

# Sacred Songs

BY

# ARTHUR FOOTE.



MY GOD, I THANK THEE.....	SOPRANO or TENOR.....	.50
WHEN WINDS ARE RAGING.....	ALTO or BARITONE.....	.50
O LOVE THAT WILL NOT LET ME GO.....	SOPRANO or TENOR. ALTO or BARITONE.....	.50
ALL'S WELL.....	SOPRANO or TENOR. MEZZO SOP. or BAR. ALTO or BASS.....	.50
<u>REST.</u> .....	SOPRANO or TENOR. ALTO or BARITONE.....	.50

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To Madame Wilhelmina Wright Calvert

## REST

The hymn by  
HIRAM OZIAS WILEY

ARTHUR FOOTE

Expressively, but not slowly (♩=76) *dolce*

He leads us on, \_\_\_\_\_ by paths we

The first system of the musical score. The vocal line is in 4/4 time, starting 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 is in 4/4 time, starting with a piano (p) dynamic, followed by a piano (pp) dynamic, and then a piano (p) dynamic. The piano part features a series of chords and moving lines in both hands.

did not know: Up - ward he leads us, though our steps be

The second system of the musical score. The vocal line continues with a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment continues with chords and moving lines, maintaining the expressive and dolce character.

slow; Though oft we faint— and— fal - ter on the way, Though

The third system of the musical score. The vocal line continues with a half note D5, a half note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment continues with chords and moving lines, maintaining the expressive and dolce character.

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storms and dark - - ness - - oft ob - scure the day, Yet - -

*dolciss.* when the clouds are gone we know he leads us on, - he leads us on. *pp*

*tempo (poco animato)* He leads us on, - through all the un - qui - - et

*tranquillo, pp* years; Past all our dream-land hopes, and doubts, and fears He

guides our steps; through all the tan - - gled maze Of

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 half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *mp* and *p*.

los - ses, sor - rows, and o'er - cloud - ed days We know his will is

The second system continues the vocal line with notes D5, E5, F5, G5, A5, B5, and C6. The piano accompaniment features a *espr.* (espressivo) section followed by a *tempo* section. Dynamics include *espr.* and *tempo*.

done; And still he leads us on. — And he, at last, af - ter the

The third system shows the vocal line with notes D5, E5, F5, G5, A5, B5, and C6. The piano accompaniment includes a *pp* (pianissimo) section, a *p* (piano) section, and a *mp* (mezzo-piano) section. It also features a triplet of eighth notes in the right hand. Dynamics include *pp*, *p*, and *mp*.

wea - - ry strife, — Af - ter the rest - - less

The fourth system shows the vocal line with notes D5, E5, F5, G5, A5, B5, and C6. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *pp* and *mp*.

*tempo*

fev - er we call life, Af - ter the drear - i - ness, the

*f tempo* *p*

*poco stringendo*

a - - ching pain, The way - - ward strug - gles which have

*espressivo* *tempo dolce*

proved in vain, Af - ter our toils are past,

*f* *espress.* *p tempo* *p*

*pp* *espress.*

— Will give us rest — at last, at last.

