

# ARTHUR P. SCHMIDT'S

## OCTAVO EDITION.

# ARTHUR FOOTE.

### PART-SONGS.

IF DOUGHTY DEEDS	(Men's Voices No. 34)	.20
I LOVE MY LOVE	(Men's Voices No. 128)	.10
BEDOUI N SONG	(Men's Voices No. 129)	.16
BUGLE SONG	(Men's Voices No. 184)	.08
CROSSING THE BAR	(Men's Voices No. 210)	.12
THE MILLER'S DAUGHTER	(Men's Voices No. 283)	.12
AN IRISH FOLK SONG	(Men's Voices No. 319)	.15
A SONG OF APRIL	(Men's Voices No. 320)	.16
FLOWER SONGS	(Part-Songs for Women's Voices)	.50
COME LIVE WITH ME (Duet)	(Women's Voices No. 61)	.10
AN IRISH FOLK SONG	(Women's Voices No. 292)	.15
THE GREEN OF SPRING	(Women's Voices No. 316)	.10
I'M WEARIN' AWA' (Trio)	(Women's Voices No. 380)	.10
AN IRISH FOLK SONG	(Mixed Voices No. 97)	.12
BEDOUI N SONG	(Mixed Voices No. 108)	.16
TOO SOON SO FAIR, FAIR LILIES	(Mixed Voices No. 119)	.15
THE WIND AND THE DAY	(Mixed Voices No. 120)	.15
SCYTHE SONG	(Mixed Voices No. 121)	.15
THE JUMBLIES	(Mixed Voices No. 122)	.16
<u>GRAY TWILIGHT</u>	(Women's Voices No. 466)	.12

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To the Rommeiss-Tewksbury Quartet

# Gray Twilight

The poem by  
AGNES LOCKHART HUGHES  
(by permission)

ARTHUR FOOTE

Grazioso (♩:69)

*p*

SOP I Day, the gold - winged but - ter - fly

SOP II Day, the gold - winged but - ter - fly

ALTO I Day, the gold - winged — gold - winged but - ter - fly

ALTO II Day, the gold - winged but - ter - fly

*p*

*ff* Day gives place to twi - light gray; *p* And

*ff* Day gives place to twi - light gray; *p* And

*ff* Day gives place to twi - light, twi - - - light gray; An

*ff* Day gives place to twi - light, place to twi - light gray; An

*ff*

down the sun - set's rain - - - bowed aisle Creep

down, and down the sun - set's rain - - - bowed aisle Creep

down, and down the sun - set's rain - - - bowed aisle Creep

down, and down the sun - set's rain - bowed aisle Creep

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: 'down the sun - set's rain - - - bowed aisle Creep', 'down, and down the sun - set's rain - - - bowed aisle Creep', 'down, and down the sun - set's rain - - - bowed aisle Creep', and 'down, and down the sun - set's rain - bowed aisle Creep'. The piano part features a steady accompaniment with some melodic lines. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).

C. P. ...

ghosts in weird ar - ray: And down, and down the sun - set's

ghosts in weird ar - ray: And down, and down the sun - set's

ghosts in weird ar - ray: And down, and down the sun - set's -

ghosts in weird ar - ray: And down, and down the sun - set's rain - bowed

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The lyrics are: 'ghosts in weird ar - ray: And down, and down the sun - set's', 'ghosts in weird ar - ray: And down, and down the sun - set's', 'ghosts in weird ar - ray: And down, and down the sun - set's -', and 'ghosts in weird ar - ray: And down, and down the sun - set's rain - bowed'. The piano part continues with accompaniment and melodic lines. Dynamics include *ppp* (pianississimo).

rain - bowed aisle Creep ghosts, creep ghosts in  
 aisle Creep ghosts in weird  
 rain - - - bowed aisle Creep ghosts in  
 aisle Creep ghosts in weird

*pp*

weird ar - ray, Creep ghosts in weird ar - ray.  
 ar - ray, Creep ghosts in weird, in weird ar - ray.  
 weird ar - ray, Creep ghosts in weird ar - ray.  
 ar - ray, Creep ghosts in weird ar - ray, in weird ar - ray.

