

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 (innumerable!) 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

Lyrics by James Joyce
Music by Roberto Di Marino

Andante $\text{♩} = 63$

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,

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.

25 *mf*

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

30

mf

for lo! the trees are full of sighs whose
love's deep slum - ber and from death, *mf* for
mf for lo! the trees are full of

34

p

leaves 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
sighs the morn ad - mon - ish - eth. While sweet - ly, gent - ly, se - cret - ly, the

38

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 -

42

nu - mer - ous!) to be heard,

nu - mer - ous!) to be heard,

nu - mer - ous!) to be heard,

f

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

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

p

51

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

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

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

p

56

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

(8va)

60

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

(8va)

mf

64

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

(8va)

mf

68 *p*

leaves 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
sighs the morn ad - mon - ish - eth. 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 -

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. _____

From dewy dreams

Choir

Lyrics by James Joyce
Music by Roberto Di Marino

Andante $\text{♩} = 63$

Soprano 1 *mp*
From dew - y dreams, my soul, a - rise, from love's deep slum - ber

Soprano 2

Alto

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

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

24 *f* 2 27
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* *p*

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

and from death, for lo! the trees are full of sighs While sweet - ly, gent - ly,

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

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

42 *f* *pp* **2** **2** 46

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

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

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

50 *p*

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

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 -

57

and from death, for lo! the trees are full of sighs whose leaves the morn ad - mon - ish - eth. From dew - y dreams, my

ly, the flow - er - y bells of morn are stirred ____

ly, the flow - er - y bells of morn are stirred ____ From dew - y

63

soul, a - rise, from love's deep slum - ber and from death, for lo! the trees are full of sighs whose leaves the morn ad -

From dew - y dreams, my soul, a - rise, for lo! the trees are

dreams, my soul, from love's deep slum - ber and from death, for lo! the trees are full of sighs the morn ad -

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

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

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

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. ____

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

From dewy dreams

Harp or Piano

Lyrics by James Joyce
Music by Roberto Di Marino

Andante $\text{♩} = 66$

mp

The first system of music consists of four measures. The treble clef staff contains a continuous eighth-note accompaniment. The bass clef staff is mostly empty, with a few notes in the second and fourth measures. The dynamic marking *mp* is placed in the first measure.

5

The second system of music consists of four measures. The treble clef staff continues with the eighth-note accompaniment. The bass clef staff now has a steady eighth-note accompaniment. A box containing the number 5 is at the beginning of the first measure.

9

The third system of music consists of four measures. The treble clef staff continues with the eighth-note accompaniment. The bass clef staff continues with the eighth-note accompaniment. A box containing the number 9 is at the beginning of the first measure.

13

The fourth system of music consists of four measures. The treble clef staff continues with the eighth-note accompaniment. The bass clef staff continues with the eighth-note accompaniment. A box containing the number 13 is at the beginning of the first measure.

17

The fifth system of music consists of four measures. The treble clef staff has a more complex melodic line with eighth notes and some rests. The bass clef staff continues with the eighth-note accompaniment. A box containing the number 17 is at the beginning of the first measure.

21

f

The sixth system of music consists of four measures. The treble clef staff has a complex melodic line. The bass clef staff continues with the eighth-note accompaniment. A box containing the number 21 is at the beginning of the first measure. The dynamic marking *f* is placed at the end of the system.

25

p *mp*

29

mf

33

37

41

f

45

(8^{va})

p

49

(8^{va})

53 *8va*

Musical score for measures 53-56. Treble and bass clefs. Treble clef has an *8va* marking. The music consists of eighth-note chords in both hands.

57 *8va*

Musical score for measures 57-60. Treble and bass clefs. Treble clef has an *8va* marking. The music consists of eighth-note chords in both hands.

61 *8va*

Musical score for measures 61-64. Treble and bass clefs. Treble clef has an *8va* marking. Measure 61 has a *mf* dynamic marking. The music features a mix of eighth-note chords and sixteenth-note patterns.

65

Musical score for measures 65-68. Treble and bass clefs. The music features a mix of eighth-note chords and sixteenth-note patterns.

69

Musical score for measures 69-72. Treble and bass clefs. The music features a mix of eighth-note chords and sixteenth-note patterns.

73

Musical score for measures 73-76. Treble and bass clefs. The music features a mix of eighth-note chords and sixteenth-note patterns.

77 *f* *8va*

Musical score for measures 77-80. Treble and bass clefs. Treble clef has an *8va* marking. Measure 77 has an *f* dynamic marking. The music features a mix of eighth-note chords and sixteenth-note patterns.