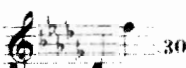











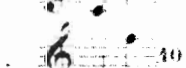




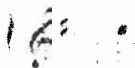

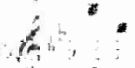
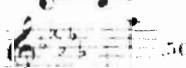

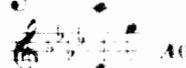


Songs

BY

ARTHUR FOOTTE.

I'm wearing awa'		30	Go, lovely Rose.		50
O, my love's like a red, red rose.		40	It was a lover and his lass.		30
The pleasant summer's come.		40	Milkmaid's Song (<i>from Queen Mary</i>)		40
When icicles hang by the wall.		40	Love took me softly by the hand.		40
Love's philosophy.		40	Ho! pretty page.		50
If you become a nun, dear.		40	Ask me no more!		40
Ojala! would she carry me!		40	<u>Elaine's Song</u> "Sweet is true love."		40
Album of Songs, for Mezzo Soprano or Baritone (op. 26)					
On the way to Kew.		50	Irish Folk-Song.		50
Love from o'er the sea.		40	The hawthorn wins the damask rose.		40
In Picardie.		40	Song of the Forge		40
O swallow, swallow flying south		50	And, if thou wilt, remember.		40
Love in her cold grave lies.		40			

ARTHUR P. SCHMIDT,

BOSTON,
120 Boylston St.

LEIPZIG,

NEW YORK,
11 West 36th St.

77
1621
T. REC

To Miss Marguerite Hall.

ELAINE'S SONG.

From Tennyson's "LANCELOT AND ELAINE."

ARTHUR FOOTE.

Andante espressivo. (♩. = 66.)

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The music is in 3/8 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p*, *pp*, and *p*. Performance markings include *ten.*, *Ped.*, *dolce*, and asterisks. A first ending bracket is present at the end of the introduction.

Vocal line 1: Sweet is true love tho' giv - en in vain, in vain; And

Piano accompaniment for the first vocal line, featuring chords and arpeggiated figures in both hands. Dynamics include *p* and *Ped.* with asterisks.

Vocal line 2: sweet is death, who puts an end to pain: I know not which is sweet - er,

Piano accompaniment for the second vocal line, continuing the harmonic support with various chordal textures. Dynamics include *p* and *Ped.* with asterisks.

Vocal line 3: no, not I. Love, art thou sweet? then bit - ter death must be: Love, thou art bit - ter;

Piano accompaniment for the third vocal line, concluding the piece with sustained chords and melodic fragments. Dynamics include *mf*.

21153 A.P. Schmidt .40

cresc. *f* *rit.*

sweet is death to me. O Love, if death be sweet - er, let me die.

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dynamic of *f* and a *cresc.* marking, followed by a *rit.* marking. The piano accompaniment starts with a *f* dynamic and includes various chordal textures and melodic lines.

p rit. *sf p* *Prit.* *Slower* *p* *Ped.** *Ped.*Ped.**

let me die.

The second system continues the vocal line and piano accompaniment. The vocal line has a *p rit.* marking. The piano accompaniment features a *sf p* dynamic and a *Prit.* marking. A section of the piano accompaniment is marked *Slower* and *p*. Pedal points are indicated with *Ped.** and *Ped.*Ped.** markings.

dolce *p* *Ped.** *Ped.** *Ped.**

Sweet love, that seems not made to fade a - way, Sweet death, that seems to make us

The third system begins with a *dolce* marking. The vocal line and piano accompaniment are in a treble clef and grand staff respectively. The key signature changes to two sharps (D major). The piano accompaniment starts with a *p* dynamic and includes several *Ped.** markings.

tempo *espress* *colla voce* *rit.*

love - less clay, I know not which is sweet - er, no, not I

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *tempo* marking. The piano accompaniment features a *colla voce* marking and a *rit.* marking. The system concludes with a *rit.* marking.

p *rit.* *p* *tempo*

I know not which is sweet - er, no, not I. I fain would fol - low love, if

p *rit.* *p*

Ped. * Ped. *

cresc. *dimin.*

that could be; I needs must fol - low death, who calls for me;

cresc. *dimin.*

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

Call and I fol - low, I fol - - low, let me die.

p *f* *p*

Ped. * Ped. * Ped. *

Let medie.....

rit.

