

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. 1. 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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No. 1
MEDIUM VOICE

No. 2
HIGH VOICE

No. 3
LOW VOICE

Stars of the Desert

FOUR MORE

Indian Love Lyrics

BY

LAURENCE HOPE

Set to Music

BY

AMY WOODFORDE-FINDEN.

- I Stars of the Desert
- II You are all that is lovely
- III The Rice was under Water
- IV Fate

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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.

ff *mf*

mf

p

The Temple bells are ring-ing, The young green corn is springing, And the

p

mar-riage month is draw-ing ve-ry near; I lie

cresc. *mf*

cresc. *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*

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

tox - i - cate the hot and quiv²-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 an

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

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

Ah! Ah! Ah!

Ah! Ah! Ah!

p *pp* *ppp*

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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.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'door,' followed by a series of eighth notes for 'Less than the speed of'. The piano accompaniment consists of chords and moving lines in both hands.

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

cresc. *poco accel.*

The second system continues the vocal line with 'hours spent far from thee,' and 'Less than the'. The piano accompaniment includes dynamic markings of *cresc.* and *poco accel.* in both staves.

need thou hast in life of me, *f*

f

The third system features the vocal line with 'need thou hast in life of me,' and a dynamic marking of *f* in both the vocal and piano staves.

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

p *poco rall.* *mf* *a tempo*

The fourth system concludes with the vocal line 'E - ven less am I, E - ven less am I.' and dynamic markings of *p*, *poco rall.*, *mf*, and *a tempo* in the piano accompaniment.

Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

p a little faster

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

p a little faster

Musical notation for the second system, including a vocal line with lyrics and a grand staff with piano accompaniment.

cresc.

thee, See here thy sword, I

cresc.

Musical notation for the third system, including a vocal line with lyrics and a grand staff with piano accompaniment.

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

Musical notation for the fourth system, including a vocal line with lyrics and a grand staff with piano accompaniment.

accel. con abbandone

ward — Death comes to me to —

accel. con abbandone

night, Fare — well,

f rall.

f rall.

Za — hir — u — din,* Za — hir — u —

p rall.

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.



# 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-mar,\*..... Where are you now? Who lies be-neath your spell?

\* Gardens

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

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

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

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

*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*

wav - ing me fare - well.....

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

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

*p rall. e dim.*

now? .....

*pp*

No. 1  
MEDIUM VOICE

No. 2.  
HIGH VOICE

No. 3  
LOW VOICE

# Stars of the Desert

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- I Stars of the Desert
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## 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 voice. It consists of three systems of staves. The first system shows the piano introduction with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and expression markings are 'Lento con espressione.' and 'piano.' (p). The piano part features a series of chords and moving lines in both hands. The second system continues the piano introduction. The third system introduces the vocal line with the lyrics 'When I am'. The piano accompaniment continues with the instruction 'p legato con tristezza' (piano, legato with sadness). The music is written in a style typical of early 20th-century sheet music.

dy - - ing, lean o - ver me

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'dy', followed by a quarter note 'ing', a half note 'lean', a quarter note 'o', a quarter note 'ver', and a half note 'me' with a dashed line indicating continuation. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

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

The second system continues the vocal line with a half note 'ten', a quarter note 'der', a quarter note 'ly', a half note 'soft', and a half note 'ly' with a dashed line. The piano accompaniment continues with similar chordal textures and a moving bass line.

*poco cresc.*

The third system shows the piano accompaniment continuing. The right hand plays chords, and the left hand has a moving bass line. A dynamic marking of *poco cresc.* is placed above the piano part.

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

The fourth system features a vocal line starting with a half note 'Stoop', followed by a quarter note 'as', a quarter note 'the', a quarter note 'yel', a quarter note 'low', a quarter note 'ros', a quarter note 'es', and a half note 'droop' with a dashed line. The piano accompaniment includes dynamic markings of *mf* and *p*.



In the wind from the South;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "In the wind from the South;". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature has one flat (B-flat).

*molto* *cresc. e accel.*

The second system continues the piano accompaniment. The right hand plays chords, and the left hand plays a melodic line. The tempo and dynamics markings are *molto* and *cresc. e accel.*. The key signature remains one flat.

*ff*

The third system continues the piano accompaniment. The right hand plays chords, and the left hand plays a melodic line. The dynamic marking is *ff*. The key signature remains one flat.

*mf a little faster*  
So I may

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "So I may". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The tempo and dynamics markings are *mf a little faster*. The key signature has one flat.

when I wake, if there

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'when', followed by a quarter note 'I', a quarter note 'wake,', and a dotted half note 'if'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

be an a wake ning,

*f*

The second system continues the vocal line with a half note 'be', a quarter note 'an', a quarter note 'a', a quarter note 'wake', and a dotted half note 'ning,'. The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking of *f* (forte) is placed above the vocal line.

