

CYCLE OF SIX LOVE-LYRICS.

I.

TWO LOVERS ARE PARTED.

Words by JOSEPH BENNETT.

Music by HAMISH MACCUNN. Opus 9.

Andante, quasi recitando.

VOICE. 

A mes-sage came from the East in May, And part - ed my

Andante, quasi recitando.

PIANO. 

Love and me— From the East where standeth the gate of day



Con moto, quasi Allegretto.

That o - pens si - lent-ly, To let the An - gel of Light go through,

Con moto, quasi Allegretto.



And the world with ef - fulgence of morn re - new.



f
 What do ye, keep-ers of the gate? How set your

watch and ward? That the

gloom y form of a cru - el fate Passed

p *f*

scath - less through the guard,

f *dim.*

accel. *trem.* *molto accel.*

And sha - dowed all the o - rient sky, And smote the spring with a

accel. sf *p* *molto accel.*

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bit - ter cry . . .

Tempo imo.

ff

Tempo imo.

Lunga. p

prayed in tears, "O my Love, remain, my Love, . . my Life, my Light!"

p

Through tears she said, . . "I will come a-gain When a-gain . . the skies are bright."

p

Legato.

espress.

poco accel.

Then Eastward went, be-yond the morn,

tr

dim.

poco accel. cres.

cres.

Adagio. dim.

Tempo imo.

And left the dark - ened West for - lorn.

Adagio.

Tempo imo.

f sf p sf p p

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dim. *sfp* *poco rall.* *pp*

Allegretto tranquillo. *mf*

O ra-diant East, . . . more glo-ri-ous now For the pre - sence of my

Allegretto tranquillo. *p*

Love! I watch thee when the

p *p*

sun sinks low, When pale . . . the stars a - bove: . . . And

f *f*

wait till a - gain through thy por - tals wide . . . Her

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form . . . to my long - ing arms shall glide,

p

till a - gain, . . . through thy por - tals wide, her form to my

poco rall.

poco rall.

long - - - ing . . . arms . . . shall glide. . .

p *a tempo.*

col. voce. p *p a tempo.* *pp*

pp *dim.* *sf p*

pp *dim. ppp* *pp*

Attacca.



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II.

WHERE PALMS MAKE PLEASANT SHADE.

Words by JOSEPH BENNETT.

Music by HAMISH MACCUNN. Opus 9.

VOICE. *Allegretto moderato.*

PIANO. *Allegretto moderato.*

p

Basso sempre staccato.

1. Where palms make pleas
2. A-bove, the blaz

f

ant shade, make pleas-ant shade,
ing sky, the blaz-ing sky,

cres.

In In-dia's burn-ing
The fi-ery sun pour

p

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poco rall. *a tempo.*

crest, As wait-ing her be-hest.
sight, From such ex-cess of light.

poco rall. *colla voce.* *a tempo.*

Lo! her most gor - - - geous dress,

most gor - geous dress

Fair Na - ture now . . . doth wear,

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To greet . . my love,

f *pp*

But she of beau - - - teous hues and

f *sf* *f* *sf* *f* *sf* *f* *sf*

form . . . must frank con - fess, . . .

f *sf* *f* *sf* *f* *sf* *f* *sf*

With-in her realm no thing that can com - pare

p *poco* *dim.* *Poco meno mosso.* *espress. n.* *Poco meno mosso.*

espress.

With my sweet West - ern dove,

p dim.

Più lento. *a tempo.*

My maid all maids . . a - bove. . . .

colla voce. *pp a tempo.*

pp

pp



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III.

HE PASSIONATELY BEWAILS HER ABSENCE.

Words by JOSEPH BENNETT.

Music by HAMISH MACCUNN. Opus 9.

