

# 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*

BOSTON  
120 Boylston St.

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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

\*By kind permission of G. P. Putnam's Sons

*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* *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;

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

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

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

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 clef. A dynamic marking of *f* is present, followed by a *dim. molto pp* instruction.

dolce

Oh, red is the En-lish

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

Red \* Red \*

Musical score for the first vocal line and piano accompaniment. The vocal line is in a treble clef with a 9/8 time signature. The piano accompaniment is in a bass clef. The lyrics are "Oh, red is the En-lish". Dynamic markings include *dolce*, *sfz*, *p*, and *mp*. The piano part has two measures with the word "Red" and an asterisk.

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 is in a treble clef with a 9/8 time signature. The piano accompaniment is in a bass clef. The lyrics are "rose, And the li-lies of France are pale, And the". Dynamic markings include *p*.



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

*mf*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "pop - pies grow in the gol - den wheat, For the". The piano accompaniment consists of two staves (treble and bass clefs) with a dynamic marking of *mf*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

*rit.* *a tempo*

*rit.* *pp* *a tempo*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "men whose eyes are hea - vy with sleep, Where the". The piano accompaniment includes dynamic markings of *rit.* (ritardando), *pp* (pianissimo), and *a tempo* (return to original tempo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ground is red as the En - glish rosé, And

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics "ground is red as the En - glish rosé, And". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand.

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

*p marc.*

*mp*

Detailed description: This system contains the final two lines of music. The vocal line continues with the lyrics "lips as the li - lies of France are pale, And the". The piano accompaniment includes dynamic markings of *p marc.* (piano, marcato) and *mp* (mezzo-piano). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*rit. e dim.*

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

*dim.*

*p rit. e dim.*

*una corda*

*pp*

fail.

*a tempo*

*ppp*

*a tempo p sfz*

*mf*

*sfz*

*ff*

*tre corde*

*mf a tempo*

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

*dim. molto espress.*

*a tempo p*

*una corda*

*tre corde*

*dolciss.*

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

*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 $\flat$ )	.30
No. 2.	The pleasant Summer's come. E (d $\sharp$ -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 $\flat$ (d-g)	.40
No. 2.	I'm wearing awa' to the land o' the leal. D $\flat$ (d $\flat$ -f), B $\flat$ (b $\flat$ -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 $\flat$ )	.60
No. 5.	If you become a Nun dear. F (c-d $\flat$ )	.40
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No. 3.	The night has a thousand eyes. E (e $\flat$ -f), C (c-d)	.30
No. 4.	The Eden-Rose. A $\flat$ (c-f)	.50
No. 5.	Summer longings. B $\flat$ (d-f)	.40
No. 6.	To blossoms. G $\flat$ (d $\flat$ -g $\flat$ )	.40
No. 7.	I arise from dreams of thee. A $\flat$ (c-f)	.40
No. 8.	My true-love hath my heart. A (c $\sharp$ -f $\sharp$ ), F (a-d)	.30
No. 9.	In a bower. G (c $\sharp$ -f $\sharp$ )	.50
No. 10.	The Water-lily. F (d-f)	.40
No. 11.	How long, dear love? A $\flat$ (c-f)	.40
Op. 39. Four Songs.		
No. 1.	The Wanderer's Song. B $\flat$ (c-e)	.50
No. 2.	The March wind. F (c-e)	.40
No. 3.	Autumn. E $\flat$ (d-e $\flat$ )	.40
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No. 1.	The nightingale has a lyre of gold. E $\flat$ (e $\flat$ -g), C (c-e)	.40
No. 2.	Roumanian song. C $\sharp$ min. (b-f $\sharp$ )	.40
No. 3.	Sweetheart. C (d-g), B $\flat$ (c-e)	.30
No. 4.	The roses are dead. E min. (d $\sharp$ -g), C min. (b-e $\flat$ )	.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 $\sharp$ -a), B $\flat$ (d-f)	.40
Op. 49, No. 3.	The Foxglove. F (c-f), D (a-d)	.30
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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 $\flat$ (d-g), C (b-e)	.50
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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 $\flat$	.30
Te Deum in D min.	.16
Te Deum in B $\flat$ min.	.16
Benedictus in E $\flat$	.08
Jubilate in E $\flat$	.16
Jubilate in A $\flat$	.12
Benedicite, omnia opera in E	.20
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(Mixed Voices.)

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Bugle song.	.08
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The miller's daughter.	.12
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The farewell of Hiawatha. For Baritone solo, Chorus of Men's Voices and orchestra.	.50

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