

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)

J = 80

Flute

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.

12

Fl.

Sax

Vibes

Bs. Mar.

ff

p *Red.*

f

ffff *pp* *mf* *f*

16

Fl.

Sax

Vibes

Bs. Mar.

pp *tr* *(h)*

pp *tr* *(b)*

ff

5:4

pp

3

3

20

Fl.

Sax

Vibes

Bs. Mar.

pp

mp

ppp *mf*

5:4

mp *3*

6

ff *p* *5:4* *5:4*

24

Fl.

Sax

Vibes

Bs. Mar.

27

Fl.

Sax

Vibes

Bs. Mar.

30

Fl.

Sax

Vibes

Bs. Mar.

Musical score for Flute, Saxophone, Vibraphone, and Bass Maracas. The score consists of four staves. The Flute (top) starts with a rest, followed by a melodic line with grace notes and a sustained note. The Saxophone (second from top) has a rhythmic pattern with dynamic markings *ff*, *p*, and *ff*. The Vibraphone (third from top) has a rhythmic pattern with dynamic markings *mf*, *p*, and *pp*. The Bass Maracas (bottom) has a rhythmic pattern with dynamic markings *p*, *f*, and *mp*. Measure numbers 33, 3, 5:4, and 3 are indicated above the staves.

36

Fl.

Sax

Vibes

Bs. Mar.

Musical score for Flute (Fl.), Saxophone (Sax), Vibraphone (Vibes), and Bass Maracas (Bs. Mar.). The score consists of four staves. The Flute staff starts with a melodic line, followed by a rhythmic pattern marked *pp*. The Vibraphone staff features a sustained note with a grace note, marked *mp*, *mf*, and *ed.*. The Bass Maracas staff shows a bass line with dynamic markings *mp* and *mp*. The overall style is minimalist and rhythmic.

Fl. 42

Sax

Vibes

Bs. Mar.

5:4 6

Fl. 45

Sax

Vibes

Bs. Mar.

3 5:4 3

Red.

p p b

Fl. 48

Sax

Vibes

Bs. Mar.

ppp

ppp

Fl. 51

Sax

Vibes

Bs. Mar.

3

(\natural) *tr*

$\gg\gg\gg$

6

ppp

*

3

Fl. 55

Sax

Vibes

Bs. Mar.

ped.

5:4

*

3

Times Alone

Musical score for Flute, Tenor Sax (Bb), Vibraphone, and Bass Marimba. The score consists of four staves. The Flute (top) starts with a rest, followed by a sixteenth-note pattern. The Tenor Sax (Bb) enters with eighth-note patterns. The Vibraphone and Bass Marimba enter with sustained notes. Measure 1 ends with a repeat sign. Measure 2 begins with a forte dynamic (f) for the Flute. Measures 3-4 show rhythmic patterns for all instruments. Measure 5 concludes with a repeat sign.

Musical score for Flute (Fl.), Saxophone (Sax), Vibraphone (Vibes), and Bass Maracas (Bs. Mar.). The score consists of four staves. The Flute staff starts with a 3:2 measure ratio, indicated by a bracket above the first three measures. The Vibraphone staff begins with a dynamic of p . The Bass Maracas staff starts with a dynamic of f . The Saxophone staff features a dynamic of f and includes slurs and grace notes. Measure 4 shows a change in time signature for the Bass Maracas, indicated by a bracket below the staff.

Musical score for Flute, Saxophone, Vibraphone, and Bass Maracas. The score shows four staves over five measures. Measure 1: Flute rests, Saxophone eighth-note pattern (mf), Vibraphone eighth-note pattern, Bass Maracas eighth-note pattern. Measure 2: Flute rests, Saxophone eighth-note pattern (3:1), Vibraphone eighth-note pattern, Bass Maracas eighth-note pattern. Measure 3: Flute rests, Saxophone eighth-note pattern (pp-f), Vibraphone eighth-note pattern, Bass Maracas eighth-note pattern. Measure 4: Flute rests, Saxophone eighth-note pattern (pp-mp), Vibraphone eighth-note pattern, Bass Maracas eighth-note pattern. Measure 5: Flute rests, Saxophone eighth-note pattern (pp-mp-pp), Vibraphone eighth-note pattern, Bass Maracas eighth-note pattern.

