

Odd Men Out

for

percussion ensemble (10 players)

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Ensemble and notes:

Player 1: Timbales – 2 (High/Low) w/Sticks, Maracas – 2, Pillow

Player 2: Tom-toms – 3 (High/Mid/Low) w/Sticks, Roto Toms – 4 (Low to High: G, Bb, A, C#), Pillow

Player 3: Conga (Bass and Open Tone) w/Hands, Claves, Pillow

Player 4: Djembe (Bass and Open Tone) w/Hands, Talking Drum w/Hands, Pillow

Player 5: Glockenspiel, Xylophone, Pillow

Player 6: Vibraphone, Pillow

Player 7: Crotales, Marima, Pillow

Player 8: Tubular Bells

Player 9: Gongs – 4 (Graded, but primarily deep tones) Standard Mallets, Triangle Beater, Pillow

Player 10: Timpani – 4 (Eb, A, D, G#), Pillow

Note: During the third movement, the parts can be taped to the floor in front of each pillow and each player can kneel before the pillow. A mat can be placed on the floor for striking or the floor may be directly struck (if soft mallets are chosen).

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

♩ = 80

The score is for a percussion ensemble. It features ten staves. The first four staves (Timbales, Tom Toms, Conga, Djembe) have rhythmic notation with dynamic markings (*f*, *mp*) and triplet markings. The remaining six staves (Glockenspiel, Vibraphone, Crotales, Tubular Bells, Gongs, Timpani) are mostly empty, indicating that these instruments are not used in this piece. The score is divided into six measures, with time signatures changing from 3/4 to 2/4 and back to 3/4. The first measure is marked with [High, Low] for Timbales and [3 Graded] for Tom Toms. The last measure is marked with [4 Graded] for Gongs.

8 $\text{♩} = 108$

Timb. f mp f

T.T. f f

Cong. f mp f

Djb. f mp f

Glock. f

Vibes. f

Crot. f

T.Bells f

Gngs. mp L.V.

Timp. mf

15

Timb.

T.T.

Cong.

Djb.

f

f

mp

f

mp

f

mp

3

15

Glock.

Vibes.

Crot.

T.Bells

mp

f

f

mp

f

mp

f

15

Gngs.

Timp.

22 ♩ = 80

Timb. *mp* *f* *f* *f* *f* *f*

T.T. *f* *f* *f* *f* *f* *f*

Cong. *f* *f* *f* *f* *f* *f*

Djb. *f* *f* *f* *f* *f* *f*

22

Glock. *mp* *f* *mp* *f*

Vibes. *mp* *f* *mp* *f*

Crot. *mp*

T.Bells *mp* *f* *mp*

22

Gngs. *mp*

Timp. *mp*

29

Timb. *mp* *f* *mp*

T.T. *f*

Cong. *mp* *f* *mp*

Djb. *mp* *f*

Glock. *f*

Vibes. *mp*

Crot. *mp* *f*

T.Bells *f*

Gngs. L.V. *mp*

Timp.

36 $\text{♩} = 108$

Timb. f 3 3 3 3 6 6 6 6 mp 3

T.T. 3 3 3 6 6 6 6 mp 3

Cong. f mp 3

Djb. mp 3

36

Glock. f mp

Vibes. f mp

Crot.

T.Bells

Gngs.

Timp.

43

Timb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

T.T. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cong. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Djb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

mp *p* *p* *p* *p*

43

Glock. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vibes. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Crot. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

T.Bells $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

f *mp* *mp*

43

Gngs. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

mp L.V. *p* *p* *p*

♩ = 80

54

Timb.

T.T.

Cong.

Djb.

pp

54

Glock.

Vibes.

Crot.

T.Bells

p

pp

54

Gngs.

Timp.

pp

L.V.

p

pp

♩ = 108

65

Timb.

T.T.

Cong.

Djb.

pp

pp

pp

pp

65

Glock.

Vibes.

Crot.

T.Bells

pp

65

Gngs.