*ppp rit. a tempo rit.*

*mf* In shim - mering hel - met sil - ver kissed, He

*mf* In shim - mering hel - met sil - ver kissed, He

*mf* In shim - mering hel - met, hel - met sil - ver kissed, He

*mf* In shim - mering hel - - - met, He

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter with the lyrics 'In shim - mering hel - met sil - ver kissed, He'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*ff* woos, he woos the set - ting sun; ——— *rit.* *p a tempo* In shim - mering hel - - - met

*ff* woos, he woos the set - ting, set - ting sun; *rit.* *p a tempo* In shim - mering, shim - mering hel - met

*ff* woos, he woos the set - ting, set - ting sun; *rit.* *p a tempo* In shim - mering, shim - mering hel - met

*ff* woos ——— the set - ting sun; *rit.* *p a tempo* In shim - - - mering hel - met

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and two piano accompaniment staves. The lyrics continue with 'woos, he woos the set - ting sun; ——— In shim - mering hel - - - met'. The piano accompaniment includes dynamic markings such as *ff*, *rit.*, and *p a tempo*.

*dim. molto* *pp* *espr.* *ppp* *a tempo mp*

sil - ver kissed; He woos the set - ting sun; And

*dim. molto* *pp* *espr.* *ppp* *a tempo mp*

sil - ver kissed, He woos, he woos the set - - ting sun; And

*dim. molto* *pp* *espr.* *ppp* *a tempo mp*

sil - ver kissed, He woos, he woos the set - - ting sun; And

*dim. molto* *pp* *espr.* *ppp* *a tempo mp*

sil - - - ver kissed, He woos the set - - ting sun; And

*dim. molto* *pp* *espr.* *ppp* *a tempo mp*

*espr.* *pp a tempo*

with day's rose — up - on his breast He dies, he dies ere night's

*espr.* *pp a tempo*

with day's rose — up - on his breast He dies ere night's sands —

*espr.* *pp a tempo*

with day's rose — up - on — his breast He dies — ere night's

*espr.* *pp a tempo*

with day's rose up - on his breast — He dies ere night's sands have

*espr.* *pp a tempo*

*ppp* *rit.* *a tempo*

sands have run, \_\_\_\_\_ dies ere night's sands have

*ppp* *rit.* *a tempo*

\_\_\_\_\_ have run, \_\_\_\_\_ dies ere \_\_\_\_\_ night's sands have

*ppp* *rit.* *a tempo*

sands have run, \_\_\_\_\_ dies ere \_\_\_\_\_ night's

*ppp* *rit.* *a tempo*

run, \_\_\_\_\_ dies ere \_\_\_\_\_ night's sands, night's

*ppp* *rit.* *a tempo*

*ppp* *morendo* *rit.*

run, \_\_\_\_\_ dies ere night's sands have run.

*ppp* *morendo* *rit.*

run, \_\_\_\_\_ have run, dies ere night's sands have run.

*ppp* *morendo* *rit.*

sands \_\_\_\_\_ have run, dies ere night's sands have run.

*ppp* *morendo* *rit.*

sands \_\_\_\_\_ have run, dies ere night's sands have run.

*ppp* *morendo* *rit.*

# ARTHUR P. SCHMIDT'S

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### .. WOMENS VOICES. ...

THREE AND FOUR-PART SONGS.

