

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Cautious Mischiefs

I *Caprice*

II *Dompe*

III *Fugue*

IV *Quiet Road Dusk Dust*

Percussion Requirements:

Marimba, Vibraphone, Glockenspiel, Bass Drum, Low Cymbal (Suspended)

I Caprice

Justin Henry Rubin

♩ = 132

With vigor, but light in character

The musical score is for the piece "I Caprice" by Justin Henry Rubin. It is in 4/4 time with a tempo of 132 beats per minute. The score is arranged for a full orchestra, including Flute, Clarinet in Bb, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The Flute, Violin, and Violoncello parts begin with a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern with triplets and is marked *articulate* and *f*. The Percussion part includes a Marimba section starting with a forte (*f*) dynamic. The Clarinet in Bb part enters with a mezzo-piano (*mp*) dynamic. The Viola part is marked *pizz.* (pizzicato). The score is divided into four measures, with various dynamics and articulations throughout.

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This musical score is for a woodwind and string ensemble. It consists of eight staves, each representing a different instrument. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The music is divided into four measures, with a 3/4 time signature change occurring at the beginning of the third measure. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a five-measure rest, then plays a melodic line with slurs and ties. Dynamics include *pp*.
- Bb Cl. (B-flat Clarinet):** Plays a complex melodic line with many slurs and ties. Dynamics include *f*, *pp*, and *mf*.
- Bsn. (Bassoon):** Plays a melodic line with slurs and ties. Dynamics include *mf*.
- Perc. (Percussion):** Features a rhythmic pattern of eighth notes with triplet markings (3) and some chords.
- Pno. (Piano):** Features a sparse accompaniment with chords and some melodic fragments. Dynamics include *mp*. Fingerings like *VI* and *IV* are indicated.
- Vln. (Violin):** Starts with a five-measure rest, then plays a melodic line with slurs and ties. Dynamics include *mf*.
- Vla. (Viola):** Starts with a five-measure rest, then plays a melodic line with slurs and ties. Dynamics include *mf*.
- Vlc. (Violoncello):** Plays a melodic line with slurs and ties.

13

Fl. *mf* *mp* *p* *pp*

Bb Cl. *mf* *mp* *p* *pp*

Bsn. *mp*

Perc. *mp* *p*

Pno. *mp* *mp*

Vln. *p* *pp* arco

Vla. *p* *pp* arco

Vlc. *p*

18

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

mp

mf

pp

pp

sul pont.

sul pont.

Detailed description: This is a page of a musical score, likely for a symphony or concert band. It features eight staves. The top three staves are for woodwinds: Flute (Fl.), B-flat Clarinet (Bb Cl.), and Bassoon (Bsn.). The fourth staff is for Percussion (Perc.). The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score is in 4/4 time and begins at measure 18. The woodwinds and strings play melodic lines with various dynamics and articulations. The piano part provides a rhythmic accompaniment. The percussion part has a sparse, rhythmic pattern. The string parts are marked 'sul pont.' (sul ponticello), indicating they should be played near the bridge for a more ethereal sound. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also accents (>) and slurs throughout the score.

22

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

mp

ord.

mf

This musical score page contains measures 22 through 25. The instruments are Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).
- Flute: Measures 22-25. Measure 22 has an accent (>) on the first note. Measures 23-25 show a melodic line with slurs and dynamics.
- Bb Clarinet: Measures 22-25. Measure 22 has an accent (>) on the first note. Measures 23-25 show a melodic line with slurs and dynamics.
- Bassoon: Measures 22-25. Rested in all measures.
- Percussion: Measures 22-25. Measure 22 has a complex rhythmic pattern. Measures 23-25 show a steady eighth-note pattern.
- Piano: Measures 22-25. Measure 22 is a whole rest. Measure 23 starts with a triplet of eighth notes marked *mp*. Measures 24-25 continue with chords and triplets.
- Violin: Measures 22-25. Measures 22-23 are a whole rest. Measure 24 starts with an *ord.* (ordained) section marked *mp*. Measure 25 continues with an *ord.* section.
- Viola: Measures 22-25. Measures 22-23 are a whole rest. Measure 24 starts with an *ord.* section marked *mp*. Measure 25 continues with an *ord.* section.
- Violoncello: Measures 22-25. A steady eighth-note line throughout, ending with a *mf* dynamic.

B

Fl. *f* *ff*

Bb Cl. *f* *ff*

Bsn. *mp* *f* *ff*

Perc. *f* *ff*

Pno. *f*

Vln. pizz.

Vla. pizz.

Vlc. arco *ff*

32

Fl.

Bb Cl.

Bsn.

Perc. Bass Drum

Pno.

Vln. arco

Vla. arco *ff*

Vlc. *ff* pizz.

sfz

Detailed description: This is a page of a musical score for an orchestra. It features eight staves: Flute (Fl.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score is divided into four measures. The first measure starts at rehearsal mark 32. The Flute, Bass Clarinet, and Bassoon parts have a melodic line with accents. The Percussion part has a rhythmic pattern. The Piano part has a complex texture with many notes. The Violin, Viola, and Violoncello parts have a melodic line with accents. The score includes various musical notations such as accents, slurs, and dynamic markings like *ff* and *sfz*. The Percussion part is labeled "Bass Drum". The Violin and Viola parts are labeled "arco". The Violoncello part is labeled "pizz.". The score is written in a key signature of one flat and a 2/4 time signature.

Rit. poco

C *Poco meno mosso*

37

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

sfz

p

mp

dim.

p

arco

p

Detailed description: This is a page of a musical score for an orchestra. It features eight staves: Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score begins at measure 37. The Flute part has a melodic line with slurs and accents, ending with a *p* dynamic. The Bb Clarinet and Bassoon parts have similar melodic lines, also ending with a *p* dynamic. The Percussion part has a single *sfz* (sforzando) hit in measure 37. The Piano part has a chordal accompaniment starting in measure 40, marked *mp*. The Violin and Viola parts have melodic lines with slurs and accents, ending with a *dim.* (diminuendo) marking and a *p* dynamic. The Violoncello part has a melodic line with slurs and accents, ending with a *p* dynamic. The score is in 4/4 time, with a key signature of one flat (Bb). The tempo is marked *Poco meno mosso*. The section is marked with a **C** (Crescendo).

42

Fl.

p

f

Bb Cl.

mp

Bsn.

Perc.

42

Pno.

mp

f

8va

Vln.

p

f

Vla.

mp

pizz.

Vlc.

f

pizz.

