

Nº 1
LOW VOICE

Nº 2
MEDIUM VOICE

Nº 3
HIGH VOICE.

Stars of the Desert

FOUR MORE

Indian Love Lyrics

BY

LAURENCE HOPE

Set to Music

BY

AMY WOODFORDE-FINDEN.

- I Stars of the Desert
- II You are all that is lovely
- III The Rice was under Water
- IV Fate

* IN PRINTING THE WORDS OF THESE LYRICS IN CONCERT PROGRAMMES, THE NAMES OF THE VOLUMES FROM WHICH THEY ARE TAKEN, AND THOSE OF THE AUTHOR AND PUBLISHER, MUST BE ADDED IN THE MANNER INDICATED WITHIN.

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STARS OF THE DESERT

Contents

	PAGE
STARS OF THE DESERT.....	2
YOU ARE ALL THAT IS LOVELY.....	10
THE RICE WAS UNDER WATER.....	16
FATE.....	24



STARS OF THE DESERT

STARS OF THE DESERT

Here, at the doorway of my tent, I linger
To watch in yours the shadow and the light,
The hungry soul within me burning, burning,
As the stars burn throughout the Eastern night.

Sleep on, I sit and watch your tent in silence,
White as a sail upon this sandy sea,
And know the Desert's self is not more boundless
Than is the distance 'twixt yourself and me.

Sleep on, the Desert sleeps around you, quiet,
Watched by the restless, golden stars above,
Ay, let us sleep; you to your careless waking,
I, with my dreams of unrequited love.

*(From "STARS OF THE DESERT," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

YOU ARE ALL THAT IS LOVELY

You are all that is lovely and light,
Aziza, whom I adore,
And, waking, after the night
I am weary with dreams of you.

I dream of your luminous eyes,
Aziza, whom I adore!
Of the ruffled silk of your hair,
I dream, and the dreams are lies.

But I love them, knowing no more
Will ever be mine of you,
Aziza, my life's despair.

*(From "THE GARDEN OF KAMA," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

THE RICE WAS UNDER WATER

The Rice was under water and the land was scourged with rain
The nights were desolation and the day was born in pain
Ah the famine and the fever and the cruel swollen streams
I had died, except for Krishna, who consoled me — in my dreams

The Burning Ghats were smoking and the jewels melted down
The Temples lay deserted for the people left the town
Yet I was more than happy, though passing strange it seems
For I spent my nights with Krishna, who loved me—in my dreams

*(From "INDIAN LOVE," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

FATE

Somewhere, Oh, My Beloved One, the house is standing,
Waiting for thee and me; for our first caresses.
It may be a river-boat, or a wave-washed landing,
Some far-off mountain tent, ill-pitched and lonely,
Or the naked vault of the purple heavens only.
But the Place is waiting there; till the Hour shall show it,
And our footsteps, following Fate, find it and know it.

*(From "INDIAN LOVE," by LAURENCE HOPE, published by WILLIAM HEINEMANN)

* In printing the words of these Lyrics in Concert Programmes, the names of the Volumes from which they are taken, and those of the Author and Publisher, must be added, in the manner indicated above.

STARS OF THE DESERT

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Adagio non troppo, con gravita

VOICE

PIANO

f pesante

ff lunga pausa

p

lunga pausa poco accel.

f

Moderato. not too slow

mp

Here at the door - way of my

mp marcato la melodia

tent, I

f

p lin - ger To watch in

p

yours the sha - dow and the light,

f

con passione cresc. **f**

The hun - gry soul with - in me burn - ing,

f cresc. *con passione* **ff**

ff *con fuoco e rapidita. sempre ff*

burn - ing, As the stars burn through - out the

ff *con fuoco e rapidita. sempre ff*

east - ern night.

p dolce più mosso.

Sleep on, I sit and watch

p dolce più mosso. marcato la melodia

poco accel.

your tent in si - lence, White as a sail

up - on this san - dy sea,

And know the Des - ert's self is not more bound - less

Than is the dis - tance 'twixt your - self and me.

p con tristezza

p con tristezza

con moto

f accel. *ff*

ff senza rall.

