

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

* IN PRINTING THESE WORDS IN CONCERT PROGRAMMES, "FROM THE GARDEN OF KAMA, BY LAURENCE HOPE, PUBLISHED BY WILLIAM HEINEMANN," MUST BE ADDED.

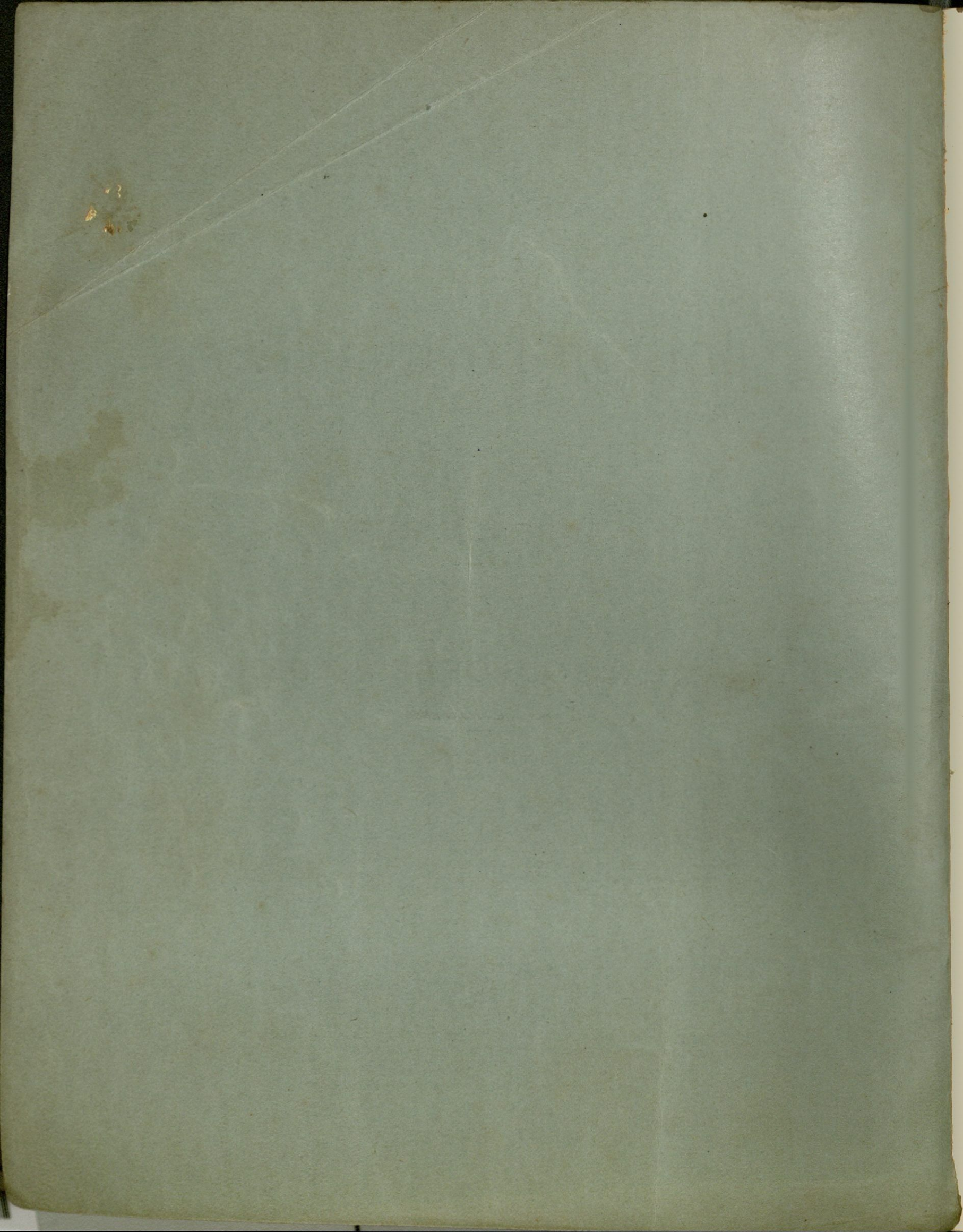
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Amy Woodforde-Finden

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 first system of piano introduction features two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of chords marked *ff* with accents, followed by a melodic line marked *mf* with a slur. The left staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of chords marked *ff* with accents, followed by a melodic line marked *mf* with a slur.