Fl. 11

Sax

Vibes

Bs. Mar.

Fl. 14

Sax

Vibes

Bs. Mar.

Fl. 17

Sax

Vibes

Bs. Mar.

20

Fl.

Sax

Vibes

Bs. Mar.

23

Fl.

Sax

Vibes

Bs. Mar.

26

Fl.

Sax

Vibes

Bs. Mar.

Fl. 29

Sax

Vibes

Bs. Mar.

p *f* *mf*

7:8

mf *p*

p

Fl. 32

Sax

Vibes

Bs. Mar.

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

3 *3*

Red. *mf*

f *p* *f*

3

mf

Fl. 35

Sax

Vibes

Bs. Mar.

mp

ff *mp* *pp*

ff *mp* *pp*

f ** Red.* *mp* *pp*

5:4

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

J = 60

Flute *molto espressivo*

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

Vibraphone *secco very fast*

Bass Marimba *tr.* *getting slower*

ppp *getting faster* *ff*

Fl. *pp <>*

Sax *wavering dynamics* *wavering*

Vibes *ppp getting slower*

Bs. Mar. *tr.* *getting faster*

<mf> *mp* *ffff*

Fl. *legato* *mf*

Sax

Vibes *getting faster*

Bs. Mar. *pppp* *mf*

Fl. *wavering dynamics*

Sax *wavering dynamics*

Vibes *getting slower*

Bs. Mar. *mf*

"...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

Fl. *wavering dynamics*

Sax

Vibes

Bs. Mar. *f* *ppp* *p* *getting slower*

Fl. *molto espressivo*

Sax

Vibes

Bs. Mar. *pp*

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

Linger on after all sound as dissipated.

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

Flute

First and Only Time

The sheet music for Flute consists of eight staves of musical notation. Staff 1 (measures 1-4) starts in G major (two sharps) at $\text{♩} = 80$. Dynamics include p , mp , mf , and f . Measures 5-8 show a transition to E major (one sharp), featuring ppp dynamics. Staff 9 (measures 9-12) returns to G major with dynamic f . Staff 10 (measures 13-16) shows a melodic line with grace notes and dynamic pp . Staff 11 (measures 17-20) includes dynamic ff and $tr(\natural)$. Staff 12 (measures 21-24) features dynamic pp and mp . Staff 13 (measures 25-28) shows a rhythmic pattern with dynamic mf and ff . Staff 14 (measures 29-32) concludes with dynamic pp and f .

The image shows six staves of musical notation for piano, likely from a score by Scriabin. The staves are as follows:

- Staff 1 (Measures 31-32):** Treble clef. Measure 31 starts with a fermata over a dotted half note. Measure 32 begins with a dynamic ***ff***. Articulation marks include a diagonal line under the first measure and a wavy line under the second.
- Staff 2 (Measures 33-34):** Treble clef. Measure 33 starts with a dynamic ***p***. Measure 34 starts with a dynamic ***f***.
- Staff 3 (Measures 35-36):** Treble clef. Measure 35 starts with a dynamic ***p***. Measure 36 starts with a dynamic ***f***.
- Staff 4 (Measures 37-38):** Treble clef. Measure 37 starts with a dynamic ***mp***.
- Staff 5 (Measures 39-40):** Treble clef. Measure 39 starts with a dynamic ***p***.
- Staff 6 (Measures 41-42):** Treble clef. Measure 41 starts with a dynamic ***p***.
- Staff 7 (Measures 43-44):** Treble clef. Measure 43 starts with a dynamic ***p***.
- Staff 8 (Measures 45-46):** Treble clef. Measure 45 starts with a dynamic ***p***.
- Staff 9 (Measures 47-48):** Treble clef. Measure 47 starts with a dynamic ***p***.
- Staff 10 (Measures 49-50):** Treble clef. Measure 49 starts with a dynamic ***p***.
- Staff 11 (Measures 51-52):** Treble clef. Measure 51 starts with a dynamic ***p***.

Articulation marks include diagonal lines, wavy lines, and slurs throughout the piece. Measure numbers 2, 3, 5:4, and 3 are placed above the staff in some measures. Measures 31, 36, 40, 43, 47, and 52 are numbered at the beginning of each staff. Measure 6 is numbered at the bottom center of the page.

