

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

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HARVEY MUSIC EDITIONS

## Forward

I had never heard of Samuel Greenberg. I had been deeply involved with the works of Hart Crane, had set a number of his poems, and was even inspired to write purely instrumental compositions based on some of his fantastic imagery. It was through Crane that I stumbled upon Greenberg through his documented praise. I found myself remarkably engrossed with these terse works - their pure surrealist tone (which antedates the more famous movement begun after World War I) are imbued with an expressiveness that immediately penetrated my mind. My response was the composition of a set of songs for soprano, alto, and piano (*Loose Pages*), which were written in the Fall of 2000. They were endowed with a musical character to help convey more than simply the sentiments (if that is indeed possible!) of the texts of the Poet. His works are "orgies of supersensibility" (Louis Untermeyer, 1940) wherein "words... poured ...forth with a wild, chaotic passion" (James Laughlin, 1939) and therefore a narrative structure would not have been a favorable choice of settings. Instead, I try to take a distinct, non-narrative musical point of view with them.

The only image of Greenberg I know is that of him at the time of his Bar Mitzvah; the dusty, dark synagogues of early 20<sup>th</sup> century New York instantaneously came to mind. The unison rhythmic, declamatory intonations of Jewish chant, the cascade of words as if a supplication, the propulsive nature of the poems themselves, the sinuous, fleeting emotions that characterize Greenberg's words, the intimate yet universal essence of his utterances, the quality of the voice of youth turned adult only to be cut down in premature death, the *speed* with which the texts were written - all of these factors contributed to my choice of sounds that surround my settings of his works. I have returned to Greenberg with this cantata, choosing poems from his large collection of *Sonnets of Apology*.

The text used in this work is based on transcriptions made from Samuel Greenberg's original manuscripts by Michael Smith and are used with permission. Those transcriptions are available online at: <http://logopoeia.com/greenberg/>

Percussion instruments needed for the piece:

I: Glockenspiel and Orchestral Chimes

II: Orchestral Chimes and Xylophone

III: Two Suspended Cymbals (High and Low)

Note: All misspellings from the original text have been preserved in their re-print (below), but some have been altered in the musical settings for ease of reading.

*essentials*

The ill sat to be with the calm  
Spacious breeze, the thirsty man  
Sought the fountain, the seasons  
Cloaked the roveing form, the  
Scholar lit his lamp to see,  
The guide showed, the unknown  
Path, consolation soothed the  
gentle soul and lent his  
Strengthening mind relief, The poor  
Mother cared for the ofsprings want  
Rain poured o'er the fertile soil  
The torch found the miners haunt  
The bathers fought the ocean's hurl

*Sensation*

The depth of the seas surface wrinkled motion  
Hath its Horizon, o'er its tarnished width  
Between Heaven and earth, these causes meet  
Where its phenomena dries atmosphere damp  
And sweep the dew 'pon our golden shores  
Suspires wholesome wreathes in mists of silver  
Thus blends, the crystal air, through hoverment.  
But man's verbal chide - hath not power lore!  
And 'pon the seat of thought, doth wonder its Heart  
Where, Indurance that can wholly save such treat  
And quench this streaming strain, through veins doth quiver  
O my plaintives affections, thou hast foreswore  
As In legend myths of garden mint of flowers  
Ah quite free - thy gift - hath bussied - rest - Slumber - nigh Dreamy towers

*Life*

O pure ebbing strain - of shadows fermament  
Must vanquish in its tide - of lust through times content  
To earth there seal, through heavens charm is sent.  
The mornings soulful cloak, the evenings lowly fear  
A forlorn gust of ocean wind as messenger sent Here,  
O man - thou art nigh alone with life!  
And cleave the unfold's perfect rite  
Ah yea vain slaves, art thou not covered sheep  
through vent ilusions, O what sense o'er this Deep  
E'er it pour from thy self - I meek seek  
thus alone, thy clear vein, dretched with love,  
Past! O sadly soothed, as a vanished lily grove,  
O thou art at spirits rest, and my clay uphold  
Seek not I - as sand the earth - which sieves its mold.

# From the Sonnets of Apology

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

$\text{♩} = 72$

The musical score is arranged in a standard orchestral format. It features two woodwind sections: Flutes 1 and 2, and Clarinets in Bb 1 and 2. The percussion part includes a Glockenspiel (sounds 15va) playing a rhythmic pattern. The vocal section consists of Soprano, Alto, Tenor, and Bass staves, all of which are currently empty. The string section includes Violin 1, Violin 2, Viola, and Violoncello, also with empty staves. The score is written in 3/4 time and consists of five measures. The first measure is in 3/4 time, the second and third are in 2/4 time, and the fourth and fifth are in 3/4 time. The key signature has one sharp (F#). Dynamics include *mp* for the flutes and *p* for the percussion.

Flute 1 *mp*

Flute 2 *mp*

Clarinet in Bb 1

Clarinet in Bb 2

Percussion Glock.(sounds 15va) *p*

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

6

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score features ten staves. The top four staves are for woodwinds: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat 1 (Bb Cl. 1), and Clarinet in B-flat 2 (Bb Cl. 2). The fifth staff is for Percussion (Perc.). The next four staves are for vocalists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is in 4/4 time and begins with a key signature of one sharp (F#). The woodwind parts are active from the start, with dynamic markings of *p* (piano) appearing in the Clarinet parts. The string parts enter later in the piece, also marked *p*. The vocal staves are mostly silent, with some rests and a few notes in the Soprano part.

# A

12

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

*pp*

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

The

*p*

The

17

19

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

ill sat to be with the calm Spa - cious breeze, the

ill sat to be with the calm Spa - cious breeze, the

*Rit.*

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

24

*mp*

*mp*

calm Spa - cious breeze Spa - cious breeze,

calm Spa - cious breeze Spa - cious breeze,

*p*

the

div. *p*

the

the



**B** *a tempo*

Fl. 1 *p*

Fl. 2 *p*

Bb Cl. 1

Bb Cl. 2

Perc. *pp*

S

A

T  
8  
thir - - sty man Sought the foun - tain, the thir - sty man

B  
thir - - sty man Sought the foun - tain, the thir - sty man

Vln. 1

Vln. 2

Vla.

Vlc.



*a tempo* *Rit. poco* **C** *a tempo*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

Orchestral Chimes

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

41

8

tain,

uni.

the sea - sons Cloak'd the ro - ving

the sea - sons Cloak'd the ro - ving

sea - - - -

sea - - - -

*p*

*pp*

*p*

*p*

46

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

form, the Scho - lar lit his lamp to see, the

form, the Scho - lar lit his lamp to see, the

sons lit see

sons lit see

tutti

*p*

51

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

sea - sons Cloak'd the ro - ving form, the Scho - lar

A

sea - sons Cloak'd the ro - ving form, the Scho - lar

T

8 Cloak'd form

B

Cloak'd form

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description of the musical score: This page contains measures 51 through 55 of a musical score. The score is arranged in systems. The first system includes Flute 1 and 2, Bb Clarinet 1 and 2, and Percussion. The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts with lyrics. The third system includes Violin 1, Violin 2, Viola, and Violoncello. The woodwinds and strings play sustained or moving lines, while the vocalists perform the lyrics. The percussion part has sparse rhythmic markings.

*Rit.*

56

Fl. 1 *mp*

Fl. 2 *mp*

Bb Cl. 1

Bb Cl. 2

Perc.

56

S  
lit his lamp to see,

A  
lit his lamp to see,

T  
lit see,

B  
lit see,

56

Vln. 1

Vln. 2

Vla.

Vlc.

**D** *a tempo*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

The guide showed the un - known Path the guide showed the

The guide showed the un - known Path the guide showed the

The guide showed the un - known Path showed the

69

Fl. 1 *p*

Fl. 2 *p*

Bb Cl. 1

Bb Cl. 2

Perc. Glock. *pp*

S div. un - known Path, un - known Path, un - - - -

A div. un - known Path,

T un - known Path, con - so - la - tion sooth'd the gen - tle soul and

B div. *p* con - so - la - tion sooth'd the gen - tle soul and

Vln. 1

Vln. 2

Vla.

Vlc.