The second system of piano accompaniment features two staves. The right staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a slur. The left staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a rhythmic accompaniment of eighth notes.

The third system includes a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "The Temple bells are ring - ing, The" with a slur over the notes. The piano accompaniment consists of two staves (treble and bass clefs, key signature of one sharp, common time) with chords and a rhythmic accompaniment. The word *p* is written above the vocal line and below the piano accompaniment.

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young green corn is spring - ing, And the mar - riage month is draw - ing ve - ry

near; I lie hid - den in the grass, And I

cresc. - mf

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

cresc. - mf

sil-ver and the flowers in her hair; And her beauty makes me swoon, As the

cresc. - mf

Mogh-rā 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

The Temple Bells.

*A strong scented flowering tree.

H. 8821

cresc. - *mf*

wea_ry of the day-time and the night; I am wea_ry un_to death, O my

f

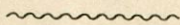
rose with jasmin breath, With this long_ing for your beau_ty and your light. Ah!

Ah!..... Ah! Ah!.....

pp *ppp*

Ah!..... Ah!..... Ah!.....

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 of 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.

VOICE.

PIANO.

Less than the dust be neath thy chariot wheel,.....

Less than the rust that ne - ver stained thy

cresc.

sword,..... Less than the trust thou

poco accel.

hast in me, my Lord,..... E - ven less than

f *p*

these! E - ven less..... than... these!

poco rall. *mf a tempo.*

Less than the dust.

p
Less than the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'Less than the'. The piano accompaniment consists of chords and moving lines in both hands.

weed that grows beside thy door,..... *p* Less than the

The second system continues the vocal line with the lyrics 'weed that grows beside thy door,.....' followed by a piano rest and the lyrics 'Less than the'. The piano accompaniment continues with similar harmonic support.

cresc.
speed of hours spent far from thee,.....
cresc.

The third system features the vocal line with the lyrics 'speed of hours spent far from thee,.....'. Both the vocal line and piano accompaniment are marked with a 'cresc.' (crescendo) dynamic. The piano accompaniment shows increasing intensity in the bass line.

poco accel.
Less than the need thou hast in life of me,.....
poco accel. *f*

The fourth system concludes the vocal line with the lyrics 'Less than the need thou hast in life of me,.....'. Both the vocal line and piano accompaniment are marked with 'poco accel.' (poco accelerando). The system ends with a forte (*f*) dynamic marking.

Less than the dust.

poco rall.

p

E - ven less am I, Even less..... am.... I.

poco rall.

mf a tempo.

p a little faster.

Since I, my

p a little faster.

cresc.

Lord, am no - thing un - to thee,..... See here thy

cresc.

sword, I make it keen and bright,.....

Less than the dust.

accel. con abandonne.

Love's last re - ward Death comes to me to -

accel. con abandonne.

- night, Fare - well,

f rall.

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

p rall.

- din.

Less than the dust.

* 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.

VOICE.

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 a - - go -

mf

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

accel.
f
f accel.
dim.

Pale hands I loved be-side the Shali-mar,.....

a tempo
p
rall.
p a tempo

Where are you now? Where are you now?

