

# 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 molli sogni, mia anima, sorgi,  
da sonno fondo di amore e da morte,  
vedi! pieni gli alberi son 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, lievi, segrete,  
s'agitano le fiorite campane del giorno  
e i saggi cori delle fate  
si cominciano (innumeri!) a udire.

*James Joyce*

Trad. Marina Emo Capodilista

# 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

*mf*

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

34

*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

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 -  
 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,

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,

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

*p*

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

(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, for lo! the trees are full of  
 8 dew - y dreams, my soul, a - rise, 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. \_\_\_\_\_

*f* *8va* *8va*

# From dewy dreams

dem Chor Ars Cantandi gewidmet

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.

gos - sa - mer.

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

31

*mf* *p*

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

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* *pp*

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

8 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

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

*p*

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  
 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 -  
 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  
 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.  
 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

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Harp or Piano

Lyrics by James Joyce  
Music by Roberto Di Marino

Andante  $\text{♩} = 63$

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 first measure. The dynamic marking *mp* is placed in the first measure.

The second system of music consists of four measures, starting with a measure number '5' in a box. The treble clef staff continues with the eighth-note accompaniment. The bass clef staff now has a steady eighth-note accompaniment.

The third system of music consists of four measures, starting with a measure number '9' in a box. The musical notation continues with the eighth-note accompaniment in both staves.

The fourth system of music consists of four measures, starting with a measure number '13' in a box. The musical notation continues with the eighth-note accompaniment in both staves.

The fifth system of music consists of four measures, starting with a measure number '17' in a box. The treble clef staff begins to play a more active melody with eighth notes. The bass clef staff continues with the eighth-note accompaniment.

The sixth system of music consists of four measures, starting with a measure number '21' in a box. The treble clef staff continues with the active melody. The bass clef staff continues with the eighth-note accompaniment. The system ends with a dynamic marking *f*.

25

*p* *mp*

29

*mf*

33

37

41

*f* 8<sup>va</sup>

45

8<sup>va</sup> *p*

49

8<sup>va</sup>

53 *8va*

Musical score for measures 53-56. Treble and bass staves with eighth-note patterns. A dashed line above the treble staff indicates an octave shift.

57 *8va*

Musical score for measures 57-60. Treble and bass staves with eighth-note patterns. A dashed line above the treble staff indicates an octave shift.

61 *8va*

Musical score for measures 61-64. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. A dynamic marking *mf* is present.

65

Musical score for measures 65-68. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

69

Musical score for measures 69-72. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

73

Musical score for measures 73-76. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

77 *8va*

Musical score for measures 77-80. Treble and bass staves. Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. A dynamic marking *f* is present. A dashed line above the treble staff indicates an octave shift.