74

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

known Path, un - - - known Path,

known Path, uni. un - - - known Path,

lent his Strength - en - ing mind re - lief, and lent his

lent his Strength - en - ing mind re - lief, and lent his

solo

*p*

*legato*

*p*

*legato*

*p*

*legato*

*p*

*Rit. poco*      *a tempo*      *Rit. poco*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S  
un - known Path,      The

A  
un - known Path,      The

T  
mind re - - - - - lief,      uni.

B  
mind re - - - - - lief,      uni.

Vln. 1

Vln. 2

Vla.

Vlc.

# E

*a tempo*

84

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. 84 Orchestral Chimes

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*pp*

poor Were shel - - - - ter'd from mer - cies grief Mo - - ther

poor Were shel - - - - ter'd from mer - cies grief Mo - - ther

uni.

poor shel - - - - ter'd grief

poor shel - - - - ter'd grief

90

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*tutti*

cared for the off - springs want Rain poured o'er the fer - tile soil The torch found the

cared for the off - springs want Rain poured o'er the fer - tile soil The torch found the

cared want Rain poured

cared want Rain poured

*Rit.*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mp*

Glock.

div.

mi-ners haunt The ba-thers fought the o - - - cean's hurl

mi-ners haunt The ba-thers fought the o - - - cean's hurl

Rain poured o - - - cean's hurl

Rain poured o - - - cean's hurl

# From the Sonnets of Apology

## II: Sensation

♩ = 76

Flute 1

Flute 2

Clarinet in Bb 1

Clarinet in Bb 2

Percussion

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

*mf*

The depth of the seas sur - face wrin - kled mo - tion the seas sur - face the seas

*mf*

The depth of the seas sur - face wrin - kled

*mf*

*mf*

*mf*

Detailed description: This is a page of a musical score for a chamber ensemble and vocalists. The score is in 2/4 time and features a tempo of quarter note = 76. The instruments listed are Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Percussion, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. The vocal parts (Alto, Tenor) have lyrics: "The depth of the seas sur - face wrin - kled mo - tion the seas sur - face the seas". The Alto part starts with a *mf* dynamic. The Tenor part starts with a *mf* dynamic. The Violin 2 part starts with a *mf* dynamic. The Viola part starts with a *mf* dynamic. The other instruments (Flute 1, Flute 2, Clarinet in Bb 1, Clarinet in Bb 2, Percussion, Soprano, Bass, Violin 1, Violoncello) have rests throughout the page.

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*

The depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion wrin-kled mo-tion

mo-tion the depth of the seas wrin-kled mo-tion wrin-kled mo-tion

mo-tion the depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion

The depth of the seas sur-face wrin-kled mo-tion wrin-kled mo-tion wrin-kled mo-tion

*mf*

*mf*

*mf*

*mf*

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

17  
*mp*  
*mp*  
*mp*  
*mp*  
17  
mo - tion Hath its Ho - ri - - - zon,  
wrin - kled mo - tion Hath its Ho - ri - - - zon,  
8 wrin - kled mo - tion Hath its Ho - ri - - - zon,  
tion Hath its Ho - ri - - - zon,  
17

Detailed description: This page of a musical score covers measures 17 through 20. It features a woodwind section with Flute 1 and 2, B-flat Clarinets 1 and 2, and Percussion. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts with lyrics. The string section consists of Violin 1 and 2, Viola, and Violoncello. The woodwinds and strings play a melodic line starting in measure 17, marked *mp*. The vocalists enter in measure 17 with the lyrics: "mo - tion Hath its Ho - ri - - - zon,". The Alto and Tenor parts have a small '8' below the first measure. The score uses a key signature of two flats and a common time signature.



# A

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

25

*mf*

o'er its tar-nish'd width 'tween Hea-ven and earth, these cau-ses meet, these

*mf*

o'er its tar-nish'd width 'tween Hea-ven and

8

*mf*

*mf*

33

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

cau - - - ses meet Where its phe - no - me - na, its phe - no - me - na dries at - mos -

earth, these cau - ses meet Where its phe - no - me - na dries at - mos -

*mf* o'er its tar-nish'd width 'tween Hea - ven and earth, Where its phe - no - me - na dries at - mos -

*mf* o'er its tar-nish'd width 'tween Hea - ven and earth, dries at - mos -

*mf*

*mf*

41

Fl. 1 *mp*

Fl. 2 *mp*

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

Perc.

S  
pheres damp

A  
pheres damp

T  
8 pheres damp

B  
pheres damp

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This page of a musical score covers measures 41 through 48. The woodwind section includes Flute 1 and 2, B-flat Clarinet 1 and 2, and Percussion. The string section includes Soprano, Alto, Tenor (with an octave sign '8'), and Bass. The string parts include 'pheres' and 'damp' markings. The woodwinds play melodic lines with slurs and accents, while the strings provide harmonic support with sustained notes and rhythmic patterns. The percussion part is mostly rests.

# B

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

49

49

49

sweep the dew 'pon our gol - den shores, our gol - den shores Sus -

And sweep dew 'pon our gol - den shores, our gol - den

sweep the dew 'pon our gol - den shores, gol - - - den shores, gol - den shores,

And sweep, sweep the dew, the dew 'pon our gol - den shores, gol - den shores,

55

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

pi - res whole - some wreathes in mist of sil - - - ver Thus blends the cry - stal air, through

shores whole - some wreathes in of sil - - - ver Thus blends the cry - stal air, through

gol - den shores, Thus blends the cry - stal air, through

gol - den shores, Thus blends the cry - stal air, through

63

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

Perc.

S  
ho - ver - ment.

A  
ho - ver - ment.

T  
8  
ho - ver - ment.

B  
ho - ver - ment.

Vln. 1

Vln. 2

Vla.

Vlc.

*C*

71

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

Xylophone (sounds 8va)

*mf*

*mf*

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

8

Detailed description: This page of a musical score covers measures 71 through 78. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two bass clarinets (Bb Cl. 1 and Bb Cl. 2), and a xylophone. The xylophone part is marked 'Xylophone (sounds 8va)' and 'mf'. The string section consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The violin section has two staves (Vln. 1 and Vln. 2), the viola (Vla.), and the cello (Vlc.). The woodwinds have active parts with various articulations and dynamics, while the strings and violas are mostly silent, indicated by rests. The page number '71' is at the top left, and '8' is written below the Tenor staff.

**D**

Musical score for measures 79-82. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

Measures 79-82 are marked with a dynamic of *mp* (mezzo-piano). The woodwinds and percussion parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal soloist part (S) begins in measure 80 with the lyrics: "But man's ver-bal chide hath". The dynamic for the vocal soloist is marked *mf* (mezzo-forte).

The string parts (Vln. 1, Vln. 2, Vla., Vlc.) are mostly silent in these measures, with a *mp* dynamic marking at the end of measure 82.



87

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

not po - wer lore!

A

*mf*

And 'pon the seat of

T

*mf*

8

And 'pon the seat of thought, doth won - der its Heart, its Heart

B

*mf*

the seat of thought, doth won - der its Heart, its Heart

Vln. 1

Vln. 2

*mf*

Vla.

*mf*

Vlc.

*mf*

95

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*mf*

*mf*

And 'pon the seat of thought, doth won - der won - der its Heart Where,

thought, doth won - der its Heart Where,

Where, its Heart Where, its Heart Where,

its Heart doth won - - - der its Heart Where,

*mf*

# E

101

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mp*

*f*

*f*

*f*

*mf*

*f*

*p*

*f*

that can who - - - ly save such

Where, In - du - - - rance that can who - - - ly save such

107

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

treat

treat

*mp* *f*

8

And quench this strea - ming strain, though veins doth

*f*

though veins doth

pizz.

*mf*

pizz.

*mf*

# F

Musical score for measures 113-116, featuring woodwinds, percussion, strings, and vocalists. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), B-flat Clarinet 1 (Bb Cl. 1), B-flat Clarinet 2 (Bb Cl. 2), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.).

