




# Songs

BY

## ARTHUR FOOTTE.

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. . . . .		50
If you become a nun, dear. . . . .		40	Ask me no more! . . . . .		40
Ojala! would she carry me! . . . . .		40	<u>Elaine's Song</u> "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. . . . .		40
In Picardie. . . . .		40	Song of the Forge . . . . .		50
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.



77  
1621  
T. REC

To Miss Marguerite Hall.

# ELAINE'S SONG.

From Tennyson's "LANCELOT AND ELAINE."

ARTHUR FOOTE.

Andante espressivo. (♩. = 66.)

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef). The music is in 9/8 time and features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *pp*, and *p*. Performance markings include *ten.*, *Ped.*, *dolce*, and asterisks. A first ending bracket is present at the end of the introduction.

Sweet is true love tho' giv - en in vain, in vain; And

Piano accompaniment for the first vocal line, consisting of two staves. It includes performance markings such as *p*, *Ped.*, and asterisks.

sweet is death, who puts an end to pain: I know not which is sweet - er,

Piano accompaniment for the second vocal line, consisting of two staves. It includes performance markings such as *p*, *Ped.*, and asterisks.

no, not I. Love, art thou sweet? then bit - ter death must be: Love, thou art bit - ter;

Piano accompaniment for the third vocal line, consisting of two staves. It includes performance markings such as *mf* and asterisks.

21153 A.P. Schmidt .40

*cresc.* *f* *rit.*

sweet is death to me. O Love, if death be sweet - er, let me die.

The first system of the score features a vocal line in a treble clef with a key signature of one flat. The lyrics are "sweet is death to me. O Love, if death be sweet - er, let me die." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. Dynamics include *cresc.*, *f*, and *rit.*

*p* *rit.*

let me die.

*sf p* *Prit.* *Slower* *p*

The second system continues the vocal line with the lyrics "let me die." The piano accompaniment includes a section marked *Slower* with a dynamic of *p*. Pedal markings are present at the end of the system.

*dolce*

Sweet love, that seems not made to fade a - way, Sweet death, that seems to make us

The third system begins with a key signature change to one sharp and a tempo marking of *dolce*. The lyrics are "Sweet love, that seems not made to fade a - way, Sweet death, that seems to make us". The piano accompaniment features a steady eighth-note accompaniment. Pedal markings are used throughout.

*tempo* *espress*

love - less clay, I know not which is sweet - er, no, not I

*colla voce* *rit.*

The fourth system features a key signature change to one sharp and a tempo marking of *tempo*. The lyrics are "love - less clay, I know not which is sweet - er, no, not I". The piano accompaniment includes a section marked *colla voce* and ends with a *rit.* marking.

*p* *rit.* *p* *tempo*

I know not which is sweet - er, no, not I. I fain would fol - low love, if

*p* *rit.* *p*

Ped. \* Ped. \*

*cresc.* *dimin.*

that could be; I needs must fol - low death, who calls for me;

*cresc. e accel.* *p* *f* *p*

Call and I fol - low, I fol - - low, let me die.

*p* *f* *p*

Ped. Ped. \* Ped. \* Ped. \*

Let medie.....

