

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

*"Who poured the phantom...  
And chased huge heavens within ash of thought..."*

Justin Henry Rubin  
(2014)

$\text{♩} = 50$

-after Samuel Greenberg (1893-1917)

The musical score is arranged in a standard orchestral format. It includes staves for Flutes 1-2, Oboes 1-2, Clarinets 1-2 (Bb), Bassoons 1-2, Horns 1-2 (F), Trumpets 1-2 (C), Trombones 1-2, Timpani, Harp (with two staves), Solo Violin I, Solo Violin II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Violin I and II parts contain musical notation with a *mp* dynamic marking. The rest of the score is currently blank.

7

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

7

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

The image shows a page of a musical score for a symphony orchestra, covering measures 7 and 8. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Timp) are mostly silent in these measures, indicated by rests. The string section (Violins I & II, Viola, Violoncello, Contrabass) and Harp (Hp.) are active. The first violin part (S.Vln. 1) and second violin part (S.Vln. 2) play a melodic line starting in measure 7 with a dynamic marking of *mf*. The Violin I part (Vln. I) has a long note in measure 8 with a dynamic marking of *mp*. The Violin II part (Vln. II) has a long note in measure 8 with a dynamic marking of *mp*. The Viola part (Vla.) has a long note in measure 8 with a dynamic marking of *mp*. The Violoncello (Vlc.) and Contrabass (Cb.) parts are silent in these measures. The page number 7 is at the top left, and 8 is at the bottom left.

13

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

1st

*mp*

*f*

*mp*

*f*

*mp*

*mp*

19

Fl.1-2 *mf*

Ob.1-2 *mf*

Bb Cl.1-2 *mf* à 2

Bsn.1-2 *mp*

Hn.1-2 *mp*

Tpt.1-2 *mf*

Tbn.1-2

Timp.

Hp.

S.Vln. 1 *mf*

S.Vln. 2 *mf*

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

Detailed description: This page of a musical score covers measures 19 through 24. The woodwind section includes Flutes 1-2 (starting at measure 19 with a half note G4, marked *mf*), Oboes 1-2 (starting at measure 20 with a half note G4, marked *mf*), Bass Clarinets 1-2 (starting at measure 20 with a half note G3, marked *mf* and playing *à 2*), and Bassoons 1-2 (starting at measure 24 with a half note G2, marked *mp*). The brass section includes Horns 1-2 (starting at measure 24 with a half note G2, marked *mp*), Trumpets 1-2 (starting at measure 20 with a half note G3, marked *mf*), and Trombones 1-2. The percussion section includes Timpani (Timp.), which is silent throughout. The keyboard section includes Harp (Hp.), which is silent throughout. The string section includes Violins 1 and 2 (S.Vln. 1 and S.Vln. 2), starting at measure 19 with a half note G4, marked *mf*; Violin I (Vln. I) and Violin II (Vln. II) are silent; Viola (Vla.) starts at measure 19 with a half note G4; Violoncello (Vlc.) starts at measure 19 with a half note G2; and Contrabass (Cb.) starts at measure 19 with a half note G1. The score includes various musical notations such as slurs, ties, and dynamic markings.

25

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

25

Timp.

Hp.

25

S.Vln. 1

S.Vln. 2

25

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

31 *1st.* *Poco rit.* *a tempo*

Fl.1-2 *mp*

Ob.1-2 *mp*

Bb Cl.1-2 *mf*

Bsn.1-2 *mf*

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1 *f* *ff*

S.Vln. 2 *f* *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mp* *mf*

37 à 2 mp  
Fl.1-2  
Ob.1-2  
Bb Cl.1-2  
Bsn.1-2  
Hn.1-2 mp  
Tpt.1-2  
Tbn.1-2  
Timp. 37  
Hp.  
S.Vln.1 mf  
S.Vln.2 mf  
Vln. I 37  
Vln. II  
Vla. mp  
Vic. mp  
Cb. 37 mp

A page of a musical score for orchestral instruments. The page contains ten systems of staves. The first system includes Flute (Fl.1-2), Oboe (Ob.1-2), Bassoon (Bb Cl.1-2), and Bassoon (Bsn.1-2). The second system includes Horn (Hn.1-2), Trumpet (Tpt.1-2), and Trombone (Tbn.1-2). The third system is for Timpani (Timp.). The fourth system is for Harp (Hp.). The fifth system includes String Violins (S.Vln.1 and S.Vln.2). The sixth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.). The score features various musical notations including notes, rests, dynamic markings (mp, mf), and articulation (accents, hairpins). The number 37 is written above the first measure of several staves.



43

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

*mp*

Hn.1-2

Tpt.1-2

Tbn.1-2

43

Timp.

Hp.

S.Vln. 1

S.Vln. 2

*mf*

Vln. I

*mp*

*p*

Vln. II

*mp*

*p*

Vla.

*p*

Vlc.

Cb.

*p*

49

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

56

Fl.1-2

Ob.1-2 *mp*

Bb Cl.1-2 *mp*

Bsn.1-2 *mp*

Hrn.1-2 *mp*

Tpt.1-2

Tbn.1-2

56

Timp.

Hp. (C#, B#) *mp*

S.Vln. 1

S.Vln. 2

56

Vln. I

Vln. II

Vla.

Vcl.

Cb.

63

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

63

Timp.

Hp.

S.Vln. 1

S.Vln. 2

63

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

*mp*

*dim.*

*dim.*

*p*

*p*

68

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*p*

*p*

*p*

*p*

grz

grz

grz

8

Musical score for orchestra, starting at measure 73. The score includes parts for Flutes (Fl.1-2), Oboes (Ob.1-2), B♭ Clarinets (Bb Cl.1-2), Bassoons (Bsn.1-2), Horns (Hn.1-2), Trumpets (Tpt.1-2), Trombones (Tbn.1-2), Timpani (Timp.), Harp (Hp.), Violins I (S.Vln. 1), Violins II (S.Vln. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key dynamics and markings include *mp*, *mf*, and *p*. The score features various musical notations such as slurs, ties, and dynamic hairpins. A rehearsal mark '8' is present at the beginning of the Contrabass part.

78

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vic.

Cb.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

1st.

83

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

pp

mp

pp

mp

pp

mp

pp

mp

6



90

Fl.1-2 *mp*

Ob.1-2 *mp*

Bb Cl.1-2

Bsn.1-2 *mp*

Hn.1-2

Tpt.1-2

Tbn.1-2

90

Timp.

Hp.

S.Vln. 1 *dim.*

S.Vln. 2 *dim.*

Vln. I *mp*

Vln. II

Vla.

Vlc.

