

All in Good Time

for

flute, tenor saxophone Bb,
vibraphone, and bass marimba

(percussionists supplied with additional unpitched instruments)

by

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HARVEY MUSIC EDITIONS

First and Only Time

Justin Henry Rubin
(1993)

Flute $\text{♩} = 80$

Tenor Sax (Bb) *(Transposed score)*

Vibraphone

Bass Marimba

Note: Each percussionist is to be equipped with 3 scaled unpitched membranes (Low, Medium, and High)
The low A on the Bass Clef corresponds to the lowest A on the Bass Marimba.

Fl.

Sax

Vibes

Bs. Mar.

Fl.

Sax

Vibes

Bs. Mar.

24

Fl. *mf* *ff*

Sax *mf* *ff*

Vibes *secco* *mf* *ff*

Bs. Mar. *mf* *ff*

27

Fl. *pp*

Sax *pp*

Vibes *ped.* *p* *pp* *ped.* *3*

Bs. Mar. *p*

30

Fl. *f*

Sax *ppp*

Vibes *mp*

Bs. Mar. *p* *3* *5:4* *f*

33

Fl. *ff* 3 5:4 3

Sax *ff* *p* *ff*

Vibes *mf* 3 3 *pp*

Bs. Mar. 3 *p* *f* 5:4 3 *mp*

36

Fl. *p* *f* *p* *f*

Sax *pp* *mf* *pp*

Vibes *mp* *Red.* *p*

Bs. Mar. *Red.*

39

Fl. 3 3 *mp*

Sax *pp*

Vibes *mp* *Red.* *mf* 3 3

Bs. Mar. *mp*

42

Fl.

Sax

Vibes

Bs. Mar.

5:4

6

45

Fl.

Sax

Vibes

Bs. Mar.

3

5:4

p

ped.

p

48

Fl.

Sax

Vibes

Bs. Mar.

ppp

ppp

51

Fl.

Sax

Vibes

Bs. Mar.

3

(b)
tr

6

ppp

3

3

55

Fl.

Sax

Vibes

Bs. Mar.

Red.

5:4

3

3

Times Alone

♩ = 70

This musical score is for the piece "Times Alone" and is written for four instruments: Flute, Tenor Sax (Bb), Vibraphone, and Bass Marimba. The music is in 3/4 time with a tempo of 70 beats per minute. The score is divided into three systems, each containing four staves. The first system (measures 1-3) features the Flute with a triplet of eighth notes and a 3:2 ratio, starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*). The Tenor Sax (Bb) plays a melodic line with dynamics ranging from pianissimo (*pp*) to mezzo-forte (*mf*). The Vibraphone provides harmonic support with dynamics from mezzo-forte (*mf*) to piano (*p*). The Bass Marimba plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic. The second system (measures 4-6) continues the melodic and harmonic development, with the Flute playing a triplet and the Saxophone and Vibraphone featuring more complex rhythmic patterns and dynamics like *f* and *p*. The Bass Marimba maintains its rhythmic role with dynamics of *f* and *mp*. The third system (measures 7-9) concludes the piece with the Flute playing a triplet and the Saxophone and Vibraphone featuring intricate rhythmic patterns and dynamics like *pp* and *f*. The Bass Marimba plays a complex rhythmic pattern with dynamics of *mp* and *pp*.

11

Fl. *f* 3 *5:4* *p* *sfz*

Sax *mp pp mp*

Vibes *mp* *mf* *3* *5:4* *3*

Bs. Mar.

14

Fl. *mp* *3* *mp* *mp*

Sax *mp* *p* *f* *p*

Vibes *mp* *p*

Bs. Mar. *mp* *p*

17

Fl. *p* *3:2*

Sax *p*

Vibes *3* *f* *pp* *mf* *

Bs. Mar. *ff* *5:4* *p* *pp*

20

Fl. *p* *mf* *pp* *mf* *p*

Sax *ppp* *mf* *pp* *p* *pp* *p* *pp*

Vibes *Red.* *pp* *mf* *mp* *p* *

Bs. Mar. *pp*

23

Fl. *ff* *p*

Sax *ff* *3* *5:4* *3* *p*

Vibes *5:4* *5:4* *p*

Bs. Mar.

