

Guilherme Bernstein

The Day Dream

*Two songs on poems by Dante Gabriel Rossetti
for Mezzo-soprano and 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
Avon, CT, Fevereiro/Março 1996

I. Sudden Light

Andante

Mezzo-soprano

Piano

4 rit.....

7 a tempo
p

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

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

13

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

16

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

19

mp
how long a - go I may not know: But just when

22

rit......*a tempo*
f
at that swal - low's soar your neck turned so, some veil did fall, I knew it all of

25

pp

Music for measures 25-27. The vocal line (treble clef) has lyrics: "yore, I knew it all of yore. Has this been thus be -". The piano accompaniment (grand staff) features a complex harmonic texture with many sharps and flats. Dynamics include *pp* and *mp*. A fermata is placed over the final note of the vocal line in measure 27.

28

Music for measures 28-30. The vocal line (treble clef) has lyrics: "- fore? And shall not thus time's ed - dying flight still". The piano accompaniment (grand staff) continues with complex harmonies. Dynamics include *pp*. A fermata is placed over the final note of the vocal line in measure 30.

31

p

Music for measures 31-34. The vocal line (treble clef) has lyrics: "with our lives our love res - tore in death's des - pite, and". The piano accompaniment (grand staff) features complex harmonies. Dynamics include *p*. A fermata is placed over the final note of the vocal line in measure 34.

35

Music for measures 35-38. The vocal line (treble clef) has lyrics: "day and night yield one de -". The piano accompaniment (grand staff) continues with complex harmonies. Dynamics include *p*. A fermata is placed over the final note of the vocal line in measure 38.

38 rit..... *pp*

- light once more?

pp *ppp* Attacca

2. Song & Music

I Andante *f*

Mezzo-soprano

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

Piano

4 *mp*

eyes whose lids are hot: Its ro - sy shade is boun - ti - ful of

mp

7 *pp* *f*

si - lence, and as - sua - ges thought. O lay your lips a - gainst your

10 *mp*

hand and let me feel your breath through it, While

13 *pp*

through the sense your song shall fit the soul to

15 *f*

un - der - stand. The mu - sic lives u - pon my brain bet - ween your

18

p

hands, wi - thin mine eyes; It stirs your lif - ted throat like

21

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

23

- dies, It stirs your lif - ted throat like pain, an

cresc. poco a poco

26

26 *ff*

a - ching pulse of me - lo - dies. Lean near - er let the mu - sic

ff

6

Detailed description: This system contains measures 26, 27, and 28. The vocal line is in treble clef with a key signature of one sharp (F#). Measure 26 has a 3/4 time signature. Measures 27 and 28 have a 3/4 time signature. The piano accompaniment is in grand staff. Measure 26 features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. Measures 27 and 28 show more complex piano textures with chords and moving lines in both hands. A fermata is placed over the final measure (28).

29

29 *f*

pause: the soul may bet - ter un - der - stand your mu - sic, sha - dowed

f

Detailed description: This system contains measures 29, 30, and 31. The vocal line is in treble clef. Measure 29 has a 3/4 time signature. Measures 30 and 31 have a 4/4 time signature. The piano accompaniment is in grand staff. Measure 29 features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. Measures 30 and 31 show more complex piano textures with chords and moving lines in both hands. A fermata is placed over the final measure (31).

32

32 *mp* rit..... *pp* rit.....

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

pp

8ba.....

Detailed description: This system contains measures 32, 33, and 34. The vocal line is in treble clef. Measure 32 has a 3/4 time signature. Measures 33 and 34 have a 4/4 time signature. The piano accompaniment is in grand staff. Measure 32 features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. Measures 33 and 34 show more complex piano textures with chords and moving lines in both hands. A fermata is placed over the final measure (34).

