

# *Four Bagatelles*

for violin, viola, violoncello, and piano

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

As gently as possible ♩ = 50

# I

Justin Henry Rubin  
(2000)

Violin *mute on*

Viola *mute on*

Violoncello *mute on*

Piano *molto esp.*  
*p*  
Soft Ped.

*Rit.* *esp.*  
*pp*

**A** *a tempo*

Vln. *p*  
*sul tasto*

Vla. *pp*  
*sul tasto*

Vlc. *pp*  
*sul tasto*

Pno. *mp*  
*loco*

*Rit. poco*

Vln. *p* *ppp*

Vla. *p* *pp*

Vlc. *p*

Pno. *pp* *8va* 3

*a tempo*

Vln. *pp* *ppp* *mp*

Vla. *ppp* *p*

Vlc. *ppp* *p*

Pno. *ppp* *pp* *allow to resonate*

**B**

17

Vln. *legato* *mf* *p* *pp* *mp* *p* **C**

Vla. *mp* *legato* *p* *pp* *mp* *p*

Vlc. *p* *pp* *mp*

Pno. *p*

22

Vln. *ppp* *8va* *Rit. poco*

Vla. *ppp* *8va*

Vlc. *pppp*

Pno. *ppp* *8vb*

# II

♩ = 90  
mute off

*very articulate*

*p* 6 6 6

*mp*  
*very articulate*

*mp* 6 *very articulate*

3 3

*mp*

*allow to resonate*

Vln. 4 6 3

Vla. 6 3 6

Vlc. 3 6 3 6 3

Pno. 3:2 3:2 3:2 3:2

7 **A**

Vln.

Vla.

Vlc.

Pno.

3 3

6 6 6 6

3:2 3:2 3:2 3:2

*p subito*

10 *Accel.*

Vln.

Vla.

Vlc.

Pno.

6 *p* *cresc.* 3 6

6 *p* *cresc.* 6 3 6

6 *p* *cresc.* 6 6 3 6

*cresc.*

$\text{♩} = 100$

Vln. *f*

Vla. *f*

Vlc. *f*

Pno. *f*

*dim.*

**B**

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Pno. *p*

Glissando

19 *Rit. poco*

Vln. *mf*

Vla. *mf*

Vlc. *mf* *Glissando*

Pno. *cresc.* *mf*

21  $\text{♩} = 90$

Vln. *dim.*

Vla. *Glissando* *dim.*

Vlc. *Glissando* *dim.*

Pno. *f* *dim.*



*Rit. poco*

C ♩ = 80

Vln. *6* *6* *6* *3* *p* *sul pont.* *6*

Vla. *6* *6* *p* *sul pont.* *6*

Vlc. *6* *Glissando* *p* *sul pont.* *6*

Pno. *3:2* *3:2* *p*

*Accel. molto*

Vln. *6* *6* *6* *6* *cresc.* *6* *6*

Vla. *6* *6* *6* *6* *cresc.* *6* *6*

Vlc. *6* *6* *6* *6* *cresc.* *6* *6*

Pno. *7*

$\text{♩} = 100$  *Rit. molto*

29

Vln. *ff* *dim.*  $\text{♩} = 70$  *pp*

Vla. *ff* *dim.* *pp*

Vlc. *ff* *dim.* *pp*

Pno. *f*

**D** *subito*  $\text{♩} = 100$

33

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

Pno. *p* *allow to resonate*

36

Vln.

Vla.

Vlc.

Pno.

38

Vln.

Vla.

Vlc.

Pno.

*arrêt brutal*

*dim.*

Tempo rubato ♩ = 54

# III

A

Musical score for Violin, Viola, Violoncello, and Piano. The score is in 4/4 time and features a tempo rubato marking with a quarter note equal to 54. The Violin and Viola parts are marked *pp* and *esp.*. The Violoncello part is marked *p* and *mp*. The Piano part is marked *p*.

Musical score for Violin, Viola, Violoncello, and Piano. The score is in 4/4 time and features a tempo rubato marking with a quarter note equal to 54. The Violin part is marked *esp.* and *mp*. The Viola part is marked *mp*. The Violoncello part is marked *mp*. The Piano part is marked *mp*. The score includes a section marked *8va* and a section marked *3*. The instruction "allow for some resonance" is written below the Piano part.