26

Fl. *f* *f* *f* *f* *f* *f* *mf*

Sax *p* *p* *p* *p*

Vibes *Red.* *mf* *p* *

Bs. Mar. *mp* *mf* *f*

Precisely the Wrong Time

In memory of the victims of the LIRR 5:33 PM Penn Station to Merillon Avenue Express - December 7, 1993

$\text{♩} = 60$

molto espressivo

Flute *pp*

Tenor Sax (Bb) *pp* *molto espressivo*

Vibraphone *secco* *very fast* *arrêt brutal*

Bass Marimba *tr* *ppp* *getting slower* *getting faster* *ff* *getting slower*

Fl. *pp* *<>*

Sax *wavering dynamics* *wavering*

Vibes *ppp* *getting slower* *getting faster* *tr*

Bs. Mar. *mf* *mp* *ppp*

Fl. *legato* *mf*

Sax

Vibes *getting faster* *pppp*

Bs. Mar. *mf*

9

Fl. *wavering dynamics*

Sax *wavering dynamics*

Vibes *getting slower* *mf*

Bs. Mar.

"...We weren't in the wrong place at the wrong time; we were in the right place at the right time... he was in the wrong place at the wrong time." - Jerome Harvey Rubin

11

Fl. *wavering dynamics*

Sax *pppp* *p*

Vibes *getting slower* *p*

Bs. Mar. *f* *ppp*

15

Fl. *pp* *molto espressivo* *Linger on after all sound as dissipated.*

Sax *pp* *ppp*

Vibes *pp*

Bs. Mar. *pp*

1. 2. 3. 4. 5. 6.

...for each of those who lost their lives...

Flute

First and Only Time

♩ = 80

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

5 *ppp*

9 *f*

14 *f* *pp*

18 *ff* *pp* *mp*

23 *mf* *ff*

27 *pp* *f*

Detailed description: This is a musical score for a flute part in 2/4 time. The tempo is marked as quarter note = 80. The score consists of seven staves of music. The first staff (measures 1-4) starts with a piano (*p*) dynamic, moves to mezzo-piano (*mp*), mezzo-forte (*mf*), and ends with forte (*f*). It features a triplet of eighth notes in measure 2 and another triplet in measure 3. The second staff (measures 5-8) begins with a triplet of eighth notes and ends with a pianissimo (*ppp*) dynamic. The third staff (measures 9-13) starts with a forte (*f*) dynamic and includes a triplet of eighth notes in measure 11. The fourth staff (measures 14-17) begins with a forte (*f*) dynamic and contains three triplet markings over eighth notes. It concludes with a trill (*tr*) on a sharp note, marked *pp*. The fifth staff (measures 18-22) starts with a fortissimo (*ff*) dynamic and a trill (*tr*) on a sharp note, followed by a dynamic shift to pianissimo (*pp*) and then mezzo-piano (*mp*). The sixth staff (measures 23-26) begins with a mezzo-forte (*mf*) dynamic and ends with fortissimo (*ff*). The seventh staff (measures 27-30) starts with pianissimo (*pp*) and ends with forte (*f*), featuring a triplet of eighth notes in measure 29.

31 *ff* 2 3 5:4 3

36 *p* *f* *p* *f* 3 3 3 3 3 3

40 *mp* 3

43 3 *p*

48 3

52 *tr* 6

Times Alone

Flute

♩ = 70

1

f *mp*

4

pp *f* *pp* *f* *f*³

12

p *sfz* *mp*

15

mp *mp*

19

p *p* *mf* *pp* *mf* *p*

22

ff *5:4* *3*

25

p *f* *f* *f* *f* *f*

Detailed description: This is a musical score for a flute, titled "Times Alone". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 70. The piece consists of seven staves of music. The first staff begins with a whole rest, followed by a triplet of eighth notes (F#, G, A) and another triplet (B, C, D), then a 3:2 interval. The second staff starts with a 3:2 interval, followed by a triplet of eighth notes (B, C, D), then a triplet of eighth notes (E, F, G), and ends with a triplet of eighth notes (A, B, C). The third staff begins with a 5:4 interval, followed by a half note (B), a quarter note (A), and a quarter note (G). The fourth staff starts with a triplet of eighth notes (F#, G, A), followed by a triplet of eighth notes (B, C, D), and ends with a half note (E). The fifth staff begins with a half note (F#), followed by a quarter note (G), a quarter note (A), and a quarter note (B). The sixth staff starts with a half note (C), followed by a quarter note (B), a quarter note (A), and a quarter note (G). The seventh staff begins with a half note (F#), followed by a quarter note (G), a quarter note (A), and a quarter note (B).