Timp.

pp

II: Ode to Mosolov

$\text{♩} = 96$

[Two]

Maracas *mf*

Roto Toms [Four: Low to high - G, Bb, A, C#]

Claves *mf*

Talking Drum [Hold between legs, using fingers/hands; low and high pitch controlled with knees]

Xylophone *f*

Vibraphone *mf*

Marimba *f*

Tubular Bells *mf*

Gongs [use triangle beater in this movement to strike gongs] *mf* **L.V. throughout**

Timpani

8

Mar.

R.T.

Clv.

T.D.

8

Xylo.

Vibes.

Mar.

T.Bells

8

Gngs.

Timp.

15

Mar.

R.T.

Clv.

T.D.

This system contains four staves. The Maracas staff has a rhythmic pattern of eighth notes. The R.T. staff has a melodic line with triplets. The Clavichord staff has a rhythmic pattern of eighth notes. The Tom-toms staff is mostly silent.

15

Xylo.

Vibes.

Mar.

T.Bells

This system contains four staves. The Xylophone staff has a melodic line with triplets. The Vibraphone staff has a harmonic accompaniment. The Maracas staff has a rhythmic pattern with triplets. The Tom-toms staff has a rhythmic pattern.

15

Gngs.

Timp.

This system contains two staves. The Gong staff has a rhythmic pattern of eighth notes. The Timpani staff has a melodic line with triplets.

29

Mar.

R.T.

Clv.

T.D.

Xylo.

Vibes.

Mar.

T.Bells

Gngs.

Timp.

35

Mar.

R.T.

Clv.

T.D.

mp

3

3

35

Xylo.

Vibes.

Mar.

T.Bells

mp

dim.

p

f

dim.

35

Gngs.

Timp.

dim.

mp

3

3

43

Mar.

R.T.

Clv.

T.D.

Musical score for Maracas (Mar.), Right Tom Tom (R.T.), Clavichord (Clv.), and Tom Drum (T.D.). The Maracas part begins at measure 43 with a melodic line marked *mp*. The R.T. part features a rhythmic pattern with triplets in measures 43-45. Clavichord and Tom Drum parts are silent.

43

Xylo.

Vibes.

Mar.

T.Bells

Musical score for Xylophone (Xylo.), Vibes, Maracas (Mar.), and Tom Bells (T.Bells.). The Xylophone part has a melodic line starting at measure 43 with a *p* dynamic. The Maracas part has a melodic line starting at measure 43 with a *p* dynamic. Vibes and Tom Bells parts are silent.

43

Gngs.

Timp.

Musical score for Gong (Gngs.) and Snare Drum (Timp.). The Gong part has a melodic line starting at measure 43 with a *pp* dynamic. The Snare Drum part features a rhythmic pattern with triplets in measures 43-45.

50

Mar. *mf*

R.T.

Clv. *mp* *mf*

T.D. *mp*

50

Xylo. *p*

Vibes.

Mar. *p*

T.Bells

50

Gngs. *p* *mp*

Timp.

57

Mar. 

R.T. 

Clv. 

T.D. 

57


Xylo. 


Vibes. 

Mar. 

T.Bells 

57

Gngs. 

Timp. 

64

Mar.

R.T.

Clv.

T.D.

64

Xylo.

Vibes.

Mar.

T.Bells

64

Gngs.

Timp.

f

mf

mf

70

Mar.

R.T.

Clv.

T.D.

This system contains four staves. The Maracas staff has a rest in the first measure, followed by eighth-note patterns in the second, third, and fourth measures, and rests in the fifth and sixth. The R.T. staff starts with a treble clef, a key signature of one flat, and a dynamic marking of *f*. It features a sixteenth-note pattern in the first measure, a half note in the second, and eighth-note patterns with triplets in the fifth and sixth measures. The Clavichord and Tom-toms staves have eighth-note patterns in the second, third, and fourth measures, and rests in the fifth and sixth.

70

Xylo.

Vibes.

Mar.

T.Bells

This system contains four staves. The Xylophone staff has rests in the first two measures, followed by eighth-note patterns with triplets in the third, fourth, fifth, and sixth measures. The Vibraphone staff has rests in the first two measures, followed by chords and notes in the third, fourth, and fifth measures, and a rest in the sixth. The Maracas staff has a rest in the first measure, followed by eighth-note patterns with triplets in the second, third, fourth, fifth, and sixth measures. The Tom-toms staff has rests in the first two measures, followed by notes in the third, fourth, and fifth measures, and a rest in the sixth.

