

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.**

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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.

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## "FAR ACROSS THE DESERT SANDS."

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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 upper staff and a piano accompaniment in the lower two staves. The key signature is 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 maintains the same rhythmic pattern as the first system.

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 line. 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.

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

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "stuffs and... gems and... silk en... bands,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and some melodic lines. The piano part includes dynamic markings such as *f* and *p*.

Back... where their old love dwells,

The second system continues the vocal line with the lyrics "Back... where their old love dwells,". The piano accompaniment continues with similar chordal textures. A dynamic marking of *f* is present at the beginning of the piano part.

Back... where their old love dwells.

The third system shows the vocal line with the lyrics "Back... where their old love dwells." The piano accompaniment continues. A dynamic marking of *p* is present at the beginning of the piano part.

recitativo.

The fourth system features a piano accompaniment with a *recitativo* section. The piano part includes a dynamic marking of *p* and a fingering of 5. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

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*

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.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Lento non troppo' and the dynamics are 'p' (piano).

Through the old ci - ty's

PIANO.

*p molto legato*

*p*

The second system continues the musical piece. The voice line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with chords and a bass line. The dynamics are 'p' and 'cresc.' (crescendo).

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

The third system concludes the musical piece. The voice line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with chords and a bass line. The dynamics are 'f' (forte) and 'cresc.' (crescendo).

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



*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. The tempo marking *poco accel.* is placed above the vocal line.

rose.....

*rall.*

The second system continues the musical score. The vocal line has a long note for the word "rose" followed by a dotted line. The piano accompaniment continues with chords and a bass line. The tempo marking *rall.* is placed below the piano accompaniment.

*p a tempo*

But through the dusk no an - - - swer

*p a tempo*

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "But through the dusk no an - - - swer". The piano accompaniment consists of chords and a bass line. The tempo marking *p a tempo* is placed above the vocal line and below the piano accompaniment.

*cresc.*

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

*cresc.*

*f*

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "Is e - ver breath'd or sung,.....". The piano accompaniment consists of chords and a bass line. The tempo marking *cresc.* is placed above the vocal line and below the piano accompaniment. A dynamic marking *f* is placed above the vocal line.

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 for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegretto grazioso." The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The first system shows the piano accompaniment with a treble and bass clef. The second system introduces the voice line with a piano (*p*) dynamic. The lyrics are: "Be - lov - ed, in your ab - sence I..... have told.....". The third system continues the voice line with the lyrics: "My love for you to ev - 'ry lit - tle flow -". The piano accompaniment continues throughout, with dynamics ranging from *mf* to *p*. The score is arranged in three systems, each with a voice line and a piano accompaniment line.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a half note 'er,' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A 'cresc.' marking is placed above the vocal line and below the piano accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'gold,' followed by 'That blos - soms in our... fra - grant -'. The piano accompaniment features a triplet of eighth notes in the right hand. A 'mf' marking is present in both the vocal and piano parts.

- heart - ed bower!.....

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over '- heart - ed bower!.....'. The piano accompaniment continues with chords and moving lines. A 'f' marking is present in both parts.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'Be - lov - ed, in your ab - sence I..... have..... told.....'. The piano accompaniment features a triplet of eighth notes in the right hand. Markings include 'dolce.p' and 'poco rall.' in both parts.

*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;" with hyphens under "lit - tle" and "flow - er".

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

The second system continues the piece. The vocal line is marked *sentimento.* 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,....." with hyphens under "a - gain".

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

The third system shows the vocal line and piano accompaniment. The lyrics are "Would not the rose my gol - den vows re - peat?" with hyphens under "gol - den" and "vows re - peat".

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

The fourth system features a vocal line and piano accompaniment. Both are marked with a crescendo (*cresc.*). The lyrics are "Yes, ev - 'ry bloom would whis - per through the rain," with hyphens under "ev - 'ry" and "whis - per".

*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.*

IV.

# "HOW MANY A LONELY CARAVAN."

Words by  
CHARLES HANSON TOWNE.

Music by  
AMY WOODFORDE-FINDEN.

