

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 is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Allegretto'. The piano part starts with a forte (*ff*) dynamic, moving to mezzo-forte (*mf*) in the second system. The vocal line enters in the third system with a piano (*p*) dynamic. The lyrics are: 'The Temple bells are ring-ing, The young green corn is springing, And the mar-riage month is draw-ing ve-ry near; I lie'. The piano accompaniment continues with a steady accompaniment pattern, marked *p* in the third system and *cresc.* in the fourth system. The vocal line concludes with a mezzo-forte (*mf*) dynamic. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

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; *cresc.* - *mf* And her

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

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

Ah! Ah! Ah!

Ah! Ah! Ah!

p *pp* *pp*

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

Piano introduction for the first system, featuring a treble and bass staff with chords and a melodic line.

*p a little faster*

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

*p a little faster*

*cresc.*

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

*cresc.*

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

*accel. con abandone*

ward ——— Death comes to me to —

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 a long note on 'ward' followed by a dashed line, then 'Death comes to me to'. The piano accompaniment consists of chords and moving lines in both hands. The tempo/mood marking *accel. con abandone* is placed above the piano part.

night, ——— Fare ——— well, ———

The second system continues the vocal line with 'night,' followed by a dashed line, then 'Fare' followed by a dashed line, and finally 'well,' followed by a dashed line. The piano accompaniment continues with similar chordal textures. The tempo/mood marking *f rall.* is placed above the piano part.

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

The third system features the vocal line with 'Za - hir - u - din,\*' followed by a dashed line, and then 'Za - - hir - u -'. The piano accompaniment continues. The tempo/mood marking *p rall.* is placed above the piano part.

din.

The fourth system shows the vocal line with 'din.' followed by a dashed line. The piano accompaniment concludes with sustained chords in both hands. The tempo/mood marking *p rall.* is placed above the piano part.

\* 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.

The piano introduction consists of two staves. The right hand features a melodic line with several triplet figures, while the left hand provides a harmonic accompaniment with similar triplet patterns. The music is marked with a piano (*p*) dynamic.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Pale hands I loved be-". The piano accompaniment consists of chords and moving lines in both hands, marked with a piano (*p*) dynamic.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "side the Shali - mar, ..... Where are you now? Who lies be-neath your spell?". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

\* Gardens

*mf*

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

*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.* *pp*

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". The piano accompaniment in 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 music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic line with a slur over the first two notes and a dotted line following the word 'me'. The piano accompaniment features a series 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 and piano accompaniment. The vocal line has a melodic line with a slur over the first two notes and a dotted line following the word 'ly,'. The piano accompaniment continues with chords and a moving bass line.

poco cresc.

The third system shows the piano accompaniment continuing. The right hand has chords, and the left hand has a moving bass line. The instruction *poco cresc.* is written above the piano part.

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

The fourth system features a vocal line and piano accompaniment. The vocal line has a melodic line with a slur over the first two notes and a dotted line following the word 'droop'. The piano accompaniment has dynamic markings *mf* and *p* and continues with chords and a moving bass line.

In the wind from the South;

This system contains the first line of music. The vocal line is on a single staff with 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 two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features chords in the right hand and a melodic line in the left hand. A dynamic marking of *mf* is present in the left hand.

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

This system contains the second line of music. The vocal line is mostly silent. The piano accompaniment continues with chords and a melodic line. Dynamic markings include *mf*, *cresc.*, *e*, *accel.*, and *ff*.

ff

This system contains the third line of music. The piano accompaniment continues with chords and a melodic line. A dynamic marking of *ff* 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 the lyrics "So I may". The piano accompaniment continues with chords and a melodic line. Dynamic markings include *mf a little faster* and *ff*. A time signature change to 6/8 is indicated at the beginning of the system.

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 and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, all under a long slur. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The system concludes with a half note G4, marked *dim. e rit.*

on my mouth. *pp*

pp *a tempo*

marcato la melodia

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5, all under a long slur. The piano accompaniment continues with the same eighth-note accompaniment. The system concludes with a half note G4, marked *pp*. The tempo marking *a tempo* and the instruction *marcato la melodia* appear below the piano part.

The third system shows the piano accompaniment for the vocal line. The right hand continues with the eighth-note accompaniment, while the left hand provides a simple bass line. The system concludes with a half note G4.

The fourth system shows the piano accompaniment for the vocal line. The right hand continues with the eighth-note accompaniment, while the left hand provides a simple bass line. The system concludes with a half note G4, marked *ppp*.