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into systems for Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The music begins at measure 42. The Flute part features a melodic line with a dynamic range from piano (*p*) to forte (*f*). The Bb Clarinet part has a more rhythmic, triplet-based melody with a dynamic of mezzo-piano (*mp*). The Bassoon part provides a low, sustained accompaniment. The Percussion part is mostly silent. The Piano part has a complex texture with chords and arpeggios, including an 8va section. The Violin, Viola, and Violoncello parts have melodic lines with dynamics ranging from piano (*p*) to forte (*f*), and some parts include pizzicato (*pizz.*) markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page covers measures 47 through 50. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 47-50. Starts with a dynamic marking of *pp* in measure 48, which increases to *f* by measure 50. The part features melodic lines with slurs and ties.
- Bb Clarinet (Bb Cl.):** Measures 47-50. Remains silent in measures 47 and 48, then enters in measure 49 with a *mp* dynamic, playing a melodic line that continues into measure 50.
- Bassoon (Bsn.):** Measures 47-50. Remains silent throughout the entire passage.
- Percussion (Perc.):** Measures 47-50. Features a *f* dynamic starting in measure 49. The part is labeled "Marimba" and consists of a rhythmic pattern of eighth notes with triplet markings (3) and slurs.
- Piano (Pno.):** Measures 47-50. Features a *mp* dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and triplets. Roman numerals (IV, VI) are indicated for some chords.
- Violin (Vln.):** Measures 47-50. Remains silent throughout the entire passage.
- Viola (Vla.):** Measures 47-50. Plays a melodic line with slurs and ties.
- Violoncello (Vlc.):** Measures 47-50. Plays a melodic line with slurs and ties.

Fl. 51 *pp* *f* 3 3 3 3

Bb Cl. *f* *pp* *mf* 3 3 3 3

Bsn. 3 3 3 3

Perc. 3 3 3 3

Pno. 51 *mp*

Vln. 51 *mf*

Vla. *arco* *mf*

Vlc.

The score is for a symphonic ensemble. It begins at measure 51. The Flute part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Bb Clarinet part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Bassoon part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Percussion part starts with a triplet of eighth notes. The Piano part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Violin part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Viola part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The Violoncello part starts with a melodic line, then rests, and then plays a triplet of eighth notes. The score is in 4/4 time and features dynamic markings such as *pp*, *f*, *mf*, and *mp*. The Flute part has a *pp* dynamic marking in measure 52 and a *f* dynamic marking in measure 54. The Bb Clarinet part has a *f* dynamic marking in measure 51, a *pp* dynamic marking in measure 52, and a *mf* dynamic marking in measure 53. The Bassoon part has a *f* dynamic marking in measure 51. The Percussion part has a *f* dynamic marking in measure 51. The Piano part has a *mp* dynamic marking in measure 54. The Violin part has a *mf* dynamic marking in measure 52. The Viola part has a *mf* dynamic marking in measure 52. The Violoncello part has a *mf* dynamic marking in measure 52. The score is written for a symphonic ensemble, including Flute, Bb Clarinet, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The music is in 4/4 time and features dynamic markings such as *pp*, *f*, *mf*, and *mp*. The Flute part has a *pp* dynamic marking in measure 52 and a *f* dynamic marking in measure 54. The Bb Clarinet part has a *f* dynamic marking in measure 51, a *pp* dynamic marking in measure 52, and a *mf* dynamic marking in measure 53. The Bassoon part has a *f* dynamic marking in measure 51. The Percussion part has a *f* dynamic marking in measure 51. The Piano part has a *mp* dynamic marking in measure 54. The Violin part has a *mf* dynamic marking in measure 52. The Viola part has a *mf* dynamic marking in measure 52. The Violoncello part has a *mf* dynamic marking in measure 52. The score is written for a symphonic ensemble, including Flute, Bb Clarinet, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The music is in 4/4 time and features dynamic markings such as *pp*, *f*, *mf*, and *mp*. The Flute part has a *pp* dynamic marking in measure 52 and a *f* dynamic marking in measure 54. The Bb Clarinet part has a *f* dynamic marking in measure 51, a *pp* dynamic marking in measure 52, and a *mf* dynamic marking in measure 53. The Bassoon part has a *f* dynamic marking in measure 51. The Percussion part has a *f* dynamic marking in measure 51. The Piano part has a *mp* dynamic marking in measure 54. The Violin part has a *mf* dynamic marking in measure 52. The Viola part has a *mf* dynamic marking in measure 52. The Violoncello part has a *mf* dynamic marking in measure 52.

D *Tempo I*

Fl. *mp*

Bb Cl. *mp*

Bsn.

Perc. *mf*

Pno. *p*

Vln. *f* pizz. *mp*

Vla. *f* pizz. *mp*

Vlc. *mp*

61

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

cresc. poco a poco

mp

Detailed description: This is a page of a musical score, numbered 61. It features eight staves for different instruments: Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Flute part has a melodic line with slurs and accents. The Bb Clarinet and Bassoon parts have rhythmic patterns. The Percussion part has a complex rhythmic pattern with the instruction 'cresc. poco a poco'. The Piano part has chords and the instruction 'mp'. The Violin, Viola, and Violoncello parts have rhythmic patterns. The score is in a key with one flat and a 4/4 time signature.

66

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

mp

f

ff

f

ff

f

ff

cresc. poco a poco

arco

ff

ff

This musical score page covers measures 71 through 75. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, playing a melodic line with slurs and accents.
- Bb Cl. (B-flat Clarinet):** Treble clef, playing a similar melodic line to the flute.
- Bsn. (Bassoon):** Bass clef, playing a melodic line with slurs and accents.
- Perc. (Percussion):** Treble clef, playing a rhythmic pattern of eighth and sixteenth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing chords and arpeggiated figures.
- Vln. (Violin):** Treble clef, playing a melodic line with slurs and accents, marked *arco* and *ff*.
- Vla. (Viola):** Bass clef, playing a melodic line with slurs and accents.
- Vlc. (Violoncello):** Bass clef, playing a melodic line with slurs and accents.

Measures 71-75 show a complex interplay of these instruments, with the woodwinds and strings providing a rich harmonic texture. The percussion maintains a steady rhythmic pulse throughout the passage.

This musical score page features seven staves for different instruments, starting at measure 76. The Flute (Fl.), Bb Clarinet (Bb Cl.), and Bassoon (Bsn.) parts are written in treble and bass clefs, respectively, and contain complex melodic lines with many accidentals. The Percussion (Perc.) staff shows a rhythmic pattern of eighth notes with various accidentals. The Piano (Pno.) part consists of sustained chords in both hands, with a dynamic marking of *ffz* at the end. The Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.) parts are shown with long, sustained notes, indicating they are holding a harmonic background.

II Dompe

Slow; Quiet but clear

♩ = 60

Flute

Clarinet in Bb

Bassoon

Percussion

Piano

Violin

Viola

Violoncello

resonant throughout

sim.

Vibes.

Cymbal

*Player may choose to use a single low cymbal, or use several cymbals throughout

♩ throughout

TACET first time, play second time only

Detailed description: This is a musical score for a piece titled "II Dompe". The score is in 6/4 time and consists of eight staves. The instruments are Flute, Clarinet in Bb, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The tempo is "Slow; Quiet but clear" with a metronome marking of ♩ = 60. The Flute part begins with a melodic line in the second measure. The Clarinet in Bb and Bassoon parts have more rhythmic and harmonic support. The Percussion part features a cymbal pattern and vibraphone accompaniment. The Piano part has a complex harmonic texture, with a "TACET first time, play second time only" instruction. The Violin, Viola, and Violoncello parts provide a rich harmonic and melodic foundation.

