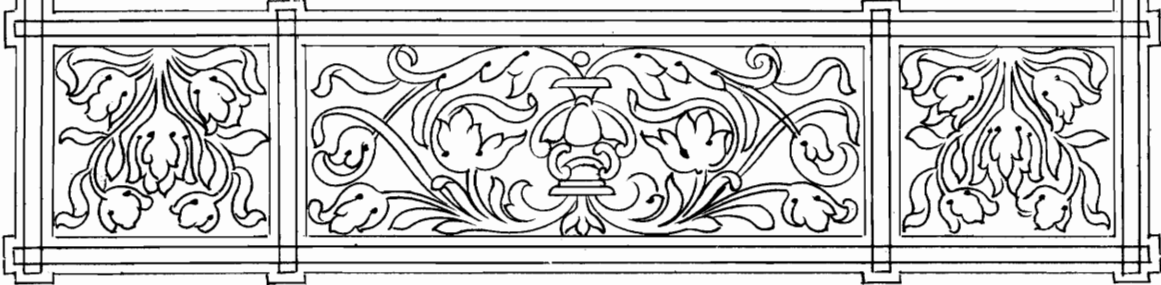


Songs

by

ARTHUR FOOTE

A Song of the Four Seasons	{Sop. or Ten. in D }Alto or Bar. in B flat	.40
Through the long days and years	{Sop. or Ten. in E minor }Alto or Bar. in C minor	.40
Memnon	{Sop. or Ten. in C# minor }Alto or Bar. in A minor	.40
And, if thou wilt, remember	Alto or Bar. in B flat	.40
Love me, if I live!	{Sop. or Ten. in E flat }Alto or Bar. in D flat	.50
When winds are raging	Alto or Bar. in D	.60
I'm wearing awa'	{Sop. or Ten. in D flat }Alto or Bar. in B flat	.30
My God, I thank Thee	Sop. or Ten. in G	.50
Ashes of Roses	{Sop. or Ten. in A }Medium Voice in G }Alto or Bar. in F	.50
The Foxglove	{Sop. or Ten. in F }Alto or Bar. in D	.30
The Rose and the Gardener	{Sop. or Ten. in E flat }Alto or Bar. in C.	.50
On the Road to Mandalay	Baritone	.50
The Red Rose Whispers of Passion	{Sop. or Ten. in C }Mezzo Sop. or Bar. in G	.50
Shadows	Sop. or Ten. in E minor	.60
Ships that Pass in the Night	Medium Voice	.50
The Song by the Mill	Sop. or Ten.	.60



The ARTHUR P. SCHMIDT Co.
 BOSTON 120 Boylston St. NEW YORK 8 West 40th St.

The Song by the Mill

The Poem by
ETHEL CLIFFORD *
From "Love's Journey"

ARTHUR FOOTE

Moderato, grazioso (♩ = 52)

The wheel turns and the

wa - ter falls, Shall we not lin - ger here and

rest? The sun, grown wea - ry of the

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day, Has lit his camp-fires in the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note followed by a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

espress. dolciss.
West, And far a-way a late bird

colla voce

The second system continues the musical piece. The vocal line has a more melodic and expressive quality, indicated by the marking 'espress. dolciss.'. The piano accompaniment maintains its rhythmic foundation while providing harmonic support for the vocal melody. The marking 'colla voce' suggests a close relationship between the piano and the voice.

calls. The

The third system shows the vocal line with a brief rest followed by the word 'The'. The piano accompaniment continues with its characteristic eighth-note accompaniment, providing a consistent background for the vocal entry.

wheel turns and the sha-dows fall From

mf

The fourth system concludes the page. The vocal line features a triplet of eighth notes. The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte) and continues with its rhythmic accompaniment, ending with a final chord.

off Time's spin - dle,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'off' followed by a quarter note 'Time's', a quarter note 'spin -', and a half note 'dle,'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand.