Cb. *mp*

97  
Fl.1-2  
Ob.1-2  
Bb Cl.1-2  
Bsn.1-2

Fl.1-2: Starts at measure 97 with a melodic line, featuring dynamics *p* and *mp*.  
Ob.1-2: Plays a rhythmic pattern of eighth notes with dynamics *mp* and *p*.  
Bb Cl.1-2: Plays a rhythmic pattern of eighth notes with dynamics *mp* and *p*.  
Bsn.1-2: Plays a rhythmic pattern of eighth notes with dynamic *p*.

97  
Hn.1-2  
Tpt.1-2  
Tbn.1-2

Hn.1-2, Tpt.1-2, Tbn.1-2: All parts are silent (rests) from measure 97 onwards.

97  
Timp.

Timp.: Silent (rests) from measure 97 onwards.

Hp.

Hp.: Silent (rests) throughout the section.

97  
S.Vln. 1  
S.Vln. 2

S.Vln. 1: Plays a melodic line with dynamics *p*.  
S.Vln. 2: Plays a rhythmic pattern of eighth notes with dynamics *p*.

97  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Vln. I: Plays a melodic line with dynamics *p*.  
Vln. II: Plays a melodic line with dynamics *p*.  
Vla.: Plays a melodic line with dynamics *p*.  
Vcl.: Plays a melodic line with dynamics *p*.  
Cb.: Plays a melodic line with dynamics *p*.

Tempo II

104 *Rit.* *Molto rit.* subito ♩ = 64

The score is arranged in systems for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones) sections have staves with notes and dynamic markings such as *mf p* and *mf*. The strings (Violins I and II, Viola, Violoncello, Contrabass) have staves with notes and dynamics like *p* and *mf*. The percussion section includes Timpani and Harp. The strings play a melodic line with dynamics *p* and *mf*. The woodwinds and brass play sustained notes with dynamics *mf p* and *mf*. The timpani has a rhythmic pattern with a dynamic of *mf*. The harp is silent. The violins play a melodic line with dynamics *f* and *mf*. The viola, cello, and contrabass play a melodic line with dynamics *p* and *mf*. The score is marked with *Rit.* and *Molto rit.* and includes a tempo change to *subito* with a tempo of ♩ = 64.

110

Fl.1-2 *mf p* *mf*

Ob.1-2 *mf p* *mf* *mp*

Bb Cl.1-2 *mf p* *mf*

Bsn.1-2 *mf p* *mf* *mp* *mp*

Hn.1-2

Tpt.1-2

Tbn.1-2 *mp*

Timp.

Hp. *f* (G#)

S.Vln. 1

S.Vln. 2

Vln. I *mf* *p*

Vln. II *mf*

Vla.

Vlc.

Cb.

8

Detailed description of the musical score: The score is for measures 110-113. It features a woodwind section with Flutes 1-2, Oboes 1-2, Bb Clarinets 1-2, and Bassoons 1-2. The brass section includes Horns 1-2, Trumpets 1-2, and Trombones 1-2. The percussion section consists of Timpani and Harp. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various dynamics and articulations. The harp provides a rhythmic accompaniment. The score includes dynamic markings such as *mf p*, *mf*, *mp*, and *f*, as well as articulation marks like accents and slurs.

115

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

*mp*

Detailed description of the musical score: The score is for page 20, starting at measure 115. The key signature has one flat (B-flat). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. Flute 1 and 2 (Fl.1-2) are silent. Oboe 1 and 2 (Ob.1-2) play a melodic line starting in measure 115. Bassoon 1 and 2 (Bsn.1-2) play a similar line, with a dynamic marking of *mp* in measure 116. Clarinet in B-flat 1 and 2 (Bb Cl.1-2) enter in measure 116 with a melodic line. Horn 1 and 2 (Hn.1-2) enter in measure 120 with a melodic line, also marked *mp*. Trumpet 1 and 2 (Tpt.1-2) and Trombone 1 and 2 (Tbn.1-2) are silent. Timpani (Timp.) has a short melodic line in measure 115, marked *mp*. Harp (Hp.) is silent. Violin 1 (S.Vln. 1) and Violin 2 (S.Vln. 2) play a complex, rhythmic accompaniment throughout the measures. Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) are silent.

121

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*mf*

*mf*

*mp*

*mf*

*f*

*mf*

*mf*

*mf*

126

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mp*

Detailed description of the musical score: This page contains measures 126 through 130 of a symphonic score. The instrumentation includes Flute 1-2, Oboe 1-2, B-flat Clarinet 1-2, Bassoon 1-2, Horn 1-2, Trumpet 1-2, Trombone 1-2, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The harp part features arpeggiated chords in the first two measures.

Musical score for orchestra, measures 131-135. The score is arranged in systems for various instruments. The first system includes Flute 1-2, Oboe 1-2, Bassoon 1-2, and Bassoon 1-2. The second system includes Horn 1-2, Trumpet 1-2, and Trombone 1-2. The third system includes Timpani and Harp. The fourth system includes Violin 1 and Violin 2. The fifth system includes Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with measure numbers 131, 132, 133, 134, and 135. The Flute 1-2 part starts with a *mf* dynamic. The Bassoon 1-2 part also starts with a *mf* dynamic. The Horn 1-2 part starts with a *mp* dynamic. The Trumpet 1-2 part starts with a *mf* dynamic. The Trombone 1-2 part starts with a *mp* dynamic. The Timpani part starts with a *mp* dynamic. The Harp part is silent. The Violin 1 and Violin 2 parts start with a *mf* dynamic. The Viola part starts with a *mp* dynamic. The Violoncello and Contrabass parts start with a *mf* dynamic.



137

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

137

Timp.

Hp.

(Cl, Db, Bb)

*mf*

137

S.Vln. 1

S.Vln. 2

*f*

*f*

137

Vln. I

*mp* *mf*

Vln. II

*mp* *mf*

Vla.

Vlc.

Cb.

142

Fl.1-2

mp mf

Ob.1-2

mp mf

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

142

Timp.

(Eb, Fb)

Hp.

142

S.Vln. 1

S.Vln. 2

142

Vln. I

mp

Vln. II

mp

Vla.

Vlc.

Cb.

Detailed description of the musical score: The score is for measures 142 to 145. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has a melodic line starting in measure 142, marked *mp* and *mf*. The strings (Violins I & II, Viola, Violoncello, Contrabass) provide a harmonic accompaniment, with Violins I and II marked *mp*. The percussion section includes Timpani and Harp. The Harp part is marked with a key signature change to (Eb, Fb) in measure 142. The score is written in a common time signature.



154

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

8

Detailed description: This page of a musical score covers measures 154 through 158. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and percussion (Timpani) parts are mostly silent, with some notes in the Bassoon and Horn parts. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play melodic lines. The Harp (Hp.) has a rhythmic accompaniment. Dynamics include *mp* (mezzo-piano) and accents. The score includes various musical notations such as slurs, ties, and dynamic markings.

