

*"In secret hides this wild peace..."*

for string quartet

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

## The Master's Triumph

by

Samuel Greenberg (1893-1917)

I sat upon a rock, viewing Nature wide. Ere my plant  
In secret hides this wild peace, our thought must bid;  
We curious selves lie fathoms underneath, though  
Holy discipline and wisdom's joy cannot shake the placid heart.  
Disdain to climb, as tender as death - and time thus vanished,  
Our angel's breath is felt - vision of our orbs through aimless rest.  
The trembling heart has its limits divine, through light of man  
Bares to fact and this heaven of grains, at last a sunshine  
Sending its remains, silently doth ever toil, heaves an ocean,  
As thy mind refuses to accept impression to satisfy;  
In our fast travels and seeming blossom ne'er prove we by  
Such mystic worth o'erhangs the might of powers disabled and shorn.  
A voice exclaimed: "Love! wither wend we, O tiny children?"  
This thrown door, eternally born, and germ home to be content with  
May be a mark of century conduct, so brilliantly formed,  
Lasts but within a poet's reach, in Nature's conquest left here,  
Assuming danger and infinite silence through earthly fear - too pure  
To feel asunder, sharing with starlike specks at night this uncertain force of wonder.

Behold all this jagged beauty; I bare the test alone of perfection too imperfect.  
The choir spirit in order weaves its own gauge in the song of life.  
O detail! must thou trail endless, as fables of yore forever create  
Harmonies, while we breathe broad and simple? We pray to this  
Abandoned universe; that critic looms high in chaos, whether it contains  
Sensual or divine restriction . . . Or perhaps the infinite charm is cursed.

The text used in this work is based on transcriptions made by Michael Smith <smith@logopoeia.com> from Samuel Greenberg's original manuscripts and are used with permission. Those transcriptions are available online at: <http://logopoeia.com/greenberg/>

# *"In secret hides this wild peace..."*

after the poem by Samuel Greenberg (1893-1917)

for String Quartet

Justin Henry Rubin  
(2010)

*Con durezza*  $\text{J} = 56$

The musical score consists of two staves of music for string quartet. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The Violoncello staff contains the first melodic line, which starts with eighth-note patterns and transitions into sixteenth-note patterns. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features four staves: Vln. 1, Vln. 2, Vla., and Vlc. The Violoncello staff from the top staff continues here, maintaining its sixteenth-note patterns. Measure numbers 11 and 12 are indicated above the staves.

23 **A**

Vln. 1

Vln. 2

Vla.

Vlc.

31

Vln. 1

Vln. 2

Vla.

Vlc.

*Rit.*

38 (♩ = 36)

Vln. 1

Vln. 2

Vla.

Vlc.

*a tempo*

47 (♩ = 56)

**B**

Vln. 1

Vln. 2

Vla.

Vlc.

quasi-recit.

*mp esp.*

*mf*

*mp*

59

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

70

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*mp*

*f*

*pp*

*mp*

81

Vln. 1      *mf*

Vln. 2      *mf*

Vla.

Vlc.      *mf*

*f*

*f*

*f*

*f*

This section consists of eight measures of music for string quartet. Measure 81 starts with Vln. 1 playing eighth-note pairs. Measures 82-87 show rhythmic patterns involving sixteenth-note groups and eighth-note pairs. Measure 88 concludes with eighth-note pairs. Dynamics include *mf* and *f*.

C

89

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

This section consists of eight measures of music for string quartet. Measures 89-94 feature eighth-note pairs and sixteenth-note patterns. Measure 95 has a sustained note. Measure 96 concludes with eighth-note pairs. Dynamics include *mf* and *mf* at the end.

99

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mp*

*mp*

*mp*

This section consists of eight measures of music for string quartet. Measures 99-104 show eighth-note pairs and sixteenth-note patterns. Measure 105 has a sustained note. Measure 106 concludes with eighth-note pairs. Dynamics include *mp* and *mp* at the end.

*Rit.*  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.

$(\text{♩} = 36)$   
**D**  $(\text{♩} = 56)$  *a tempo*  $\text{b} \cdot$  *esp.*  $\text{b} \cdot$   
*mp*

Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.

$(\text{♩} = 117)$   
*mf*  
*mp esp.*

Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.

$(\text{♩} = 129)$   
*mf* *mp* *p* *mp*  
*mf* *mp* *p* *mp*

141

Vln. 1

Vln. 2

Vla.

Vlc.

