

Nº 1 FOR CONTRALTO & BARITONE.

Nº 2 FOR SOPRANO & TENOR.

A
Lover in Damascus

A SET OF

Six Songs,

THE WORDS BY

CHARLES HANSON TOWNE,

(BY KIND PERMISSION OF "THE SMART SET.")

The Music by

AMY WOODFORDE-FINDEN.

Far across the Desert Sands	How many a lonely Caravan
Where the Abana flows	If in the great Bazaars
Beloved, in your absence	Allah be with us!

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A LOVER IN DAMASCUS.

"FAR ACROSS THE DESERT SANDS."

FAR, far across the desert sands,
I hear the camel-bells;
Merchants have come from alien lands,
With stuffs and gems and silken bands,
Back where their old love dwells.

O my beloved, far away
Are cities by the sea;
Yet should I go to far Cathay
For many a weary night and day,
My dreams were still of thee.

"WHERE THE ABANA FLOWS."

THROUGH the old city's silence,
Where the Abana flows,
Oh, harken to the nightingale
Sing lyrics to the rose.

But through the dusk no answer
Is ever breathed or sung,
Though the bird's heart with pleading
The whole long night is wrung.

Yet well the lonely songster
Knows that the red rose hears.
Ah, love, I need no answer,
But let me see your tears!

"BELOVED, IN YOUR ABSENCE"

BELOVED, in your absence I have told
My love for you to every little flower,
Vermilion, pink and purple, red and gold,
That blossoms in our fragrant-hearted bower.
And should I die ere you come back again,
Would not the rose my golden vows repeat?
Yes, every bloom would whisper through the rain,
And fling its perfumed message at your feet!

"HOW MANY A LONELY CARAVAN."

How many a lonely caravan sets out
On its long journey o'er the desert, Doubt,
Yet comes back home laden with ivory,
With gold and gums and scarfs from oversea.

So went my lonely heart forth on its quest;
Through torrid wastes and parchèd ways it pressed.
Empty and sad it left the city gate,
But came back with your precious love for freight!

"IF IN THE GREAT BAZAARS."

IF in the great bazaars
They sold the golden stars,
Belovèd, there should be
A necklace strung for thee,
More wonderful than any known or dreamed of, love, by me.

IF wealth could buy the mist
By Dawn's pale, pearl lips kissed,
Belovèd, there should be
A white veil wrought for thee, [the sea.
More marvellous than that faint film which hangs above

"ALLAH BE WITH US."

AH, when the dark on many a heart descends,
Our joy more swiftly runs;
Heart of my heart, our great love never ends,
Though set ten thousand suns!

Allah be with us when that last deep night
Shall wrap us round about;
And Love be with us with her steadfast light,
When Death our lamp burns out!

CHARLES HANSON TOWNE.

I.
"FAR ACROSS THE DESERT SANDS."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Adagio maestoso.

PIANO. *f pesante* *ff* *fff*

Allegro moderato.

p *p* *p*

mf
Far, far a - cross the de - sert... sands, I

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase: "Far, far a - cross the de - sert... sands, I". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

hear the... ca - mel - bells, I

The second system continues the vocal line with "hear the... ca - mel - bells, I". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

hear... the ca - mel - bells;

The third system continues the vocal line with "hear... the ca - mel - bells;". A fermata is placed over the final note of the vocal phrase. The piano accompaniment continues with the same rhythmic pattern.

mf
Mer - chants have come from a - li - en lands, With

The fourth system begins the vocal line with "Mer - chants have come from a - li - en lands, With". The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

stuffs and... gems and... silk en... bands,

f Back... where their old love dwells,

p Back... where their old love dwells.

p recitativo. *p*

Far across the desert sands.

4 *Andante con moto.*

dolce. p

O my be-lov-ed, far a - - - way

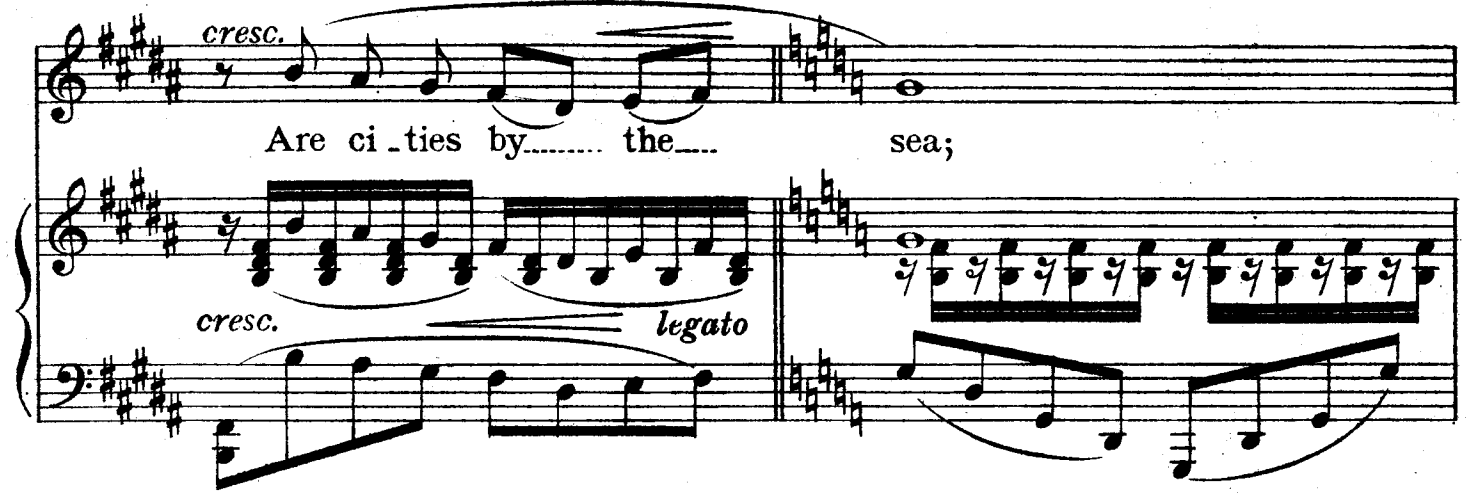
pp dolce.