This musical score is arranged in a system of eight staves, starting at measure 6. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, 6/8 time signature. Features a melodic line with slurs and ties.
- Bb Cl. (B-flat Clarinet):** Treble clef. Features a melodic line with slurs and ties.
- Bsn. (Bassoon):** Bass clef. Features a melodic line with slurs and ties.
- Perc. (Percussion):** Treble clef. Features a rhythmic pattern of eighth and sixteenth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs). Features a complex accompaniment with slurs and ties. A *graz.* (grazioso) marking is present above the right hand.
- Vln. (Violin):** Treble clef. Features a melodic line with slurs and ties.
- Vla. (Viola):** Bass clef. Features a melodic line with slurs and ties.
- Vlc. (Violoncello):** Bass clef. Features a melodic line with slurs and ties.

The score is written in a key signature of one flat (B-flat major or D minor) and a 6/8 time signature. The music is characterized by flowing melodic lines and a steady rhythmic accompaniment.

This musical score is arranged in a system of eight staves, each representing a different instrument. The instruments are: Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

- Flute (Fl.):** The top staff, marked with a double bar line and the number 11. It features a melodic line with slurs and accents.
- Bb Clarinet (Bb Cl.):** The second staff, featuring a melodic line with slurs and accents.
- Bassoon (Bsn.):** The third staff, featuring a melodic line with slurs and accents.
- Percussion (Perc.):** The fourth staff, featuring a rhythmic pattern with slurs and accents.
- Piano (Pno.):** The fifth staff, featuring a complex melodic and harmonic line with slurs and accents. A dynamic marking of 8^{vb} is present.
- Violin (Vln.):** The sixth staff, featuring a melodic line with slurs and accents.
- Viola (Vla.):** The seventh staff, featuring a melodic line with slurs and accents.
- Violoncello (Vlc.):** The eighth staff, featuring a melodic line with slurs and accents.

III *Fugue*

With increasing agression

♩ = 88

Musical score for III *Fugue*, featuring Flute, Clarinet in Bb, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The score is in 2/4 time and includes dynamic markings such as *f* and *articulate*.

The score is written for eight instruments: Flute, Clarinet in Bb, Bassoon, Percussion, Piano, Violin, Viola, and Violoncello. The time signature is 2/4. The tempo is marked as ♩ = 88. The performance instruction is *With increasing agression*.

The Flute, Bassoon, Percussion, Viola, and Violoncello parts are mostly silent, indicated by a horizontal line with a bar across the staff. The Clarinet in Bb part begins in the fourth measure with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The Piano part begins in the first measure with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The Violin part begins in the eighth measure with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Dynamic markings include *f* (forte) and *articulate* (articulate).

24

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

f

f

Glock.

6

6

pizz.

arco

pizz.

arco

pizz.

31

Fl.

Bb Cl.

Bsn.

Perc. Marimba

Pno.

Vln. (pizz.) arco

Vla. (pizz.) arco *p* *f*

Vlc. (pizz.)

Detailed description of the musical score: This page of a musical score covers measures 31 through 36. The instruments are Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.) featuring a Marimba, Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Flute part begins with a melodic line marked with a '31' and includes sixteenth-note passages and a sixteenth-note chord marked with a '6'. The Bb Clarinet and Bassoon parts have corresponding melodic lines, with the Bb Cl. part including a dynamic marking of *mf*. The Percussion part features a Marimba line starting at measure 32. The Piano part has a complex texture with sixteenth-note chords and a sixteenth-note chord marked with a '6'. The Violin and Viola parts are marked with *pizz.* (pizzicato) and *arco* (arco) instructions. The Viola part includes dynamic markings of *p* and *f*. The Violoncello part is marked with *pizz.* (pizzicato).

This musical score page covers measures 38 to 44. The instruments and their parts are as follows:

- Fl. (Flute):** Remains silent throughout the page.
- Bb Cl. (B-flat Clarinet):** Enters in measure 39 with a sixteenth-note melodic line, marked *f* (forte). It features several sixteenth-note runs, some with a '6' above them, and a trill in measure 44.
- Bsn. (Bassoon):** Enters in measure 39 with a melodic line, marked *f*. It includes a trill in measure 44.
- Perc. (Percussion):** Plays a rhythmic pattern of eighth notes in measure 38, then remains silent.
- Pno. (Piano):** Provides harmonic support with chords and arpeggios in measures 38-44. It includes a trill in measure 44.
- Vln. (Violin):** Enters in measure 39 with a sixteenth-note melodic line, marked *f*. It includes a trill in measure 44.
- Vla. (Viola):** Enters in measure 39 with a melodic line, marked *f*. It includes a trill in measure 44.
- Vlc. (Violoncello):** Enters in measure 39 with a melodic line, marked *f*. It includes a trill in measure 44.

Measure 38 is marked with the number '38'. Measure 44 contains a trill marked with the number '3'. The score includes various musical notations such as slurs, ties, and dynamic markings.

45

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

6

6

3

3

6

6

6

8vb-

pizz. arco

f

Detailed description: This is a page of a musical score, likely for a concert band or orchestra. It features seven staves. The Flute (Fl.) staff has a treble clef and contains a melodic line starting at measure 45 with a sixteenth-note triplet (marked '6') and a triplet of eighth notes (marked '3'). The Bass Clarinet (Bb Cl.) staff has a bass clef and contains a melodic line with a triplet of eighth notes (marked '3'). The Bassoon (Bsn.) staff has a bass clef and is mostly silent, with a final note in measure 51 marked with a forte dynamic (*f*). The Percussion (Perc.) staff has a treble clef and is silent. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and contains a complex bass line with sixteenth-note triplets (marked '6') and a dynamic marking of *8vb-* (8va below). The Violin (Vln.) staff has a treble clef and is silent. The Viola (Vla.) staff has an alto clef and contains a melodic line. The Violoncello (Vlc.) staff has a bass clef and contains a melodic line that begins in measure 51 with the instruction 'pizz. arco' (pizzicato then arco).

52 *p*

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

f

f

6

60

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

60

60

IV

III

f

v

v

v

This musical score page contains eight staves for various instruments. The Flute (Fl.) staff begins at measure 60 with a series of sixteenth-note runs, including two sixteenth-note sextuplets. The Bb Clarinet (Bb Cl.) staff starts with a quarter rest, followed by eighth-note patterns. The Bassoon (Bsn.) staff has a half-note G# in the first measure and then rests. The Percussion (Perc.) staff features a complex rhythmic pattern of eighth and sixteenth notes. The Piano (Pno.) staff has a half-note G# in the first measure and rests elsewhere. The Violin (Vln.) staff starts with a half-note G# and includes a dynamic marking of *f* in the fifth measure. The Viola (Vla.) staff begins with a half-note G# and includes a dynamic marking of *f* in the fifth measure. The Violoncello (Vlc.) staff has a half-note G# in the first measure and rests elsewhere. The score includes various musical notations such as rests, notes, beams, and slurs.