VOICE. *Agitato, ma non troppo vivace.*

They preach to me pa - tience, and

PIANO. *Agitato, ma non troppo vivace.*

p

The first system of music. The voice part is on a single staff in G minor, 2/4 time, with a tempo marking of 'Agitato, ma non troppo vivace'. The piano accompaniment consists of two staves: the right hand has chords and the left hand has a rhythmic pattern of eighth notes. A dynamic marking of 'p' is present.

smile At my heart's sore grief; They say to me "Lo! in a while

The second system of music. The voice part continues with the lyrics 'smile At my heart's sore grief; They say to me "Lo! in a while'. The piano accompaniment continues with the same rhythmic pattern.

Time will bring re - lief!" But how, but . . . how if they

f

The third system of music. The voice part continues with the lyrics 'Time will bring re - lief!" But how, but . . . how if they'. The piano accompaniment continues, with a dynamic marking of 'f' appearing in the right hand.

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speak not the truth In those pla - cid tones?

cres.

And what if the years, . . the years of my youth

p

Must be sighs, be sighs . . and moans?

f *sf*

Stand . . a - part from me,

f

pro - fit - less friends, Let me bear my pain,

Or, if ye would make me a-mends, Bring,

bring my Love a - gain, bring . . my Love a - gain,

My Love, . . through the gate of the day!

p *dim. poco rall.* *a tempo.*

dim. poco rall. *p a tempo.*

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cres. *f*
 O en - rap - tur'd heart, en -

This system features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O en - rap - tur'd heart, en -". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *cres.* and *f*.

rap - tur'd heart!
cres. *dim.*

This system continues the vocal line with "rap - tur'd heart!". The piano accompaniment features a more active eighth-note pattern. Dynamics include *cres.* and *dim.*.

'Twas naught but my fan - cy, my fan - cy at play;
p

This system begins with the vocal line " 'Twas naught but my fan - cy, my fan - cy at play;". The piano accompaniment has a more complex, flowing eighth-note pattern. Dynamics include *p*.

f
 Still en - dure, en - dure thy smart,
f

This system features the vocal line "Still en - dure, en - dure thy smart,". The piano accompaniment includes a prominent melodic line in the right hand. Dynamics include *f*.

Poco meno mosso.
 I cry o - ver

Poco meno mosso.
dim. *p*

lands and the sea, "Slow the hours pass on," The

p

hours that di - vide me from thee; Will they

p *sf*

nev - er be gone?

p *poco rall.*

con Ped.

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Andante con moto.
con passione.

O pit - - i - ful Fates, O . . pit - - i - ful

Andante con moto.

pp *p*

Fates, let the night To the day, to the day . . give

place, . . And the sun shine forth with the

cres.

mf

light, the light Of my Love's dear face.

f *rall.* *f* *a tempo.*

colla voce. *dim.* *sf p a tempo.*

3 3 3

dim. Shine forth . . . with the *p*

dim. *p*

light Of my Love's dear

dim.

Tempo 1mo.

face,

pp *cres.*

f *cres.*

They

dim. *p*

preach to me pa - tience, and smile At my heart's sore grief; They

p

say to me "Lo! in a while Time will bring re - lief!" But

p

how, but how if they speak not the truth In those

f

pla - cid tones? And what if the

cres. *p*

years, . . . the years of my youth Must be sighs, be

f

sighs . . . and moans?

f sf *dim.*

p *dim.* *pp*



CYCLE OF SIX LOVE-LYRICS.

IV.

HE HEARS OF HER DEATH.

Words by JOSEPH BENNETT.

Music by HAMISH MACCUNN. Opus 9.

VOICE. *Andante doloroso.* *pp*

Ye whis-per she is dead, And weep,

PIANO. *Andante doloroso.* *pp*

and bow the head. Oh! shame to mock me so With an i - dle tale of

f

dim.

woe! *p* Dead! while each day the skies are glowing *p*

And all the Au - tumn flow'rs are blow-ing, And bub - bling brooks . . .