70

Gngs.

Timp.

This system contains two staves. The Gong staff has rests in the first two measures, followed by notes in the third, fourth, and fifth measures, and a rest in the sixth. The Snare Drum staff has rests in the first four measures, followed by eighth-note patterns with triplets in the fifth and sixth measures.

Rit.

76

Mar.

R.T.

Clv.

T.D.

76

Xylo.

Vibes.

Mar.

T.Bells

76

Gngs.

Timp.

Detailed description of the musical score: The score is divided into three systems. The first system (Measures 76-83) includes Maracas (Mar.), R.T. (Tom-toms), Clavichord (Clv.), and Tom-toms (T.D.). The Maracas part consists of a rhythmic pattern of eighth notes. The Clavichord part features a similar rhythmic pattern with some grace notes. The Tom-toms part has a steady eighth-note accompaniment. The second system (Measures 76-83) includes Xylophone (Xylo.), Vibraphone (Vibes.), Maracas (Mar.), and Tom-toms (T.Bells). The Xylophone part has a melodic line with triplets and a dynamic marking of *p*. The Vibraphone part has a similar melodic line with triplets and a dynamic marking of *p quasi-secco*. The Maracas part has a rhythmic pattern with triplets and a dynamic marking of *p*. The Tom-toms part has a steady eighth-note accompaniment. The third system (Measures 76-83) includes Gong (Gngs.) and Snare Drum (Timp.). The Gong part has a rhythmic pattern of eighth notes with some grace notes. The Snare Drum part has a steady eighth-note accompaniment.

The poetry 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/>

III: "...suspense of life..." – after the poem "Slumber" by Samuel Greenberg (1893-1917)

Notes: Pillows 1–5 are played with hands, Pillows 6–9 are played with mallets (percussionist's choosing). Upper line of each staff is the pillow, lower line is the floor. Texts should be semi-whispered but entirely audible throughout.

$\text{♩} = 66$

Pillow 1 *mp* far from Dis - tant

Pillow 2 *mp*

Pillow 3 *mp*

Pillow 4 *mp* far from Dis - tant

Pillow 5 *mp*

Pillow 6 *mp*

Pillow 7 *mp* E - choes...

Tubular Bells

Pillow 8 *mp* E - choes...

Pillow 9 *mp* 5

10

P1 fields... 3

P2 5 3

P3 Coy-ing sighs of the win - try trees... 3

P4 fields... Coy-ing sighs of the win - try trees... 3

P5 3 Soft bel-low 3

10

P6 Coy-ing sighs of the win - try trees... 3

P7 3 5 3 3

T.Bells L.V. throughout *p*

P8 5 3 3

P9 5 3 3 Soft bel-low 3

19

P1 As chimes be - gin through shal - low keys...

P2 As chimes be - gin through shal - low keys...

P3 As chimes be - gin through shal - low keys...

P4 qui - ver vain - ly yields...

P5 pane

P6

P7

T.Bells

P8 qui - ver vain - ly yields...

P9 pane

28

P1

P2

P3

P4

P5

But the sha-dows cast their wings out wide...

As sus-pense of life, from heart un-daunt...

28

P6

P7

T.Bells

P8

P9

But the sha-dows cast their wings out wide...

As sus-pense of life, from heart un-daunt...

As sus-pense of life, from heart un-daunt...

38

P1 The knock of the night watch care...

P2 The hush from the clock,

P3 The knock of the night watch care...

P4

P5 The hush from the clock,

38

P6

P7 The hush from the clock,

T.Bells

P8

P9

48

P1

P2

P3

P4

P5

Rest seeks no ground of good or bad...

Rest seeks no ground of good or bad...

48

P6

P7

T.Bells

P8

P9

Rest seeks no ground of good or bad...

Rest seeks no ground of good or bad...

Repeat 4X dim. e rall. poco a poco

68

Musical score for players P1 through P5. The score is divided into three measures. The first measure contains rhythmic patterns for P1, P2, P4, and P5, with a dynamic marking of *p* for P2. The second measure is a repeat sign. The third measure contains a final note for each player, with a dynamic marking of *ppp*.