28 *mf*

31 *p f p f p f p f p*

34 *f p f mp ff mp pp*

Flute

Precisely the Wrong Time

In memory of the victims of the LIRR 5:33 PM Penn Station to Merillon Avenue Express - December 7, 1993

$\text{♩} = 60$
molto espressivo

pp

pp <> > <

legato
mf

wavering dynamics *wavering dynamics*

molto espressivo
pp

3 5:6

Linger on after all sound as dissipated.

Tenor Sax
(Bb)

First and Only Time

(Transposed score)

1 $\text{♩} = 80$
mp 3 *p*

5 *pp* 3

9 *f* 5:4 3 2

14 *f* 3 3 *pp* *tr* (b)

18 5:4 3 *ppp* *mf*

22 5:4 *mf* *ff*

26 *pp*

30 *ppp* 3

34 *ff* *p* *ff* *pp*

38 *mf* *pp* *pp*

42 3

46 5:4 *ppp*

50 3 *ppp*

Times Alone

Tenor Sax
(Bb)

$\text{♩} = 70$

1 pp p mp mf mp p pp

4 f p

7 mf $5:4$ pp <

10 mp (sempre) mp

15 p f p p

20 ppp $3:2$ 3 mf pp p pp p pp

23 ff 3 $5:4$ p $5:4$

26 *p* *p* *p* *p*

29 *mp*

33 3

36 *ff* *mp* *pp*

Tenor Sax
(Bb)

Precisely the Wrong Time

In memory of the victims of the LIRR 5:33 PM Penn Station to Merillon Avenue Express - December 7, 1993

♩ = 60

pp
molto espressivo

wavering dynamics

wavering

mf

wavering dynamics

pppp *p* *pp* *ppp*

Bass Marimba

First and Only Time

Note: Each percussionist is to be equipped with 3 scaled unpitched membranes (Low, Medium, and High)
The low A on the Bass Clef corresponds to the lowest A on the Bass Marimba.

1 $\text{♩} = 80$

5

10

14

18

22

26

p

mf

mp

fff

pp

f

ff

p

mf

ff

p

3

5:4

6

3

3

5:4

5:4

30

p *f* *p*

34

f *mp*

38

mp

42

f *mp*

46

ppp

52

p

Times Alone

Bass Marimba

$\text{♩} = 70$

1 *mf*

4 *f* *mp* 3 3 5:4

7 *mp* 3:2 3:2

10 3 *mp*

15 *p* *ff* 3

18 5:4 *p* *pp*

21 *pp*

24

2

mp

mf

3:2

28

f

p

f

mf

7:8

31

3

p

mf

34

2

3

f

mp

pp

Precisely the Wrong Time

In memory of the victims of the LIRR 5:33 PM Penn Station to Merillon Avenue Express - December 7, 1993

Bass Marimba

♩ = 60

1 *tr* *ppp* *getting slower* *getting faster*

3 *getting slower* *tr* *mf* *mp* *ppp*

7 *mf*

9 *f* *ppp*

13 *pp*

Detailed description: The score is written for Bass Marimba in 4/4 time with a tempo of 60 beats per minute. It consists of 13 measures. Measure 1 starts with a half note G2, followed by a tremolo (tr) on G2. The first two measures are marked *ppp* and *getting slower*. Measures 3-4 are marked *mf* and *getting slower*. Measures 5-6 are marked *mp*. Measure 7 is marked *mf*. Measures 8-9 are marked *f*. Measures 10-11 are marked *ppp*. Measure 12 is marked *pp*. Measure 13 is marked *pp*. The score includes various dynamics, articulations like *tr* and *tr* with a breath mark (b), and performance instructions like *getting slower* and *getting faster*. There are also slurs and hairpins throughout the piece.

Vibraphone

First and Only Time

Note: Each percussionist is to be equipped with 3 scaled unpitched membranes (Low, Medium, and High)
The low A on the Bass Clef corresponds to the lowest A on the Bass Marimba.

$\text{♩} = 80$

1 2 *p* *mp* *ped.*

6 3 *mp* *ped.*

10 *p* *ped.*

14 3 *f* *pp*

18 3 *mp*

22 3 6 *mf* *ff* *secco*

26 *ped.* *p* *ped.*

30 *mp* *mf*

Musical staff 30-33. Treble clef, 3/4 time. Measure 30: quarter note G4, quarter rest, quarter note F4. Measure 31: quarter note E4, quarter rest, quarter note D4. Measure 32: quarter note C4, quarter rest, quarter note B3. Measure 33: quarter note A3, quarter rest, quarter note G3. Dynamics: *mp* at measure 31, *mf* at measure 33. Trills marked with 'x' above notes. Triplet of eighth notes in measure 33. Asterisk in measure 31.

