

Guilherme Bernstein

The Day Dream

*Two songs on poems by Dante Gabriel Rossetti
for three female voices and piano*

*Duas canções sobre poemas de Dante Gabriel Rossetti
para três vozes femininas e piano*

Dante Gabriel Rossetti
(British, 1828-1882)

The Day Dream
Painting Date: 1880
Medium: Oil on canvas
Size: 159 x 93 cm
Location: Victoria and Albert Museum,
London, England

This painting was commissioned by Constantine Ionides. Rossetti painted it from an earlier drawing of Jane Morris sitting in a tree at Kelmscott Manor, as she had, by 1880, ceased posing regularly for him.

In this painting, Jane Morris is sitting in the boughs of a sycamore tree and, dreaming, ignores the book in her lap. The picture was also titled 'Monna Primavera', signifying the spring setting on which Rossetti was determined. He had great difficulty deciding the most appropriate flowers for the season and had to reject Jane's suggestion of snowdrops, which he thought too modest a flower, because they were unobtainable by the time he came to paint them. He eventually chose wild honeysuckle as 'it seems to be longer in bloom all year round than anything else'. Behind this apparently rational decision there may lie a deeper reason, as Rossetti certainly associated honeysuckle with sexual symbolism. In a letter to Jane during the painting of 'The Day Dream', he expressed his sorrow that the foot was painted from another model.



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The Day Dream

Dante Gabriel Rossetti (1828-1882)

Guilherme Bernstein

Fevereiro/Março 1996

I. Sudden Light

Andante con Moto

Score for Soprano I, Soprano II, Alto, and Piano.

The score is in 5/4 time and consists of four measures. The vocal parts (Soprano I, Soprano II, and Alto) are marked with rests in all measures. The Piano part begins with a piano (*p*) dynamic and features a melodic line with triplets and a triplet of eighth notes in the final measure.

Continuation of the Piano part, starting at measure 4.

The score is in 4/4 time and consists of three measures. The piano part begins with a *poco cresc.* marking and features a melodic line with triplets and a triplet of eighth notes in the final measure. The dynamics range from *mf* to *p*. The tempo marking *rit.* is present above the final measure.

p I have been here be - fore, But when or how I can not

p I have been here be fore, But when or how I can not

p I have been here be - fore, But

a tempo

tell: I know the grass be - yond the door, the

tell: I know the grass be yond the

when or how I can not tell: I know the grass be yond the door, the

sweet, keen smell, the sigh - ing sound, the lights a - round the shore.

poco cresc.

door, the sweet, keen smell, the sigh - ing sound, the lights a round the

poco cresc.

sweet, keen smell, the sigh - ing sound, the lights a round the shore.

poco cresc.

shore. *p* You have been mine be - fore, *mf* how long a - go I

p You have been mine be - fore, *mf* how

p *poco a poco cresc.* *mf*

how long a - go I may not know: *mp* But just when *cresc.* at that swal low's soar

may not know: *mp* But just when *cresc.* at that swal low's soar

long a go I may not know: *mp* But just when at that swal low's

mp *cresc.*

at that swal - low's soar your neck turned so, some veil did fall, I knew it all of

your neck tur - ned so, *f* some veil did fall, I knew of

soar your neck turned so, some veil did fall, I knew, I

f *rit.* *a tempo*

yore, I knew of yore. yore, I knew it all of yore. Has this been thus be -
 knew it all of yore, of yore. *pp* Has this been

mp *pp*

pp Has this been thus be - fore? And shall not thus time's ed - dying
 fore? And shall not thus time's ed - dying flight
 thus be - fore? And shall not time's ed - dying flight

poco

flight *poco* *p* still with our lives our love res - tore
p still with our lives our love res - tore in death's des - pite,
p still with our lives our love res - tore in

p

in death's des - pite, and day and

and day and night

death's des - pite, and day and

The musical score for measures 34-36 features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "in death's des - pite, and day and", "and day and night", and "death's des - pite, and day and". The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

night yield one de - light once more? *pp*

yield one de - light once more? *pp*

night yield one de - light once more? *pp*

Attacca

The musical score for measures 37-40 includes a tempo change to "rit." and a section marked "Attacca". The vocal parts have lyrics: "night yield one de - light once more?", "yield one de - light once more?", and "night yield one de - light once more?". The piano accompaniment features a more complex texture with arpeggiated figures and a bass line. Dynamics include *pp* and *ppp*.

Andante con Moto

II. Song and Music

f O leave your hand where it lies cool u - pon the

f O leave your hand where it lies cool u - pon the

f O leave your hand where it lies cool u - pon the

The musical score for measures 41-44 is titled "II. Song and Music" and "Andante con Moto". It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "O leave your hand where it lies cool u - pon the", "O leave your hand where it lies cool u - pon the", and "O leave your hand where it lies cool u - pon the". The piano accompaniment includes a prominent sixteenth-note arpeggiated figure in the right hand and a bass line. Dynamics include *f* and *ppp*. Fingerings 5 and 6 are indicated.

15

- The Day Dream -

un - der - stand. *cresc.* *f* The mu - sic lives u - pon my brain bet - ween your hands, wi - thin mine

un - der - stand. *cresc.* *f* The mu - sic lives u - pon my brain bet - ween your hands, wi - thin mine

un - der - stand. *cresc.* *f* The mu - sic lives u - pon my brain bet - ween your hands, wi - thin mine

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a 5-measure rest in the right hand at the end of measure 18.

19

eyes; *p* It stirs your lif - ted throat like pain, an

eyes; *p* It stirs your lif - ted throat like pain,

eyes; *p* It stirs your lif - ted throat like

The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand, with a 5-measure rest in the right hand at the end of measure 21.

22

a - ching pulse of me - lo - dies, It stirs your lif - ted throat like *cresc. poco a poco*

an a - ching pulse of me - lo - dies, It stirs your lif - ted *cresc. poco a poco*

pain, an a - ching pulse of me - lo - dies, It

The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand, with a 5-measure rest in the right hand at the end of measure 24.

pain, an a - ching pulse of me - lo - dies. Lean

throat like pain, an a - ching pulse of me - lo - dies. Lean

stirs your lif - ted throat like pain, an a - ching pulse of me - lo -

cresc. poco a poco

ff near - er let the mu - sic pause: *f* the soul may bet - ter un - der - stand your mu - sic, sha - dowed *dim.*

ff nearer let the mu - sic pause: *f* the soul may bet - ter un - der - stand your mu - sic, sha - dowed *dim.*

ff dies, lean nearer, let the mu - sic pause: *f* the soul may bet - ter un - der - stand your mu - sic, sha dowed *dim.*

rit. e dim. sino al fine

in your hand, *mp* now while the song with - *pp* draws.

in your hand, *mp* now while the song with - *pp* draws.

in your hand, *mp* now while the song with - *pp* draws.

rit. e dim. sino al fine