68

Musical score for players P6 through P9 and T.Bells. The score is divided into three measures. The first measure contains rhythmic patterns for P6, P7, and P9, with a dynamic marking of *p* for P7 and *pp* for T.Bells. The second measure is a repeat sign. The third measure contains a final note for each player, with a dynamic marking of *ppp* for T.Bells.

Alternate ending:
All players stand with their
pillows and drop them
simultaneously.

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

Timbales

$\text{♩} = 80$

[High, Low]

7 *mp* *f* *mp* *f*

13 *f* *f*

20 *mp* *f* *mp*

28 *mp* *f* *mp*

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Maracas

II: Ode to Mosolov

$\text{♩} = 96$

[Two]

3/4 *mf*

7

14 2 2

24 *mf* 3 3 3 3 3 3

31 8 6 *mp*

50

55

mf

60

67

74

2

6

Pillow 1

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

The musical score is written on a grand staff with two lines per system. The time signature is 2/4 and the tempo is marked as quarter note = 66. The score consists of seven systems of music, each starting with a measure number. The upper line of each staff represents the pillow and the lower line represents the floor. The score includes various rhythmic patterns, including triplets, and dynamic markings such as *mp*, *p*, and *ppp*. The lyrics are written below the notes.

1 *mp* **3** far from Dis-tant fields...

12 **3** **2**

22 As chimes be-gin through shal-low keys... **5** **3**

28 **3** **2** **3** **2** **2**

40 The knock of the night watch care... **2** **3**

50 **3** **7** **3** **4** Rest seeks no ground of good or bad... **5** **3**

67 **2** Repeat 4X *dim. e rall. poco a poco* *ppp*

Odd Men Out

I: Shifting Gears

Tom Toms

Justin Henry Rubin

(2014)

$\text{♩} = 80$

[3 Graded]

Musical notation for measures 1-6. The piece starts in 3/4 time with a dynamic of *f*. It features eighth-note patterns and triplet markings. The time signature changes to 2/4 at measure 4, then back to 3/4 at measure 5, and finally to 2/4 at measure 6. A dynamic of *mp* is indicated at measure 5.

$\text{♩} = 108$

Musical notation for measures 7-14. Measure 7 starts with a dynamic of *f* and a 2-measure rest. The time signature changes to 3/4 at measure 8, 2/4 at measure 9, and 4/4 at measure 10. It returns to 3/4 at measure 11 and 2/4 at measure 12. The piece ends with a 2-measure rest at measure 14.

Musical notation for measures 15-23. Measure 15 starts with a dynamic of *f* and a 2-measure rest. The time signature changes to 3/4 at measure 16, 2/4 at measure 17, 3/4 at measure 18, 2/4 at measure 19, and 3/4 at measure 20. It ends with a 3-measure rest at measure 23.

$\text{♩} = 80$

Musical notation for measures 24-29. Measure 24 starts with a dynamic of *f* and a 3-measure rest. The time signature changes to 2/4 at measure 25, 4/4 at measure 26, 2/4 at measure 27, and 3/4 at measure 28. It ends with a 3-measure rest at measure 29.

$\text{♩} = 108$

Musical notation for measures 30-33. Measure 30 starts with a dynamic of *f* and a 3-measure rest. The time signature changes to 2/4 at measure 31, 3/4 at measure 32, and 2/4 at measure 33. It ends with a 3-measure rest at measure 33.

Roto Toms

II: Ode to Mosolov

♩ = 96 [Four: Low to high - G, Bb, A, C#]

10 *mf*

19 *mp*

44

64 *f* *mf*

70 *f*

77 8

Pillow 2

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

The musical score is written on a grand staff with two staves per system. The upper staff represents the pillow and the lower staff represents the floor. The tempo is marked as quarter note = 66. The time signature is 2/4. The score consists of several systems of music, each with a measure number at the beginning. The music includes various rhythmic patterns, including triplets and rests. The lyrics are written below the staff, aligned with the notes. The score ends with a repeat sign and a dynamic marking of ppp.

$\text{♩} = 66$

mp

11

22

As chimes be - gin through shal-low keys...

31

As sus-pense of life, from heart un - daunt...

42

The hush from the clock, Rest seeks no

59

ground of good or bad...