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

p
Pale hands, pink tipped, like Lotus buds that float

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment starts with a forte (*f*) dynamic, then softens to piano (*p*) for the vocal entry. The lyrics are "Pale hands, pink tipped, like Lotus buds that float"

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 line with lyrics "On those cool wa - ters where we used to dwell,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The third system shows a vocal line with lyrics "I would have ra - - - ther felt you round my throat". The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand and an *mf* (mezzo-forte) marking in the right hand. The melody in the vocal line is expressive and slightly rising.

mf con passione *f*
Crushing out life, than waving me fare-well!... Crushing out life, than

The fourth system features a vocal line with lyrics "Crushing out life, than waving me fare-well!... Crushing out life, than". The piano accompaniment is marked *mf con passione* and *f*. The music is more dramatic and intense, with a strong rhythmic accompaniment.

wav - ing me fare - well

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "wav - ing me fare - well" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. The music includes various rhythmic values and dynamic markings such as *p*.

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

The second system continues the vocal line with the lyrics "Pale hands I loved be - side the Sha - li - mar,". The piano accompaniment continues in the same key signature and style, with dynamic markings like *p*.

Where are you now? Where are you

rall. e dim.

The third system features the lyrics "Where are you now? Where are you". The piano accompaniment includes the instruction *rall. e dim.* (rallentando e diminuendo). Dynamic markings include *p*.

now?

The fourth system concludes the vocal line with the lyrics "now?". The piano accompaniment ends with a *ppp* (pianissimo) dynamic marking. The system concludes with a double bar line and repeat signs.

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.

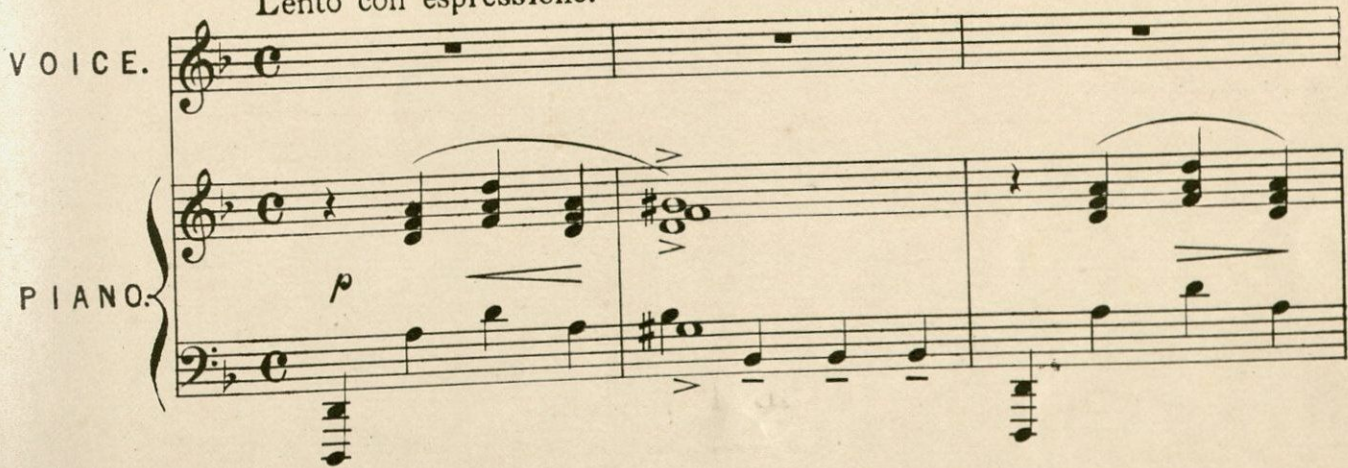
LAURENCE HOPE.

