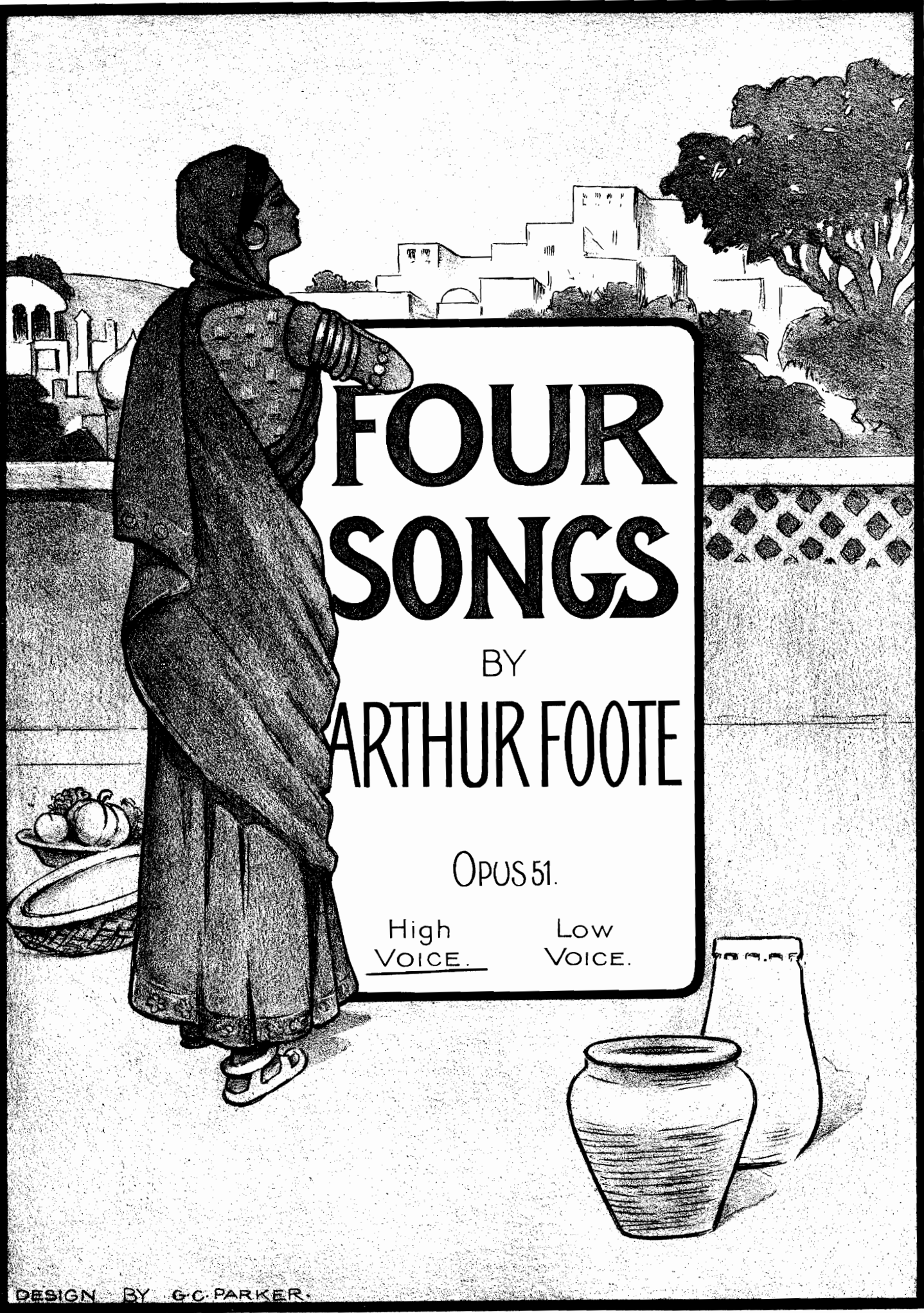


Op. 51  
1902



# FOUR SONGS

BY  
ARTHUR FOOTE

OPUS 51.

High  
VOICE.

Low  
VOICE.





# FOUR SONGS

with piano accompaniment

## ARTHUR FOOTE

Opus 51

The Rose and the Gardener  
Bisesos Song  
Come back to me  
If Love were what the Rose is  
Ashes of Roses

ARTHUR P. SCHMIDT.

BOSTON LEIPZIG NEW YORK  
136 E. 4th St.

