

Dash

for bass clarinet (Bb) and vibraphone

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Dash

for Bass Clarinet (Bb) and Vibraphone

Justin Henry Rubin
(2009)

Nervoso ♩ = 76

Bass Cl. (Bb)

Vibraphone

mf *mf*

Ped. * *Ped.* * *Ped.*

(Pedal markings are suggestions; resonant playing but clarity should prevail)

BCL.

Vibes

Ped. *Ped.*

BCL.

Vibes

Rit. *a tempo*

p *p*

* *Ped.* * *Ped.* * *Ped.* *

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16

BCl. *mf*

Vibes *mf*
Leg.

* *Leg.*

20

BCl.

Vibes *Leg.*

25

BCl. *f*

Vibes *f*
Leg.

quasi-secco

* *f*

6

29

BCl. *f*

Vibes *f*

6

3

3

6

33

BCl. 8

Vibes *mf*

Red.

3 3 3 3

37

BCl. 8

Vibes *Red.*

6 6

41

BCl. 8

Vibes *Red.*

mp *f* *mp*

3 6 3 6

* *Red.* *

46

BCl. 8

Vibes *Red.*

mp *p* *p*

Rit. *Meno mosso*

* *Red.* *

55

BCl.

Vibes

Tempo I

mf

mf

63

BCl.

Vibes

mf

mf

mf

mf

67

BCl.

Vibes

mf

mf

mf

mf

71

BCl.

Vibes

Rit.

p

pp

pp

78 *Meno mosso* *Tempo I*

BCl. *mf*

Vibes *mf* *Leg.*

BCl.

Vibes *Leg.* *

BCl.

Vibes *

95

BCl. *pp* *quasi-secco* 6

Vibes *pp*

100

BCl. *ff* *p* 6

Vibes *ff* *p* 6

103

BCl. *ff* *mp* 6

Vibes *ff* *mp* 6

107

BCl. *ff* *mf* *ff* *f* 3

Vibes *ff* *mf* *ff* *f* 3

112

BCl. *ff* 3

Vibes *ff* 6

116

BCl.

Vibes

3 3 3 3 6

120

BCl.

Vibes

6 3 6

Leg. *

125

BCl.

Vibes

3 3 6 6

f *

131

BCl.

Vibes

mf *mf*

139

BCL.

Vibes

mp

146

BCL.

Vibes

cresc. poco a poco

Red. *cresc. poco a poco* *Red.*

151

BCL.

Vibes

Red. *Red.* *Red.* *Red.*

155

BCL.

Vibes

ff

ff

BASS CLARINET (Bb) PART

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Nervoso ♩ = 76

8 *mf*

6 *Rit.*

13 *a tempo*
2 *p* *mf*

21 *f* *f b*

28 *f* *f b* 3

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32 *6* *3* *3* *3*

36 *3* *6* *6*

41 *3* *6* *3* *6* *f* *mp*

47 *Rit.* *p* *Meno mosso* *2* *2*

58 *Tempo I* *mf*

65 *6* *6* *6* *6*

70 *Rit.* *p* *2*

77 *Meno mosso* *Tempo I*

pp mf

Musical staff 77-84: Treble clef, 8/8 time signature. Measures 77-84. Dynamics: pp, mf.

85

Musical staff 85-89: Treble clef, 8/8 time signature. Measures 85-89.

90

2

f p pp

Musical staff 90-98: Treble clef, 8/8 time signature. Measures 90-98. Dynamics: f, p, pp. A fermata is placed over measure 95.

99

6

ff p ff

Musical staff 99-103: Treble clef, 8/8 time signature. Measures 99-103. Dynamics: ff, p, ff. A fermata is placed over measure 100.

104

mp ff mf

Musical staff 104-108: Treble clef, 2/4 time signature. Measures 104-108. Dynamics: mp, ff, mf. A fermata is placed over measure 105.