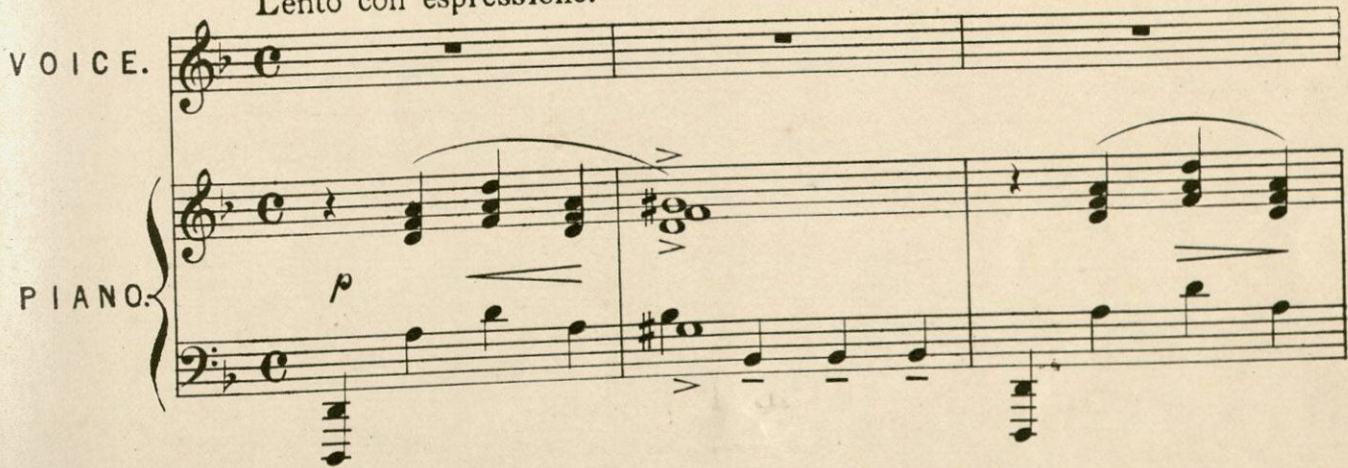
Till I wake.

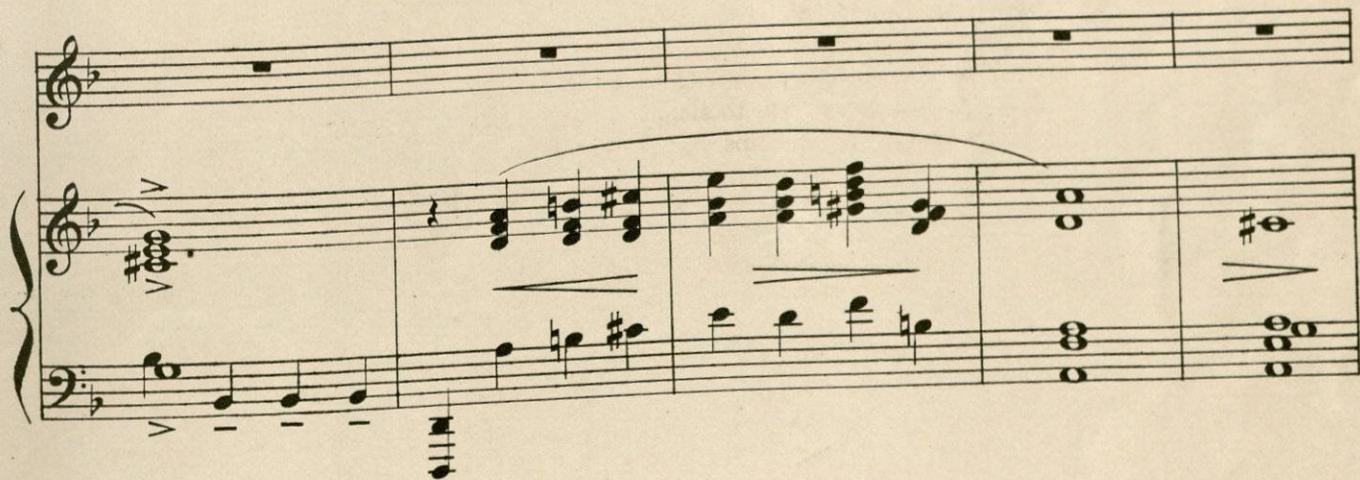
Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Lento con espressione.

VOICE. 

