

Malvina Harlan Shanklin -

EDITION SCHMIDT No. 121 A-B.

ALBUM
of
Selected Songs

by

Arthur Foote

7471. High Voice.
7472. Low Voice.

Price \$1.00

High vo
10

ARTHUR P. SCHMIDT

BOSTON

LEIPZIG

NEW YORK

120 Boylston St.

136 Fifth Ave.

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“Go, Lovely Rose.”



The Poem by EDMUND WALLER.
(1605-1687)

ARTHUR FOOTE.

Moderately fast. (♩) *dolce*

Go, love - ly rose!

mf *p*

Go, love - ly rose! Tell her, that wastes her

time and me, That now she knows,

mf *p*

15

cresc.

That now she knows, When I re-sem - ble

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "That now she knows, When I re-sem - ble". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of chords, while the left hand plays a simple bass line. A dynamic marking of *p* (piano) is present in the piano part.

cresc.

her to thee _____ To

The second system of the musical score. The vocal line continues with the lyrics "her to thee _____ To". The piano accompaniment continues with similar chordal textures. A dynamic marking of *p* is present. At the end of the system, there is a marking "Ped." and an asterisk "*" indicating a pedal point.

f

thee, to thee, How fair and sweet she

The third system of the musical score. The vocal line has the lyrics "thee, to thee, How fair and sweet she". The piano accompaniment features triplets in both hands. A dynamic marking of *f* (forte) is present. At the end of the system, there are markings "Ped.", "*", "Ped.", and "Ped." indicating pedal points.

dim.

seems to be.

The fourth system of the musical score. The vocal line has the lyrics "seems to be.". The piano accompaniment continues with triplets. A dynamic marking of *p* (piano) is present. At the end of the system, there is a marking "Ped. una corda" and an asterisk "*" indicating a pedal point.

p

Ped. *

p

Tell her that's young, Tell her that's young, And

p legato

Ped. * *Ped.* *

tre corde

shuns to have her gra - ces spied,

mf

That hadst thou sprung, That hadst thou sprung In

p *sf*

de - - - - serts where no men a - bide,

p poco cresc.

cresc. Thou *rit.* *dim.* must have un - com -

mf *rit.* *colla voce*

ped. *

a tempo men - - ded died.

a tempo *ritard.*

p

Rather slower. *p* Small is the worth of beau - ty from the light re - tired:

pp

mf

Bid her come forth, Suf - fer her - self to be de - sired,

mf

p

And not blush so to be ad - mired.

p

pp

una corda

pp

Then die! then die! that

poco marc.

she The com - mon fate of all things rare may

ritard. molto *a tempo*

read in thee: How small a part of

ritard. molto *pp a tempo*

una corda al Fine.

time they share, That are so won - - - drous

sweet and fair so

pp

fair!

ppp possibile

Red.



A Song of Four Seasons.



The Poem by AUSTIN DOBSON.

ARTHUR FOOTE.

Allegro. (♩)

When Spring comes laugh-ing, by

vale and hill, By wind - flower walk - ing, and daf - fo - dil, Sing

stars of morn-ing, sing morn - ing skies, Sing blue of speed-well, and

my love's eyes, And my love's eyes.

f

ff

espress. rit.

*Red. Red. Red. Red. **

tranquillo dolce

When comes the Sum-mer, full leaved and strong, And gay birds gos-sip the

p

p

1 2 3 5

*Red. Red. **

rit.

p a tempo

or - chard long, Sing hid, sweet hon-ey, that no bee sips, Sing

pp

colla voce

p a tempo

pp

espress.

a tempo

red, red ro-ses, and my love's lips, Sing red, red ro-ses, and

cresc.

*Red. **

rit. my love's lips. *a tempo tranquillo* When Autumn scatters the

f rit. *p* *a tempo* *rit. espress.* *p*

Red. * *Red.* *

leaves a - gain, And piled sheaves bur - y the broad-wheeled wain, Sing

mf *ten.* *cresc.* *f* *mf*

flutes of har-vest, where men re-joice, Sing rounds of reap-ers and

cresc. *cresc.* *Red.* *

my love's voice, and my love's voice. But when comes Win-ter, with

f rit. *f animato* *f rit.* *f* *p*

Red. * *Red.* * *Red.* * *Red.* *

espress.
p
 hail and storm, And red fire roar-ing, and in - gle warm; Sing

cresc. *f animato* *espress.*
 first sad go - ing of friends that part, Then sing glad meet-ing, and

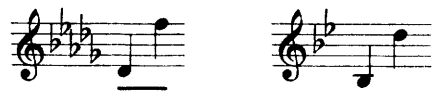
molto rit. *f*
 my love's heart, and my love's heart.

colla voce *ff*

OSSIA. *molto rit.*
 my love's heart, and my love's heart.

colla voce *f* *ff*

"I'm wearing awa' to the Land o' the Leal."



