

...the painted banquet...

Based on Sonnet XLVII by Shakespeare

for

SATB and 2 Violins

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

...the painted banquet...

for SATB and 2 Violins

music: Justin Henry Rubin (2018)

Dedicated to my friend and colleague, Christian Bährens

sonnet: Shakespeare (1564-1616)

With burgeoning joy

♩. = 104

The musical score is arranged in systems. The first system (measures 1-7) features Violin 1 with a piano (*p*) accompaniment and Violin 2 with a mezzo-forte (*mf*) accompaniment. The second system (measures 8-13) continues the instrumental parts, with Violin 1 at *mf* and Violin 2 at *mp*. The third system (measures 14-20) includes a *Poco rit.* marking and features *mp* and *p* dynamics. The fourth system (measures 21-27) is marked *a tempo* and features *mp* dynamics. The fifth system (measures 21-27) is the vocal entry for the Soprano, Alto, and Tenor parts, with the instruction "choir: *mp*" and a *div.* marking. The lyrics are: "Be - twixt mine eye and heart a league is took, And each doth". The sixth system (measures 21-27) is a piano accompaniment for rehearsal, marked "(for rehearsal only)".

26

Vln. 1

Vln. 2

both:

f

S

choir:

f

A

T

B

good turns now un - to the o - ther, each doth good turns now un - to the o - ther, to the

good turns now un - to the o - ther, each doth good turns now un - to the o - ther, to the

good turns now un - to the o - ther, each doth good turns now un - to the o - ther, to the

good turns now un - to the o - ther, each doth good turns now un - to the o - ther, to the

31

Vln. 1

Vln. 2

Rit.

a tempo

mp

S

mp

unis.

A

T

B

o - - - ther: When that mine eye is fa-mish'd for a look, is fa-mish'd for a

o - - - ther: When that mine eye is fa-mish'd for a look, is fa-mish'd for a

o - - - ther: When that mine eye is fa-mish'd

for a look, is fa-mish'd for a

Molto rit. *Meno mosso*

Vln. 1

Vln. 2

S

A

T

B

37

look,

look, Or heart in love with sighs him - self, with sighs, with sighs, him-self with sighs...

choir: *pp* with *mp*

(solo) with sighs doth

with sighs him - self, with sighs, with sighs, him-self with sighs...

look, Or heart in love with sighs him - self, with sighs, with sighs, him-self with sighs...

Rit. *tempo primo*

Vln. 1

Vln. 2

S

A

T

B

43

smo - - - ther, look...

50

Vln. 1 *mp*

Vln. 2 *mf* *mp*

57

Vln. 1 *mp* **both:**

Vln. 2 *mp*

57

S *mp*

With my love's pic - ture then my eye doth

64

Vln. 1 *p* *pp* *p* *div.*

Vln. 2 *p* *pp* *p*

64

S feast,

A

T *p* *div.*

B *p* *div.*

And to the

64

And to the

85 *Rit.* *Poco meno mosso*

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

choir: *p*

S my heart;

A my heart;

92 *Accel.*

Vln. 1 *pp* *mp*

Vln. 2 *p* *mp*

99 *tempo primo*

Vln. 1

Vln. 2

both:

choir: *mp*

S A - no - ther time mine eye, mine eye is my heart's guest, And in his thoughts of

A A - no - ther time mine eye, mine eye is my heart's guest, And in his thoughts of

T A - no - ther time mine eye, mine eye is my heart's guest, And in his thoughts of

B

105

Vln. 1

Vln. 2

S

A

T

B

f

mp

Rit.

a tempo

love doth share a part: So ei-ther by thy pic-ture or my love, Thy self a-

love doth share a part: So ei-ther by thy pic-ture or my love, Thy self a-

love doth share a part: So ei-ther by thy pic-ture or my love, Thy self a-

105

Vln. 1

Vln. 2

S

A

T

B

Molto rit.

p

111

way, art pre-sent still with me; For thou not far-ther than my thoughts

way, art pre-sent still with me; For thou not far-ther than my thoughts can move, For thou not

way, art pre-sent For thou not

still with me; For thou not far-ther than my thoughts can move, For thou not

116 *Meno mosso* *Rit.*

Vln. 1

Vln. 2

S

A

T

B

choir: *pp* can move... *mp*

far-ther than my thoughts can move (solo) And I am still with them, and they with

far-ther than my thoughts can move, can move...

far-ther than my thoughts can move, can move...

122 *tempo primo* *Poco ponderoso*

Vln. 1

Vln. 2

S

A

T

B

both: *sub. f*

choir: *sub. f* *div.* *unis.*

thee; Or, if they sleep, thy pic - ture

Or, if they sleep, thy pic - ture

Or, if they sleep, thy pic - ture

Or, if they sleep, thy pic - ture

Rit. e dim. poco a poco al fine

129

Vln. 1

Vln. 2

S

A

T

B

in my sight A - wakes, A - wakes my heart, to heart's and

in my sight A - wakes, A - wakes my heart, to heart's and

div. in my *unis.* sight A - wakes, A - wakes my heart, to heart's and

in my sight A - wakes, A - wakes my heart, to heart's and

135

Vln. 1

Vln. 2

S

A

T

B

eye's de - light, A - - - wakes my heart, to

eye's de - light, A - - - wakes my heart, to

eye's de - light, A - - - wakes my heart, to

eye's de - light, A - - - wakes my heart, to

141 *tutti: pp*

Vln. 1

Vln. 2

S
heart's and eye's de - light, de - light.

A
heart's and eye's de - light, de - light.

T
8 heart's and eye's de - light, de - light.

B
heart's and eye's de - light, de - light.

141 heart's and eye's de - light, de - light.

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♩. = 104

The musical score is written for two violins. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked as quarter note = 104. The score is divided into systems, with measure numbers 8, 14, 21, and 26 indicated at the start of their respective systems. Dynamics include *p*, *mp*, *mf*, *pp*, and *f*. Performance directions include *Poco rit.* and *a tempo*. A rehearsal mark is present at measure 21, labeled "(for rehearsal only)". The score concludes with a double bar line at measure 26.

Rit. *a tempo*

Vln. 1

Vln. 2

mp

Molto rit. *Meno mosso*

Vln. 1

Vln. 2

p

Rit. *tempo primo*

Vln. 1

Vln. 2

pp *mp*

Vln. 1

Vln. 2

mp *mf* *mp*

57

Vln. 1

Vln. 2

mp

both:

64

Vln. 1

Vln. 2

p

pp

p

71

Vln. 1

Vln. 2

both: *cresc.*

78

Vln. 1

Vln. 2

f

85 *Rit.* *Poco meno mosso*

Vln. 1 *dim.* *p*

Vln. 2 *dim.* *p*

92 *Accel.*

Vln. 1 *pp* *mp*

Vln. 2 *p* *mp*

99 *tempo primo*

Vln. 1 *both:*

Vln. 2 *both:*

105 *Rit.* *a tempo*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

111 *Molto rit.*

Vln. 1 *p*

Vln. 2

116 *Meno mosso* *Rit.*

Vln. 1

Vln. 2

122 *tempo primo* *Poco ponderoso*

Vln. 1 *pp* *both: sub. f*

Vln. 2

129 *Rit. e dim. poco a poco al fine*

Vln. 1

Vln. 2

135

Vln. 1

Vln. 2

135

141

tutti: pp

Vln. 1

Vln. 2

141