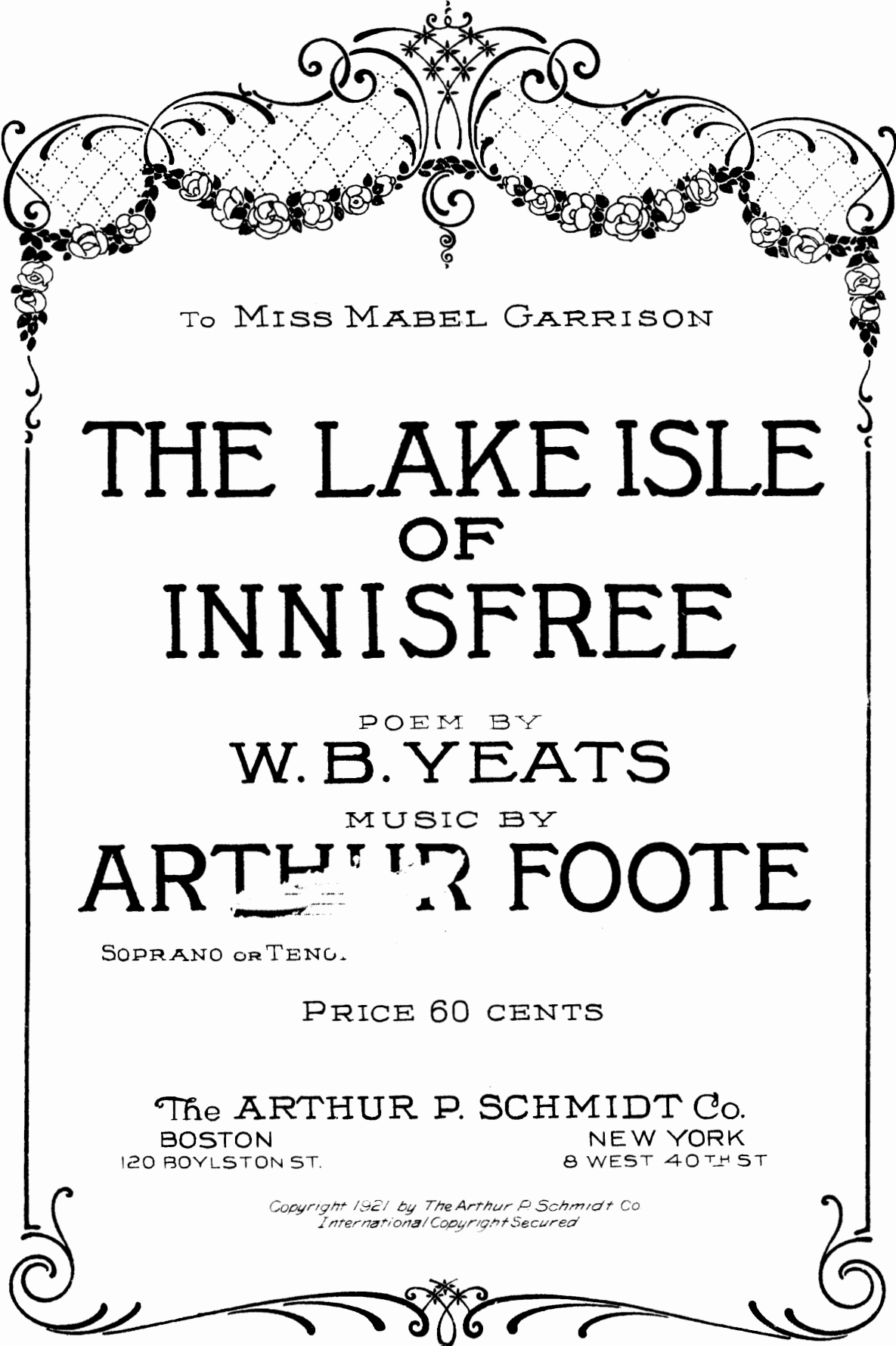


1921



TO MISS MABEL GARRISON

THE LAKE ISLE
OF
INNISFREE

POEM BY
W. B. YEATS

MUSIC BY
ARTHUR FOOTE

SOPRANO OR TENOR.

PRICE 60 CENTS

The ARTHUR P. SCHMIDT Co.
BOSTON
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The lake isle of Innisfree

The poem by
W. B. YEATS †)

ARTHUR FOOTE

In meditative, steady movement (♩)

dolce

I will a - rise and

p sfz *p*

go now, and go to In - nis - free, And a

small ca - bin — build there, of clay and wat - tles

p

†)(With the kind permission of the author)

tranquillo

made; Nine bean rows will I have there, a hive for the

espress. a tempo p dim. molto tranquillo

a tempo

hon - - ey bee, ——— And live a - -

pp

lone ——— in the bee-loud glade. ———

pp rit.

