ruvido* *ff* *pp*

Ten. I *p dolce legatiss.* *cresc. .... poco ....*

Ten. II *cresc. .... poco ....*

Bar. I

Bar. II *(con soffio)* *p ruvido*



81

Sop. I *f subito*

Sop. II *f*

Alto I *f*

Alto II *non cresc.* *f*

Ten. I *.... a ..... poco ..... mp cresc.* *mf cresc.* *f* *con soffio* *p ruvido*

Ten. II *.... a ..... poco ..... mp cresc.* *mf cresc.* *f* *con soffio* *p ruvido*

Bar. I

Bar. II *(con soffio)* *(p ruvido)*

83

Sop. I *pp subito*

Sop. II *pp subito*

Alto I *pp subito*

Alto II *pp subito*

Ten. I

Ten. II

Bar. I

Bar. II

**Molto meno mosso** ♩ = 52

85

Sop. I *ff aggressivo* *fp* *ff*

Sop. II *ff aggressivo* *p* *ff*

Alto I *ff aggressivo* *p* *ff* *p*

Alto II *pp* *ff* *pp* *ff* *p* *ff* *p* *fp*

Ten. I *ff aggressivo* *p* *ff*

Ten. II *ord.* *ff aggressivo* *p*

Bar. I *ord.* *p* *ff aggressivo* *p* *ff* *p*

Bar. II *ord.* *ff aggressivo* *p*

\* In this section, the accents should really stand out.



86

Sop. I *ff ff ff*

Sop. II *p f p f pp ff*

Alto I *fp ff pp ff ff*

Alto II *ff p*

Ten. I

Ten. II *ff sub fp ff*

Bar. I *ff p ff p ff*

Bar. II *ff*

87

Sop. I *p ff p*

Sop. II *pp ff pp ff p fp*

Alto I *p*

Alto II *ff p ff p*

Ten. I *p ff*

Ten. II *fp ff*

Bar. I *p*

Bar. II *p ff*

88

Sop. I: *fp*, *ff*, *pp*, *ff*, *mf*

Sop. II: *ff*, *p*

Alto I: *ff*

Alto II: *ff*, *p*, *ff*, *p*, *ff*

Ten. I: *p*, *f*, *p*, *ff*

Ten. II: *ff*, *ff*, *f*, *pp*, *f*

Bar. I: *ff sub*, *fp*, *ff*

Bar. II: (no dynamics)

89

Sop. I: *f*, *p*

Sop. II: *f*, *p*, *f*, *p*

Alto I: *p*, *f*

Alto II: *p*, *f*

Ten. I: *p*, *f*, *p*

Ten. II: *pp*, *f*, *pp*, *f*, *p*, *fp*

Bar. I: *p*

Bar. II: *fp*, *f*

90

Sop. I *f sub* *fp* *mf*

Sop. II *f* *p* *f* *p* *mf*

Alto I *f* *p* *f* *p* *mf*

Alto II *p* *f* *p* *mf*

Ten. I *fp* *f* *pp* *mf* *p* *mf*

Ten. II *f* *mf*

Bar. I *mf*

Bar. II *f* *f* *mf*

91

Sop. I *ff* *agress.* *p* *ff* *subito e agresivo*

Sop. II *ff* *subito e agres.* *p*

Alto I *p* *dolce legato*

Alto II *p* *dolce legato*

Ten. I *p* *dolce legato*

Ten. II *p* *dolce legato*

Bar. I *fp* *ff* *agresivo*

Bar. II *p* *ff* *agresivo*

92

Sop. I

Sop. II

Alto I

Alto II

Ten. I

Ten. II

Bar. I

Bar. II

*ff sub*

*fp*

*ff*

*pp*

*ff*

*f subito*

*p dolce legato*

*p dolce legato*

*ff*

*ff*

*p dolce legato*

*p*

*f*

*p*

*ff*

93

Sop. I

Sop. II

Alto I

Alto II

Ten. I

Ten. II

Bar. I

Bar. II

*p*

*f*

*p*

*pp*

*ff*

*pp*

*f*

*p*

*fp*

*p dolce legato*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*p dolce legato*

*cresc. poco a poco*

94

Musical score for measures 94-98. The score is written for eight voices: Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, and Baritone II. The key signature has one sharp (F#) and the time signature is 4/4. Measure 94 starts with a treble clef for Soprano I and a bass clef for the other parts. The Soprano I part features a melodic line with dynamics *fp*, *f*, *pp*, *f*, and *f*. The Soprano II part starts with a *ff* dynamic. The Alto I part includes trills and dynamics *p*, *f*, *p*, *f*, *pp*, and *f*. The Alto II part has dynamics *mf* and *p*. The Tenor I, Tenor II, Baritone I, and Baritone II parts all begin with a *mp cresc.* dynamic. Fingerings (5, 3, 6) and articulation marks are present throughout the score.

