



A CYCLE OF
FOUR
ARABIAN SONGS

BY
WILLIAM DICHMONT

OLIVER DITSON
COMPANY
BOSTON

86302



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ARABIAN SONGS

BY
WILLIAM DICHMONT

HIGH VOICE

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THE BEDOUIN'S BRIDE

O clinging sword, what dost thou feel,
Here with thy charging lord?
There is no man hath seen thee kneel,
There is no flame of tempered fire,
That knows the passion of thy steel,
Or thy bright heart's desire.

Far in the tents of Aaron's kin,
There is a maid who longs,
With tawny hair like tiger's skin,
And soft dusk-veiled eyes.
But vain her pleadings, vain within
That tent where her heart sighs.

O let defeat ride on apace,
Here with my bride am I,
Clasped in each other's death embrace
Here with thy lips to mine alone,
Here with thy kiss upon my face,
And thy hand in mine own!

GORDON JOHNSTONE

I THE BEDOUIN'S BRIDE

(Original Key)

GORDON JOHNSTONE

WILLIAM DICHMONT

Allegro con fuoco

PIANO

The piano introduction is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The piece begins with a forte (*f*) dynamic and concludes with a *stretto* marking.

con molto fiore
f

O cling - ing

The first vocal line is accompanied by piano accompaniment. The vocal part begins with a *con molto fiore* marking and a forte (*f*) dynamic. The lyrics are "O cling - ing". The piano accompaniment includes a *sf* (sforzando) marking and a *a tempo* marking.

allargando *a tempo*

sword, what dost thou feel, Here with thy char - ging lord?

The second vocal line is accompanied by piano accompaniment. The vocal part begins with an *allargando* marking and a *a tempo* marking. The lyrics are "sword, what dost thou feel, Here with thy char - ging lord?". The piano accompaniment includes an *allargando* marking and a *a tempo* marking.

There is no man hath

The third vocal line is accompanied by piano accompaniment. The lyrics are "There is no man hath". The piano accompaniment includes a *sf* (sforzando) marking.

mf

seen— thee kneel, There is no flame of tem - - per'd

mf *agitato e cresc.*

f *accel.*

fire, That knows the pas - sion of— thy steel, Or thy bright

sf *col voce*

a tempo

heart's de - sire.

ff *a tempo*

molto rit.

dim.

p con espressione

Andante moderato

Far in the tents of

Aa-ron's kin,

There is a maid who

longs, —

With tawn - - y hair like

ti - ger's skin, —

And soft — dusk — veil - - ed —

eyes. ——— But vain her plead - ings,

p
pp

vain with-in That tent — where her heart, her

poco rit. dim. p L'istesso tempo
sad heart sighs.

poco rit. *p* *sf con brio*

f *stretto* *cresc.*

This system shows the piano accompaniment for the first system. It consists of three staves: a vocal line (top), a right-hand piano line (middle), and a left-hand piano line (bottom). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic and includes markings for *stretto* and *cresc.* (crescendo). There are several slurs and accents throughout the piece.

f
O let de - feat — ride on — a - pace, Here with my

a tempo *f*

This system contains the vocal line and piano accompaniment for the second system. The vocal line is on a single staff with lyrics: "O let de - feat — ride on — a - pace, Here with my". The piano accompaniment is on two staves. The dynamic is marked *f* and the tempo is *a tempo*. The piano part features a long slur across several measures.

bride am I,

This system contains the vocal line and piano accompaniment for the third system. The vocal line is on a single staff with lyrics: "bride am I,". The piano accompaniment is on two staves. The dynamic is marked *f*. The piano part continues with various chords and melodic lines.

f
Clasp'd in each oth - er's death em - brace Here with thy

lips to mine a - lone, Here with thy kiss up - on my

ten. face, And thy hand *ten. f* in mine own!

presto e molto cresc. sf

FROM MY TENT

From my tent I see her, when the turtles call,
 Dreaming near the water of the palm-kissed river,
 She, the Prophet's daughter, whose bright tresses quiver,
O'er her brown, brown shoulders, a golden waterfall.

From my tent I call her, she my soft gazelle,
 And she cometh longing, as the wind from heaven
 Cometh sweetly singing thro' the purple even,
To my waiting bosom, me she loveth well.