161  
Fl.1-2  
Ob.1-2  
Bb Cl.1-2  
Bsn.1-2  
Hn.1-2  
Tpt.1-2  
Tbn.1-2  
Timp.  
Hp.  
S.Vln. 1  
S.Vln. 2  
Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

1st.  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*ff*  
*ff*  
*f*  
*f*  
*mf*  
*f*  
*f*

167

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

à 2

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

173

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*mp*

*p*

180

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

*mf*

*mf p*

*mf*

*f*

*f*

*mf*

*mf*



186

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mp*

191

Fl.1-2 *mp*

Ob.1-2 *mp*

Bb Cl.1-2

Bsn.1-2 *mp*

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I *mf*

Vln. II

Vla.

Vcl.

Cb. *mp*

197

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Harp.

(C#, D ♯, [Eb], Bb)

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mp*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

203

Fl.1-2 *f*

Ob.1-2 *mf*

Bb Cl.1-2 *f* *mf*

Bsn.1-2 *mf*

Hn.1-2 *mf*

Tpt.1-2 *mf*

Tbn.1-2 *mf*

Timp. 203

Hp.

S.Vln. 1 203

S.Vln. 2

Vln. I 203 *f* *mf*

Vln. II *f*

Vla. *f* *mf*

Vlc. *f* *mf*

Cb. *mf*

Detailed description of the musical score for page 203: The score is for a full orchestra. It begins at measure 203. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) play a melodic line starting with a forte (*f*) dynamic. The brass section (Trumpets, Trombones, Horns) provides harmonic support with a mezzo-forte (*mf*) dynamic. The percussion section (Timpani, Harp) has a more active role, with the harp playing a rhythmic accompaniment. The string section features intricate patterns, particularly in the first and second violins. The overall texture is rich and dynamic, with a mix of melodic and harmonic elements.

209

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

mp

mp

209

Hn.1-2

Tpt.1-2

Tbn.1-2

209

Timp.

mp

Hp.

209

S.Vln. 1

S.Vln. 2

209

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mp

mp

mp

mp

8

215

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*f*

*ff*

221

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*f*

*ff*

*fff*

227

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description of the musical score: The score is for measures 227 to 232. The woodwind section includes Flutes 1-2, Oboes 1-2, B-flat Clarinets 1-2, Bassoons 1-2, Horns 1-2, Trumpets 1-2, and Trombones 1-2. The brass section includes Timpani and Harp. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play rhythmic patterns, while the brass and harp provide harmonic support. Dynamics include *f* (forte) for the strings.



233 *Rit.*

Fl.1-2 *mf*

Ob.1-2 *mf*

Bb Cl.1-2 *mf*

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1 *mf* *mp*

S.Vln. 2 *mf* *mp*

Vln. I

Vln. II

Vla. *mf* *mp*

Vcl. *mp*

Cb. *mp*

Tempo I

♩ = 40

subito ♩ = 50

241

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf*

*mp*

*p*

249

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p*

*mp*

*mf*

*mf*

8

255

Fl.1-2

Ob.1-2

Bb Cl.1-2

Bsn.1-2

Hn.1-2

Tpt.1-2

Tbn.1-2

Timp.

Hp.

S.Vln. 1

S.Vln. 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*mp*

*mp*

261 *Rit.*

Fl.1-2

Ob.1-2

Bb Cl.1-2 *mp*

Bsn.1-2 *mp*

Hn.1-2 *mp*

Tpt.1-2 *mp*

Tbn.1-2 *mp*

Timp. *mp*

Hp.

S.Vln. 1

S.Vln. 2 *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *mp*

Solo Violins 1 and 2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

*"Who poured the phantom...  
And chased huge heavens within ash of thought..."*

SOLO VIOLINS 1 and 2

Justin Henry Rubin  
(2014)

$\text{♩} = 50$

Solo Violin 1

Solo Violin 2

*mp*

*mp*

S.Vln. 1

S.Vln. 2

S.Vln. 1

S.Vln. 2

*mf*

*mf*

S.Vln. 1

S.Vln. 2

*f*

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

S.Vln. 1

S.Vln. 2

*f*

S.Vln. 1

S.Vln. 2

*mf*

S.Vln. 1

S.Vln. 2

S.Vln. 1

S.Vln. 2

*f*

34 *Poco rit.*

S.Vln. 1

S.Vln. 2

*ff*

*a tempo*



SOLO VIOLINS 1 and 2 "Who poured the phantom..."

39

S.Vln. 1

S.Vln. 2

*mf*

Detailed description: This system covers measures 39 to 42. Both staves feature a melodic line with slurs and accents. The music is in a minor key, with notes like B-flat and E-flat. The dynamic marking *mf* is present in both staves.

43

S.Vln. 1

S.Vln. 2

*mf*

Detailed description: This system covers measures 43 to 46. S.Vln. 1 plays a melodic line with slurs and accents. S.Vln. 2 has a rhythmic accompaniment with slurs and accents. The dynamic marking *mf* is present in the S.Vln. 2 staff.

47

S.Vln. 1

S.Vln. 2

Detailed description: This system covers measures 47 to 51. Both staves feature a melodic line with slurs and accents. The music is in a minor key, with notes like B-flat and E-flat.

52

S.Vln. 1

S.Vln. 2

Detailed description: This system covers measures 52 to 56. Both staves feature a melodic line with slurs and accents. The music is in a minor key, with notes like B-flat and E-flat.

57

S.Vln. 1

S.Vln. 2

Detailed description: This system covers measures 57 to 61. Both staves feature a melodic line with slurs and accents. The music is in a minor key, with notes like B-flat and E-flat.

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

62

S.Vln. 1

S.Vln. 2

dim. *p*

dim. *p*

Detailed description: This system covers measures 62 to 67. The first violin part (S.Vln. 1) begins with a melodic line in G major, featuring a half note G4, quarter notes A4 and B4, and a half note C5. It then moves to a more complex rhythmic pattern with eighth and sixteenth notes. The second violin part (S.Vln. 2) provides a harmonic accompaniment with similar rhythmic patterns. Both parts conclude with a long note, marked *dim.* and *p*.

68

S.Vln. 1

S.Vln. 2

*mp* *mf*

*mp* *mf*

Detailed description: This system covers measures 68 to 78. Both violin parts start with a whole rest for 7 measures. In measure 69, the first violin part begins with a half note G4, followed by quarter notes A4 and B4, and a half note C5. The second violin part follows with a similar melodic line. Dynamics are marked *mp* and *mf* with hairpins indicating volume changes.

79

S.Vln. 1

S.Vln. 2

*mp*

*mp*

Detailed description: This system covers measures 79 to 82. The first violin part (S.Vln. 1) features a melodic line with eighth and sixteenth notes, including a chromatic descent. The second violin part (S.Vln. 2) provides a rhythmic accompaniment. Dynamics are marked *mp*.

