

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 scene is filled with detailed foliage, including various leaves and flowers. The lighting is soft, creating a dreamlike atmosphere.

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.

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The composer kindly asks this sheet music to be printed for individual use only and that no copies will be distributed without prior authorization. Public performance is not only authorized but encouraged.

The Day Dream

I. Sudden Light

Dante Gabriel Rossetti (1828-1882)

Guilherme Bernstein

Avon, CT, Fevereiro/Março 1996

Andante con Moto $\text{♩} = 80$

Canto

Piano

4

poco cresc.

rit.

7

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

a tempo

p

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.

poco cresc.

16

You have been mine be - fore,

ced. *p* *mf*

19

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

22

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

rit. *a tempo* *f rit.* *a tempo*

25

sotto voce

fore, I knew it all of fore. Has this been thus be -

pp

mp

pp

28

fore? And shall not thus time's ed-dying flight still

31

p with our lives our love res - tore in death's des - pite,

34

and day and night

37 rit. Attacca

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

pp *ppp*

II. Song and Music

Andante con Moto $\text{♩} = 78$

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

f *f*

3

eyes whose lids are hot: *mp* its ro - sy shade is boun - ti - ful of

mp

6

si - lence, *p* and as - sua - ges thought. *cresc.* *f* lay your lips a - gainst your

pp *cresc.* *f*

9

hand and let me feel your breath through it, *mp* While

12

through the sense your song shall fit the soul *p* to un - der - stand. *f* The

15

mu - sic lives u - pon my brain bet - ween your hands, wi - thin mine

18

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

21

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

cresc. poco a poco

24

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

27

near - er let the mu - sic pause: the soul may bet - ter un - der - stand your

ff *f*

30

mu - sic, sha - dowed in your hand, now while the song with - draws.

dim. *mp* *pp* *rit.*

rit. e dim. sino al fine

