

Roberto Di Marino

From Dewy Dreams

for mixed choir (SATB), harp or piano

2007

Harp or Piano

From Dewy Dreams

*From dewy dreams, my soul, arise,
From love's deep slumber and from death,
For lo! the trees are full of sighs
Whose leaves the morn admonisheth.*

*Eastward the gradual dawn prevails
Where softly-burning fires appear,
Making to tremble all those veils
Of grey and golden gossamer.*

*While sweetly, gently, secretly,
The flowery bells of morn are stirred
And the wise choirs of faery
Begin (innumeros!) to be heard.*

James Joyce

Da rugiadosi sogni, mia anima, sorgi,
da sonno profondo di amore e da morte.
Vedi! gli alberi sono pieni di sospiri
le cui foglie il giorno ammonisce.

Verso est l'alba lenta prevale
là dove appaiono deboli fuochi,
facendo tremare tutti quei veli
di ragnatela grigia e dorata.

Mentre soavi, gentili, segrete,
s'agitano le fiorite campane del giorno
e i saggi cori delle fate
si cominciano (innumerevoli!) a udire.

From Dewy Dreams

dem Chor Ars Cantandi gewidmet

for mixed choir (SATB), harp or piano

Harp or Piano

words by James Joyce
music by Roberto Di Marino

Andante $\text{♩} = 63$

Musical score for measures 1-4. The piece is in 6/8 time and E-flat major. The right hand features a continuous eighth-note pattern, while the left hand is mostly silent. The dynamic marking is *mp*.

Musical score for measures 5-8. The right hand continues with eighth notes, and the left hand enters with a simple eighth-note accompaniment.

Musical score for measures 9-12. The accompaniment in both hands continues with steady eighth-note patterns.

Musical score for measures 13-16. The accompaniment remains consistent with the previous sections.

Musical score for measures 17-20. The right hand begins to play sixteenth-note patterns, and the left hand continues with eighth notes. There are crescendo and decrescendo hairpins under the bass line.

Musical score for measures 21-24. The right hand continues with sixteenth-note patterns, and the left hand has a more active role. A forte (*f*) dynamic marking is present at the end of the section.

25

p *mp*

29

mf

33

37

41

f 8va

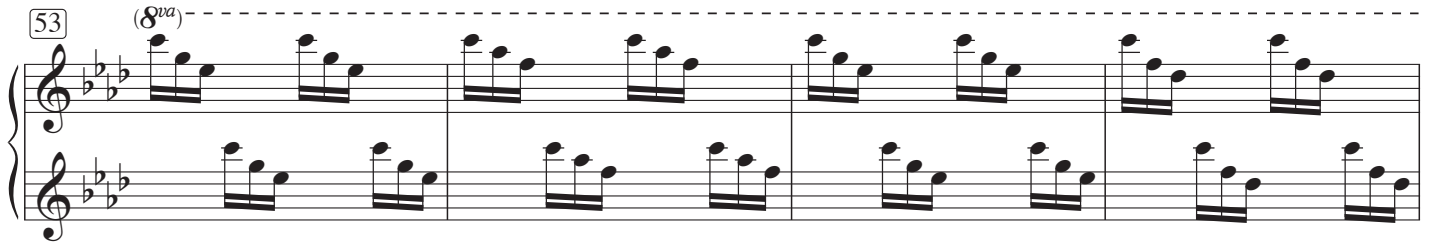
45

8va *p*

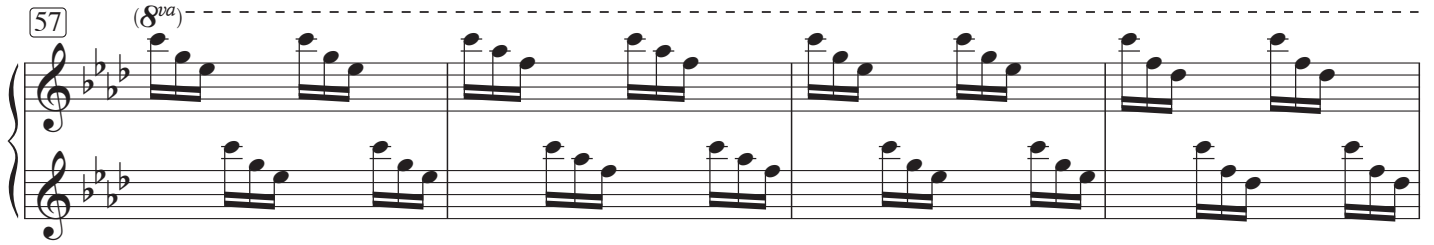
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8va

