

Day that I have loved

for
soprano, violoncello, and piano

by
Justin Henry Rubin

HARVEY MUSIC EDITIONS

Text:

Rupert Brooke – *Collected Poems* (1916)

Day That I Have Loved (Adapted/excerpted text)

Tenderly, day that I have loved, I close your eyes,
And smooth your quiet brow, and fold your thin dead hands.
The grey veils of the half-light deepen; colour dies.
I bear you, a light burden, to the shrouded sands,

Where lies your waiting boat, by wreaths of the sea...
With all grey weeds of the water crowned.
There you'll be laid, past fear of sleep or hope of waking;
And over the unmoving sea, without a sound,
Beyond the marble sand.... un-kissed, unfriended there....

Day that I have loved

music: Justin Henry Rubin (2011)

text: Rupert Brooke - *Collected Poems* (1916)

Con carita ♩ = 56

Soprano

Violoncello

Piano

accarezzevole

p/mp

6 *mp*

Sop.

Ten - der - ly, day that I have loved, I close your eyes, And smooth your

Vlc.

6 *mp*

Pno.

11

Sop. *Rit.* *a tempo*

qui - - - et brow, and fold your hands,

Vlc.

Pno.


17


Sop. And smooth your qui - et brow, and fold your thin dead hands.

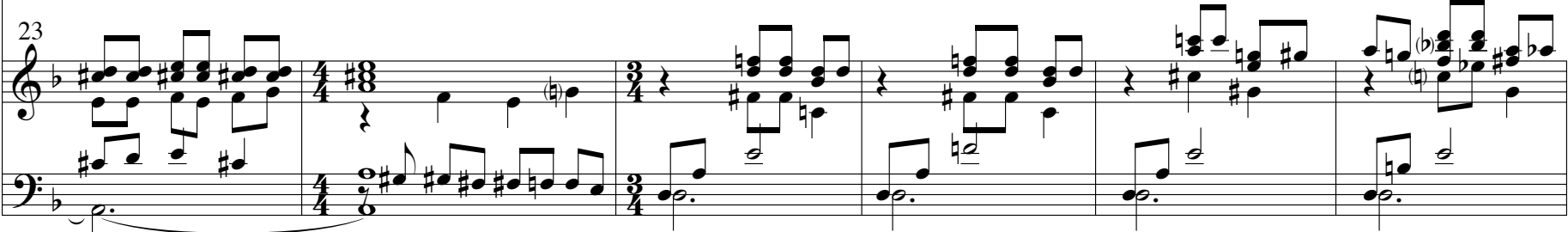
Vlc.

Pno.

23

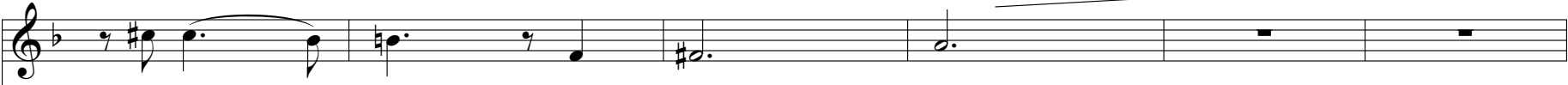
Sop.  The grey veils of the half - light deep - en; co - lour dies.

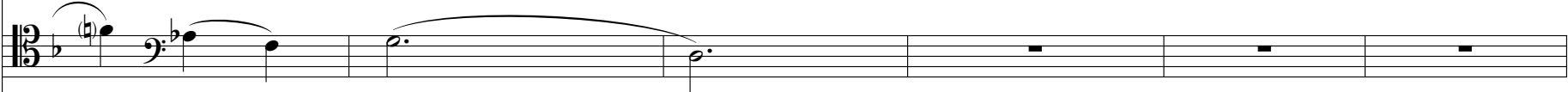
Vlc. 


Pno. 

Detailed description: This system contains the first five measures of a musical score. The soprano part begins with a rest in 4/4 time, then changes to 3/4 time. The lyrics are "The grey veils of the half - light deep - en; co - lour dies." The violin part has a rest in 4/4 time, then changes to 3/4 time. The piano accompaniment consists of two staves with complex rhythmic patterns and chords.

29

Sop.  I bear you, I bear you, *Rit.* *a tempo* *Rit.*

Vlc. 

Pno. 

Detailed description: This system contains the next five measures of the musical score. The soprano part has the lyrics "I bear you, I bear you," followed by a *Rit.* marking, then *a tempo*, and finally *Rit.* The violin part has a rest in 3/4 time. The piano accompaniment continues with complex rhythmic patterns and chords.

35 *a tempo*
p *pp* *p*

Sop. a light, a light, a light bur - den, to the shrou-ded

Vlc. *p*

Pno. *p* *pp* *p*

41

Sop. sands,

Vlc. *f*

Pno. *mf*

47 *Poco rit.* *a tempo*

Sop.

Vlc.

Pno.

mf *f*

52 *f*

Sop.

Vlc.

Pno.

Where lies your wait - ing boat, Where lies your wait - ing

f

56 *ff* *Rit.*

Sop. boat, Where lies your wait - ing boat, by wreaths of the sea...

Vlc. *ff*

Pno. *ff*

61

Sop.

Vlc. *dim.*

Pno. *dim.*

67 *Molto rit.* *a tempo* *p*

Sop.

Vlc.

Pno.

Detailed description: This system covers measures 67-72. The soprano part begins with a rest, then sings "with all grey weeds of the wa -". The violoncello part features a triplet of eighth notes in measure 67, followed by a half note in measure 68, and then a half note with a slur in measure 69. The piano accompaniment consists of a steady eighth-note chordal texture in the right hand and a bass line in the left hand. Dynamics include *ppp* and *p*.

73 *Poco rit.* *a tempo* *mp* *Rit.* *f* *a tempo*

Sop.

Vlc.

Pno.

Detailed description: This system covers measures 73-78. The soprano part continues with "ter with all grey weeds of the wa - - - - ter crowned." The violoncello part has a half note in measure 73, followed by a half note with a slur in measure 74, and then a half note with a slur in measure 75. The piano accompaniment continues with the eighth-note chordal texture. Dynamics include *mp* and *f*.

79 *Rit.*

Sop.

Vlc.

Pno.

ppp

pp

85 *a tempo* *mf*

Sop.

Vlc.

Pno.

p *mp* *mf*

There you'll be laid,

91

Sop. past fear of sleep or hope of wa - king; o - ver the un - mo - ving sea,

Vlc.

Pno.

97

Sop. *Rit.* *p* with - out a sound, *a tempo* Bey - ond the mar - ble sand....

Vlc. *pp* *p*

Pno. *pp* *p*

103 *Poco rit.* *a tempo*

Sop. un-kissed, un-friend-ed there....

Vlc.

Pno.

109 *Meno mosso* *Rit.* *Molto rit.*

Sop.

Vlc. *lunga*

Pno. *lunga*