

GB

Guilherme Bernstein

Dreaming through the Twilight

five song on poems by Christina Rossetti

High Voice

O compositor gentilmente pede que esta partitura seja impressa apenas para uso individual e que cópias da mesma não sejam distribuídas sem sua prévia autorização. A execução pública é não somente autorizada como encorajada.

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.

Todos os direitos reservados / All rights reserved © Guilherme Bernstein

Dreaming Through The Twilight

I. A Summer Wish

Christina Rossetti (1830-1894)

Guilherme Bernstein Seixas

Maio, 1997

Moderato $\text{♩} = 72$

Canto *mf* Live all thy sweet life thro', sweet Rose, dew -

Piano *mf*

3
spret, drop down thine eve-ning dew to ga-ther it a -

6
new when day is bright: I fan - cy thou wast meant chie-fly to *dim.*

9
give de - light. *poco rit.* *a tempo* *mf* Sing in the si - lent

12

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

15

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

17

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

dim.

dim.

20

loud. Oh that if were with me as with the

espr.

f

poco rit.

a tempo

f

23

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

f

26

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

poco dim. *p*

dolce

29

hour a rose in spite of thorns.

rit.

32

f Oh that my work were done as birds that soar

a tempo

35

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

ced.

dim. poco a poco

rit.

38

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

ced. **rit.**

dim. poco a poco

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

dim. *p*

13

years. Oh dream how sweet, too *f* *meno f*

17

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

21

dise, where *mp* 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*

dim. *pp*

31

Yet come to me in

35

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

cresc. *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 -

dim. **a tempo** morendo

45

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

ppp

III. Song

- Oh Roses for the Flush of Youth -

Christina Rossetti

Guilherme Bernstein Seixas

Moderato ♩ = 88

Canto *f* Oh ro-ses for the flush of youth, and lau-rel for the per-fect

Piano *f*

4

prime; *mp* but pluck an i-vy branch for me grown

mp

7

old be-fore my time. *f* Oh vio-lets for the

f

10

grave of youth, and bay for those dead in their prime; give *mp*

mp

13

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

mp

16

time.

dim. *p* *p.*

IV. Song

- When I am Dead -

Christina Rossetti

Guilherme Bernstein Seixas

Con Mosso $\bullet = 80$

Canto

When I am dead, my

Piano

f *mf* *mf*

4

dearest, Sing no sad songs for me; Plant thou no ro-ses at my

8

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

cresc. *f*

12

bove me with sho-wers and dew - drops wet; And if thou wilt, re -

dim. *meno* *f* *dim.* *mp*

16

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

p *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:

mf

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

mp *dim. poco a poco*

rit.

35

may for - get.

molto rit.

V. Sleeping at Last

Christina Rossetti

Guilherme Bernstein Seixas

Adagio ♩ = 63

Canto

Piano

p

The first system of the score shows a vocal line (Canto) that is currently blank, and a piano accompaniment (Piano) starting with a piano (*p*) dynamic. The piano part consists of chords in the right hand and bass notes in the left hand, all in a 4/4 time signature.

6

p Sleep ing at last, the trou-ble and tu - mult o - ver, *pp* Sleep ing at last,

The second system begins at measure 6. The vocal line starts with the lyrics "Sleep ing at last, the trou-ble and tu - mult o - ver, Sleep ing at last,". The piano accompaniment continues with chords and bass notes. Dynamics include piano (*p*) and pianissimo (*pp*).

13

the strug- gle and hor - ror past, *p* Cold and white, out of sight of friend and of

The third system begins at measure 13. The vocal line continues with the lyrics "the strug- gle and hor - ror past, Cold and white, out of sight of friend and of". The piano accompaniment continues with chords and bass notes. Dynamics include piano (*p*).

19

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

The fourth system begins at measure 19. The vocal line concludes with the lyrics "lo - ver, sleep ing at last, ing at last." The piano accompaniment continues with chords and bass notes. Dynamics include pianissimo (*pp*). The system ends with a double bar line and a 3/4 time signature.

© 1997 by Guilherme Bernstein Seixas

24 *Con Mosso* ♩ = 92

cantabile

dolce No more a ti - red heart

The musical score for measures 24-28 consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with a long note on 'heart'. The piano accompaniment is in a 3/4 time signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

29

down - cast or o - ver - cast,

The musical score for measures 29-33 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'cast'. The piano accompaniment continues with the same eighth-note accompaniment. The key signature has one flat (B-flat).

34

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

cresc.

The musical score for measures 34-38 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'that'. The piano accompaniment continues with the same eighth-note accompaniment. The key signature has one flat (B-flat).

39

ho - ver, *f* sleep ing at

The musical score for measures 39-43 continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'sleep'. The piano accompaniment continues with the same eighth-note accompaniment. The key signature has one flat (B-flat).

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. Un-der the pur - ple thyme and the pur - ple

64

rit. morendo

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

The image shows a musical score for a voice and piano piece. The voice part is written on a single staff with lyrics. The piano accompaniment is written on two staves (treble and bass clef). The score includes dynamic markings like 'pp' and performance instructions like 'rit.' and 'morendo'. The lyrics are 'clo - ver sleep - ing at last, pp sleep - ing at last.' The piano part features a series of chords and arpeggios, with a 'pp' marking in the middle. The score ends with a double bar line and a fermata over the final note.