IV *Quiet Road Dusk Dust*

Leisurely; Quiet

♩. = 58

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** Enters in the third measure with a melodic line.
- Clarinet in Bb:** Features a melodic line starting in the first measure, marked *esp.* (emphasis).
- Bassoon:** Provides a low, sustained accompaniment.
- Percussion:** Features a vibraphone part starting in the third measure, marked *Vibes.*
- Piano:** Features a piano part starting in the third measure, marked *arco ad lib.* and *p* (piano).
- Violin:** Features a melodic line starting in the third measure.
- Viola:** Provides a low, sustained accompaniment.
- Violoncello:** Provides a low, sustained accompaniment.

The score consists of six measures, with various dynamics and articulation marks such as accents and hairpins.

Rit. poco

a tempo

Musical score for a section of an orchestral work, featuring the following instruments:

- Fl. (Flute):** Part 1 (7). Starts with a half note G4, followed by a half note G4 with a fermata. A dynamic hairpin shows a slight increase. The second measure is a whole rest. The third measure contains a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5. A dynamic hairpin shows a decrease. The fourth measure is a whole rest. The fifth measure contains a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5. A dynamic hairpin shows a decrease. The sixth measure is a whole rest.
- Bb Cl. (B-flat Clarinet):** Part 1 (7). Starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The second measure is a whole rest. The third measure contains a quarter note G3, followed by a quarter rest, and a quarter note F3. A dynamic hairpin shows a decrease. The fourth measure is a whole rest. The fifth measure contains a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5. A dynamic hairpin shows a decrease. The sixth measure is a whole rest. A bracket labeled "(2nd time only)" spans the final two measures, which contain a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5.
- Bsn. (Bassoon):** Part 1 (7). Starts with a half note G4, followed by a half note G4 with a fermata. A dynamic hairpin shows a decrease. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest.
- Perc. (Percussion):** Part 1 (7). Starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest.
- Pno. (Piano):** Part 1 (7). Starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest.
- Vln. (Violin):** Part 1 (7). Starts with a whole rest. The second measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. A dynamic hairpin shows a decrease. The third measure contains a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5. A dynamic hairpin shows a decrease. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure contains a sixteenth-note run: G4-A4-B4-C5-D5-E5-F5-G5, with a fermata over the final G5. A dynamic hairpin shows a decrease.
- Vla. (Viola):** Part 1 (7). Starts with a whole rest. The second measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The third measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease.
- Vlc. (Violoncello):** Part 1 (7). Starts with a whole rest. The second measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The third measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The fourth measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The fifth measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease. The sixth measure contains a quarter note G3, followed by a quarter note A3, and a quarter note B3. A dynamic hairpin shows a decrease.

Rit. poco

esp.

(2nd time only)

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Marimba

Vibes.

8va

(2nd time only)

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The first system contains Flute (Fl.), Bb Clarinet (Bb Cl.), and Bassoon (Bsn.). The second system contains Percussion (Perc.), Piano (Pno.), and strings (Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.)). The Percussion part includes Marimba and Vibraphone (Vibes.). The Piano part includes an 8va (octave) marking. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The tempo is marked 'Rit. poco' and 'esp.'. There are two '2nd time only' markings: one at the beginning of the Flute part and one in the Piano part. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Rit. poco

a tempo

The musical score is arranged in a system of seven staves. The instruments are: Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score begins at measure 19. The Flute part features a melodic line with slurs and dynamics markings. The Bb Clarinet and Bassoon parts provide harmonic support with various rhythmic patterns. The Percussion part has a rhythmic motif. The Piano part consists of chords and single notes. The Violin, Viola, and Violoncello parts have sparse entries with slurs and dynamics. The tempo changes from *Rit. poco* to *a tempo* at measure 19. The score ends with a double bar line.

Rit. poco

a tempo

25

Fl.

Bb Cl.

Bsn.

Perc. Marimba Glock.

Pno.

Vln.

Vla.

Vlc.

Detailed description: This is a page of a musical score, likely for a concert band or orchestra. It features eight staves. The top three staves are for Flute (Fl.), B-flat Clarinet (Bb Cl.), and Bassoon (Bsn.). The fourth staff is for Percussion (Perc.), with parts for Marimba and Glockenspiel (Glock.). The fifth staff is for Piano (Pno.), shown as a grand staff with treble and bass clefs. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score is in 3/8 time and consists of six measures. Measure 1 starts with a treble clef and a key signature of one flat. Measure 2 changes to a key signature of two flats. Measure 3 is in the original key signature. Measure 4 changes to a key signature of one sharp. Measure 5 is in the original key signature. Measure 6 changes to a key signature of two flats. The tempo markings 'Rit. poco' and 'a tempo' are positioned above the Flute staff. The number '25' is written at the beginning of each staff. Dynamics markings like hairpins are present throughout the score.

This musical score page contains measures 31 through 36 for a symphony orchestra. The instruments are arranged as follows from top to bottom: Flute (Fl.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.).

- Flute (Fl.):** Measures 31-36. Measure 31 starts with a dynamic marking of *mf*. Measures 32-34 contain complex sixteenth-note passages. Measure 35 is marked "(2nd time only)" and features a dense sixteenth-note texture. Measure 36 has a dynamic marking of *mf*.
- Bass Clarinet (Bb Cl.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 is marked "(2nd time only)". Measure 36 has a dynamic marking of *mf*.
- Bassoon (Bsn.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.
- Percussion (Perc.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*. The part includes a "Vibes." section starting in measure 35.
- Piano (Pno.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.
- Violin (Vln.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.
- Viola (Vla.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.
- Violoncello (Vlc.):** Measures 31-36. Measure 31 has a dynamic marking of *mf*. Measures 32-34 have a dynamic marking of *mf*. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *mf*.

Measure numbers 31, 32, 33, 34, 35, and 36 are indicated at the beginning of each staff. Dynamic markings include *mf* and *f*. Performance instructions include "Vibes." and "3" (triplets). The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

Rit. poco

Fl.

Bb Cl.

Bsn.

Perc.

Pno.

Vln.

Vla.

Vlc.

37

(2nd time only)

Detailed description: This is a page of a musical score for an orchestral ensemble, covering measures 37 to 44. The score is written for Flute (Fl.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The tempo marking is *Rit. poco*. The music is in 4/4 time and features a key signature of one flat (Bb). The score is divided into two systems. The first system contains measures 37-40, and the second system contains measures 41-44. The Flute part has a melodic line with a fermata at the end. The Bb Clarinet and Bassoon parts have a similar melodic line. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a complex rhythmic pattern with a section marked "(2nd time only)" in measure 41. The Violin, Viola, and Violoncello parts have a melodic line with a fermata at the end.

