

SONGS

by

ARTHUR POOTE.

Op. 26.

Sleep, Baby sleep.
 Love me if I live!
 The Night has a thousand eyes.
 The Eden-Rose.
 Summer Longings.
 To Blossoms.
 I arise from dreams of Thee.
 My True-love hath my heart.
 In a Bower.
 The Water-Lily.
 How long, Dear Love?

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Boston Leipzig New York

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Price \$ 1.00 net.

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To Mrs. Julie L. Wyman.

Sleep, Baby, sleep.

(From the German by Elizabeth Prentiss.)

ARTHUR FOOTE, Op. 26.

Andantino espressivo. (♩.)

dolce

First system of the musical score. The vocal line begins with a whole rest, followed by the lyrics "Sleep, ba - by, sleep! — Thy". The piano accompaniment starts with a piano (*p*) dynamic and includes several measures with a *ped.* (pedal) marking. The system concludes with an asterisk (*) indicating the end of the first system.

poco cresc.

Second system of the musical score. The vocal line continues with the lyrics "fa-ther's watch - ing the sheep, — Thy mo-ther's sha-king the dream-land tree, And". The piano accompaniment continues with a *poco cresc.* (poco crescendo) marking. The system concludes with an asterisk (*) indicating the end of the second system.

*dim.**ten.**p*

Third system of the musical score. The vocal line concludes with the lyrics "down drops a lit - tle dream for thee — Sleep, ba - by, sleep." The piano accompaniment includes a piano (*p*) dynamic marking and concludes with an asterisk (*) indicating the end of the piece.

dolce
 Sleep, ba - by, sleep! — The large stars are the sheep, — The
 lit - tle stars are the lambs, I guess, The bright moon is the shep - herd - ess —
 Sleep, ba - by, sleep! Sleep, ba - by, sleep! — The
 Sa - viour loves his sheep; — He is the Lamb of God on high,

p *Red.* * *Red.* * *Red.* * *Red.* *
poco cresc. *dim.* *ten.* *p* *Red.* * *Red.* *
p *Red.* * *Red.* * *Red.* * *Red.* *
una corda *pp* *Red.* * *Red.* * *Red.* * *Red.* *

pp
 Who for our sakes came down to die — Sleep, ba - by, sleep!

pp
Red. *

pp
 Sleep, ba - by. sleep! — A - way to tend the

p *pp*
Red. * *Red.* * *Red.* *

sheep, — A - way, thou sheep - dog fierce and wild, And do not harm my

Red. * *Red.* * *Red.* *

ten. *dolcissimo e rit.*
 sleep - ing child! Sleep, ba - by, sleep! Sleep! —

una corda *pp* *rit.*
Red. * *Red.* *

To Miss Marie Barnard.

Love me, if I live!

(The Poem by Barry Cornwall.)

Allegro assai. (♩.)

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in a single melodic line. The score includes various musical notations such as dynamics (p, mf, f, molto dim., dolce, pp), articulation (accents), and performance instructions (cresc.). The lyrics are: "Love me, if I live! Love me, if I die! What to me is life or death, So that thou be nigh? Once I loved thee rich,". The score is marked with asterisks and 'Ped.' (pedal) markings throughout the piano accompaniment.

Love me, if I

live! Love me, if I die!

What to me is life or death, So that thou be

nigh? Once I loved thee rich,

Now I love thee poor, Ah! what is there I

mf

Red. *Red.* * *Red.* * *Red.* *

could not, Could not for thy sake en-

rit. e dim. espress.

rit. e dim.

Red. * *Red.* *Red.* *

dure! Kiss me for my love!

tempo *p*

cantando

r. h.

Red. *Red.* * *Red.* *

Pay me for my pain! Come, and mur - mur

cresc. *dolce*

cresc. *p*

Red. * *Red.* * *Red.* *Red.*

poco rit.

in my ear _____ How thou lov'st _____ a - gain. _____

mf *dimin* *ritard.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *

p animato in tempo *cresc.*

Love _____ me, if I live! _____ Love _____ me, if I

pp animato *mf*

Red. *Red.* *Red.* * *Red.*

cresc. *espress.* *ritard.*

die! _____ What to me is life _____ or death

ff *ritard.*

Red. * *Red.* *Red.* *Red.*

So that thou _____ be nigh? _____

ritard. *ff*

Red. *Red.* *Red.*

To Miss Ellie Long.

The night has a thousand eyes.

(The Poem by Francis W. Bourdillon.)

Andante espressivo. (♩)

dolce

The night has a thou-sand eyes,— And the day — but one; Yet the

pp *poco cresc.*

light of the bright world dies, With the dy - ing sun. The

una corda

mind has a thou - sand eyes,— And the heart — but one; Yet the

pp *pp*

light of a whole life dies,— When love — is done.

poco rit. *ritard.* *ppp*

To Mrs. Janet Edmondson Walker.

