

Guilherme Bernstein

The Day Dream

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

*Duas canções sobre poemas de Dante Gabriel Rossetti
para três 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 Day Dream

Dante Gabriel Rossetti (1828-1882)

Guilherme Bernstein
Avon, CT. Fev./Março de 1996

I. Sudden Light

Andante con moto

Soprano I

Soprano II

Alto

Piano



3

rit.....



6

a tempo

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

I have been here be - fore, But



9

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

The musical score for measures 9-11 consists of three vocal staves and a piano accompaniment. The first vocal staff (treble clef) has lyrics: "tell: I know the grass be - yond the door, the". The second vocal staff (treble clef) has lyrics: "tell: I know the grass be yound the". The third vocal staff (treble clef) has lyrics: "when or how I can not tell: I know the grass be yond the door, the". The piano accompaniment (grand staff) features a complex texture with arpeggiated chords and melodic lines in both hands.

12

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

door, the sweet, keen smell, the sigh - ing

sweet, keen smell, the sigh - ing sound, the

The musical score for measures 12-14 consists of three vocal staves and a piano accompaniment. The first vocal staff (treble clef) has lyrics: "sweet, keen smell, the sigh - ing sound, the lights a - round the". The second vocal staff (treble clef) has lyrics: "door, the sweet, keen smell, the sigh - ing". The third vocal staff (treble clef) has lyrics: "sweet, keen smell, the sigh - ing sound, the". The piano accompaniment (grand staff) continues with arpeggiated chords and melodic lines, providing harmonic support for the vocalists.

14

shore.
sound, the lights a round the shore.
lights a round the shore. You have been mine be -

p

p

Detailed description: This block contains the musical notation for measures 14 and 15. It features four staves: a vocal line, a piano accompaniment line, and two grand staff lines (treble and bass clef). The key signature has one sharp (F#). The vocal line starts with a whole note rest in measure 14, followed by a half note 's' in measure 15. The piano accompaniment consists of eighth and sixteenth notes. Dynamics include a piano (*p*) marking in measure 15.

16

You have been mine be - fore, how long a -
You have been mine be - fore, how long a - go I may not know:
- fore, how long a go I may

p *mf*
p *mf*
mf

Detailed description: This block contains the musical notation for measures 16 and 17. It features four staves: a vocal line, a piano accompaniment line, and two grand staff lines. The key signature changes to two flats (Bb, Eb). The vocal line continues with the lyrics. Dynamics include piano (*p*) and mezzo-forte (*mf*) markings. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

19

mp

<

- go I may not know:

But just when at that swal - low's soar

your

mp

But just when at that swal low's soar

your

neck tur - ned

mp

not know:

But just when at that swal low's soar

your neck

mp

22

rit.....a tempo

f

neck turned so, some veil did fall,

I knew it all of yore,

I knew of

f

so, some veil did fall,

I knew of yore,

I knew it all of

f

turned so, some veil did fall, I knew,

I knew it all of yore,

of

f

25

25

pp

yore. Has this been thus be -

pp

yore. Has this been thus be - fore?

pp

yore. Has this been thus be - fore?

mp

pp

27

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28

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

And shall not thus time's ed - dying flight

And shall not time's ed - dying flight

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flight still with our lives our love res - tore

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

still with our lives our love res - tore in

33

in death's des - pite, and day and

and day and night

death's des - - pite, and day and

36

rit.

pp

night yield one de - light once more?

pp

yield one de - light once more?

pp

night yield one de - light once more?

Attacca

pp *ppp*

2. Song and Music

Andante con moto *f*

Soprano I

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

f

Soprano II

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

f

Alto

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

f

Piano

6 5

2

mp

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

mp

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

mp

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

mp

mp

5

pp *f*

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

pp *f*

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

pp *f*

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

pp *f*

8

hand and let me feel your breath through it, While

hand and let me feel your breath through it, While

hand and let me feel your breath through it, While

5

mp

II

through the sense your song shall fit the soul to

through these sense your song shall fit the soul to

through the sense the song shall fit the soul to

pp

pp

pp

pp

13

f

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

f

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

f

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

16

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

hands, wi - thin mine eyes; *p* It stirs your lif - ted

hands, wi - thin mine eyes; *p* It

19

musical score for measures 19-20. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "pain, an a - ching pulse of me - - - lo - throat like pain, an a - ching pulse of stirs your lif - ted throat like pain, an". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

21

musical score for measures 21-22. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "- dies, It stirs your lif - ted throat like me - - - lo - dies, It stirs your lif - ted a - ching pulse of me - - - lo - dies, It". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

23

pain, an a - ching pulse of me - - lo -
throat like pain, an a - ching pulse of
stirs your lif - ted throat like pain, an

25

- dies. Lean near - er let the mu - sic pause: the soul may
me - - lo - dies. Lean nearer let the mu - sic pause: the soul may
a - ching pulse of me - - lo - dies, lean nearer, let the mu - sic pause: the soul may

28

bet - ter un - der - stand your mu - sic, sha - dowed in your hand,

bet - ter un - der - stand your mu - sic, sha - dowed in your hand,

bet - ter un - der - stand your mu - sic, sha dowed in your hand,

31

now while the song with - - draws.

now while the song with - - draws.

now while the song with - - draws.

8va.....