(una corda) *pp*

Ped. * Ped. * Ped. * Ped. *

Vocal Compositions by Arthur Foote.

Songs.		
Op. 10, No. 1.	It was a lover and his lass. F min. (F—g)	30
No. 2.	The pleasant Summer's come. E (d—g)	40
No. 3.	Milkmaid's song. G (d—g)	40
Op. 13, No. 1.	O my love's like a red, red rose. B (d—g)	40
No. 2.	I'm wearing awa' to the land o' the leal. D (d—f, f—b—d)	30
No. 3.	Love took me softly by the hand. G (e—g)	40
No. 4.	Ho' pretty page with diaph' chin. F (b—e)	40
No. 5.	If you become a Nun dear. F (e—d)	40
Op. 26.	Eleven Songs for Medium Voice. (Edition Schmidt No. 35) net. 1.00	
No. 1.	Sleep, baby, sleep. D (d—f)	40
No. 2.	Love me, if I live. E (e—g) D (d—f, f—b—d)	50
No. 3.	The night has a thousand eyes. E (e—g) D (d—f)	30
No. 4.	The Lilac Rose. A (e—f)	50
No. 5.	Summer longings. B (d—f)	40
No. 6.	To blossoms. C (e—g)	40
No. 7.	I arise from dreams of thee. A (e—f)	40
No. 8.	My true-love hath my heart. A (e—f) (f—b—d)	30
No. 9.	In a bow'ry. G (e—f)	50
No. 10.	The Water-lily. F (d—g)	40
No. 11.	How long, dear love! A (e—f)	40
Op. 39.	Four Songs	
No. 1.	The Wanderer's Song. B (e—g)	50
No. 2.	The March wind. F (e—g)	40
No. 3.	Autumn. E (e—g)	40
No. 4.	A good excuse. D (e—f)	40
Op. 40.	Song from the Rihayat of Omar Khayyam. (Edition Schmidt No. 11) net.	50
Op. 43.	Six Songs	
No. 1.	The nightingale has a lyre of gold. E (e—g) C (e—g)	40
No. 2.	Bohemian song. C (e—g) (e—f)	40
No. 3.	Sweetheart. C (e—g) (e—f)	30
No. 4.	The roses are dead. F min. (d—g) (e—f) C min. (b—e)	30
No. 5.	Go to her chamber window. G (d—g) (e—f) (e—d)	40
No. 6.	O Love stay by and sing. D (e—g) (e—f) B (d—f)	40
Op. 47, No. 2.	The Foxglove. E (e—g) D (d—f)	30
Op. 51.	Four songs. (High or Low Voice)	
(Edition Schmidt No. 61) net.		75
The rose and the gardener. Bisesa's Song. If love were shrift the rose is. Adios of roses.		
Op. 51, No. 1.	The rose and the gardener. E (e—g) C (e—g)	50
No. 2.	Adios of roses. A (e—f) (f—b—d) (e—f) (e—d)	30
Op. 52.	Three Songs	
No. 1.	Christina. B (e—g) (e—f) (e—d) (e—f) (e—d)	50
No. 2.	The river flows forever. E (e—g)	50
No. 3.	Though all betray. B (e—g)	50
And, if thou wilt, remember. B (e—g) (e—f)	40	
A Song of four seasons. D (d—f) (e—g) (e—f)	40	
Memnon. C (e—g) (e—f) (e—d) (e—f)	30	
Through the long days and years. E (e—g) (e—f) (e—d) (e—f)	50	
Elaine's Song. E (e—g) (e—f) (e—d) (e—f)	40	
Quail. Wouldst thou see me? E (e—g) (e—f)	40	
Ask me no more. B (e—g) (e—f)	40	
Love's philosophy. C (d—g)	40	
When leaves hang by the wall. B (e—g) or Bar. D min. (e—d)	40	
Go, lovely rose. E (e—g) (e—f) (e—d)	50	
On the way to Bess. C (e—g) (e—f) (e—d)	50	
An Irish Folk Song. G min. (d—g) (e—f) min. (b—e)	50	
The Hawthorn wins the damask rose. E (e—g)	40	
Love from o'er the sea. G (e—g)	40	
Song of the barge. ("Fly away, my heart"). D (d—e)	40	
In Picardie. A (d—f)	40	
O Swallow, swallow, bring South. D (e—g)	50	
Love in her cold grave lies. A (e—g)	40	
When winds are raging o'er the upper ocean. (Sacred). D (d—e)	50	
Each Lament. Old Scotch song. F (e—d)	40	
Two Old Scotch Songs		
My boy Tammy. B (e—f)	40	
Whir thou be my dearie? F (e—f)	40	
My God, I thank Thee. D (d—g)	50	
Album of Selected Songs. High or Low Voice		
(Edition Schmidt No. 121) net. 1.00		