Are bright - ly flow - ing, These, these

give ye an - swer "No!" Yet still

ye say she's dead! And my heart is hea-vy as lead! On my brow a

Poco più Allegro.
f
 cold sweat stands; I wipe it with trem - bling hands.
Poco più Allegro.
cres. *sf* *cres.*

a tempo mo.
p
 An - gels who hea - ven's
ff *p*
molto rall. e dim. *p* *a tempo mo.*

gate are keep - ing, Ev - er watch - ful, nev - er sleep - ing, Have ye seen a

poco rall.
 spi - rit weep - ing, Pass your shin - ing, shining bands?
poco rall. *p* *p*

p
 No an - swer from the skies, Nor ev - er earth re - plies,

CYCLE OF SIX LOVE-LYRICS.

cres.
In vain my strain - - ed, strain - ed sight,

The first system features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes triplets and a *cres.* marking.

cres.
Doth search a ray of light.

The second system continues the vocal line and piano accompaniment. It includes a *cres.* marking in the piano part and a *f* marking in the vocal line. The piano part features a triplet and a *dim.* marking.

dim.
And now I sit in gloom ap-pall - ing, With less'ning hope

The third system shows the vocal line and piano accompaniment. The piano part includes a *lunga. f* marking and a *f dim.* marking. The vocal line has a *dim.* marking.

f poco rall. al fine. dim.
for com-fort call - ing, White on my heart de - spair is fall - ing,

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *pp* marking and a *f* marking. The vocal line has a *f* marking and a *dim.* marking.

f dim. p fp
Like a win - ter's night.

The fifth system shows the vocal line and piano accompaniment. The piano part includes a *pp* marking and a *fp* marking. The vocal line has a *f* marking and a *dim.* marking.

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wind a-mong the leaf-less trees Makes sound of la-men-ta-tion, . . .

cres. *dim.*
The roar of tor-rents fills the land With voice of des-o-

Poco meno mosso.
la-tion. Win-try, too, is my heart,

And I would fain de-part To the qui-et home of the dead,

CYCLE OF SIX LOVE-LYRICS.

Adagio. espress.

Where tears . . . are nev - - - er

Adagio.



shed.

Allegro.

sf pp pp

con Ped.



Strange! out of the East Comes a sound of

pp sf



CYCLE OF SIX LOVE-LYRICS.

p poco cres.

glad - ness! Can it be true? or . . . a fan - cy of

cres.

mad - ness? For a voice in my ear keeps joy - ous-ly

cres.

f

ring - - ing, And what, . . . O thou wild - beat-ing heart; is it

f

f

sing - - - ing? She . . . is

not . . . dead, she is not,

is . . . not dead ! But

poco rall. *a tempo.*
f *colla voce.* *p a tempo.*
leggero.

com - eth back . . . with the bloom . . . of Spring ! Love and joy . .

in her hand . . . to bring, love and joy

cres.

in her hand to bring! The sun . . bright shi-ning

poco rall. *a tempo.*
o - - - ver head!

pp *cres.* *f*

sf *f*

f *dim.* *poco rall.*

Attacca subito.



CYCLE OF SIX LOVE-LYRICS.

VI.

THEY ARE REUNITED.

Words by JOSEPH BENNETT.

Music by HAMISH MACCUNN. Opus 9.

Allegretto.

PIANO.

CYCLE OF SIX LOVE-LYRICS.

The first system of music features a treble and bass clef. The treble clef part contains several triplet markings (3) over groups of notes. The bass clef part provides a steady accompaniment. The dynamic marking *cres.* is placed above the treble staff.

The second system continues the piece. It includes a *ff* dynamic marking and the instruction *con Ped.* below the bass staff. The word *appassionata.* is written above the treble staff. The music features a prominent five-note scale-like passage in the treble.

The third system shows further development of the piece. It includes a *ff* dynamic marking and the instruction *con Ped.* below the bass staff. The accompaniment in the bass clef is more active, with frequent chordal textures.