Measures 113-116 are marked with a large **F** above the woodwind staves. The woodwinds and percussion play a rhythmic pattern of eighth notes, often in groups of three. Dynamics range from *mp* to *pp*. The vocalists (Soprano, Alto, Tenor, Bass) have a melodic line with lyrics: "qui - - - - ver". The strings play a steady eighth-note accompaniment, with dynamics ranging from *p* to *mf*. The Viola and Violoncello parts include markings for *arco* (arco) in measures 115 and 116.

119

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

# G

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

127

*mp*

*mf*

O my plain - tives af - fec - tions, thou hast fore - swore thou hast fore - swore

*mf*

O my plain - tives af - fec - tions,

*mp*

*mp*

*mp*

*mp*

135

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

*mf*

*mf*

As In le-gend myths of gar-den, le-gend

my plain-tives af-fec-tions, thou hast, thou hast fore-swore thou hast fore-swore

thou hast fore-swore *mf* thou hast thou hast thou hast fore-swore

O my plain-tives af-fec-tions, thou hast fore-swore



143

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

myts of gar - den mint of flow - ers Ah quite

A

Ah quite

T

8 Ah quite

B

Ah quite

Vln. 1

Vln. 2

Vla.

Vlc.

# H *Meno mosso*

151

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc. *mf* *p*

Orchestral Chimes

S *p*

free... thy gift... ..hath

A

free...

T

free...

B

free...

Vln. 1

Vln. 2

Vla.

Vlc.

161

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

bus - sied... ...rest... ...Slum - ber... ...nigh Drea - my tow - - - - ers

A

*p*

...Slum - ber... ...nigh Drea - my tow - - - - ers

T

8

*p*

...nigh Drea - my tow - - - - ers

B

*p*

tow - - - - ers

Vln. 1

Vln. 2

Vla.

Vlc.

# From the Sonnets of Apology

## III: Life

♩ = 80

Flute 1

Flute 2

Clarinet in Bb 1

Clarinet in Bb 2

Percussion

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

[balanced with the strings]

*pp*

Suspended Cymbal (High)

Suspended Cymbal (Low)

allow to resonate

*pp*

*p* legato e molto espressivo

*p*

O pure eb - bing

*legato*

*pp*

*legato*

*pp*

*legato*

*pp*

*pizz.*

*p*

Detailed description: This is a page of a musical score for a piece titled "From the Sonnets of Apology III: Life". The score is in 4/4 time and has a tempo of quarter note = 80. It features a variety of instruments and voices. The woodwinds include two flutes, two clarinets in Bb, and a percussion section with suspended cymbals. The strings consist of Violin 1, Violin 2, Viola, and Violoncello. There are also vocal parts for Soprano, Alto, Tenor, and Bass. The Alto part has lyrics: "O pure eb - bing". The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like "legato", "legato e molto espressivo", and "pizz.". The Clarinet in Bb 1 part has a melodic line starting in the final measure with a slur and the instruction "legato e molto espressivo". The Clarinet in Bb 2 part has a rhythmic pattern throughout, with the instruction "[balanced with the strings]" and *pp*. The Percussion part has two suspended cymbal parts, with the instruction "allow to resonate" and *pp*. The Violin 1 part starts with a *pp* dynamic and a slur. The Violin 2 part also starts with a *pp* dynamic and a slur. The Viola part starts with a *pp* dynamic. The Violoncello part has a *pizz.* marking in the final measure and a *p* dynamic.

6

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

6

S

*p*

Must van - quish in its tide...

A

strain, of sha - dows fer - ma - ment van - quish in its tide...

T

*p*

of lust through times con -

B

Vln. 1

Vln. 2

Vla.

Vlc.

# A

Fl. 1  
Fl. 2  
Bb Cl. 1  
Bb Cl. 2  
Perc.  
S  
A  
T  
B  
Vln. 1  
Vln. 2  
Vla.  
Vlc.

11

*pp*

*p*

through hea - vens charm is sent.

To earth there seal, through hea - vens charm is sent.

tent

The mor - nings soul - ful cloak, the ev' - nings low - ly

The mor - nings soul - ful cloak, the ev' - nings low - ly

11

3

3

15

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

for - lorn gust of o - cean wind O man thou art nigh a -

A for - lorn gust of o - cean wind O man **thou** art nigh a -

8 fear as mes - san - ger sent Here

low - ly fear as mes - san - ger sent Here

Detailed description of the musical score: This page of a musical score, numbered 44, contains parts for various instruments and vocal soloists. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two bass clarinets (Bb Cl. 1 and Bb Cl. 2), and a percussion part (Perc.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score begins at measure 15. Fl. 1 has a melodic line with a triplet. Bb Cl. 1 has a melodic line with a triplet and a long note. Bb Cl. 2 has a rhythmic accompaniment. Percussion has a simple pattern. The vocal soloists have lyrics: Soprano and Alto sing 'for - lorn gust of o - cean wind O man thou art nigh a -'. Tenor and Bass sing '8 fear as mes - san - ger sent Here' and 'low - ly fear as mes - san - ger sent Here'. The string section provides harmonic support with various rhythmic patterns.

**B**

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

21

lone with life! Ah yea vain slaves,

lone, a - lone with life! Ah yea vain slaves, art thou

And cleave the un - fold's per - fect rite slaves,

And cleave the un - fold's per - fect rite slaves,

*p* legato e molto espressivo

*p*

3

21

21

8



26

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

through vent il - lu - - - - sions,

not co - ver'd sheep O what

sheep

sheep

sheep

div.

# C

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

31

sense o'er this Deep E'er it pour from thy self...

I meek seek

I meek seek

36

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

thy clear vein, drench'd with love, Past!

thy clear vein, drench'd with love, Past! O

thus a - lone, O sad - ly soothed,

thus a - lone, as a va - nish'd li - ly grove,

uni.

Detailed description of the musical score: The score is for measures 36-40. It includes parts for Flute 1 and 2, B-flat Clarinet 1 and 2, Percussion, Soprano, Alto, Tenor, Bass, Violin 1 and 2, Viola, and Violoncello. The woodwinds play melodic lines with some triplets and slurs. The percussion part consists of a simple rhythmic pattern. The vocal soloists have lyrics: Soprano and Alto sing 'thy clear vein, drench'd with love, Past!'; Tenor sings 'thus a - lone, O sad - ly soothed,'; Bass sings 'thus a - lone, as a va - nish'd li - ly grove,'. The strings provide harmonic support with sustained notes and rhythmic patterns.

41 *Rit.* *Lunga*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

spi - rits rest, which sieves its mold. div.

thou art at spi - rits rest, which sieves its mold.

and my clay up - hold which sieves its mold.

Seek not I, as sand the earth

arco

FLUTE 1

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# From the Sonnets of Apology

Flute 1

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

$\text{♩} = 72$

Musical notation for measures 1-2. The piece begins in 3/4 time with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a dynamic marking of *mp* (mezzo-piano) at the start.

Musical notation for measures 3-4. Measure 3 starts with a triplet of eighth notes. The time signature changes to 2/4 in measure 4. The melody continues with eighth notes and quarter notes.

Musical notation for measures 5-6. Measure 5 begins with a triplet of eighth notes. The time signature changes to 4/4 in measure 6. The melody features eighth notes and quarter notes.

Musical notation for measures 7-8. Measure 7 starts with a triplet of eighth notes. The time signature changes to 3/4 in measure 8. The melody continues with eighth notes and quarter notes.

Musical notation for measures 9-12. Measure 9 begins with a triplet of eighth notes. The time signature changes to 2/4 in measure 10. A section marker 'A' is placed above measure 13. The melody consists of quarter notes and half notes.

Musical notation for measures 13-19. The time signature remains 2/4. The melody consists of quarter notes and half notes, ending with a whole rest in measure 19.

*Rit.*

Musical notation for measures 20-26. Measure 20 starts with a triplet of eighth notes. The time signature changes to 3/4 in measure 26. The melody consists of eighth notes and quarter notes, with a dynamic marking of *mp* (mezzo-piano) at the start.