This section of the score consists of six staves. The first three staves (Vln. 1, Vln. 2, Vla.) have treble clefs, while the last two (Vlc.) have bass clefs. Measure 141 starts with eighth-note patterns in Vln. 1 and Vln. 2. Measures 142-143 show more complex sixteenth-note figures. Measure 144 begins with a dynamic *mf*. Measures 145-146 continue with sixteenth-note patterns. Measure 147 concludes with a dynamic *f*.

148

Vln. 1

Vln. 2

Vla.

Vlc.

This section continues with six staves. Measures 148-150 show eighth-note patterns. Measures 151-153 show sixteenth-note patterns. Measure 154 concludes with a dynamic *f*.

155

Vln. 1

Vln. 2

Vla.

Vlc.

This section continues with six staves. Measures 155-157 show eighth-note patterns. Measures 158-160 show sixteenth-note patterns. Measure 161 concludes with a dynamic *mf*.

E

162

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 162. The score shows four staves of music with various note heads and stems. Measure 162 consists of six measures of music.

169

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 169. The score shows four staves of music with various note heads and stems. Measure 169 consists of six measures of music.

176

Vln. 1

Vln. 2

Vla.

Vlc.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 176. The score shows four staves of music with various note heads and stems. Measure 176 consists of six measures of music.

187

Vln. 1      Vln. 2      Vla.      Vlc.

*mp*      *mp*      *mp*      *mp*

F

*p*      *pp*      *pp*

*esp.*

*mp*

200

Vln. 1      Vln. 2      Vla.      Vlc.

Rit.

*p*

*pp*

210

Vln. 1      Vln. 2      Vla.      Vlc.

*j = 36*

*Rit.*

*ppp*

*ppp*

*ppp*

**VIOLIN 1 PART**

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Violin 1

*Con durezza*

Justin Henry Rubin  
(2010)

22      A      2      *mf*

30      *Rit.*

37      *a tempo*

45      (J = 36)      (J = 56)      B      24      *pp*      *mp*

76      *mf*

84      *f*

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91

**C**

2

*mf*

100

*mp*

107 *Rit.*

( $\text{j} = 36$ )