FLUTE

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Flute

Justin Henry Rubin

♩ = 132

With vigor, but light in character

The musical score is written for a flute in 4/4 time. It begins with a tempo marking of quarter note = 132. The first staff (measures 1-4) starts with a rest, followed by a series of eighth notes with accents, marked *f*. The second staff (measures 5-8) features a melodic line with slurs and accents, ending with a *pp* dynamic. The third staff (measures 9-13) contains triplet eighth notes marked *f*, followed by a section labeled 'A' with rests and a *mf* dynamic. The fourth staff (measures 14-17) shows a melodic line with slurs and accents, marked *mp*, *p*, and *pp*. The final staff (measures 18-21) continues the melodic line with slurs and accents, marked *mp* and *mf*.

23

B
27

32

36

C Poco meno mosso
40

45

49

D *Tempo I*

3

54 *f* *mp*

60

65 *f*

69 *ff*

73

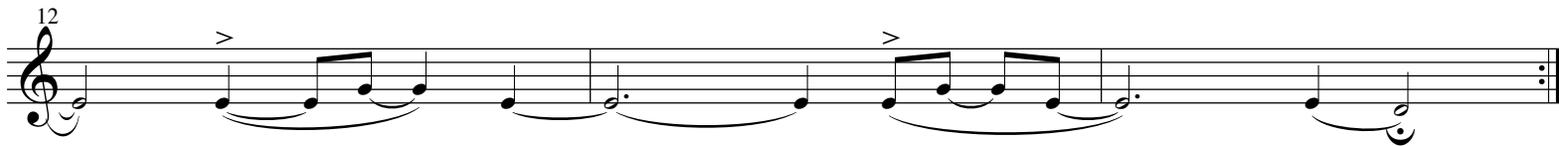
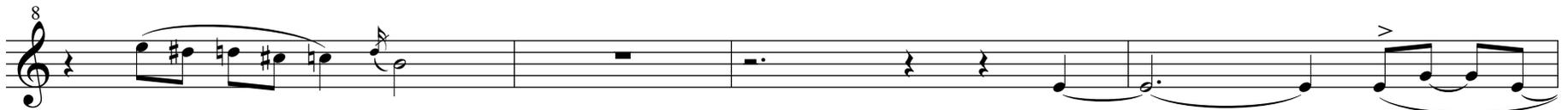
77

II *Dompe*

Flute

Slow; Quiet but clear

$\text{♩} = 60$



III Fugue

Flute

With increasing aggression

$\text{♩} = 88$

articulate

The musical score is written on a single treble clef staff in 2/4 time. It begins at measure 15 with a **f** dynamic and the instruction *articulate*. The piece features a series of sixteenth-note runs, often beamed in groups of six. Measure 20 includes a **2** (second) fingering. Measure 28 has a **6** (sixth) fingering. Measure 35 contains a **11** (eleventh) fingering. Measure 51 has a **12** (twelfth) fingering. Measure 69 includes a **7:8** fingering. The score concludes with a double bar line and a **b** (flat) fingering on the final note.

IV *Quiet Road Dusk Dust*

Flute

Leisurely; Quiet

♩. = 58

Rit. poco *a tempo*

28

(2nd time only)

32

Rit. poco

38

CLARINET

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Clarinet in Bb

Justin Henry Rubin

♩ = 132

With vigor, but light in character

3

mp *f*

7

pp *mf*

3 3 3 3 3 3

A

11

mf *mp*

15

p *pp*

19

pp *mf*

22

B

26

31

Rit. poco

C

Poco meno mosso

38

42

46

PAGE TURN

49 *mp* *f* *pp mf*

53 *mp* **D** *Tempo I*

57

61

65 *f*

69 *ff*

76

II *Dompe*

Clarinet in Bb

Slow; Quiet but clear

$\text{♩} = 60$

2

5

8

11

III *Fugue*

Clarinet in Bb

With increasing aggression

♩ = 88

articulate

f

10

17

f

22

f

32

mf

f

42

6 6 6

47

3 2

55

2 2 2 2 2 2 2 2 2 2

f

65

3 3 3 3 3

7:8

71

3 3 3 3

IV *Quiet Road Dusk Dust*

Clarinet in Bb

Leisurely; Quiet

♩. = 58
esp.

Musical notation for measures 1-4. The piece begins in 3/4 time with a treble clef. Measure 1 contains a half note G4 with a flat, followed by quarter notes F4, E4, and D4. Measure 2 features a half note G4 with a flat, a quarter note F4 with a sharp, and a quarter note E4 with a sharp. Measure 3 has a half note G4 with a flat, a quarter rest, and a quarter rest. Measure 4 is a whole rest. A dynamic hairpin shows a gradual increase in volume from measure 1 to 2, followed by a decrease in measure 3 and 4.

Musical notation for measures 5-8. Measure 5 starts with a quarter rest, followed by quarter notes G4 with a flat, F4 with a flat, and E4 with a flat. Measure 6 continues with quarter notes D4 with a flat, C4 with a flat, and B3 with a flat. Measure 7 has quarter notes A3 with a flat, G3 with a flat, and F3 with a flat. Measure 8 features a half note G3 with a flat, a quarter note F3 with a flat, and a quarter note E3 with a flat. A dynamic hairpin shows a gradual increase in volume from measure 5 to 8. The tempo marking *Rit. poco* is placed above measure 7, and *a tempo* is placed above measure 8.

Musical notation for measures 9-12. Measure 9 begins with a quarter rest, followed by quarter notes G4 with a flat, F4 with a flat, and E4 with a flat. Measure 10 has a half note G4 with a flat, a quarter note F4 with a sharp, and a quarter note E4 with a sharp. Measure 11 contains a half note G4 with a flat, a quarter note F4 with a sharp, and a quarter note E4 with a sharp. Measure 12 features a half note G4 with a flat, a quarter note F4 with a sharp, and a quarter note E4 with a sharp. A dynamic hairpin shows a gradual increase in volume from measure 9 to 12. The tempo marking *Rit. poco* is placed above measure 11. A dashed box above measure 12 is labeled *(2nd time only)*.

Musical notation for measures 13-18. Measure 13 starts with a quarter rest, followed by quarter notes G4 with a flat, F4 with a flat, and E4 with a flat. Measure 14 continues with quarter notes D4 with a flat, C4 with a flat, and B3 with a flat. Measure 15 has quarter notes A3 with a flat, G3 with a flat, and F3 with a flat. Measure 16 features a half note G3 with a flat, a quarter note F3 with a flat, and a quarter note E3 with a flat. Measure 17 has a half note G4 with a flat, a quarter rest, and a quarter rest. Measure 18 is a whole rest. A dynamic hairpin shows a gradual increase in volume from measure 13 to 16, followed by a decrease in measure 17 and 18. The tempo marking *Rit. poco* is placed above measure 15.

Musical notation for measures 19-22. Measure 19 starts with a quarter rest, followed by quarter notes G4 with a flat, F4 with a flat, and E4 with a flat. Measure 20 continues with quarter notes D4 with a flat, C4 with a flat, and B3 with a flat. Measure 21 has quarter notes A3 with a flat, G3 with a flat, and F3 with a flat. Measure 22 features a half note G3 with a flat, a quarter note F3 with a flat, and a quarter note E3 with a flat. A dynamic hairpin shows a gradual increase in volume from measure 19 to 22. The tempo marking *Rit. poco* is placed above measure 21, and *a tempo* is placed above measure 22.