70

Repeat 4X *dim. e rall. poco a poco*

p

ppp

Odd Men Out

I: Shifting Gears

Conga

Justin Henry Rubin
(2014)

$\text{♩} = 80$

[Open and Bass Tones]

The musical score for Conga, I: Shifting Gears, is written on five staves. The tempo is marked as $\text{♩} = 80$ for the first two staves and $\text{♩} = 108$ for the third and fourth staves, returning to $\text{♩} = 80$ for the fifth staff. The score begins with the instruction "[Open and Bass Tones]". The first staff (measures 1-6) starts in 3/4 time with a dynamic of *f*, then shifts to 2/4 (measures 2-3), 3/4 (measures 4-5), and 2/4 (measures 6-7). The second staff (measures 7-12) starts in 2/4 with *mp*, shifts to 3/4 (measures 8-9), 2/4 (measures 10-11), 4/4 (measure 12), and ends with a 3/4 time signature. The third staff (measures 13-19) starts in 3/4 with *f*, shifts to 2/4 (measures 14-15), 3/4 (measures 16-17), 2/4 (measures 18-19), and ends with a 2/4 time signature. The fourth staff (measures 20-26) starts in 2/4 with *mp*, shifts to 3/4 (measures 21-22), 2/4 (measures 23-24), 3/4 (measures 25-26), and ends with a 4/4 time signature. The fifth staff (measures 27-33) starts in 4/4, shifts to 2/4 (measures 28-29), 3/4 (measures 30-31), 2/4 (measures 32-33), and ends with a 4/4 time signature. The score includes various rhythmic patterns, including triplets and rests, and dynamic markings of *f* and *mp*.

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34 $\text{♩} = 108$

mp *f* *mp*

41

mp

49

p

57 $\text{♩} = 80$ $\text{♩} = 108$

pp

Claves

II: Ode to Mosolov

$\text{♩} = 96$

mf

9

17

2 3

mf

28

34

8

42

8

50

Musical staff for measures 50-56. The staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes. A dynamic marking *mp* is placed below the first measure, and a dynamic marking *mf* is placed below the eighth measure. A hairpin symbol (two lines meeting at a point) is positioned between the *mp* and *mf* markings, indicating a crescendo.

57

Musical staff for measures 57-64. The staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes. The staff ends with a double bar line.

65

Musical staff for measures 65-72. The staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes. The staff ends with a double bar line.

73

Musical staff for measures 73-79. The staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes. There are two fermatas: one above the second measure labeled with the number '2', and another above the eighth measure labeled with the number '6'. A dynamic marking *mf* is placed below the sixth measure. A hairpin symbol (two lines meeting at a point) is positioned below the sixth measure, indicating a crescendo.

III: "...suspense of life..."

Pillow 3

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

$\text{♩} = 66$

mp

2

2

3

13

3

Coy-ing sighs of the win-try trees...

22

3

As chimes be-gin through shal-low keys...

5 3

31

3

2

3

The

41

2

knock of the night watch care...

49

3

10

Rest seeks no ground of good or bad...

5

65

5

Repeat 4X *dim. e rall. poco a poco*

ppp

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

Djembe

♩ = 80

[Open and Bass Tones]

The musical score is written for Djembe and consists of five staves of music. The tempo is marked as ♩ = 80. The score includes various time signatures: 3/4, 2/4, 3/4, 4/4, and 3/4. Dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte). The score features several triplet markings (3) and rests. The first staff starts with a 3/4 time signature and a *f* dynamic. The second staff starts with a 2/4 time signature and a *f* dynamic, followed by a 3/4 time signature and a *mp* dynamic, and ends with a 3/4 time signature and a *f* dynamic. The third staff starts with a 2/4 time signature and a *f* dynamic, followed by a 3/4 time signature and a *mp* dynamic. The fourth staff starts with a 2/4 time signature and a *f* dynamic, followed by a 4/4 time signature and a *mp* dynamic. The fifth staff starts with a 3/4 time signature and a *mp* dynamic, followed by a 2/4 time signature and a *f* dynamic.