Times Alone

Flute

$\text{J} = 70$

1

3:2

f $\swarrow \searrow$ mp

4

3:2

pp $\swarrow \searrow$ f $\swarrow \searrow$ pp $\swarrow \searrow$ f f $\swarrow \searrow$

12

5:4

p $\swarrow \searrow$ sfz $\swarrow \searrow$ mp $\swarrow \searrow$

15

mp $\swarrow \searrow$ mp $\swarrow \searrow$ 2

19

p $\swarrow \searrow$ mf pp $\swarrow \searrow$ mf p

22

ff $\swarrow \searrow$ $5:4$ $\swarrow \searrow$

25

p $f > f > f$ $\swarrow \searrow$ $f > f >$



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

1

4

8

10

15

pp

pp <>

mf

wavering dynamics

wavering dynamics

pp

molto espressivo

3

5:6

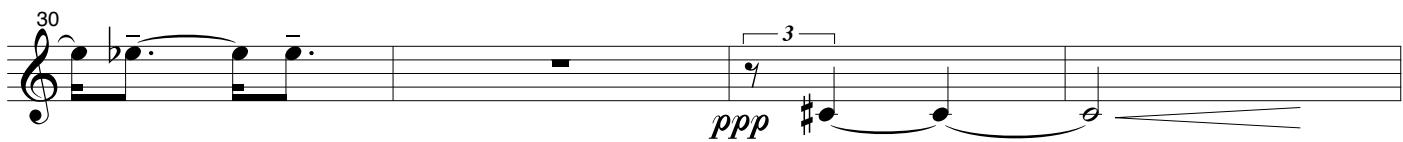
Linger on after all sound as dissipated.

Tenor Sax
(Bb)

First and Only Time

(Transposed score)

The sheet music consists of eight staves of musical notation for Tenor Saxophone (Bb). The key signature varies throughout the piece, with sections in G major (one sharp), F# major (two sharps), E major (no sharps or flats), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (no sharps or flats), and G major (one sharp). The time signature also changes frequently, including measures in 2/4, 3/4, 5/4, and 6/8. The music includes various dynamics such as *mp*, *p*, *pp*, *f*, *fff*, and *mf*. Articulations include slurs, grace notes, and accents. Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 14, 18, 22, and 26. The tempo is marked as $\text{♩} = 80$.



34

A musical score for a single line. It starts with a dynamic *ff*. The next measure begins with a sixteenth-note pattern of alternating sharp and flat notes. The dynamic changes to *p*, then *ff*, and finally *pp*.

38

A musical score for a single line. The dynamic is *mf*. The notes are primarily eighth notes, with some sixteenth-note patterns. The dynamic changes to *pp* and then *pp* again.

42

A musical score for a single line. It features a series of eighth notes and sixteenth-note patterns. The dynamic is *pp*. There is a measure repeat sign with a '3' above it.

46

5:4

A musical score for a single line. It starts with a dynamic *ppp*. The measure ends with a fermata over the eighth note.

50

3

A musical score for a single line. It starts with a dynamic *ppp*. The measure ends with a fermata over the eighth note.

Times Alone

Tenor Sax
(Bb)

$\text{J} = 70$

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2

3

4

5

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11

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13

14

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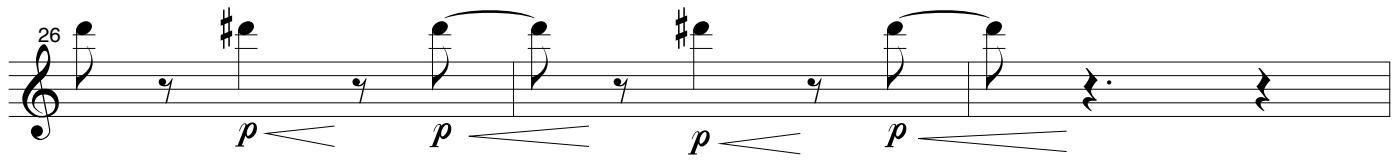
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Musical score for piano, page 1, measures 28-29. The key signature changes to one flat (B-flat). The music consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Measure 28 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. Measure 29 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. The dynamic is *mp*.

Musical score for piano, page 1, measures 30-31. The key signature changes to one sharp (F#). The music consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Measure 30 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. Measure 31 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. The dynamic is *3*.

