

In the dark pine-wood

James Joyce
Roberto Di Marino

Andante ♩ = 64

Piano (Harp)

5

9 Tenor, Bass

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

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

Alto
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

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

33

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

hair. *f* Come, come, come at noon of

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

f Come, come, come at noon of

37

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

day. _____ Come, come, come at noon of

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

day. _____ Come, come, come at noon of

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

41

day. _____ *p*

day. _____ *p*

day. _____ *p*

day. _____ *p*

The piano accompaniment continues with the same rhythmic pattern, marked *p* (piano).

45

Alto

p Thy

The piano accompaniment continues with the same rhythmic pattern, marked *f* (forte).

49

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

53

Soprano, Alto

Tenor, Bass

p In — the

p Thy kiss — de-scend - ing

57

dark pine-wood I would — we lay, — in — deep

sweet - er were with a soft tu - mult of hair. — Come with me — now, — sweet

61

cool sha-dow at noon of day. — How

love, un - to the pine-wood at noon — of day. — Thy kiss — de-scend - ing

65

sweet to lie there, sweet to kiss, where the
sweet - er were with a soft tu - mult of hair. Come with me sweet love, where the

69

great pine - forest en - aisled is! is!
great pine - forest en - aisled is! is!

74

78

*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
Enaisled 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.*

*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

James Joyce
Roberto Di Marino

Andante $\text{♩} = 64$

The musical score is written for piano or harp in a 6/8 time signature with a key signature of one sharp (F#). It consists of six systems of music, each with a measure number at the beginning of the first staff. The first system starts at measure 1 and includes a dynamic marking of *p*. The second system starts at measure 5, the third at measure 9, the fourth at measure 13, the fifth at measure 17, and the sixth at measure 21. Each system contains four measures of music. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment of half notes. The piece concludes with a fermata over the final measure.

25

Musical score for measures 25-28. The piece is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment. The key signature is G major, and the time signature is 3/4.

29

Musical score for measures 29-32. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

33

Musical score for measures 33-36. A dynamic marking of *f* (forte) is present in measure 33. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

37

Musical score for measures 37-40. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

41

Musical score for measures 41-44. A dynamic marking of *p* (piano) is present in measure 41. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

45

Musical score for measures 45-48. A dynamic marking of *f* (forte) is present in measure 45. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

49

Musical score for measures 49-52. A dynamic marking of *p* (piano) is present in measure 49. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent. The key signature is G major, and the time signature is 3/4.

53

Musical notation for measures 53-56. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, featuring a simple harmonic accompaniment of quarter notes.

57

Musical notation for measures 57-60. The system consists of two staves. The upper staff continues the eighth-note melody from the previous system. The lower staff continues the harmonic accompaniment.

61

Musical notation for measures 61-64. The system consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment.

65

Musical notation for measures 65-68. The system consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment.

69

Musical notation for measures 69-72. The system consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment. A first ending bracket labeled '1.' spans measures 70 and 71, and a second ending bracket labeled '2.' spans measure 72. Both endings lead to a final cadence.

73

Musical notation for measures 73-77. The system consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment.

78

Musical notation for measures 78-81. The system consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the harmonic accompaniment. The word 'rit.' (ritardando) is written above the staff in measure 79. The piece concludes with a final cadence in measure 81.

In the dark pine-wood

James Joyce

Roberto Di Marino

Andante ♩ = 64

9 Tenor, Bass

p In the dark pine-wood I would we lay,

13

in deep cool sha-dow at noon of day.

II

17

How sweet to lie there, sweet to kiss,

21

where the great pine-forest en-aisled is!

II

25 Soprano Contralto

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

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

hair. *f* Come, come, come at noon of

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

f Come, come, come at noon of

37

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

day. Come, come, come at noon of

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

Come, come, come at noon of

I

41

day. *p*

1 2 4 3 4 3 1 3

②

45

Alto *p* Thy

IV $\frac{1}{2}$ IV IV

mp

49

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

53

Soprano, Alto *p* In the

Tenor, Bass *p* Thy kiss de - scend - ing

II

57

dark pine-wood I would we lay, in deep

sweet - er were with a soft tu - mult of hair. Come with me now, sweet

61

cool sha-dow at noon of day. How
love, un-to the pine-wood at noon of day. Thy kiss de-scend-ing

65

sweet to lie there, sweet to kiss, where the
sweet-er were with a soft tu-mult of hair. Come with me sweet love, where the

69

great pine-forest en-aisled is! is!
great pine-forest en-aisled is! is!

73

is!

78

is!

rit.