**B** *a tempo*

*p*

34

*Rit. poco a tempo*

38

*Rit. poco* **C** *a tempo*

42

45

*Rit.*

*mp*

55

**D** *a tempo*

62

5

70 *p*

73

77 *Rit. poco tempo*

82 *Rit. poco*

**E**  
84 *a tempo*

92 *mp*

*Rit.*  
99



# From the Sonnets of Apology

Flute 1

## II: Sensation

$\text{♩} = 76$   
22  
*mp*

**A**  
28 16  
*mp*

**B**  
49 16  
*mp*

**C**  
70  
*f*

76

**D**  
82  
*mp*

**E**  
88 9  
*mp*

102 *f*

107

112 *mp*

**F** **G**

116 13 11

143

**H** *Meno mosso*

151 17

# From the Sonnets of Apology

Flute 1

## III: Life

$\text{♩} = 80$

**A**

*pp*

**B** *legato e molto espressivo*

*p*

**C**

*Rit.*

*Lunga*

FLUTE 2

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# From the Sonnets of Apology

Flute 2

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

♩ = 72

*mp*

4

7

10

**A**

14

24

*Rit.*

*mp*

31

**B** *a tempo*

*p*

34

40 *Rit. poco a tempo*

43 *Rit. poco* **C** *a tempo*

47

57 *Rit.* **D** *a tempo*

*mp*

63

72 *p*

76 *Rit. poco*

81 *a tempo*

83 *Rit. poco* **E** *a tempo*

87

93 *mp*

99 *Rit.*

# *From the Sonnets of Apology*

Flute 2

## *II: Sensation*

$\text{♩} = 76$   
22

*mp*

**A**

28 16

*mp*

**B**

49 16

*mp*

**C**

70

*f*

76

**D**

81

*mp*

**E**

88 9

*mp*



102 *f* 3 3 3

Musical staff 102-106: Treble clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 102-103, 104-105, and 106 each contain a triplet of eighth notes. The notes are: 102 (F#, G, A), 103 (B, C, D), 104 (E, F#, G), 105 (A, B, C), 106 (D, E, F#). The dynamic marking *f* is placed below the staff. A long horizontal line spans the first three measures.

107 3 3 3

Musical staff 107-111: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 107, 109, and 111 each contain a triplet of eighth notes. The notes are: 107 (F#, G, A), 109 (B, C, D), 111 (E, F#, G). The dynamic marking *f* is placed below the staff.

112 *mp* 3 3 **F** 13

Musical staff 112-116: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 112, 114, and 115 each contain a triplet of eighth notes. The notes are: 112 (F#, G, A), 114 (B, C, D), 115 (E, F#, G). Measure 116 contains a whole note chord (F, C). The dynamic marking *mp* is placed below the staff. A large letter **F** is placed above the staff. A long horizontal line spans the last three measures.

**G** 11 129 *mf*

Musical staff 129-144: Treble clef, key signature of one sharp (F#). The staff contains 16 measures of music. Measure 129 is a whole rest. Measure 130 is a quarter note (G). Measure 131 is a quarter note (A). Measure 132 is a quarter note (B). Measure 133 is a quarter note (C). Measure 134 is a quarter note (D). Measure 135 is a quarter note (E). Measure 136 is a quarter note (F#). Measure 137 is a quarter note (G). Measure 138 is a quarter note (A). Measure 139 is a quarter note (B). Measure 140 is a quarter note (C). Measure 141 is a quarter note (D). Measure 142 is a quarter note (E). Measure 143 is a quarter note (F#). Measure 144 is a quarter note (G). The dynamic marking *mf* is placed below the staff. A large letter **G** is placed above the staff.

145

Musical staff 145-150: Treble clef, key signature of one sharp (F#). The staff contains six measures of music. Measures 145-146 are quarter notes (G, A). Measure 147 is a quarter note (B). Measure 148 is a quarter note (C). Measure 149 is a quarter note (D). Measure 150 is a quarter note (E). A long horizontal line spans the last three measures.

**H** *Meno mosso* 151 17

Musical staff 151-167: Treble clef, key signature of one sharp (F#). The staff contains 17 measures of music. Measures 151-154 are quarter notes (G, A, B, C). Measure 155 is a quarter note (D). Measure 156 is a quarter note (E). Measure 157 is a quarter note (F#). Measure 158 is a quarter note (G). Measure 159 is a quarter note (A). Measure 160 is a quarter note (B). Measure 161 is a quarter note (C). Measure 162 is a quarter note (D). Measure 163 is a quarter note (E). Measure 164 is a quarter note (F#). Measure 165 is a quarter note (G). Measure 166 is a quarter note (A). Measure 167 is a quarter note (B). The dynamic marking *Meno mosso* is placed below the staff. A large letter **H** is placed above the staff. A long horizontal line spans the last three measures.

# From the Sonnets of Apology

Flute 2

## III: Life

$\text{♩} = 80$

12      **A**      12      **B**

*p*

27

**C**

31      2      2

37

41

44      *Rit.*      *Lunga*

CLARINET (Bb) 1

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

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HARVEY MUSIC EDITIONS

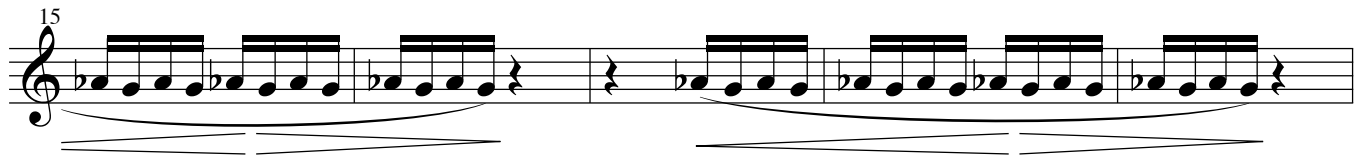
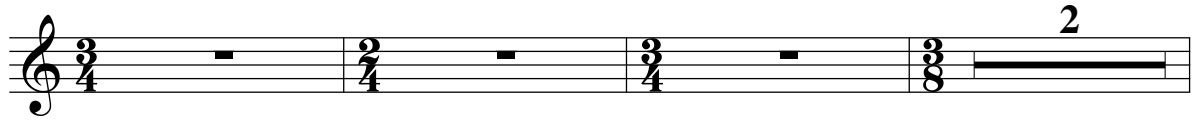
# From the Sonnets of Apology

Clarinet in Bb 1

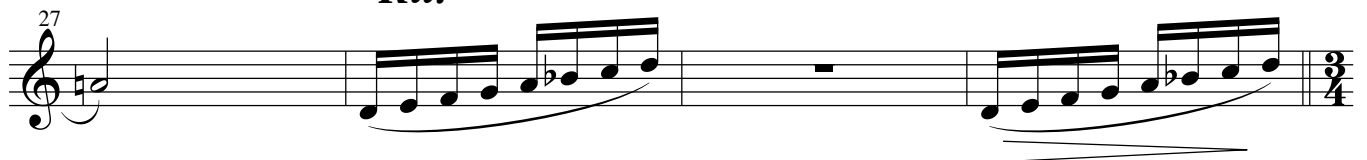
## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

$\text{♩} = 72$



*Rit.*



# B

*a tempo*

Musical staff 31-35. Measure 31: Treble clef, 3/4 time signature, whole rest. Measure 32: Treble clef, 2/4 time signature, whole rest. Measure 33: Treble clef, 3/4 time signature, whole rest. Measure 34: Treble clef, 3/8 time signature, whole rest. Measure 35: Treble clef, 3/8 time signature, whole note with a fermata and the number '2' above it.

Musical staff 36-39. Measure 36: Treble clef, 3/8 time signature, quarter note with sharp, quarter note with sharp, half note with sharp. Measure 37: Treble clef, 3/8 time signature, quarter note with sharp, quarter note with sharp, half note with sharp. Measure 38: Treble clef, 4/4 time signature, eighth notes with sharps. Measure 39: Treble clef, 3/4 time signature, quarter note with sharp, quarter note with sharp, quarter note with sharp. Dynamics: *p* at the start.

Musical staff 40-46. Measure 40: Treble clef, 3/8 time signature, quarter note with sharp, quarter note with sharp, half note with sharp. Measure 41: Treble clef, 4/4 time signature, whole note with a fermata and the number '3' above it. Measure 42: Treble clef, 2/4 time signature, whole rest. Measure 43: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 44: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 45: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 46: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Dynamics: *Rit. poco* at the start, *a tempo* above measure 41, *Rit.* above measure 42, *a tempo* above measure 43, *p* at the start of measure 43.

