



5

# SONGS

with  
*Pianoforte Accompaniment*

by  
**ARTHUR FOOTE**

OP. 72.

- 1. I KNOW A LITTLE GARDEN PATH
- 2. THISTLE-DOWN
- 3. A SONG LIKE A ROSE SHOULD BE
- 4. THE WANDERER TO HIS HEART'S DESIRE
- 5. A SONG OF SUMMER

FRANK LEACH

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MISS FEILDING ROSELLE

# A Song of Summer



The poem by  
ELLEN BARBOUR GLINES †)

ARTHUR FOOTE  
Op. 72, N<sup>o</sup> 5

**Animato: grazioso**

The sun takes no plea - sure in shi - - ning, The

The first system of the score features a vocal line in G major, 4/4 time, with lyrics: "The sun takes no pleasure in shining, The". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked "Animato: grazioso".

night hath no joy of her dew, The

The second system continues the vocal line with lyrics: "night hath no joy of her dew, The". The piano accompaniment maintains the same rhythmic pattern as the first system.

sum - mer is droop - ing and pi - - ning, The

The third system concludes the vocal line with lyrics: "summer is drooping and pining, The". The piano accompaniment continues with the same rhythmic pattern.

†) By permission of the Frank A. Munsey Co.

ring - dove is mourn - ing for you — On - ly

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a quarter note 'ring', followed by a dotted quarter note 'dove', an eighth note 'is', a quarter note 'mourn', an eighth note 'ing', a quarter note 'for', a dotted quarter note 'you', and a final quarter note 'On - ly'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

you — on - - ly you. —

*cresc.* *dim.* *espr.*

*p*

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note 'you', a quarter rest, a quarter note 'on', a quarter rest, a quarter note 'ly', and a dotted quarter note 'you.'. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) over the first four measures, *dim.* (diminuendo) over the next two, and *espr.* (espressivo) over the final two. A *p* (piano) marking is placed below the piano part at the end of the system.

The

*a tempo*

*pp* *mf* *p*

The third system shows the piano accompaniment for the word 'The'. It begins with a *pp* (pianissimo) marking, followed by a *mf* (mezzo-forte) marking, and ends with a *p* (piano) marking. The tempo marking *a tempo* is placed above the first measure. The piano part features a consistent eighth-note accompaniment with some melodic lines in the right hand.

rose - leaves are fall - ing, are fall - - - ing, The

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'rose', a quarter note 'leaves', a quarter note 'are', a quarter note 'fall', a quarter note 'ing,', a quarter note 'are', a quarter note 'fall', a quarter note 'ing,', and a final quarter note 'The'. The piano accompaniment continues with the same eighth-note accompaniment pattern.

stars glim - - mer few; And my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'stars', followed by a dotted quarter note 'glim', a quarter note 'mer', and a half note 'few;'. The piano accompaniment consists of a series of eighth-note chords in the right hand and a bass line in the left hand.

heart in the sha - dow is call - - ing To you, on-ly

*espr.* *pp* *pp* *dim.*

*espr.* *pp* *ppp*

*una corda*

The second system continues the vocal line with 'heart in the sha - dow is call - - ing To you, on-ly'. The piano accompaniment includes dynamic markings: *espr.* (espressivo), *pp* (pianissimo), *pp* (pianissimo), and *dim.* (diminuendo). The *una corda* marking is present in the piano part.

you. Come

*animato*

*a tempo* *cresc. molto*

The third system features the vocal line with 'you. Come'. The piano accompaniment includes the marking *animato* and *a tempo*. The *cresc. molto* (crescendo molto) marking is placed over the piano accompaniment.

back to the sum-mer - time, bring - - ing The

The fourth system continues the vocal line with 'back to the sum-mer - time, bring - - ing The'. The piano accompaniment features a series of eighth-note chords in the right hand and a bass line in the left hand.

joy of the day and the dew; To the

fo - rest her green and her sing - - ing, To my

*espr.*  
heart, in her lone - li - ness, you On - ly  
*colla voce*

you, on - - ly you.  
*rit.*  
*f* *p*

*p animato*

*a tempo*

For the rose - leaves are fall - ing, are

fall - ing, are fall - ing And no-thing stands true Save my

heart in the twi - light still call - - ing, My heart in the twi - light still

*espress.* *sostenuto*

call - ing To you, on - ly you, on - ly you.

*colla voce* *sost.* *colla voce* *ff*

# 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.	Ho! 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
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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
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	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 <sup>b</sup> (d <sup>#</sup> -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. . . . .	
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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
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	Ask me no more. B <sup>b</sup> (b <sup>b</sup> -f) . . .	40
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	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> (e-g <sup>b</sup> ) . . .	50
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	My boy Tammy. B <sup>b</sup> (b-e) . . .	40
	Wilt thou be my dearie? F (c-f) . . .	40
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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 Zicu 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
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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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