

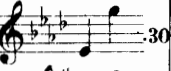

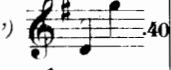

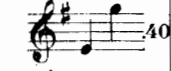










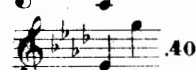


Songs

BY

ARTHUR FOOTE.

I'm wearing awa'		30	Go, lovely Rose.		50
O, my love's like a red, red rose.		40	It was a lover and his lass.		30
The pleasant summer's come.		40	Milkmaid's Song (<i>from "Queen Mary"</i>)		40
When icicles hang by the wall.		40	Love took me softly by the hand.		40
Love's philosophy.		40	Ho! pretty page.		60
If you become a nun, dear.		40	Ask me no more!		40
Ojala! would she carry me!		40	Elaine's Song "Sweet is true love."		40
Album of Songs, for Mezzo Soprano or Baritone (op. 26)					
On the way to Kew.		50	Irish Folk-Song.		50
Love from o'er the sea.		40	The hawthorn wins the damask rose.		50
In Picardie.		40	Song of the Forge		60
O swallow, swallow flying south.		50	And, if thou wilt, remember.		40
Love in her cold grave lies.		40			

ARTHUR P. SCHMIDT,

BOSTON,
120 Boylston St.

LEIPZIG.

NEW YORK,
11 West 36th St.

IT WAS A LOVER AND HIS LASS.

ARTHUR FOOTE, Op.10, No.1.

VOICE. *Grazioso.*

PIANO. *Grazioso (♩ = 112)*

p

1. It was a lov - er and his lass, With a hey and a
 2. there - fore take the pre - sent time, With a hey and a

cresc. *ten.* *p*

ho, With a hey and a ho, and a hey, and a hey - non - i - no! That
 ho, With a hey and a ho, and a hey, and a hey - non - i - no! For

cresc. *colla voce* *p*

Ped. *

mf Animato. *pp*

o'er the green corn - field did pass, In the spring - time, the spring - time, The
 love is crown - ed with the prime, In the spring - time, the spring - time, The

cresc. *f* *poch.riten.* *tempo.* *cresc.* *f*
 on - ly pret - ty ring - time, When birds do sing hey ding a ding!

dim. *p.* 1.
 Sweet lov - ers love the spring.

2.
 2nd And Spring. (Shakespeare.) *ritard.*

Constancy.



The Poem is Anonymous.

And "Op. 11" No. 5 No. 4

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

First system of musical notation for 'Constancy.' featuring a vocal line and piano accompaniment. The piano part includes markings for *mf* and *espr.*

Second system of musical notation for 'Constancy.' with lyrics: "ap - ple grows on the ap - ple - tree, And the". Includes the marking *legato* and *Pod. segue*.

Third system of musical notation for 'Constancy.' with lyrics: "wild wind blows o'er the wild wood free, And the".

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A. P. S. 7471

Complete Copy 50 cts

To Mrs. SUSAN HAWLEY DAVIS

REQUIEM

(Under the wide and starry sky)



The Poem by ROBERT LOUIS STEVENSON

ARTHUR FOOTE

Maestoso (♩ = 66)

First system of musical notation for 'REQUIEM' with lyrics: "Un - der the wide and".

Second system of musical notation for 'REQUIEM' with lyrics: "star - ry sky, Dig - the grave and let me lie,".

Third system of musical notation for 'REQUIEM' with lyrics: "Glad - did I live and glad - - - ly die, And I".

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Complete Copy, 50 cents.

Ashes of Roses

The Poem is by Elaine Goodrich (from "Apple Blossoms" by permission of G.R. Putnam's Sons)



ARTHUR FOOTE, OP. 51. N

Quietly, *p*

First system of musical notation for 'Ashes of Roses' with lyrics: "Soft on the sun - set sky Bright day - light clo - - ces,". Includes the marking *segue*.

Second system of musical notation for 'Ashes of Roses' with lyrics: "Lea - - ving, when light doth die, Pale hues that min - gling lie,".

Third system of musical notation for 'Ashes of Roses' with lyrics: "Ash - es of ro - ses. When love's warm sun is set,".

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Complete Copy, 30 cents.

To Miss ANNA MILLER FOOD

ON THE WAY TO KEW.

The Poem by

WILLIAM ERNEST HENLEY.

ARTHUR FOOTE

First system of musical notation for 'ON THE WAY TO KEW.' with lyrics: "On the way to Kew, By the". Includes markings for *Moderato con moto*, *dolce*, and *p dolce e legato*.

Second system of musical notation for 'ON THE WAY TO KEW.' with lyrics: "riv - er old and gray, Where in the Long A - go We laughed and loitered so,".

Third system of musical notation for 'ON THE WAY TO KEW.' with lyrics: "I met a ghost, to - day; A ghost that told of you, A ghost of".

A. P. S. 5625 - 5

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