Songs

with accompaniment of Piano and other Instruments.

An Irish Folk Song. Violin Obligato. } Sop. or Ten.	40
Violin & Viola Obligato. } Alto or Bar.	50
The Hawthorn wins the damask rose. Violin Obligato. Sop. or Ten.	50

Love is a bubble. Violin Obligato. } Sop. or Ten.	65
The sun is low. Violin Obligato. Sop. or Ten.	65

Vocal Duets.

Come, live with me. Sop. and Alto.	60
Sing, maiden, sing. Sop. and Bar.	65
A song from the Persian. Sop. and Alto.	50
Love has turned his face away. Sop. and Alto.	50
Summer night. Sop. and Alto.	50
I fly like a bird. Sop. and Alto.	60
The voice of Spring. Sop. and Alto.	50

Choral Works.

Op. 17. The wreath of the Hesperis. For soli, chorus and orchestra	60
Op. 28. The shepherds in armor. Lied for mixed chorus and orchestra	60
Op. 28. Layma. Cantata for Women's Voices with Sop. and Alto soli.	50
The farewell of Hiawatha. For Baritone soli, Chorus of Men's Voices and orchestra	50
Mortal life is full of battle. (Vita nostra plena labor)	50

Church Music, Anthems etc.

(Mixed Voices.)

And then shall the begone country, shepherds. (Christmas)	16
Arise, O sun, O Israel.	16
Awake, O heart of sleep! (Easter)	16
The Beatitudes. Response	48
Beloved, for a love one another. (Response)	68
Christ, our Redeemer. (Easter)	16
Does the sun go uphill all the way?	12
Eye hath not seen.	10
I cannot find my way.	15
If thou canst, dear God to guide thee.	08
Into the silent land.	08
I will arise and go to my father. (Response)	08
The Law of the Lord is perfect.	10
Lord of the world, move. Trio for S., A. and B.	12
The Lord.	08
O Lord, be not like to mortals. (Response)	08
O Zion that bringest forth tidings. (Christmas)	16
Search me, O God. (Response)	08
Soul, still thou art.	12
Thy way, O Lord. Trio for A., T. and B.	12
Two responses.	10
Venite. (Easter) let us sing.	12
Te Deum in D.	30
Te Deum in G.	30
Te Deum in C.	16
Benedictions in D.	09
Jubilate. E.	16
Jubilate in A.	12
Penediction in G. (opera in B)	20
Marian Anthems. No. 1. Duettis	16
No. 2. No. 3. Sympicque.	15

Part Songs.

(Mixed Voices.)

An Irish Folk Song	19
Bedouin song.	17

(Women's Voices.)

An Irish Folk Song	19
Lower songs. A cycle of 6 part-songs	19
The green of Spring	16
Into the silent land. (Sacred)	08
Layma. Cantata with Soprano and Alto soli	50
Come live with me. (Two-part)	08

(Men's Voices.)

An Irish Folk Song.	19
A Song of April	16
Bonnie song.	19
Bugle song.	08
If doughty deeds	20
I love my love	19
The miller's daughter	12
Crossing the bar. (Sacred)	12
Into the silent land. (Sacred)	08
The farewell of Hiawatha. For Baritone soli, Chorus of Men's Voices and orchestra.	50

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK