

*Compound/Fracture VII:  
Punto Intenso Contra Remisso*

for

saxophone quartet and piano

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

# Compound Fracture VII: Punto Intenso Contra Remisso

Justin Henry Rubin

$\text{♩} = 96$

**A**

Sop. Sax (Bb) *mp* *f* *p* *mp* *p* *sfz*

Alto Sax (Eb) *p* *mf* *mp* *f* *mp* *pp*

Tenor Sax (Bb) *pp* *mf* *p* *mf* *pp* *mf* *f*

Bari. Sax (Eb) *ff* *pp* *f* *sfz* *mp* *mf* *f* *mf*

Piano *f* *mp* *mf* *f* *mf* *ff* *p* *mf*

*mf* *p* *pp* *ff* *mp* *mp*

(Pedal ad libitum)

**B**

Sop. *mp* *f* *p*

Alt. *ff* *mp*

Ten. *pp* *mf* *p*

Bari. *pp* *mp* *mf* *ff* *pp*

Piano *mp* *f* *ff* *p* *mp*

*mp* *p* *mp*

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

Alt. *p* *ff* *p* *f* *p* *pp*

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

Bari. *ff* *p* *pp* *f* *ff* *pp*

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

C

Sop. *f* *mf* *mp* *mp*

Alt. *mf* *mp* *pp* *ppp* *f* *ppp* *mp* *pp*

Ten. *pp* *mf* *p* *mf*

Bari. *p* *p* *mf* *pp*

Piano *mf* *mp* *p* *ppp* *mp* *mp* *p* *pp* *f*

## D

17

Sop. *mf mp p ff pp*

Alt. *ff mp* *legato e espressivo*

Ten. *p mp*

Bari. *ppp ff pp mf*

Piano *mp mf ffff* *mp* *Play second time only*

21

Sop. *p*

Alt. *p*

Ten. *Play first time only (fade out second time)*

Bari. *p*

Piano

**E**

Sop. *25*  
Alt.  
Ten.  
Bari.  
Piano

second time *ff*  
*fff* *pp* *ff* *pp* *f* *fff* *pp* *fpp* *ffpp*  
*f* *mp* *mf* *mf* *p* *f* *mp*  
*Red.* *f* *p* *f* *mp* *f* *mp*

Detailed description: This block contains the first system of a musical score, measures 25 through 30. It features five staves: Soprano, Alto, Tenor, Baritone, and Piano. The Soprano part begins with a fermata and a dynamic of *fff*, then moves to *pp*. The Alto part starts with a fermata and *ff*, then *pp* and *f*. The Tenor part has a fermata and *fff*, then *pp* and *f*. The Baritone part has a fermata and *ff*, then *pp*, *fpp*, and *ffpp*. The Piano part consists of two staves with triplets and dynamics ranging from *f* to *mp*. A *Red.* (ritardando) marking is present in the piano accompaniment.

Sop. *30*  
Alt.  
Ten.  
Bari.  
Piano

*ff*  
*mf* *pp* *ffpp* *p* *mp* *pp* *fffppp* *ppp*  
*mf* *mp* *p* *mf* *ff* *f* *ff* *mp* *mf* *f*  
*mf* *f* *pp* *mp* *mp* *pp* *pp* *ff* *mf*

Detailed description: This block contains the second system of the musical score, measures 30 through 35. It features five staves: Soprano, Alto, Tenor, Baritone, and Piano. The Soprano part starts with a fermata and *ff*, then *mf* and *pp*. The Alto part has a fermata and *ffpp*, then *p*, *mp*, and *pp*. The Tenor part has a fermata and *mf*, then *mp*, *p*, *mf*, *mp*, *f*, *mf*, *mf*, *mp*, and *f*. The Baritone part has a fermata and *fffppp*, then *ppp*. The Piano part consists of two staves with triplets and dynamics ranging from *mf* to *ff*. A *Red.* (ritardando) marking is present in the piano accompaniment.