83

S.Vln. 1

S.Vln. 2

*mf*

*mf*

Detailed description: This system covers measures 83 to 87. Both violin parts continue with their respective melodic and rhythmic lines. Dynamics are marked *mf*.

88

S.Vln. 1

S.Vln. 2

Detailed description: This system covers measures 88 to 92. The first violin part (S.Vln. 1) features a melodic line with eighth and sixteenth notes. The second violin part (S.Vln. 2) provides a rhythmic accompaniment.

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

93

S.Vln. 1

S.Vln. 2

dim.

dim.

98

S.Vln. 1

S.Vln. 2

*p*

*p*

4

4

*Rit.*

*Molto rit.*

Tempo II

107 *subito* ♩ = 64

S.Vln. 1

S.Vln. 2

*f*

*f*

109

S.Vln. 1

S.Vln. 2

112

S.Vln. 1

S.Vln. 2

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

115

S.Vln. 1

S.Vln. 2

118

S.Vln. 1

S.Vln. 2

123

S.Vln. 1

S.Vln. 2

129

S.Vln. 1

S.Vln. 2

3

*mf*

137

S.Vln. 1

S.Vln. 2

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

140

S.Vln. 1

S.Vln. 2

*f*

143

S.Vln. 1

S.Vln. 2

147

S.Vln. 1

S.Vln. 2

151

S.Vln. 1

S.Vln. 2

2 3

162

S.Vln. 1

S.Vln. 2

*ff*

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

169

S.Vln. 1

S.Vln. 2

*mf*

174

S.Vln. 1

S.Vln. 2

*mf*

179

S.Vln. 1

S.Vln. 2

*f*

5

187

S.Vln. 1

S.Vln. 2

190

S.Vln. 1

S.Vln. 2

3

3

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

196

S.Vln. 1

S.Vln. 2

199

S.Vln. 1

S.Vln. 2

203

S.Vln. 1

S.Vln. 2

207

S.Vln. 1

S.Vln. 2

211

S.Vln. 1

S.Vln. 2

SOLO VIOLINS 1 and 2 "Who poured the phantom..."

216

S.Vln. 1

S.Vln. 2

*ff*

*fff*

222

S.Vln. 1

S.Vln. 2

*ff*

*ff*

227

S.Vln. 1

S.Vln. 2

*f*

*f*

232

S.Vln. 1

S.Vln. 2

*mf*

*mf*

237

S.Vln. 1

S.Vln. 2

*Rit.*

*mp*

*mp*

♩ = 40



SOLO VIOLINS 1 and 2 "Who poured the phantom..."

Tempo I

246 *subito* ♩ = 50

S.Vln. 1

S.Vln. 2

S.Vln. 1

S.Vln. 2

*mf*

S.Vln. 1

S.Vln. 2

*mf*

S.Vln. 1

S.Vln. 2

*f*

*Rit.*

*f*

S.Vln. 1

S.Vln. 2

Flutes 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

FLUTES 1-2

Justin Henry Rubin  
(2014)

Clarinet

$\text{♩} = 50$

16

*mf*

21

27

1st.

*Poco rit.*

*mp*

*a tempo*

35

5

à 2

*mp*

44

5

53

*mp*

5

64

6

*mp*

Violin I

75

12

*mp*

92

7

FLUTES 1-2 - "Who poured the phantom..."

102 *Rit.* 2  
*p* *mp*

Tempo II

107 *subito* ♩ = 64 2  
*mf p* *mf* *mf p* *mf*

113 10  
*mf*

127 5  
*mf*

136 4  
*mp*

144 6  
*mf* *mf*

155 2 5 6 à 2  
*mf*

173 12 Solo Violin 1 2  
*mf*

191 8  
*mp*

FLUTES 1-2 - "Who poured the phantom..."

203 *f* 17 Timpani

223 *f* *mf*

237 *Rit.* 6 *subito* *Tempo I* ♩ = 50 22

Oboes 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

OBOES 1-2

Justin Henry Rubin  
(2014)

Clarinet

16

21 *mf* 8 1st. *mp*

33 *Poco rit.* *a tempo* 3

40 *mp* à 2

45 9 *mp*

58 2 *p* *mp*

67 5 *mp*

77 Violin I 10 *mp*

91 3

OBOES 1-2 - "Who poured the phantom..."

98 *mp* *p* *p* *Rit.*

Tempo II

106 *Molto rit. subito* ♩ = 64 *mf p* *mf* *mf p* *mf*

114 *mp* *Flutes* *7*

127 *mf* *5*

136 *mp* *4*

144 *mf* *mf* *6* *12*

165 Violin I *mf* *4* *7*

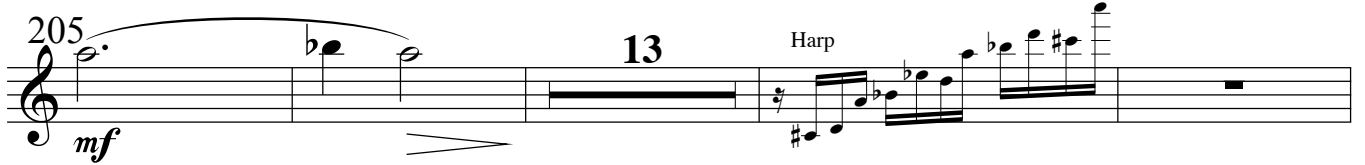
180 Clarinets *mp* *mf* *3*

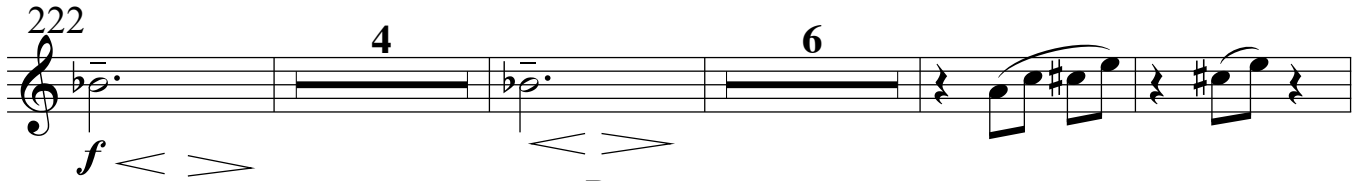
188 *mp* *2*



OBOES 1-2 - "Who poured the phantom..."

