

A painting of a woman with dark, wavy hair, wearing a vibrant green, long-sleeved dress. She is seated in a lush garden, holding a book in her lap and a branch of a tree in her right hand. The background is filled with dense foliage and trees. The overall style is characteristic of the Pre-Raphaelite movement.

GB

# Guilherme Bernstein

## The Day Dream

*Two songs on poems by Dante Gabriel Rossetti  
for 3 female voices and piano*

*Duas canções sobre poemas de Dante Gabriel Rossetti  
para 3 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.

# The Day Dream

Dante Gabriel Rossetti (1828-1882)

Guilherme Bernstein

Fevereiro/Março 1996

## I. Sudden Light

Andante con Moto

Musical 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 a dash, indicating they are silent. The piano part features a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *p* and *mf*, and articulation markings such as *rit.* and *p*. There are also triplets and slurs in the piano part.

4

Musical score for Piano. The score is in 4/4 time and consists of four measures. The piano part features a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings such as *poco cresc.*, *mf*, and *p*, and articulation markings such as *rit.* and *p*. There are also triplets and slurs in the piano part.

*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 yound the

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

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

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.

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

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

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

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

in death's des - pite, and day and night  
 and day and night  
 death's des - pite, and day and night

rit.

Attacca

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

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 Day Dream -

eyes whose lids are hot: *mp* its ro - sy shade is boun - ti - ful of si - lence, *pp* and as -

eyes whose lids are hot: *mp* its ro - sy shade is boun - ti - ful of si - lence, *pp* and as -

eyes whose lids are hot: *mp* its ro - sy shade is boun - ti - ful of si lence, *pp* and as -

*mp* *pp* *cresc.*

sua - ges thought. *cresc.* O lay your lips a - gainst your hand and let me feel your breath

sua - ges thought. *cresc.* O lay your lips a - gainst your hand and let me feel your breath

sua - ges thought. *cresc.* O lay your lips a - gianst your hand and let me feel your breath

*f* *f* *f* *5*

through it, *mp* While through the sense your song shall fit the soul *pp* to

through it, *mp* While through these sense your song shall fit the soul *pp* to

through it, *mp* While through the sense the song shall fit the soul *pp* to

*mp* *pp* *cresc.*

*mp*



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

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

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

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

pain, an a - ching pulse of me - lo - dies, *cresc. poco a poco* It

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.*

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*

*pp*