Musical staff 47-51. Measure 47: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 48: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 49: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 50: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 51: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat.

Musical staff 52-55. Measure 52: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 53: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 54: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 55: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat.

Musical staff 56-59. Measure 56: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 57: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 58: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 59: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Dynamics: *Rit.* above measure 56.

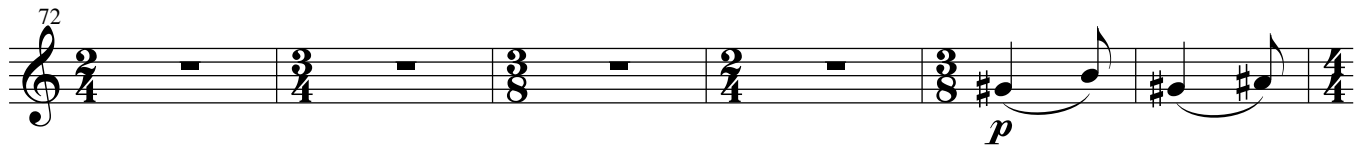
# D

*a tempo*

Musical staff 61-69. Measure 61: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 62: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 63: Treble clef, 2/4 time signature, quarter note with flat, quarter note with flat, quarter note with flat. Measure 64: Treble clef, 3/4 time signature, quarter note with flat, half note with flat. Measure 65: Treble clef, 2/4 time signature, whole note with a fermata and the number '5' above it. Measure 66: Treble clef, 2/4 time signature, whole note with a fermata and the number '5' above it. Measure 67: Treble clef, 3/4 time signature, quarter note with flat, half note with flat. Measure 68: Treble clef, 2/4 time signature, whole note with a fermata and the number '5' above it. Measure 69: Treble clef, 2/4 time signature, whole note with a fermata and the number '5' above it.

Musical staff 70-71. Measure 70: Treble clef, 3/4 time signature, whole note with a fermata and the number '2' above it. Measure 71: Treble clef, 2/4 time signature, whole note with a fermata and the number '2' above it.

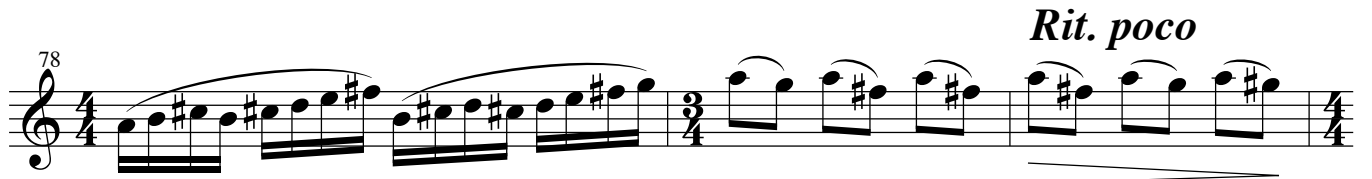
72



*p*

Musical staff 72-77. Measures 72-75 are whole rests. Measure 76 contains a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 77 contains a quarter note A#4, a quarter note G#4, and a quarter note F#4. The piece is in treble clef with a key signature of one sharp (F#). Time signatures are 2/4, 3/4, 3/8, 2/4, 3/8, and 4/4.

78

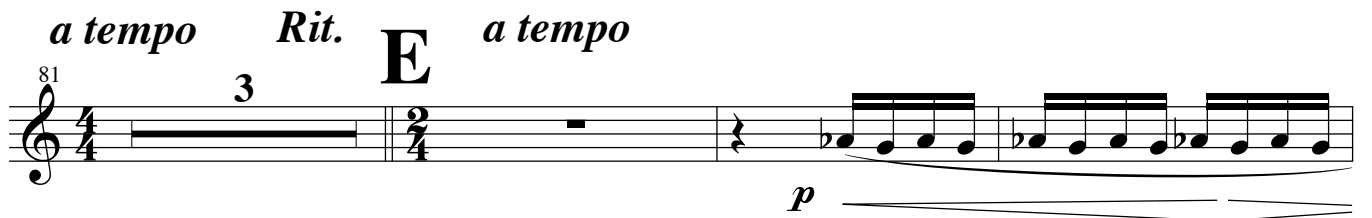


*Rit. poco*

Musical staff 78-80. Measure 78: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 79: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 80: quarter notes G#4, A4, B4, A#4, G#4, F#4. The piece is in treble clef with a key signature of one sharp (F#). Time signatures are 4/4, 3/4, and 4/4.

*a tempo* *Rit.* **E** *a tempo*

81



*p*

Musical staff 81-86. Measure 81: a triplet of quarter notes G#4, A4, B4. Measure 82: a whole rest. Measure 83: a quarter rest followed by quarter notes G#4, A4, B4. Measure 84: quarter notes G#4, A4, B4. Measure 85: quarter notes G#4, A4, B4. Measure 86: quarter notes G#4, A4, B4. The piece is in treble clef with a key signature of one sharp (F#). Time signatures are 4/4, 2/4, and 4/4.

87



Musical staff 87-91. Measures 87-91 consist of quarter notes G#4, A4, B4, A#4, G#4, F#4. The piece is in treble clef with a key signature of one sharp (F#). Time signature is 4/4.

92



Musical staff 92-95. Measures 92-95 consist of quarter notes G#4, A4, B4, A#4, G#4, F#4. The piece is in treble clef with a key signature of one sharp (F#). Time signature is 4/4.

96



*Rit.*

Musical staff 96-99. Measure 96: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 97: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 98: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 99: a whole rest. The piece is in treble clef with a key signature of one sharp (F#). Time signature is 4/4.

101



Musical staff 101-102. Measure 101: quarter notes G#4, A4, B4, A#4, G#4, F#4. Measure 102: a whole rest. The piece is in treble clef with a key signature of one sharp (F#). Time signature is 4/4.

# From the Sonnets of Apology

Clarinet in Bb 1

## II: Sensation

♩ = 76

22

*mp*

**A**

28 16

*mp*

**B**

49 16

*mp*

**C**

70

*mf*

75

*mf*

**D**

82

*mp*

90 9

*mp*

# E

99 *mp*

Musical staff 99-102: Treble clef, starting with a quarter rest. The melody consists of eighth notes with slurs and accents. The key signature has two sharps (F# and C#). The dynamic is *mp*. A double bar line is at the end of the staff.

103 *f*

Musical staff 103-105: Treble clef, continuing the eighth-note melody. The dynamic is *f*. A double bar line is at the end of the staff.

106

Musical staff 106-108: Treble clef, continuing the eighth-note melody. A double bar line is at the end of the staff.

109

Musical staff 109-111: Treble clef, continuing the eighth-note melody. A double bar line is at the end of the staff.

112

Musical staff 112-114: Treble clef, continuing the eighth-note melody. A double bar line is at the end of the staff.

# F

115 *mp* *p* *pp*

Musical staff 115-118: Treble clef, continuing the eighth-note melody. The dynamic starts at *mp*, then changes to *p* and finally *pp*. A double bar line is at the end of the staff.

119 9

Musical staff 119: Treble clef, containing a whole rest. The number '9' is centered above the staff.



128 **G**  
*mp*

134

138

146

**H** *Meno mosso*  
155 17

# From the Sonnets of Apology

Clarinet in Bb 1

## III: Life

♩ = 80

*p* legato e molto espressivo

**A**

**B**

33 **C**

Musical staff 1: Treble clef, starting with a whole rest, followed by a sequence of eighth and quarter notes with sharps and naturals.

37

Musical staff 2: Treble clef, continuing the sequence of eighth and quarter notes with sharps and naturals.

40 **2**

Musical staff 3: Treble clef, starting with a whole rest, followed by a sequence of eighth and quarter notes with sharps and naturals.

45 *Rit.* *Lunga*

Musical staff 4: Treble clef, starting with a whole rest, followed by a sequence of eighth and quarter notes with sharps and naturals, ending with a fermata.