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# The Rose and the Gardener.

(A Fancy from Fontenelle.)

“De Mémoires de Roses, on n’a point vu mourir le Jardinier.”  
The Poem is by Austin Dobson (by permission of Kegan Paul, Trench, Trübner & Co. Limited).



ARTHUR FOOTE, OP. 51. No. 1.

Gracefully; not fast.

*p*

The Rose in the gar-den slipped her bud, And she

laughed in the pride of her youth-ful blood, As she thought of the Garden-er

*p*

stand-ing by— “He is old— so old! And he soon must die!” The

*ten.* *animato* *p* *pp* *Ad.* \*

full Rose waxed in the warm June air, And she spread and spread till her

*f* *p* *espress.*

heart lay bare; And she laughed once more as she heard his tread—"He is

*p tempo* *p*

ol - der now! He will soon be dead!" But the

*pp* *p*

*leg.* \*

breeze of the morn - ing blew, and found That the leaves of the blown Rose

*p* *legato*

strewed the ground; And he came at noon, that Garden-er old, And he

*ten. / p* *ten. / pp*

*ten. / p tempo* *pp*

raked them gen - tly un - der the mould. And I

*rit.* *p tempo*

wove the thing to a ran - dom rhyme, For the Rose is Beau - ty,

*p* *f*

the Garden - er Time.

*pp* *p* *rit.*

*Red. Red. \**

# In the Story "Beyond the Pale" Bisesa sings this Song.

"Love heeds not caste nor sleep a broken bed.  
I went in search of love and lost myself." (Hindu Proverb).



The Poem is by  
Rudyard Kipling.

ARTHUR FOOTE, OP. 51. No 2.

With strongly marked rhythm.

The musical score is written in 3/4 time. The vocal line begins with a rest followed by a half note 'A -'. The piano accompaniment starts with a forte (*ff*) dynamic. The lyrics are: "A - lone u - - pon the house - - tops, to the North I turn and". The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *p*. There are also triplet markings in the piano accompaniment.



watch the light-ning in the sky, ————— The

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics "watch the light-ning in the sky," followed by a long horizontal line and the word "The". The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed at the end of the system.

gla- - - -mour of thy foot - - - steps in the

The second system continues the vocal line with the lyrics "gla- - - -mour of thy foot - - - steps in the". The piano accompaniment features a triplet of eighth notes in the right hand. A dynamic marking of *dolce* (dolce) is placed above the vocal line.

North, Come back to me, Come

The third system contains the lyrics "North, Come back to me, Come". The piano accompaniment continues with arpeggiated figures. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line.

back to me, Come back to me, Be -

The fourth system concludes with the lyrics "back to me, Come back to me, Be -". The piano accompaniment includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. A fingering of "6" is indicated for the left hand.

lo - ved, or I die;

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "lo - ved, or I die;". The piano accompaniment is on two staves (treble and bass clefs) and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The music is in a major key and 4/4 time.

or I die!

*p* *accel.* *tempo* *f* *p*

The second system continues the vocal line with the lyrics "or I die!". The piano accompaniment includes dynamic markings: *p* (piano) at the start, *accel.* (accelerando) over a series of eighth notes, *tempo* (ritardando) over a half note, *f* (forte) over a series of eighth notes, and *p* (piano) at the end. The piano part features a steady eighth-note accompaniment in the left hand.

Be - low my feet the still ba - zar is

*p* *fp* *fp*

The third system features the vocal line with the lyrics "Be - low my feet the still ba - zar is". The piano accompaniment has a consistent eighth-note accompaniment in the left hand. Dynamic markings include *p* (piano) for the vocal line and *fp* (fortissimo) for the piano accompaniment.

laid; Far, far be - low the

*dolce* *fp* *p*

The fourth system continues the vocal line with the lyrics "laid; Far, far be - low the". The piano accompaniment features a steady eighth-note accompaniment in the left hand. Dynamic markings include *dolce* (dolce) for the vocal line, *fp* (fortissimo) for the piano accompaniment, and *p* (piano) at the end.

