

Nº 1 FOR CONTRALTO & BARITONE.

Nº 2 FOR SOPRANO & TENOR.

A
Lover in Damascus

A SET OF

Six Songs,

THE WORDS BY

CHARLES HANSON TOWNE,

(BY KIND PERMISSION OF "THE SMART SET.")

The Music by

AMY WOODFORDE-FINDEN.

Far across the Desert Sands	How many a lonely Caravan
Where the Abana flows	If in the great Bazaars
Beloved, in your absence	Allah be with us!

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A LOVER IN DAMASCUS.

"FAR ACROSS THE DESERT SANDS."

FAR, far across the desert sands,
I hear the camel-bells;
Merchants have come from alien lands,
With stuffs and gems and silken bands,
Back where their old love dwells.

O my beloved, far away
Are cities by the sea;
Yet should I go to far Cathay
For many a weary night and day,
My dreams were still of thee.

"WHERE THE ABANA FLOWS."

THROUGH the old city's silence,
Where the Abana flows,
Oh, harken to the nightingale
Sing lyrics to the rose.

But through the dusk no answer
Is ever breathed or sung,
Though the bird's heart with pleading
The whole long night is wrung.

Yet well the lonely songster
Knows that the red rose hears.
Ah, love, I need no answer,
But let me see your tears!

"BELOVED, IN YOUR ABSENCE"

BELOVED, in your absence I have told
My love for you to every little flower,
Vermilion, pink and purple, red and gold,
That blossoms in our fragrant-hearted bower.
And should I die ere you come back again,
Would not the rose my golden vows repeat?
Yes, every bloom would whisper through the rain,
And fling its perfumed message at your feet!

"HOW MANY A LONELY CARAVAN."

How many a lonely caravan sets out
On its long journey o'er the desert, Doubt,
Yet comes back home laden with ivory,
With gold and gums and scarfs from oversea.

So went my lonely heart forth on its quest;
Through torrid wastes and parchèd ways it pressed.
Empty and sad it left the city gate,
But came back with your precious love for freight!

"IF IN THE GREAT BAZAARS."

IF in the great bazaars
They sold the golden stars,
Belovèd, there should be
A necklace strung for thee,
More wonderful than any known or dreamed of, love, by me.

IF wealth could buy the mist
By Dawn's pale, pearl lips kissed,
Belovèd, there should be
A white veil wrought for thee, [the sea.
More marvellous than that faint film which hangs above

"ALLAH BE WITH US."

AH, when the dark on many a heart descends,
Our joy more swiftly runs;
Heart of my heart, our great love never ends,
Though set ten thousand suns!

Allah be with us when that last deep night
Shall wrap us round about;
And Love be with us with her steadfast light,
When Death our lamp burns out!

CHARLES HANSON TOWNE.

I.
"FAR ACROSS THE DESERT SANDS."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Adagio maestoso.

PIANO. *f pesante* *ff* *fff*

Allegro moderato.

p *p* *p*

mf
Far, far a - cross the de - sert... sands, I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase: 'Far, far a - cross the de - sert... sands, I'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The dynamic marking *mf* is placed at the beginning of the piano part.

hear the... ca - mel - bells, I

The second system continues the vocal line with 'hear the... ca - mel - bells, I'. The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

hear... the ca - mel - bells;

The third system continues the vocal line with 'hear... the ca - mel - bells;'. A fermata is placed over the final note of the vocal phrase. The piano accompaniment continues with the same rhythmic pattern.

mf
Mer - chants have come from a - li - en lands, With

The fourth system begins the vocal line with 'Mer - chants have come from a - li - en lands, With'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is placed at the beginning of the piano part.

stuffs and... gems and... silk en... bands,

f Back... where their old love dwells,

p Back... where their old love dwells.

p recitativo. *p*

Far across the desert sands.

