

Roberto Di Marino

**An awful Tempest mashed the air**  
female choir (SSA) and piano

2026

**Score**

*An awful Tempest mashed the air  
The clouds were gaunt and few  
A Black, as of a spectre's cloak,  
Hid Heaven and Earth from view*

*The creatures chuckled on the Roofs  
And whistled in the air  
And shook their fists  
And gnashed their teeth  
And swung their frenzied hair*

*The morning lit, the Birds arose  
The Monster's faded eyes  
Turned slowly to his native coast  
And peace was Paradise!*

*Emily Dickinson*

Un'orrenda tempesta schiacciò l'aria  
Erano poche e livide le nubi  
Un'Ombra come il manto d'uno spettro  
Nascose terra e cielo

Delle creature ghignavano sui tetti  
E sibilavano nell'aria  
E scuotevano i pugni  
E digrignavano i denti  
E agitavano chiome convulse

Schiarì il mattino, sorsero gli uccelli  
Gli occhi opachi del mostro  
Lentamente si volsero alla costa d'origine  
E fu la pace un Paradiso!

# An awful Tempest mashed the air

female choir (SSA) and piano

to *The Swinggirls*

Lyrics by Emily Dickinson

Music by Roberto Di Marino

**Agitato** ♩ = c. 112

Soprano I

Soprano II

Alto

Piano

*pp cresc.*

*mf cresc.*

6

*f dim.*

*mf cresc.*

11

*mf cresc.*

16

*mf*

An

An

An

*ff dim.*

21 *cresc.* *f dim.* *mf cresc.*

aw - ful Tem - pest mashed the air, the clouds were

aw - ful Tem - pest mashed the air, the clouds were

aw - ful Tem - pest mashed the air, the clouds were

*mf cresc.* *f dim.* *mf cresc.*

26 *f dim.* *mf cresc.*

gaunt, and few. A black as of a

gaunt, and few. A black as of a

gaunt, and few. A black as of a

*f dim.* *mf cresc.*

31 *f*

spec - tre's cloak hid Hea - ven and Earth from view.

spec - tre's cloak hid Hea - ven and Earth from view.

spec - tre's cloak hid Hea - ven and Earth from view.

*f*

36

The crea - tures chuck - led on the roofs and

The crea - tures chuck - led on the roofs and

The crea - tures chuck - led on the roofs and

41

whistl - ed in the air and

whistl - ed in the air and

whistl - ed in the air and

45

shook their fists and gnashed their teeth and swung their

shook their fists and gnashed their teeth and swung their

shook their fists and gnashed their teeth and swung their

50 *f cresc.*

frenzi - ed hair. Oh

frenzi - ed hair. Oh

frenzi - ed hair. Oh

*f cresc.*

55 *ff dim.* *f cresc.* *ff dim.*

Oh

Oh

Oh

*ff dim.* *f cresc.* *ff dim.*

61 *f cresc.* *ff*

Oh

Oh

Oh

*f cresc.* *ff*

67

*dim. poco a poco*

72

*f dim.*

*mf dim.*

78

Grave  $\text{♩} = \text{c. } 32$

*p*

The morn - ing lit, the

The morn - ing lit, the

The morn - ing lit, the

*p dim.*

*pp*

*p*

86

birds a-rose, the mon-ster's fad-ed eyes turned slow-ly, slow-ly to his

birds a-rose, the mon-ster's fad-ed eyes turned slow-ly, slow-ly to his

birds a-rose, the mon-ster's fad-ed eyes turned slow-ly, slow-ly to his

91

na-tive coast; the morn-ing lit, the birds a-rose, the mon-ster's fad-ed eyes turned

na-tive coast; the morn-ing lit, the birds a-rose, the mon-ster's fad-ed eyes turned

na-tive coast; the morn-ing lit, the birds a-rose, the mon-ster's fad-ed eyes turned

97

slow-ly to his na-tive coast and peace was Pa-ra-dise!

slow-ly to his na-tive coast and peace was Pa-ra-dise!

slow-ly to his na-tive coast and peace was Pa-ra-dise!