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36 $\text{♩} = 108$

mp

43

p

54 $\text{♩} = 80$

pp

63 $\text{♩} = 108$

3

Talking Drum

II: Ode to Mosolov

♩ = 96

8 8 6

[Hold between legs, using fingers/hands; low and high pitch controlled with knees]

mf

27

34 8 8 2

52

59

67

75

III: "...suspense of life..."

Pillow 4

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

♩ = 66 **2**

mp far from Dis - tant fields...

11

mp Coy - ing sighs of the win - try trees...

19

mp qui - ver vain - ly yields...

27

mp But the sha - dows cast their wings out wide...

35

mp Rest seeks no ground of good or bad...

50

mp Rest seeks no ground of good or bad...

64

p Rest seeks no ground of good or bad...

Repeat 4X *dim. e rall. poco a poco*

ppp

Odd Men Out

I: Shifting Gears

Glockenspiel

Justin Henry Rubin
(2014)

♩ = 80

2

3

2

2

12

♩ = 108

2

f

mp

f

20

2

2

mp

f

mp

f

29

3

♩ = 108

f

38

3

6

2

52 Djembe

3

3

3

3

2

10

3

p

Xylophone

II: Ode to Mosolov

♩ = 96

3

f

3

3

3

9

3

3

3

3

15

3

3

3

3

3

3

3

21

3

3

3

3

3

3

30

3

3

37

mp

f

p

Pillow 5

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

♩ = 66
2
mp
3

11 4 3 2 3 2
Soft bel-low pane

26 3 3 2 2
5 3

38 5 2
5 3
The hush from the clock,

50 3 2 3 3 3
3 3 3 3 3

60 7 3 2
p 3
Repeat 4X *dim. e rall. poco a poco*
ppp

Odd Men Out

Vibraphone

I: Shifting Gears

Justin Henry Rubin
(2014)

♩ = 80

2

3

2

2

f

13

♩ = 108

2

f

22

mp

2

f

mp

f

31

mp

♩ = 108

f

38

2

mp

6

3

4

59

♩ = 80

4

pp

♩ = 108

3

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68

Musical staff 68: Treble clef, key signature of one flat. Measures 68-71. Measure 68: G4, A4, B4. Measure 69: C5, B4, A4. Measure 70: G4, F4, E4. Measure 71: D4, C4, B3.

78

3

p *quasi-secco*

Rit.

3

Musical staff 78: Treble clef, key signature of one flat. Measures 78-84. Measure 78: Rest. Measure 79: G4, F4, E4. Measure 80: D4, C4, B3. Measure 81: A3, G3, F3. Measure 82: E3, D3, C3. Measure 83: B2, A2, G2. Measure 84: F2, E2, D2.

III: "...suspense of life..."

Pillow 6

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

The musical score for Pillow 6 is written on a single staff in 2/4 time with a tempo of 66. The score consists of eight measures, each starting with a measure number in the left margin. The notes are placed on the upper line (pillow) or lower line (floor). Measure 11 includes lyrics: "Coy-ing sighs of the win-try trees...". Measure 52 includes lyrics: "Rest seeks no ground of good or bad...". The score features various rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mp*, *p*, and *ppp*. A performance instruction "Repeat 4X dim. e rall. poco a poco" is placed above measure 65. The score ends with a double bar line and a *ppp* marking.

♩ = 66

mp

3

5 3

11

5 3

Coy-ing sighs of the win-try trees...

18

3 3

26

3 2 3

39

5 3 6 3

52

2 3 3 3 5

Rest seeks no ground of good or bad...

65

5

Repeat 4X dim. e rall. poco a poco

p *ppp*

Crotales

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

♩ = 80

2

3

2

2

12

♩ = 108

f

mp

19

♩ = 80

f

mp

5

30

mp

f

36

♩ = 108

2

6

49 Timpani

3

3

3

3

mp

4

10

3

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Marimba

II: Ode to Mosolov

$\text{♩} = 96$

3 *f* 3 3 3

9 3 3 3 3

15 3 3 3 3 3 3

21 3 4 3

30 3 3

36 *p* *f* *p*

44 *p.* *p*

54 *f*

63

68

74

79 *Rit.* *p*

Pillow 7

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

♩ = 66

The musical score consists of nine staves, each representing a different pillow. The time signature is 2/4, and the tempo is marked as ♩ = 66. The score includes various musical notations such as rests, notes, beams, and slurs. Dynamic markings include *mp*, *p*, and *ppp*. Performance instructions include "Repeat 4X dim. e rall. poco a poco".

