

Roberto Di Marino

## **In the Dark Pine-Wood**

for voice, piano or harp

2004

**Score**

## In the Dark Pine-Wood

*In the dark pine-wood  
I would we lay,  
In deep cool shadow  
At noon of day.*

*How sweet to lie there,  
Sweet to kiss,  
Where the great pine-forest  
Enaished is!*

*Thy kiss descending  
Sweeter were  
With a soft tumult  
Of thy hair.*

*O unto the pine-wood  
At noon of day  
Come with me now,  
Sweet love, away.*

*James Joyce*

Nella pineta scura  
vorrei giacere,  
nell'ombra cupa e fresca  
a mezzogiorno.

Come è dolce giacere,  
dolce baciare,  
dove la grande foresta  
sale in navate.

Il tuo bacio scendendo  
sarà più dolce  
con un soffice tumulto  
di capelli.

Verso la pineta  
a mezzogiorno  
vieni con me ora,  
doce amore, vieni.

# In the Dark Pine-Wood

for voice, piano or harp

words by James Joyce  
music by Roberto Di Marino

Andante  $\text{♩} = 64$

Piano (Harp)

5

9

*p*

In \_\_\_\_\_ the dark pine - wood I would \_\_\_\_\_ we lay, \_\_\_\_\_

13

in \_\_\_\_\_ deep cool sha - dow at noon of day. \_\_\_\_\_

17

How sweet to lie \_\_\_\_\_ there, sweet to kiss, \_\_\_\_\_

21

where the great pine - for - est en - aisled is!

25

*p*  
Thy kiss de - scend - ing sweet - er were with a soft tu - mult of

29

hair. Thy kiss de - scend - ing sweet - er were with a soft tu - mult of

33

*f*  
hair. Come with me now, sweet love, a - way, un - to the pine-wood at noon of

37

day. Come with me now, sweet love, a - way, un - to the pine-wood at noon of

41

day.

45

*p*  
Thy

49

kiss de - scend - ing sweet - er were with a soft tu - mult of hair.

53

*p*  
In the

57

dark pine - wood I would we lay, in deep

61

cool sha - dow at noon of day. How

This system contains measures 61 through 64. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "cool sha - dow at noon of day. How". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a simple harmonic accompaniment in the right hand.

65

sweet to lie there, sweet to kiss, where the

This system contains measures 65 through 68. The vocal line continues with the lyrics: "sweet to lie there, sweet to kiss, where the". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous system.

69

great pine - forest en - dued is! is!

This system contains measures 69 through 72. The vocal line has two endings: "great pine - forest en - dued is!" and "is!". The piano accompaniment features a repeat sign with first and second endings. The first ending leads back to the beginning of the system, while the second ending concludes the phrase.

73

This system contains measures 73 through 77. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with the same eighth-note pattern in the left hand and harmonic accompaniment in the right hand.

78

*rit.*

This system contains measures 78 through 81. The piano accompaniment continues with the same rhythmic and harmonic structure. The system ends with a fermata over the final notes, and the tempo marking *rit.* (ritardando) is placed above the staff.