Musical score for piano, page 1, measures 32-33. The key signature changes to one flat (B-flat). The music consists of two staves. The top staff has a bass clef, and the bottom staff has a treble clef. Measure 32 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. Measure 33 starts with a bass note, followed by a sharp sign, a bass note with a slur, a sharp sign, a bass note with a slur, a sharp sign, and a bass note with a slur. The dynamics are *ff*, *mp*, and *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

$\text{♩} = 60$

Musical score for piano, featuring five staves of music with performance instructions:

- Staff 1: Measure 1, 6/4 time, dynamic *pp*, tempo *molto espressivo*. The right hand has a sixteenth-note pattern with grace notes. Measure 2 continues the pattern with slurs and grace notes.
- Staff 2: Measure 4, 4/4 time, dynamic *wavering dynamics*. The left hand has eighth-note patterns with slurs and grace notes. Measure 5 continues with the instruction *wavering*.
- Staff 3: Measure 7, 4/4 time, dynamic *mf*. The right hand has sixteenth-note patterns with slurs and grace notes.
- Staff 4: Measure 10, dynamic *wavering dynamics*. The left hand has eighth-note patterns with slurs and grace notes. Measure 11 continues with the instruction *wavering dynamics*.
- Staff 5: Measure 13, dynamic *pppp*. The right hand has eighth-note patterns with slurs and grace notes. Measures 14-15 continue with the instruction *pppp*.

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 $\text{♩} = 80$

Bass Clef $\frac{2}{4}$ p

5

mf $5:4$

10

mp fff pp mf

14

f pp

18

ff p $5:4$

22

mf ff

26

p

30

p *f* *p*

34

f *mp*

38

mp

42

5:4 *6*

46

3 *ppp*

52

<img alt="Musical score for bass clef, 5 sharps, measure 52. The music consists of six measures. Measures 1-4: Bass notes with grace notes. Measures 5-6: Bass notes with grace notes. Measures 7-8: Bass notes with grace notes. Measures 9-10: Bass notes with grace notes. Measures 11-12: Bass notes with grace notes. Measures 13-14: Bass notes with grace notes. Measures 15-16: Bass notes with grace notes. Measures 17-18: Bass notes with grace notes. Measures 19-20: Bass notes with grace notes. Measures 21-22: Bass notes with grace notes. Measures 23-24: Bass notes with grace notes. Measures 25-26: Bass notes with grace notes. Measures 27-28: Bass notes with grace notes. Measures 29-30: Bass notes with grace notes. Measures 31-32: Bass notes with grace notes. Measures 33-34: Bass notes with grace notes. Measures 35-36: Bass notes with grace notes. Measures 37-38: Bass notes with grace notes. Measures 39-40: Bass notes with grace notes. Measures 41-42: Bass notes with grace notes. 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Measures 991-991: Bass notes with grace notes. Measures 992-992: Bass notes with grace notes. Measures 993-993: Bass notes with grace notes. Measures 994-994: Bass notes with grace notes. Measures 995-995: Bass notes with grace notes. Measures 996-996: Bass notes with grace notes. Measures 997-997: Bass notes with grace notes. Measures 998-998: Bass notes with grace notes. Measures 999-999: Bass notes with grace notes. Measures 1000-1000: Bass notes with grace notes.</p>

Times Alone

Bass Marimba

$\text{♩} = 70$

1

4

7

10

15

18

21

24

2

mp

mf

3:2

7:8

28

f

p

f

mf

31

p

mf

3

34

2

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

A musical score for bassoon, featuring five staves of music. The key signature is B-flat major (two sharps). The tempo is indicated as $\text{♩} = 60$. Measure 1 starts with a trill over two measures, dynamic *ppp*, with instructions "getting slower" followed by "getting faster". Measures 2-4 show a transition with dynamics *mf*, *mp*, and *ppp*, also labeled "getting slower" and "getting faster". Measures 5-7 continue the pattern with dynamics *mf* and *ppp*. Measures 8-10 show a transition with dynamics *f* and *ppp*. Measure 11 concludes the section with a dynamic *pp*.