CLARINET (Bb) 2

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

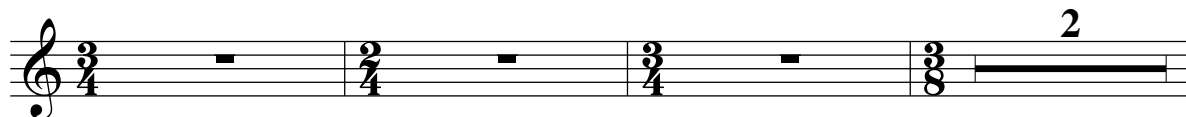
# From the Sonnets of Apology

Clarinet in Bb 2

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

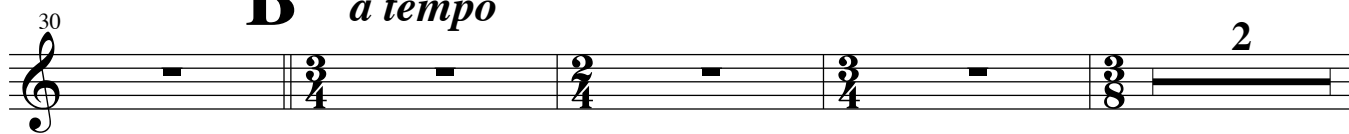
♩ = 72



**A**



**B** *a tempo*



36 *p*

39 *Rit. poco* *a tempo* *Rit.* **C** *a tempo* *p*

45

50

54

59 *Rit.* **D** *a tempo*

64

72

*p*

77

80 *Rit. poco a tempo* **E** *Rit. a tempo*

*p*

87

91

95

99 *Rit.*

# From the Sonnets of Apology

Clarinet in Bb 2

## II: Sensation

$\text{♩} = 76$   
22

*mp*

This staff contains measures 1 through 22. It begins with a treble clef and a 2/4 time signature. A tempo marking of quarter note = 76 and a rehearsal mark of 22 are shown above the staff. The music starts with a whole rest, followed by a series of eighth and quarter notes, some beamed together. A mezzo-piano (*mp*) dynamic marking is placed below the staff. A hairpin crescendo is visible at the end of the staff.

**A**  
28 16

*mp*

This staff contains measures 28 through 43. It begins with a treble clef and a rehearsal mark of 28. The music continues with eighth and quarter notes. A mezzo-piano (*mp*) dynamic marking is placed below the staff. A hairpin crescendo is visible at the end of the staff.

**B**  
49 16

*mp*

This staff contains measures 49 through 64. It begins with a treble clef and a rehearsal mark of 49. The music continues with eighth and quarter notes. A mezzo-piano (*mp*) dynamic marking is placed below the staff. A hairpin crescendo is visible at the end of the staff.

**C**  
70 2

*mf*

This staff contains measures 70 and 71. It begins with a treble clef and a rehearsal mark of 70. The music starts with a whole rest, followed by eighth notes. A mezzo-forte (*mf*) dynamic marking is placed below the staff.

76 2

This staff contains measures 76 and 77. It begins with a treble clef and a rehearsal mark of 76. The music starts with a whole rest, followed by eighth notes. A hairpin crescendo is visible at the end of the staff.

**D**  
84 11

*mp*

This staff contains measures 84 through 94. It begins with a treble clef and a rehearsal mark of 84. The music continues with eighth and quarter notes. A mezzo-piano (*mp*) dynamic marking is placed below the staff. A hairpin crescendo is visible at the end of the staff.

**E**  
101

*mp*

This staff contains measures 101 through 111. It begins with a treble clef and a rehearsal mark of 101. The music starts with a whole rest, followed by eighth notes. A mezzo-piano (*mp*) dynamic marking is placed below the staff. A hairpin crescendo is visible at the end of the staff.



105 *f*

109

113 *mp*

117 *p* *pp* 10 3 **G**

132 *mp*

138

144

150 **H** *Meno mosso* 17

# From the Sonnets of Apology

Clarinet in Bb 2

## III: Life

$\text{♩} = 80$   
[balanced with the strings]

*pp*

3

6

9

12

**A**

15

18

21

**B**

24

**C**

27

6

36

3

*Rit.*

*Lunga*

42

# From the Sonnets of Apology

Violin 1

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

$\text{♩} = 72$

The musical score is written for Violin 1 and consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature, followed by a 2/4 time signature, then a 3/4 time signature, and finally a 3/8 time signature. It includes a fermata with a '4' above it and a dynamic marking of *p*. The second staff starts at measure 9 with a 3/8 time signature, followed by a 2/4 time signature, and includes a fermata with a '6' above it and a section marker 'A'. The third staff starts at measure 19 with a 3/8 time signature and features a series of eighth-note patterns. The fourth staff starts at measure 24 with a 3/4 time signature and includes a *Rit.* marking. The fifth staff starts at measure 39 with a 3/4 time signature, includes a section marker 'B', a *a tempo* marking, a fermata with a '4' above it, a *solo* marking, and a dynamic marking of *p*. The sixth staff starts at measure 41 with a 4/4 time signature, includes a *Rit. poco* marking, and a section marker 'C'. The seventh staff continues with a 4/4 time signature, includes a *a tempo* marking, and a fermata with a '6' above it.

