

# THREE SONGS

◦ 1914-1918 ◦

In Flanders' Fields  
*(Lieutenant Colonel John McCrae)*

The Soldier  
*(Rupert Brooke)*

Oh, Red Is the English Rose  
*(Dr. Charles Alexander Richmond)*

*by*

# ARTHUR FOOTE

*Op. 79*

*Price 75 Cents*

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# In Flanders' Fields

The poem is by  
LIEUTENANT-COLONEL JOHN Mc CRAE\*

ARTHUR FOOTE  
Op. 79, No. 1

With steady movement (♩ = 48)

In Flan - ders' fields the pop - pies

*p* *rit* *a tempo* *p*

blow Be - tween the cros - ses, row on row, That mark our

place, and in the sky The larks still brave - ly sing - ing

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*pp* fly, Scarce heard a - midst the guns be - low. *pp sostenuto* We are the

*pp*  
*una corda*

*ten. , poco animato* dead. Short days a - go We lived, felt

*pp* *p*

*espress.* dawn, saw sun - set glow, *a tempo* Loved and were

*pp* *f*

*espress. . . rit.* loved, and now we lie *pp* In Flan - ders' fields. — *mf a tempo* Take

*dim. - rit.* *pp* *a tempo* *p*

*cresc.* *f*

up our quar-rel with the foe, To you from fail-ing hands we throw the

*cresc.*

*tre corde*

*sostenuto* *long*

Torch be yours to hold it high;

*sostenuto* *f* *rit.* *poco meno mosso* *p* *a tempo*

*sotto voce*

If ye break faith with us who die, We shall not

*pp*

*una corda*

sleep, though pop-pies grow in Flan-ders' fields.

*rit.* *pp possibile*

To Helen Hopekirk

# The Soldier

The poem by  
RUPERT BROOKE\*

ARTHUR FOOTE  
Op.79, No 2

Gravely and quietly, with free diction (♩=48)

*dolce*

If I should die, think on - ly this of me: That

*p*

there's some cor - ner of a for - eign field That is for ev - er

En - gland. There shall be In that rich earth a rich - er

\* Words copyright 1915 by John Lane Company

*molto dim.*

dust con-cealed; A dust whom En-gland bore, shaped, made a-ware, Gave, once, her

*dim. molto*

*una corda*

*dolcissimo*

flowers to love, her ways to roam, A bo-dy of En-gland's, breath-ing En-glish

*ppp*

*espress.*

*long mf*

air, Washed by the riv-ers, blest by suns of home. And think, this

*p*

*tre corde*

heart, all e-vil shed a-way, A pulse in the e-ter-nal

*pp*

mind, no less Gives some-where back the thoughts by En-gland given;

*f* *p* *f rit.*

Her sights and sounds; dreams hap-py as her day;— And laugh-ter,

*f* *tempo: tranquillo* *dim.* *pp*

laugh - ter learnt of friends;— and gen - tle-ness, In

*dim.* *molto* *pp*  
*una corda*

hearts at peace, un - der an En - glish heaven. —

*molto espressivo* *dolcissimo* *ppp*

To Henri Rabaud

# Oh Red is the English Rose

The poem is by  
Dr. CHARLES ALEXANDER RICHMOND  
(by his kind permission)

ARTHUR FOOTE  
Op. 79, N<sup>o</sup> 3

Not too fast, but with motion (♩ = 50)

dim. molto pp

*f*

Musical score for the piano introduction, featuring a treble and bass clef with a 9/8 time signature. The music begins with a series of chords and a melodic line in the bass. A dynamic marking of *f* is present, followed by a *dim. molto pp* instruction. The piece concludes with a flourish in the bass line.

*dolce*

Oh, red is the English

*sfz* *sfz* *p* *mp*

red \* red \*

Musical score for the first vocal line and piano accompaniment. The vocal line is marked *dolce* and includes the lyrics "Oh, red is the English". The piano accompaniment features dynamic markings of *sfz*, *p*, and *mp*. The lyrics "red \*" are written below the piano part.

rose, And the li-lies of France are pale, And the

*p* *p*

Musical score for the second vocal line and piano accompaniment. The vocal line includes the lyrics "rose, And the li-lies of France are pale, And the". The piano accompaniment features dynamic markings of *p*.



pop - pies grow in the gol - den wheat, For the

*mf*

men whose eyes are hea - vy with sleep, Where the

*rit.* *a tempo*

*rit.* *pp* *a tempo*

ground is red as the En - glish rosé, And

lips as the li - lies of France are pale, And the

*p marc.*

*mp*

eb - bing pul - ses beat faint - er and faint - er and

*rit. e dim.*

*dim.*

*p rit. e dim.*

*una corda*

fail.

*pp*

*a tempo*

*ppp*

*a tempo p sfz*

*mf*

*sfz*

*ff*

*tre corde*

Oh, red \_\_\_\_\_ is the En - glish rose, \_\_\_\_\_ And the

*mf a tempo*

*dim. molto espress.*

*a tempo p*

*una corda*

*tre corde*

li - lies of France are pale, \_\_\_\_\_ And the pop - pies lie in the lev - el

*dolciss.*

*ppp*

5

*rit. dim.*

corn For the men who sleep and nev - er re - turn.

*rit. dim.*

*una corda*

*dolce a tempo tranquillo*

But where - ev - er they lie an En - glish rose — So

*a tempo pp*

*tre corde*

*molto espress.*

red and a li - - ly of France so pale — Will grow for a

*pp*

*Red. \**

*deliciss. morendo*

love — that nev - er and nev - er can fail.