*Rit. poco* *Rit. molto* **B** *a tempo*

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

Pno. *pp* *allow to resonate*

(8va)<sup>-1</sup>

**C**

Vln. *mf*

Vla.

Vlc.

Pno. *pp*

8va<sup>-</sup>

22 *Rit.*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

Pno. *mp* *dim.*

The musical score consists of four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 22, marked with a 'Rit.' (Ritardando). The Violin part starts with a half note G4, followed by a half note A4, and then a half note B4. The Viola and Violoncello parts have rests for the first two measures, then enter in the third measure with a half note G3. The Piano part features a complex chordal texture in the first two measures, followed by a half note G3 in the third measure. The score concludes with a fermata over the final notes of each instrument.

Scherzando ♩ = 100

# IV

Violin *f* pizz. *fp*

Viola *f* pizz.

Violoncello *f*

Piano *mf* lightly *mf*

Detailed description: This system contains the first four staves of the score. The Violin part starts with a forte (*f*) pizzicato melody. The Viola and Violoncello parts provide harmonic support, with the Viola also playing pizzicato. The Piano part features a light (*mf*) accompaniment. The music is in 2/4 time and consists of five measures.

Vln. *mf* pizz. **A**

Vla. arco *f*

Vlc. arco *f*

Pno. *8va*

Detailed description: This system contains the next four staves. The Violin part continues with a melody, marked *mf* and pizzicato. The Viola and Violoncello parts play arco (bowed) accompaniment, marked *f*. The Piano part continues with an 8va accompaniment. The music is in 3/4 time and consists of four measures, with the first measure starting at measure 6.

11 arco

Vln. *mf* *p*

Vla. *p*

Vlc. *p*

Pno. *ff* *mf*

16

Vln. *mf* *ff*

Vla. *pizz.* *mf*

Vlc. *mf*

Pno. *sim.*



**B**

20

Vln. *mp*

Vla. *f* *arco* *mp*

Vlc. *f* *arco* *mp*

Pno. *mp* *f* *quasi-staccato*

25

Vln. *arco* *cresc.*

Vla. *pizz.* *mf arco* *cresc.*

Vlc. *pizz.* *mf arco* *cresc.*

Pno. *cresc.*

(8va)

Musical score for measures 29-32. The score is in 2/4 time and features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature has one flat (B-flat). Measure 29 is marked with a 2/4 time signature. Measures 30 and 31 are marked with a 3/4 time signature. Measure 32 is marked with a 2/4 time signature and includes a *ff* dynamic marking. A section marker **C** is present at the beginning of measure 32. The Violin and Viola parts have accents (>) over many notes. The Viola and Violoncello parts include *pizz.* (pizzicato) markings in measure 32. The Piano part also features accents and a *ff* dynamic marking in measure 32.

Musical score for measures 33-36. The score continues with four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature has one flat (B-flat). Measure 33 is marked with a 3/4 time signature. Measures 34 and 35 are marked with a 2/4 time signature. Measure 36 is marked with a 2/4 time signature. The Violin part features a *fp* dynamic marking in measure 35 and a long slur over measures 35 and 36. The Piano part features a *mf* dynamic marking in measure 35. The Viola and Violoncello parts have a long slur over measures 35 and 36. The Violin part has accents (>) over notes in measures 33, 34, and 35.

37 *mf* pizz. **D** arco *p*

Vln. *mf* *p* *f* *p*

Vla. arco *f* *p*

Vlc. arco *f* *p*

Pno. *p* *8va*

42 *mf* *mf* *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Pno. *allow for some resonance*

47

Vln.

Vla.

Vlc.

Pno.

*ff*

*mf*

*p*

51

Vln.

Vla.

Vlc.

Pno.

*sim.*

*pizz.*

*mf*

*cresc.*

55

Vln.

Vla.

Vlc.

Pno.