cresc.

Are ci-ties by..... the..... sea;

cresc. legato



mf

Yet should I go to far Ca - - thay

f

p

For ma.ny a

mf

f

marcato la melodia.



rall.

wea - ry night and day,

rall.



Far across the desert sands.

dolce.
p

My dreams were still..... of.....

p dolce.

cresc. e accel.

thee, My dreams were still..... of.....

cresc. e accel.

ff *fff*

thee, of..... thee.....

ff *pesante.* *fff*

Lento.
p

*Minim for ending when this song is sung separately.

II.

"WHERE THE ABANA FLOWS"

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Lento non troppo.

VOICE.

Through the old ci - ty's

p

p molto legato

p

si - - lence,..... Where the A - ba - na

cresc.

cresc.

flows,..... Oh, hark - en to the

f

poco accel.

night - in - gale Sing ly - rics to the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "night - in - gale Sing ly - rics to the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part.

rose.....

rall.

The second system continues the vocal line with the lyric "rose.....". The piano accompaniment features a *rall.* (rallentando) marking. The system concludes with a fermata over the final notes of both parts.

p a tempo

But through the dusk no an - - - - - swer

p a tempo

The third system begins with the vocal line and piano accompaniment marked *p a tempo*. The lyrics are "But through the dusk no an - - - - - swer". The piano accompaniment features a steady bass line and chords in the right hand.

cresc.

Is e - ver breath'd or sung,.....

cresc.

f

The fourth system continues with the vocal line and piano accompaniment. The lyrics are "Is e - ver breath'd or sung,.....". Both parts feature a *cresc.* (crescendo) marking. The piano part ends with a dynamic marking of *f* and a fermata.

Where the Abana flows.

rall. *cresc.* *f*

Though the bird's heart with plea - - ding The whole long

rall. *cresc.* *f*

ff dolente.

night is wrung.....

ff dolente.

p più mosso.

Yet well the lone - ly song - ster Knows that the red rose

p più mosso.

mf *p con espressione.*

hears. Ah, love, I need no

mf *p con espressione.*

an - swer, But let me see your tears!

But let me see your tears! Ah,

p rall. e dim. marcato la melodia!

love.....

pp R. H.

*Minim for ending when this song is sung separately.

Vivace.

f

III.

"BELOVED, IN YOUR ABSENCE."

Words by
CHARLES HANSON TOWNE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto grazioso.

VOICE.

PIANO.

The musical score is written in G major (one sharp) and common time (C). It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part begins with a *mf* dynamic. The second system contains the first line of lyrics: "Be - lov - ed, in your ab - sence I..... have told.....". The piano accompaniment for this system starts with a *p* dynamic. The third system contains the second line of lyrics: "My love for you to ev - 'ry lit - tle flow -". The piano accompaniment for this system also starts with a *p* dynamic. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with occasional chords and slurs.

- er, Ver - mil - ion, pink and pur - ple,

cresc.

cresc.

red and gold,..... That blos - soms in our... fra - grant -

mf

mf

- heart - ed bower!.....

f

f

Be - lov - ed, in your ab - sence I..... have..... told.....

dolce.p

poco rall.

p dolce.

poco rall.

p My love for you to ev 'ry lit - tle flow - er; *pp*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. The vocal line begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lyrics are "My love for you to ev 'ry lit - tle flow - er;".

sentimento. *p* And should I die ere you come back *mf* a - gain,.....

The second system continues the piece with a vocal line and piano accompaniment. The vocal line is marked with a *sentimento.* instruction and starts with a piano (*p*) dynamic, moving to a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The lyrics are "And should I die ere you come back a - gain,.....".

Would not the rose my gol - den vows re - peat?

The third system consists of a vocal line and piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "Would not the rose my gol - den vows re - peat?".

cresc. Yes, ev - 'ry bloom would whis - per through the rain, *cresc.*

The fourth system features a vocal line and piano accompaniment. Both are marked with a *cresc.* (crescendo) instruction. The vocal line is in treble clef and the piano accompaniment is in grand staff. The lyrics are "Yes, ev - 'ry bloom would whis - per through the rain,".

mf accel. ff.

And fling its per-fumed mes-sage at your feet!.....

mf accel. ff.

p a tempo.

Be - lov - ed, in your ab - sence

p a tempo.

rall. e dim.

I..... have told..... My love for you

rall. e dim.

pp

to ev 'ry lit - tle flow - er.

pp

f risoluto.

