



Oh where art thou dreaming?

Hamish MacCunn

(1868-1916)

Oh where art thou dreaming,
On land, or on sea?
In my lattice is gleaming
The watch-light for thee;
And this fond heart is glowing
To welcome thee home,
And the night is fast going,
But thou art not come:
No, thou com'st not!

'Tis the time when night flowers
Should wake from their rest,
'Tis the hour of all hours
When the lute singeth best,
But the flowers are half sleeping
Till thy glance they see;
And the hushed lute is keeping
Its music for thee.
Yet thou com'st not!

Thomas Moore (1779-1852)

Oh where art thou dreaming?

Hamish MacCunn

S Oh where art thou dream - ing, On land or on sea? In my

A Oh where art thou dream - ing, On land or on sea? In my

T Oh where art thou dream - ing, On land or on sea? In my

B Oh where art thou dream - ing, On land or on sea? In my

S lat - tice is gleam - ing The watch - light for thee; And this fond heart is

A lat - tice is gleam - ing The watch - light for thee; And this fond heart is

T lat - tice is gleam - ing The watch - light for thee; And this fond heart is

B lat - tice is gleam - ing The watch - light for thee; And this fond heart is

11

S glow - ing To wel - come thee home, And the night is fast — go - ing, But *dim.*

A glow - ing To wel - come thee home, And the night is fast go - ing, But *dim.*

T glow - ing To wel - come thee home, And the night is fast — go - ing, But *dim.*

B glow - ing To wel - come thee home, And the night is fast go - ing, But *dim.*

16 *poco rall.*

S thou art not come: No, thou com - - - est not! *pp*

A thou art not come: No, thou com - - - est not! *pp*

T thou art — not come: No, thou com - - - est not! *pp*

B thou art not come: No, thou com - - - est not! *pp* *mf* 'Tis the

22 *mf*

S — 'Tis the time when night flow - ers Should wake from their rest, 'Tis the

A — 'Tis the time when night flow - ers Should wake from their rest, 'Tis the

T — 'Tis the time when night flow - ers Should wake from their rest, 'Tis the

B time — when night flow - ers Should wake from their rest, — 'Tis the

27

S hour of all hours When the lute sing - eth best; But the flowers are half

A hour of all hours When the lute sing - eth best; But the flowers are half

T 8 hour of all hours When the lute sing - eth best; But the flowers are half

B hour of all hours When the lute sing - eth best; But the flowers are half

32

S *cresc.* sleep - ing 'Till thy glance they see, *f* And the hushed lute is *dim.* keep - ing Its

A *cresc.* sleep - ing 'Till thy glance they see, *f* And the hushed lute is *dim.* keep - ing Its

T *cresc.* sleep - ing 'Till thy glance they see, *f* And the hushed lute is *dim.* keep - ing Its

B *cresc.* sleep - ing 'Till thy glance they see, *f* And the hushed lute is *dim.* keep - ing Its

37

S *dim.* mu - sic for thee. *a tempo pp* Yet thou com - - - est

A *dim.* mu - sic for thee. *a tempo pp* Yet thou com - - - est

T 8 *dim.* mu - sic for thee, *a tempo pp* Yet thou com - - - est

B *dim.* mu - sic for thee, *a tempo pp* Yet thou com - - - est

Oh where art thou dreaming?

42

S not, thou com - - - - - est

A not, thou com - - - - - est

T 8 not, Oh where art thou dream - ing, On land or on

B *pp* not, thou com - - - - - est

47

S *pp* *meno mosso* *dim.* not! In my lat - tice is gleam - ing The watch - light for

A *pp* *dim.* not! In my lat - tice is gleam - ing The watch - light for

T 8 *pp* *dim.* sea? In my lat - tice is gleam - ing The watch - light for

B *pp* *dim.* not, thou com - - - - - est

pp *poco rall.*

52

S *pp* *Adagio* thee, the watch - light for thee.

A *pp* thee, the watch - light for thee.

T 8 *pp* thee, the watch - light for thee.

B *pp* not, thou com - - - - - est not!

Hamish MacCunn (1868-1916) was born in Greenock, Scotland, as James MacCunn. He composed his first piece at age five and won a scholarship to the Royal College of Music at age fifteen, becoming their youngest student. There, his teachers included Sir Hubert Parry and Sir Charles Villiers Stanford. The overture *The Land of the Mountain and the Flood* (1887) was his first success and is his best-known piece. Following compositions had characteristic Scottish colouring. From 1888 to 1894 McCunn was a professor at the Royal College of Music. His first opera was *Jeanie Deans* (1894) an opera commissioned to be on a Scottish subject. He was a conductor with the Carl Rosa Opera Company and subsequently to other companies. He died in 1916 at age 48 from poor health, brought from a hectic life of composing, conducting and teaching, along with cancer of the throat.

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