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**Songs**  
of **Laurice Hope**  
set to Music by  
**H.T. Burleigh**

Price \$ 1.50

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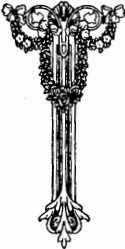

# FIVE SONGS

... of ...

## LAURENCE HOPE

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Set to Music by  
**H. T. BURLEIGH**

	<ol style="list-style-type: none"><li>1 Worth While</li><li>2 The Jungle Flower</li><li>3 Kashmiri Song</li><li>4 Among the Fuchsias</li><li>5 Till I Wake</li></ol>	
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114196

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Price, \$1.50 net

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Orchestral Accompaniment by  
**ALFREDO BRÜGGEMANN**  
to be had from the publishers

**G. RICORDI & CO.**

NEW YORK

MILAN ROME NAPLES PALERMO LONDON PARIS  
LEIPSIG BUENOS-AYRES

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## PREFATORY NOTE

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THE annual output of English songs is large, but there is still a deplorable dearth of lyrics which, because of their artistic distinction, bring pleasure to the connoisseur in their reading as well as refreshment and delight to both performer and hearer. It is this quality which is dominant in Mr. H. T. Burleigh's setting of five poems by Laurence Hope. They are, without being out of the convenient reach of amateurs, artists' songs, in which singer and pianist are paired in a lovely union and engaged in a mission calculated to warm the feelings of those who contemplate it. They are, moreover, as far removed from the commonplace melodic phrase which is rampant in the bulk of English sentimental ballads as they are from the bathos and affected harmonic phrase which has taken possession of the German *Lied* and the French *Mélodie*. In all of them the pianoforte and voice are beautifully and truthfully consorted in the utterance of the poetic sentiment.

The structure is motival, and while musical accent and declamation spring naturally and unconstrainedly from the poetic word, the instrumental voice has an independent development which frequently carries along the emotional passion as on a flood. In No. 5, "Till I Awake," the device of melodic delineation is finely illustrated. The motive, announced on the opening words, "When I am dying," which underlies the instrumental part as well as the voice, has an appropriate "dying fall"; but with the rising surge of feeling, the pianoforte breaks away from the word and carries the theme to a passionate climax of profound impressiveness, after which the music sinks down as in a swoon, while the heart beats on in a persistent syncopated bass. No 4, "Among the Fuchsias," is heavy with poppy and mandragora, and bells ring over the languorous murmur of the waters. We have had occasion to learn how adept Mr. Burleigh is in imbuing music with his own national voice, and it is a pleasure to observe that the idiom of the East is also at his command.

H. E. KREHBIEL,  
Musical Editor of *New York Tribune*.

I

## Worth While

(From "Stars of the Desert")

I asked my desolate shipwrecked soul  
    ' Would'st thou rather never have met  
The one whom thou lovedst beyond control  
    And whom thou adorest yet?"

Back from the senses, the heart, the brain,  
    Came the answer swiftly thrown,  
"What matter the price? We would pay it again,  
    We have had, we have loved, we have known!"  
*Laurence Hope.*

II

## The Jungle Flower

(From "Last Poems")

Thou art one of the jungle flowers, strange and fierce and fair,  
    Palest amber, perfect lines, and scented with champa flower.  
Lie back and frame thy face in the gloom of thy loosened hair;  
    Sweet thou art and loved—ay, loved—for an hour.

But thought flies far, ah, far, to another breast,  
    Whose whiteness breaks to the rose of a twin pink flower,  
Where wind the azure veins that my lips caressed  
    When Fate was gentle to me for a too-brief hour.  
*Laurence Hope.*

III

## Kashmiri Song

(From "India's Love Lyrics")

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?

Oh, pale dispensers of my Joys and Pains,  
    Holding the doors of Heaven and Hell,  
How the hot blood rushed wildly through the veins  
    Beneath your touch, until you waved farewell.

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!  
*Laurence Hope.*

IV

## Among the Fuchsias

(From "Stars of the Desert")

Call me not to a secret place  
When daylight dies away,  
Tempt me not with thine eager face  
And words thou shouldst not say.  
Entice me not with a child of thine,  
Ah, God, if such might be,  
For surely a man is half divine  
Who adds another link to the line  
Whose last link none may see.

Call me not to the Lotus lake  
That drooping fuchsias hide,  
What if my latent youth awake  
And will not be denied?  
Ah, tempt me not for I am not strong  
(Thy mouth is a budded kiss)  
My days are empty, my nights are long.  
Ah, why is a thing so sweet so wrong  
As thy temptation is?

