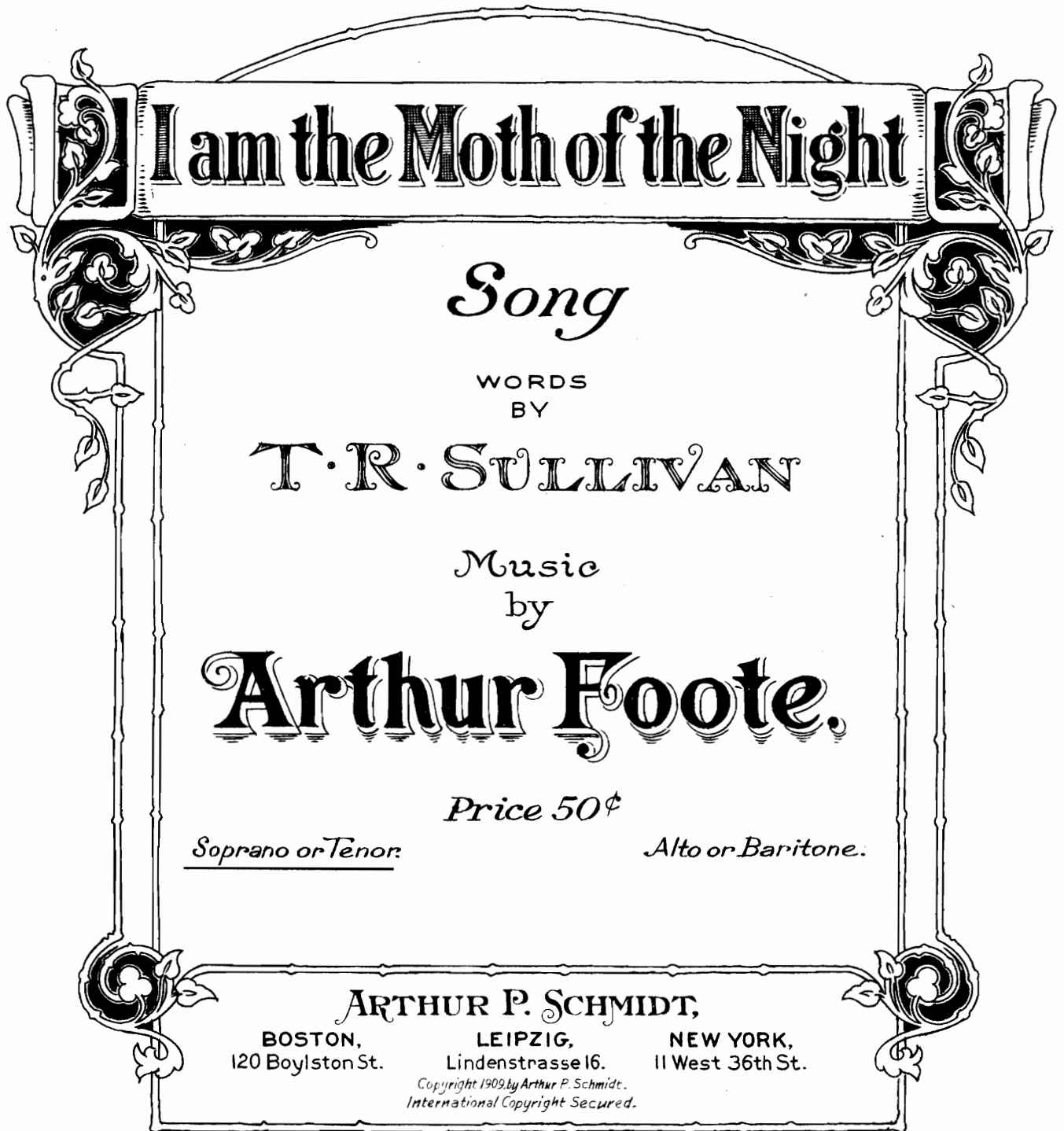


To Sydney Biden.



I am the Moth of the Night

Song

WORDS
BY

T·R·SULLIVAN

Music
by

Arthur Foote.

Price 50¢

Soprano or Tenor. *Alto or Baritone.*

ARTHUR P. SCHMIDT,
BOSTON, LEIPZIG, NEW YORK,
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I am the moth of the night
Thy candle brings —
In thy clear, roseate light
I burn my wings.

Out of the window leaning
Look down below,
That I, one last ray gleaning,
Thy love may know.

I am the cloud in the sky,
Too near the sun;
Of a look content to die
If love be won.

T. R. SULLIVAN

To SYDNEY BIDEN

I am the moth of the night

The poem is by
T. R. SULLIVAN
from "Day and Night stories"
by permission

ARTHUR FOOTE

Expressively, but not too slowly (♩)

pp

I am the moth of the night Thy can - dle

f

brings; In thy clear, ro - seate light I burn my wings.

dolce espress.

una corda *tre corde*

p pp

A.P.S. 8598 - 4

Out of the win - dow lean - ing _____ Look down be - low, That

mp

p

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are "Out of the win - dow lean - ing _____ Look down be - low, That". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a mezzo-piano (*mp*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is placed above the final note of the vocal line.