wea - ry ca - - - - mels lie, *f sost.* The

ca - - mels and the cap - tives of thy raid, Come

back to me, Come back to me, Come

back to me! *ten. 1* Be - lo - ved, or I

*rit.* *p tempo*

die! My fa - - ther's

*molto dim. e rit.* *p* *tempo* *p*

wife is <sup>3</sup> old and harsh with years, And drudge of

*f*

all my fa - ther's house am I. My

*p* *mf* *sf*

bread is sor - row and my drink is tears, My

*mf*

*molto rit.*

bread is sor-row and my drink is tears, Come back to me, Come

*colla voce* *cresc.*

*espress.* *tempo* *p espress.* *Ossia.*

back to me, Come back to me, Be - lo - - ved,

*mf* *p* *p*

*Red.* \*

*p* *f* *tempo*

or I die! Come

*p* *rit.*

back to me! **Allegro.**

*f* *sfz* *ff*

# If Love were what the Rose is.

The Poem is by Swinburne.



ARTHUR FOOTE, OP. 51. NO. 3.

Fast. (♩.)

*p*

If

*p legato*

*cresc.*

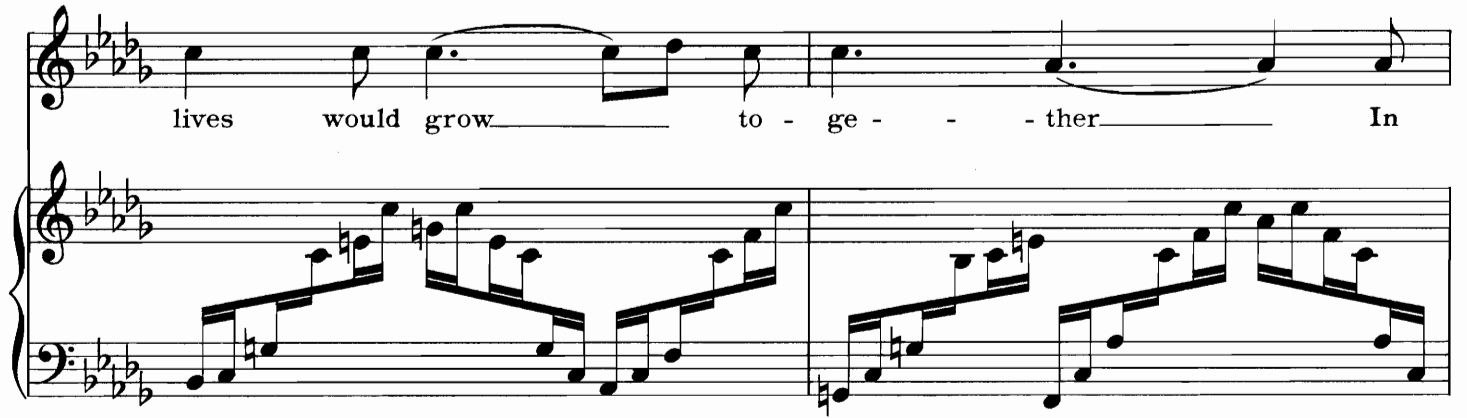
love \_\_\_\_\_ were what the rose is, \_\_\_\_\_ And

