

Three Epithets

for
speaker, flute, percussion and harp

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Epithets

I: Medicine Not Taken

Most medicine is never taken.

Most food is never consumed.

Most sexual opportunities are undiscovered – left abandoned.

From time to time we sleep with someone yet still seem to be all alone.

II: The Call Returned

The pain of others can end with the click of a phone.

The pain of others ends with the shutting of a door.

Or the turn of a corner.

Or the closing of a coffin lid.

Can ours be the same?

III: La Grande Sortie

It's entirely possible to go through this wholeheartedly blind.

To make choices enthusiastically wrong.

To stick to things that just aren't.

To mold yourself into that which you should never have become.

And what, not knowing, can you rightly leave behind?

Three Epithets

for

speaker, flute, percussion and harp

I: Medicine Not Taken

Justin Henry Rubin
(2012)

$\text{♩} = 100$

The score is written in 3/8 time with a tempo of 100 beats per minute. It features four staves: Speaker, Flute, Percussion, and Harp. The Speaker part has a rest for the first three measures, followed by a quarter note on G4, a quarter rest, and a triplet of eighth notes on G4, A4, and B4. The Flute part begins with a melodic line in the first measure, marked *mf* and *risonante*. The Percussion part features a rhythmic pattern of eighth notes, marked *mf* and *ad lib.*. The Harp part has a chord of Cb, D#, and Bb in the first measure, followed by a melodic line in the second measure, marked *mf*.

Speaker

Flute

Percussion

Harp

mf

risonante

Vibraphone

mf

ad lib.

[Cb, D#, Bb]

mf

mf

Most me - di - cine

5

Sp. *is ne-ver ta-ken.*

Fl.

Perc.

Hrp. [C♯, Gb, Ab, B♭]

9

Sp. *mp* *Most food is ne-ver con-sumed.*

Fl.

Perc. *mp*

Hrp. *mp*

14

Sp. *p*

Most sex-u-al op-por-tu-ni-ties are un-dis-co-vered...

Fl. *p*

Perc. *p*

Hrp. *p*

18

Sp. left a-ban-doned.

Fl. *mf* *mp*

Perc. *mf* *mp*

Hrp. *mf*

23

Sp. *mp*

From time to time we sleep with some-one yet still seem to be all a -

Fl. *mp*

Perc. *p* *mp*

Hrp. *p*

27

Sp. lone.

Rit.

Fl.

Perc.

Hrp.

II: The Call Returned

♩ = 64

Speaker

Flute

Marimba

Percussion

Harp

[D#, Ab]

5

Sp.

Fl.

Perc.

Hrp.

mf

10

Sp.

Fl.

Perc.

Hrp.

This system of music covers measures 10 through 13. The vocal line (Sp.) consists of whole rests. The flute (Fl.) plays a melodic line with slurs and ties, featuring a sixteenth-note triplet in measure 11. The percussion (Perc.) part has a rhythmic pattern of eighth notes, with a sixteenth-note triplet in measure 11. The harp (Hrp.) provides a harmonic accompaniment with chords and single notes in both staves.

14

Sp.

Fl.

Perc.

Hrp.

This system of music covers measures 14 through 17. The vocal line (Sp.) consists of whole rests. The flute (Fl.) has a melodic line with slurs and ties, ending with a quarter note in measure 17. The percussion (Perc.) part has a rhythmic pattern of eighth notes. The harp (Hrp.) part is mostly silent, with only whole rests indicated in both staves.

18

Sp. *mf* (almost normal speech)

The pain of others.....can end with the click of a phone.

Fl.

Perc. *p*

Hrp. *mp* *p*

23

Sp. The pain of others..... ...ends with the shutting of a door.

Fl.

Perc. *p*

Hrp.

28

Sp.

Or the turn of a corner.

Fl.

mf

Perc.

p *mf*

Hrp.

mf

32

Sp.

Or the closing of a coffin lid.

Fl.

mp sub.

Perc.

p sub.

Hrp.

mp

36

Sp.

Fl.

Perc.

Hrp.

40

Sp.

Fl.

Perc.

Hrp.

p (slowly, with the words evenly spaced out)

Can ours be the same?

45

Sp.

Fl.

Perc.

Hrp.

Musical score for measures 45-48. The score consists of four staves: Sp. (Soprano), Fl. (Flute), Perc. (Percussion), and Hrp. (Harp). The Sp. staff shows a whole rest in every measure. The Fl. staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note F#4, followed by a dotted half note G4, then a quarter note A4, a quarter rest, a quarter note B4, a dotted half note C5, and a quarter note D5. The Perc. staff features a rhythmic pattern of eighth notes: F#4, G4, A4, B4, C5, D5, followed by rests. The Hrp. staff is shown in two systems, with the first system containing a treble clef and a key signature of one sharp. The harp accompaniment consists of quarter notes F#4, G4, A4, B4, C5, D5 in the first system, and rests in the second system.

III: La Grande Sortie

$\text{♩} = 116$

Speaker

Flute

Glockenspiel

Percussion

Harp

mf

[C#, D#, F#]

5

Sp.

Fl.

Perc.

Hrp.

10 *mf*

It's en-tire-ly pos-si-ble to go through this whole-heart-ed-ly blind. To make choi-ces en-thu-si-

Fl.

Perc.

Hrp.