4 *Andante con moto.*

dolce. p

O my be-lov-ed, far a - - - way

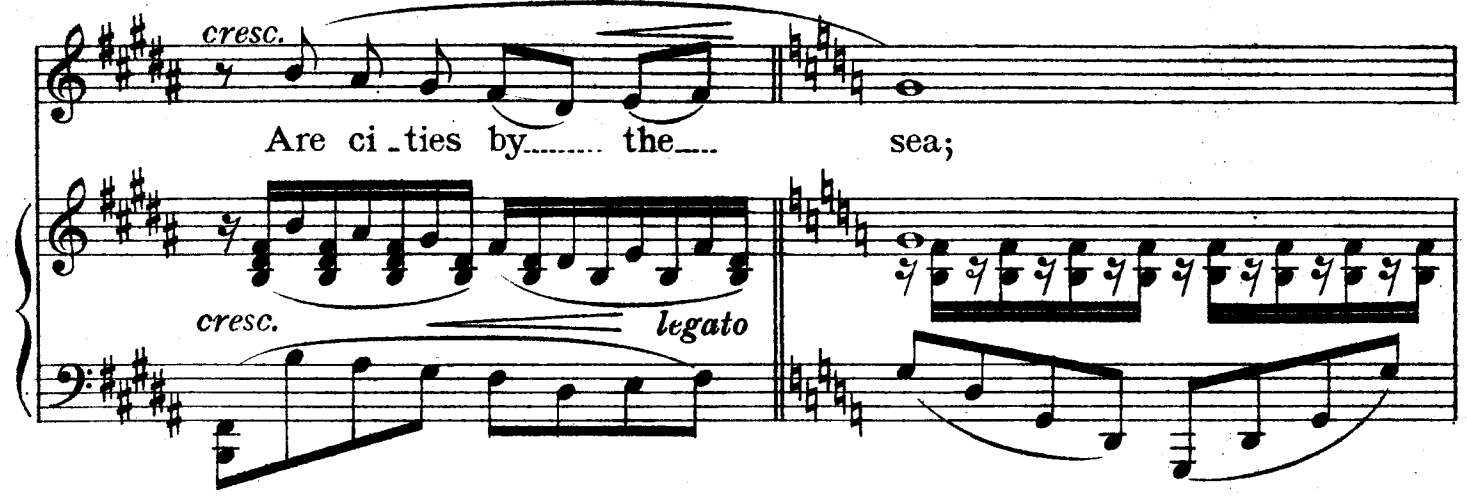
pp dolce.



cresc.

Are ci-ties by..... the..... sea;

cresc. legato



mf

Yet should I go to far Ca - - thay

f

p

For ma.ny a

mf

f

marcato la melodia.



rall.

wea - ry night and day,

rall.



Far across the desert sands.

dolce.
p

My dreams were still..... of.....

p dolce.

cresc. e accel.

thee, My dreams were still..... of.....

cresc. e accel.

ff *fff*

thee, of..... thee.....

ff *pesante.* *fff*

Lento.
p

*Minim for ending when this song is sung separately.

II.

"WHERE THE ABANA FLOWS"

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Lento non troppo.

VOICE.

Through the old ci - ty's

p
p molto legato

si - lence,..... Where the A - ba - na

cresc.

flows,..... Oh, hark - en to the

f

poco accel.

night - in - gale Sing ly - rics to the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "night - in - gale Sing ly - rics to the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking "poco accel." is placed above the vocal line.

rose.....

rall.

The second system continues the musical score. The vocal line has a long note for the word "rose" followed by a dotted line. The piano accompaniment continues with chords and a bass line. The tempo marking "rall." is placed above the piano accompaniment.

p a tempo

But through the dusk no an - - - - - swer

p a tempo

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "But through the dusk no an - - - - - swer". The piano accompaniment consists of chords and a bass line. The tempo marking "p a tempo" is placed above the vocal line and below the piano accompaniment.

cresc.

Is e - ver breath'd or sung,.....

cresc.

f

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "Is e - ver breath'd or sung,.....". The piano accompaniment consists of chords and a bass line. The tempo marking "cresc." is placed above the vocal line and below the piano accompaniment. A dynamic marking "f" is placed above the vocal line.