109

ff f ff

Musical staff 109-113: Treble clef, 2/4 time signature. Measures 109-113. Dynamics: ff, f, ff. A fermata is placed over measure 110.

115

v

122

v

127

f *mf*

135

mp

143

cresc. poco a poco

151

ff

VIBRAPHONE PART

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31 *mf* *Leg.* *Leg.* *Leg.*

Musical staff 31-35: Treble clef, key signature of one sharp (F#). Measures 31-35 contain eighth-note patterns with triplets in measures 32 and 33. Dynamics include *mf* and *Leg.* markings.

36 *Leg.* *Leg.* *Leg.* *Leg.*

Musical staff 36-40: Treble clef, key signature of one sharp (F#). Measures 36-40 feature eighth-note patterns with various articulations and slurs. Dynamics include *Leg.* markings.

41 *Leg.* *Leg.* *mp* *Rit.* *2*

Musical staff 41-48: Treble clef, key signature of one sharp (F#). Measures 41-48 include eighth-note patterns, triplets, and a final measure with a fermata. Dynamics include *Leg.*, *mp*, and *Rit.* markings. A *2* indicates a second ending.

Meno mosso

49 *p* *Leg.* *2* *2*

Musical staff 49-58: Treble clef, key signature of one sharp (F#). Measures 49-58 consist of a series of chords, some with fermatas, and a final measure with a fermata. Dynamics include *p* and *Leg.* markings. A *2* indicates a second ending.

Tempo I

62 *mf* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

Musical staff 62-67: Treble clef, key signature of one sharp (F#). Measures 62-67 feature eighth-note patterns with slurs and articulations. Dynamics include *mf* and *Leg.* markings.

68 *Rit.* *p* *2*

Musical staff 68-72: Treble clef, key signature of one sharp (F#). Measures 68-72 include eighth-note patterns, a *Rit.* marking, a *p* dynamic, and a final measure with a fermata. A *2* indicates a second ending.

77 *pp* *Meno mosso* *Tempo I*

Lead. * *mf* Lead. >>

This staff contains measures 77 to 84. It begins with a piano (*pp*) dynamic and a tempo marking of *Meno mosso*. The tempo changes to *Tempo I* around measure 80. The dynamics shift to *mf* in measure 82. There are two asterisks (*) above the staff in measures 78 and 81, and two wedge-shaped accents (>>) at the end of the staff.

85

Lead. * Lead. * Lead. * Lead.

This staff contains measures 85 to 90. It features a series of sixteenth-note passages with slurs. There are four asterisks (*) above the staff, one in each measure.

91 *f* *p* *pp* *quasi-secco*

Lead. * *f* * *p* *pp*

This staff contains measures 91 to 98. It includes a double bar line with a '2' above it in measure 96, indicating a second ending. Dynamics range from *f* to *pp*. There are two asterisks (*) above the staff in measures 92 and 94.

99 *ff* *p* *ff*

ff *p* *ff*

This staff contains measures 99 to 103. It features complex rhythmic patterns with slurs and accents. Dynamics include *ff* and *p*. There are sixteenth-note groupings of 6 and 6.

104 *mp* *ff* *mf*

mp *ff* *mf*

This staff contains measures 104 to 108. It continues with complex rhythmic patterns. Dynamics include *mp*, *ff*, and *mf*. There are sixteenth-note groupings of 6 and 6.

109 *ff* *f* *ff*

ff *f* *ff*

This staff contains measures 109 to 114. It features complex rhythmic patterns with slurs and accents. Dynamics include *ff* and *f*. There are sixteenth-note groupings of 3 and 6.

115 *ff*

ff

This staff contains measures 115 to 119. It features complex rhythmic patterns with slurs and accents. Dynamics include *ff*. There are sixteenth-note groupings of 3 and 3.

119

6

Ped.

124

3

6

Ped.

129

* *f* *mf*

141

mp 2 *Ped.* *cresc. poco a poco*

149

Ped. *Ped.* *Ped.* *Ped.*

154

Ped. * *ff*