

Day that I have loved

for

baritone, 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

The musical score is arranged in a system with six staves. The top two staves are for Baritone and Violoncello, both in bass clef with a 3/4 time signature. The third staff is for Piano, with a treble clef and a 3/4 time signature, marked *accarezzevole* and *p/mp*. The fourth staff is for Baritone, in bass clef with a 3/4 time signature, marked *mp*, and includes the lyrics: "Ten - der - ly, day that I have loved, I close your eyes, And smooth your". The fifth staff is for Violoncello, in bass clef with a 3/4 time signature, marked *mp*. The bottom two staves are for Piano, with a treble clef and a 3/4 time signature. The score includes various musical notations such as rests, notes, and dynamic markings.

11

Bar. *Rit.* *a tempo*

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

Vlc.

Pno.

17

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

Vlc.

Pno.

23

Bar.

Musical staff for Baritone (Bar.) showing a melodic line with a key signature of one flat and a 3/4 time signature. The notes are: G2 (rest), G2 (rest), G2 (rest), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

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

Vlc.

Musical staff for Violoncello (Vlc.) showing a melodic line with a key signature of one flat and a 3/4 time signature. The notes are: G2 (rest), G2 (rest), G2 (rest), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

Pno.

Musical staff for Piano (Pno.) showing a complex accompaniment with a key signature of one flat and a 3/4 time signature. The piece features frequent changes in meter and key signature, including 4/4, 3/4, and 2/4. The piano part consists of dense chordal textures and moving lines in both hands.

29

Bar.

Musical staff for Baritone (Bar.) showing a melodic line with a key signature of one flat and a 3/4 time signature. The notes are: G2 (rest), G2 (rest), G2 (rest), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

I bear you, I bear you,

Rit.

a tempo

Rit.

Vlc.

Musical staff for Violoncello (Vlc.) showing a melodic line with a key signature of one flat and a 3/4 time signature. The notes are: G2 (rest), G2 (rest), G2 (rest), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

Pno.

Musical staff for Piano (Pno.) showing a complex accompaniment with a key signature of one flat and a 3/4 time signature. The piece features frequent changes in meter and key signature, including 4/4, 3/4, and 2/4. The piano part consists of dense chordal textures and moving lines in both hands.

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

Bar. *a light, a light, a light bur - den, to the shrou-ded*

Vlc. *p*

Pno. *p* *pp* *p*

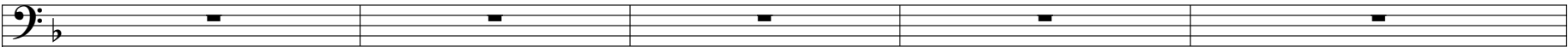
41

Bar. *sands,*

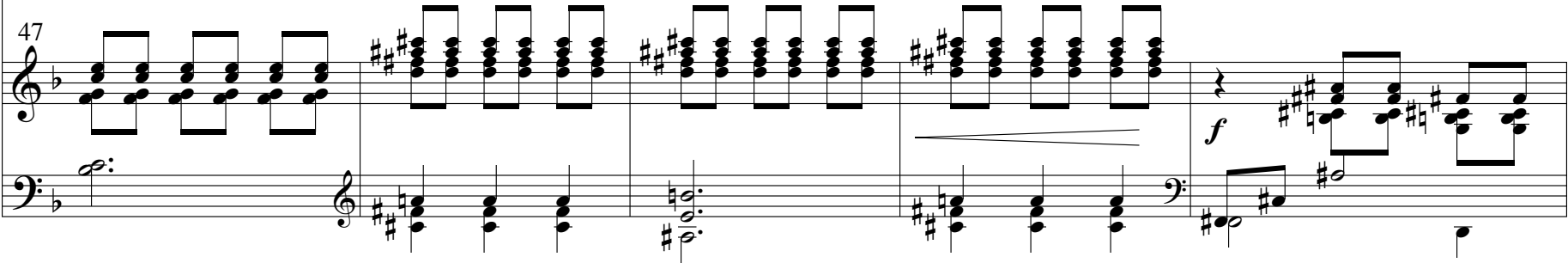
Vlc. *f*

Pno. *mf*


47 *Poco rit.* *a tempo*

Bar. 

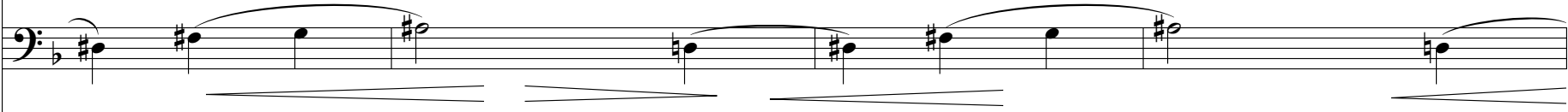
Vlc. 