Musical score for measures 34-38. The score includes parts for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Baritone (Bari.), Piano, and Cello/Double Bass (Ced.).

- Sop.:** Starts at measure 34 with a melodic line. Dynamics range from *pp* to *fff*. A long slur covers measures 35-38.
- Alt.:** Features a melodic line with dynamics from *f* to *fff*. A slur covers measures 35-38.
- Ten.:** Features a melodic line with dynamics from *p* to *fff*. A slur covers measures 35-38.
- Bari.:** Features a melodic line with dynamics from *p* to *fff*. A slur covers measures 35-38.
- Piano:** Features a complex accompaniment with triplets and sixteenth notes. Dynamics range from *f* to *fff*.
- Ced.:** Features a bass line with dynamics from *f* to *ff*.

Musical score for measures 39-43, marked with a section symbol **F**. The score includes parts for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Baritone (Bari.), Piano, and Cello/Double Bass (Ced.).

- Sop.:** Features a melodic line with dynamics from *fff* to *fff*. A slur covers measures 40-43.
- Alt.:** Features a melodic line with triplets and dynamics from *fff* to *fff*. A slur covers measures 40-43.
- Ten.:** Features a melodic line with triplets and dynamics from *fff* to *fff*. A slur covers measures 40-43.
- Bari.:** Features a melodic line with triplets and dynamics from *fff* to *fff*. A slur covers measures 40-43.
- Piano:** Features a complex accompaniment with triplets and sixteenth notes. Dynamics range from *fff* to *fff*.
- Ced.:** Features a bass line with triplets and dynamics from *fff* to *fff*.

(Pedal ad libitum)



Musical score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bari.), and Piano (Piano), measures 54-57. The score is in 4/4 time. The Soprano, Alto, and Bass parts feature melodic lines with slurs and 3:2 ratio markings. The Piano part includes a triplet in the bass line. The dynamic marking *ppp* is present in all parts.

54

Sop. *ppp*

Alt. *ppp*

Ten. *ppp*

Bari. *ppp*

Piano *ppp*

\*

Musical score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bari.), and Piano (Piano), measures 58-61. The score is in 6/4 time. The Soprano part begins with a *pppp* dynamic marking. The Alto part has a *legato e espressivo pppp* marking. The Piano part is mostly silent.

G

*legato e espressivo*

58

Sop. *pppp*

Alt. *legato e espressivo pppp*

Ten.

Bari.

Piano



65

Sop.

Alt.

Ten.

Bari.

Piano

*legato e espressivo*  
*pppp*

*legato e espressivo*  
*pppp*

70

Sop.

Alt.

Ten.

Bari.

Piano

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will crescendo from *f* to *ff*.

74

Sop.

Alt.

Ten.

Bari.

Piano

*ff*

Red.

78

Sop.

Alt.

Ten.

Bari.

Piano

*ff*

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 81-84. The score includes vocal lines with dynamic markings (*ff*, *pp*, *pp* < *ff*) and piano accompaniment with a forte (*f*) dynamic. The vocal parts feature trills and slurs.

**I**

Each note sempre *pp*-*ff* over the duration of the pitch.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 85-88. The score includes vocal lines with trills and slurs, and piano accompaniment with a fortissimo (*fff*) dynamic and a "Play second time only" instruction. The piano part features a complex harmonic structure.



(Pedal ad libitum)

Musical score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bari.), and Piano. Measures 89-92. The score includes vocal lines with triplets and piano accompaniment. Dynamics include *pp*, *ff*, and *sempre*. A *pp* dynamic is also indicated for the piano part.

Musical score for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bari.), and Piano. Measures 93-96. The score includes vocal lines with triplets and piano accompaniment. Dynamics include *pp*, *ff*, and *ffff*. The piano part includes the instruction *arrêt brutal* and *ffz*.