Where the Abana flows.

rall. *cresc.* *f*

Though the bird's heart with plea - - ding The whole long

rall. *cresc.* *f*

ff dolente.

night is wrung.....

ff dolente.

p più mosso.

Yet well the lone - ly song - ster Knows that the red rose

p più mosso.

mf *p con espressione.*

hears. Ah, love, I need no

mf *p con espressione.*

an - swer, But let me see your tears!

But let me see your tears! Ah,

p rall. e dim. marcato la melodia!

love.....

pp R. H.

*Minim for ending when this song is sung separately.

Vivace. f

III.

"BELOVED, IN YOUR ABSENCE."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto grazioso.

VOICE.

PIANO.

The musical score is set in the key of D major (one sharp) and common time (C). It begins with a piano introduction in the left hand, marked *mf*. The voice part enters in the first system with a whole rest. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: "Be - lov - ed, in your ab - sence I..... have told..... My love for you to ev - 'ry lit - tle flow -". The piano accompaniment continues with a similar rhythmic pattern, marked *p* in the second system.

- er, Ver - mil - ion, pink and pur - ple,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'er,' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A 'cresc.' marking is placed above the vocal line and below the piano accompaniment.

red and gold,..... That blos - soms in our... fra - grant -

The second system continues the vocal line with 'red and gold,.....' and 'That blos - soms in our... fra - grant -'. The piano accompaniment includes a triplet of eighth notes in the right hand. A 'mf' marking is present in both the vocal and piano parts.

- heart - ed bower!.....

The third system features the vocal line with '- heart - ed bower!.....'. The piano accompaniment continues with chords and moving lines. A 'f' marking is present in both parts.

Be - lov - ed, in your ab - sence I..... have..... told.....

The fourth system features the vocal line with 'Be - lov - ed, in your ab - sence I..... have..... told.....'. The piano accompaniment includes a triplet of eighth notes in the right hand. 'dolce.p' and 'poco rall.' markings are present in both parts.

p My love for you to ev 'ry lit - tle flow - er; *pp*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. The vocal line begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lyrics are "My love for you to ev 'ry lit - tle flow - er;" with hyphens under "lit - tle" and "flow - er".

sentimento. *p* And should I die ere you come back *mf* a - gain,.....

The second system continues the musical piece. The vocal line is marked with *sentimento.* and starts with a piano (*p*) dynamic, moving to a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The lyrics are "And should I die ere you come back a - gain,....." with hyphens under "a - gain".

Would not the rose my gol - den vows re - peat?

The third system shows the vocal line and piano accompaniment. The lyrics are "Would not the rose my gol - den vows re - peat?" with hyphens under "gol - den" and "vows re - peat".

cresc. Yes, ev - 'ry bloom would whis - per through the rain,

The fourth system features a vocal line and piano accompaniment. Both are marked with a crescendo (*cresc.*). The lyrics are "Yes, ev - 'ry bloom would whis - per through the rain," with hyphens under "ev - 'ry" and "whis - per".

mf accel. ff.

And fling its per-fumed mes-sage at your feet!.....

mf accel. ff.

p a tempo.

Be - lov - ed, in your ab - sence

p a tempo.

rall. e dim.

I..... have told..... My love for you

rall. e dim.

pp

to ev 'ry lit - tle flow - er.

pp

f risoluto.

IV.

"HOW MANY A LONELY CARAVAN."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Allegro con fuoco.

VOICE.

PIANO.

ff

rall:

12 13

Moderato.

p

How ma - ny a lone - ly ca - ra - van sets out..... On its long

p

jour - ney o'er... the de - sert,.....

mf Doubt, Ah!..... ah!..... Yet comes back home

mf *marcato.*

la - den with i - vor - y,..... With gold and gums and scarfs from o - ver -

cresc e accel.

cresc e accel.

