

Short Works
for Mixed Choir,
Female Choir,
and Male Choir

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

On my First Daughter

from *Epigrams 1616* by Ben Johnson (1572-1637)

Softly, very slow

for female choir

Justin Henry Rubin
(1997, rev. 1999)

Here lies, to each her pa - rent's ruth, Ma - - - -
Here lies, to each her pa - rent's ruth, Ma - - - -
to each her pa - rent's ruth, Ma - - - -
Ma - - - -

7
ry, the dau - ghter of their youth;
ry, the dau - ghter of their youth;
ry, the dau - ghter of their youth;
ry, the dau - ghter of their youth;

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12

Yet all hea-ven's gifts be - ing hea - ven's due, it

all hea-ven's gifts be - ing hea - ven's due, it

gifts be - ing hea - ven's due, it

gifts be - ing hea - ven's due, it

18

makes the fa - ther less to rue. At six month's end she par - ted

makes the fa - ther less to rue. At six month's end she par - ted

makes the fa - ther less to rue. A(h) - - - - -

makes the fa - ther less to rue. A(h) - - - - -

24

hence With safe - ty of her in - no - cense; Whose soul

hence With safe - ty of her in - no - cense; Whose soul

soul

30

hea - ven's queen, whose name she bears, In com - fort

hea - ven's queen, name she bears, In com - fort

hea - ven's queen, she bears, In com - fort

hea - ven's queen, In com - fort

35

of her mo - ther's tears, Hath placed a - mongst her

of her mo - ther's tears, Hath placed a - mongst her

of her mo - ther's tears, a - mongst her

of her mo - ther's tears,

41

vir - gin train: Where while that se - vered doth re - main,

vir - gin train: Where while that se - vered doth re - main,

vir - gin train: that se - vered doth re - main,

vir - gin train: doth re - main,

sotto voce

47

This musical score block contains measures 47 through 52. It features four staves of music. The lyrics are: "This grave par - takes the fle - shy birth, light - grave par - takes the fle - shy birth, Which co - ver light - grave par - takes the fle - shy birth, co - ver light - grave par - takes the fle - shy birth,". The music is written in treble clef with a key signature of one sharp (F#). The melody is primarily composed of quarter and half notes, with some rests. The lyrics are aligned with the notes on the staves.

53

This musical score block contains measures 53 through 58. It features four staves of music. The lyrics are: "ly, gen - tle, gen - tle, gen - tle earth. ly, gen - tle, gen - tle, gen - tle earth. ly, gen - tle, gen - - - tle earth. gen - - - - tle earth." The music is written in treble clef with a key signature of one sharp (F#). The melody is primarily composed of quarter and half notes, with some rests. The lyrics are aligned with the notes on the staves.

59

This musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is organized into four measures. The first measure contains two half notes: F#4 and G4. The second measure contains a half note F#4, followed by a quarter note G4, and a quarter note A4, all beamed together. The third measure contains a half note B4, followed by a quarter note C5, and a quarter note D5, all beamed together. The fourth measure contains a half note E5, followed by a quarter note F#5, and a quarter note G5, all beamed together. The notes in the second, third, and fourth measures are tied across the bar lines. The score concludes with a double bar line at the end of the fourth measure.

Latin Hymn and Fuging Tune

Composed in response to a commission by James Kantor, conductor,
for the University Singers at the University of Arizona.

Justin Henry Rubin

Peaceful, quiet - legato

Musical score for Latin Hymn and Fuging Tune, featuring vocal parts for Soprano I, Soprano II, Alto, Tenor, and Bass. The score includes a 6/4 time signature and the lyrics "Fac-tus est re - pen - te de coe - lo so - nus".

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6

de coe - lo so - nus

tan - quam ad - ven - ien - tis Fac - tus est re - pen - te de coe - lo so - nus

tan - quam ad - ven - ien - tis Fac - tus est re - pen - te de coe - lo so - nus

Soprano I - second time only

12

ve - he - men - tis

tan - quam ad - ven - ien - tis spi - ri - tus ve - he - men - tis

tan - quam ad - ven - ien - tis spi - ri - tus ve - he - men - tis

tan - quam ad - ven - ien - tis spi - ri - tus ve - he - men - tis

spi - ri - tus ve - he - men - tis

Forceful

18

Fac-tus est re - pen - te tan - quam ad - ven - ien - tis de coe - lo so - nus

Fac-tus est re - pen - te tan - quam ad - ven - ien - tis de coe - lo so - nus

Fac-tus est re - pen - te tan - quam ad - ven - ien - tis de coe - lo so - nus

Fac-tus est re - pen - te tan - quam ad - ven - ien - tis de coe - lo so - nus

Fac-tus est re - pen - te tan - quam ad - ven - ien - tis de coe - lo so - nus

24

spi - - ri - - - tus ve - - he - - men - - tis

spi - - ri - - - tus ve - - he - - men - - tis

spi - - ri - - - tus ve - - he - - men - - tis

spi - - ri - - - tus ve - - he - - men - - tis

spi - - ri - - - tus ve - - he - - men - - tis

Peaceful, once again

31

Tutti: "Ooo.."