Tempo I. *p*

Sleep on, the Des - ert sleeps a -

Tempo I. *p marcato la melodia*

round you,

8

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords and moving lines in both hands, with a fermata over the final chord in the first measure.

pp
qui - - - et, Watched by the

pp

Detailed description: This system contains measures three and four. The vocal line has a long note G4 with a fermata, followed by a quarter note A4. The piano accompaniment continues with chords and moving lines, marked with piano (*pp*).

rest - - less, gold - en stars a - - bove,

Detailed description: This system contains measures five and six. The vocal line has a long note G4 with a fermata, followed by a quarter note A4. The piano accompaniment continues with chords and moving lines, ending with a fermata over the final chord.

mf

Ay, let us sleep; let us

f con impeto e duolo

sleep; you to your care - - less

f con impeto e duolo

ff *p patetico*

wak - - ing, I, with my dreams of un - re -

ff *p* *patetico*

con molto tristezza *portamento* *pp*

- quit - - - ed love, _____ of

con molto tristezza *pp*

3

3/4

un - re - quit - ed love.

lunga pausa *mf*

3

3/4

p dim. *pp*

3

YOU ARE ALL THAT IS LOVELY.

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE - FINDEN

Allegretto grazioso.

PIANO

mf

p dolce

You are

L.H.

legato

all that is love - - - ly and

legato

light, A - zi - - za, whom

I a - dore, And,

cresc.

cresc.

wak - ing af - ter the night,

I am wea - ry with dreams of

you, of you.

I dream of your

lu - min - ous eyes, A -

- zi - za, whom I a - - dore!

cresc. Of the ruf - - fled silk of your

cresc.

hair, I dream, and the

mf

mf

f dreams are — lies, — are — lies. *f*

rall. con tristezza

f *rall. con tristezza*

p

But I love ————— them,

con molto espressione

know - ing no more Will — ev - er be

con molto espressione

molto accel. *ff*

mine of you, A - zi - za, my life's des -

molto accel. *ff*

pair.

f *poco rall.*

con molto tenerezza

p

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "You are all that is". The piano accompaniment (grand staff) starts with a whole rest in the right hand and a half note in the left hand, marked "L.H.". The piano part then features a melody in the right hand and a bass line in the left hand, both marked "p".

Second system of musical notation. The vocal line continues with the lyrics "love - - ly and light, A -". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, both marked "mf".

Third system of musical notation. The vocal line continues with the lyrics "- zi - za, whom I a - dore!". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked "f". The right hand has a triplet of eighth notes. The system concludes with a dynamic marking of "ff" and the instruction "con rapidita alla fine".

Fourth system of musical notation. The vocal line consists of a long, sustained note. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked "ff". The right hand has a triplet of eighth notes. The system concludes with a dynamic marking of "ff" and the instruction "con rapidita alla fine".

THE RICE WAS UNDER WATER

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Allegro moderato e agitato

VOICE

PIANO

mf

Detailed description: This system contains the first four measures of the piece. The voice part consists of four whole rests. The piano accompaniment features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. The key signature has four flats (B-flat major or D-flat minor) and the time signature is 3/4. The piano part begins with a mezzo-forte (*mf*) dynamic.

Detailed description: This system contains the next four measures. The voice part continues with four whole rests. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

The

Detailed description: This system contains the final four measures of the piece. The voice part has four whole rests, with the word 'The' written below the final measure. The piano accompaniment concludes with a final chord in the treble staff and a final note in the bass staff.

p con moto

Rice was un - der wa -

p con moto

- ter, and the land was scourged with

mf

mf

rain, The nights were de - so - la - tion,

f cresc.

cresc. f

and the day was born in pain.

dolente

dolente

Ah, the fa-mine and the fe-ver,

and the cru-el swol-len streams,

mf *moderato*
I had

died, ex-cept for Krish-na, who con-

poco accel.

- soled — me — in my dreams!

poco accel.