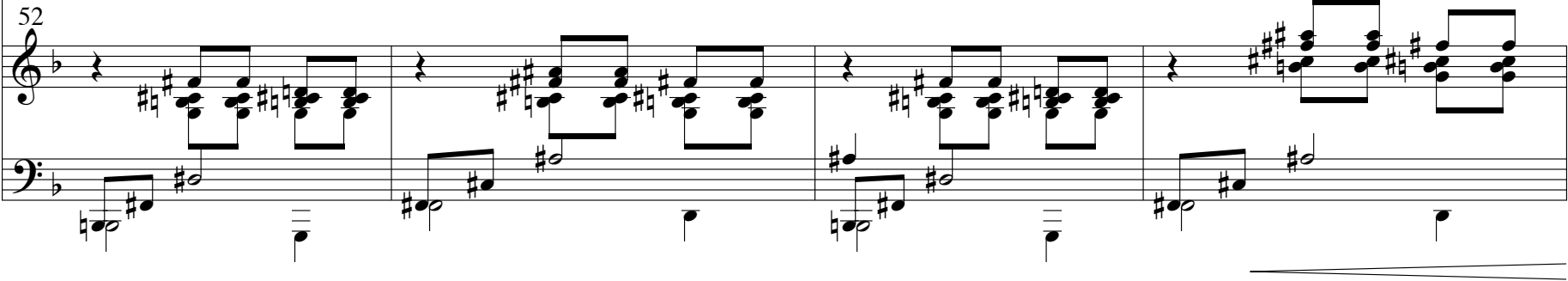
Pno. 

52

Bar. 

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

Vlc. 

Pno. 

56 *ff* *Rit.*

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

Vlc. *ff*

Pno. *ff*

61 Bar.

Vlc. *dim.*

Pno. *dim.*

67 *Molto rit.*

a tempo

p

Bar.

with all grey weeds of the wa -

Vlc.

ppp

p

Pno.

ppp

p

73 *Poco rit.*

a tempo

mp

Rit.

a tempo

Bar.

ter

with all grey weeds of the wa - - - - ter crowned.

Vlc.

mp

f

Pno.

mp

f

79 *Rit.*

Bar.

Vlc.

Pno.


85 *a tempo* *mf*

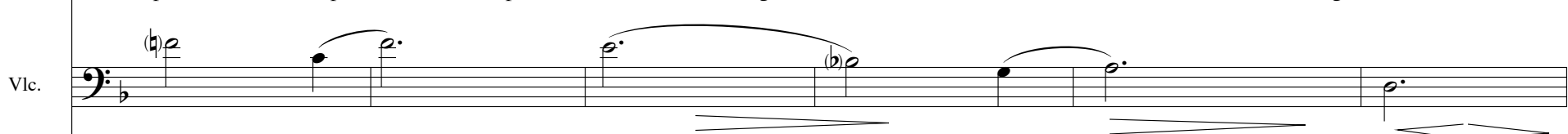
Bar.

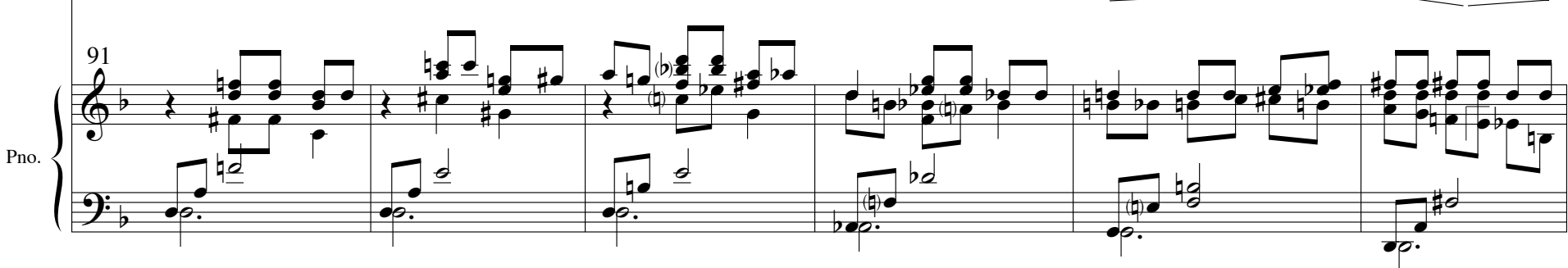
Vlc.

Pno.