Spirited (not too loud) [Psalm 36:30]

38

2
4

Os ju - sti me - di - ta - bi - tur

Os ju - sti me - di - ta - bi - tur sa - pi - en ti - am, et lin - - gua e - jus

47

Os ju - sti me - di - ta -

Os ju - sti me - di - ta - bi - tur sa - pi - en - - ti - - am,

sa - pi - en - ti - - am, et lin - - gua e - jus lo - que -

lo - - que - tur ju - - di - - ci - - um. Os ju - - sti

56

Emphatic

- bi - tur sa - pi - en - ti - am, et

sa - - pi - - en - - ti - - - am, et

- tur ju - - di - - ci - - um sa - - - pi - en - ti - am, et

me - - di - ta - bi - tur sa - - - pi - - en - - ti - am, et lin -

Os ju - sti me - di - ta - bi - tur sa - pi - en ti - am, et lin -

Very articulate

65

lin - - - gua e - - - jus

lin - - - gua e - - - jus

lin - - - gua e - - - jus

- gua e - - jus lo - - que - tur et lin - gua e - - jus lo - - que - tur

- gua e - - jus lo - - que - tur et lin - gua e - - jus lo - - que - tur ju - di - ci - um

Allargando
(also getting somewhat softer)

Peaceful - legatissimo

dim. a niente

74

ju - di - ci - um.

-ci - um ju - di - ci - um.

ju - di - ci - um.

ju - di - ci - um.

ju - di - ci - um.

Tutti: "Ooo.."

ju - di - ci - um.

Pange, lingua

Thomas Aquin

Softly, very slow

for SATB choir

Justin Henry Rubin
(1997, rev. 1999)

Pan - ge, lin - gua, glo - ri - - o - - si cor - po - - ris my - ste - ri - - um,

Pan - ge, lin - gua, glo - ri - - o - - si cor - po - - ris my - ste - ri - - um,

The first system of the musical score consists of four staves. The top two staves are for the Soprano and Alto voices, and the bottom two are for the Tenor and Bass voices. The music is in 7/8 time and features a key signature of one sharp (F#). The lyrics are: "Pan - ge, lin - gua, glo - ri - - o - - si cor - po - - ris my - ste - ri - - um,". The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

san - gui - nis-que pre - ti - - - o - - si, quem in mun - di pre - ti - - um

san - gui - nis-que pre - ti - - - o - - si, quem in mun - di pre - ti - - um

The second system of the musical score continues from the first system, starting at measure 6. It consists of four staves for Soprano, Alto, Tenor, and Bass voices. The lyrics are: "san - gui - nis-que pre - ti - - - o - - si, quem in mun - di pre - ti - - um". The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

11

fru - - ctus ven - - tris ge - ne - - ro - si rex ef - fu - dit gen - ti - um.

fru - - ctus ven - - tris ge - ne - - ro - si rex ef - fu - dit gen - ti - um.

16

Softer, slower

A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

I Lift Up My Eyes

Psalm 123:1,3

SATB

Justin Rubin

Slowly, not too softly

(♩ = ca. 56)

Soprano
Alto

Tenor
Bass

I lift up my eyes to you, to you whose

throne is in heaven. Have mercy on us; O

poco cresc. mer - cy on us,
Lord, have mer - cy us, for we, for

poco cresc. mer - cy on us,

we have endured much con - tempt.

Psalm 137: 1-6

for male choir

Justin Henry Rubin
(1997)

Somewhat slow, but moving and with great emotion.

By the ri- vers of Ba - by - lon there we sat down and

The first system of musical notation for Psalm 137: 1-6, measures 1-6. It consists of two staves in bass clef with a 2/4 time signature. The lyrics are: "By the ri- vers of Ba - by - lon there we sat down and". The music features a mix of eighth and quarter notes with various accidentals (sharps and flats).

7 wept, when we re - mem - bered Zi - on,

The second system of musical notation, measures 7-13. It continues the two-staff bass clef format. The lyrics are: "7 wept, when we re - mem - bered Zi - on,". The music includes a measure rest at the beginning of the system.

14 there on the pop - lars we hung our harps, for there

our harps,

The third system of musical notation, measures 14-18. The lyrics are: "14 there on the pop - lars we hung our harps, for there our harps,". The music continues with the same two-staff bass clef format.