The fourth system continues with similar textures. It includes a *ff* dynamic marking and the instruction *con Ped.* below the bass staff. The music maintains its energetic and passionate character.

The fifth system features complex textures in both staves. It includes a *ff* dynamic marking and the instruction *con Ped.* below the bass staff. The piece is reaching a point of high intensity.

The sixth system concludes the piece. It includes a *dim.* dynamic marking and the instruction *con Ped.* below the bass staff. The music ends with a *p* (piano) dynamic marking, indicating a soft and delicate conclusion.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. Dynamics include *pp* and *p*.

Third system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. Dynamics include *f* and *dim.*

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment. Dynamics include *p* and *pp*. A triplet of eighth notes is marked with a '3' above it.

Fifth system of musical notation, including lyrics. The upper staff is a vocal line with lyrics: "A - round . . . me . . . the splen - - dour of". The lower staff is a piano accompaniment with slurs and accents. Dynamics include *p*, *poco rall.*, and *dim.*. A triplet of eighth notes is marked with a '3' above it.

a tempo.

Spring!

p a tempo. *sempre p*

p

And a ful - ness of life's de -

p >

- light Hath fall - en up-on ev - ry - thing.

p *p*

The birds make cla - mour of song, From

ear - ly dawn till night, . . . And one sings



all . . . night long.



L'istesso tempo. *grazioso.*
p *p legato.*
con Ped.



espress.
A robe of white the thorn . . . Doth



has - ten now . . . to wear, . . . As though on



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wed - ding morn, As though on wed - ding

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes G4, A4, B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

morn Wild ro - ses deep in the glade

pp

The second system continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a *pp* dynamic marking. The right hand has a complex texture with many beamed notes, while the left hand has a more rhythmic bass line.

To ope their sweet eyes dare, And

The third system shows the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic textures, featuring a *pp* dynamic marking.

blue - bells lurk in the shade, blue - bells

poco rall.

p

poco rall.

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *poco rall.* marking and a *p* dynamic. The right hand has a complex texture with many beamed notes, while the left hand has a more rhythmic bass line.

a tempo.

lurk in the shade. O

p *a tempo.* *pp*

Poco più moto.

gor - geous Earth, clad in splen - dour of Spring, . . Dost thou

Poco più moto.

mf

cres.

know, dost thou know . . whom the morrow's morn will bring? . . Thro' the

cres.

gate of the East, To a mar - riage feast?

cres. *f*

CYCLE OF SIX LOVE-LYRICS.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a series of eighth notes, followed by a melodic phrase with a slur and a fermata. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system includes the following lyrics: "We know, . . . we know," cry the clam - 'rous
birds, . . . In a full - er, full - er song more clear . . . than

The musical notation includes dynamic markings: *ff* (fortissimo) for the vocal line, *ff* (fortissimo) for the piano accompaniment, *accel.* (accelerando) for both, and *f* (forte) for the piano accompaniment.

The third system includes the following lyrics: words. . . While the ro - ses flush, With a deep - er

The musical notation includes the dynamic marking *sf* (sforzando) for the piano accompaniment.

The fourth system includes the following lyrics: words. . . While the ro - ses flush, With a deep - er

The musical notation includes dynamic markings: *cres. più moto.* (crescendo, più moto) for the vocal line, *pp* (pianissimo) for the piano accompaniment, and *cres.* (crescendo) for the piano accompaniment.

blush.

ff

The morn - ing breaks! Was ne'er . . . such

mf *cres.*

morn! Through the East - ern gate, through the East - ern

cres. *f* *cres.*

gate Sea to the West world,

ff *con Ped.*

Molto meno mosso
(Quasi Andante con moto)-
espress.

borne! Look! look! she is

here! . . . O my dear,

tranquillo. My dear!

Tempo imo (Allegretto).

p tranquillo. p semplice.

THE END.