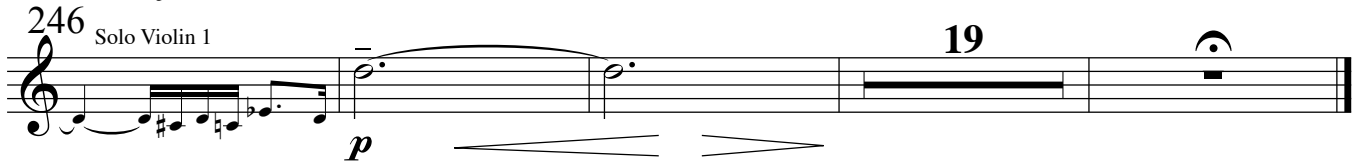
194  6

205  13 Harp

222  4 6 *f* *Rit.*

236  6 *mf* ♩ = 40

Tempo I  
*subito* ♩ = 50

246  19 *p*

Clarinets (Bb) 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

Justin Henry Rubin  
(2014)

CLARINETS (Bb) 1-2

The musical score is written for Clarinets (Bb) 1-2 in 3/4 time, with a tempo of 50. The score is divided into systems, each starting with a measure number. The first system (measures 1-16) includes a Violin I part. The second system (measures 17-24) features a Clarinet part with dynamics *mp* and *mf*, and includes the instruction *à 2*. The third system (measures 25-37) includes a Clarinet part with dynamics *mf* and the instruction *Poco rit.*. The fourth system (measures 38-56) features a Clarinet part with dynamics *mp*. The fifth system (measures 57-62) includes an Oboe part with dynamics *mp*. The sixth system (measures 63-72) includes an Oboe part with dynamics *p* and *mp*. The seventh system (measures 73-96) includes an Oboe part with dynamics *mp* and *p*. The eighth system (measures 97-100) includes a Violin II part with dynamics *mp* and *p*.

CLARINETS (Bb) 1-2 - "Who poured the phantom..."

Tempo II

104 *Rit.* *Molto rit.* *subito* ♩ = 64

*p* *mf p* *mf* *mf p* *mf*

117 *mp* *mf*

122

126

130 *mf* 3

136 13 Harp *mf*

153 9 Trumpets *mf* *mf*

167

171 7

CLARINETS (Bb) 1-2 - "Who poured the phantom..."

180 *mp* 4

187 *mf*

192 *mp* 7 *f*

204 *mf* 4 10 Harp

221 *f* 5 6 **Tempo I**

236 *mf* *Rit.* 6  $\text{♩} = 40$  *subito*  $\text{♩} = 50$  2

248 Solo Violin 2 *p* *mp*

255 Solo Violin 1 4 *Rit.*

262 *mp*

Bassoons 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

BASSOONS 1-2

Justin Henry Rubin  
(2014)

♩ = 50

12 Violin I

17 *mp*

26 8 *Poco rit.* *a tempo mp*

38 *mp*

44 *mp*

48 9 Oboes *mp*

64 5 *mp*

76 6 10 *p*

Detailed description: This is a musical score for Bassoons 1-2, spanning measures 12 to 83. The score is written in bass clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 50. Measure 12 features a rest followed by a 12-measure phrase. Measure 17 starts with a melodic line in *mp*. Measure 26 has an 8-measure rest followed by a *Poco rit.* section and then a *a tempo* section starting at measure 32. Measure 38 continues the melodic line in *mp*. Measure 44 features a complex rhythmic pattern in *mp*. Measure 48 has a 9-measure rest followed by a melodic line in *mp*. Measure 64 has a 5-measure rest followed by a melodic line in *mp*. Measure 76 has a 6-measure rest followed by a melodic line in *p*, ending with a 10-measure rest.

BASSOONS 1-2 - "Who poured the phantom..."

95 3 *Rit.*

105 *Molto rit.* *subito* ♩ = 64

110

117 4

125 5

134

138 Harp 12

154 2

161 7 6

177 4



BASSOONS 1-2 - "Who poured the phantom..."

185 *mf* 9 *mp*

199 8 *mf* 3 *mp* 2

214 *mp* *mf*

218 *f*

223

228

232 3 *Rit.*

239 6 *Tempo I* ♩ = 40 13 Solo Violin 1

261 *mp* *Rit.*

266

Horns (F) 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

HORNS (F) 1-2

Justin Henry Rubin  
(2014)

♩ = 50

21 Trumpets **mp** 9

34 *Poco rit.* Clarinets *a tempo* **mp**

41 13 Trumpets **mp**

60 14 Trumpets **p**

79 25 *Rit.* Bassoons *Molto rit.* Tempo II *subito* ♩ = 64 **mf p** **mf**

109 9 **mf p** **mf** **mp**

123 8 **mp** **mf**

137 10

HORNS (F) 1-2 - "Who poured the phantom..."

151 *Harp*

155

161 **5** **5** **11** *mf*

185 *mf p* *mf* *mf* **2**

192 **7** *mp*

204 *mf* **13** *Harp*

221 *f* **2**

228 **10** *Rit.* **6**  $\text{♩} = 40$  **16** *Tempo I subito*  $\text{♩} = 50$  *Clarinets*

263 *Rit.* *mp*

Trumpets (C) 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

TRUMPETS (C) 1-2

Justin Henry Rubin  
(2014)

Violin I

*mf*

34 *Poco rit.* *a tempo*

Solo Violin 1

*mp*

*p* *mp*

*mp*

78<sup>1st.</sup> *p* *Rit.* Bassoons

Tempo II *Molto rit.* *subito*  $\text{♩} = 64$  *à 2*

*mf p* *mf* *mf p* *mf*

TRUMPETS (C) 1-2 - "Who poured the phantom..."

124 Violin II

*mf*

128

2

*mf*

134

3

*mf*

140

10

Harp

*mf*

153

*mp*

*mp*

159

*mf*

*mf*

166

3

*mf*

*mf*

173

10

15

*mp* *mf p* *mf*

*mp* *mf p* *mf*

202 Solo Violin 1

*mf*

*mf*

TRUMPETS (C) 1-2 - "Who poured the phantom..."

207 **13** Harp **6**

*f* < >

229 **7** *Rit.* **6** ♩ = 40

Tempo I *subito* ♩ = 50 **16** Clarinets *Rit.*

266 *mp*



Trombones 1-2

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

**Justin Henry Rubin**

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

TROMBONES 1-2

Justin Henry Rubin  
(2014)

$\text{♩} = 50$   
61 Harp

64 *mp*

71 4 26 *Rit.*

Tempo II  
*Molto rit.*  $\text{♩} = 64$   
subito

105 Bassoons *mf p* *mf* *mf p* *mf*

111 Violoncello 7 *mp*

123 *mp*

129 4 2 *mp*

139 12 Trumpets

The musical score is written for Trombones 1-2 in a 3/4 time signature. It consists of eight staves of music. The first staff begins at measure 61 and includes a Harp part. The second staff starts at measure 64 and includes dynamic markings of *mp*. The third staff starts at measure 71 and includes a 4-measure rest, a 26-measure rest, and a *Rit.* marking. The fourth staff starts at measure 105 and includes Bassoons, dynamic markings of *mf p* and *mf*, and a *Molto rit.* marking with a tempo change to  $\text{♩} = 64$ . The fifth staff starts at measure 111 and includes a Violoncello part, a 7-measure rest, and a *mp* marking. The sixth staff starts at measure 123 and includes a *mp* marking. The seventh staff starts at measure 129 and includes a 4-measure rest and a 2-measure rest, with a *mp* marking. The eighth staff starts at measure 139 and includes a 12-measure rest and a Trumpets part.

