














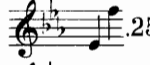





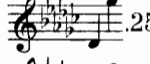








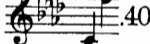


# Songs

by

# ARTHUR FOOTTE.

I'm wearing awa' . . . . .		.25	Elaine's Song „Sweet is true love“. Soprano		.35
O, my Love's like a red, red Rose		.35	Elaine's Song. Mezzo-Soprano . . . . .		.35
The pleasant Summer's come . . . . .		.35	Irish Folk-Song. Soprano or Tenor . . . . .		.40
When Icicles hang by the Wall . . . . .		.40	Irish Folk-Song. Alto or Baritone . . . . .		.40
<u>Love's Philosophy</u> . . . . .		.40	The hawthorn wins . . . . .		.40
If you become a Nun, Dear . . . . .		.35	Sleep, Baby, sleep . . . . .		.35
Ojala! would she carry me!. . . . .		.40	Love me, if I live! . . . . .		.35
On the Way to Kew. . . . .		.40	The Night has a thousand Eyes . . . . .		.25
Love from o'er the Sea . . . . .		.35	The Eden-Rose . . . . .		.50
Go, lovely Rose . . . . .		.50	Summer Longings . . . . .		.35
It was a Lover and his Lass . . . . .		.25	To Blossoms . . . . .		.25
Milkmaid's Song (from „Queen Mary“). . . . .		.35	I arise from Dreams of Thee . . . . .		.40
Love took me softly by the Hand . . . . .		.40	My True-love hath my Heart . . . . .		.25
Ho! pretty Page . . . . .		.60	In a Bower. . . . .		.50
Ask me no more! . . . . .		.35	The Water-Lily . . . . .		.35
How long, dear Love . . . . .		.40			

ARTHUR P. SCHMIDT.

Boston  
146 Boylston Street.

Leipzig

New York  
136 Fifth Avenue.

# LOVE'S PHILOSOPHY.

ARTHUR FOOTE.

Allegro grazioso. (♩ = 104.)

*animato*

The foun-tains mingle with the

*p* *fp* *fp*

*poco f espress.* *ped.* *\* ped.*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest for two measures, then enters with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *poco f espress.* (poco fortissimo espressivo). Pedal markings include *ped.* and *\* ped.*

riv - er And the riv - ers, the rivers with the o - cean, The

*cresc.* *fp* *fp* *dim.*

*\* ped.* *\* ped.* *\* ped.* *\* ped.*

*dolce*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "riv - er And the riv - ers, the rivers with the o - cean, The". The piano accompaniment features a *cresc.* (crescendo) leading into *fp* (fortissimo piano) sections. Dynamics include *fp*, *dim.* (diminuendo), and *dolce* (dolce). Pedal markings include *\* ped.*

winds of heaven mix for - ev - er With a sweet e -

*p* *pp*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "winds of heaven mix for - ev - er With a sweet e -". The piano accompaniment features a piano (*p*) dynamic in the first half and a pianissimo (*pp*) dynamic in the second half. Pedal markings include *\* ped.*

*cresc. poco rit.*

mo - - tion, with a sweet e - - mo - - tion;

*colla voce*

*p in tempo*

Noth - ing in the world is sin - gle, All things by a law div -

*p*

*cresc.*

*poco f*

*cresc. animato*

ine In one an - oth - er's be - ing min - gle. — Why not

*dolce*

*cresc. e string.*

*f*

*pp*

*pp espress.*

I with thine? Why not I with thine?

*pp*

*espress.*

*mf*

*mf animato*  
See the moun-tains kiss high

*pp* *fp*

*Ad.* \*

heav - en And the waves, the waves clasp one an - oth - er; No

*cresc.* *fp* *fp* *dim.*

*Ad.* \* *Ad.* \* *Ad.* \*

sis - ter-flower would be for - giv - en If — it dis - dained its

*espress.* *colla voce*

*pp*

broth - er, If it dis - dained — its broth - - er:

*Ad.* \* *Ad.* \*

*pp* And the sunlight clasps the earth, — And the moon-beams kiss — the

*cresc.*

*pp* *p*

Red. \* Red. \*

sea. — What are all these kis - sings worth, — If thou

*animato cresc.* *p*

*cresc.* *f* *p*

Red. \* Red. \*

kiss not me? What are all these kis - sings

*cresc.* *cresc.* *f cresc.*

Red. \* Red. \*

worth, If thou kiss not me? —

*ff ten.* *rit.* *ff*

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

# Compositions by Arthur Foote

published by Arthur P. Schmidt, Boston & New York.