115 **D** ( $\text{j} = 56$ ) *a tempo*

*esp.*

*mp*

*mf*

*esp.*

123

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126

*mf* < > *mp* < *p*

137

*mp*

144

*mf* — *f*

151

—

E

157

*mf*

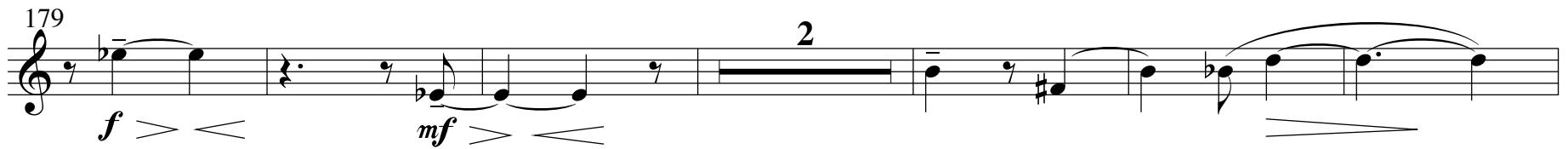
164

—

170

*f* < > *mf* < *ff*

179



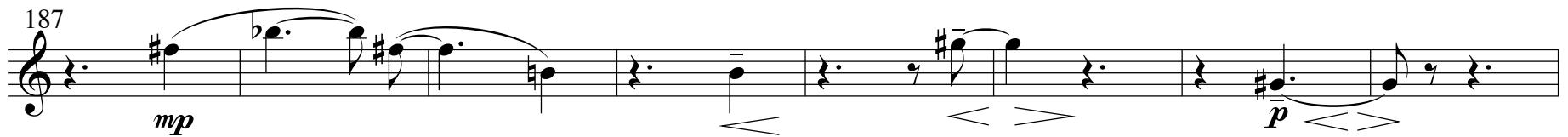
*f* > <<      *mf* > <<

2

*p*

*f* > <<

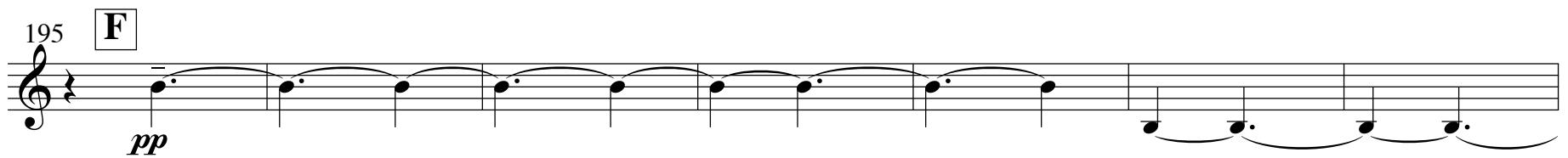
187



*mp*

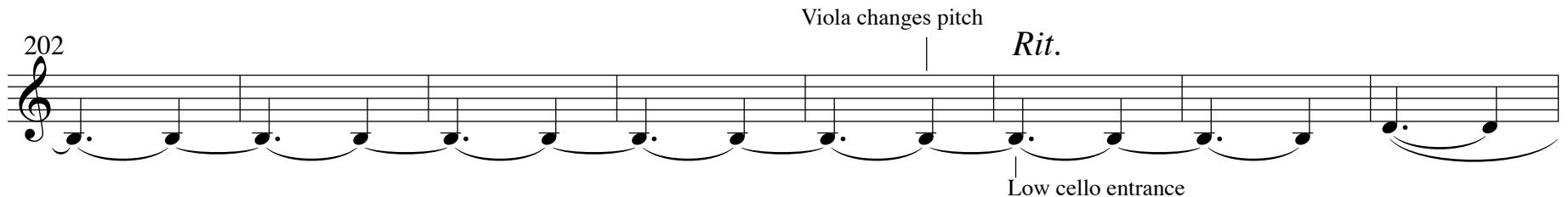
<< >>      *p* << >>

195 [F]



*pp*

202

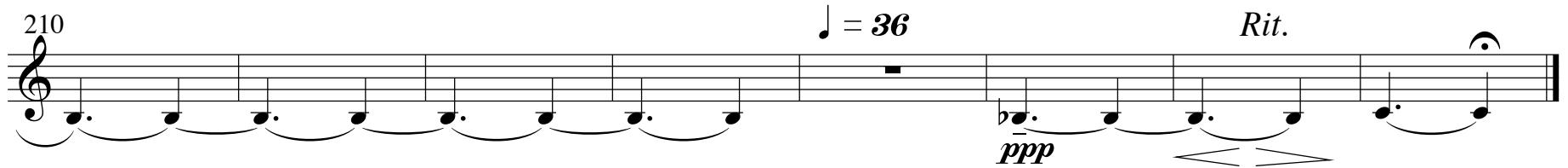


Viola changes pitch

*Rit.*

Low cello entrance

210



$\text{♩} = 36$

*Rit.*

*ppp*

<< >>

**VIOLIN 2 PART**

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# *"In secret hides this wild peace..."*

Violin 2

*Con durezza*

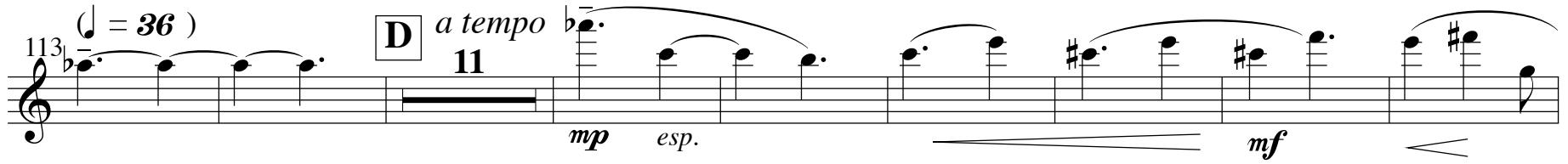
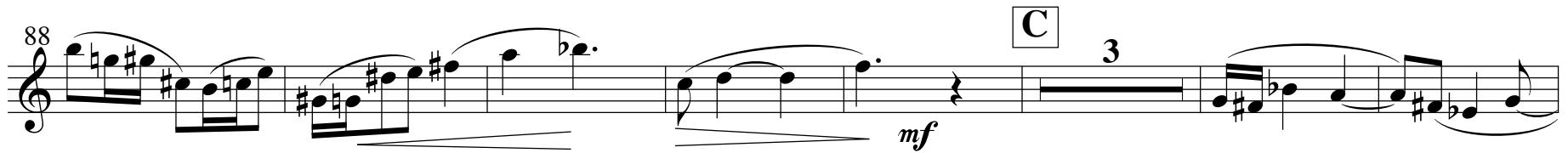
$\text{♩} = 56$  22

A

Justin Henry Rubin  
(2010)