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 3 4 5 6 7 8

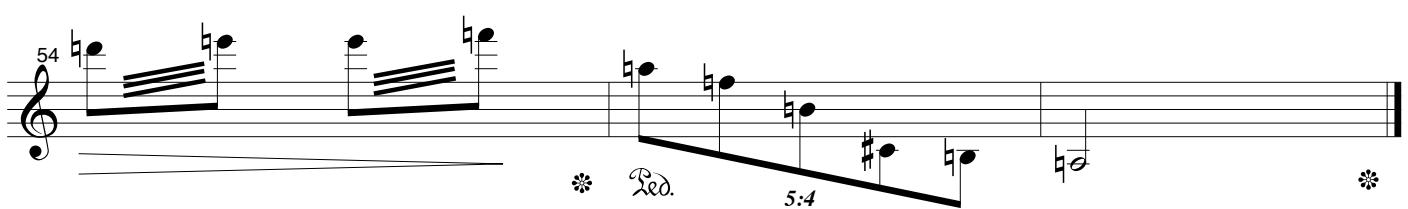
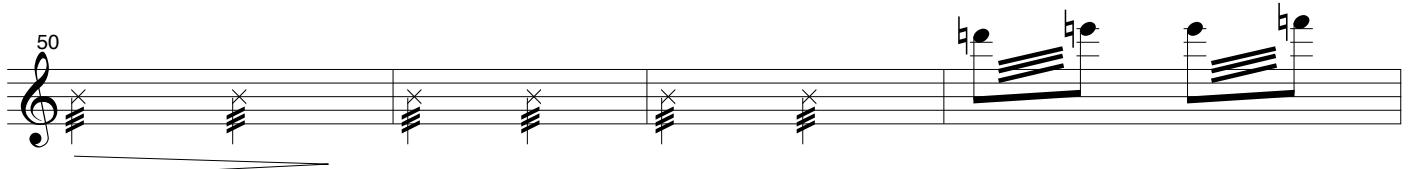
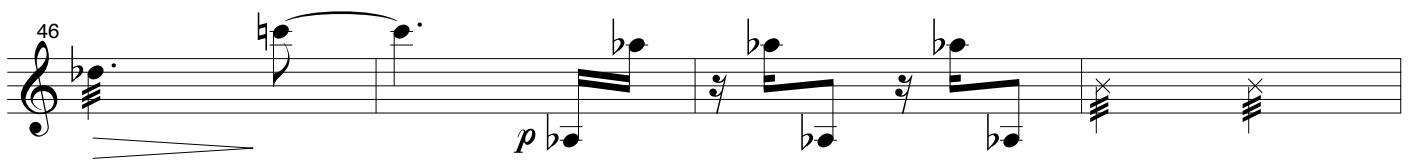
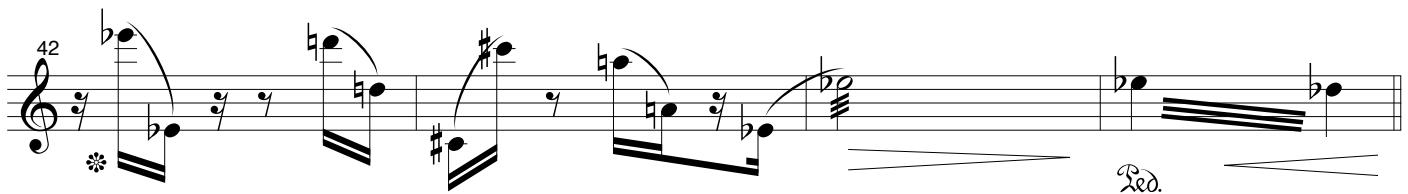
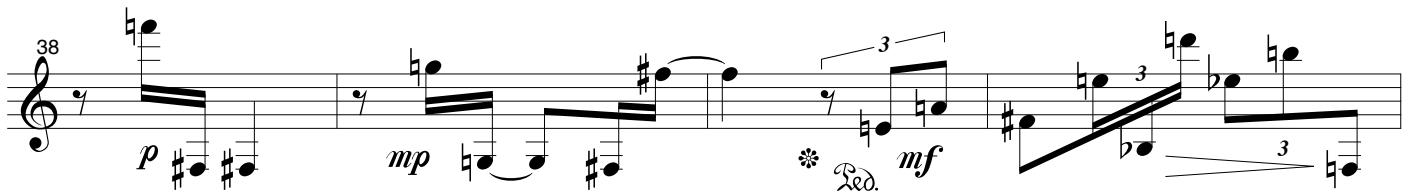
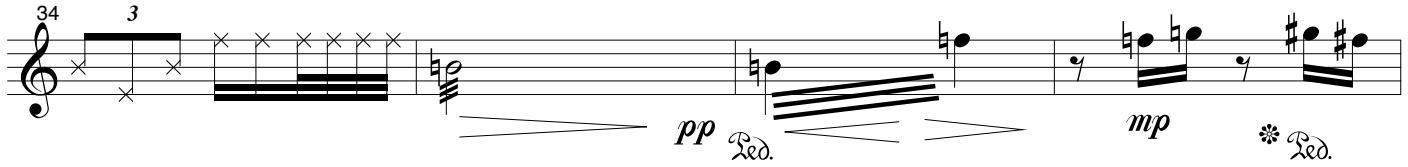
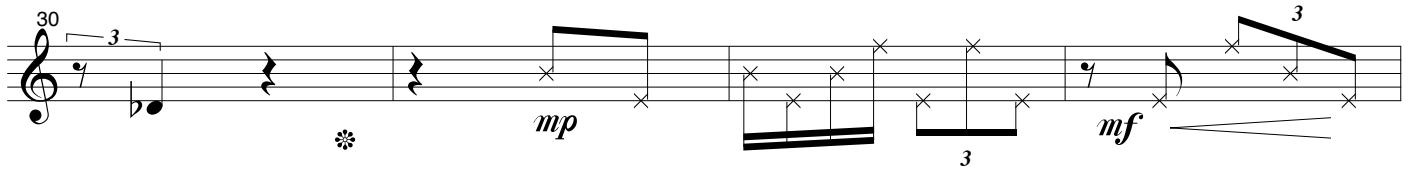
10 * mp Red.