*mf*

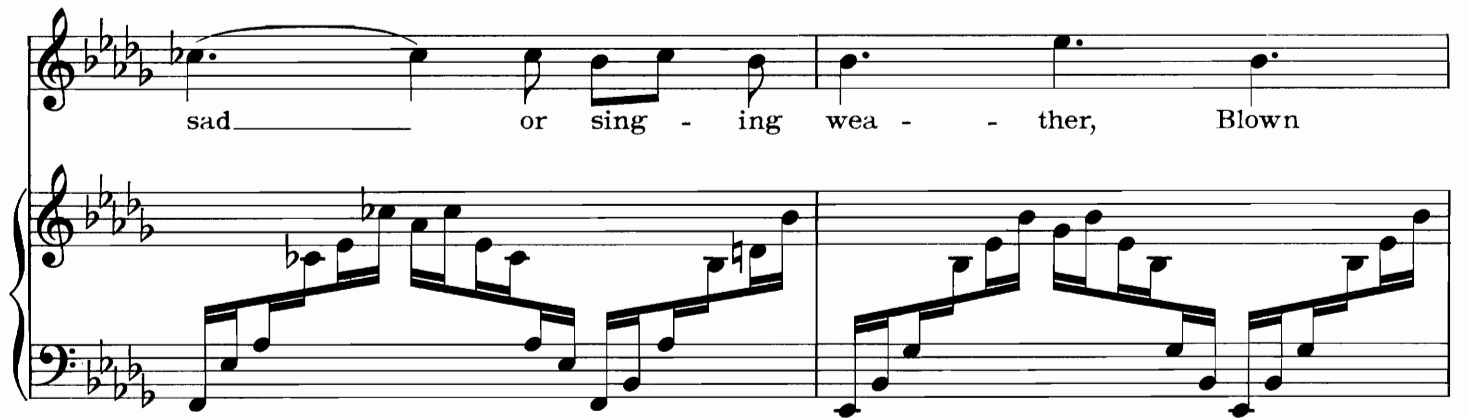
I \_\_\_\_\_ were like the leaf, Our

*p*

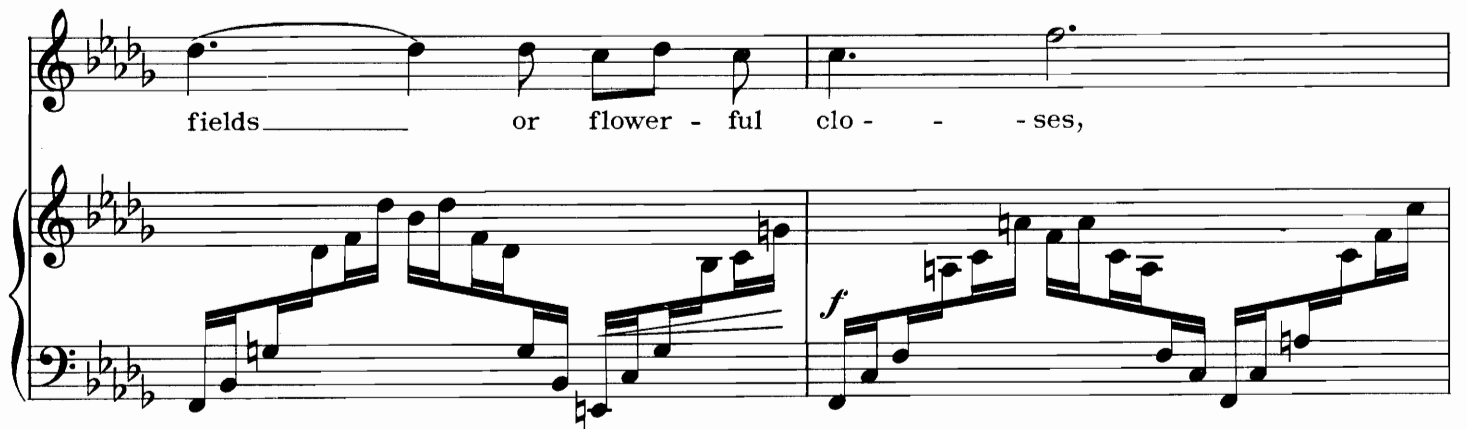
lives would grow to - ge - - - ther In



sad or sing - ing wea - - - ther, Blown



fields or flower - ful clo - - - ses,



Green plea - sure or gray grief; If



love were what the rose is,

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "love were what the rose is,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. It consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present in the second measure of the piano part.

*espress.*  
And I were like the leaf.

The second system continues the vocal line with the lyrics "And I were like the leaf." The piano part features a dynamic marking of *p* (piano) and includes a fermata over a chord in the right hand. The tempo and dynamics are marked *espress.* (espressivo).

The third system shows the continuation of the piano accompaniment. It features dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piano part continues with a similar eighth-note texture in the right hand and a steady bass line in the left hand.

**More quietly.**  
*p*  
If you were Life, my dar - - ling, And

The fourth system begins with the instruction "More quietly." and a dynamic marking of *p* (piano). The vocal line starts with the lyrics "If you were Life, my dar - - ling, And". The piano accompaniment consists of a series of chords in the right hand and a simple bass line in the left hand, maintaining the *p* dynamic.



I, your love, were Death, We'd shine and snow to -

ge - - ther, Ere March made sweet the wea - - ther With

daf - fo - dil and star - ling, And hours of fruit - - - ful

breath. If

I \_\_\_\_\_ were what the words are, \_\_\_\_\_ And

*mf*

love \_\_\_\_\_ were like the tune, With

*p*

dou - - ble sound \_\_\_\_\_ and sin - - gle \_\_\_\_\_ De -

light \_\_\_\_\_ on lips would min - - gle With

*cresc.*

kis - - - -ses glad as birds are, That

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 "kis - - - -ses glad as birds are, That". The piano accompaniment is in a grand staff (treble and bass clefs) and consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

get \_\_\_\_\_ sweet rain at noon; \_\_\_\_\_ If

The second system continues the vocal line with lyrics "get \_\_\_\_\_ sweet rain at noon; \_\_\_\_\_ If". The piano accompaniment continues with the same eighth-note pattern. There are slurs and accents over some notes in the vocal line, and a dynamic marking of *f* is present in the piano part.