24 *Rit. poco a tempo*

Musical staff 24-30. Treble clef, 3/4 time signature. Measures 24-25 are whole rests. Measure 26 has a half note G4 with a flat, followed by a quarter note F4 with a flat. Measure 27 has a quarter note E4 with a flat, followed by a quarter rest. Measure 28 has a quarter note D4 with a flat, followed by a quarter rest. Measure 29 has a quarter note C4 with a flat, followed by a quarter rest. Measure 30 has a quarter note B3 with a flat, followed by a quarter rest. Dynamics markings include >> and >.

31 (2nd time only)

Musical staff 31-34. Treble clef, 3/4 time signature. Measure 31 has a quarter note B3 with a flat, followed by a quarter rest. Measure 32 has a quarter note A3 with a flat, followed by a quarter rest. Measure 33 has a quarter note G3 with a flat, followed by a quarter rest. Measure 34 has a quarter note F3 with a flat, followed by a quarter rest. Dynamics markings include > and >>.

35

Musical staff 35-39. Treble clef, 3/4 time signature. Measure 35 has a quarter note E4 with a flat, followed by a quarter rest. Measure 36 has a quarter note D4 with a flat, followed by a quarter rest. Measure 37 has a quarter note C4 with a flat, followed by a quarter rest. Measure 38 has a quarter note B3 with a flat, followed by a quarter rest. Measure 39 has a quarter note A3 with a flat, followed by a quarter rest. Dynamics markings include > and >>.

40 *Rit. poco*

Musical staff 40-44. Treble clef, 3/4 time signature. Measure 40 has a quarter note G4 with a flat, followed by a quarter rest. Measure 41 has a quarter note F4 with a flat, followed by a quarter rest. Measure 42 has a quarter note E4 with a flat, followed by a quarter rest. Measure 43 has a quarter note D4 with a flat, followed by a quarter rest. Measure 44 has a quarter note C4 with a flat, followed by a quarter rest. Dynamics markings include > and >>.

BASSOON

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Bassoon

Justin Henry Rubin

$\text{♩} = 132$

With vigor, but light in character

4

mf

8

A

2

14

mp

19

B

6

mp

29

f

ff

33

mf *f*

38

Rit. poco *C Poco meno mosso*

p

43

5

mf

52

mf

D Tempo I

56

10

mp *f* *ff*

70

ff

75

ff

II *Dompe*

Bassoon

Slow; Quiet but clear

♩ = 60

Measures 1-5 of the Bassoon part. The music is in 6/4 time. Measures 1 and 2 feature a melodic line with a slur over two notes. Measure 3 contains a double bar line with the number '2' above it, indicating a second ending. Measures 4 and 5 continue the melodic line with a slur over two notes.

Measures 6-9 of the Bassoon part. Measure 6 begins with a rest. Measures 7 and 8 feature a melodic line with a slur over two notes. Measure 9 continues the melodic line with a slur over two notes.

Measures 10-14 of the Bassoon part. Measures 10, 11, 12, and 13 feature a melodic line with a slur over two notes. Measure 14 concludes the phrase with a final melodic line and a double bar line.

III *Fugue*

Bassoon

With increasing aggression

♩ = 88

11 *articulate* *f* 4

21 *mp* *f*

29 5 3 6

42 8 *f*

57 5 2

70 3 3 3

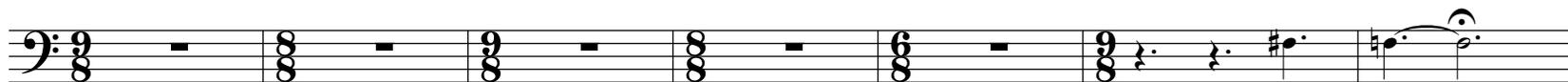
IV *Quiet Road Dusk Dust*

Bassoon

Leisurely; Quiet

♩. = 58

Rit. poco



a tempo

Rit. poco



Rit. poco

a tempo



Rit. poco

a tempo



Rit. poco



PERCUSSION

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Percussion

Justin Henry Rubin

♩ = 132

With vigor, but light in character

Marimba

f

A

mf

ff

dim.

mp

p

pp

B

29

4/4

f *ff*

Measures 29-32: Treble clef, 4/4 time. Measures 29-30: quarter notes, *f*. Measure 31: quarter notes, *ff*. Measure 32: quarter notes, *ff*. Accents (>) are present above notes in measures 31 and 32.

33

Bass Drum

3/4 4/4 3/4

sfz *sfz*

2

Measures 33-36: Treble clef. Measure 33: quarter notes, *sfz*. Measure 34: quarter notes, *sfz*. Measure 35: whole note, *sfz*. Measure 36: whole note, *sfz*. A fermata is placed over measure 35. A '2' is written above measure 36.

C *Poco meno mosso*

40

Marimba

3/4 4/4 3/4

f

8 3 3 3 3 3 3

Measures 40-49: Marimba part. Measure 40: whole note, *f*. Measure 41: quarter notes, *f*. Measures 42-49: eighth notes, *f*. Triplet markings (3) are present above notes in measures 41, 42, 43, 44, 45, 46, 47, 48, and 49.

D *Tempo I*

52

3/4 4/4 3/4

mf

3

Measures 52-56: Treble clef. Measure 52: quarter notes, *mf*. Measure 53: quarter notes, *mf*. Measure 54: quarter notes, *mf*. Measure 55: quarter notes, *mf*. Measure 56: quarter notes, *mf*. Triplet markings (3) are present above notes in measures 52 and 53.

57

Measures 57-61: Treble clef. Measures 57-61: eighth notes, *mf*.

62

4/4

cresc. poco a poco

Measures 62-66: Treble clef, 4/4 time. Measures 62-66: eighth notes, *cresc. poco a poco*.

67 *f* *ff*

Musical staff 67-70 in 4/4 time. The staff contains eighth-note patterns with dynamic markings *f* and *ff*.

71 *ff*

Musical staff 71-73 in 4/4 time. The staff contains eighth-note patterns with dynamic marking *ff* and a hairpin crescendo.

74 *ff*

Musical staff 74-76 in 4/4 time. The staff contains eighth-note patterns with dynamic marking *ff* and various accidentals.

77 *sffz*

Musical staff 77-80 in 4/4 time. The staff contains eighth-note patterns with dynamic marking *sffz* and a final accent.

II *Dompe*

Percussion

Slow; Quiet but clear

♩ = 60

resonant throughout *sim.* *Vibes.*

Cymbal

*Player may choose to use a single low cymbal, or use several cymbals throughout

Dec.
throughout

4

8

11

III *Fugue*

Percussion

With increasing agression

♩ = 88

Marimba

16 ***f*** 8

29 Glock. 3 Marimba

39 19

64 6 Glock.

IV *Quiet Road Dusk Dust*

Percussion

Leisurely; Quiet

♩. = 58

Vibes.

6 *Rit. poco* *ad lib.* *a tempo* Marimba

16 *Rit. poco* Vibes.