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**Choir**

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to *The Swingirls*

Choir

Lyrics by Emily Dickinson  
Music by Roberto Di Marino

**Agitato**  $\text{♩} = \text{c. } 112$

4 5 15 20 *mf cresc.* *f dim.* *mf cresc.*

Soprano I  
An aw-ful Tem-pest mashed the air, the clouds were

Soprano II  
An aw-ful Tem-pest mashed the air, the clouds were

Alto  
An aw-ful Tem-pest mashed the air, the clouds were

26 *f dim.* *mf cresc.*

gaunt, and few. \_\_\_\_\_ A black as \_\_\_\_\_ of a spec-tre's cloak hid Hea-ven and Earth from

gaunt, and few. \_\_\_\_\_ A black as \_\_\_\_\_ of a spec-tre's cloak hid Hea-ven and Earth from

gaunt, and few. \_\_\_\_\_ A black as \_\_\_\_\_ of a spec-tre's cloak hid Hea-ven and Earth from

35 *f*

view. \_\_\_\_\_ The crea-tures chuck-led on the roofs and whistl-ed in the air \_\_\_\_\_

view. \_\_\_\_\_ The crea-tures chuck-led on the roofs and whistl-ed in the air \_\_\_\_\_

view. \_\_\_\_\_ The crea-tures chuck-led on the roofs and whistl-ed in the air \_\_\_\_\_

44

\_\_\_\_\_ and shook their fists and gnashed their teeth and swung their frenzi-ed hair. \_\_\_\_\_

\_\_\_\_\_ and shook their fists and gnashed their teeth and swung their frenzi-ed hair. \_\_\_\_\_

\_\_\_\_\_ and shook their fists and gnashed their teeth and swung their frenzi-ed hair. \_\_\_\_\_

53 *f cresc.* *ff dim.* *f cresc.* *ff dim.* *f cresc.*

Oh Oh Oh

65 *ff* **15** **84** *p* **Grave** ♩ = c. 32

The morn-ing lit, the birds a-rose, the  
The morn-ing lit, the birds a-rose, the  
The morn-ing lit, the birds a-rose, the

87

mon-ster's fad-ed eyes\_\_ turned slow-ly, slow-ly to his na-tive coast; the morn-ing lit, the birds a-rose, the  
mon-ster's fad-ed eyes\_\_ turned slow-ly, slow-ly to his na-tive coast; the morn-ing lit, the birds a-rose, the  
mon-ster's fad-ed eyes\_\_ turned slow-ly, slow-ly to his na-tive coast; the morn-ing lit, the birds a-rose, the

95 *rit.* opt. whispered

mon-ster's fad-ed eyes\_\_ turned slow-ly to his na-tive coast and peace was Pa-ra-dise!  
mon-ster's fad-ed eyes\_\_ turned slow-ly to his na-tive coast and peace was Pa-ra-dise!  
mon-ster's fad-ed eyes\_\_ turned slow-ly to his na-tive coast and peace was Pa-ra-dise!

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**Piano**

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Piano

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**Agitato**  $\text{♩} = \text{c. } 112$

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each with a measure number in a box at the beginning of the first staff. The first system starts with a piano (*pp*) dynamic and a crescendo (*cresc.*). The second system begins at measure 6, showing a forte (*f*) dynamic with a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic with a crescendo. The third system starts at measure 11, featuring a mezzo-forte (*mf*) dynamic with a crescendo. The fourth system begins at measure 16, marked with a fortissimo (*ff*) dynamic and a decrescendo. The fifth system starts at measure 21, showing a mezzo-forte (*mf*) dynamic with a crescendo, followed by a forte (*f*) dynamic with a decrescendo, and then a mezzo-forte (*mf*) dynamic with a crescendo. The sixth system begins at measure 26, marked with a forte (*f*) dynamic and a decrescendo, followed by a mezzo-forte (*mf*) dynamic with a crescendo. The piano part consists of chords and arpeggiated figures, while the treble part features a continuous eighth-note melody.

31

Musical score for measures 31-35. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords and a long, sustained bass note in the final measure.

36

Musical score for measures 36-40. The right hand continues the melodic line. The left hand has a more active bass line with eighth notes and chords.

41

Musical score for measures 41-44. The right hand continues the melodic line. The left hand features a long, sustained bass note in the final measure.

45

Musical score for measures 45-48. The right hand continues the melodic line. The left hand has a more active bass line with eighth notes and chords.

49

Musical score for measures 49-52. The right hand continues the melodic line. The left hand features a long, sustained bass note in the final measure.

53

Musical score for measures 53-58. The right hand continues the melodic line. The left hand features a long, sustained bass note in the final measure. Dynamics include *f cresc.* and *ff dim.*

59

Musical score for measures 59-64. The right hand continues the melodic line. The left hand features a long, sustained bass note in the final measure. Dynamics include *ff dim.* and *f cresc.*

65

*ff* *dim. poco a poco*

70

*f dim.*

75

*mf dim.* *p dim.*

83 **Grave** ♩. = c. 32

*pp* *p*

89

*8va*

95

*8va* *rit.* *pp*