The Poem by LADY NAIRN.

ARTHUR FOOTE, Op.13 N^o2.

Not too slowly. (♩.)

dolce

ad libitum

p *pp* *p*

Red. *

I'm wear-ing a - wa', Jean, Like

p

snaw when it's thaw, Jean; I'm wear-ing a - wa' to the land o' the leal. There's

* Red. *

cresc. *pp*

nae sor-row there, Jean, There's neither could nor care, Jean, The day is aye fair In the

p *p*

Red. *

land o' the leal. Then dry that tear - fu' eè, Jean, My

pp
una corda

pp
tre corde

Red. *

soul lang's to be free, Jean, And an - gels wait on me, To the

pp

Red. *

una corda

land o' the leal. Now fare ye weel, my ain Jean, This

p

Red. *

tre corde

world's care is vain, Jean, We'll meet and aye be fain, In the land o' the leal.

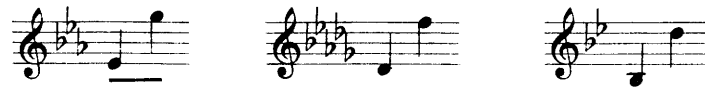
f. dim. pp

cresc. f. p dim. una corda pp

Red. *

una corda

“Love me, if I live.”



The Poem by BARRY CORNWALL.

ARTHUR FOOTE, Op. 26 No. 2.

Allegro assai. (♩)

Love me, if I

live! Love me, if I

die! What to me is

p *fp* *cresc. molto* *ff* *mf*

life or death, So that thou be

espress.

nigh? Once I loved thee

a tempo dolce

p a tempo

rich, Now I love thee

p

pp

poor; Ah! what is there I

cresc. molto

cresc. molto

f. *espress.*
could not, Could not for thy sake en-

f. *colla voce*

ten. *pp a tempo* *molto*
dure! Kiss me for my love!

pp a tempo
rit. *molto*

cresc.
Pay me for my pain! Come and mur- mur

cresc. *f.* *p.*

espress. poco rit. *ten.*
in my ear. How thou lov'st a - gain!

colla voce poco rit.

p animato *cresc.*

Love me if I live!

p animato

Love me if I die!

cresc. molto *f*

What to me is life or death,

ff rit.

ff rit.

a tempo So that thou be nigh?

a tempo *fff*

Ped. * *Ped.* *

To Miss Marguerite Dietrick.

Ashes of Roses.



The Poem by ELAINE GOODALE.

(From "Apple Blossoms" by permission of G. P. Putnam's Sons.)

ARTHUR FOOTE, Op. 51 N^o 4.

Quietly: with rhythmical exactness.

p *3*

Soft on the sun - set sky Bright day - light clo - - ses,

p *segue*

3

Lea - - ving, when light doth die, Pale hues that min - gling lie,

p

3

Ash - es of ro - ses. When love's warm sun is set,

pp *p*

Red. *Red.* *Red.* *

Love's brightness clo - - ses, Eyes with hot tears are wet,

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Love's brightness clo - - ses, Eyes with hot tears are wet,". The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The piano part includes a triplet of eighth notes in the vocal line and various chordal textures in the piano accompaniment.

In hearts there lin - ger yet Ash - es of ro - ses,

The second system continues the musical score. The vocal line lyrics are "In hearts there lin - ger yet Ash - es of ro - ses,". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). The system concludes with the word *una* written below the piano staff.

ash - es of ro - ses.

The third system shows the vocal line with the lyrics "ash - es of ro - ses." and a *pp* (pianissimo) dynamic marking. The piano accompaniment includes a *pp* marking, a *slowly* instruction, and a *corda al fine* instruction. The system ends with a double bar line and a star symbol (*).

A Ditty.

The Poem by Sir PHILIP SIDNEY.



Allegretto grazioso. (♩)

ARTHUR FOOTE, Op. 26 No 8.

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

espress. *dolce*

heart in him his thoughts and senses guides:— He loves my

rit.

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

colla voce

tempo mf *p*

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

mf *pp*

To Max Heinrich.

In Picardie.



The Poem by GRAHAM R. TOMSON.

ARTHUR FOOTE.