**Allegro con fuoco.**

**VOICE.**

**PIANO.**

*ff*

*ff*

*rall:*

12 13

**Moderato.**

*p*

How ma - ny a lone - ly ca - ra - van sets out..... On its long

*p*



jour - ney o'er... the de - sert,

*mf* Doubt, Ah!... ah!... Yet comes back home

*mf* *marcato.*

la - den with i - vor - y,..... With gold and gums and scarfs from o - ver -

*cresc e accel.*

- sea. With gold, with

*f* *ff* *sempre*

*f* *ff* *sempre*

How many a lonely caravan.

*senza rall:* *ff*

gold and gums and scarfs from o - ver - sea.....

*senza rall:* *ff*

*p* *più lento con espressione.*

So went my lone - ly heart forth

*poco rall.* *p* *più lento con espressione.*

on its quest;..... Through tor - rid wastes..... and par - chèd

*cresc.*

ways..... it pressed. Ah!..... ah!.....

*cresc.* *marcato.*

*p rall. molto.*

Emp - ty and sad..... it left the ci - ty gate,..... But

*p rall. molto.*

*vivace con gioja.* **ff**

came back with your pre - cious love for freight!

*vivace con gioja.* **ff**

**ff** *accel con gioja.* *senza rall.*

But came back with your pre - cious love..... for

**ff** *accel con gioja. senza rall.*

**fff**

freight!.....

**fff** *alla fine*

# "IF IN THE GREAT BAZAARS."

Words by  
CHARLES HANSON TOWNE.

Music by  
AMY WOODFORDE-FINDEN.

*Andante agitato.*

PIANO. *mf*

*Allegretto.  
grazioso.*

*p* *grazioso.*

If in the great ba - zaars.....

*p* *grazioso.*

They sold the golden stars,.....

Be-lo-ved, there should be..... A neck-lace strung for

*cresc e accel.* *mf*

thee, for thee, More won-der-ful than an-y known or

*poco rall.* *a tempo.*

dreamed of love,..... by me.....

*grazioso.*

*p grazioso.*  
La la la la La la la la La la la

*p grazioso.*

*mf Andante agitato.*

La..... la..... la la.

*mf*

*mf*

Allegretto.

*p dolce.*

If wealth could buy the mist..... By Dawn's pale, pearl lips

*p dolce.*



*cresc e accel.*

kissed,..... Be-lo-vèd, there should be.....

