

SONGS

by

ARTHUR KOOTE.

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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To Mrs. Julie L. Wyman.

Sleep, Baby, sleep.

(From the German: by Elizabeth Prentiss.)

ARTHUR FOOTE, Op. 26.

Andantino espressivo. (♩.) *dolce*

Sleep, ba - by, sleep! — Thy

fa - ther's watch - ing the sheep, — Thy mo - ther's sha - king the dream - land tree, And

down drops a lit - tle dream for thee — Sleep, ba - by, sleep.

p *ped.* *ped.* *ped.* *

poco cresc. *poco cresc.*

dim. *ten.* *p*

ped. *ped.* *ped.* *

dolce
Sleep, ba - by, sleep! — The large stars are the sheep, — The

p
ped. * *ped.* * *ped.* * *ped.* *

poco cresc. *dim.* *ten.*
lit - tle stars are the lambs, I guess, The bright moon is the shep - herd - ess —

poco cresc. *p*
ped. * *ped.* * *ped.* *

p
Sleep, ba - by, sleep! Sleep, ba - by, sleep! — The

p
ped. * *ped.* * *ped.* * *ped.* *

p
Sa - viour loves his sheep; — He is the Lamb of God on high,

una corda *pp*
ped. * *ped.* * *ped.* * *ped.* *

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 dynamic markings such as *p*, *mf*, *f*, *cresc.*, *molto dim.*, *dolce*, and *pp*. There are also performance instructions like *ped.* and *mf*. 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.* symbols.

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. (♩.)

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a complex accompaniment of chords and moving lines. The second system continues the accompaniment with dynamic markings *p*, *mf*, *p*, and *mf*. There are four 'Red.' marks with asterisks below the bass staff, indicating specific points of interest.

The first system of the vocal line begins with a treble clef staff containing the lyrics "Fair Eve knelt close to the guard-ed gate, In the". The piano accompaniment is in the bass clef. The tempo is marked *dolce*. Dynamic markings include *p* and *mf*. There are two 'Red.' marks with asterisks below the bass staff.

The second system of the vocal line contains the lyrics "hush of an East-ern Spring; She saw the flash of the An-gel's". The piano accompaniment continues in the bass clef. Dynamic markings include *dim.*, *p*, and *mf cresc.*. There are four 'Red.' marks with asterisks below the bass staff.

The third system of the vocal line contains the lyrics "sword, The gleam of the An-gel's wing, of the An-gel's wing." The piano accompaniment continues in the bass clef. Dynamic markings include *dim.*, *p*, *f*, *dim.*, and *pp*. There are four 'Red.' marks with asterisks below the bass staff.

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

dolce

Red. Red. Red. *

espress.

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

p

una corda

ped. *

p

And though for man - y a

mf

f

p legato

ped. *

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

ped.

p espress.

ritard.

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

ritard.

dimin.

ped. *

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

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

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

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

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.*

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

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. 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. (♩)

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. The vocal line is marked with dynamics such as *mf*, *p*, *pp*, and *f*. The lyrics are: "I arise from dreams of thee In the first sweet sleep of night, When the winds are breathing low, And the stars are shining bright: I arise from dreams of". There are editorial markings in the piano part, including "Red." and asterisks, indicating specific chord voicings or fingerings.

mf
I a - rise from dreams of

mf *p*

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

f *pp*

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

mf

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.* *

tempo p *dimin.*

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

tempo pp

Led. * *Led.* *Led.* *Led.* * *Led.* *

cresc. animato

dies up - on her heart, As I must on

cresc.

dimin.

Led. *Led.* *Led.* * *Led.* *Led.* *

poco rit. *tempo pp*

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

tempo pp

f ritard.

Led. *Led.* * *Led.* * *Led.* *Led.*

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

p

Ped. *

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

p

mf *f* *p*

Ped. * *Ped.* *

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

p *cresc.*

cresc.

Ped. * *Ped.* *Ped.*

break at last.

f *p* *sf* *p* *pp*

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

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: *dolce* I hold his

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

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

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

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

colla voce

tempo mf *p*

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

mf *pp*

To Mrs. J. E. Tippett.

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 in the left hand. The vocal line is marked with dynamics such as *pp*, *legato*, *dolce*, *mf*, and *p*. 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

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*

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

p legato

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

p

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

p

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?

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 features a delicate texture 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 maintains a similar texture, 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 becomes more active, marked with 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 G major with a key signature of one flat (F major) and a 3/4 time signature. The piano accompaniment is in the same key and time, starting with a forte (*f*) dynamic and ending 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 and piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking. The key signature changes to G minor (three flats) for the second half of the system, and the time signature changes to 2/4.

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

The third system continues the vocal line and piano accompaniment. The piano part features a key signature change to G major (one flat) and a 3/4 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 and piano accompaniment. The piano part includes *p* (piano), *rit.* (ritardando), and *pp* (pianissimo) dynamic markings.

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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are "sum - mer buds to bloom are break - ing, How long, dear". The piano accompaniment features a flowing melody 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 continues the musical score. The vocal line starts with a key signature change to two flats (Bb) and a 4/4 time signature. The lyrics are "Love, How long, dear Love? Too gay, in June, you". Above the vocal line, the tempo and dynamics are marked as "rit. molto", "Tempo I.", and "dolce". The piano accompaniment includes markings for "ritard. pp" and "pp legato".

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

dim.

The third system of the musical score features a key signature change to three flats (Bbb) and a 3/4 time signature. The lyrics are "may be to re - gret me, And liv - ing lips may woo you". The piano accompaniment includes a "dim." (diminuendo) marking.

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

The fourth system continues the musical score with a key signature change to four flats (Bbbb) and a 4/4 time signature. The lyrics are "to for - get — me; But, ah! Sweet-heart, I".

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. *