Non troppo allegro, ma con moto. *dolce*

Pale leaves wave and
whis - per low, Sil - vered leaves of the
pop - lar tree; Wa - ters wan - der and

p *Red.* *

p *Red.* *

wil - lows blow In Pi - - car - die, in

Red. *Red.* *Red.* *

Pi - - car - die. Mis - ty green of the

pp
Red. *

or - chard grass, Grass - grown lanes by the

Red. * *Red.* *

sedge-fringed lea; Pleas - ant ways for the

mf

feet that pass Through Pi - car-die, through Pi - car-die.

pp
Long la-goons where the li - lies lie, (Blos-soms and buds of

pp una corda

i - vo - ry,) Sweet the mea-dows, and fair the sky, In

mf *p* *pp*

tre corde

Pi - car-die, in Pi - car-die. Where be the wa-ters to

ppp *pp*

una corda *ppp* *pp sempre*

sotto

drown re - gret? Where be the leaves of

tre corde

voce molto espr.

sleep's own tree? No - where else in the

p

*Red. ** *Red. **

world, Nor yet in Pi - - car - die, in

rit.

rit.

Red. *Red.* *Red.* *

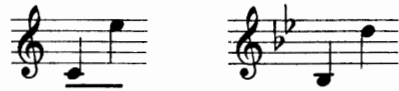
ten.

Pi - - - car - die.

rit.

una corda *Red.* *

“On the Way to Kew.”



The Poem by WILLIAM ERNEST HENLEY.

ARTHUR FOOTE.

Moderato con moto. dolce

On the way to Kew, By the

p dolce e legato

riv - er old and gray, Where in the Long A - go

mf

p We laughed and loi - tered so, *pp* I met a ghost to -

pp

una corda

day; A ghost that told of you, A ghost of low replies, And sweet in-

dolce *espress.*

p *pp* *p colla voce*

tre corde *Red. ** *Red. **

scru - ta - ble eyes; Com-ing up from Rich - mond, As you used to

poco rit. *a tempo*

cresc. a tempo *dim.*

*Red. ** *una corda*

do. By the riv-er old and gray, The en - chant-ed Long A - go

pp *p*

tre corde

Mur - mured and smiled a-new, On the way to Kew, March had the laugh of May;

p *pp* *cresc.*

mf The bare boughs looked a-glow, *p espressivo* And old im - mor - tal words

cresc. Sang in my breast like birds, *dim. espress.* Coming up from Rich - mond, As I used with

cresc. molto *f* *dim.*

una corda

pp tranquillo you. With the life of Long A - go Lived my thought of you

pp

Red.

By the riv - er old and gray Flow - ing his ap - point - ed way,

mf

As I watched, I knew *pp rit.* *p a tempo*
 What is so good to know; Not in vain, not in vain,

p dim. *pp* *a tempo*

Red. *

I shall look for you a-gain *p cresc. e string.* Not in vain, not in vain, I shall look for you a-gain,

p cresc. e string.

poco rit. e espress. *dim. molto* *dolcissimo*
 I shall look for you a - gain, Com-ing up from Rich - mond,

colla voce *dim. molto* *pp*

p dolce
 On the way to Kew!

a tempo pp *rit.* *ppp*

una corda *Red.* *

Constancy.



The Poem is Anonymous.

ARTHUR FOOTE, Op. 55 N^o 1.

Rather fast, with free diction. (♩ = 120)

If the

mf *espr.*

Ped. Ped. Ped. Ped. Ped. *

ap - ple grows on the ap - ple - tree, And the

legato *p*

Ped. segue

wild wind blows o'er the wild wood free, And the

mf

deep stream flows to the deep - er sea; And they

ten. *p*

can - not help grow - ing, and blow - ing, and flow - ing, I

cresc.

cresc.

can - - not help lov - - ing thee.

f *rit.* *p*

rit. *

A little slower.

But if wild winds blew no more on the lea, And no

p A little slower.

ped.

espr.

blossoms grew on the health - y tree, And the ri-ver un-true es -

colla voce

p

cresc.

cresc.

caped the sea, And they all had ceased growing, and blowing, and flowing, I'd

broadly

f

p

cresc.

f

As at first

p dolce

ne-ver cease lov - ing thee. And till that hour in the

colla voce

pp

As at first

day or night, In the field or bower, in the dark or light, In the

fruit or flower, in the bloom or blight, In my reap - ing or sow - ing, my

espress. *p a tempo animato*

pp a tempo

com - ing or go - ing, I'll ne - - ver cease lo - - ving

espress.

cresc. f

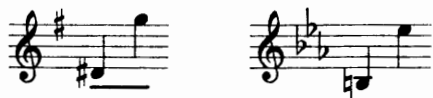
thee.

ff

ped. *ped.* *ped.* *ped.* *ped.* *

"The Roses are Dead."

("Les roses mortes.")



The Poem by GRAHAM R. TOMSON. *)

ARTHUR FOOTE, Op. 43 N^o 4.