Sop. Sax  
(Bb)

# Compound Fracture VII: Punto Intenso Contra Remisso

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$\text{♩} = 96$

**A**

**B**

**C**

**D**

**E**

*mp* *f* *p* *ff* *mp*

*p* *sfz* *mp* *f* *p* *ff* *p*

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

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

*mf* *mp* *p* *ff* *pp*

*p* *fff*

*pp* *ff*

*mf* *pp* *ff*

2

35 *ff* *pp* *fff* **F**

41 *fff*

47 *fff*

52 *dim. poco a poco...*

57 *ppp* **G** *legato e espressivo* *pppp*

62 *fff* *pp*

75 **H** *fff* *pp*

79 *fff* *pp*

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will crescendo from *f* to *ff*.

82 *pp* *ff* *pp* *ff* *pp* *ff*

85 **I**

Each note *sempre pp*<*ff*> over the duration of the pitch.

88

*pp*<*ff*> *sempre*

93

*pp* ————— *ffff*

*arrêt brutal*

Alto Sax *Compound Fracture VII: Punto Intenso Contra Remisso*  
(Eb)

Justin Henry Rubin

$\text{♩} = 96$

**A**  
1 *p* *mf* *mp* *f* *mp* *pp*

**B**  
5 *ff* *ff* *p* *p*

**C**  
10 *mp* *ff* *p* *f* *p* *pp* *mf* *mp* *pp*

**D**  
14 *ppp* *f* *ppp* *mp* *pp* *ff*

**E**  
19 *mp* *p*

**F**  
25 *ff* *pp* *f* *ff* *pp*

**G**  
31 *p* *mp* *pp* *f* *ppp*



2

G

H

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will crescendo from *f* to *ff*.

Each note *sempre pp* < *ff* over the duration of the pitch.

82

*ff* *pp* *ff*

I

86

*pp* *ff*

91

*pp* *ff* *sempre*

95

*pp* *ffff*

*arrêt brutal*

Tenor Sax  
(Bb)

# Compound Fracture VII: Punto Intenso Contra Remisso

Justin Henry Rubin

**A**

$\text{♩} = 96$

**B**

**C**

**D**

*legato e espressivo*

**E**

Play first time only (fade out second time)

29 *f* *mf* *mp* *p* *mf* *mp* *f* *mf*

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

38 *fff* **F**

43

48

52 *dim. poco a poco...*

57 **G** *ppp* *legato e espressivo* *pppp*

68

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will crescendo from *f* to *ff*.

**H**

*ff*  $\curvearrowright$  *pp*  $\curvearrowleft$  *ff* *pp*

*pp*  $\curvearrowleft$  *pp*  $\curvearrowleft$  *ff* *pp*

**I**

Each note sempre *pp* < *ff* over the duration of the pitch.

*pp*  $\curvearrowleft$  *ff*  $\curvearrowright$  *sempre*

*pp*  $\curvearrowleft$  *ff*  $\curvearrowright$  *ffff*

*arrêt brutal*

Bari. Sax  
(Eb)

# Compound Fracture VII: Punto Intenso Contra Remisso

Justin Henry Rubin

**A**

$\text{♩} = 96$

Musical staff A, measures 1-4. Dynamics: *ff*, *pp*, *f*, *sfz*, *mp*, *mf*, *f*, *mf*.

**B**

Musical staff B, measures 5-8. Dynamics: *pp*, *mp*, *mf*, *ff*, *pp*, *ff*.

**C**

Musical staff C, measures 9-14. Dynamics: *p*, *pp*, *f*, *ff*, *pp*, *p*, *p*.

Musical staff D, measures 15-18. Dynamics: *mf*, *pp*, *ppp*, *ff*, *pp*.

**D**

Musical staff E, measures 19-23. Dynamics: *mf*, *p*.

**E**

Musical staff F, measures 24-28. Dynamics: *ff*, *pp*, *fpp*.

Musical staff G, measures 29-32. Dynamics: *ffpp*, *fffppp*, *ppp*.