13

as-tic-ally wrong. To stick to things that just

Fl.

Perc.

Hrp.

17

Sp.

are - n't.

Fl.

Perc.

Hrp.

21

Sp.

Fl.

Perc.

Hrp.

[C \sharp , Eb, D \sharp , F \sharp , Gb]

27

Sp.

Fl.

Perc.

Hrp.

32

Sp.

Fl.

Perc.

Hrp.

To mold your-self in-to that which you should ne-ver have be-come.

36

Sp. 

Fl. 

Perc. 

Hrp. 

39

Sp. 
And what, not know-ing,

Fl. 

Perc. 

Hrp. 
[C#, D#]

42

Sp. 

Fl. 

Perc. 

Hrp. 

can you right - ly leave be - hind?

46

Sp. 

Fl. 

Perc. 

Hrp. 

50

Rit.

Sp.

Fl.

Perc.

Hrp.

The musical score consists of four staves. The top staff (Sp.) is a single line with a treble clef, showing a series of rests and a final double bar line. The second staff (Fl.) is a single line with a treble clef, containing a melodic line with eighth and sixteenth notes, including a slur and a fermata. The third staff (Perc.) is a single line with a treble clef, showing a rhythmic pattern of eighth notes and rests. The fourth staff (Hrp.) is a grand staff with a treble and bass clef, containing a complex melodic and harmonic line with many sixteenth notes and slurs. A 'Rit.' marking is placed above the first two measures. A '8vb' marking with a dashed line is placed below the final two measures of the Hrp. staff.

FLUTE PART

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Flute

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I: Medicine Not Taken

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(2012)

$\text{♩} = 100$

mf

8

14

p

20

mf *mp* *mp*

27

Rit.

2

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II: The Call Returned

Flute

$\text{♩} = 64$

2

mf

7

13

18

p

25

mf *mp sub.*

33

6

6

ff *mf*

39

Flute

III: *La Grande Sortie*

$\text{♩} = 116$

2 *mf*

6

12

18

23

29

3 2

37



Musical staff 37-40: Treble clef, 3/8 time signature. Measures 37-40 contain a complex melodic line with many beamed eighth and sixteenth notes, including some triplets. A fermata is placed over the final note of measure 40.

41



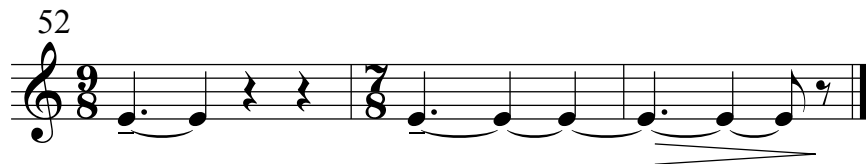
Musical staff 41-45: Treble clef, 3/8 time signature. Measures 41-45 continue the melodic line with similar rhythmic patterns and beaming. A fermata is placed over the final note of measure 45.

46



Musical staff 46-51: Treble clef, 3/8 time signature. Measures 46-51 feature a melodic line with a prominent triplet in measure 46. Measures 47-50 consist of dotted quarter notes. Measure 51 contains a final melodic phrase. The word *Rit.* is written above the staff in measure 51. A fermata is placed over the final note of measure 51.

52



Musical staff 52: Treble clef, 3/8 time signature. Measures 52-53 contain a simple melodic line of quarter notes. A fermata is placed over the final note of measure 53.

PERCUSSION PART

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Three Epithets

Percussion

I: Medicine Not Taken

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(2012)

mf *riso*nante
Vibraphone
Red. ad lib.

7 *mp*

14 *p* *mf*

21 *mp* *p* *mp*

27 *Rit.*

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Percussion

II: *The Call Returned*

♩ = 64

Marimba

mp

3 6 6

6 3

6 3

p 2 6

Percussion

III: *La Grande Sortie*

$\text{♩} = 116$ Glockenspiel

mf

9

16

24

32

39

47

Rit.

2

HARP PART

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Three Epithets

Harp

I: Medicine Not Taken

Justin Henry Rubin
(2012)

$\text{♩} = 100$

[Cb, D#, Bb] *mf*

[Cb, Gb, Ab, Bb] *mp*

15 *p* *mf*

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21

2

p

2

Detailed description: This system of music covers measures 21 to 25. The treble clef staff begins with a sharp sign (F#) and contains a melodic line with eighth and sixteenth notes, including a half note G4. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the treble staff in measure 24. The system concludes with a double bar line and a fermata over a whole note chord, with the number '2' written above and below the staff.

28

Rit.

Detailed description: This system covers measures 28 to 31. Measure 28 starts with a sharp sign (F#) and contains a melodic line with eighth notes. The bass clef staff has a rhythmic accompaniment of eighth notes. A *Rit.* (Ritardando) marking is placed above the treble staff in measure 29. The system ends with a double bar line and a fermata over a whole note chord.

Harp

II: The Call Returned

$\text{♩} = 64$

4

[D#, Ab]

mf

4

13

5

mp

p

5

26

mf

3

3

35

mp

3

3

III: *La Grande Sortie*

Harp

$\text{♩} = 116$

mf

[C#, D#, F#]

5

9

13

17 [C#,Eb, D#,F#,Gb]

23

31

36

40

[C#, D#]

[G#, E#]

45

49

Rit.

53

8vb