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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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NEW EDITION CORYRIGHT 1903 BY BOOSEY & CO

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*

p

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

cresc. - *mf*

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

cresc. - *mf*

hid - den in the grass, And I count the moments pass, For the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long melisma over the words 'hid - den in the grass, And I count the moments pass, For the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

month of mar - riag - es is draw - ing near.

The second system continues the vocal line with the words 'month of mar - riag - es is draw - ing near.' The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

p She is young and ve - ry sweet, From the sil - ver on her feet To the

The third system begins with a piano (*p*) dynamic marking. The vocal line starts with 'She is young and ve - ry sweet, From the sil - ver on her feet To the'. The piano accompaniment maintains the eighth-note bass line and provides harmonic accompaniment.

sil - ver and the flow - ers in her hair; And her

The fourth system continues the vocal line with 'sil - ver and the flow - ers in her hair; And her'. The piano accompaniment includes dynamic markings 'cresc.' and 'mf' (mezzo-forte) in both the vocal and piano parts.

beauty 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*

p
Less than the dust be - neath thy cha-riot wheel,.....

cresc.
Less than the rust that nev - er stained thy sword,.....

poco accel.

Less than the trust thou hast in me, my

poco accel.

Lord, E - - ven less than these! E - ven

poco rall.

p

poco rall.

less than these!

p

Less than the weed that grows be-side thy

p

door, Less than the speed of

The first system of the musical score features a vocal line and a piano accompaniment. 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, with some notes marked with a 'V'.

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,

The third system features the vocal line with 'need thou hast in life of me,'. The piano accompaniment continues with chords and moving lines, ending with a fermata over the final notes.

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

p *poco rall.* *mf a tempo*

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

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody is primarily in the right hand, with accompaniment in the left hand. The piece begins with a whole rest in the right hand, followed by a series of chords and moving lines in both hands.

p a little faster

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Since I, my Lord, am noth - - ing un - to". The piano part continues with accompaniment, marked with *p a little faster*.

p a little faster

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves. The lyrics are: "thee, ... See here thy sword, I". The piano part includes a *cresc.* marking. The vocal line has a long note on "thee" that spans across the system.

cresc.

cresc.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves. The lyrics are: "make it keen and bright, ... Love's last re -". The piano part continues with accompaniment.

accel. con abbandone

ward — Death comes to me to —

accel. con abbandone

f rall.

night, Fare — — — well,

f rall.

p rall.

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

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.

* Gardens.

KASHMIRI SONG.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Moderato assai con molto sentimento.

Piano.

Pale hands I loved be -

side the Sha-li-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, Be-fore 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.....

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

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

mf con passione *f*

wav - ing me fare - well.

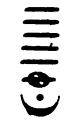
Pale hands I loved be - side the Sha - li - mar,

Where are you now? Where are you

p rall. - e - dim.

now?

ppp



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 voice and piano. It consists of three systems of staves. The first system shows the vocal line and piano accompaniment. The piano part begins with a *p* dynamic. The second system continues the piano accompaniment. The third system includes the vocal line with the lyrics "When I am" and the piano accompaniment. The piano part in the third system is marked *p legato con tristezza*. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

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 staff. The vocal line begins with a melodic phrase starting on a G4, moving through A4, B4, and C5, with a long note on C5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has two flats (Bb and Eb).

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on C5, followed by a descending melodic line. The piano accompaniment continues with chords and a moving bass line. The key signature remains two flats.

*poco cresc.*

The third system is primarily piano accompaniment. It features a series of chords in the right hand and a moving bass line in the left hand. The dynamic marking *poco cresc.* is present. The key signature remains two flats.

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

The fourth system features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase starting on a G4, moving through A4, B4, and C5, with a long note on C5. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has two flats. Dynamic markings *mf* and *p* are present.

In the wind from the South;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics "In the wind from the South;" are written below the vocal line.

*cresc. - e - accel.*

The second system continues the musical score. The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *e* (ritardando), and *accel.* (accelerando). The vocal line has a long rest followed by a few notes.

*ff*

The third system of the musical score. The piano accompaniment features a dynamic marking of *ff* (fortissimo). The vocal line has a long rest.

*mf a little faster*

So I may

*mf a little faster*

The fourth system of the musical score. The piano accompaniment includes dynamic markings: *mf a little faster* and *mf*. The vocal line has the lyrics "So I may" and includes a double bar line. The piano accompaniment has a double bar line and a key signature change to C major.

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 staff. The vocal line begins with a long note on 'when', followed by 'I', 'wake,', and then a dotted line on 'if' leading to 'there'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

be an a - wake - - - ning,

The second system continues the vocal line with 'be an a - wake - - - ning,'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Keep, ..... what

The third system features the vocal line with 'Keep, ..... what'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

lulled me to sleep, ..... the

The fourth system concludes the vocal line with 'lulled me to sleep, ..... the'. The piano accompaniment continues with chords and a bass line.

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

on my mouth. *pp* *a tempo* *marcato la melodia.*



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