

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.*

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.

James Joyce

From dewy dreams

dem Chor Ars Cantandi gewidmet

Lyrics by James Joyce
Music by Roberto Di Marino

Andante ♩ = 63

Harp or Piano *mp*

5 Sopranos *mp*
From

9
dew - y dreams, my soul, a - rise, from love's deep slum - ber and from death, for

13
lo! the trees are full of sighs whose leaves the morn ad - mon - ish - eth.

17 *p*

East - ward the grad - ual dawn pre - vails where soft - ly - burn - ing fires ap - pear,
 East - ward the grad - ual dawn pre - vails where soft - ly - burn - ing fires ap - pear,
 East - ward the grad - ual dawn pre - vails where soft - ly - burn - ing fires ap - pear,
 East - ward the grad - ual dawn pre - vails where soft - ly - burn - ing fires ap - pear,

21 *f*

mak - ing to trem - ble all those veils of grey and gold - en gos - sa - mer.
 mak - ing to trem - ble all those veils of grey and gold - en gos - sa - mer.
 mak - ing to trem - ble all those veils of grey and gold - en gos - sa - mer.
 mak - ing to trem - ble all those veils of grey and gold - en gos - sa - mer.

25 *mf*

From dew - y dreams, my soul, a - rise, from

30

for lo! the trees are full of sighs whose
 for lo! the trees are full of
 love's deep slumber and from death,
 for

mf *mf* *mf*

34

leaves the morn admonish-eth. While sweetly, gently, secretly, the
 sighs the morn admonish-eth. While sweetly, gently, secretly, the
 lo! the trees are full of sighs While sweetly, gently, secretly, the

p

38

flowery bells of morn are stirred and the wise choirs of faery begin (in -
 flowery bells of morn are stirred and the wise choirs of faery begin (in -
 flowery bells of morn are stirred and the wise choirs of faery begin (in -
 flowery bells of morn are stirred and the wise choirs of faery begin (in -

p

42

f

nu - mer-ous!) to be heard,

nu - mer-ous!) to be heard,

8 nu - mer-ous!) to be heard,

nu - mer-ous!) to be heard,

f

8va

46

pp

While sweet - ly, gent - ly, se - cret - ly, the flow - er - y

pp

While sweet - ly, gent - ly, se - cret - ly, the flow - er - y

p

8va

51

bells of morn are stirred _____ While sweet - ly, gent - ly,

bells of morn are stirred _____ While sweet - ly, gent - ly,

p

From dew - y dreams, my soul, a-rise, from

8va

56

se - cret - - ly, the flow - er - y bells of
 se - cret - - ly, the flow - er - y bells of
 8 love's deep slum - ber and from death, for lo! the trees are full of sighs whose

(8va)

60

morn are stirred *mf* From dew - y dreams, my soul, a - rise, from
 morn are stirred *mf* From dew - y dreams, my soul, from
 8 leaves the morn ad - mon - ish - eth. *mf*

(8va) *mf*

64

love's deep slum - ber and from death, for lo! the trees are full of sighs whose
 love's deep slum - ber and from death, *mf* for lo! the trees are full of
 8 dew - y dreams, my soul, a - rise, *mf* for

68

p

leaves the morn ad - mon - ish - eth. While sweet - ly, gent - ly, se - cret - ly, the
 sighs the morn ad - mon - ish - eth. While sweet - ly, gent - ly, se - cret - ly, the
 lo! the trees are full of sighs While sweet - ly, gent - ly, se - cret - ly, the

72

flow - er - y bells of morn are stirred and the wise choirs of faer - y be - gin (in -
 flow - er - y bells of morn are stirred and the wise choirs of faer - y be - gin (in -
 flow - er - y bells of morn are stirred and the wise choirs of faer - y be - gin (in -
 flow - er - y bells of morn are stirred and the wise choirs of faer - y be - gin (in -

76

f

nu - mer - ous!) to be heard, _____ to be heard. _____
 nu - mer - ous!) to be heard, _____ to be heard. _____
 nu - mer - ous!) to be heard, _____ to be heard. _____
 nu - mer - ous!) to be heard, _____ to be heard. _____

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Choir

Lyrics by James Joyce
Music by Roberto Di Marino

Andante $\text{♩} = 63$

Soprano *mp*
From dew - y dreams, my soul, a - rise, from love's deep slum - ber

Alto

Tenor

Bass

12 *p*
and from death, for lo! the trees are full of sighs whose leaves the morn ad - mon-ish-eth. East-ward the grad-ual

East-ward the grad-ual

East-ward the grad-ual

East-ward the grad-ual

18
dawn pre-vails where soft - ly - burn - ing fires ap - pear, mak - ing to trem - ble all those veils of grey and gold - en

dawn pre-vails where soft - ly - burn - ing fires ap - pear, mak - ing to trem - ble all those veils of grey and gold - en

dawn pre-vails where soft - ly - burn - ing fires ap - pear, mak - ing to trem - ble all those veils of grey and gold - en

dawn pre-vails where soft - ly - burn - ing fires ap - pear, mak - ing to trem - ble all those veils of grey and gold - en

24 *f*
gos - sa - mer.

gos - sa - mer.

gos - sa - mer. *mf*
From dew - y dreams, my soul, a - rise, from love's deep slum - ber

gos - sa - mer.