And I shall have some peace there, for peace comes drop - ping

p a tempo

rit. slow, *a tempo* Drop-ping from the veils of the morn - ing to where the

pp rit. *p a tempo*

Ad. *

rit. crick - et sings; *a tempo* There mid-nights' all a -

ritard molto *f p a tempo*

p tranquillo

glim-mer, and noon — a pur - ple glow, And eve-ning

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'glim-mer', followed by a quarter note 'and', a half note 'noon', a quarter rest, a quarter note 'a', a quarter note 'pur - ple', a quarter note 'glow,', and a half note 'And eve-ning'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* and a *p* marking later in the system.

full of the lin - net's wings.

pp rit. molto

poco sfz *pp a tempo*

The second system continues the vocal line with a half note 'full of the lin - net's wings.' followed by a quarter rest. The piano accompaniment features a *pp rit. molto* marking and a *poco sfz* marking. The system concludes with a *pp a tempo* marking.

I will a - rise and go now, for al - - ways night and

The third system shows the vocal line with a quarter note 'I will', a quarter note 'a - rise and', a quarter note 'go now,', a quarter note 'for al - - ways night and'. The piano accompaniment continues with a steady accompaniment pattern.

day I hear lake wa - ter lap - ping with

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics "day I hear lake wa - ter lap - ping with". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a flowing, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand. The music is in a major key and 4/4 time.

low sounds by the shore; While I stand on the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "low sounds by the shore; While I stand on the". The piano accompaniment maintains the same flowing texture, with some dynamic markings like *mf* and *f* visible. The music remains in a major key and 4/4 time.

road - way, or on the pave - ments gray, I

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "road - way, or on the pave - ments gray, I". The piano accompaniment continues with the same texture, ending with a final chord. The music is in a major key and 4/4 time.

espress.

hear it — hear it in the deep heart's core. I will a -

molto rit. *a tempo tranquillo*

rise and go now, and go to In - nis -

rit. — — *a tempo tranquillo*

pp

free.

una corda — — — *rit.* — — — *ppp*

p *ppp*

C♯1♯3

Vocal Compositions by Arthur Foote.

Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-g)	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 love's like a red, red rose. Bb (d-g)	40
No. 2.	I'm wearing awa' to the land o' the leal. D# (d#-f), 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)	60
No. 5.	If you become a Nun dear. F (c-d)	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. Eb (e#-g), D# (d#-f), B# (b#-d)	50
No. 3.	The night has a thousand eyes. E (e#-f), C (c-d)	30
No. 4.	The Eden-Rose. Ab (c-f)	50
No. 5.	Summer longings. Bb (d-f)	40
No. 6.	To blossoms. Gb (d#-g)	40
No. 7.	I arise from dreams of thee. A# (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? Ab (c-f)	40
Op. 39. Four	Songs.	
No. 1.	The Wanderer's Song. B# (c-e)	50
No. 2.	The March wind. F (c-e)	40
No. 3.	Autumn. Eb (d-e)	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. Eb (e#-g), C (c-e)	40
No. 2.	Roumanian song. C# min. (b-f#)	40
No. 3.	Sweetheart. C (d-g), B# (c-e)	30
No. 4.	The roses are dead. E min. (d#-g), C min. (b-e)	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# (d-f)	40
Op. 49, No. 3.	The Foxglove. F (c-f), D (a-d)	30
Op. 51. Four	Songs. High or Low Voice. (Edition Schmidt No. 63 a-b)	net. 75
	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. Eb (d-g), C (b-e)	50
No. 4.	Ashes of roses. A (c#-f#), G (b-e), F (a-d)	30
Op. 55. Three	Songs.	
No. 1.	Constancy. E (e-a), D (d-g), C (c-f)	50
No. 2.	The river flows forever. C (b-e)	50
No. 3.	Though all betray. B# (d#-g)	50
And, if thou wilt, remember.	B# (a#-d)	40
A Song of four Seasons.	D (d-g), B# (b#-e)	40
Memnon.	C# min. (c#-g#), A min. (a-e)	40
Through the long days and years.	E min. (e-g#), C min. (c-e)	40
Elaine's Song.	E min. (d#-g), D min. (c#-f#)	40
Ojala: Would she carry me?	Eb (c-f)	40
Ask me no more.	B# (b#-f)	40
Love's philosophy.	C (d-g)	40
When icicles hang by the wall.	Bass or Bar. D min. (a-d)	40
Go, lovely rose.	Eb (d-g), C (b-e)	50
On the way to Kew.	C (c-e), B# (b#-d)	50
An Irish Folk Song.	G min. (d-g), E min. (b-e)	50
The hawthorn wins the damask rose.	Eb (d-g)	40
Love from o'er the sea.	C (e-g)	40
Song of the forge. ("Fly away, my heart")	D# (d#-e)	60
In Picardie.	A (d#-d)	40
O Swallow, swallow, flying South.	D# (c-g)	50
Love in her cold grave lies	A# (e-g)	40
When winds are raging o'er the upper ocean. (Sacred)	D (a-e)	50
Loch Lomond. Old Scotch song.	F (c-d)	40
Two Old Scotch Songs.		
My boy Tammy.	B# (b-e)	40
Wilt thou be my dearie?	F (c-f)	40
My God, I thank Thee.	D (d-g)	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 30
Te Deum in D min. 16
Te Deum in B min. 16
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A Song of April. 16
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Bagle song. 08
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I love my love. 10
The miller's daughter 12
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