401	F.C. BORNSCHEIN	To wonder-town . . . . .	.08
402	ROECKEL-LYNES	The Chimes . . . . .	.12
403	H. WALDO WARNER	The sweet little girl and the quaint squegee (Trio)	.12
404	J. HOFFMAN-ELLIOT	Hail, Sweet Hope! (Trio) . . . . .	.15
405	MENDELSSOHN-LYNES	I waited for the Lord (Trio) . . . . .	.12
406	C. MINETTI	A-Maying (Sister Awake!) (Trio) . . . . .	.12
407	SULLIVAN-LYNES	Lead, Kindly Light . . . . .	.08
408	BEETHOVEN-LYNES	To Thee, my God (Trio) . . . . .	.08
409	SULLIVAN-LYNES	O that thou hadst hearkened (Trio) . . . . .	.08
410	BEETHOVEN-LYNES	Jesus! lead us with Thy power (Trio) . . . . .	.08
411	HERBERT BOTTING	The Close of Day (Trio) . . . . .	.08
412	HERBERT BOTTING	Waken, lords and ladies gay . . . . .	.12
413	W. BERWALD	The Time of Roses (Trio) . . . . .	.12
414	HATTON-LYNES	Light of the World (Trio) . . . . .	.12
415	CLARIBEL-LYNES	The day of Rest . . . . .	.08
416	BARNETT-LYNES	They that sow in tears (Trio) . . . . .	.12
417	HENRY K. HADLEY	A Hong-Kong Romance (Trio) . . . . .	.15
418	FRITZ KAUFFMANN	The gentle breezes (Trio) . . . . .	.12
419	FRITZ KAUFFMANN	At the secret gate (Trio) . . . . .	.15
420	FRITZ KAUFFMANN	Roundelay (Trio) . . . . .	.12
421	GUSTAV von HOLST	Four old English Carols . . . . .	.16
422	W. H. NEIDLINGER	O Quiet night (Trio) (Christmas) . . . . .	.15
423	C. SCHUMANN	The Lord is my Shepherd . . . . .	.12
424	A. MADELEY RICHARDSON	Philomel (The nightingale has been away) (Trio)	.10
425	A. MADELEY RICHARDSON	Break, break, break (Trio) . . . . .	.12
426	JOHN HYATT BREWER	The Angelus . . . . .	.12
427	BISHOP-LYNES	When green leaves come again (Trio) . . . . .	.12
428	SIMS-LYNES	The elephant and the chimpanzee (Trio) . . . . .	.08
429	VERDI-ELLIOT	A night in June. Bolero. (Trio) . . . . .	.12
430	RAFF-ELLIOT	All for Thee (Sacred) (Trio) . . . . .	.12
431	R. OEHMF	Summer night . . . . .	.12
432	E. PARLOW	At the forge (Trio) . . . . .	.12
433	W. SPEISER	The Snowdrop (Trio) . . . . .	.12
434	OTTO WALDMEISTER	Song of the Gypsies. Waltz. (Trio) . . . . .	.12
435	H. WALDO WARNER	Flowers, awake! (Trio) . . . . .	.12
436	COWEN-LYNES	The mission of the rose (Trio) . . . . .	.12
437	HATTON-LYNES	Consolation (Sacred) . . . . .	.12
438	SMITH-LYNES	The Difference (Trio) . . . . .	.10
439	STURGIS-BLAKE	Pyrenean Spinning wheel song (Trio) . . . . .	.08
440	BROWN-LYNES	Thy sun shall no more go down (Sacred) . . . . .	.12
441	MARSTON-LYNES	How beautiful on the mountains (Sacred) . . . . .	.12
442	MARSTON-LYNES	O taste and see (Trio) (Sacred) . . . . .	.12
443	BRAHMS-THAYER	In heavenly love abiding (Trio) (Sacred) . . . . .	.08
444	A. MADELEY RICHARDSON	The lark now leaves his watery nest (Trio) . . . . .	.12
445	A. MADELEY RICHARDSON	Full fathom five (Trio) . . . . .	.12
446	MARGARET RUTHVEN LANG	The old Lady of France . . . . .	.10
447	MARGARET RUTHVEN LANG	The old person of Skye . . . . .	.10
448	MARGARET RUTHVEN LANG	The person of Filey . . . . .	.10
449	MARGARET RUTHVEN LANG	The old person of Jodd . . . . .	.12
450	MARGARET RUTHVEN LANG	The old man of Dumbree . . . . .	.10

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