*pp*

*rit.*

*una corda al fine*

*ppp*

*pp possibile*

*Red. Red. Red. Red. Red. Red. \**

# Vocal Compositions by Arthur Foote.

## Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-g <sup>b</sup> ) . . .	30
No. 2.	The pleasant Summer's come. E (d <sup>#</sup> -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 <sup>b</sup> (d-g) . . .	40
No. 2.	I'm wearing awa' to the land o' the leal. D <sup>b</sup> (d <sup>b</sup> -f), B <sup>b</sup> (b <sup>b</sup> -d) . . .	30
No. 3.	Love took me softly by the hand. G (e-g) . . .	40
No. 4.	Hol' pretty page with dimpled chin. F (b-e <sup>b</sup> ) . . .	60
No. 5.	If you become a Nun dear. F (c-d <sup>b</sup> ) . . .	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 <sup>b</sup> (e <sup>b</sup> -g), D <sup>b</sup> (d <sup>b</sup> -f), B <sup>b</sup> (b <sup>b</sup> -d) . . .	50
No. 3.	The night has a thousand eyes. E (e <sup>b</sup> -f), C (c-d) . . .	30
No. 4.	The Eden-Rose. A <sup>b</sup> (c-f) . . .	50
No. 5.	Summer longings. B <sup>b</sup> (d-f) . . .	40
No. 6.	To blossoms. G <sup>b</sup> (d <sup>b</sup> -g <sup>b</sup> ) . . .	40
No. 7.	I arise from dreams of thee. A <sup>b</sup> (c-f) . . .	40
No. 8.	My true-love hath my heart. A (c <sup>#</sup> -f <sup>#</sup> ), F (a-d) . . .	30
No. 9.	In a bower. G (c <sup>#</sup> -f <sup>#</sup> ) . . .	50
No. 10.	The Water-lily. F (d-f) . . .	40
No. 11.	How long, dear love? A <sup>b</sup> (c-f) . . .	40
Op. 39. Four Songs.		
No. 1.	The Wanderer's Song. B <sup>b</sup> (c-e) . . .	50
No. 2.	The March wind. F (c-e) . . .	40
No. 3.	Autumn. E <sup>b</sup> (d-e <sup>b</sup> ) . . .	40
No. 4.	A good excuse. D (c <sup>#</sup> -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 <sup>b</sup> (e <sup>b</sup> -g), C (c-e) . . .	40
No. 2.	Roumanian song. C <sup>#</sup> min. (b-f <sup>#</sup> ) . . .	40
No. 3.	Sweetheart. C (d-g), B <sup>b</sup> (c-e) . . .	30
No. 4.	The roses are dead. E min. (d <sup>#</sup> -g), C min. (b-e <sup>b</sup> ) . . .	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 <sup>#</sup> -a), B <sup>b</sup> (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. Biseca's Song. If love were what the rose is. Ashes of roses.		
Op. 51, No. 1.	The rose and the gardener. E <sup>b</sup> (d-g), C (b-e) . . .	50
No. 4.	Ashes of roses. A (c <sup>#</sup> -f <sup>#</sup> ), 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 <sup>b</sup> (d <sup>b</sup> -g) . . .	50
And, if thou wilt, remember. B <sup>b</sup> (a <sup>#</sup> -d) . . .	40	
A Song of four Seasons. D (d-g), B <sup>b</sup> (b <sup>b</sup> -e <sup>b</sup> ) . . .	40	
Memnon. C <sup>#</sup> min. (c <sup>#</sup> -g <sup>#</sup> ), A min. (a-e) . . .	40	
Through the long days and years. E min. (e-g <sup>#</sup> ), C min. (c-e) . . .	40	
Elaine's Song. E min. (d <sup>#</sup> -g), D min. (c <sup>#</sup> -f <sup>b</sup> ) . . .	40	
Ojala: Would she carry me? E <sup>b</sup> (c-f) . . .	40	
Ask me no more. B <sup>b</sup> (b <sup>b</sup> -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 <sup>b</sup> (d-g), C (b-e) . . .	50	
On the way to Kew. C (c-e), B <sup>b</sup> (b <sup>b</sup> -d) . . .	50	
An Irish Folk Song. G min. (d-g), E min. (b-e) . . .	50	
The hawthorn wins the damask rose. E <sup>b</sup> (d-g) . . .	40	
Love from o'er the sea. C (e-g) . . .	40	
Song of the forge. ("Fly away, my heart"). D <sup>b</sup> (d-e <sup>b</sup> ) . . .	60	
In Picardie. A (d <sup>#</sup> -d) . . .	40	
O Swallow, swallow, flying South. D <sup>b</sup> (c-g <sup>b</sup> ) . . .	50	
Love in her cold grave lies. A <sup>b</sup> (e-g) . . .	40	
When winds are raging o'er the upper ocean. (Sacred). D (a-e <sup>b</sup> ) . . .	50	
Loch Lomond. Old Scotch song. F (c-d) . . .	40	
Two Old Scotch Songs.		
My boy Tammy. B <sup>b</sup> (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
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
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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 <sup>b</sup> . . . . .	30
Te Deum in D min. . . . .	16
Te Deum in B <sup>b</sup> min. . . . .	16
Benedictus in E <sup>b</sup> . . . . .	08
Jubilate in E <sup>b</sup> . . . . .	16
Jubilate in A <sup>b</sup> . . . . .	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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