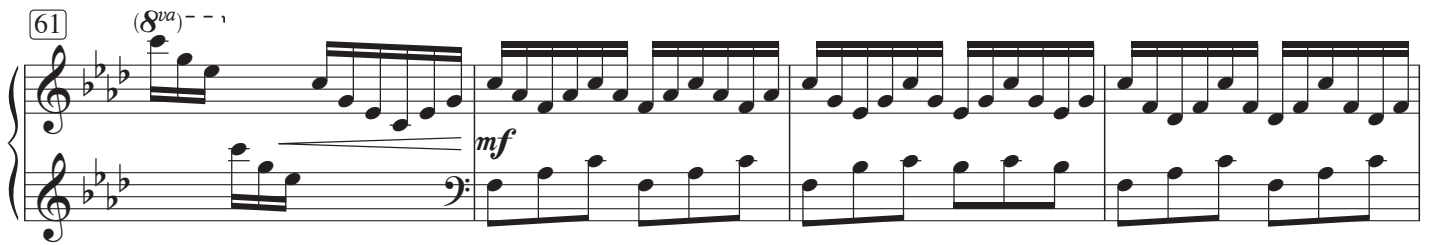
53 *8va*



57 *8va*



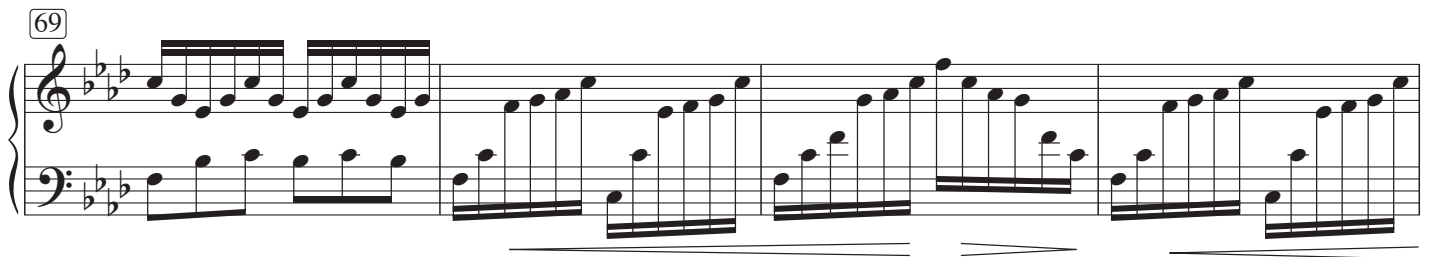
61 *8va* *mf*




65



69



73



77 *f* *8va* *8va*



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dem Chor Ars Cantandi gewidmet

words by James Joyce
music by Roberto Di Marino

Andante ♩ = 63

Musical notation for measures 1-4. The score is in G major and 6/8 time. The tempo is Andante with a quarter note equal to 63 beats per minute. The dynamic is *mp*. The right hand plays a continuous eighth-note pattern, while the left hand has rests.

Musical notation for measures 5-8. The right hand continues the eighth-note pattern. The left hand enters with a steady eighth-note accompaniment.

Musical notation for measures 9-12. The right hand continues the eighth-note pattern. The left hand continues the eighth-note accompaniment.

Musical notation for measures 13-16. The right hand continues the eighth-note pattern. The left hand continues the eighth-note accompaniment.

Musical notation for measures 17-20. The right hand plays a sixteenth-note ascending scale. The left hand continues the eighth-note accompaniment. There are hairpins indicating a crescendo and decrescendo.

Musical notation for measures 21-24. The right hand continues the sixteenth-note ascending scale. The left hand continues the eighth-note accompaniment. The piece ends with a dynamic of *f*.

