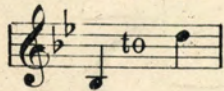
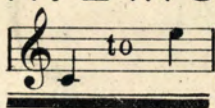
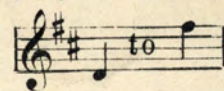


M R X

N^o. 1 IN B^bN^o. 2 IN CN^o. 3 IN D

KASHMIRI SONG



FROM

"FOUR INDIAN LOVE LYRICS" *

The Words by

LAURENCE HOPE

The Music by

AMY WOODFORDE-FINDEN

* FROM "INDIA'S LOVE LYRICS" OR "THE GARDEN OF KAMA" BY LAURENCE HOPE
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Present

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.

Mod<sup>to</sup> assai con molto sentimento.

Piano. *p*

*p*

Pale hands I loved be -

*cresc.*

side the Sha-li - mar,\*..... Where are you now? Who lies be - neath your spell?

*cresc.*

\* Gardens.

*mf*

Whom do you lead on Rap-ture's road-way, far, ..... Be-fore you a - go -

*f accel.*

nise them in fare-well, ..... Be-fore you a - go - 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.* *pp*

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

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



*p*

Pale hands, pink-tipped, like Lo-tus buds that float .....

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 rest, followed by a melodic phrase starting on a G4 note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *p* is also present in the piano part.

*cresc.* *mf*

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

The third system shows a change in dynamics. The vocal line starts with a *cresc.* (crescendo) marking and then moves to *mf* (mezzo-forte). The piano accompaniment also has a *cresc.* marking in the right hand and *mf* in the left hand. The vocal line has a more dramatic, descending melodic line.

*mf con passione* *f*

Crushing out life, than wav-ing me fare-well!..... Crushing out life, than

The fourth system features a significant increase in intensity. The vocal line is marked *mf con passione* and then *f* (forte). The piano accompaniment also has a *f* marking. The vocal line is highly expressive, with a wide interval and a strong sense of drama. The piano accompaniment provides a powerful harmonic support.

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?.....

*ppp*