21 *Rit. poco* *a tempo* Marimba Glock.

29 *Rit. poco* *a tempo* Vibes.

35 *Rit. poco*

PIANO

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Piano

Justin Henry Rubin

$\text{♩} = 132$

With vigor, but light in character

articulate

f

mp

f *dim.* *mp*

3 3 3 3 3 3 3 3 3 3

2 2

4 3/4 4 3/4 4 3/4 4

10

A

15

mp

20

mp

B

26

f

31

f

C *Poco meno mosso*

Musical score for section C, measures 40-43. The score is in 3/4 time and features a piano accompaniment. The right hand plays chords and moving lines, while the left hand provides harmonic support. The dynamic marking is *mp* (mezzo-piano). The key signature has one sharp (F#).

Musical score for section C, measures 44-47. The score continues in 3/4 time. It includes a *8va* marking above the right hand in measure 44. The right hand features triplets and a crescendo leading to a *f* (forte) dynamic. The left hand has triplets and a *VI* fingering. The dynamic marking is *f*.

Musical score for section C, measures 48-53. The score continues in 3/4 time. It features triplets in the right hand and a *VI* fingering in the left hand. The dynamic marking is *mp*. The section concludes with a double bar line and a *2* (second ending) marking in both hands.

D *Tempo I*

Musical score for section D, measures 54-57. The score is in 4/4 time and features a piano accompaniment. The right hand plays a melodic line with a *VI* fingering, and the left hand plays a rhythmic accompaniment. The dynamic marking is *mp*. The section concludes with a double bar line and a *2* (second ending) marking in both hands.

60

p *mp*

4/4

Detailed description: This system contains measures 60 through 66. It features a grand staff with treble and bass clefs. The music is in 4/4 time. Measure 60 starts with a piano (*p*) dynamic. The bass line has a whole note chord of G2, B2, and D3. The treble line has a whole note chord of G4, B4, and D5. Measures 61-62 have rests in both staves. Measure 63 has a mezzo-piano (*mp*) dynamic. The bass line has a whole note chord of G2, B2, and D3. The treble line has a whole note chord of G4, B4, and D5. Measures 64-66 show a crescendo leading to a final chord in measure 66: G2, B2, D3 in the bass and G4, B4, D5 in the treble.

67

f

4/4

Detailed description: This system contains measures 67 through 72. It features a grand staff with treble and bass clefs. The music is in 4/4 time. Measure 67 starts with a forte (*f*) dynamic. The bass line has a whole note chord of G2, B2, and D3. The treble line has a whole note chord of G4, B4, and D5. Measures 68-72 show a series of chords in the bass line and treble line, with some chords being beamed together. The dynamics remain forte.

73

f

4/4

Detailed description: This system contains measures 73 through 78. It features a grand staff with treble and bass clefs. The music is in 4/4 time. Measure 73 starts with a forte (*f*) dynamic. The bass line has a whole note chord of G2, B2, and D3. The treble line has a whole note chord of G4, B4, and D5. Measures 74-78 show a series of chords in the bass line and treble line, with some chords being beamed together. The dynamics remain forte.

II *Dompe*

Piano

Slow; Quiet but clear

♩ = 60

The first system of music is in 6/4 time. The right hand begins with a series of eighth notes, while the left hand is silent. A text box in the left hand staff reads "TACET first time, play second time only".

The second system continues the piece. The right hand features a melodic line with a *8va* (octave up) marking. The left hand has a simple accompaniment of eighth notes.

The third system concludes the piece. The right hand has a final melodic flourish with a *8vb* (octave down) marking. The left hand provides a steady accompaniment.

III *Fugue*

Piano

With increasing aggression

$\text{♩} = 88$

articulate

The first system of the piano fugue consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a forte (*f*) dynamic and an articulation instruction. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piece then continues with a series of eighth-note and quarter-note patterns, including a chromatic descent in the fifth measure. The lower staff is in bass clef and contains whole rests for the first seven measures.

The second system of the piano fugue consists of two staves. The upper staff is in treble clef and begins with a measure number '8' above the first measure. It contains a melodic line with eighth-note and quarter-note patterns. The lower staff is in bass clef and contains a complex accompaniment of eighth-note and quarter-note patterns, including a chromatic descent in the fifth measure.

The third system of the piano fugue consists of two staves. The upper staff is in treble clef and begins with a measure number '16' above the first measure. It contains a melodic line with eighth-note and quarter-note patterns, including a chromatic descent in the fifth measure. The lower staff is in bass clef and contains a complex accompaniment of eighth-note and quarter-note patterns, including a chromatic descent in the fifth measure.

24

Musical score for measures 24-33. The system consists of two staves. Measure 24 has a whole rest on both staves. Measures 25-26 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measures 27-28 have whole rests on both staves. Measures 29-30 feature a sixteenth-note scale in the left hand, starting on G3 and ending on G4, with a slur and a '6' above it. The right hand has a whole rest. Measures 31-33 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest.

34

Musical score for measures 34-40. The system consists of two staves. Measures 34-35 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measures 36-37 have whole rests on both staves. Measures 38-39 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measure 40 features a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest.

41

Musical score for measures 41-50. The system consists of two staves. Measures 41-42 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measures 43-44 have whole rests on both staves. Measures 45-46 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measures 47-48 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest. Measures 49-50 feature a sixteenth-note scale in the right hand, starting on G4 and ending on G5, with a slur and a '6' above it. The left hand has a whole rest.

48

6

6

Musical score for measures 48-50. The treble clef part has a whole rest in measure 48. The bass clef part has a whole rest in measure 48, followed by eighth notes in measures 49 and 50.

61

6

6

Musical score for measures 61-63. The treble clef part has a whole rest in measure 61. The bass clef part has eighth notes in measure 61, followed by chords in measure 62, and a triplet of chords in measure 63.

72

Musical score for measures 72-75. The treble clef part has chords in measure 72, followed by chords in measure 73, and chords in measure 74. The bass clef part has chords in measure 72, followed by chords in measure 73, and chords in measure 74.

IV *Quiet Road Dusk Dust*

Piano

Leisurely; Quiet

♩. = 58

The first system of music consists of two staves, Treble and Bass clef, in 3/8 time. The Treble staff begins with a whole rest in the first two measures, followed by a melodic line starting on a half note G#4, moving to F#4, E4, D4, C4, B3, A3, G3, and ending with a quarter rest. The Bass staff has whole rests in the first two measures, followed by a half note G#3, then a quarter rest. A dynamic marking of *p* is placed below the first note of the Treble staff.

The second system of music consists of two staves, Treble and Bass clef, in 3/8 time. It begins with a measure number '6' above the Treble staff. The Treble staff has a half note G#4, a quarter rest, and a half note G#4 with a fermata. The Bass staff has a quarter rest, a half note G#3, and a half note G#3 with a fermata. A hairpin crescendo is placed between the staves. A repeat sign follows, with a '2' above and below the Treble staff and a '2' below the Bass staff. This is followed by a section with a '4' above and below the Treble staff and a '4' below the Bass staff. The Treble staff then has a melodic line starting on a half note G#4, moving to F#4, E4, D4, C4, B3, A3, G3, and ending with a quarter rest. The Bass staff has a quarter rest. A dynamic marking of *8va* is placed above the Treble staff. A dashed line indicates a second ending for the Treble staff, with the text '(2nd time only)' below it.

