

Nº 1 FOR CONTRALTO & BARITONE

Nº 2 FOR SOPRANO & TENOR

NEW EDITION

FOUR

Indian Love Lyrics

FROM

"The Garden of Kama."*

BY

LAURENCE HOPE,

* * *

Set to Music

BY

AMY WOODFORDE-FINDEN.

(*KAMA, THE INDIAN EROS)

- Nº I. The Temple Bells.
- „ II. Less than the dust.
- „ III. Kashmiri Song.
- „ IV. Till I wake.

“FROM” INDIA'S LOVE LYRICS “OR” THE GARDEN OF KAMA” BY LAURENCE HOPE.
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The Temple Bells.

.....
The Temple bells are ringing,
The young green corn is springing,
And the marriage month is drawing very near;
I lie hidden in the grass,
And I count the moments pass,
For the month of marriages is drawing near.

She is young and very sweet,
From the silver on her feet
To the silver and the flowers in her hair
And her beauty makes me swoon,
As the Moghra* trees at noon
Intoxicate the hot and quivering air.

Ah! I would the hours were fleet
As her silver-circled feet,
I am weary of the daytime and the night;
I am weary unto death,
O my rose with jasmin breath,
With this longing for your beauty and your light.

LAURENCE HOPE.

* A strong-scented flowering tree.

THE TEMPLE BELLS.

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Allegretto

Piano.

The musical score consists of four systems. The first system is a piano introduction in G major, 2/4 time, marked 'Allegretto'. It features a treble and bass clef with a grand staff. Dynamics include *ff* and *mf*. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "The Temple bells are ring-ing, The young green corn is springing, And the". The piano accompaniment continues below. The fourth system continues the vocal line with the lyrics: "mar-riage month is draw-ing ve-ry near; I lie". Dynamics include *p*, *cresc.*, and *mf*.

hid - den in the grass, And I count the mo - ments pass, For the

month of mar-riag - es is draw - ing near.

p She is young and ve - ry sweet, From the sil-ver on her feet To the

sil - ver and the flow - ers in her hair; And her

cresc. - *mf*

cresc. - *mf*

beau - ty makes me swoon, As the Moghra* trees at noon In - -

tox - i - cate the hot and quiv' - ring air.

p Ah! I would the hours were fleet As her sil - ver cir - cled feet, I am

cresc. wea - ry of the day - time and the night; *mf* I am

wea - ry un - to death, O my rose with jas - min breath, With this

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a long note, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

long - ing for your beau - ty and your light. Ah!

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by eighth notes, ending with a fermata and the dynamic marking *f*. The piano accompaniment continues with similar rhythmic patterns.

Ah! Ah! Ah!

The third system features a vocal line with three "Ah!" exclamations, each with a fermata. The piano accompaniment is more active, with a complex rhythmic pattern in the right hand and a steady bass line.

Ah! Ah! Ah!

The fourth system features a vocal line with three "Ah!" exclamations, each with a fermata. The piano accompaniment includes dynamic markings *p* and *pp*. The right hand has a complex rhythmic pattern, while the left hand has a steady bass line.

Less Than The Dust.

~~~~~  
Less than the dust beneath thy chariot wheel,  
Less than the rust that never stained thy sword,  
Less than the trust thou hast in me, my Lord,  
Even less than these!

" " " "

Less than the weed that grows beside thy door,  
Less than the speed of hours spent far from thee,  
Less than the need thou hast in life for me,  
Even less am I.

" " " "

Since I, my Lord, am nothing unto thee,  
See here thy sword, I make it keen and bright,  
Love's last reward — Death comes to me to-night,  
Farewell, Zahirudin.\*

" " LAURENCE HOPE.

\* A Mohammedan's name, meaning "Faith."

## LESS THAN THE DUST.

Words by  
LAURENCE HOPE

Music by  
AMY WOODFORDE-FINDEN.

**Allegro agitato**

Piano. *mf*

*f*

*p*

Less than the dust be - neath thy cha-riot wheel, .....

*cresc.*

Less than the rust that nev - er stained thy sword, .....

*cresc.*



*poco accel.*

Less than the trust thou hast in me, my

*poco accel.*

*f* Lord, ..... *p* E - - ven less than these! *poco rall.* E - ven

*f* *p* *poco rall.*

less ..... than these!

*mf* *a tempo*

*p* Less than the weed that grows be-side thy

*p*

door, Less than the speed of

*cresc.* hours spent far from thee, *poco accel.* Less than the

need thou hast in life of me, *f*

*p* E - ven less am I, *poco rall.* E - ven less am I. *p* *poco rall.* *mf* *a tempo*

A piano introduction consisting of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are grand staff notation (treble and bass clefs). The music features a series of chords and moving lines in both hands, primarily using eighth and quarter notes.

*p a little faster*

Since I, my Lord, am noth - - ing un - to

*p a little faster*

This system contains the first vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Since I, my Lord, am noth - - ing un - to". The piano accompaniment is on grand staff notation. The tempo marking "*p a little faster*" appears above the vocal line and below the piano accompaniment.

*cresc.*

thee, ..... See here thy sword, I

*cresc.*

This system contains the second vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "thee, ..... See here thy sword, I". The piano accompaniment is on grand staff notation. The tempo marking "*cresc.*" appears above the vocal line and below the piano accompaniment.

make it keen and bright, ..... Love's last re-

This system contains the third vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "make it keen and bright, ..... Love's last re-". The piano accompaniment is on grand staff notation.

*accel. con abbandone*

ward — Death comes to me to —

night, Fare — — — well,

*f rall.*

Za - hir - u - din,\* Za - - hir - u -

*p rall.*

din.

\* A Mohammedan name, meaning "Faith."

## Kashmiri Song.

.....  
Pale hands I loved beside the Shalimar,\*  
Where are you now? Who lies beneath your spell?  
Whom do you lead on Rapture's roadway, far  
Before you agonise them in farewell?  
Pale hands I loved beside the Shalimar,  
Where are you now? Where are you now?

Pale hands, pink tipped, like Lotus buds that float  
On those cool waters where we used to dwell,  
I would have rather felt you round my throat  
Crushing out life, than waving me farewell!  
Pale hands I loved beside the Shalimar,  
Where are you now? Where lies your spell?

LAURENCE HOPE.

\* Gardens.

## KASHMIRI SONG.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN.

Moderato assai con molto sentimento.

Piano.

Pale hands I loved be -

side the Shali - mār, ..... Where are you now? Who lies be - neath your spell?

*cresc.*

\* Gardens

*mf*

Whom do you lead on Rapture's roadway, far,..... Before you ag - o -

*mf*

*f accel.*

nise them in fare-well,... Before you ag - o - nise them in fare-well?...

*f accel.* *dim.*

*p a tempo*

Pale hands I loved be - side the Sha-li - mar,.....

*p rall.* *p a tempo*

*rall. e dim.*

Where are you now? Where are ..... you now?

*rall. e dim.* *pp* *molto rall. f a tempo*

*p*

Pale hands, pink-tipped, like Lotus buds that float.....

*f* *p*

On those cool wa - ters where we used to dwell,

*cresc.* *mf*

I would have ra - - ther felt you round my throat.....

*cresc.* *mf*

*mf con passione* *f*

Crushing out life, than wav-ing me farewell!..... Crushing out life, than

*mf con passione* *f*



way - ing me fare - well.

*p* Pale hands I loved be - side the Sha - li - mar,

*p rall. e dim.* Where are you now? Where are you

*pp* now? .....

## Till I Wake.