50 *tutti*  
*p*

54

*Rit.*

**D** *a tempo*

59

68

73

*Rit. poco*

79

*a tempo*

*Rit. poco*

**E** *a tempo*

81

90 *tutti*  
*p*

94

99 *Rit.*

# From the Sonnets of Apology

Violin 1

## II: Sensation

$\text{♩} = 76$

12

*mf*

18

*mf*

5

**A**

28

*mf*

34

**B**

42

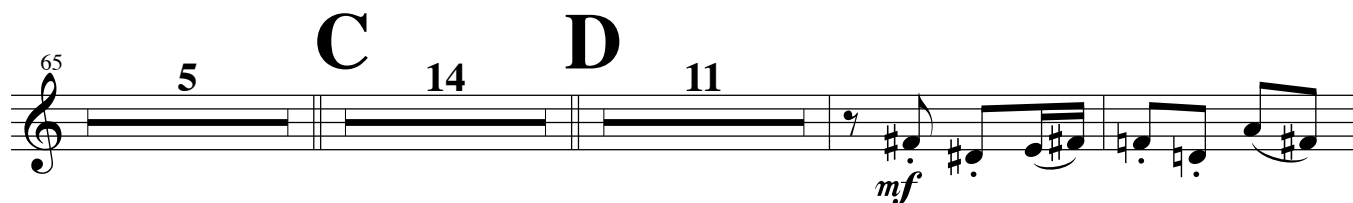
5

2

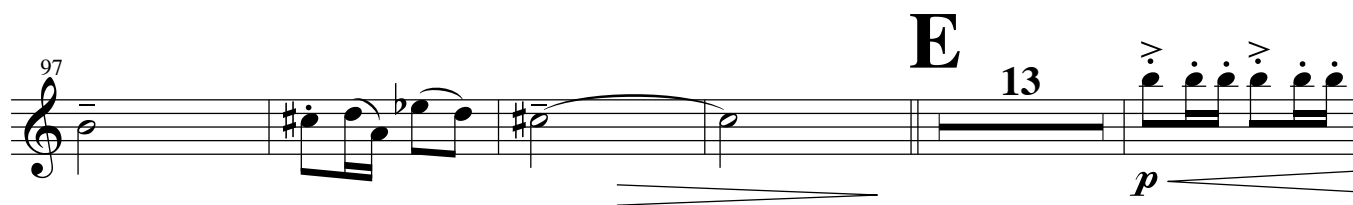
53

59

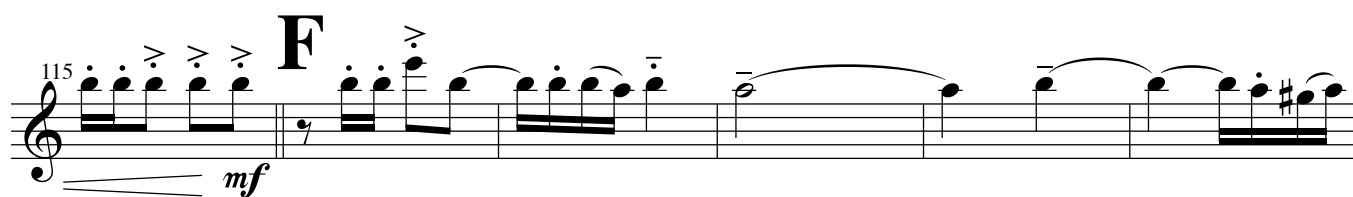
65 **C** 5 14 **D** 11



97 **E** 13



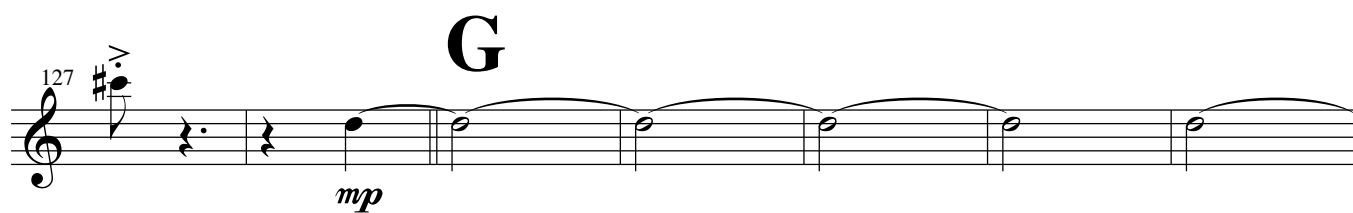
115 **F**



121



127 **G**



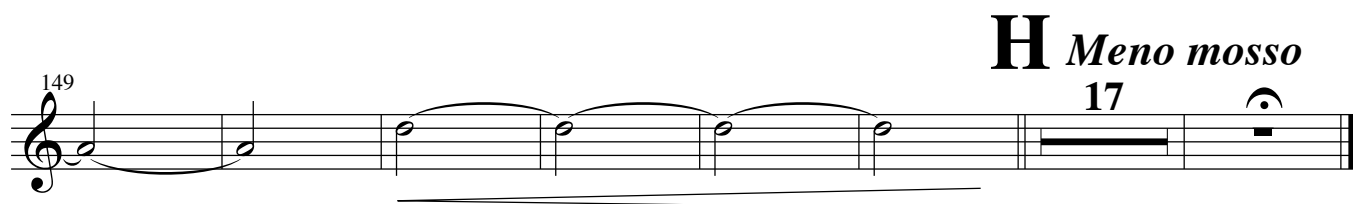
134



141



149 **H** *Meno mosso* 17





# From the Sonnets of Apology

Violin 1

## III: Life

$\text{♩} = 80$

*legato*

pp

5

10

**A**

15

20

25

**B**

div.

30

# C

33

36

uni.

41

*Rit.*

*Lunga*

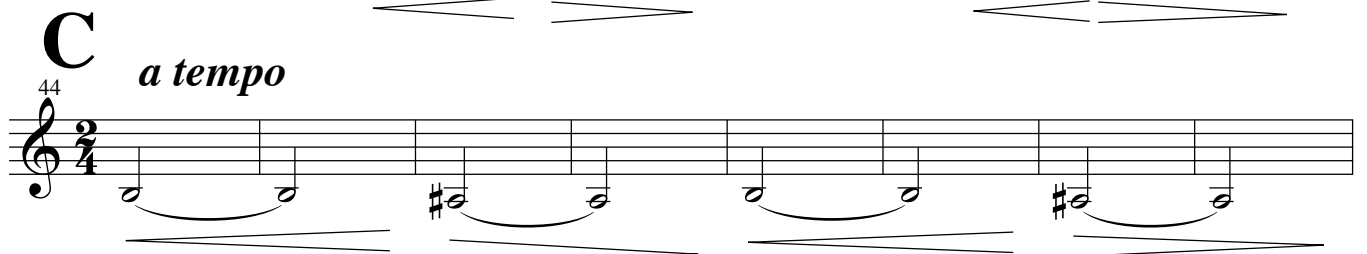
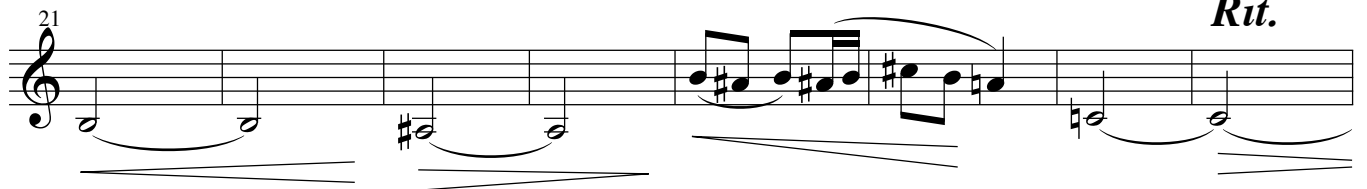
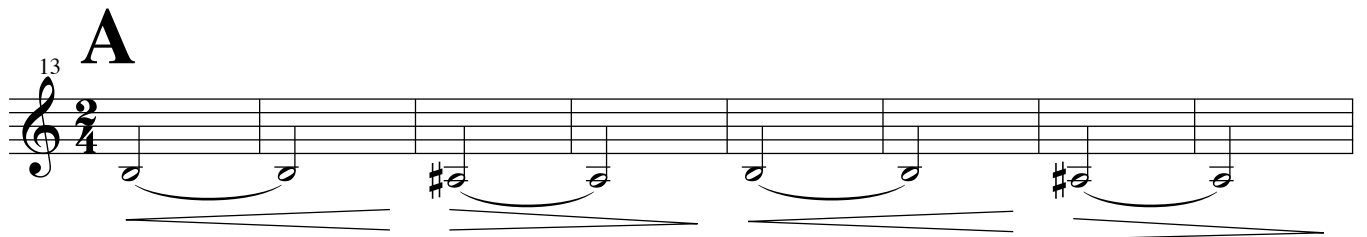
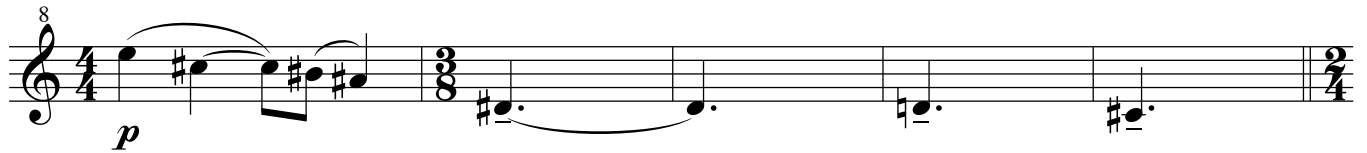
# From the Sonnets of Apology

Violin 2

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

♩ = 72



52

Musical staff 1: Treble clef, 4/4 time signature. Measures 52-57. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

58

*Rit.*

**D** *a tempo*  
2

Musical staff 2: Treble clef, 4/4 time signature. Measures 58-63. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo. Section marker 'D' with 'a tempo' and '2' below it.

64

Musical staff 3: Treble clef, 3/4 time signature. Measures 64-69. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

70

Musical staff 4: Treble clef, 3/4 time signature. Measures 70-75. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

76

2 *legato*

*Rit. poco a tempo*

*p*

Musical staff 5: Treble clef, 3/4 time signature. Measures 76-81. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo. Section marker 'E' with 'a tempo' and '2' below it.

82

*Rit. poco* **E** *a tempo*

Musical staff 6: Treble clef, 3/4 time signature. Measures 82-89. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

90

Musical staff 7: Treble clef, 3/4 time signature. Measures 90-95. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

96

*Rit.*

Musical staff 8: Treble clef, 4/4 time signature. Measures 96-101. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: piano, then crescendo.

# From the Sonnets of Apology

Violin 2

## II: Sensation

$\text{♩} = 76$

The musical score is written for Violin 2 in 2/4 time, with a tempo of 76 beats per minute. It consists of nine staves of music. The first staff begins with a *mf* dynamic marking. The score includes various musical notations such as slurs, ties, and fermatas. Specific sections are labeled with large letters: 'A' at measure 28 and 'B' at measure 41. Fingerings are indicated by numbers 2, 5, and 2 above notes. The piece concludes with a fermata at the end of the final staff.