The Eden-Rose.

(The Poem is quoted by Rudyard Kipling in "Mrs. Hauksbee sits out.")

Comodo. (♩.)

Piano introduction in 9/8 time, key of B-flat major. The music features a series of chords and melodic fragments in both hands. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piece concludes with a fermata over a final chord.

dolce

Fair Eve knelt close to the guard-ed gate, — In the

Vocal line and piano accompaniment for the first line of lyrics. The piano part provides harmonic support with chords and a steady bass line. Dynamics include piano (*p*).

cresc.

hush of an East-ern Spring; — She saw the flash of the An-gel's

Vocal line and piano accompaniment for the second line of lyrics. The piano part features a rising melodic line in the right hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

dim.

sword, The gleam — of the An - gel's wing, of the An-gel's wing.

Vocal line and piano accompaniment for the third line of lyrics. The piano part features a descending melodic line in the right hand. Dynamics include piano (*p*), piano (*dim.*), and pianissimo (*pp*).

p
And be-cause she was so beau-ti-ful, — And be-

rit. *p tempo* *f*

Red. Red. *

accel. *rit. - - tempo*
cause she could not see — How fair were the pure white cy - cla-mens

p colla voce *p*

Red. *

f
Crushed, dy - ing, at her knee; — He plucked a rose — from the

f

Red. *

dolce
E - - den tree, Where the four — great riv - ers met, And

Red. Red. Red. *

espress.

sheltered her bo - som's thorn - y pain, Neath its pet - als dew - y wet.

p

una corda

ped. *

And though for man - y a

mf

f

p legato

ped. *

cy - cle past, That rose in the dust hath lain, With

ped.

her who bore it up-on her breast, When she passed from grief and

p espress.

ritard.

dimin.

ped. *

pain. _____ There was nev-er a daugh-ter of

dim. *molto rit.* *p a tempo* *p*

Red. * *Red.* * *Red.* *

Eve, but once _____ Ere the tale of her years — be done, _____ Shall

Red. *Red.* * *Red.* * *Red.* *

know the scent of the E - den rose, But once be-neath the sun! — Though the

mf *dim.* *f*

years may bring _____ her joy or pain, Fame, — sor-row or sac - ri - fice,

cresc. e poco riten. *cresc. e poco riten.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Più lento. (♩) dolce *pp*

The hour that brought her the scent of the rose, — She

p *pp*

Ped. Ped. Ped.

mezza voce

lived it in Par - a - dise; — The hour that brought her the

p legato

Ped. * Ped. Ped. Ped.

scent of the rose, — She lived it in Par - a - dise. —

una corda

Ped. Ped. * Ped.

sf *ppp*

Ped. * Ped. * Ped. *

To Mrs. Seabury C. Ford.

Summer Longings.

(The Poem by Denis Florence Mc Carthy.)

Allegro grazioso. (♩)

Ah! my heart is wea - ry wait - ing, Wait - ing for the May,

mf

ped. *ped.* *ped.* *

Wait - ing for the pleas - ant ram - bles, Where the fra - grant haw - thorn bram - bles,

p

p

With the wood - bine al - ter - na - ting, Scent the dew - y way.

cresc. *dolce*

cresc. *p*

p espress.

Ah! my heart is wea - ry wait - ing, Wait - ing for the May.

Wait - ing sad, de - ject - ed, wea - ry, Wait - ing for the May.

Spring goes by with was - ted warn - ings, Moon - lit even - ings, sun - bright morn - ings,

Sum - mer comes, yet dark and drea - ry Life still ebbs a - way;

espressivo

Man is ev - er wea - ry, wea - ry, Wait - ing for the May!

ritard.

mf *p rit.*

Ped. Ped.

In Tempo.

mf

Ah! my heart is sore with sighing, Sighing for the May - Sighing for their sure re - turn - ing,

mf *p*

Ped. Ped. Ped. *

cresc.

When the summer beams are burning, Hopes and flowers that, dead or dy - ing, All the win - ter lay.

cresc.

poco rall. molto espress.

pp Ah! my heart is sore with sigh - ing, Sigh - ing for the May!

colla voce

pp *ppp* *riten.* *ppp*

una corda

Ped. * Ped. *

To Mrs. W. F. Hascall.

To Blossoms.

(Poem by Robert Herrick.)

Andante espressivo. (♩)

1. Fair pled-ges of a fruit-ful tree, Why do ye fall so
 2. What! were ye born to be An hour or half's de -

fast? Your date is not so past But you may stay here yet a-while To
 light, And so to bid good-night? 'Tis pi-ty Na-ture brought ye forth, —

blush and gen-tly smile, — And go at last.
 Mere-ly to show your worth, — And lose you quite.