To my tent she wingeth, swift on raptured feet,
 Trembling like a dove-bird weary of its flying ;
 She, my roe, my love-bird, weighted down with sighing,
Heaven, hast thou angel like unto my sweet ?

GORDON JOHNSTONE

II FROM MY TENT

GORDON JOHNSTONE

WILLIAM DICHMONT

Andante moderato

VOICE

PIANO

mf languidly

p con tenerezza

dim.

From my tent I see her, when the tur-tles
call, — Dream-ing near the wa - ter of the palm-kiss'd riv - er,

p She, the Proph-et's daugh - ter, Whose bright tress-es quiv - er O'er her brown, brown
poco rit.
mf

shoul - ders, a gold - en wa - ter - fall. ———
pp
a tempo
colla voce
L.H.
mf *p*

dim. *pp*

p

From my tent I call her, she my soft ga - zelle, And she com-eth

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "From my tent I call her, she my soft ga - zelle, And she com-eth". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

p

long - ing, as the wind from heav - en Com-eth sweet - ly song - ing

The second system continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "long - ing, as the wind from heav - en Com-eth sweet - ly song - ing". The piano accompaniment continues with similar chordal textures.

rit. ten. pp

thro' the pur-ple e - ven, To my wait-ing bos - om, me she lov-eth

The third system concludes the vocal line and piano accompaniment. The vocal line begins with a piano (*pp*) dynamic and includes the markings *rit.* (ritardando) and *ten.* (tremolo). The lyrics are: "thro' the pur-ple e - ven, To my wait-ing bos - om, me she lov-eth". The piano accompaniment features a trill in the right hand and a triplet in the left hand.

a tempo

well.

a tempo
p

6

6

6

6

6

rit.

6

p poco più mosso

To my tent she wing - - eth swift on rap - tured

pp

mormorando

con Ped.

p

feet, Trem - bling like a dove - bird

mf

wear - y of its fly - - ing; She, my roe, my

mf

7

7

7

love - - bird, weight - ed down with sigh - - -

ing, Heav - en, hast thou an - - -

f

molto rit. *p* gel like un - - to my

pp *ten.*

molto rit. *pp* *ten. L.H.* *ten. L.H.*

sweet?

delicato *pp* *pp* *pp*

L.H. *L.H.* *L.H.*

Red. *Red.*

SONG OF JAMI

A breath of the myrrh is my beloved,
A garden of green herbs sweet,
A beam of the sun her tresses soft
Where the golden shadows meet.
The sheen of the moon her pale, pale cheek,
And the silver mist her feet.

The flower that swoons in a lotus pool
Knows no such perfumed sighs,
The stars that faint on the field of night
Are vanquished by her eyes.
The path that lures to her white abode
Is Jami's paradise.

GORDON JOHNSTONE

III SONG OF JAMI

GORDON JOHNSTONE

WILLIAM DICHMONT

Moderato

VOICE

PIANO

mf *tranquillo* *p*

mf *pp*

A breath of the myrrh is my be - lov -

ed, A gar - den of green herbs sweet, A

Detailed description of the musical score: The score is for a voice and piano piece. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The tempo is marked 'Moderato'. The piano part begins with a mezzo-forte (*mf*) dynamic, then becomes 'tranquillo' (slower and more peaceful) and piano (*p*). The voice part enters with a mezzo-forte (*mf*) dynamic. The lyrics are: 'A breath of the myrrh is my be - lov - ed, A gar - den of green herbs sweet, A'. The piano accompaniment features a trillo (marked '3') in the right hand during the first vocal phrase. The piece concludes with a piano (*pp*) dynamic.

beam of the sun— her tress - es soft Where the gold - en

f *dim.* *mf*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. It features a melodic line with a triplet of eighth notes marked *mf*. The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic and includes a descending eighth-note pattern in the bass line. A *dim.* (diminuendo) marking is placed over the piano accompaniment in the second measure, and a *mf* (mezzo-forte) marking appears in the fourth measure.

shad - ows meet. The sheen of the moon her

p *pp* *p*

Detailed description: This system contains the next two staves of music. The vocal line continues with a melodic line, including a triplet of eighth notes marked *p* (piano). The piano accompaniment features a *pp* (pianissimo) dynamic in the second measure, with a *p* dynamic in the fourth measure. The piano part includes a descending eighth-note pattern in the bass line.

pale, — pale cheek, And the sil - ver mist her feet.