*arco*

*mf*

*fff*

Detailed description: This is a musical score for a string quartet, specifically measures 55-57. The score is arranged in four systems. The first system contains the Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) staves. The second system contains the Piano (Pno.) staves. The Violin part begins with a melodic line in measure 55, followed by a series of sixteenth-note patterns in measures 56 and 57. The Viola and Violoncello parts provide harmonic support with similar rhythmic patterns. The Piano part is mostly silent in measure 55, then enters in measure 56 with a series of chords, marked *mf*. In measure 57, the piano part becomes more active, marked *fff*. The word *arco* is written above the string parts in measure 56, indicating they are to be played with the bow. The score concludes with a double bar line at the end of measure 57.

VIOLIN PART

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# I

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Violin

*As gently as possible* ♩ = 50

*mute on*

*Rit.* *esp.* **A** *a tempo*

*sul tasto* *ppp* *p*

*Rit. poco*

*a tempo* **B**

*pp* *mp* *pp* *p* *ppp*

*legato* **C**

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

*Rit. poco* *8va*

*ppp*

# II

Violin

$\text{♩} = 90$   
mute off

very articulate

1 *p* *mp* 6

4 6 3 3 6 3 3

8 *A* 2 *p* *cresc.* 3 6 6

13  $\text{♩} = 100$  *f* 3 6 6 *B* *Glissando*

18 *pp* 6 6 6 6 6 6 6

20 *Rit. poco  $\text{♩} = 90$  *mf* 3 3 3 3 6*



*Rit. poco*

23

6 6 6 6 *dim.* 6 6 6 6 3

**C**  $\text{♩} = 80$

*p* *sul pont.* 6 6 6 6 6

*Accl. molto*  $\text{♩} = 100$  *Rit. molto*

28 *cresc.* 6 6 *ff* *dim.*

**D** *subito*  $\text{♩} = 100$

31 *pp* *ppp* 6 6 6 6 6

36 6 3 6 3 6 6 6 3

38 *arrêt brutal*

# III

Violin

*Tempo rubato* ♩ = 54

3

*pp*

A

7 *esp.*

*mp*

12 *Rit. poco* *Rit. molto* B *a tempo*

*ppp*

17 C

*mf*

21 *Rit.*

*pp*

# IV

Violin

Scherzando ♩ = 100

The score is written for a single violin in 2/4 time. It begins with a dynamic of *f* and includes several accents. The first staff concludes with a dynamic of *fp*. The second staff starts at measure 6 with a dynamic of *mf*, includes a *pizz.* marking, and features a first ending labeled 'A' with a double bar line and a '2' indicating a second ending. It concludes with a dynamic of *mf* and an *arco* marking. The third staff starts at measure 13 with a dynamic of *p* and concludes with a dynamic of *mf*. The fourth staff starts at measure 19 with a dynamic of *ff* and concludes with a dynamic of *mp*. The fifth staff starts at measure 24 with a dynamic of *mf*, includes a *pizz.* marking, and concludes with a dynamic of *cresc.* and an *arco* marking.

30 *ff* **C**

34 *fp* *mf*

38 *pizz.* *p* **D** *arco*

45 *mf*

49

53

# I

Justin Henry Rubin  
(2000)