I had died, ex -

mf più lento

- cept. for Krish - na, who con

mf più lento

p

soled me — in my dreams! —

p

mf

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, with some notes tied across measures.

The second system continues the musical piece. The vocal line remains mostly silent, with a few notes appearing later in the system. The piano accompaniment continues with its rhythmic pattern, featuring a mix of chords and single notes in both hands.

The third system contains the first line of lyrics: "The Burn - ing - Ghats were smo -". The vocal line has a melodic line with a slur over the words. The piano accompaniment provides harmonic support with chords and a consistent bass line.

The fourth system contains the second line of lyrics: "- king, and the jew - els melt - ed". The vocal line continues the melody. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand, indicating a gradual increase in volume.

down, ——— The Tem - ples lay de - sert - ed

mf

mf

for the peo - ple left the town.

mf

Yet I was more than hap - py,

though pass - ing strange it seems, ———

poco rall.

p

poco rall.

rall.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note followed by a quarter note, then a full rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

The second system continues the vocal line with the lyrics "For I spent my nights with Krish -". The vocal line starts with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment features a treble line with chords and a bass line with eighth notes. A dynamic marking of *mf* is present above the vocal line and below the piano accompaniment.

The third system continues the vocal line with the lyrics "- na, who loved me - in my". The vocal line includes a half note, quarter notes, and a half note. The piano accompaniment continues with chords and eighth notes. A dynamic marking of *teneramente* is placed above the vocal line and below the piano accompaniment.

The fourth system concludes the vocal line with the lyrics "dreams! I was". The vocal line starts with a half note, followed by a quarter note, and ends with a half note. The piano accompaniment features chords and eighth notes. Dynamic markings of *f* are placed above the vocal line and below the piano accompaniment.

more than hap - - py, with

mf
Krish - na who loved me -

p dolce
in my dreams!

pp
dim. e rit.

FATE

Words by
LAURENCE HOPE

Music by
AMY WOODFORDE-FINDEN

Moderato

PIANO

p *mf*

The first system of the piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a half note chord (F2, B-flat1) followed by a series of chords and moving lines. The left hand starts with a bass clef and a half note chord (F2, B-flat1). The system concludes with a *mf* dynamic marking.

The second system continues the piano introduction. The right hand has a whole rest in the first measure, followed by a half note chord (F2, B-flat1) and then a series of chords. The left hand continues with a bass line. The system ends with a *f* dynamic marking.

p dolce

Some - where, Oh, My Be - lov - ed

The third system contains the first line of lyrics. The vocal line (treble clef) begins with a whole rest, followed by a half note chord (F2, B-flat1), and then a series of notes: G2, A2, B-flat2, C3, D3, E3, F3. The piano accompaniment (bass clef) starts with a half note chord (F2, B-flat1), followed by a series of chords and moving lines. The system ends with a *p dolce* dynamic marking.

One, the house is stand - ing, Wait - ing for thee and me;

The fourth system contains the second line of lyrics. The vocal line (treble clef) begins with a half note chord (F2, B-flat1), followed by a series of notes: G2, A2, B-flat2, C3, D3, E3, F3. The piano accompaniment (bass clef) continues with a bass line. The system ends with a *p dolce* dynamic marking.

con tenerezza

mf cresc.

for our first ca - res - es. It may be a riv - er - boat,

con tenerezza *mf cresc.*

or a wave-washed land - ing, Some far off moun - tain

f *p*

tent, ill - pitched and lone - ly,

p *p* *mf* *p*

misterioso

p

Or the na - ked vault of the pur - ple heavens on - ly.

p *misterioso*

p
But the Place is wait - ing

mf cresc.
there; till the Hour shall show it, And our foot - steps, fol - low - ing

accel.
Fate, find it and know it. Some - where, Oh, — My Be -

lov - ed — One, the house is

mf

stand - ing, the house is

accel. *f*

stand - ing, Wait - ing, wait - ing for thee and

ff

thee and me, thee and me.

ff *fff* *alla fine.*

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