TROMBONES 1-2 - "Who poured the phantom..."

155 **2** **12** Trumpets  
*mp* < > *mp* < >

173 *mf* **7**

185 *mf* *mf* **9** Solo Violin 1

198 *mp* **2** *mf*

205 **13** Harp *f* < >

222 **3** **2**

231 **7** *Rit.* **6** **16** *Tempo I* *subito* ♩ = 50 Clarinets

263 *Rit.* *mp* < >

Timpani

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

TIMPANI

Justin Henry Rubin  
(2014)

$\text{♩} = 50$  **103** *Rit.* Bassoons *Molto rit.*

**Tempo II**  
107 *subito*  $\text{♩} = 64$

*mf*

112 *mp* **4**

120 *mf* **2** **2**

127 *mp* **5**

137 *mp* **6** **6** Harp

152 *mp* **2** **3**

161 *mf* **9**

TIMPANI - "Who poured the phantom..."

174

Musical staff for measures 174-178. The staff is in bass clef with a 3/4 time signature. It contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The dynamic marking is *mf*.

179

Musical staff for measures 179-185. Measures 179-181 contain eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 182 has a whole rest with a '4' above it. Measure 183 has a quarter rest. Measure 184 has a quarter note G1. Measure 185 has a whole rest with a '10' above it. The dynamic marking is *mp*.

196 Solo Violin I

Musical staff for measures 196-209. Measures 196-198 contain eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 199 has a whole rest with a '4' above it. Measure 200 has a quarter rest. Measure 201 has a quarter note G1. Measure 202 has a quarter note F1. Measure 203 has a quarter note E1. Measure 204 has a quarter note D1. Measure 205 has a quarter note C1. Measure 206 has a quarter note B0. Measure 207 has a quarter note A0. Measure 208 has a quarter note G0. Measure 209 has a whole rest with a '7' above it. The dynamic marking is *mp*.

210

Musical staff for measures 210-220. Measures 210-212 contain eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 213 has a whole rest with a '7' above it. Measure 214 has a quarter rest. Measure 215 has a quarter note G1. Measure 216 has a quarter note F1. Measure 217 has a quarter note E1. Measure 218 has a quarter note D1. Measure 219 has a quarter note C1. Measure 220 has a quarter note B0. The dynamic marking is *mp*. A Harp part is indicated above the staff starting at measure 214.

221

Musical staff for measures 221-225. Measures 221-223 contain eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 224 has a quarter note G1. Measure 225 has a quarter note F1. The dynamic marking is *f*.

226

Musical staff for measures 226-238. Measures 226-228 have whole rests with a '3' above them. Measure 229 has a quarter note G1. Measure 230 has a quarter note F1. Measure 231 has a quarter note E1. Measure 232 has a quarter note D1. Measure 233 has a quarter note C1. Measure 234 has a quarter note B0. Measure 235 has a quarter note A0. Measure 236 has a quarter note G0. Measure 237 has a quarter note F0. Measure 238 has a whole rest with a '6' above it. The dynamic marking is *f*. The tempo marking *Rit.* is present.

239

Musical staff for measures 239-246. Measures 239-241 have whole rests with a '3' above them. Measure 242 has a quarter note G1. Measure 243 has a quarter note F1. Measure 244 has a quarter note E1. Measure 245 has a quarter note D1. Measure 246 has a whole rest. The dynamic marking is *mf*. The tempo marking *Tempo I* is present, with *subito* and a metronome marking of 50. A previous metronome marking of 40 is also shown.

247

Musical staff for measures 247-264. Measure 247 has a whole note G1. Measure 248 has a whole note F1. Measure 249 has a whole note E1. Measure 250 has a whole note D1. Measure 251 has a whole note C1. Measure 252 has a whole note B0. Measure 253 has a whole note A0. Measure 254 has a whole note G0. Measure 255 has a whole note F0. Measure 256 has a whole note E0. Measure 257 has a whole note D0. Measure 258 has a whole note C0. Measure 259 has a whole note B0. Measure 260 has a whole note A0. Measure 261 has a whole note G0. Measure 262 has a whole note F0. Measure 263 has a whole note E0. Measure 264 has a whole note D0. The dynamic marking is *p*. The tempo marking *Rit.* is present.

265

Musical staff for measures 265-269. Measures 265-267 contain eighth notes G2, F2, E2, D2, C2, B1, A1, G1. Measure 268 has a quarter note G1. Measure 269 has a quarter note F1. The dynamic marking is *mp*.

Harp

*"Who poured the phantom...  
And chased huge heavens  
within ash of thought..."*

for

two violins and orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

HARP Part

Justin Henry Rubin  
(2014)

$\text{♩} = 50$

Horns

Harp

55

2

55

2

62 (C#, B#)

*mp*

65

68

*8va*

71

*8va*



HARP- "Who poured the phantom..."

74

Hp.

Tempo II

77

27

Rit.

Molto rit.

subito ♩ = 64

Hp.

27

Timpani

109

(G#)

f

Hp.

112

13

f

Hp.

13

127

13

(C♭, Db, B♭)

mf

Hp.

13

(Eb, Fb) HARP- "Who poured the phantom..."

143

Hp.

7 7 *mf*

152

155

160

163

10 10 13 Solo Violin 1

Hp.

HARP- "Who poured the phantom..."

198 (C#, D  $\flat$ , [Eb], Bb)

Harp (Hp.) *mf*

3

204

Harp (Hp.)

8

214

Harp (Hp.)

Contrabass

8

220

Harp (Hp.) *ff*

8

224

Harp (Hp.)

6

36

6

36

Violin I

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# "Who poured the phantom... And chased huge heavens within ash of thought..."

VIOLIN I

Justin Henry Rubin  
(2014)

$\text{♩} = 50$

9 *mp*

16 5 *p* *Poco rit. a tempo*

28 *mp* *mf*

37 6 *mp* *p*

49 14 *Viola*

71 10 *p* *mf* *p* *pp*

89 *mp*

97 *p* *Rit. Molto rit.*

VIOLIN I- "Who poured the phantom..."

Tempo II

107 *subito* ♩ = 64  
5

*mf* *p*

11

126

*mf* *mp*

2

132

*mf*

139

*mp* *mf* *mp*

144

151

159

*f*

165

4

*p*

173

VIOLIN I- "Who poured the phantom..."