65 **C** 5 14 **D** 9

*mf*

96 **E** 13

114 **F**

*p* *mf*

119

124 **G**

*mp*

130

141

151 **H** *Meno mosso* 17

# From the Sonnets of Apology

Violin 2

## III: Life

$\text{♩} = 80$

*legato*

*pp*

**A**

**B**

**C**

*Rit.* *Lunga*

# From the Sonnets of Apology

Viola

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

♩ = 72

4  
*p*

**A**

9

17

25

*Rit.* **B** *a tempo*

32

4 *legato*  
*p* *Rit. poco a tempo*

42

*Rit. poco* **C** *a tempo*

49



56

*Rit.*

**D** *a tempo*  
2

Musical staff for measures 56-63. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure. A large '2' is written above the staff at the end of the phrase.

64

Musical staff for measures 64-68. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music features a series of sixteenth notes, some beamed together, with a fermata over the final measure. The dynamic marking *pp* is written below the staff.

69

Musical staff for measures 69-75. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure.

76

2

*legato*

*Rit. poco a tempo*

*Rit. poco*

Musical staff for measures 76-83. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure. The dynamic marking *p* is written below the staff.

**E**

84

*a tempo*

Musical staff for measures 84-91. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure.

92

Musical staff for measures 92-97. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure.

98

*Rit.*

Musical staff for measures 98-100. The staff is in bass clef with a key signature of one sharp. The time signature is 3/4. The music consists of a series of eighth notes, some beamed together, with a fermata over the final measure.

# *From the Sonnets of Apology*

Viola

## *II: Sensation*

$\text{♩} = 76$   
4

mf

9

15

21

5 A 5

mf

34

40

5

49 **B**

55

63

5 **C** 14 **D** 5

90

96

**E** 10

111 pizz.

**F**

117 arco

123

129 **G**



135



141

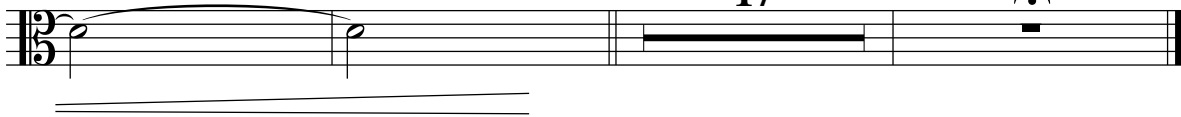


147



**H** *Meno mosso*  
17

153



# From the Sonnets of Apology

Viola

## III: Life

♩ = 80

*legato*

*pp*

8

**A**

15

22

**B**

29

**C**

36

43

*Rit.*

*Lunga*

VIOLONCELLO

*From the*  
*Sonnets of Apology*

a cantata on the poetry of Samuel Greenberg (1893-1917)

for

SATB choir

-with-

2 flutes, 2 clarinets,  
double string quartet,  
and one percussionist

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

# From the Sonnets of Apology

Violoncello

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

♩ = 72

4  
*p*

10 **A**

16

22

28 *Rit.* **B** *a tempo*

34 **4** *legato* *Rit. poco a tempo*

43 *Rit. poco* **C** *a tempo*

*Rit.*

**D** *a tempo*

*legato*

*Rit. poco a tempo*

*Rit. poco*

**E** *a tempo*

*Rit.*



# From the Sonnets of Apology

Violoncello

## II: Sensation

♩ = 76

8

*mf*

13

19

25

**A**

7

*mf*

37

43

**B**

49

55

61

**C** 14 **D** 2

67

88

94

**E**

99

**F**

111

117

125 **G**  
*mp*

130

135

141

147

153 **H** *Meno mosso*  
17

# From the Sonnets of Apology

Violoncello

## III: Life

♩ = 80

4 pizz.  
*p*

8

12 **A**

16

20

24 **B**

28

# C

32



36



40

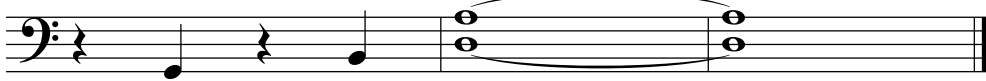


44

*Rit.*

arco

*Lunga*



# From the Sonnets of Apology

Percussion

## I: essentials

Music: Justin Henry Rubin (2001)  
Poem: Samuel Greenberg (1916)

♩ = 72

Glock. (sounds 15va)

The musical score is written for a Glockenspiel (sounds 15va) in treble clef. It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 72 and a dynamic of *p*. The music is in 3/4 time and features a sequence of eighth and quarter notes with various accidentals. The second staff continues the melody. The third staff starts at measure 10 with a dynamic of *pp* and includes a fermata over a half note, followed by a section marked 'A' in 2/4 time. The fourth staff continues the *pp* section. The fifth staff includes a *Rit.* marking and a fermata over a half note, followed by a section marked 'B' in 3/4 time. The sixth staff continues the *pp* section and includes a fermata over a half note.

*a tempo* **Rit.** **C** *a tempo*

Orchestral Chimes

41 3

*pp*

50

**Rit.** **D** *a tempo*

58 3 2 5

Glock.

70 *pp*

75

*Rit. poco a tempo* **Rit.** **E** *a tempo*

Orchestral Chimes

80 3 *pp*

89

**Rit.**

97 Glock.

# From the Sonnets of Apology

Percussion

## II: Sensation

$\text{♩} = 76$

**A** 27      21      **B** 21

**C** Xylophone (sounds 8va)

70 *mf*

77

**D**

84 11

**E**

101 4 *mf*

109

**F**

114 *mp* *p* *pp*



119 **G** 10 22 Orchestral Chimes *mf*

154 **H** *Meno mosso* *p*

160 4

168

# From the Sonnets of Apology

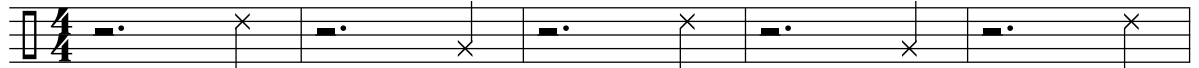
Percussion

## III: Life

♩ = 80

Suspended Cymbal (High)

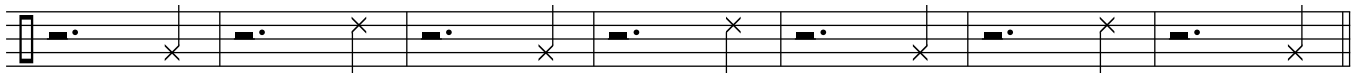
Suspended Cymbal (Low)



*allow to resonate*

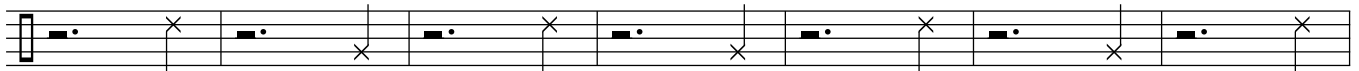
***pp***

6



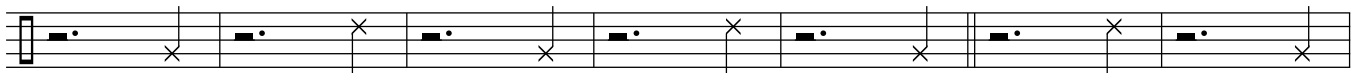
13

**A**



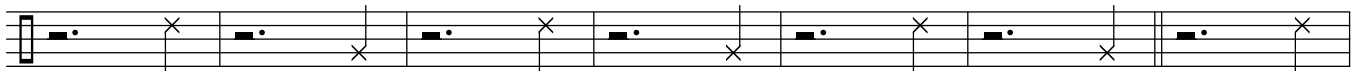
20

**B**

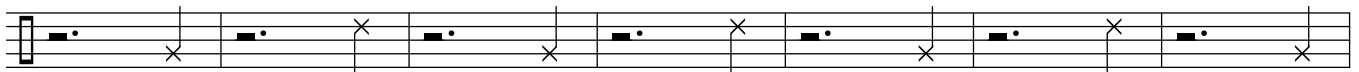


27

**C**



34



41

***Rit.***

***Lunga***