*pp* *ppp*

*una corda*

# 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 $\flat$ (d-g)	.40
No. 2.	I'm wearing awa' to the land o' the leal. D $\flat$ (d-f), B $\flat$ (bb-d)	.30
No. 3.	Love took me softly by the hand. G (e-g)	.40
No. 4.	Ho! pretty page with dimpled chin. F (b-e)	.60
No. 5.	If you become a Nun dear. F (c-d)	.40
Op. 26. Eleven Songs for Medium Voice. (Edition Schmidt No. 35)		1.00
No. 1.	Sleep, baby, sleep. D (d-f)	.40
No. 2.	Love me, if I live. E $\flat$ (e-g), D $\flat$ (d-f), B $\flat$ (bb-d)	.50
No. 3.	The night has a thousand eyes. E (e-g), C (c-d)	.30
No. 4.	The Eden-Rose. A $\flat$ (c-f)	.50
No. 5.	Summer longings. B $\flat$ (d-f)	.40
No. 6.	To blossoms. G $\flat$ (d-g)	.40
No. 7.	I arise from dreams of thee. A $\flat$ (c-f)	.40
No. 8.	My true-love hath my heart. A (c-f), F (a-d)	.30
No. 9.	In a bower. G (c-f)	.50
No. 10.	The Water-lily. F (d-f)	.40
No. 11.	How long, dear love? A $\flat$ (c-f)	.40
Op. 39. Four Songs.		
No. 1.	The Wanderer's Song. B $\flat$ (c-e)	.50
No. 2.	The March wind. F (c-e)	.40
No. 3.	Autumn. E $\flat$ (d-e)	.40
No. 4.	A good excuse. D (c-d)	.40
Op. 40. Song from the Rubáiyát of Omar Khayyám. (Edition Schmidt No. 41).		net. 50
Op. 43. Six Songs.		
No. 1.	The nightingale has a lyre of gold. E $\flat$ (e-g), C (c-e)	.40
No. 2.	Roumanian song. C $\sharp$ min. (b-f)	.40
No. 3.	Sweetheart. C (d-g), B $\flat$ (c-e)	.30
No. 4.	The roses are dead. E min. (d-g), C min. (b-e)	.30
No. 5.	Up to her chamber window. G (d-g), E (b-e)	.40
No. 6.	O Love stay by and sing. D (f-a), B $\flat$ (d-f)	.40
Op. 49, No. 3.	The Foxglove. F (c-f), D (a-d)	.30
Op. 51. Four Songs. High or Low Voice. (Edition Schmidt No. 63 a-b).		net. 75
The rose and the gardener. Bisesa's Song. If love were what the rose is. Ashes of roses.		
Op. 51, No. 1.	The rose and the gardener. E $\flat$ (d-g), C (b-e)	.50
No. 4.	Ashes of roses. A (c-f), G (b-e), F (a-d)	.30
Op. 55. Three Songs.		
No. 1.	Constancy. E (e-a), D (d-g), C (c-f)	.50
No. 2.	The river flows forever. C (b-e)	.50
No. 3.	Though all betray. B $\flat$ (d-g)	.50
And, if thou wilt, remember. B $\flat$ (a-d)		.40
A Song of four Seasons. D (d-g), B $\flat$ (b-e)		.40
Memnon. C $\sharp$ min. (c-g), A min. (a-e)		.40
Through the long days and years. E min. (e-g), C min. (c-e)		.40
Elaine's Song. E min. (d-g), D min. (c-f)		.40
Ojala: Would she carry me? E $\flat$ (c-f)		.40
Ask me no more. B $\flat$ (bb-f)		.40
Love's philosophy. C (d-g)		.40
When icicles hang by the wall. Bass or Bar. D min. (a-d)		.40
Go, lovely rose. E $\flat$ (d-g), C (b-e)		.50
On the way to Kew. C (c-e), B $\flat$ (b-d)		.50
An Irish Folk Song. G min. (d-g), E min. (b-e)		.50
The hawthorn wins the damask rose. E $\flat$ (d-g)		.40
Love from o'er the sea. C (e-g)		.40
Song of the forge. ("Fly away, my heart"). D $\flat$ (d-e)		.60
In Picardie. A (d-g)		.40
O Swallow, swallow, flying South. D $\flat$ (c-g)		.50
Love in her cold grave lies. A $\flat$ (e-g)		.40
When winds are raging o'er the upper ocean. (Sacred). D (a-e)		.50
Loch Lomond. Old Scotch song. F (c-d)		.40
Two Old Scotch Songs.		
My boy Tammy. B $\flat$ (b-e)		.40
Wilt thou be my dearie? F (c-f)		.50
My God, I thank Thee. D (d-g)		.50
Album of Selected Songs. High or Low Voice. (Edition Schmidt No. 121 a-b).		net. 1.00

## Songs

with accompaniment of Pianoforte and other Instruments.

An Irish Folk Song. Violin Obligato, } Sop. or Ten.	.60
Violin & V'cello Obligato, Alto or Bar.	.60
The hawthorn wins the damask rose. V'cello 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	.60
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 wreck of the Hesperus. For soli, chorus and orchestra	.60
Op. 28. The skeleton in armor. Ballad for mixed chorus and orchestra	.60
Op. 58. Lygeia. Cantata for Women's Voices with Sop. and Alto soli.	.50
The farewell of Hiawatha. For Baritone solo, chorus of Men's Voices and orchestra	.50
Mortal life is full of battle. (Vita nostra plena bellis.) Motet	.50

## Church Music, Anthems etc.

(Mixed Voices.)

And there were in the same country, shepherds. (Christmas)	.16
Arise! Shine! (Festival)	.16
Awake! thou that sleepest. (Festival)	.16
The Beatitudes. (Response)	.08
Beloved, let us love one another. (Response)	.08
Christ, our Passover. (Easter)	.16
Does the road wind uphill all the way?	.12
Eye hath not seen.	.10
I cannot find Thee	.15
If thou but suffer 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 worlds above. (Trio for S., A. and B.)	.12
The Lord's Prayer.	.08
O Lord God, the life of mortals. (Response)	.08
O Zion that bringest good tidings. (Christmas)	.16
Search me, O God. (Response)	.08
Still, still with Thee.	.12
Thy way, not mine. (Trio for A., T. and B.)	.12
Two responses.	.10
Venite. (O come let us sing)	.12
Te Deum in E $\flat$	.30
Te Deum in D min.	.16
Te Deum in B $\flat$ min.	.16
Benedictus in E $\flat$	.08
Jubilate in E $\flat$	.16
Jubilate in A $\flat$	.12
Benedicite, omnia opera in E	.20
Magnificat and Nunc Dimittis.	.16
Music for the Synagogue.	.75

## Part Songs.

(Mixed Voices.)

An Irish Folk Song.	.12
Bedouin song.	.16

(Women's Voices.)

An Irish Folk Song.	.15
Flower Songs. (A cycle of 6 part-songs)	Complete .50
The green of Spring.	.10
Into the silent land. (Sacred)	.08
Lygeia. Cantata with Soprano and Alto soli	.50
Come live with me. (Two-part)	.08

(Men's Voices.)

An Irish Folk Song.	.15
A Song of April.	.16
Bedouin song.	.16
Bugle song.	.08
If doughty deeds.	.20
I love my love.	.10
The miller's daughter.	.12
Crossing the bar. (Sacred).	.12
Into the silent land. (Sacred)	.08
The farewell of Hiawatha. For Baritone solo, Chorus of Men's Voices and orchestra.	.50

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