Viola

*As gently as possible* ♩ = 50

*mute on*

*Rit.*

**A** *a tempo*

*sul tasto*

7

11

*Rit. poco*

*a tempo*

**B**

17

21

**C**

*Rit. poco*

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VIOLA PART

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# II

Viola

$\text{♩} = 90$   
mute off 2 *very articulate*  
*mp* 6 6

6 3 6 3 6 6 2  
 $\text{♩} = 100$

11 6 *Accel.*  
*p* *cresc.* 6 3 6 *f* 3 3

14 3 6 3 6  
B

18 6 6 6 6 *Rit. poco*  
*pp* 6 6 *mf* 3

$\text{♩} = 90$

*Glissando*

*dim.*

*Rit. poco*

**C**  $\text{♩} = 80$

*p* *sul pont.*

*Accel. molto*

*cresc.*

$\text{♩} = 100$  *Rit. molto*

**D** *subito*  $\text{♩} = 100$

*ff* *dim.* *pp* *ppp*

*arrêt brutal*

*arrêt brutal*



# III

Viola

*Tempo rubato* ♩ = 54

**A** *esp.*  
*pp* *mp*  
*Rit. poco*

**B** *a tempo*  
*Rit. molto*  
*ppp*

**C** *Rit.*  
*pp*

# IV

Viola

*Scherzando* ♩ = 100

The musical score for Viola is written in bass clef with a 2/4 time signature. It begins with a *pizz.* (pizzicato) instruction and a dynamic of *f* (forte). The first line contains measures 1 through 5. Measure 6 is the start of section A, which includes a *arco* (arco) instruction and a dynamic of *f*. Section B begins at measure 18, starting with a *pizz.* instruction and a dynamic of *mf* (mezzo-forte), followed by a dynamic of *f*. Section B concludes with a *arco* instruction and a dynamic of *mp* (mezzo-piano). The score continues with measures 24 through 28, featuring a *pizz.* instruction, a dynamic of *mf*, and a *cresc.* (crescendo) marking.

29 **C** *ff* pizz.

34 *f* arco

40 **D** *p* *mf*

47 *p*

53 *mf* *cresc.* pizz. arco

VIOLONCELLO PART

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by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# I

Justin Henry Rubin  
(2000)

Violoncello

*As gently as possible* ♩ = 50

*Rit.*

**A** *a tempo*

*mute on*

*sul tasto*

8

*pp* *p*

*Rit. poco*

*a tempo*

**B**

*ppp* *p*

17

*p* *pp*

21

**C**

*Rit. poco*

*mp* *ppp* *pppp*

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# II

## Violoncello

$\text{♩} = 90$   
mute off 2  
*mp* very articulate 3 3 3 6

6 3 6 6 6 6 2

$\text{♩} = 100$   
*Accel.* 6 6 6 3 6 *f*

14 3 3 Glissando B 6 *pp*

19 *Rit. poco*  $\text{♩} = 90$  6 6 6 6 6 6 3 3 Glissando *mf*

*Rit. poco*

**C** ♩ = 80

23 *Glissando* *dim.* *p* *sul pont.* 6 6 6

*Accel. molto*

27 6 6 6 6 6 6 6 6 *cresc.* 6

♩ = 100

*Rit. molto*

29 *ff* *dim.* *pp* ♩ = 70

**D** *subito*  
33 ♩ = 100

*ppp* 3 6 3 6 3 6

36 6 6 6 6 6 3

*arrêt brutal*

38 3 3 3 3

# III

Violoncello

*Tempo rubato* ♩ = 54  
*esp.*

*p*

6 **A**

*mp*

*Rit. poco*

*Rit. molto*

**B** *a tempo*

12

*ppp*

17

**C**

*pp*



# IV

Violoncello

*Scherzando* ♩ = 100

pizz.

Musical notation for measures 1-5. The piece begins in 2/4 time with a forte (*f*) dynamic. The notation includes a pizzicato (*pizz.*) instruction and various rhythmic patterns such as eighth and sixteenth notes.

6

Musical notation for measures 6-10. Measure 6 starts with a forte (*f*) dynamic. Measure 7 includes an arco instruction. Measure 8 is marked with a forte (*f*) dynamic. Measure 9 is labeled 'A' and features a complex rhythmic pattern. Measure 10 continues the pattern.

11

Musical notation for measures 11-16. Measure 11 starts with a forte (*f*) dynamic. Measure 12 includes an accent (>). Measure 13 has a forte (*f*) dynamic. Measure 14 has an accent (>). Measure 15 has a forte (*f*) dynamic. Measure 16 ends with a piano (*p*) dynamic.

17

Musical notation for measures 17-22. Measure 17 is marked with a mezzo-forte (*mf*) dynamic. Measure 18 includes a pizzicato (*pizz.*) instruction. Measure 19 has a mezzo-forte (*mf*) dynamic. Measure 20 has a forte (*f*) dynamic. Measure 21 includes an arco instruction. Measure 22 has a forte (*f*) dynamic.

23

Musical notation for measures 23-27. Measure 23 starts with a mezzo-piano (*mp*) dynamic. Measure 24 has a mezzo-forte (*mf*) dynamic. Measure 25 includes a pizzicato (*pizz.*) instruction. Measure 26 has a mezzo-forte (*mf*) dynamic. Measure 27 includes an arco instruction and a crescendo (*cresc.*) marking.

29 *ff* **C** pizz.

34 *f* arco

40 **D** *p* *mf*

47 *p*

53 pizz. *mf* *cresc.*