35 F

*fff*

40

*fff*

46

51

*dim. poco a poco...*

56 G 10

*ppp* *legato e espressivo pppp*

70 H 2

*ppp*

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will *crescendo* from *f* to *ff*.

77

*pp*

**I**  
Each note *sempre* *pp* < *ff* over the duration of the pitch.

82

*ff*

Musical staff 87-91. Treble clef, key signature of one sharp (F#). Measure 87 starts with a triplet of eighth notes (F#, G, A). Measure 88 has a quarter note (B) and a quarter note (C). Measure 89 has a quarter note (D) and a quarter note (E). Measure 90 has a quarter note (F#) and a quarter note (G). Measure 91 has a quarter note (A) and a quarter note (B). A repeat sign is at the end of measure 91. The time signature is 2/4.

*pp* <

Musical staff 92-94. Treble clef, key signature of one sharp (F#). Measure 92 has a quarter note (C) and a quarter note (D). Measure 93 has a quarter note (E) and a quarter note (F#). Measure 94 has a quarter note (G) and a quarter note (A). The staff ends with a double bar line.

Musical staff 95-98. Treble clef, key signature of one sharp (F#). Measure 95 has a quarter note (C) and a quarter note (D). Measure 96 has a quarter note (E) and a quarter note (F#). Measure 97 has a quarter note (G) and a quarter note (A). Measure 98 has a quarter note (B) and a quarter note (C). The staff ends with a double bar line.

*fff*

*arrêt brutal*



# Compound Fracture VII: Punto Intenso Contra Remisso

Justin Henry Rubin

A

$\text{♩} = 96$

Musical notation for section A, measures 1-4. The piece is in 4/4 time with a tempo of quarter note = 96. The key signature has one sharp (F#). The notation includes dynamic markings: *f*, *mp*, *mf*, *ff*, *p*, and *mf*. The bass line includes a pedal point marked "(Pedal ad libitum)".

(Pedal ad libitum)

B

Musical notation for section B, measures 5-8. The notation includes dynamic markings: *mp*, *f*, *mp*, *ff*, *p*, and *mp*. There are repeat signs and first/second endings indicated.

Musical notation for section B, measures 9-12. The notation includes dynamic markings: *f*, *mf*, *f*, *mf*, *mp*, *p*, and *mf*. A *pp* marking is also present in the bass line.

C

Musical notation for section C, measures 13-16. The notation includes dynamic markings: *mf*, *mp*, *p*, *ppp*, *mp*, *mp*, and *p*. A *f* marking is present at the end of the section.

D

Musical notation for section D, measures 17-21. The notation includes dynamic markings: *mf*, *ffff*, *mp*, and *p*. A "Play second time only" instruction is present above the staff.

Musical notation for section D, measures 22-25. This section continues the musical material from the previous measures.

**E**

25 *f* *mp* *mf* *mf* *p* *f* *mp*

*Red.* *f* *p* *f* *mp* *f* *mp*

30 *mf* *mp* *p* *mf* *ff* *f* *ff* *mp* *mf* *f*

*mf* *Red.* *f* *pp* *mp* *mp* *3* *ff* *pp* *pp* *Red.* *f*

35 *fff*

*ff*

**F**

39 *fff*

(Pedal ad libitum)

44

49 *dim. poco a poco...*

*Red.*

53

ppp

\*

58

G

7

65

5

70

3

H

74

ff

Ped.

78

81 *f*

**I**

85 *fff*

*Play second time only*



(Pedal ad libitum)

This section is to be played four times. The piano and soprano sax are to play each time *verbatim*. The alto sax is to be added during the second time through, the tenor the third, and the baritone is to play the last time through only (thus creating a *tutti* on 4X). In addition, the ensemble is to begin very softly the first time through, getting increasingly loud upon each repetition, until with the addition of the baritone sax, the ensemble will crescendo from *f* to *ff*.

89

93 *sfz* *arrêt brutal*