25

p *mp*

29

mf

33

37

41

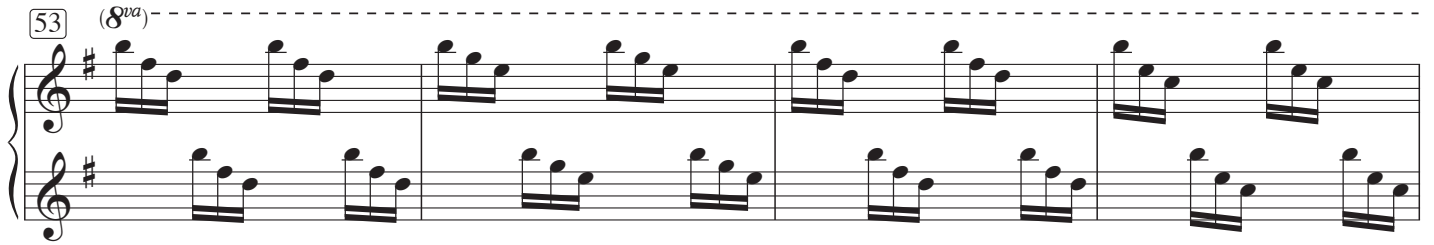
f 8va

45

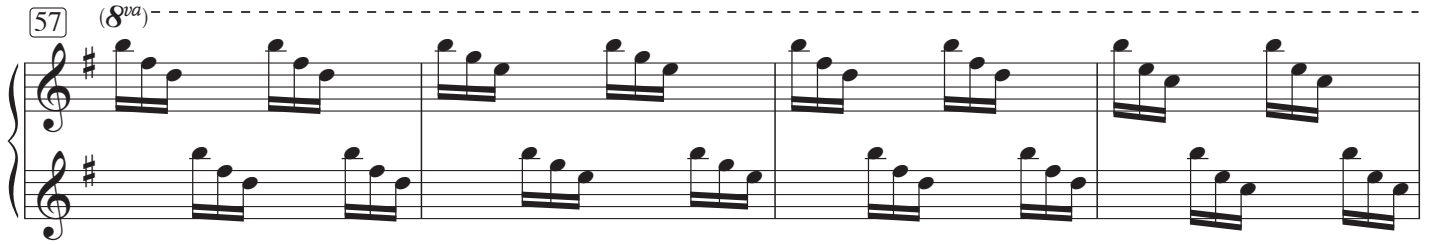
p 8va

49

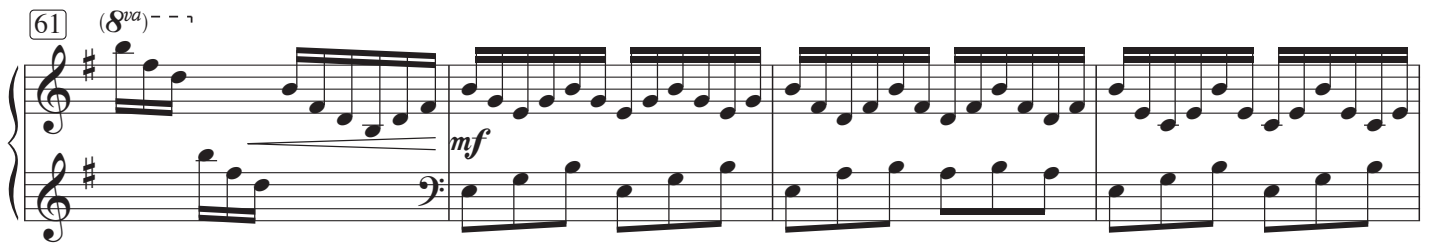
53 (8va)-----



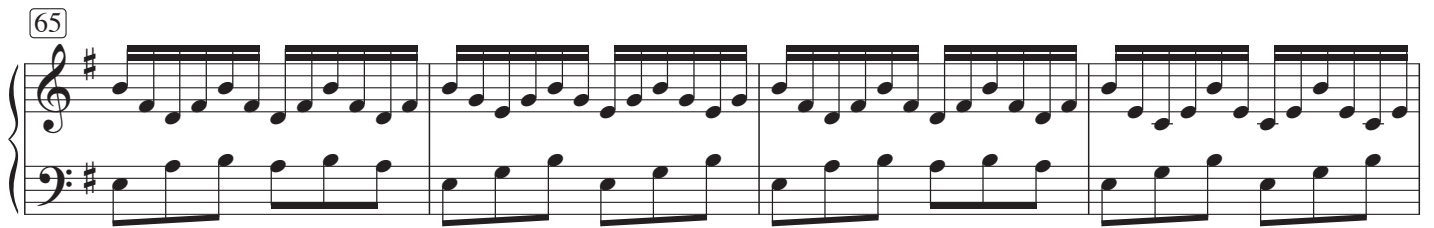
57 (8va)-----



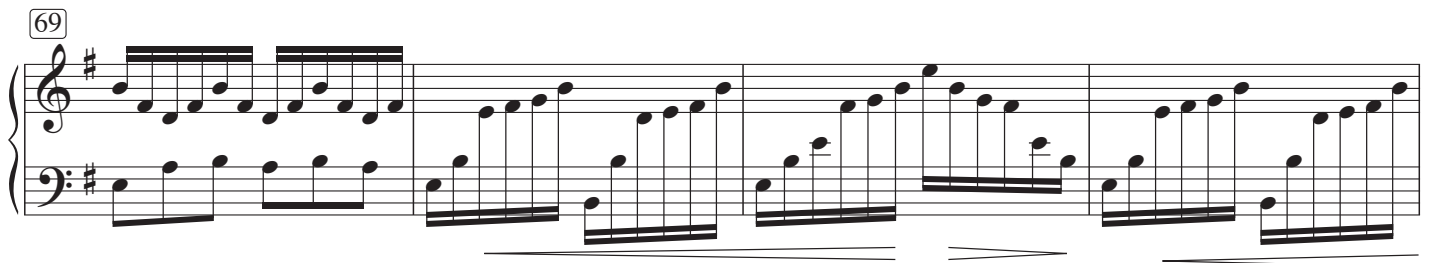
61 (8va)-----



65



69



73



77

