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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

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; And her

*cresc.* - *mf*

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.*

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 note, moving up stepwise to a D5 note. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents. The tempo marking *poco accel.* is present at the beginning and middle of the system.

*poco rall.*

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

*p*

*poco rall.*

The second system continues the vocal line with a long dotted line under "Lord," followed by a melodic phrase. The piano accompaniment provides harmonic support. The tempo marking *poco rall.* is at the end of the system, and a dynamic marking *p* is placed above the vocal line.

less ..... than these!

The third system shows the vocal line with a long dotted line under "less," followed by a melodic phrase. The piano accompaniment continues with chords and moving lines. The system concludes with a final chord in the piano part.

*p*

Less than the weed that grows be-side thy

*p*

The fourth system features a vocal line starting with a melodic phrase on a G4 note. The piano accompaniment consists of chords and moving lines. A dynamic marking *p* is placed above the vocal line.

door, ..... Less than the speed of

*cresc.* hours spent far from thee, ..... *poco accel.* Less than the

*cresc.* *poco accel.*

need thou hast in life of me, .....

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

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

Piano introduction for the first system, consisting of two staves of music. The right hand plays chords and the left hand plays a simple accompaniment.

*p a little faster*

Since I, my Lord, am noth - - ing un - to

*p a little faster*

thee, See here thy sword, I

*cresc.*

make it keen and bright, Love's last re -

*accel. con abbandone*

ward — Death comes to me to —

*accel. con abbandone*

*f rall.*

night, Fare — — — well,

*f rall.*

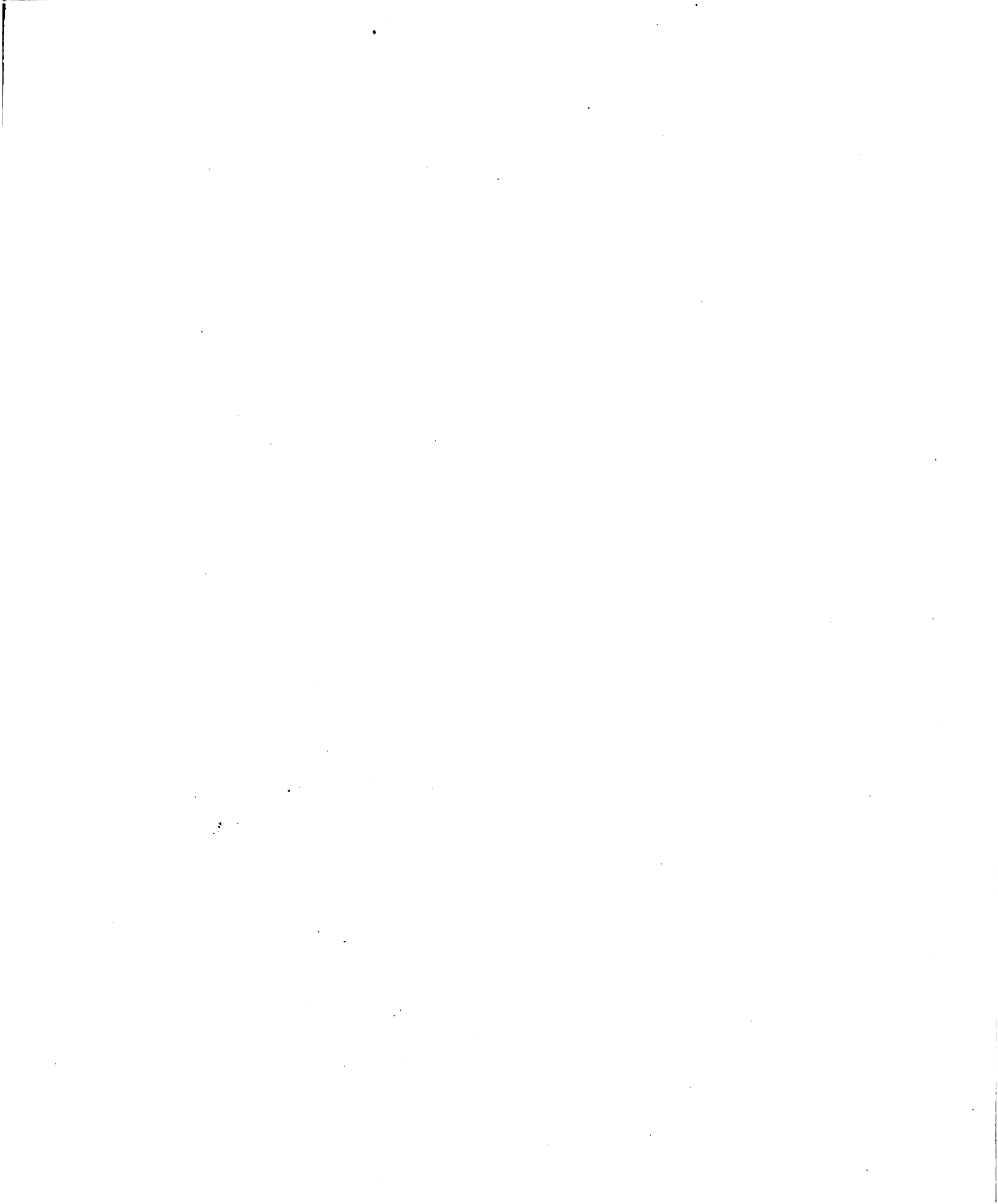
*p rall.*

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?

*cresc.*

\* 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*.

dy - - ing, lean o - ver me .....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long note on 'dy' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. There are dynamic markings 'V' above the piano accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'ten' followed by a melodic phrase. The piano accompaniment continues with chords and a moving bass line. There are dynamic markings 'V' above the piano accompaniment.

*poco cresc.*

The third system is primarily piano accompaniment. It features a grand staff with chords in the right hand and a moving bass line in the left hand. The dynamic marking *poco cresc.* is written above the piano part. There are dynamic markings 'V' above the piano accompaniment.

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

The fourth system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a long note on 'Stoop,' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamic markings *mf* and *p* are present. There are dynamic markings 'V' above the piano accompaniment.

In the wind from the South;

*cresc. - e - accel. - f*

*mf a little faster*

So I may

*mf a little faster*

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 two staves. 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 simple 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 features a more active right hand with eighth-note chords and a bass line with some chromatic movement. A dynamic marking of *f* is present.

Keep, ..... what

The third system shows the vocal line with 'Keep, ..... what'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present.

lulled me to sleep, ..... the

The fourth system concludes the vocal line with 'lulled me to sleep, ..... the'. The piano accompaniment remains consistent with the previous systems.

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

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



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