The musical score consists of six staves of violin 2 parts. Staff 1 (measures 22-28) starts with  $\text{♩} = 56$  in 22nd time, dynamic *mf*, section A. Staff 2 (measures 29-35) shows a ritardando, dynamic *mf*. Staff 3 (measures 36-42) starts with  $\text{♩} = 36$  in 22nd time, dynamic *mf*, section B. Staff 4 (measures 43-49) starts with  $\text{♩} = 56$  in 22nd time, dynamic *p*, section B. Staff 5 (measures 50-56) starts with  $\text{♩} = 36$  in 22nd time, dynamic *mp*. Staff 6 (measures 57-63) starts with  $\text{♩} = 56$  in 22nd time, dynamic *pp*. Staff 7 (measures 64-70) starts with  $\text{♩} = 56$  in 22nd time, dynamic *mp*. Staff 8 (measures 71-77) starts with  $\text{♩} = 56$  in 22nd time, dynamic *f*.

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138

mp

f

145

mf

f

151

mf

E

159

f

166

f

174

mf

ff

f

mp

182

mp

190

2

F

pp

Viola changes pitch

199

207 *Rit.*

Low cello entrance

214  $\text{♩} = 36$

*Rit.*

fff

VIOLA PART

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# *"In secret hides this wild peace..."*

Viola

*Con durezza*

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(2010)

Violin part:

- Staff 1: Measure 22,  $\text{♩} = 56$ , dynamic *mf*. Box A contains measures 22-28.
- Staff 2: Measure 29, dynamic *mf*.
- Staff 3: Measure 36, dynamic *p*, tempo  $\text{♩} = 36$ , instruction *Rit.*
- Staff 4: Measures 44-47, tempo  $\text{♩} = 56$ , dynamic *mp*, instruction *a tempo*, Box B contains measures 44-47, dynamic *esp.*
- Staff 5: Measure 52, dynamic *mf*.
- Staff 6: Measure 60, dynamic *mf*.

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69

*p*

*mp*

*f*

77

*mp*

*mf*

85

*f*

*mf*

C 93 4

*mf*

104

*Rit.*

*mp*

( $\text{J} = 36$ )

D *a tempo*  
( $\text{J} = 56$ )

31

*mf*

146

*mf*      *f*      *p*

152

*mf*

[E]

158

164

172

*f*      *mf*      *f*      *mf*      > <

181

*p*      *mp*      > <

190 **2**

**F**

**p** **pp**

199

First cello release

205

*Rit.*

Second cello release

212

$\text{J} = 36$

**ppp**

*Rit.*

VIOLONCELLO PART

*"In secret hides this wild peace..."*

for string quartet

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# *"In secret hides this wild peace..."*

Violoncello

Justin Henry Rubin  
(2010)

*Con durezza* ♩ = 56  
quasi-recit.

Violoncello

Justin Henry Rubin  
(2010)

*Con durezza* ♩ = 56  
quasi-recit.

1  
esp.  
mp

8  
mf

16  
mf  
mp  
mf

A

24  
mf

32  
Rit.  
(♩ = 36)  
a tempo  
(♩ = 56)

40  
p

**B** 9      48
 
 The musical score consists of eight staves of bassoon music. Staff 1 (measures 48-50) starts at  $\text{Bass} \text{ C} \# \text{ D}$  with dynamics  $mp$ . Staff 2 (measure 51) starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $pp$ . Staff 3 (measure 52) starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Staff 4 (measure 53) starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $f$ . Staff 5 (measures 54-56) starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Staff 6 (measures 57-59) starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Staff 7 (measures 60-62) starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mp$ . Staff 8 (measures 63-65) starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mp$ . Measure 66 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $pp$ . Measure 67 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 68 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $f$ . Measure 69 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 70 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 71 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 72 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 73 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 74 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 75 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 76 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 77 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 78 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 79 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 80 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 81 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 82 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 83 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 84 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 85 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 86 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 87 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 88 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 89 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 90 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 91 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 92 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 93 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 94 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 95 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 96 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 97 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 98 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 99 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 100 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 101 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 102 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 103 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 104 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 105 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 106 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 107 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 108 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ . Measure 109 starts at  $\text{Bass} \text{ A} \text{ B} \text{ C}$  with dynamics  $mf$ . Measure 110 starts at  $\text{Bass} \text{ D} \text{ E} \text{ F}$  with dynamics  $mf$ . Measure 111 starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ . Measure 112 starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . Measure 113 starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . Measure 114 starts at  $\text{Bass} \text{ B} \text{ C} \text{ D}$  with dynamics  $mf$ . Measure 115 starts at  $\text{Bass} \text{ E} \text{ F} \text{ G}$  with dynamics  $mf$ .