19 our cap - tors asked us for songs, our tor - men - tors de - man - ded

The fourth system of musical notation, measures 19-24. The lyrics are: "19 our cap - tors asked us for songs, our tor - men - tors de - man - ded". The system concludes with a final cadence.

25

songs of joy; they said, "Sing us one of the songs of Zi - - - on!"

31

How can we sing the songs of the Lord while in a fo -

37

- reign land? If I for - get you, O Je - ru - sa - - lem May my

43

tongue cling to the roof of my mouth If I do not con - si - - der Je -

49

- ru - sa - lem, my high - - est joy, my high - est joy.

Puro refulgens lumine

for SSATB choir

by
Justin Henry Rubin
(1997)

Puro refulgens lumine,
Quod emicat de Numine!
Me sanctitatis aemulum,
A labe serves integrum,
Ne' castitatis candida
Contaminetur lilia.

Very soft and slow, but with little rubato

Pu - ro re - ful - gens lu - mi - ne,
Pu - ro lu - mi - ne,
Pu - ro re - ful - gens lu - mi - ne, Pur - ro lu - mi - ne,
Pu - ro lu - mi - ne,
Pu - ro lu - mi - ne,

Pu-ro lu - mi - ne,

Softer still

8

Quod e - mi - cat de Nu - mi - ne!

Quod e - mi - cat de Nu - mi - ne!

Quod e - mi - cat de Nu - mi - ne!

Quod e - mi - cat de Nu - mi - ne!

Quod e - mi - cat de Nu - mi - ne!

Louder but maintaining the same tempo

16

Me sanc - ti - ta - tis ae - mu - lum

Me sanc - ti - ta - tis ae - mu - lum

Me sanc - ti - ta - tis ae - mu - lum

Me sanc - ti - ta - tis ae - mu - lum

Me sanc - ti - ta - tis ae - mu - lum

22 *Soft again, but with increasing intensity*

A la - - - be ser - ves in - te - grum

A la - be ser - ves in - te - - - grum

A la - be ser - ves in - te - grum

A la - be ser - ves in - te - grum

A la - be ser - ves in - te - grum

28 *With increasing loudness*

ca - sti - ta - tis can - di - de

ca - sti - ta - tis can - di - de

Ne' - ca - - sti - ta - tis can - di - de

Ne' ca - sti - - ta - tis can - di - de

Ne' ca - sti - ta - - - tis can - di - de

The Lord bless you and keep you

(Numbers 6: 24-26)

Peaceful; not too slow

for SATB choir

Justin Henry Rubin
(1997)

the Lord make his face
The Lord bless you and keep you; the Lord make his face
The Lord bless you and keep you; the Lord make his face

The first system of the musical score is written in 3/4 time. It features four staves: a vocal line with lyrics, and three piano accompaniment staves (treble, middle, and bass clefs). The lyrics are: "the Lord make his face" on the vocal line, and "The Lord bless you and keep you; the Lord make his face" on the piano accompaniment staves.

and be gra - - - - cious to
shine up - on you shine and be gra - - - - cious to
shine up - on you shine and be gra - - - - cious to

The second system of the musical score continues from the first. It features the same four-staff structure. The lyrics are: "and be gra - - - - cious to" on the vocal line, and "shine up - on you shine and be gra - - - - cious to" on the piano accompaniment staves. A measure rest is indicated at the beginning of the system.

13

you; the Lord turn his face toward you and give you peace.

you; the Lord turn his face toward you and give you peace.

18

A - - - - men.

A - - - - men.

A - - - - men, A - - - - men.

A - - - - - men.

Psalm 117

for SATB choir

Justin Henry Rubin
(1997)

Plaintive

Praise the Lord, ex - tol him,
Lord, Praise the Lord, all ex - tol him,
Praise the Lord, all - you na - tions; ex - tol him,
Praise the Lord, all you na - tions; ex - tol him,

6
For great is his love toward us,
For great is his love toward us,
8 all you peo - ples. great is his love us
all you peo - ples. great is his love us

11

and the faith - ful - ness en - dures for - e - ver. Praise the Lord. A - - - - - men.

and the faith - ful - ness en - dures for - e - ver. Praise the Lord. A - - - - - men.

and the faith - ful - ness end - dures for - e - ver. Praise the Lord. A - - - - - men.

and the faith - ful - ness en - dures for - e - ver. Praise the Lord. A - - - - - men.

16

the Lord. A - - - - - men.

the Lord. A - - - - - men.

the Lord. A - - - - - men.

the Lord. A - - - - - men.

Lord, Praise the Lord. A - - - - - men.