*Laurence Hope.*

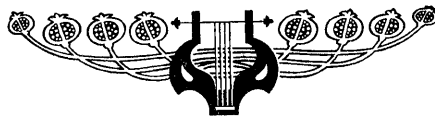
V

## Till I Wake

(From "India's Love Lyrics")

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.*







# I Worth While

Words by  
LAURENCE HOPE

Music by  
H. T. BURLEIGH

Andante cantabile *mf affettuoso* *cresc.*

Voice

I asked my des - o - late ship - wreck'd

Piano

*p* *p poco agitato* *cresc.*

soul "Would'st thou rath - er would'st thou

*teneramente*

*p*

rath - er nev - er have met the one whom thou lov - edst lov'dst be - yond con -

trol and whom thou a - dor - est yet?"

*cresc.* *f*

*cresc.* *f* *poco rit.*

Back - from the sen - ses, the heart, - the brain, - Came the

*p* *appassionato* *cresc.*

*p* *a tempo* *cresc.* *accel.*

an - swer swift - ly thrown: "What mat - ter the

*rit.* *f* *a tempo*

*rit.* *f* *f a tempo*

price? We would pay it a - gain, We have had, we have

*rubato*

*sempre f*

*rubato* *cresc.*

lov'd, we have known!" "We have had, we have lov'd, we have

*mf* *rit. ff* <sup>2</sup>

*f* *mf* *rit. ff* <sup>2</sup>

known!"

*a tempo* *cres - cen - do* *sfz* *p* *rit. e dim.* *pp*

# II The Jungle Flower

Words by  
LAURENCE HOPE

Music by  
H.T. BURLEIGH

Larghetto ♩ = 80

Voice

Piano

*mf*

Thou— art one of the jun - gle flow'rs,—

*mf*

strange— and fierce— and fair; Pal - est am - ber—

*mf*

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per - fect lines, — and scent - ed with cham - pa flow'r: —

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'per' followed by eighth notes 'fect lines,' and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A 'poco rit.' marking is placed above the piano accompaniment in the second measure.

*f con abbandono*  
Lie back and frame thy face in the gloom of thy loosen'd hair —

*f rubato* *rit.*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Lie' followed by eighth notes 'back and frame thy face in the gloom of thy loosen'd hair'. The piano accompaniment features a more expressive, slower feel. A 'poco rit.' marking is present above the piano accompaniment in the second measure. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

*p rubato*  
Sweet thou art and lov - ed ay, lov'd for an hour!

*p rubato* *p* *a tempo cresc.*

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Sweet' followed by eighth notes 'thou art and lov - ed ay, lov'd for an hour!'. The piano accompaniment maintains a rubato feel. A 'poco rit.' marking is present above the piano accompaniment in the second measure. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. A 'p' marking is placed above the piano accompaniment in the third measure, and 'a tempo cresc.' is written above the piano accompaniment in the fourth measure.

*accel.*

The fourth system shows the piano accompaniment continuing. It features a triplet of eighth notes in the right hand and a bass line in the left hand. An 'accel.' marking is placed above the piano accompaniment in the second measure. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

*p*

But thought flies far, ah far, to an-oth-er

*rit.* *p a tempo*

breast, Whose white - ness breaks to the rose of a twin pink flow'r,

*A* *p*

Where \_\_\_\_\_ wind the a - zure

*rit.* *p a tempo*

veins — that — my lips — ca - ress'd —

*f Largo* When Fate was ger - tle - to me for a too - brief *p*

hour!

# III

## Kashmiri Song

Words by  
LAURENCE HOPE

Music by  
H.T. BURLEIGH

Mesto quasi Andantino *mf*

Voice

Pale hands I lov'd — be -

Piano

*p* *pp* *mf*

side the Sha-li - mar, Where are you now? Who lies beneath your spell?

*piu rit.*

*a tempo* *f* *poco rall.*

Whom do you lead on Rap - ture's road - way, far, Be - fore you ag - o -

*a tempo* *cresc.* *f* *poco rall.*

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*dim. e rit.* *p a tempo*

-nize them in fare - well? \_\_\_\_\_ Oh, pale dis - pens - ers of my

*dim. e rit.* *p* *p a tempo*

Joys and Pains, \_\_\_\_\_ Hold - ing the doors of Heav'n and Hell, \_\_\_\_\_

*mf* *cresc. e poco accel.*

How the hot blood rush'd wild - ly through the

*f* *mf* *cresc. e poco accel.*

*p* *rall.*

veins (Oh pale soft hands!) Beneath your

*rall.* *colla voce*

*rit.*

touch, un - til you wav'd fare - well.

*p* *rit.*

*mf a tempo*

Pale hands, pink tipp'd, like Lo - tus buds that

*mf a tempo*

*f*

float On those cool wa - ters where we used to dwell,

*f*

*cresc.* I would have rath-er felt you round my throat, *cresc.* I would have rath-er

*accel.* felt you round my throat, *ff* Crush - ing out life,

Crush - ing out life, *p rit. e dim.* than wav - ing me fare - well!

*a piacere* Pale hands I lov'd, Where are you now?