rall. *pp a tempo* *rall.* *a tempo* *p* *mf*

Detailed description: This system contains the final two staves of music. The vocal line includes a triplet of eighth notes and a *rall.* (ritardando) marking. The piano accompaniment features a *pp a tempo* marking, followed by a *rall.* marking and a *p* (piano) dynamic. The system concludes with an *a tempo* marking and a *mf* (mezzo-forte) dynamic. The piano part includes a descending eighth-note pattern in the bass line.

mf
The flow'r that

p *dim.* *p* *mf*

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a whole rest for four measures, followed by a quarter rest, then a quarter note G4, and a half note A4. The lyrics "The flow'r that" are aligned with these notes. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a quarter rest, then a quarter note G4, followed by eighth notes A4-G4, F4-G4, and E4-F4. The left hand plays a steady bass line with quarter notes G3, F3, E3, and D3.

swoons in a lo - tus pool — Knows no — such per - fumed

3

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics "swoons in a lo - tus pool — Knows no — such per - fumed" are aligned with these notes. The piano accompaniment continues with similar patterns, including a triplet of eighth notes in the right hand. The left hand maintains the bass line with quarter notes G3, F3, E3, and D3.

sighs, — The stars — that faint on the field of

cresc. *f*

Detailed description: This system contains the final two lines of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The lyrics "sighs, — The stars — that faint on the field of" are aligned with these notes. The piano accompaniment features a crescendo in the right hand, moving from a quarter note G4 to a half note A4. The left hand continues with the bass line, ending with a quarter note G3.

night Are van - quish'd by — her eyes. — The

pp

Detailed description: This system contains the first line of the musical score. The vocal line is in a treble clef with a key signature of three flats (B-flat major or D-flat minor). It features two triplet markings over eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats. It includes a piano (*pp*) dynamic marking and a long, sweeping melodic line in the right hand.

path — that lures to her white — a - bode Is Ja - mi's par - a -

mf

Detailed description: This system contains the second line of the musical score. The vocal line continues with a triplet marking and a *mf* dynamic marking. The piano accompaniment features a *mf* dynamic marking and includes various chordal textures and melodic fragments in both hands.

dise. —

pp *dim. e rall.* *pp*

Detailed description: This system contains the third line of the musical score. The vocal line ends with the word "dise." followed by a long horizontal line. The piano accompaniment features a *pp* dynamic marking, a *dim. e rall.* instruction, and another *pp* dynamic marking. The right hand has a complex, rhythmic pattern, while the left hand provides a steady harmonic foundation.

SLAVE SONG

In the silver clouds I see thy form,
In the stars, my lord, thine eyes ;
In the wind-caress that my lips warm,
Thy bridal sighs, thy bridal sighs.

Fairest of dreams, if thou should'st lean
Thy cheek to my thirsting kiss,
Thy mouth to my own like sun to rose
And heavy-sweet with bliss!

Thou art fair as sunbeam on the grass,
Alas ! I am naught to thee,
But a slave to watch thy shadow pass
In agony, in agony.

Ah, would with thine hand upon thy sword
Thou hadst taken my last breath,
That I might be fore'er with thee,
Fore'er with thee in death !

GORDON JOHNSTONE

IV SLAVE SONG

GORDON JOHNSTONE

WILLIAM DICHMONT

Allegro moderato

VOICE

PIANO

f *con fuoco*

mf

In the sil - ver - clouds I —

dim. *p*

see thy form, In the stars, — my lord, thine eyes; In the

wind - ca - ress that my lips warm, Thy bri - dal sighs, Thy bri - dal

sighs.

dim. *slentando p*

Andante con moto *p affetuoso*

Fair- est of dreams, if thou should'st lean Thy

pp

con Ped.

cheek to my thirst - ing kiss, Thy mouth to my own like

sun to rose And heav- y - - sweet with bliss!

pp

Thou art fair as sun-beam on the grass; - A - las! I am

cresc.

naught to thee, But a slave to watch thy

cresc.

f *rit.* *ten.*

shad-ow pass In a - go - ny, In a - go -

rit. *ten.*

L'istesso tempo

ny.

f *dim.*

f
Ah, would with thine hand up - on thy- sword Thou hadst

ta - ken my last breath, That I might be for -

f e'er with thee, For - e'er with thee in death!
rit.
f

accel. - - - *f* *f*