~~~~~  
When I am dying, lean over me tenderly, softly,—
Stoop, as the yellow roses droop
 In the wind from the South;
So I may when I wake, if there be an awakening,
Keep, what lulled me to sleep,
 The touch of your lips on my mouth.

LAURENCE HOPE.

TILL I WAKE.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Lento con espressione.

Piano.

The musical score is written for piano and consists of three systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano part starts with a *p* dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line, with the lyrics "When I am" appearing below the notes. The piano accompaniment for this system is marked *p legato con tristezza*. The score uses various musical notations including slurs, accents, and dynamic markings.

dy - - ing, lean o - ver me

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "dy - - ing, lean o - ver me". The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a series of chords in the right hand and a melodic line in the left hand. There are dynamic markings such as accents and a *p* (piano) marking.

ten - - der - - ly, soft - - ly,

The second system continues the musical score. The vocal line has the lyrics "ten - - der - - ly, soft - - ly,". The piano accompaniment continues with similar chordal textures and a melodic line in the bass. Dynamic markings include accents and a *p* (piano) marking.

poco cresc.

The third system shows the piano accompaniment continuing. The right hand plays chords, and the left hand plays a melodic line. A dynamic marking of *poco cresc.* (poco crescendo) is present. The system ends with a key signature change to two flats (B-flat and E-flat).

mf Stoop, *p* as the yel - low ros - es droop

The fourth system features a vocal line and piano accompaniment. The vocal line has the lyrics "Stoop, as the yel - low ros - es droop". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano). The system concludes with a key signature change to two flats (B-flat and E-flat).

In the wind from the South;

This system contains the first line of music. The vocal line has a treble clef and a key signature of one flat. The lyrics "In the wind from the South;" are written below the notes. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays chords, and the left hand plays a melodic line with some grace notes.

mf *cresc.* *e* *accel.* *ff*

This system contains the second line of music. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. Performance markings include *mf*, *cresc.*, *e*, *accel.*, and *ff*.

ff

This system contains the third line of music. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. A *ff* marking is present.

mf a little faster

So I may

mf a little faster

This system contains the fourth line of music. The vocal line has a treble clef and a key signature of one flat. The lyrics "So I may" are written below the notes. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. Performance markings include *mf a little faster* and a 6/8 time signature change.

when I wake, if there

be an a wake ning,

Keep, what

lulled me to sleep, the

p touch of your lips *dim. e rit.*

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'touch', followed by 'of your lips'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The system concludes with the instruction *dim. e rit.*

on my mouth. *pp*

pp *a tempo*

marcato la melodia

The second system continues the vocal line with 'on my mouth.' and includes the dynamic marking *pp*. The piano accompaniment features a more active right hand with chords and a bass line. The system ends with the instruction *a tempo* and *marcato la melodia*.

The third system shows the piano accompaniment for the vocal phrase. The right hand plays a series of chords, while the left hand provides a steady bass line. The system concludes with a final chord in the right hand.

The fourth system continues the piano accompaniment. The right hand features a melodic line with chords, and the left hand has a simple bass line. The system ends with a final chord in the right hand and a long note in the left hand, marked *ppp*.