

for Sol

for

bass clarinet (Bb), marimba, vibraphone, and piano

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Performance Note:

This work was first performed by the ensemble *Zeitgeist* in 2007. During rehearsals some modifications to the tempi as indicated in the score were made to better articulate the musical materials. As a result of this creative experience, the composer encourages any performers of this score to adjust the tempi as they see fit, as long as the relationships between the sections remain intact.

About the Music

This brief composition was inspired by the sculptural works of Sol LeWitt who often explored every possible permutation of the presentation of a set of objects in order to best present its dynamic nature. Composed at a time when my interests as a composer were rapidly changing, this piece provided a situation for me to think about how drama and somewhat strict musical procedures could be successfully intertwined. It also stands as a long overdue tribute to the pointillistic aesthetic established by Anton Webern, a composer whose works I was deeply involved with for years as a teenager and young adult as a performer.

for Sol

Justin Henry Rubin
(2004)

Aggressive ♩ = 144

The musical score is arranged in two systems. The first system includes Bass Clarinet (Bb), Marimba, Vibraphone, and Piano. The second system includes Bass Clarinet (B.C.I.), Marimba (Mba.), Vibraphone (Vib.), and Piano (Pno.).

System 1:

- Bass Clarinet (Bb):** Treble clef, 3/4 time. Dynamics: *ff*, *p*, *pp*, *mf*, *mp*.
- Marimba:** Treble and Bass clefs, 3/4 time. Dynamics: *ff*, *p*, *pp*, *mf*, *mp*.
- Vibraphone:** Treble clef, 3/4 time. Dynamics: *ff* (Slurs indicate pedalling.), *p*, *pp*, *mf*, *mp*.
- Piano:** Bass clef, 3/4 time. Dynamics: *ff*, *p*, *pp*, *mf*, *mp*.

System 2:

- B.C.I.:** Treble clef, 3/4 time. Dynamics: *ff*, *mf*, *ff*, *f*, *mf*.
- Mba.:** Treble and Bass clefs, 3/4 time. Dynamics: *ff*, *ff*, *f*, *mf*.
- Vib.:** Treble clef, 3/4 time. Dynamics: *ff*, *mf*, *ff*, *f*, *mf*.
- Pno.:** Bass clef, 3/4 time. Dynamics: *ff*, *mf*, *f*, *mf*.

11 *Rit.*

B.Cl. *ff* *p* *pp*

Mba. *ff* *p* *pp*

Vib. *ff* *p* *pp*

Pno. *ff* *p* *pp*

a tempo

16 $A \text{ ♩} = 120$

B.Cl. *ff*

Mba. *ff*

Vib. *ff*

Pno. *ff* *quasi-sec.*

B.Cl. 21
8

Mba.

Vib.

Pno. 21

B.Cl. 25
8

Mba.

Vib.

Pno. 25

8va

29 *Rit.*

B.Cl.

Mba.

Vib.

Pno.

♩ = 144

34 **B**

B.Cl.

Mba.

Vib.

Pno.

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

B.Cl. 39 *ff* *mf*

Mba. 39 *ff* *mf*

Vib. 39 *ff* *mf*

Pno. 39 *ff* *mf*

B.Cl. 44 *p* *ff*

Mba. 44 *p* *ff*

Vib. 44 *p* *ff*

Pno. 44 *p* *ff*

49 *Rit.*

B.Cl. *mf p mf pp*

Mba. *mf mf pp*

Vib. *mf p mf pp*

Pno. *mf p mf pp*

54 *a tempo Rit.*

B.Cl. *ff > mf ppp*

Mba. *ff mf ppp*

Vib. *ff mf ppp*

Pno. *ff mf ppp*

a tempo C ♩ = 120

B.Cl. 59 *ff*

Mba. 59 *ff*

Vib. 59 *ff*

Pno. 59 *ff*

B.Cl. 64

Mba. 64

Vib. 64

Pno. 64

Rit.

69

B.Cl.

Mba.

Vib.

Pno.

D ♩ = 144

74

B.Cl.

Mba.

Vib.

Pno.

79

B.Cl.

8

ff

mf

Mba.

ff

mf

Vib.

ff

mf

Pno.

ff

mf

84

B.Cl.

8

p

ff

Mba.

p

ff

Vib.

p

ff

Pno.

p

ff

88

B.Cl.

mf *p* *mf*

Mba.

mf *p* *mf*

Vib.

mf *p* *mf*

Pno.

mf *p* *mf*

93

Rit. *a tempo* *Rit.*

B.Cl.

pp *ff* *mf* *ppp*

Mba.

pp *ff* *mf* *ppp*

Vib.

pp *ff* *mf* *ppp*

Pno.

pp *ff* *mf* *ppp*

a tempo E ♩ = 156

B.Cl. 98 *ff* *mp*

Mba. 98 *ff* *mp*

Vib. 98 *ff* *mp*

Pno. 98 *ff* *mp*

B.Cl. 104

Mba. 104

Vib. 104

Pno. 104

110

B.Cl.

Mba.

Vib.

Pno.

115

B.Cl.

Mba.

Vib.

Pno.

pp

pp

pp

F ♩ = 144

B.Cl. *ff* *p* *pp* *mf* *mp*

Mba. *ff* *p* *pp* *mf* *mp*

Vib. *ff* *p* *pp* *mf* *mp*

Pno. *ff* *p* *pp* *mf* *mp*

B.Cl. *ff* *mf* *ff* *f* *mf*

Mba. *ff* *ff* *f* *mf*

Vib. *ff* *mf* *ff* *f* *mf*

Pno. *ff* *mf* *f* *mf*

Rit.

130

B.Cl.

Mba.

Vib.

Pno.

ff *p* *pp*

a tempo

135

B.Cl.

Mba.

Vib.

Pno.

ff *mf* *cresc.* *ffff*

8vb