Keep, what

*mf*

The third system shows the vocal line with a dotted half note 'Keep,' and a dotted half note 'what'. The piano accompaniment continues with a consistent eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line.

lulled me to sleep, the

*dim.*

The fourth system concludes the vocal line with a dotted half note 'lulled', a quarter note 'me', a quarter note 'to', a dotted half note 'sleep,', and a dotted half note 'the'. The piano accompaniment features a steady eighth-note accompaniment. A dynamic marking of *dim.* (diminuendo) is placed above the piano part.

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

on my mouth. *pp*

*pp* *a tempo*

*marcato la melodia*

No. 1 in G No. 2 in A

Words by  
E. M. CHESHAM

*Andante*  
*mp*

# I SHALL MEET YOU

(THE HOME-COMING)

Sung by Mr. John M<sup>c</sup> Cormack

No. 3 in B $\flat$  No. 4 in D $\flat$

Music by  
WILFRID SANDERSON

I shall meet you in the morning, When at last shall rise the sun; And the wait-ing and the long-ing And the weary-ing are done. Though the way be cold and drear-y, And the jour-ne-y-ing be long, When I meet you in the morn-ing 'Twill be summer-time and song.

*cresc.* *poco rit.* *mf a tempo.* *cresc.* *poco rit.* *mf a tempo.* *molto rit.* *f* *molto rit.* *a tempo.*

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No. 1 in D $\flat$  No. 2 in E $\flat$

Words by  
LOUIS UNTERMEYER.

# HOPI INDIAN CRADLE SONG

No. 3 in G

Music by  
DAVID W. GUION.

Shad - ows are fall - ing, List - en and hear, Whip - poor-will call - ing, "Sleep - time is near;" Rest then my fire-fly, Rest here my moon-beam, Rest, Oh brave war-rior, My ba - by.

*p* *pp* *p* *pp* *p* *pp* *pp* *p* *pp* *p*

No. 1 in C  
No. 2 in D $\flat$

Words by GILBERT PARKER.

*Andantino*

# O FLOWER OF ALL THE WORLD

Music by AMY WOODFORDE-FINDEN.

No. 3 in F

O flow'r of all the world, O flow'r of all, A day be-side thee is a day of days; A day be-side thee is a day of days; Thy voice is soft-er than the

*p* *cresc.* *p* *mf* *con moto* *p* *mf* *con moto* *mf* *faster* *con moto*

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Far across the Desert Sands. Where the Abana flows.  
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### WORDS BY

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Beloved, all I have. D and F. . . . . HAROLD SIMPSON  
Book and the Rose, The. G and B flat. . . . . HAROLD SIMPSON  
Egyptian Lullaby. . . . . MAY BYRON  
Garden of my Heart. B flat, C and D. . . . . MARY FARRAH  
Golden Eyes. C and D. . . . . LAURENCE HOPE  
In the Autumn. D flat and E flat. . . . . MAY BYRON  
Indian Desert Song. E and G. . . . . LAURENCE HOPE  
Indian River Song. B flat and D. . . . . LAURENCE HOPE  
Light of Mine Eyes. D and F. . . . . MAY BYRON  
Little Fleet of Cloud Boats, A. B, D and F. . . . . CHARLOTTE BECKER  
Love of a heart that's true, The. . . . . TOM HEFFERNAN  
O Flower of all the World. C, D flat and F. . . . . GILBERT PARKER  
Old French Love Song. . . . . MAY BYRON  
Open thy Gate. F, G and B flat. . . . . GILBERT PARKER  
Pathway of the Moon. F and A. . . . . ERNEST E. WILD  
Reflections. B flat and C. . . . . ERNEST E. WILD  
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Temple Bells. D minor and E minor. . . . . LAURENCE HOPE  
Kashmiri Song. B flat, C and D. . . . . LAURENCE HOPE  
Till I wake. E flat and F. . . . . LAURENCE HOPE  
From "Five Little Japanese Songs."  
I sometimes wonder. F and G. . . . . C. H. TOWNE  
From "A Lover in Damascus."  
Allah be with us. B flat and C. . . . . C. H. TOWNE  
Allah be with us. Duet. Contralto and Baritone,  
or Soprano and Baritone. . . . . C. H. TOWNE  
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Midst the Petals. A and C. . . . . FREDK. J. FRASER  
In my Lacquered Tray. C, E flat and F. . . . . FREDK. J. FRASER  
The Star Flower Tree. G, A flat, B flat, D flat. . . . . FREDK. J. FRASER  
God keep my thoughts. D and E. . . . . FREDK. J. FRASER

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