I \_\_\_\_\_ were what the words are, And love were

*cresc. molto*

The third system features the vocal line with lyrics "I \_\_\_\_\_ were what the words are, And love were". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is present at the start, followed by *cresc. molto* (crescendo molto) and *f* (forte) later in the system. The system ends with a double bar line.

like \_\_\_\_\_ the tune.

The fourth system features the vocal line with lyrics "like \_\_\_\_\_ the tune.". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* (piano) is present at the start, and *pp* (pianissimo) is present towards the end of the system. The system ends with a double bar line.

# Ashes of Roses.

The Poem is by Elaine Goodale (from "Apple Blossoms" by permission of G.P. Putnam's Sons).



ARTHUR FOOTE, OP. 51. No 4.

*Quietly. p*

Soft on the sun - set sky Bright day - light clo - - ses,

*p* *segue*

Lea - - ving, when light doth die, Pale hues that min - gling lie,

*p*

Ash - es of ro - ses. When love's warm sun is set,

*pp* *p*

*Red.* \*

Love's brightness clo - - ses, Eyes with hot tears are wet,

In hearts there lin - ger yet Ash - es of ro - ses,

ash - es of ro - ses.



# Compositions by

# ARTHUR FOOTE

Published by

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ARTHUR P. SCHMIDT

Leipzig.

New York.

## Pianoforte Solos.

|  |  |      |
|--|--|------|
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|  | No. 4. Petite Valse. For left hand alone. A min. (3 B) . . . . .       | 25   |
|  | No. 5. Polonaise. D (4 B) . . . . .                                    | 75   |
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|  | No. 2. Eclogue. G (3 B) . . . . .                                      | 40   |
| Op. 15.  | Suite in D min. Complete . . . . .                                     | 1 50 |
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|  | No. 2. Romance. F (4 A) . . . . .                                      | 35   |
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| Op. 34.  | No. 1. Pierrot . . . . .   | 35   |
|  | No. 2. Pierrette . . . . .   | 40   |
|  | No. 3. Without Haste, Without Rest. Etude Mignonne.) (2 C) . . . . .   | 40   |
|  | No. 4. Idyl . . . . .  | 50   |
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|--|---------------------------------------|------|
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|         |                                   |      |
|---------|-----------------------------------|------|
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|                       |      |
|-----------------------|------|
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|-----------------------|------|

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|                       |      |
|-----------------------|------|
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|-----------------------|------|

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|  |      |
|--|------|
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|  |      |
|--|------|
| Op. 4. Quartette in G min. Parts . . . . . | 3 00 |
|--|------|

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|   |                 |      |
|---|-----------------|------|
| Op. 24. Symphonie Prologue Francesca da Rimini. Score . . . . . | 3 00            |      |
| Op. 25. Serenade in F for String Orchestra. Score               | 1 25            |      |
| Op. 36. Suite in D minor. Score . . . . .                       | 6 00            |      |
|   | Parts . . . . . | 6 00 |

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|  |    |
|--|----|
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| No. 2. Allegretto. (4 A). . . . .              | 40 |
| No. 3. Pastorale. (4 A) . . . . .              | 40 |

## Songs.

|  |      |
|--|------|
| Op. 10, No. 1. It was a lover and his lass. F min. (f—g♭) . . . . .      | 25   |
| No. 2. The pleasant summer's come. E (d♯—g) . . . . .                    | 35   |
| No. 3. Milkmaid's Song. G (d—g) . . . . .                                | 35   |
| Op. 13, No. 1. O my love's like a red, red Rose. B♭ (d—g) . . . . .      | 35   |
| No. 2. I'm wearing awa' to the land o' the leal. Two keys . . . . . each | 25   |
| No. 3. Love took me softly by the hand. G (e—g) . . . . .                | 40   |
| No. 4. Ho! pretty page, with dimpled chin. F (b—c♭) . . . . .            | 60   |
| No. 5. If you become a Nun dear. F (c—d♭) . . . . .                      | 35   |
| Op. 36, No. 2. Love me if I live. Two keys, ea.                          | 35   |
| Op. 39. Four Songs. . . . .  |      |
| No. 1. The Wanderer's Song. B♭ (d—e) . . . . .                           | 50   |
| No. 2. The March Wind. F (c—e) . . . . .                                 | 40   |
| No. 3. Autumn. E♭ (d—e♭) . . . . .                                       | 40   |
| No. 4. A Good Excuse. D. (c♯—d) . . . . .                                | 40   |
| Complete . . . . .   | 1 25 |
| And, if Thou Wilt, Remember. B♭ (a♯—d) . . . . .                         | 40   |