Staff 1 (Pillow 2): *mp*, E - choes...

Staff 2 (Pillow 9):

Staff 3 (Pillow 17):

Staff 4 (Pillow 28): But the sha-dows cast their wings out wide...

Staff 5 (Pillow 37): The hush from the clock, Rest seeks no

Staff 6 (Pillow 55): ground of good or bad...

Staff 7 (Pillow 67): *p*, Repeat 4X dim. e rall. poco a poco, *ppp*

Tubular Bells

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

♩ = 80

2 3 2 2

f

13 ♩ = 108

mp *f*

21 ♩ = 80

2 4

mp *f* *mp*

33 ♩ = 108

f 3

43

f *mp* 3

53 ♩ = 80

4 7 3

pp

Tubular Bells

II: Ode to Mosolov

♩ = 96

mf

12

21

30

dim.

39

mf

62

70

6

Odd Men Out

I: Shifting Gears

Justin Henry Rubin
(2014)

Gongs

$\text{♩} = 80$

2

[4 Graded]

13 $\text{♩} = 108$

L.V.

4

5

mp

27 $\text{♩} = 80$

L.V.

4

$\text{♩} = 108$

mp

mp

37

2

3

2

L.V.

2

mp

49

3

L.V.

pp

pp

58 $\text{♩} = 80$

L.V.

4

2

$\text{♩} = 108$

p

pp

II: Ode to Mosolov

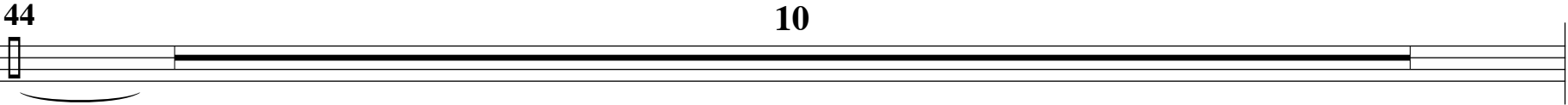

Gongs

♩ = 96

[use triangle beater in this movement to strike gongs]



mf L.V. throughout



54

p *mp* *mf*

61

68

2

76

4

Pillow 8

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

♩ = 66

mp E - choes...

10

5 3

19

3 4

qui - ver vain - ly yields...

30

3 3

As sus - pense of life, from heart un - daunt...

38

6 2 2 4

56

3 7 7

Repeat 4X *dim. e rall. poco a poco*

ppp

Odd Men Out

Timpani

I: Shifting Gears

Justin Henry Rubin
(2014)

$\text{♩} = 80$

$\text{♩} = 108$

$\text{♩} = 80$

$\text{♩} = 108$

39

52

$\text{♩} = 80$

$\text{♩} = 108$

pp

II: Ode to Mosolov

Timpani

$\text{♩} = 96$

10 *mf*

20 *mp*

44

67 *mf*

8 8 5 4 3 8 8 3 5 8

Pillow 9

III: "...suspense of life..."

Notes: Pillows 1-5 are played with hands, Pillows 6-9 are played with mallets (percussionist's choosing).
Upper line of each staff is the pillow, lower line is the floor.
Texts should be semi-whispered but entirely audible throughout.

The musical score is written on six staves. The first staff begins with a tempo marking of $\text{♩} = 66$ and a 2/4 time signature. It features a series of rhythmic patterns with rests, including triplets and groups of four notes. The dynamic marking *mp* is present. The second staff includes the lyrics "Soft bel-low pane" and features a triplet of notes. The third staff includes the lyrics "As sus-pense of life, from heart un-daunt..." and features a triplet of notes. The fourth staff includes the lyrics "As sus-pense of life, from heart un-daunt..." and features a triplet of notes. The fifth staff includes the lyrics "As sus-pense of life, from heart un-daunt..." and features a triplet of notes. The sixth staff includes the lyrics "As sus-pense of life, from heart un-daunt..." and features a triplet of notes. The score concludes with the instruction "Repeat 4X dim. e rall. poco a poco" and the dynamic marking *ppp*.