3. But you are love - - ly leaves, where we May

mf

read how soon things have Their end, — though ne'er so

p

p dolce brave; And af - ter they have shown their pride Like *pp*

p *pp*

you a - while, they glide — In - to — the — grave.

pp
una corda

To Mr. Heinrich Meyn.

I arise from dreams of Thee.

("Lines to an Indian air" Poem by Shelley.)

Non troppo allegro: comodo. (♩)

mf
I a - rise from dreams of

mf *p*

pp
thee In the first sweet sleep of night, When the winds are breath-ing

mf
low, And the stars are shi - ning bright: I a - rise from dreams of

mf

Red. * Red. * Red. *

thee, And a spi - rit in my feet Has led me who knows

pp

p *f* *pp*

ped. *

how? To thy cham - ber win - dow, sweet! The wan - dering airs they

poco animato
mf

legato
mf poco animato

ped. * *ped.* * *ped.* *

faint On the dark, the si - lent - stream, The

p *cresc. e*

pp *cresc. e*

ped. * *ped.* * *ped.* *

cham - pak o - dours fail Like sweet thoughts in a

più animato *poco sostenuto dimin.*

più animato *colla voce* *dimin.*

ped. * *ped.* * *ped.* * *ped.* *

tempo p *dimin.*

dream; The night - in-gale's com - plaint, It

tempo pp

Ped. * Ped. Ped. Ped. *

cresc. animato

dies up - on her heart, As I must on

cresc.

dimin.

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

poco rit. *tempo pp*

thine, Be - lov - ed as thou art! Oh

tempo pp

f ritard.

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

mezza voce

lift me from the grass! I die, I faint, I fail! Let thy

f

una corda

love in kis - ses rain On my lips and eye - lids pale. My

check is cold and white, A - las! My heart beats loud and fast, Oh!

press it close to thine a - gain, Where it will break at last, where it will

break at last.

To Miss Lena Little.

A Ditty.

"My true-love hath my heart, and I have his."

(The Poem by Sir Philip Sidney.)

Allegretto grazioso. (♩)

My true - love hath my heart, and I have his, By

just ex - change one to the o - ther given: — I hold his

dear, and mine he can - not miss, There nev - er was a bet - ter

bar - gain driven: My true - love hath my heart, and I have

mf *p* *cresc.* *dim.* *p*

Red. *

dolce

his. His heart in me keeps him and me in one; My

p

espress. *dolce*

heart in him his thoughts and senses guides:— He loves my

p

rit. *colla voce*

heart, for once it was his own, I cherish his because in

tempo mf *p*

me it bides: My true-love hath my heart, and I have his.

mf *pp*

To Mrs. J. E. Tippet.

In a Bower.

(The Poem by Louise Chandler Moulton. —By permission of Roberts Brothers.)

Con moto, grazioso. (♩.)

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The vocal line is marked with dynamics such as *pp una corda*, *legato*, *dolce*, *mf*, *p*, and *pp*. The lyrics are: "A maiden sits in her bower and sings, And your heart, your heart keeps time with the tune; In the gar-den walks the red rose springs, The". There are several asterisks (*) and "Ped." markings throughout the score, indicating specific performance instructions.

molto rit. *tempo p*

month is June. The month is

p *pp colla voce* *tempo* *pp*

Red. * Red. * Red. *

June, and full are the days, Fair

cresc.

Red. *

days, of the summer fed;

mf

Red.

rit. *pp tranquillo*

And softly the singer

colla voce *pp*

* Red. * Red. *

sings her lays: Her lips are

pp rit. molto *pp rit. molto*

una corda

Red. * Red. * Red. *

tempo p

red. *tempo* A face she has that is

1 8

pp

red. *

pale as sleep, And hair like the

cresc.

red. *

rit. mid - - night skies When the wings of

colla voce *cresc. e string.*

red. *

tem - - pest a - cross them sweep, And

f *p*

red. *

rit molto - - - - *tempo*

strange dark eyes. The

pp una corda *rit molto* *tempo*

5 1 2

red. *

song she sings is a si - ren's song,

Red. * *Red.*

A tempt - ing dan - ger - ous

mf *dim.* *rit.*

* *

rune, If you hark at

cresc. *mf*

Red. * *Red.* *Red.* *Red.* *

all, you will hear too long That

dimin.

Red. * *Red.* *

fa - - - - - tal tune, If you

pp *rit.* *tempo*

una corda al Fine *Red.* * *Red.* * *Red.*

hark at all, you will hear too *dim.*

p *mf* *dim.*

Red. ten. *Red.* *

long That fa - - - - - tal

Red. * *Red.*

tune, that fa - - - - -

Red. * *mf* *p*

tal tune. (p.) (p.) (p.)

p *Red.* *

pp *Red.* *

To Mrs. Arthur Nikisch.