31

mf for lo! the trees are full of sighs whose leaves the morn ad - mon-ish-eth. *p* Whilesweet-ly, gent-ly,

mf for lo! the trees are full of sighs the morn ad - mon-ish-eth. While sweet-ly, gent-ly,

8 and from death, Whilesweet-ly, gent-ly,

mf for lo! the trees are full of sighs Whilesweet-ly, gent-ly,

37

se - cret-ly, the flow-er - y bells of morn are stirred and the wise choirs of faer-y be-gin (in -

se - cret-ly, the flow-er - y bells of morn are stirred and the wise choirs of faer-y be-gin (in -

8 se - cret-ly, the flow-er - y bells of morn are stirred and the wise choirs of faer-y be-gin (in -

se - cret-ly, the flow-er - y bells of morn are stirred and the wise choirs of faer-y be-gin (in -

42

f nu - mer-ous!) to be heard, *pp* While sweet-ly, gent - ly, se - cret - ly, the

nu - mer-ous!) to be heard, *pp* While sweet-ly, gent - ly, se - cret - ly, the

8 nu - mer-ous!) to be heard,

nu - mer-ous!) to be heard,

50

flow - er - y bells of morn are stirred — While sweet-ly, gent - ly, se - cret -

flow - er - y bells of morn are stirred — While sweet-ly, gent - ly, se - cret -

8 *p* From dew - y dreams, my soul, a-rise, from love's deep slum-ber

57

ly, the flow - er - y bells of morn are stirred ___ From dew - y dreams, my
 ly, the flow - er - y bells of morn are stirred ___ From dew - y
 8 and from death, for lo! the trees are full of sighs whose leaves the morn ad - mon - ish - eth.

63

soul, a - rise, from love's deep slum - ber and from death, for lo! the trees are full of sighs whose leavesthe morn ad -
 dreams, my soul, from love's deep slum - ber and from death, for lo! the trees are full of sighs the morn ad -
 8 From dew - y dreams, my soul, a - rise, for lo! the trees are

69

mon-ish - eth. While sweet - ly, gent - ly, se - cret - ly, the flow - er - y bells of morn are stirred and the wise choirs of
 mon-ish - eth. While sweet - ly, gent - ly, se - cret - ly, the flow - er - y bells of morn are stirred and the wise choirs of
 8 While sweet - ly, gent - ly, se - cret - ly, the flow - er - y bells of morn are stirred and the wise choirs of
 full of sighs While sweet - ly, gent - ly, se - cret - ly, the flow - er - y bells of morn are stirred and the wise choirs of

75

faer - y be - gin (in - nu - mer - ous!) to be heard, ___ to be heard. ___
 faer - y be - gin (in - nu - mer - ous!) to be heard, ___ to be heard. ___
 8 faer - y be - gin (in - nu - mer - ous!) to be heard, ___ to be heard. ___
 faer - y be - gin (in - nu - mer - ous!) to be heard, ___ to be heard. ___

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Harp or Piano

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Andante $\text{♩} = 63$

mp

The first system of music consists of four measures. The treble clef part features a steady eighth-note accompaniment. The bass clef part is silent, indicated by a whole rest in each measure. The dynamic marking *mp* is placed below the first measure.

The second system contains measures 5 through 8. The treble clef continues with eighth-note accompaniment. The bass clef part now has a simple eighth-note bass line. A box with the number '5' is placed above the first measure.

The third system contains measures 9 through 12. The musical texture remains consistent with the previous systems, with eighth-note accompaniment in the treble and a simple eighth-note bass line in the bass. A box with the number '9' is placed above the first measure.

The fourth system contains measures 13 through 16. The musical texture remains consistent with the previous systems. A box with the number '13' is placed above the first measure.

The fifth system contains measures 17 through 20. The treble clef part begins to feature a more complex, flowing eighth-note melody. The bass clef part continues with a simple eighth-note bass line. A box with the number '17' is placed above the first measure.

The sixth system contains measures 21 through 24. The treble clef part continues with a complex eighth-note melody. The bass clef part continues with a simple eighth-note bass line. A box with the number '21' is placed above the first measure. The system concludes with a dynamic marking *f* at the end of the final measure.

25

Musical score for measures 25-28. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a continuous eighth-note melody, while the left hand provides a simple accompaniment. Dynamic markings include *p* (piano) and *mp* (mezzo-piano).

29

Musical score for measures 29-32. The right hand continues with eighth-note patterns, and the left hand features a more active accompaniment with eighth notes and rests. A dynamic marking of *mf* (mezzo-forte) is present.

33

Musical score for measures 33-36. The right hand plays a steady eighth-note melody, and the left hand has a simple accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

37

Musical score for measures 37-40. The right hand plays a steady eighth-note melody, and the left hand has a simple accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

41

Musical score for measures 41-44. The right hand plays a steady eighth-note melody, and the left hand has a simple accompaniment. A dynamic marking of *f* (forte) is present. An *8va* (octave) marking is shown above the right hand staff.