I, one last glean - ing, _____ Thy love may know _____

mp

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "I, one last glean - ing, _____ Thy love may know _____". The piano accompaniment continues with similar chordal textures. The dynamic marking *mp* is present at the beginning of the piano part.

_____ Thy love may know. _____

espress.

espress. *tempo*

pp

una corda *ped.* *ped.* *tre corde*

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with "_____ Thy love may know. _____". The piano accompaniment features a section marked *espress.* (espressivo) and *tempo*. The dynamic marking *pp* (pianissimo) is used. Pedal markings (*ped.*) are present under the piano part. The instruction *una corda* is written at the bottom left, and *tre corde* is written at the bottom right.

I am the cloud _____ in the sky, _____ Too near the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'I', followed by a dotted quarter note 'am', and then a series of eighth notes: 'the', 'cloud', a long dash, 'in', 'the', 'sky', another long dash, 'Too', 'near', and 'the'. The piano accompaniment starts with a forte (*f*) dynamic and consists of chords in the right hand and a simple bass line in the left hand.

sun; _____ Of a look con - tent to die If love be

dim. *espress.*

f *dim.* *pp*

una corda

The second system continues the vocal line with a half note 'sun;', followed by a dotted quarter note 'Of', and then eighth notes: 'a', 'look', 'con -', 'tent', 'to', 'die', a long dash, 'If', 'love', and 'be'. The piano accompaniment features a dynamic shift from *f* to *pp* (pianissimo) across the system, with a *dim.* (diminuendo) marking. The instruction *una corda* is written at the bottom right of the system.

won _____ Of a look con - tent to die If love be won. _____

cresc.

molto cresc. *f* *molto dim. rit.*

una corda

The third system concludes the vocal line with a half note 'won', followed by a dotted quarter note 'Of', and then eighth notes: 'a', 'look', 'con -', 'tent', 'to', 'die', 'If', 'love', 'be', and a final half note 'won.'. The piano accompaniment includes a *cresc.* (crescendo) marking in the vocal line and a *molto cresc.* (molto crescendo) marking in the piano part, followed by a forte (*f*) dynamic. The system ends with a *molto dim. rit.* (molto diminuendo, ritardando) marking and the instruction *una corda*. There are also some performance markings like *Ped.* (pedal) and an asterisk (*) at the end.

Vocal Compositions by Arthur Foote.

Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-g ^b)	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 ^b (d-g)	40
No. 2.	I'm wearing awa' to the land o' the leal. D ^b (d ^b -f), B ^b (b ^b -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 ^b)	60
No. 5.	If you become a Nun dear. F (c-d ^b)	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 ^b (e ^b -g), D ^b (d ^b -f), B ^b (b ^b -d)	50
No. 3.	The night has a thousand eyes. E (e ^b -f), C (c-d)	30
No. 4.	The Eden-Rose. A ^b (c-f)	50
No. 5.	Summer longings. B ^b (d-f)	40
No. 6.	To blossoms. G ^b (d ^b -g ^b)	40
No. 7.	I arise from dreams of thee. A ^b (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 ^b (c-f)	40
Op. 39. Four	Songs.	
No. 1.	The Wanderer's Song. B ^b (c-e)	50
No. 2.	The March wind. F (c-e)	40
No. 3.	Autumn. E ^b (d-e ^b)	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 ^b (e ^b -g), C (c-e)	40
No. 2.	Roumanian song. C [#] min. (b-f [#])	40
No. 3.	Sweetheart. C (d-g), B ^b (c-e)	30
No. 4.	The roses are dead. E min. (d [#] -g), C min. (b-e ^b)	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 ^b (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 ^b (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 ^b (d ^b -g)	50
And, if thou wilt, remember.	B ^b (a [#] -d)	40
A Song of four Seasons.	D (d-g), B ^b (b ^b -e ^b)	40
Memnon.	C [#] 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 ^b)	40
Ojala: Would she carry me?	E ^b (c-f)	40
Ask me no more.	B ^b (b ^b -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 ^b (d-g), C (b-e)	50
On the way to Kew.	C (c-e), B ^b (b ^b -d)	50
An Irish Folk Song.	G min. (d-g), E min. (b-e)	50
The hawthorn wins the damask rose.	E ^b (d-g)	40
Love from o'er the sea.	C (e-g)	40
Song of the forge. ("Fly away, my heart").	D ^b (d-e ^b)	60
In Picardie.	A (d [#] -d)	40
O Swallow, swallow, flying South.	D ^b (c-g ^b)	50
Love in her cold grave lies.	A ^b (e-g)	40
When winds are raging o'er the upper ocean. (Sacred).	D (a-e ^b)	50
Loch Lomond. Old Scotch song.	F (c-d)	40
Two Old Scotch Songs.		
My boy Tammy.	B ^b (b-e)	40
Wilt thou be my dearie?	F (c-f)	40
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
	Mezzo Sop. or Bar.	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

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Op. 28. The skeleton in armor.	Ballad for mixed chorus and orchestra	60
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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 ^b		30
Te Deum in D min.		16
Te Deum in B ^b min.		16
Benedictus in E ^b		08
Jubilate in E ^b		16
Jubilate in A ^b		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

ARTHUR P. SCHMIDT

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