179

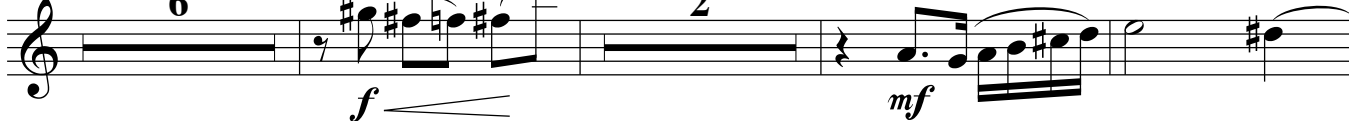


186



*mf*

197



*f* *mf*

208



*mp*

215



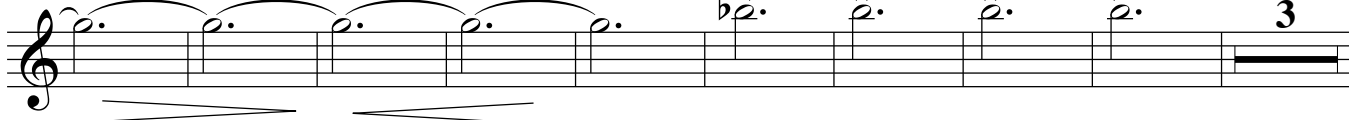
*mf*

219



*f*

226



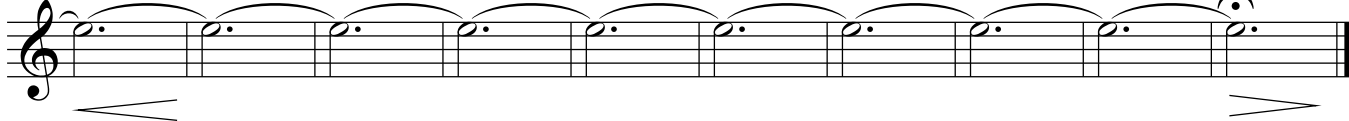
Tempo I  
*subito* ♩ = 50

238 *Rit.*



♩ = 40

259



*Rit.*

Violin II

*"Who poured the phantom...  
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"Who poured the phantom...  
And chased huge heavens within ash of thought..."

Justin Henry Rubin  
(2014)

VIOLIN II

♩ = 50

10 *mp*

16 *p*

27 *mp*

33 *Poco rit.* *a tempo* 10 *mf* *mp* *p*

50 15 *Viola* *p*

72 12 *mf* *p*

92 *p*

100 *Rit.* *Molto rit.*

Detailed description: This is a musical score for Violin II, spanning measures 10 to 100. The music is written in treble clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 50. The score is divided into systems of staves. Measure numbers 10, 16, 27, 33, 50, 72, 92, and 100 are indicated at the start of their respective systems. Dynamic markings include *mp*, *p*, *mf*, and *Rit.* (Ritardando). Performance instructions include *Poco rit.* (slightly slower) and *a tempo* (return to tempo). There are several fermatas and slurs throughout the piece. A Viola part is introduced at measure 50, marked with a *p* dynamic. The piece concludes with a *Molto rit.* (very slow) section.

Tempo II

VIOLIN II- "Who poured the phantom..."

107 *subito* ♩ = 64

5

10

*mf* *mf*

125

*mp*

130

2

*mf* 2

139

*mp* *mf* *mp*

144

152

2 2

162

*f*

167

4

*p*

175

2

VIOLIN II- "Who poured the phantom..."

182 *mp* 12 *mp*

198 *f*

204 9 *mp* *mf*

218 *f*

223

232 *Rit.* 6 ♩ = 40

Tempo I

246 *subito* ♩ = 50 *p*

254

261 *Rit.*

Detailed description: This is a page of a musical score for Violin II. It contains nine staves of music. The first staff (measures 182-197) starts with a mezzo-piano (*mp*) dynamic and features a melodic line with a 12-measure rest. The second staff (measures 198-203) continues the melody with a forte (*f*) dynamic. The third staff (measures 204-217) includes a 9-measure rest and dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The fourth staff (measures 218-222) is marked forte (*f*). The fifth staff (measures 223-231) consists of sustained notes with hairpins. The sixth staff (measures 232-245) is marked *Rit.* (ritardando) and includes a 6-measure rest with a tempo marking of ♩ = 40. The seventh staff (measures 246-253) is marked *Tempo I* and *subito* ♩ = 50, starting with a piano (*p*) dynamic. The eighth staff (measures 254-260) continues the melodic line. The ninth staff (measures 261) is marked *Rit.* and concludes the page.

Viola

*"Who poured the phantom...  
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for

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HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

VIOLA

Justin Henry Rubin  
(2014)

♩ = 50

11 *mp*

18

27 *p* *mp*

34 *Poco rit.* *a tempo* *mf* *mp*

43

49 14 Clarinets *p*

70 *mf*

76 *mp* *p* 6

Detailed description: This is a musical score for Viola, spanning measures 11 to 82. The score is written in a grand staff with a treble clef and a 3/4 time signature. It features various musical notations including slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *mf* (mezzo-forte). There are also performance instructions such as *Poco rit.* and *a tempo*. A section starting at measure 49 includes a 14-measure rest for the Clarinets. The score concludes with a 6-measure rest at the end of the final line.

VIOLA - "Who poured the phantom..."

88

*pp*  $\triangleleft$  *mp*

97

*p*

Tempo II

104

*Rit.*

*Molto rit.* subito  $\text{♩} = 64$   
13

Timpani

121

*mf*

125

130

5 4

*mp*

143

151

10 8

*mf*

*f*

174

*p*

17

VIOLA - "Who poured the phantom..."

196 Solo Violin 1

201

207

215

219

224

231

238 *Rit.*

*mp*

*f*

*mf*

*mp*

*f*

*mf*

*mf*

*mp*

4

2

4

4

VIOLA - "Who poured the phantom..."

Tempo I

246 *subito* ♩ = 50

*p*

252 *mp*

260 *Rit.*

266



Violoncello

*"Who poured the phantom...  
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for

two violins and orchestra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

"Who poured the phantom...  
And chased huge heavens within ash of thought..."

VIOLONCELLO

Justin Henry Rubin  
(2014)

Violoncello score for the piece "Who poured the phantom... And chased huge heavens within ash of thought...". The score is written in 3/4 time with a tempo of 50 beats per minute. It consists of eight staves of music, with measures numbered 13, 18, 31, 37, 42, 66, 72, and 78. The music features a variety of dynamics including *mp*, *p*, and *mf*, and includes performance directions such as *Poco rit.* and *a tempo*. A Clarinet part is indicated starting at measure 66. The score concludes with a final measure of 6.