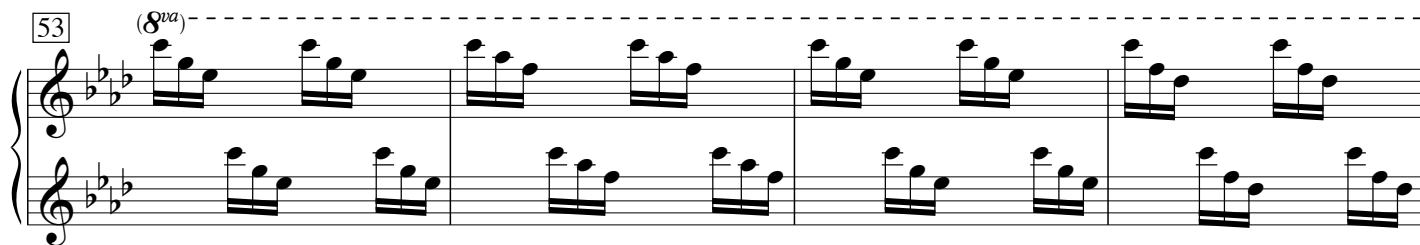
45

Musical score for measures 45-48. The right hand plays a steady eighth-note melody, and the left hand has a simple accompaniment. A dynamic marking of *p* (piano) is present. An *8va* (octave) marking is shown above the right hand staff.

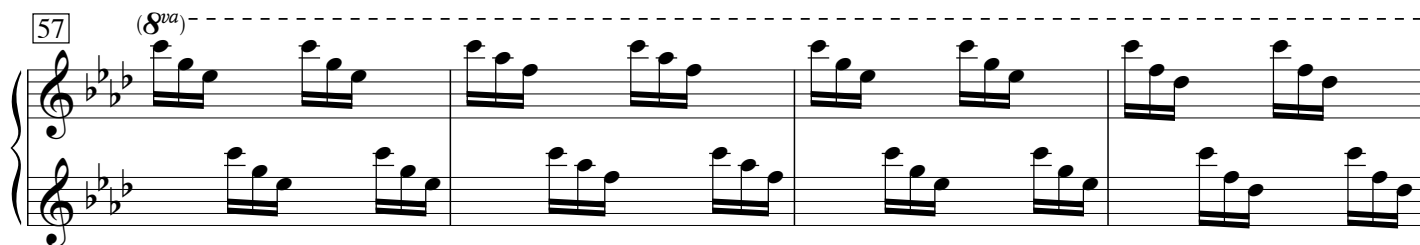
49

Musical score for measures 49-52. The right hand plays a steady eighth-note melody, and the left hand has a simple accompaniment. An *8va* (octave) marking is shown above the right hand staff.


53 *8va*



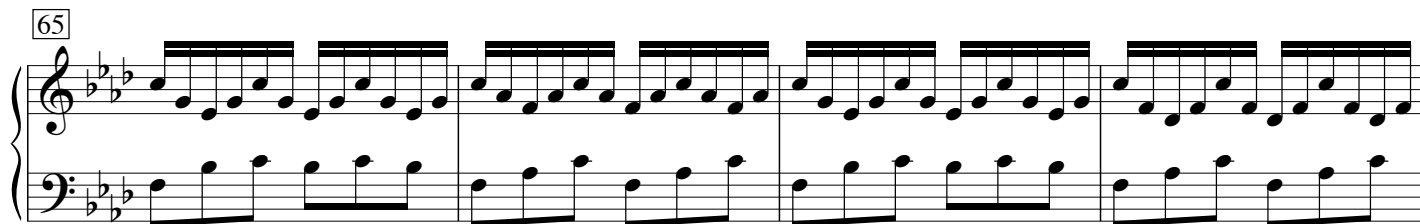
57 *8va*



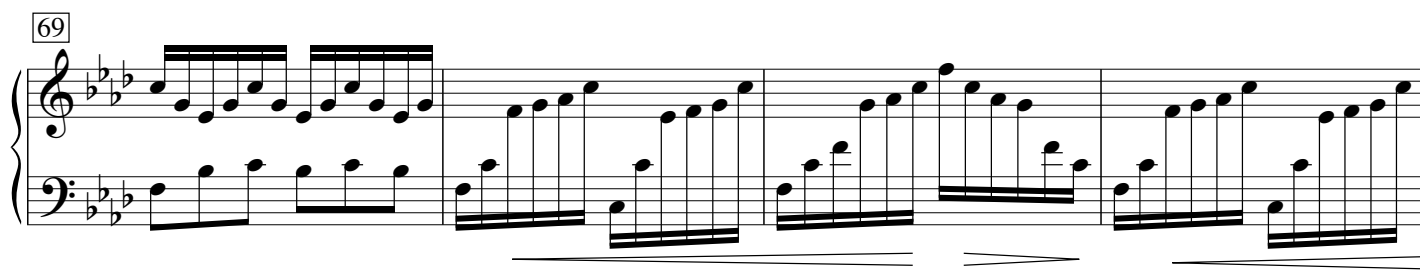
61 *8va*



65



69



73



77 *f* *8va*

