



GB

Guilherme Bernstein

Dreaming through the Twilight

five song on poems by Christina Rossetti

High Voice

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Dreaming Through The Twilight

I. A Summer Wish

Christina Rossetti (1830-1894)

Guilherme Bernstein Seixas

Maio, 1997

Moderato $\text{♩} = 72$

Canto

Piano

The musical score consists of five staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom three staves are for the voice (Canto). The vocal part begins with a melodic line, followed by piano accompaniment, then a piano solo section, and finally a return to the vocal line. The music is set in common time, with various key changes indicated by key signatures. The vocal part includes lyrics from Christina Rossetti's poem, such as "Live all thy sweet life thro', sweet Rose, dew - sprengt, drop down thine eve-night dew to ga-ther it a - new when day is bright: I fan - cy thou wast meant chie-fly to give de - light. poco rit. a tempo Sing in the si - lent". The piano part features complex harmonic patterns and rhythmic figures. The score is annotated with dynamic markings like *mf*, *dim.*, and *poco rit.*. The overall style is lyrical and expressive, capturing the mood of the poem.

12

sky, glad soa - ring bird; sing out thy notes on

15

high to sun - bean stray - ing by or pas - sing

17

dim.

cloud; heed-less if though art heard sing thy full song a -

dim.

20

espr.

poco rit. *a tempo*

loud. Oh that if were with me as with the

23

flo - wer; blo - ming on its on tree for but - ter - fly and

26 dolce

bee its sum - mer morns: That I might bloom mine

poco dim.

29

hour a rose in spite of thorns.

rit.

32

a tempo

f Oh that my work were done as birds that soar

35

re - joi - cing in the sun: that when my time is run and daylight

38

too, I soo mightrest once more cool with re - fre - shing

ced.
dim. poco a poco

rit.

41

dew.

molto rit.

II. Echo

Christina Rossetti

Guilherme Bernstein Seixas

Lentamente ♩ = 54

Canto

Piano

p Come to

4

me in the si-lence of the night; Come in the spea - king si-lence of a

7

dream: Come with soft roun - ded cheeks and eyes as bright as sun-light on a

cresc.

cresc.

10

stream; p Come back in tears, O me-mory, hope, love of fi - nished

dim.

dim.

13

years.

Oh dream how sweet,
too *meno f*

17

sweet, too bit - ter sweet, whose wake - ning should have been in Pa - ra -

21

dise, where souls brim - full of love a - bide and meet; where

mp

24

thirs - ting lon - ging eyes watch the slow door that ope - ning, let - ting

27

dim.

in, lets out no more. *pp*

31

Yet come to me in

35

cresc.

dreams, that I may live my ve - ry life a - gain though cold in

cresc.

38

allargando

death: Come back to me in dreams, that I may give pulse for pulse,

cresc. molto

cresc. molto *allargando*

41

a tempo

morendo

breath for breath:
dim. *p* Speak low, lean low, as long a -
morendo

45

go, my love, how long a - go! *molto rit.*

go, my love, how long a - go! *molto rit.*

III. Song

- Oh Roses for the Flush of Youth -

Christina Rossetti

Guilherme Bernstein Seixas

Moderato $\text{♩} = 88$

Canto

Piano

4

7

10

13

3

me the withered leaves I choose before in the old ced.

16

time.

dim.

p

IV. Song

- When I am Dead -

Christina Rossetti

Guilherme Bernstein Seixas

Con Mosso

$\bullet = 80$

Canto

Piano

When I am dead, my
mf
mf

dearest, Sing no sad songs for me;
Plant thou no roses at my

head, Nor sha-dy cy- press tree:
Be the green grass a -
cresc.
f

bove me with showers and dew drops wet;
dim.
meno f
dim.
mp

16

mem - ber, and if thou wilt, for - get.

più f

20

I shall not see the sha - dows, I shall not feel the rain;

mf

24

I shall not hear the nigh - tin-gale sing on, as if in pain:

28

And drea - ming through the twi - light that doth not rise nor

f

31

set, Ha - ply I may re - mem - ber, and ha - - ply
rit.

mp dim. poco a poco

may
molto rit.

V. Sleeping at Last

Christina Rossetti

Guilherme Bernstein Seixas

Adagio $\bullet = 63$

The musical score begins with a piano introduction in common time, treble clef for the piano and bass clef for the piano's bass staff. The piano part consists of a series of chords. The vocal part (Canto) starts with a single note on the first beat.

6

The vocal line continues with lyrics: "Sleep ing at last, the trou ble and tu - mult o - ver, Sleep ing at last," followed by a dynamic marking of $p p$. The piano accompaniment provides harmonic support with various chords.

13

The vocal line continues with lyrics: "the strug gle and hor - ror past, Cold and white, out of sight of friend and of lover, sleep ing at last, sleep ing at last." The piano accompaniment includes a dynamic marking of p .

19

The vocal line concludes with the lyrics: "sleep ing at last, sleep ing at last." The piano accompaniment ends with a dynamic marking of $p p$. The score then changes to a common time signature with a 3/4 measure.

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24 Con Mosso $\text{♩} = 92$

cantabile

dolce
No more a ti - red heart

29

down - cast or o - ver - cast,

34

no cresc. more pangs that wring or shif - ting fears that
cresc.

39

ho - ver, sleep ing at
f
ff

44

last in a dream - less sleep

49

locked fast.

rit.

54 Tempo I.

p Fast a - sleep. Sing-ing birds in their lea - fy co-ver can not wake her, nor

59

shake her the gus - ty blast. Under the pur - ple thyme and the pur - ple

64

,

rit.

morendo

clo - ver sleep - ing at last, *pp* sleep - ing at last.

morendo