# IV

## Among the Fuchsias

Words by  
LAURENCE HOPE

Music by  
H. T. BURLEIGH

Andante teneramente

Voice

Piano

*p*

Call me not to a se-cret place When — day-light dies a-way..

*mf*

Tempt me not with thine ea-ger face And words thou shouldst not say. En -

*mf*

*poco rit.*

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*cresc. - e accel.* *f*

tice me not with a child of thine, Ah, God, — if such might be, For

*mf cresc. - e accel.*

*poco rit.*

sure - ly a man is half di-vine Who adds — an-oth-er link to the line Whose

*f poco rit.*

last link none may see.

*a tempo mf p p*

*p*

Call me not to the Lo-tus lake That droop - ing - fuch - sias hide,

*p*

*mf* *cresc.* *f*

What if my la - tent youth a - wake And will not be de - nied? Ah,

*mf* *cresc.*

*cresc.* *e* *accel.*

tempt me not for I am not strong (Thy mouth - is a bud - ded kiss)

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

*p languido*

My days are emp-ty, my nights are long: Ah,

*f* why is a thing so sweet so wrong, *mf* Why is a thing so sweet — so

*f* *mf* *p rit.*

wrong As thy temp-ta - tion is?

*p* *rit. e dim.* *pp*

*Red.* \*

# V

## Till I Wake

Words by  
LAURENCE HOPE

Music by  
H. T. BURLEIGH

Larghetto  $\text{♩} = 92$

Voice

Piano

The first system of the score shows the voice part with a whole rest for the first six measures. The piano accompaniment begins in the second measure with a mezzo-forte (mf) dynamic. The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

The second system contains the vocal entry with the lyrics "When I am dy - - ing,". The piano accompaniment continues with a piano (p) dynamic. The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

The third system contains the vocal entry with the lyrics "lean o - - ver me ten - der-ly,". The piano accompaniment continues with a piano (p) dynamic. The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

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*pp* soft - ly, *mf cantabile* Stoop as the yel - low ros - es, *cresc.*

*pp* *mf* *cresc.*

*ped.* *ped.*

Stoop as the yel - low ros - es *f* droop in the wind from the

*f* *f*

*ped.* *ped.*

South, *mf* droop in the wind from the South

*mf* *mf*

*ped.* *ped.*

*acc.* So I may *e* *cresc.* when I wake, *poco rit.*

*acc.* *e* *cresc.* *poco rit.*

*acc.* *e* *cresc.* *poco rit.*

So I may when I a - wake:

*mf* *cresc. molto* *f* *sfz*

If there

*mf meno mosso* *meno mosso*

*L.H.* *L.H.* *mf*

be an a - wak - - 'ning, If there be an a -

*cresc.*

wak - - 'ning.

*Maestoso* *accelerando* *ff*

*cresc.*

*rit. e dim.*

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a large arpeggiated chord in the right hand and a melodic line in the left hand. The tempo and dynamics markings are *rit. e dim.*

*a tempo*

*pp*

So I may when I wake Keep what lull'd me to

*p a tempo*

*pp*

Piano accompaniment for the second system, corresponding to the vocal line above. The dynamics markings are *p a tempo* and *pp*.

*sotto voce*

*cresc.*

sleep; the touch of your lips the

*pp*

Piano accompaniment for the third system, corresponding to the vocal line above. The dynamics marking is *pp*.

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*allargando*

touch of your lips, the touch of your lips on my

*cresc.* *allargando*

mouth, The touch of your lips on my mouth.

*mf* *p*

*rit. e dim.* *mf* *p* *p a tempo*

*rit. e dim.* *pp*



No IV

I hear his footsteps, music sweet  
Almona's song of delight

Words by FRED G. BOWLES Music by H. T. BURLEIGH

Allegretto ben ritmato

Voice: Ah!

Piano

I hear his foot - steps

mu - sic sweet, As long a - go they came; One

*gracioso*

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No V

Thou art weary  
Almona's song to Yussouf

Words by FRED G. BOWLES Music by H. T. BURLEIGH

Andante cantabile

Voice: Ah, my love... but thou art wea - ry.

Piano

Thou hast rid - den far and long. And the moun - tain paths were

great - er; Let me cheer with meal and song

*molto*

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No VI

This is Nirvana  
Yussouf's song to Almona

Words by FRED G. BOWLES Music by H. T. BURLEIGH

Allegretto

Voice: Nev - er for - got - ten that one day,

Piano

Nev - er for - got - ten Love's sweet way! Cru - el was Fate; Not yet too late,

*gracioso*

Nev - er shall Fate now say us "Nay."

*meno rall.*

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No VII

Ahmed's Song of Farewell

Words by FRED G. BOWLES Music by H. T. BURLEIGH

Andante doloroso

Voice: Fare - well, fare - well to all!

Piano

Sea - light and twi - light, the hour be - lov'd of Al - lah.

*meno*

Fare - well, fare - well the Desert; fare - well, Life and Love, and

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