Date Due

MAR 17 '09

## Pianoforte solo

- Op. 6. Cinq Pièces.  
 No. 1 and 2. Prelude and Nocturne.  
 No. 3. Sarabande. G.  
 No. 4. Petite Valse. For left hand alone  
 No. 5. Polonaise. D.  
 Op. 8 No. 1. Gavotte. C min.  
 Op. 8 No. 2. Eclogue. G.  
 Op. 15. Suite in D min. Complete  
 No. 1. Prelude and Fugue  
 No. 2. Romance. F.  
 No. 3. Capriccio. D.  
 Trois Morceaux.  
 No. 1. Impromptu. G min.  
 No. 2. Gavotte. B min.  
 No. 3. Mazurka. G min.  
 Op. 27. Two little Caprices.  
 No. 1. B $\flat$ .  
 No. 2. C.  
 Two Pianoforte Pedal Studies.  
 No. 1 in B min. (Steph. Heller)  
 No. 2 in F maj.  
 Op. 27. 9 Klavier-Studien

## For Four Hands (Duets)

- 12 Duets on five Notes. Teacher and Pupil  
 Op. 21 No. 1. Air. F.  
 Op. 21 No. 2. Intermezzo. B $\flat$ .  
 Op. 21 No. 3. Gavotte. E min. . . . . 50

## Organ.

- Op. 23. No. 1. Festival March. . . . . 40  
 Op. 23. No. 2. Allegretto . . . . . 40  
 Op. 23. No. 3. Pastorale . . . . . 40

## Liszt Organ and Piano.

- Adagio from Trio . . . . . 65

## Piano and Violin.

- Op. 9. Drei Charakterstücke.  
 No. 1. Morgengesang . . . . . 1.00  
 No. 2. Menuetto Serioso. . . . . 75  
 No. 3. Romanze . . . . . 1.00  
 Op. 20. Sonata in G min. . . . . 3.00

## Piano and Violoncello.

- Drei Stücke . . . . . 1.75

## Piano, Violin and Violoncello.

- Op. 5. Trio . . . . . 5.00

## Piano, Violin, Viola and Violoncello.

- Op. 23. Quartet in C . . . . . 4.00

## String Quartet.

- Parts . . . . . 3.00

## Orchestra.

- Op. 11. Francesca da Rimini. Score. . . . . 3.00  
 For String Orchestra. Score . . . . . 1.25

## Songs.

- Op. 11. The Farewell of Hiawatha. For Baritone Solo, Chorus and Orchestra . . . . . 50  
 Op. 11. The Wreck of the Hesperus. For Solo, Chorus and Orchestra . . . . . 35  
 Op. 11. The Skeleton in Armour. Ballad for mixed Chorus and Orchestra. Piano Score . . . . . 25  
 Op. 11. The Night has a thousand Names. For Solo, Chorus and Orchestra . . . . . 40  
 Op. 11. Summer Longings. For Solo, Chorus and Orchestra . . . . . 60  
 Op. 11. To Blossoms. For Solo, Chorus and Orchestra . . . . . 35  
 Op. 11. I arise. For Solo, Chorus and Orchestra . . . . . 35  
 Op. 11. My True-love hath my heart. For Solo, Chorus and Orchestra . . . . . 40  
 Op. 11. In a Bower. For Solo, Chorus and Orchestra . . . . . 35  
 Op. 11. How long, dear Love? For Solo, Chorus and Orchestra . . . . . 1.00  
 Op. 11. Love me if I live! For Solo, Chorus and Orchestra . . . . . 35  
 Op. 11. 5. Summer Longings. 6. To Blossoms. 7. I arise . . . . . 35  
 Op. 11. 8. My True-love hath my heart. 9. In a Bower. . . . . 40  
 Op. 11. How long, dear Love? . . . . . 35

## Vocal Duet.

- Come, live with me. Sop. and Alto. E $\flat$  . . . . . 60

## Part Songs.

### a) Men's Voices.

- If doughty Deeds . . . . . 20  
 Op. 11. The Farewell of Hiawatha. For Baritone Solo, Chorus and Orchestra . . . . . 50  
 I love my love . . . . . 10  
 Bedouin Song . . . . . 16

### b) Ladies' Voices.

- Into the silent Land. . . . . 8  
 Come, live with me . . . . . 8

### c) Mixed Voices (Secular).

- Op. 17. The Wreck of the Hesperus. For Solo, Chorus and Orchestra . . . . . 60  
 Op. 28. The Skeleton in Armour. Ballad for mixed Chorus and Orchestra. Piano Score . . . . . 60

### d) Mixed Voices (Sacred).

- Benedicite, omnia opera. E . . . . . 20  
 Magnificat and Nunc Dimittis. . . . . 16  
 Venite C . . . . . 12  
 Benedictus. E $\flat$ . . . . . 8  
 Op. 7 No. 1. Te Deum. E $\flat$ . . . . . 30  
 Op. 7 No. 2. Jubilate. E $\flat$ . . . . . 16  
 Te Deum. B $\flat$  min. . . . . 16  
 Venite. D . . . . . 16

PRINTED IN U. S. A.