95

Musical score for measures 95-99. The score continues for the same eight voices. Measure 95 starts with a treble clef for Soprano I and a bass clef for the other parts. The Soprano I part has dynamics *mf* and *p*. The Soprano II part has dynamics *mf*, *p*, *mf*, and *p*. The Alto I part has dynamics *pp*, *f*, *pp*, *mf*, *p*, and *fp*. The Alto II part has dynamics *mf* and *p*. The Tenor I, Tenor II, Baritone I, and Baritone II parts continue with their respective melodic lines and dynamics.

96

Sop. I *mf* 5 6

Sop. II *mf p mf p mf* 5

Alto I *mf p* 5 3

Alto II *fp mf pp mf mf* 5 tr 5

Ten. I *mf*

Ten. II *mf*

Bar. I *mf* 5 5 5 5

Bar. II *mf* 5 5 5 5



97

Sop. I *pp mp* 5 3 5 5 3 6 6

Sop. II *mp pp mp fp mp pp < mp* 6 6 3 3

Alto I *mp pp < mp p mp pp mp pp < mp* 5 5 5 5

Alto II *fp mp* 6 tr 5 6 3 n

Ten. I *cresc. f*

Ten. II

Bar. I *cresc. f* 5 5 5 5

Bar. II *cresc. f* 5 5 5 5



104 → [e]

Bar. I

Bar. II

ff ppp f p sub con soffio con soffio

t.r. t.r. con soffio (con soffio)

ff p mf f p = ff p p ff pp mf

107 → con soffio

Bar. I

Bar. II

f p f p con soffio subito

t.r. t.r. con soffio con soffio

fp ff pp p

\* In this section, the baritones should play all the normal headed notes "con soffio".

110

Bar. I

Bar. II

slap p con soffio senza soffio

con soffio 3 t.r. 3 t.r. 3 t.r. 3 con soffio senza soffio

mp pp 3 3 3 n p sempre

Grave ca. 45

Sop. I

Sop. II

Alto I

Alto II

Ten. I

Ten. II

Bar. I

Bar. II

con soffio 3 3 con soffio subtone con soffio 3 3 subt. con soffio 5 5 subtone con soffio 3 3 subtone con soffio subt. subtone sempre

div. play sing p introspettivo

div. play sing p introspettivo subtone sempre

n n < pp

n n < pp





127

Sop. I *ppp* 3 subtone

Sop. II *ppp* 3 subtone

Alto I *pp* 3 only sing, inside the tube, with a dark tone *n*

Alto II *pp* 3 *n*

Ten. I *pp* subtone *n*

Ten. II *n*

Bar. I *n* *p* 3 *mp* 3 3 3 *p*

Bar. II *mp* *p*

130

Sop. I *n* *mp* *mp < f*

Sop. II *non dim.* *mp* *p < f > ppp*

Alto I *pp* subtone *ff ma nobilmente*

Alto II *n* *ff ma nobilmente*

Ten. I *pp* 3 3 3 *ff ma nobilmente* *n*

Ten. II *mp* 3 3 *ff*

Bar. I *n* *p* *ff ma nobilmente* subtone *pp*

Bar. II *ff ma nobilmente* *fff tutta forza* *mf*

Molto rall. . . . . A tempo ♩ = 42 (poco meno mosso)

134

subtone  $n < ppp$

ord.  $p$  luminoso  $\text{poco } mp$   $mf$

subtone  $n < ppp$

subtone  $pp$

ord.  $p$  luminoso  $mp$   $mf$

subtone  $pp$

ord.  $p$  luminoso  $mp$   $mf$

subtone  $mp$  molto espr.  $poco$   $mp$   $p$

ord.  $p$  luminoso  $\text{poco } mp$   $mf$

subtone  $n$   $pp$

ord.  $p$  espr.  $p$  luminoso  $mf$

subtone  $n$   $pp$

ord.  $p$  luminoso  $mf$



141

poco rit. A tempo

$f$   $ff$   $mf$   $p < f > p$   $f$   $p$

$f$   $ff$   $mf$   $f$   $p$

$f$   $ff$   $mf$   $p < f > p$   $f$   $p$

$f$   $ff$   $mf < ff$   $mf$   $p < f > p$   $f$   $p$

$f$   $ff$   $mf < ff$   $mf$   $p < f > p$   $f$   $p$

$f$   $ff$   $mf$   $p < f >$   $f$   $p$   $ff$   $> mf$

$f$   $ff$   $mf$   $p < f >$   $f$   $p$   $ff$   $> mf$

overtones

overtones

147

Sop. I *f p pp*

Sop. II *f p pp*

Alto I *f ff p f p* with high overtones ord.

Alto II *f p pp*

Ten. I *f p ff p f p* with high overtones ord.

Ten. II *f p ff p f p* ord.

Bar. I *ff p f p subito mf*

Bar. II *ff p f p subito mf*

150

Sop. I *ff p f p*

Sop. II *ff p p f p*

Alto I *f p mp*

Alto II *ff p p*

Ten. I *f p mp*

Ten. II *f p mp*

Bar. I *ff p p mf*

Bar. II *ff p p mf*