34 *pp* *mp*

Musical staff 34-37. Treble clef, 3/4 time. Measure 34: quarter note G4, quarter rest, quarter note F4. Measure 35: quarter note E4, quarter rest, quarter note D4. Measure 36: quarter note C4, quarter rest, quarter note B3. Measure 37: quarter note A3, quarter rest, quarter note G3. Dynamics: *pp* at measure 35, *mp* at measure 37. Trills marked with 'x' above notes. Triplet of eighth notes in measure 37. Asterisk in measure 37.

38 *p* *mp* *mf*

Musical staff 38-41. Treble clef, 3/4 time. Measure 38: quarter note G4, quarter rest, quarter note F4. Measure 39: quarter note E4, quarter rest, quarter note D4. Measure 40: quarter note C4, quarter rest, quarter note B3. Measure 41: quarter note A3, quarter rest, quarter note G3. Dynamics: *p* at measure 38, *mp* at measure 40, *mf* at measure 41. Trills marked with 'x' above notes. Triplet of eighth notes in measure 41. Asterisk in measure 41.

42 *Red.*

Musical staff 42-45. Treble clef, 3/4 time. Measure 42: quarter note G4, quarter rest, quarter note F4. Measure 43: quarter note E4, quarter rest, quarter note D4. Measure 44: quarter note C4, quarter rest, quarter note B3. Measure 45: quarter note A3, quarter rest, quarter note G3. Dynamics: *Red.* at measure 45. Trills marked with 'x' above notes. Triplet of eighth notes in measure 45.

46 *p*

Musical staff 46-49. Treble clef, 3/4 time. Measure 46: quarter note G4, quarter rest, quarter note F4. Measure 47: quarter note E4, quarter rest, quarter note D4. Measure 48: quarter note C4, quarter rest, quarter note B3. Measure 49: quarter note A3, quarter rest, quarter note G3. Dynamics: *p* at measure 47. Trills marked with 'x' above notes. Triplet of eighth notes in measure 49.

50

Musical staff 50-53. Treble clef, 3/4 time. Measure 50: quarter note G4, quarter rest, quarter note F4. Measure 51: quarter note E4, quarter rest, quarter note D4. Measure 52: quarter note C4, quarter rest, quarter note B3. Measure 53: quarter note A3, quarter rest, quarter note G3. Dynamics: *pp* at measure 51. Trills marked with 'x' above notes. Triplet of eighth notes in measure 53.

54 *Red.* 5:4

Musical staff 54-57. Treble clef, 3/4 time. Measure 54: quarter note G4, quarter rest, quarter note F4. Measure 55: quarter note E4, quarter rest, quarter note D4. Measure 56: quarter note C4, quarter rest, quarter note B3. Measure 57: quarter note A3, quarter rest, quarter note G3. Dynamics: *Red.* at measure 55. Trills marked with 'x' above notes. Triplet of eighth notes in measure 57. Asterisk in measure 55 and 57.

Vibraphone

Times Alone

$\text{♩} = 70$

The musical score is written for a single melodic line on a vibraphone in 3/4 time. It consists of eight staves of music, each starting with a measure number. The key signature is one sharp (F#), and the tempo is marked as quarter note = 70. The score includes various dynamic markings such as *mf*, *mp*, *p*, *pp*, *f*, and *Red.* (Reduced). It also features articulation marks like asterisks and slurs, and rhythmic notations including triplets and a 5:4 ratio. The piece concludes with a double bar line at the end of the eighth staff.

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

6 *pp*

11 *mp* *Red.* *mf* *5:4* *mp*

15 *p* *Red.* *f* *pp* *mf*

19 *Red.* *pp* *mf* *mp* *p*

23 *Red.* *mf* *p*

29 *mf* *p* *Red.* *mf*

34 *Red.* *f* *Red.* *mp* *pp* *5:4*

Vibraphone

Precisely the Wrong Time

In memory of the victims of the LIRR 5:33 PM Penn Station to Merillon Avenue Express - December 7, 1993

♩ = 60

1 *secco very fast* *arrêt brutal*
ppp *ff*

5 *getting slower* *getting faster* *getting faster*
ppp *pppp*

9 *getting slower* *mf*

13 *getting slower* *p* *pp*