14 f 3 * p Red. *

18 < 3 3 mp 3

22 6 secco mf ff

26 Red. p 3 * Red. 3



Vibraphone

Times Alone

$\text{♩} = 70$

Musical score for Vibraphone. Measure 1: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *mf*, *mp*, *p*. Measure 2: Dynamics: *p*, *f*. Measure 3: Measures 4-5: Measures 6-7:

Measure 8: Measures 9-10: Measures 11-12: Dynamics: *pp*.

Measure 13: Measures 14-15: Dynamics: *mf*, *mp*.

Measure 16: Measures 17-18: Dynamics: *p*, *f*, *pp*, *mf*.

Measure 19: Measures 20-21: Dynamics: *pp*, *mf*, *mp*, *p*.

Measure 22: Measures 23-24: Dynamics: *mf*, *p*.

Measure 25: Measures 26-27: Dynamics: *mf*, *p*.

Measure 28: Measures 29-30: Dynamics: *f*, *mf*, *pp*.

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

$\text{♩} = 60$

Musical score for vibraphone, page 1. The score consists of four staves of music. The first staff starts with a rest, followed by a dynamic *ppp*, then a measure with a bass clef, a dotted half note, and a dynamic *ff*. The second staff starts with a bass clef, a dotted half note, and a dynamic *secco very fast*, followed by a bass clef, a dotted half note, and a dynamic *arrêt brutal*. The third staff starts with a bass clef, a dotted half note, and a dynamic *getting slower*, followed by a bass clef, a dotted half note, and a dynamic *getting faster*, then a bass clef, a dotted half note, and a dynamic *pppp*. The fourth staff starts with a bass clef, a dotted half note, and a dynamic *mf*, followed by a bass clef, a dotted half note, and a dynamic *getting slower*.

Musical score for vibraphone, page 2. The score continues from the previous page. The first staff starts with a bass clef, a dotted half note, and a dynamic *getting slower*, followed by a bass clef, a dotted half note, and a dynamic *getting faster*, then a bass clef, a dotted half note, and a dynamic *pppp*. The second staff starts with a bass clef, a dotted half note, and a dynamic *mf*, followed by a bass clef, a dotted half note, and a dynamic *getting slower*.

Musical score for vibraphone, page 3. The score continues from the previous page. The first staff starts with a bass clef, a dotted half note, and a dynamic *mf*, followed by a bass clef, a dotted half note, and a dynamic *getting slower*, then a bass clef, a dotted half note, and a dynamic *ppp*. The second staff starts with a bass clef, a dotted half note, and a dynamic *p*, followed by a bass clef, a dotted half note, and a dynamic *pp*.