VIOLONCELLO- "Who poured the phantom..."

88

*pp* *mp*

95

*p* Tempo II

102

3 *p* *mf* 12 Timpani

121

*mf*

126

*mp*

132

2

138

*mp*

144

*mp*

152

2

VIOLONCELLO- "Who poured the phantom..."

160

*f*

167

*mf* *p*

176

*mf* *mp*

190

*mf* *mp*

196

*mf* *mp*

202

*f* *mf* *mp*

212

*mf*

218

*f*

222

*f*

VIOLONCELLO- "Who poured the phantom..."

226

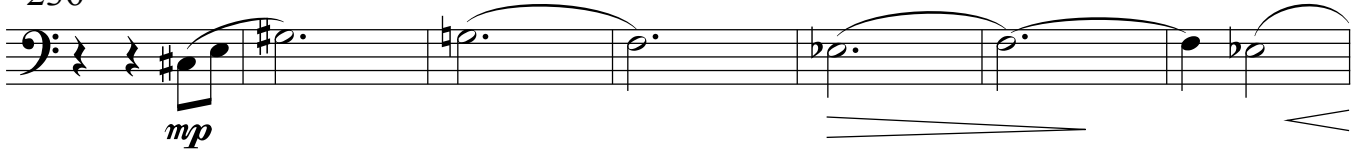


231



236

*Rit.*

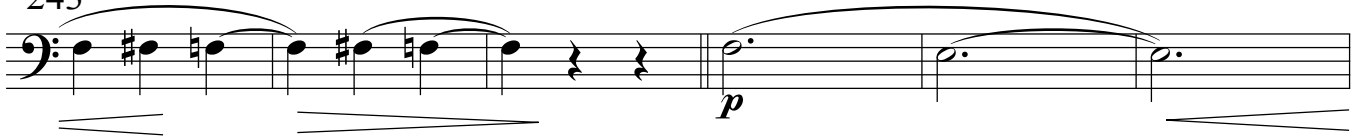


Tempo I

243

♩ = 40

subito ♩ = 50

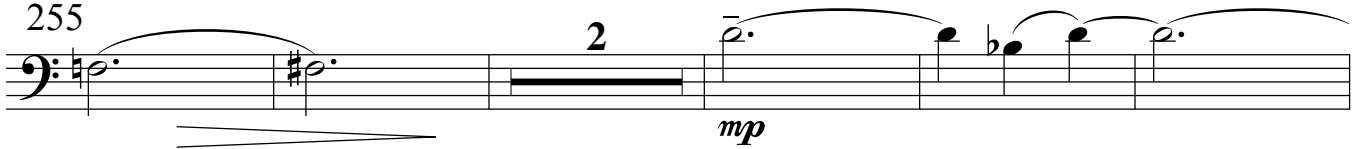


249



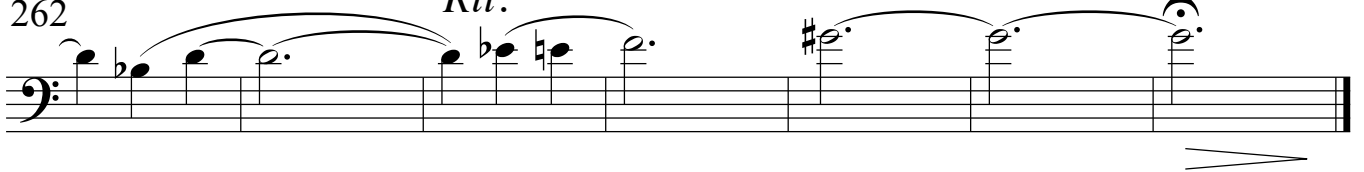
255

2



262

*Rit.*



Contrabass

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(2014)

CONTRABASS PART

$\text{♩} = 50$

14 *mp*

20 *mp* *Poco rit.* *a tempo* *mf* 3

40 *mp* *p*

48 *mp* 24 *Flutes* 3

79 *mp* *p* 8 *Flutes*

92 *mp*

98 *p* 3 *Rit.*

Tempo II

105 *Molto rit.* *subito*  $\text{♩} = 64$  16 *Violin II*

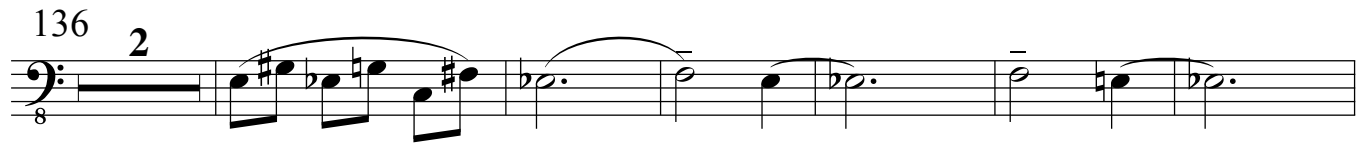
126 *mf* *mp*

CONTRABASS PART - "Who poured the phantom..."

131



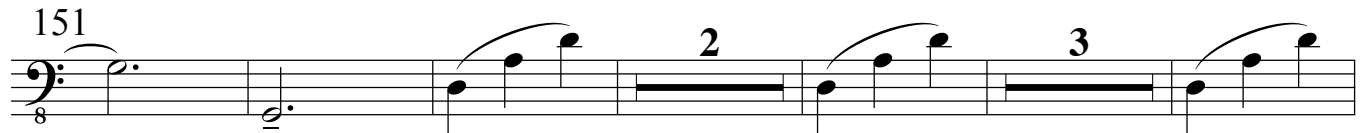
136



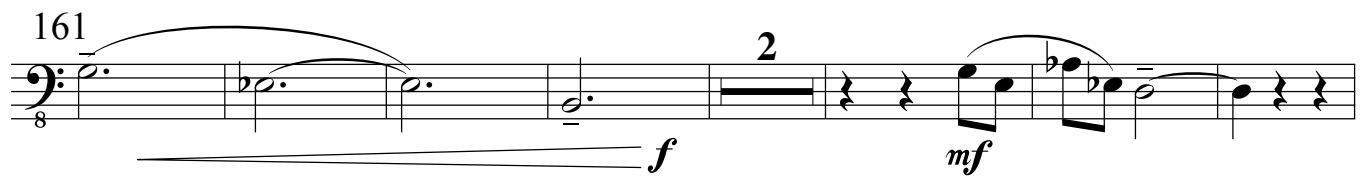
144



151



161



170



191



198



205





CONTRABASS PART - "Who poured the phantom..."

214 *mp* *mf* *f*

219

224

229

234 *Rit.*  
*mp*  $\text{♩} = 40$  *subito*  $\text{♩} = 50$

239 *p*

247

253 *mp*

263 *Rit.*