

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.
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“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 *ff* dynamic, followed by a *mf* section. The vocal line enters with a *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 includes a *p* section and a *cresc.* section leading to a *mf* section.

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

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

hours spent far from thee, Less than the

*cresc.* *poco accel.*

need thou hast in life of me,

*f*

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

*p* *poco rall.* *mf* *a tempo*

*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 —

night, ——— Fare — — — well, ———

*f 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 Shali - mar, ..... Where are you now? Who lies be-neath your spell?

\* 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 marking. 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 the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "dy - - ing, lean o - ver me". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords in the right hand and a melodic line in the left hand. The music is in a 4/4 time signature.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "ten - - der - - ly, soft - - ly,". The piano accompaniment continues with similar chordal textures and a melodic line in the bass. The music maintains the same key signature and time signature.

*poco cresc.*

The third system of the musical score shows the piano accompaniment continuing. It includes a dynamic marking of *poco cresc.* (poco crescendo). The piano part features a mix of chords and a melodic line in the bass, with some changes in the right hand. The music remains in the same key signature and time signature.

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

The fourth system of the musical score features a vocal line and piano accompaniment. The lyrics are "Stoop, as the yel - low ros - es droop". The vocal line starts with a dynamic marking of *mf* (mezzo-forte) and then changes to *p* (piano). The piano accompaniment also has dynamic markings of *mf* and *p*. The music continues in the same key signature and time signature.

In the wind from the South;

This system contains the first system of music. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole note rest, followed by the lyrics "In the wind from the South;". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A fermata is placed over the final note of the vocal line.

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

This system contains the second system of music. The vocal line is mostly silent, with a few notes. The piano accompaniment continues with chords and a bass line. Dynamics include *ff* (fortissimo), *cresc.* (crescendo), *e* (ritardando), and *accel.* (accelerando). A fermata is present over the final note of the piano accompaniment.

*ff*

This system contains the third system of music. The piano accompaniment continues with chords and a bass line. A dynamic marking of *ff* (fortissimo) is present. A fermata is placed over the final note of the piano accompaniment.

*mf a little faster*

So I may

*mf a little faster*

This system contains the fourth system of music. The vocal line begins with a whole note rest, followed by the lyrics "So I may". The piano accompaniment continues with chords and a bass line. Dynamics include *mf a little faster* (mezzo-forte, a little faster). A fermata is placed over the final note of the piano accompaniment.

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.*

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