|   |      |
|---|------|
| A Song of Four Seasons. Two keys . . . . . each                         | 40   |
| Memnon. Two keys . . . . . each   | 35   |
| Through the Long Days and Years. Two keys, ea.                          | 35   |
| Elaine's Song. Two keys . . . . . each                                  | 35   |
| Ojala: Would she carry Me? E♭ (c—f) . . . . .                           | 40   |
| Ask me no more. B♭ (b—f) . . . . .                                      | 35   |
| Love's Philosophy. C (d—g) . . . . .                                    | 40   |
| When icicles hang by the wall. Bass or Baritone. D min. (a—d) . . . . . | 40   |
| Go, lovely Rose. E♭ (d—g) . . . . .                                     | 50   |
| On the Way to Kew. C (c—c) . . . . .                                    | 40   |
| An Irish Folk Song. Two keys . . . . . each                             | 40   |
| The Hawthorn wins the damask Rose. E♭ (d—g) . . . . .                   | 40   |
| With 'Cello Obligato . . . . .  | 50   |
| Love from o'er the Sea. C (e—g) . . . . .                               | 35   |
| Song of the Forge ("Fly away, my Heart"). D♭ (d—e♭) . . . . .           | 60   |
| In Picardie. A (d♯—d) . . . . .   | 40   |
| O Swallow, Swallow, Flying South. D♭ (c—g) . . . . .                    | 50   |
| Love in Her Cold Grave Lies. A♭ (e—g) . . . . .                         | 35   |
| The Winds are raging o'er the upper Ocean. D (a—e♭) . . . . .           | 50   |
| Op. 26. Eleven Songs for Medium Voice . . . . .                         | 1 00 |
| Op. 40. Song from the Rubáiyát of Omar Khayyám . . . . .                | 50   |
| Op. 43. Six Songs. . . . .  |      |
| No. 1. The Nightingale has a Lyre of Gold. Two keys . . . . . each      | 35   |
| No. 2. Roumanian Song. E (b—f) . . . . .                                | 40   |
| No. 3. Sweetheart. Two keys . . . . . each                              | 25   |
| No. 4. The Roses are Dead. Two keys, ea.                                | 25   |
| No. 5. Up to Her Chamber Window. Two keys . . . . . each                | 40   |
| No. 6. O Love stay by and sing. Two keys . . . . . each                 | 40   |

## Vocal Duets.

|  |    |
|--|----|
| Come, live with me. Sop. and Alto. E♭ . . . . .  | 60 |
| A Song from the Persian. Sop. and Alto . . . . . | 60 |
| Sing, Maiden, sing. Sop. and Baritone. . . . .   | 65 |

## Choral Works.

|   |    |
|---|----|
| The Skeleton in Armor. (Mixed Voices) . . . . .     | 60 |
| The Wreck of the Hesperus. (Mixed Voices) . . . . . | 60 |
| The Farewell of Hiawatha. (Men's Voices) . . . . .  | 50 |

## Part Songs.

|   |    |
|---|----|
| <i>Men's Voices.</i>                      |    |
| If doughty Deeds . . . . .                | 20 |
| I love my love . . . . .                  | 10 |
| Bedouin Song . . . . .                    | 16 |
| Bugle Song. . . . .                       | 08 |
| Into the Silent Land. (Sacred) . . . . .  | 08 |
| Crossing the Bar . . . . .                | 12 |
| <i>Women's Voices.</i>                    |    |
| Into the Silent Land. (Sacred) . . . . .  | 08 |
| Come, live with me. (Two-Parts) . . . . . | 08 |

■ The grading is from 1a, easiest to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc. The key of all songs has been given in capitals, and their compass in small letters.