Not too fast. (♩.)

The ro - ses are dead And swal - lows are
fly - ing; White, gol - den and red White, gol - den and
red The ro - ses are dead. Yet ten - der - ly

p *p* *f* *dim.* *pp* *p* *ten.*

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tread Where their pet - als are ly - - ing The ro - ses are dead! And

accel. *mf dolce*

mf *sf*

colla voce *Red.* *

swal - - lows are fly - - ing, And swal - - lows are

animato *accel.*

p *accel.*

animato

fly - ing. _____

sf *rit. p* *sf*

The ro - ses are dead! _____

ten. *a tempo* *pp* *ppp*

una corda *Red.* *

“Through the long Days and Years.”

The Poem by JOHN HAY.
(by permission)

ARTHUR FOOTE.



Not fast: tenderly. (♩)

dolce

Through the long days and years, What will my loved one

mf legato *p* *p*

Pedal.

be, Part - ed from me ? Through the long days and

mf *ten.* *ten.*

dolce

years. Al - - ways as then she was, Love - - - li-est,

p

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

bright - est, best, *p* Bles - - - sing and blest,

pp Bles - - - sing and blest, Al - ways as

then she was. *ten.* *pp* Nev-er on earth a - gain

Shall I be-fore her stand, Touch lip or hand,

ten. ten. a tempo

Never on earth a - gain. But while my dar - ling lives

mf mf a tempo p

*Red. ** *Red. ** *Red. ** *Red. **

Broadly. (in tempo)

Peace-ful I jour - ney on, Not quite a - lone,

mf f

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

espress.

Not quite a - lone, Not while my dar - - ling

dim. cresc. molto

Red. Red. Red. Red. Red.

lives.

mf p dim. rit.

** espress. Red. * una corda Red. Red. **

The Night has a thousand Eyes.



The Poem by FRANCIS W. BOURDILLON.

ARTHUR FOOTE, Op. 26 No 3.

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*

Red. *tre corde*

light of a whole life dies, — When love — is done.

poco rit. *ritard.* *ppp*

una corda

In the Story "Beyond the Pale" Bisesa sings this Song.

"Love heeds not caste nor sleep a broken bed.
I went in search of love and lost myself." (Hindu Proverb).

The Poem is by
Rudyard Kipling.



ARTHUR FOOTE, OP. 51. No 2.

With strongly marked rhythm.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with a whole rest, followed by a half note 'A' and a quarter rest. The piano accompaniment starts with a fortissimo (*ff*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "lone u - - pon the" with a triplet of eighth notes on "the". The piano accompaniment features a triplet of eighth notes in the right hand and a similar pattern in the left hand. A dynamic marking of *mf* is present. A small asterisk (*) is located below the piano part.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "house - - - tops, to the North I turn and". The piano accompaniment features a triplet of eighth notes in the right hand and a similar pattern in the left hand. Dynamic markings include *ff* and *p*.

watch the light-ning in the sky, _____ The

p

gla - - - -mour of thy foot - - - steps in the

dolce

North, Come back to me, Come

mf

back to me, Come back to me, Be -

f

cresc.

ff

6

lo - ved, or I die;

or I die!

accel. *tempo*

p *f* *p*

Ad. *

Be - low my feet the still ba - zar is

p *fp* *fp*

laid; Far, far be - low the

dolce

fp *p*

wea - ry ca - - - - - mels lie, *f sost.* The

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "wea - ry ca - - - - - mels lie, The". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *f* is present in the piano part.

ca - - mels and the cap - tives of thy raid, Come

The second system continues the vocal line and piano accompaniment. The lyrics are "ca - - mels and the cap - tives of thy raid, Come". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

back to me, Come back to me, Come

The third system continues the vocal line and piano accompaniment. The lyrics are "back to me, Come back to me, Come". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *cresc.* is present in the piano part.

back to me! *ten. 1* Be - lo - ved, or I

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "back to me! *ten. 1* Be - lo - ved, or I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *ff* and *ff* are present in the piano part.

rit. *p tempo*

die! My fa - - ther's

molto dim. e rit. *p* *tempo* *p*

wife is ³ old and harsh with years, And drudge of

f

all my fa - ther's house am I. My

p *mf*

bread is sor - row and my drink is tears, My

mf

molto rit.

bread is sor-row and my drink is tears, Come back to me, Come

colla voce *cresc.*

espress. *tempo* *p espress.*

back to me, Come back to me, Be-lo-ved,

mf *p* *p*

Red. *

p *tempo* *f*

or I die! Come

p *rit.*

back to me! **Allegro.**

f *sfz* *ff*

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 luv'e'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
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