The Water-Lily.

(Geibel's „Stille Wasserrose.“ Translated by L. C. — From “Exotics,” by permission of Houghton, Mifflin & Co.)

Tranquillo, ma con moto. (♩.)

p

A si - - lent wa - - ter - li - - ly

p legato

Pedale.

From the dark lake doth rise; Her ten - der snow - white

blos - - som On the still wa - - ter lies. The

moon, from high - est hea - - ven, Pours down its gol - den

light; *cresc.* And all its rays — are ga - - thered

pp In - to that blos - som bright. *poco cresc.* A - round that snow - white

pp *una corda* *poco cresc.*

flow - - er A sing - ing swan doth float; It

dimin. is his dy - - ing hour, *dimin.* It is his dy - ing

una corda

note. *tempo* He pours his soul in

poco rit. *p*

ped. *

mu - sic, His heart must break, ere long: 0

f

flow - er, snow - white flow - er Wilt thou not hear the

dim. *dim.*

una corda

song?

dim.

To Mrs. Ida Norton.

How long, Dear Love?

(The Poem by Louise Chandler Moulton. — By permission of Roberts Brothers.)

Andante espressivo. (♩) *dolce*

If on my grave the

sum - mer grass were grow - ing, Or heed - less win - ter winds a -

cross it blow - ing, Through joy - ous June or des - o - late De - cem - ber,

mf *cresc.*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'If on my grave the'. The piano accompaniment begins with a piano (*p*) dynamic. The second system continues the vocal line with 'sum - mer grass were grow - ing, Or heed - less win - ter winds a -'. The piano accompaniment continues with a piano (*p*) dynamic. The third system shows the vocal line with 'cross it blow - ing, Through joy - ous June or des - o - late De - cem - ber,'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

cresc. espress. *dim.*

How long, Sweet-heart, How long, dear Love, would you re - mem - ber?

The first system features a vocal line in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "How long, Sweet-heart, How long, dear Love, would you re - mem - ber?". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. It starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. A fermata is placed over the final chord of the piano part.

And. Poco animato. *dolce*

— How long, dear Love? For brightest eyes would o - pen to the sum - mer,

The second system continues the vocal line with the lyrics "— How long, dear Love? For brightest eyes would o - pen to the sum - mer,". The piano accompaniment features a change in key signature to two flats and a 2/4 time signature. It includes a piano (*pp*) dynamic marking and a fermata over the final chord.

And sweet-est smiles would greet the sweet new - com - er,

The third system continues the vocal line with the lyrics "And sweet-est smiles would greet the sweet new - com - er,". The piano accompaniment is in a grand staff with a key signature of two flats and a 2/4 time signature.

p *rit.* *espress. pp*

And on young lips grow kis - ses, Kis - ses for the ta - king, When all the

The fourth system continues the vocal line with the lyrics "And on young lips grow kis - ses, Kis - ses for the ta - king, When all the". The piano accompaniment is in a grand staff with a key signature of two flats and a 2/4 time signature. It includes piano (*p*), *rit.*, and *pp* dynamic markings.

sum - mer buds to bloom are break-ing, How long, dear

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "sum - mer buds to bloom are break-ing, How long, dear". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

rit. molto **Tempo I.** *dolce*
 Love, How long, dear Love? Too gay, in June, you

ritard. pp *pp legato*

The second system of music continues the vocal line and piano accompaniment. It includes performance markings: *rit. molto* and **Tempo I.** above the vocal staff, and *dolce* above the piano staff. The lyrics are "Love, How long, dear Love? Too gay, in June, you". The piano accompaniment has a section marked *ritard. pp* followed by *pp legato*. The key signature changes to two flats (Bb) in the second measure.

may be to re - gret me, And liv - ing lips may woo you

dim.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "may be to re - gret me, And liv - ing lips may woo you". The piano accompaniment features a section marked *dim.* (diminuendo). The key signature remains two flats (Bb). The system ends with a double bar line and repeat dots.

to for - get me; But, ah! Sweet-heart, I

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "to for - get me; But, ah! Sweet-heart, I". The piano accompaniment features a section marked *dim.* (diminuendo). The key signature remains two flats (Bb). The system ends with a double bar line and repeat dots.

think you will re - mem - ber When winds are wea - ry, wea - ry

dim.
in your life's De - cem - ber,

dim. *p* *dolce*

* *Red.* *Red.* *Red.* * *Red.*

dolce
So long, dear Love, so long, — dear Love —

Red. *Red.* *

ritard.
— will you re - mem - ber, So long, dear Love! —

pp *una corda*

Red. *