*mf*

*cresc e accel.*

*mf*



*poco rall.*

A white veil wrought for thee, for thee, More mar-vel-lous than

*poco rall.*

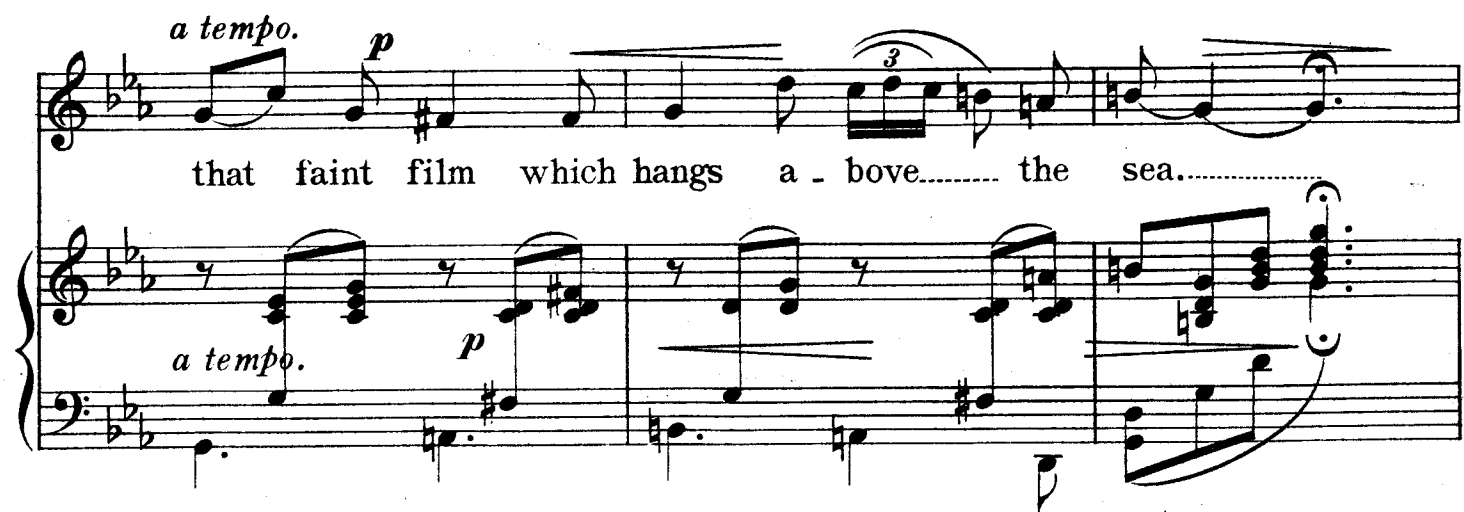


*a tempo.*

that faint film which hangs a-bove..... the sea.....

*a tempo.*

*p*



If in the great bazaars.

*p* *grazioso.*

La la la la La la la

*p* *grazioso.*

la La la la la..... La..... la la.....

*mf* *rall:* *p*

*mf* *rall:* *mf*

*mf* *p*

Moderato.

*mf* *rall:*



VI.

“ALLAH BE WITH US.”\*

Words by  
CHARLES HANSON TOWNE.

Music by  
AMY WOODFORDÉ-FINDEN.

*Adagio pesante.* *con gravita.*

**VOICE.** Ah, when the dark on ma - ny a

**PIANO.** *p* *p con gravita.*

heart des - cends, *cresc.* Our joy more swift - ly runs,

*p* *accel.* *cresc.* Our joy more swift - - - ly runs.

*p* *accel.* *cresc.*

\*“ALLAH BE WITH US” is published separately, as a duet,  
in B<sup>b</sup> for Contralto and Baritone, and in C for Soprano and Baritone.  
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*entusiasmo e accel.*

*f* Heart of my heart, our great love *ff.* ne - ver ends,

*f* *entusiasmo e accel.* *ff*

*f e accel.* *ff*

Though set ten thou - sand.... *ff* suns!

*f e accel.* *ff*

Though set ten thou - sand, ten

*ff risoluto.* *pesante*

*sempre. ff* thou - sand suns!..... *rall.*

*sempre. ff* *rall.*

Allah be with us.

*solennemente.*

Al - lah be with us when that last deep night

*solennemente.*

*poco cresc.*

Shall wrap us round a - bout; Shall wrap us

*poco cresc.*

*accel.*

*p*

round a - bout;

*accel.*

*cresc.*

*appassionata. e molto accel.*

And Love be with us with her stead - fast light,

*appassionata e molto accel.*

*ff*

*p* When Death our lamp burns out! *f*

The first system features a vocal line in treble clef with a dynamic marking of *p* at the start and *f* at the end. The lyrics are "When Death our lamp burns out!". Below it is a piano accompaniment in bass clef, starting with a dynamic marking of *p* and ending with *f*. The piano part consists of chords and some moving lines.

When Death our lamp, our

*ff* *risoluto.* *pesante.*

The second system continues the vocal line with the lyrics "When Death our lamp, our". The piano accompaniment is marked *ff* *risoluto.* and *pesante.*. The piano part features a series of chords and some melodic fragments.

*ff* *sempre* lamp burns out! *mf*

*ff* *sempre*

The third system shows the vocal line with the lyrics "lamp burns out!". The piano accompaniment is marked *ff* *sempre* and *mf*. The piano part continues with chords and some melodic lines.

*dim.* *mp*

*dim.* *mp*

The fourth system shows the vocal line with a dynamic marking of *dim.* and *mp*. The piano accompaniment is also marked *dim.* and *mp*. The piano part features chords and some melodic lines.