The third system of music consists of two staves, Treble and Bass clef, in 3/8 time. It begins with a measure number '16' above the Treble staff. The Treble staff has a melodic line starting on a half note G#4, moving to F#4, E4, D4, C4, B3, A3, G3, and ending with a quarter rest. The Bass staff has a quarter rest, a half note G#3, and a half note G#3. A dynamic marking of *Rit. poco* is placed above the Treble staff.

21 *Rit. poco* *a tempo*

3

3

29 *Rit. poco* *a tempo*

34

40 *Rit. poco*

(2nd time only)

VIOLIN

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Violin

Justin Henry Rubin

♩ = 132

With vigor, but light in character

f

6 *mf* *f* pizz.

11 *A* *p* *pp* arco

16

20 *sul pont.*

24 ord. *mp* pizz. **B** 2

29 **4** arco *ff*

36

Rit. poco

39 *dim.* **C Poco meno mosso** *p* *p*

44 *f* **4**

D Tempo I

52 *mf* *f* *pizz.* *mp*

Musical staff 52-56. Starts with a treble clef and a key signature of one flat. Measure 52 has a dynamic marking of *mf*. The staff contains sixteenth-note runs with slurs. Measure 54 has a dynamic marking of *f* and a *pizz.* (pizzicato) marking. Measure 55 has a dynamic marking of *mp*. The time signature changes from 3/4 to 4/4 in measure 54, and back to 3/4 in measure 55. A hairpin crescendo is shown below the staff.

57

Musical staff 57-65. Treble clef, one flat key signature. Contains a series of eighth and sixteenth notes with slurs and rests.

66 *cresc. poco a poco*

Musical staff 66-70. Treble clef, one flat key signature. Contains a series of eighth notes with slurs. A hairpin crescendo is shown below the staff.

71 *arco* *ff*

Musical staff 71-74. Treble clef, one flat key signature. Starts with an *arco* (arco) marking and a dynamic marking of *ff*. Contains sixteenth-note runs with slurs and accents. A hairpin crescendo is shown below the staff.

75

Musical staff 75-78. Treble clef, one flat key signature. Contains eighth notes with slurs and accents, followed by a long note with a fermata.

III *Fugue*

Violin

With increasing aggression

$\text{♩} = 88$

7 *articulate*
f

14

22 *pizz.* 2

31 (*pizz.*) *arco*

39 3 6 6 16 *f* 6

60 IV *f*

68 II

Detailed description: This is a musical score for a violin part, titled 'III Fugue'. The score is written in treble clef with a 2/4 time signature. It begins with a tempo marking of quarter note = 88 and a dynamic of *f*. The first staff (measures 7-13) is marked 'articulate' and features a series of eighth and sixteenth notes with slurs. The second staff (measures 14-21) continues the melodic line. The third staff (measures 22-30) includes a 'pizz.' (pizzicato) section with a fermata and a '2' indicating a second ending. The fourth staff (measures 31-38) starts with '(pizz.)' and then switches to 'arco' (arco). The fifth staff (measures 39-59) contains a complex passage with triplets and sixteenth-note runs, marked with a '3' and '6' above and below the notes, and a '16' above a fermata. The sixth staff (measures 60-67) features a 'IV' fingering and a dynamic of *f*. The seventh staff (measures 68-74) concludes with a 'II' fingering and a final note. The score includes various musical notations such as slurs, accents, and dynamic markings.

IV *Quiet Road Dusk Dust*

Violin *Leisurely; Quiet*
♩. = 58

Rit. poco



a tempo



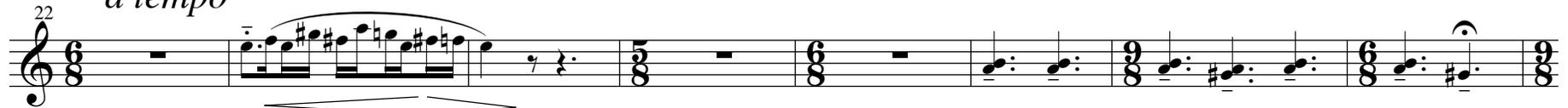
Rit. poco

Rit. poco



a tempo

Rit. poco



a tempo



Rit. poco



VIOLA

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Viola

Justin Henry Rubin

♩ = 132

With vigor, but light in character

5

mf

9 pizz. *f* A

14 arco *p* *pp*

18 sul pont.

22 ord. *mp*

26 *pizz.* **B** 2 3 *arco* *ff*

33 *Rit. poco*

37 *dim.*

40 **C Poco meno mosso** *pizz.* *p* *mp*

47

51 *arco* *mf*

D Tempo I

55 pizz. *f* *mp*

62 *cresc. poco a poco*

68 arco *ff*

72

76

II *Dompe*

Viola

Slow; Quiet but clear

♩ = 60



III Fugue

Viola

With increasing aggression

♩ = 88

14 pizz. arco articulate 4

24 pizz. arco pizz. 3 (pizz.)

34 arco 3

44 5

56 III 7

70 III

f *mp* *f* *p* *f* *f*

Detailed description: This is a musical score for the Viola part of the third fugue. The score is written in 2/4 time and consists of six staves of music. The tempo is marked as quarter note = 88. The performance instruction is 'With increasing aggression'. The score includes various performance markings: 'pizz.' (pizzicato), 'arco' (arco), and 'articulate'. Dynamics range from *f* (forte) to *mp* (mezzo-piano). There are several rests and slurs throughout the piece. The piece ends with a double bar line.

IV *Quiet Road Dusk Dust*

Leisurely; Quiet

Viola

♩. = 58

Rit. poco a tempo

VIOLONCELLO

Cautious Mischiefs

for

flute, clarinet, bassoon, piano, percussion, and string trio

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

I Caprice

Violoncello $\text{♩} = 132$
With vigor, but light in character

Justin Henry Rubin

pizz.

f

5

A

10

p

15

19

B

23

mf

2

29

arco

ff

33

pizz.

p

38

Rit. poco

C *Poco meno mosso*

arco

p

43

pizz.

f

48

f

53

D *Tempo I*

mp

58



64



69



73



II *Dompe*

Violoncello

Slow; Quiet but clear

$\text{♩} = 60$



III *Fugue*

Violoncello

With increasing aggression

♩ = 88

13 *articulate* *f* *pizz.* *f*

20 *arco* 3

30 *pizz.* 4 (*pizz.*)

41 9 *pizz.* *arco*

57 13 *pizz.* *f* *arco* II IV

IV *Quiet Road Dusk Dust*

Violoncello

Leisurely; Quiet

♩. = 58

Rit. poco

a tempo

Rit. poco

Rit. poco

22 *a tempo*
3

Rit. poco a tempo

Rit. poco

3