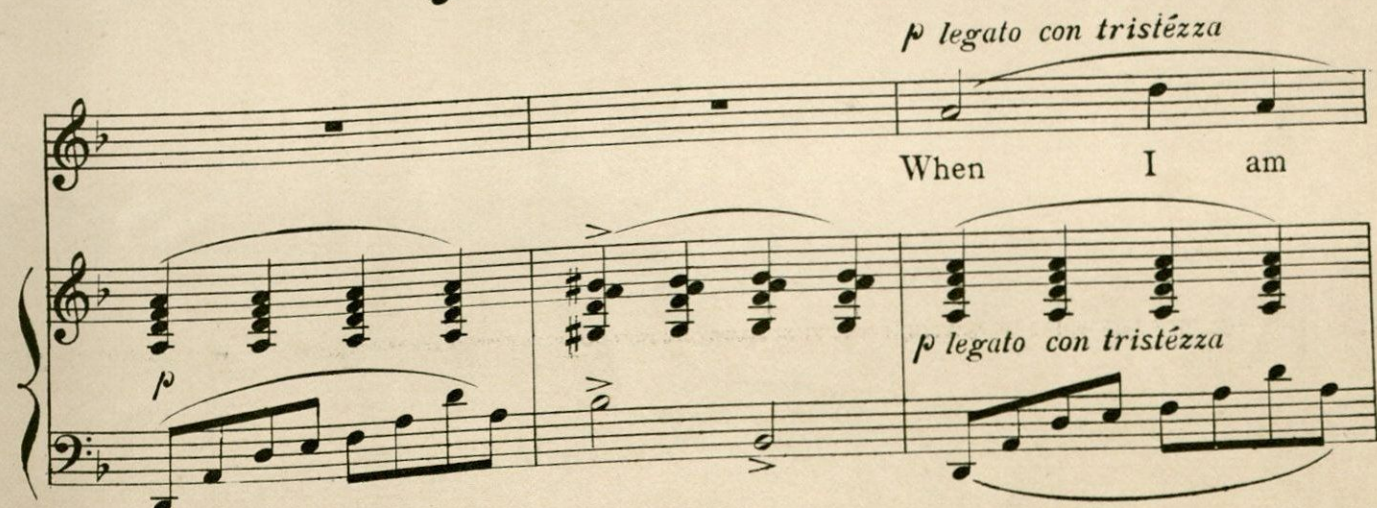
PIANO. 



p legato con tristezza

When I am

p legato con tristezza



dy - ing, lean o - ver me

ten - der - ly, soft - ly,

poco cresc.

mf Stoop, *p* as the yellow ro. ses droop

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 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. A dynamic marking of *f* is present in the piano part.

Vol. *cresc. e accel.* *f*

The second system continues the piano accompaniment. It includes a dynamic marking of *Vol.* (Voll) and a performance instruction *cresc. e accel.* (crescendo e accelerando). The system concludes with a dynamic marking of *f* (forte).

ff

The third system continues the piano accompaniment, featuring a dynamic marking of *ff* (fortissimo).

mf a little faster

So I may

mf a little faster

The fourth system begins with a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has the lyrics "So I may". The piano accompaniment includes a dynamic marking of *mf a little faster* and a change in the time signature to 6/8.

Till I wake.

when I wake, if..... there

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a long note on 'wake,' followed by a dotted line and another long note on 'there'. The piano accompaniment consists of chords 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 long note on 'ning,'. The piano accompaniment features a more active right hand with eighth-note patterns. A dynamic marking of *f* (forte) is placed above the vocal line and below the piano accompaniment.

Keep..... what

mf

The third system shows the vocal line with a long note on 'what'. The piano accompaniment continues with chords. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line and below the piano accompaniment.

lulled me to sleep,..... the

dim.

The fourth system features the vocal line with a long note on 'the'. The piano accompaniment has a more active right hand. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line and below the piano accompaniment.

Till I wake.

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

on my mouth *pp*

pp *a tempo*

marcata la melodia

Till I wake.

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In my Lacquered Tray. C, E flat and F ... FREDK. J. FRASER
The Star-Flower Tree. G, A flat and B flat ... FREDK. J. FRASER
God Keep my thoughts. D and E ... FREDK. J. FRASER

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