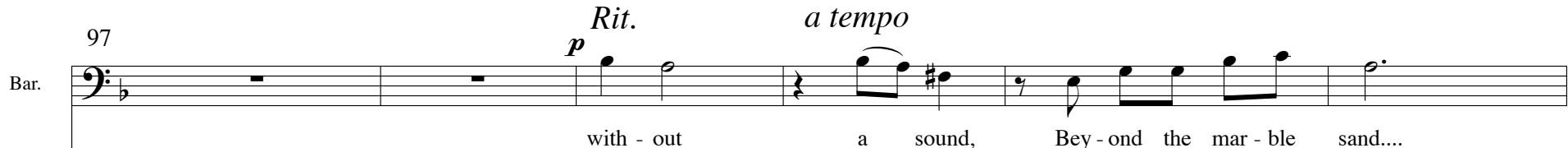
91

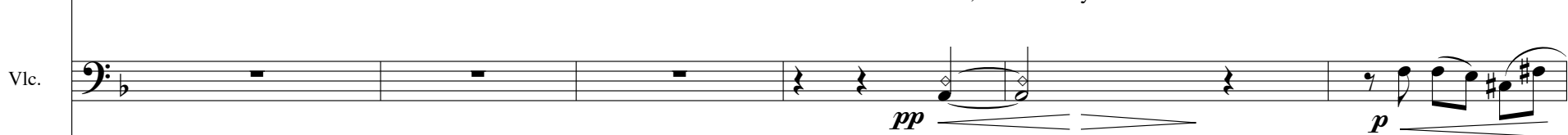
Bar.  past fear of sleep or hope of wa - king; o - ver the un - - - mo - ving sea,

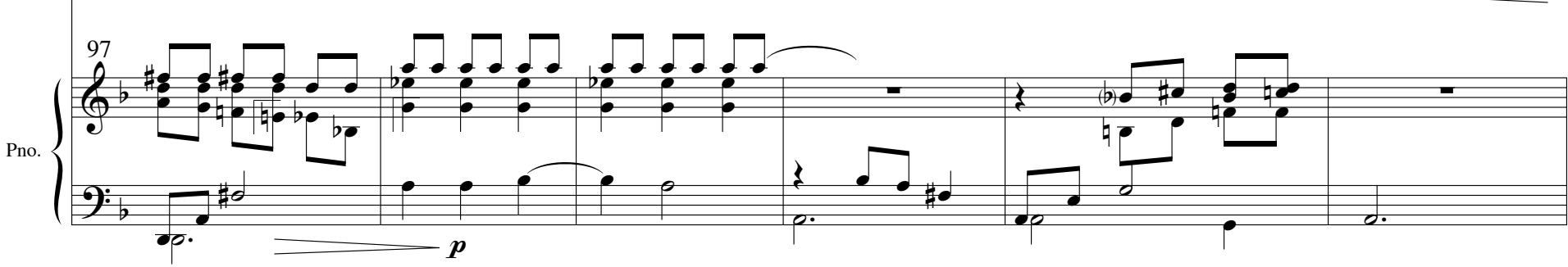
Vlc. 

Pno. 

97

Bar.  with - out a sound, Bey - ond the mar - ble sand...

Vlc. 

Pno. 

Rit. *a tempo*

103

Poco rit.

a tempo

Bar.

Baritone staff with a bass clef, showing a melodic line with lyrics underneath.

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

Vlc.

Violoncello staff with a bass clef, showing a melodic line with a long note at the end.

103

Pno.

Piano accompaniment for measures 103-108, showing a complex harmonic texture with multiple voices in both hands.

109

Meno mosso

Rit.

Molto rit.

Bar.

Baritone staff with a bass clef, mostly empty with a few notes.

Vlc.

Violoncello staff with a bass clef, showing a melodic line with a long note at the end.

lunga

109

Pno.

Piano accompaniment for measures 109-114, showing a complex harmonic texture with multiple voices in both hands.

lunga

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Violoncello

music: Justin Henry Rubin (2011)

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

Con carita ♩ = 56

The musical score is written for a single cello and consists of six staves of music. The key signature is one flat (B-flat major/D minor). The piece begins with a 4-measure rest, followed by a 3/4 time signature. The first staff includes a dynamic marking of *mp*. The second staff starts at measure 13 and includes markings for *Rit.* and *a tempo*. The third staff starts at measure 25 and includes markings for *Rit.*, *a tempo*, and *Rit.*. The fourth staff starts at measure 35 and includes a dynamic marking of *p*. The fifth staff starts at measure 45 and includes markings for *Poco rit.*, *a tempo*, and dynamic markings of *f*, *mf*, and *f*. The sixth staff starts at measure 53 and includes a dynamic marking of *ff* and a *Rit.* marking. The score features various musical notations including rests, notes, slurs, and dynamic markings.

61 *Molto rit.*
dim.

69 *a tempo*
ppp *p* *Poco rit.* *a tempo* *mp*

77 *Rit.* *a tempo* *f* *ppp* *Rit.*

85 *p* *mp* *mf*

93 *Rit.* *a tempo* *pp*

102 *Poco rit.* *a tempo* *p*

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