You and I, shall we have wo - ven a cloth of

The second system continues the vocal and piano parts. The vocal line has a quarter note 'You', a quarter note 'and I,', a quarter note 'shall we have', a quarter note 'wo -', a quarter note 'ven', a quarter note 'a', and a quarter note 'cloth of'. A triplet of eighth notes is marked above the 'wo - ven' section. The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand.

gold To make Love brave in, ere we

The third system continues the vocal and piano parts. The vocal line has a quarter note 'gold', a quarter note 'To', a quarter note 'make', a quarter note 'Love', a quarter note 'brave', a quarter note 'in,', and a quarter note 'ere we'. The word 'dolce' is written above the 'To' note. The piano accompaniment includes a *dim. molto* (diminuendo molto) marking in the left hand and a *p* (piano) marking in the right hand.

die, Or grow too old, too

The fourth system concludes the vocal and piano parts. The vocal line has a quarter note 'die,', a quarter note 'Or', a quarter note 'grow too', a quarter note 'old,', and a quarter note 'too'. The piano accompaniment includes a *dim. molto* marking in the left hand and a *una corda* marking in the right hand.

old to hear him call?

ppp *pp* *espress.*

The wheel turns, and the

a tempo cresc. *f*

a tempo cresc. *f*

wa - ter falls; The sing - ing stream that knew the

hill Leaps to the wheel and, bro - ken

p *p*

p *p*

there, Goes cour - sing on - wards, sing - ing

Ossia
still, And hast - ing where the deep sea calls.

still, And hast - ing where the deep sea calls.

The

wheel stops. See, the sha - dows fall, The

sleep - ing sun no bea - con shows. Be -

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "sleep - ing sun no bea - con shows. Be -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes a piano (*p*) dynamic marking.

lov'd, we too, e - ven as the stream, Have

The second system of music continues the vocal line with the lyrics "lov'd, we too, e - ven as the stream, Have". The piano accompaniment includes a pianissimo (*pp*) dynamic marking.

dolciss.
known the break - ing wheel it knows; But hold our dream till

The third system of music features the vocal line with the lyrics "known the break - ing wheel it knows; But hold our dream till". The piano accompaniment includes a pianissimo (*pp*) dynamic marking and the instruction *una corda*.

death shall call.

The fourth system of music concludes the vocal line with the lyrics "death shall call.". The piano accompaniment includes a *ritard.* (ritardando) instruction and ends with a fermata over the final chord.

Vocal Compositions by Arthur Foote.

Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-gb)	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. Db (db-f), Bb (bb-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 (eb-g), Db (db-f), Bb (bb-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 (db-g)	40
No. 7.	I arise from dreams of thee. Ab (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. Bb (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
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No. 1.	The nightingale has a lyre of gold. Eb (eb-g), C (c-e)	40
No. 2.	Roumanian song. C# min. (b-f#)	40
No. 3.	Sweetheart. C (d-g), Bb (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 (e-e)	40
No. 6.	O Love stay by and sing. D (f#-a), Bb (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. Bb (db-g)	50
And, if thou wilt, remember.	Hb (a#-d)	40
A Song of four Seasons.	D (d-g), Bb (bb-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.	Bb (bb-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), Bb (bb-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").	Db (d-eb)	60
In Picardie.	A (d#-d)	40
O Swallow, swallow, flying South.	D (c-g)	50
Love in her cold grave lies.	Ab (e-g)	40
When winds are raging o'er the upper ocean. (Sacred).	D (a-eb)	50
Loch Lomond. Old Scotch song.	F (c-d)	40
Two Old Scotch Songs.		
My boy Tammy.	Bb (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 Eb	30
Te Deum in D min.	16
Te Deum in Bb min.	16
Benedictus in Eb	08
Jubilate in Eb	16
Jubilate in Ab	12
Benedicite, omnia opera in E	20
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(Mixed Voices.)

An Irish Folk Song.	11
Bedouin song.	11

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A Song of April.	16
Bedouin song.	16
Bugle song.	08
If doughty deeds.	08
I love my love.	10
The miller's daughter.	12
Crossing the bar. (Sacred).	12
Into the silent land. (Sacred)	08
The farewell of Hiawatha. For Baritone solo, Chorus of Men's Voices and orchestra.	50

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