- sea. With gold, with

f *ff* *sempre*

f *ff* *sempre*

How many a lonely caravan.

senza rall: *ff*

gold and gums and scarfs from o - ver - sea.....

senza rall: *ff*

p *più lento con espressione.*

So went my lone - ly heart forth

poco rall. *p* *più lento con espressione.*

on its quest;..... Through tor - rid wastes..... and par - chèd

cresc.

ways..... it pressed. Ah!..... ah!.....

cresc. *marcato.*

p rall. molto.

Emp - ty and sad..... it left the ci - ty gate,..... But

p rall. molto.

vivace con gioja. **ff**

came back with your pre - cious love for freight!

vivace con gioja. **ff**

ff *accel* *con gioja.* *senza rall.*

But came back with your pre - cious love..... for

ff *accel* *con gioja.* *senza rall.*

fff

freight!.....

fff *alla fine*

"IF IN THE GREAT BAZAARS."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Andante agitato.

PIANO. *mf*

*Allegretto.
grazioso.*

p *grazioso.*

If in the great ba - zaars.....

p *grazioso.*

They sold the golden stars,.....

Be-loved, there should be..... A necklace strung for

cresc e accel. *mf*

thee, for thee, More wonderful than any known or

poco rall. *a tempo.*

dreamed of love,..... by me.....

grazioso.

p *grazioso.*

La la la la La la la la La la la

p *grazioso.*

mf *Andante agitato.*

La..... la..... la la.

mf

mf

Allegretto.

p dolce.

If wealth could buy the mist..... By Dawn's pale, pearl lips

p dolce.

cresc e accel.

kissed,..... Be-lo-vèd, there should be.....

mf

cresc e accel.

mf

poco rall.

A white veil wrought for thee, for thee, More mar-vel-lous than

poco rall.

a tempo.

that faint film which hangs a-bove..... the sea.....

a tempo.

p

If in the great bazaars.

p *grazioso.*

La la la la La la la

p *grazioso.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It features a melodic line with lyrics 'La la la la La la la'. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *p* *grazioso.* marking and consists of chords and moving lines in both hands.

la La la la la..... La..... la la.....

mf *rall:* *p*

mf *rall:* *mf*

Detailed description: This system contains the next two staves. The vocal line continues with lyrics 'la La la la la..... La..... la la.....'. It includes dynamic markings *mf*, *rall:*, and *p*, and a triplet of eighth notes. The piano accompaniment continues with *mf*, *rall:*, and *mf* markings. The time signature changes to 2/4 at the end of the system.

mf *p*

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom in bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings *mf* and *p* are present. The time signature is 2/4.

Moderato.

mf *rall:*

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom in bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings *mf* and *rall:* are present. The time signature is 6/8.

VI.

“ALLAH BE WITH US.”*

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDÉ-FINDEN.

Adagio pesante. *con gravita.*

VOICE. Ah, when the dark on ma - ny a

PIANO. *p* *p con gravita.*

heart des - cends, *cresc.* Our joy more swift - ly runs,

p *accel.* *cresc.* Our joy more swift - - - ly runs.

p *accel.* *cresc.*

*“ALLAH BE WITH US” is published separately, as a duet, in B^b for Contralto and Baritone, and in C for Soprano and Baritone.
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entusiasmo e accel.

f *ff.*

Heart of my heart, our great love ne - ver ends,

f *entusiasmo e accel.* *ff*

f e accel.

ff

Though set ten thou - sand.... suns!

f e accel. *ff*

f

Though set ten thou - sand, ten

ff risoluto. *pesante*

sempre. ff *rall.*

thou - sand suns!.....

sempre. ff *rall.*

Allah be with us.

solennemente.

Al - lah be with us when that last deep night

solennemente.

poco cresc.

Shall wrap us round a - bout; Shall wrap us

poco cresc.

accel.

round a - bout;

accel.

cresc.

appassionata. e molto accel.

And Love be with us with her stead - fast light,

appassionata e molto accel.

ff.

p When Death our lamp burns *f* out!

When Death our lamp, our

ff risoluto. *pesante.*

ff sempre lamp burns out!

ff sempre *mf*

dim. *mp*

dim. *mp*

Allah be with us.