**C**      90
 
 The continuation of staff 5 (measures 54-56) starts at  $\text{Bass} \text{ G} \text{ A} \text{ B}$  with dynamics  $mf$ .

*Rit.*      106
 
 The continuation of staff 6 (measures 57-60) starts at  $\text{Bass} \text{ C} \text{ D} \text{ E}$  with dynamics  $mf$ . The tempo is indicated as  $(\text{J} = 36)$ .

**D**      115
 
 The continuation of staff 7 (measures 61-64) starts at  $\text{Bass} \text{ F} \text{ G} \text{ A}$  with dynamics  $mf$ . The tempo is indicated as  $(\text{J} = 56)$ .

140

*mp*

147

153

**E**

158

165

172

*f*

*mf*

*ff*

178

*f* ><

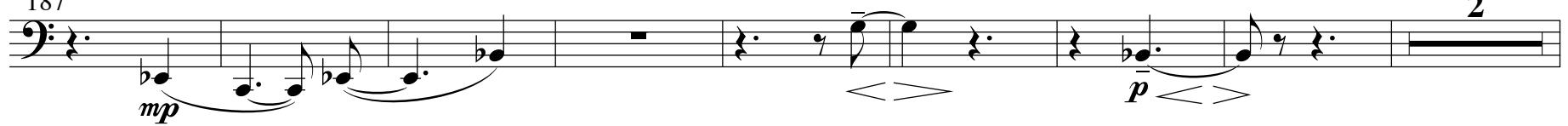
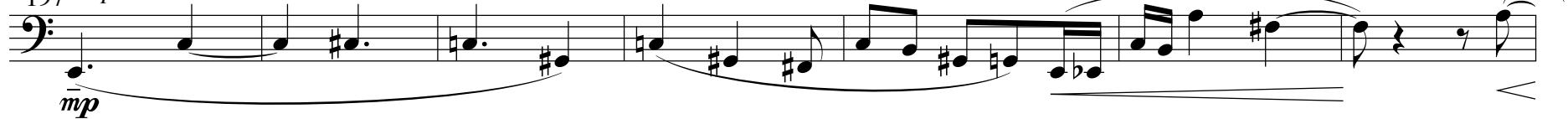
*mf* > <

This page of musical notation for bassoon consists of six staves of music, numbered 140 through 178. The notation uses bass clef and includes various note heads, stems, and accidentals. Measure 140 begins with a dynamic marking 'mp'. Measures 147 and 153 show melodic lines with slurs and grace notes. Measure 158 contains a large bracket labeled 'E'. Measures 165 and 172 continue the melodic line with dynamic changes to 'f', 'mf', and 'ff'. Measure 178 concludes with a dynamic 'f' followed by a measure separator and a dynamic 'mf' followed by another measure separator.

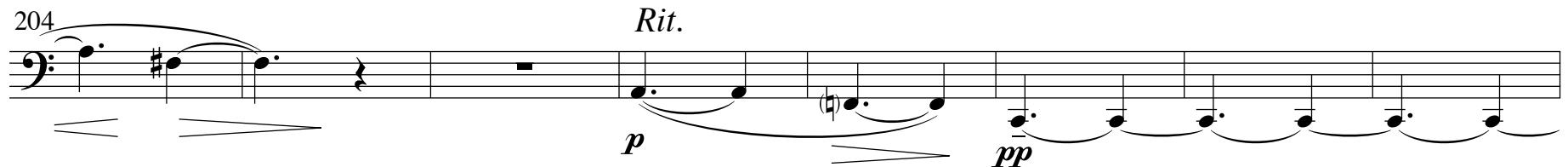
F

2

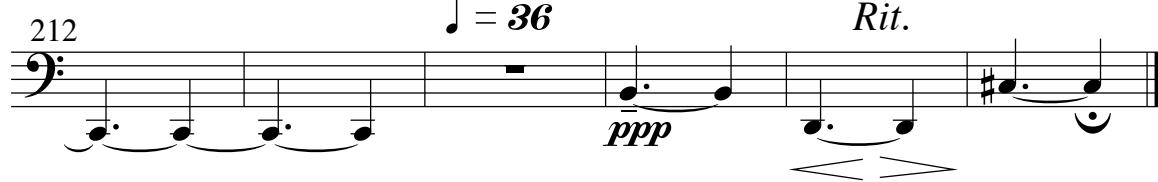
187

197 *esp.*

204

*Rit.*

212

 $\text{♩} = 36$ *Rit.*