

Contrapuntal Study for Voice and Piano

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Allegretto

The 'Allegretto' section consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a whole rest for the first two measures, followed by a melodic line. The piano accompaniment is written in two staves (treble and bass clefs) with a grand brace. It features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes dynamic markings such as *mf* and *ff*.

Vocalise

The 'Vocalise' section consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a melodic line. The piano accompaniment is written in two staves (treble and bass clefs) with a grand brace. It features a complex rhythmic pattern with sixteenth and thirty-second notes, and includes dynamic markings such as *mf* and *ff*. The section concludes with a double bar line and a key signature change to one flat (B-flat) in the piano part.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with a long note and a fermata. The grand staff contains a complex accompaniment with sixteenth-note patterns and slurs.

Molto rit.

Second system of the musical score, continuing from the first. It features the same three-staff layout. The tempo marking *Molto rit.* is positioned above the first staff. The musical notation continues with similar melodic and accompanimental patterns.

Third system of the musical score, consisting of three staves. The top staff has a single note with a fermata. The grand staff below has a few notes, including a bass note with a fermata, and ends with a double bar line.