*rit.*

(una corda) *pp*

Ped. \* Ped. \* Ped. \* Ped. \*

# 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. B— (d—g—)	40
No. 2.	I'm wearing aw' to the land o' the leal. D— (d—f—). (C— b—d—)	30
No. 3.	Love took me softly by the hand. G (e—g—)	40
No. 4.	Ho' pretty page with unap'd chin. F (b—e—)	40
No. 5.	If you become a Nun dear. F (e—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. E (e—g—). D (d—f—). B— (b—d—)	50
No. 3.	The night has a thousand eyes. E (e—g—). D (d—f—)	30
No. 4.	The Lilien-Rose. A (e—f—)	50
No. 5.	Summer longings. B— (d—f—)	40
No. 6.	To blossoms. C (e—g—)	40
No. 7.	I arise from dreams of thee. A (e—f—)	40
No. 8.	My true-love hath my heart. A (e—f—). B— (b—d—)	30
No. 9.	In a bow'r. G (e—f—)	50
No. 10.	The Water-lily. F (d—g—)	40
No. 11.	How long, dear love! A (e—f—)	40
Op. 39. Four	Songs	
No. 1.	The Wanderer's Song. B— (e—g—)	50
No. 2.	The March wind. F (e—g—)	40
No. 3.	Autumn. E (e—g—)	40
No. 4.	A good excuse. D (e—f—)	40
Op. 40. Song	from the Rihayat of Omar Khayyam. (Edition Schmidt No. 11)	50
Op. 43. Six	Songs	
No. 1.	The nightingale has a lyre of gold. E (e—g—). C (e—g—)	40
No. 2.	Bohemian song. C (e—g—). B— (e—g—)	40
No. 3.	Sweetheart. C (e—g—). B— (e—g—)	30
No. 4.	The roses are dead. F min. (d—g—). C min. (b—e—)	30
No. 5.	Go to her chamber window. G (d—g—). E (d—g—)	40
No. 6.	O Love stay by and sing. D (e—g—). B— (d—f—)	40
Op. 47, No. 2.	The Foxglove. E (e—g—). D (e—g—)	30
Op. 51. Four	Songs. (High or Low Voice)	
(Edition Schmidt No. 61)		net.
The rose and the gardener. Bisesa's Song. If love were shir the rose is. Adios of roses.		75
Op. 51, No. 1.	The rose and the gardener. E (e—g—). C (e—g—)	50
No. 2.	Adios of roses. A (e—f—). F (b—e—). F (a—d—)	30
Op. 52. Three	Songs	
No. 1.	Christina. B (e—g—). D (d—g—). C (e—g—)	50
No. 2.	The river flows forever. F (b—e—)	50
No. 3.	Though all betray. B— (d—f—)	50
And, if thou wilt, remember. B— (d—f—)	40	
A Song of four seasons. D (d—f—)	40	
Memnon. C (e—g—). G (e—g—). A (e—f—)	40	
Through the long days and years. E min. (d—g—). C min. (b—e—)	40	
Elaine's Song. E min. (d—g—). D min. (b—e—)	40	
Quail. Wouldst thou see me? E (e—g—)	40	
Ask me no more. B— (d—f—)	40	
Love's philosophy. C (d—g—)	40	
When leaves hang by the wall. B— (e—g—). B— (e—g—)	40	
Go, lovely rose. E (e—g—). G (e—g—)	50	
On the way to Bess. C (e—g—). B— (d—f—)	50	
An Irish Folk Song. G min. (d—g—). F min. (b—e—)	50	
The Hawthorn wins the damask rose. E (e—g—)	40	
Love from o'er the sea. G (e—g—)	40	
Song of the barge. "Fly away, my heart". D (d—e—)	40	
In Picardie. A (d—f—)	40	
O Swallow, swallow, bring South. D (e—g—)	50	
Love in her cold grave lies. A (e—f—)	40	
When winds are raging o'er the upper ocean. (Sacred). D (a—c—)	50	
Each Lament. Old Scotch song. F (e—d—)	40	
Two Old Scotch Songs		
My boy Tammy. B— (b—e—)	40	
Whir thou be my dearie? F (e—f—)	40	
My God, I thank Thee. D (d—g—)	50	
Album of Selected Songs. High or Low Voice		
(Edition Schmidt No. 121 a—b—c—)		net. 1.00

## Songs

with accompaniment of Piano and other Instruments.

An Irish Folk Song. Violin Obligato. } Sop. or Ten.	40
Violin & Viola Obligato. } Alto or Bar.	50
The Hawthorn wins the damask rose. Violin Obligato. Sop. or Ten.	50

Love is a bubble. Violin Obligato. } Sop. or Ten.	65
Mezzo Sop. or Bar.	65
The sun is low. Violin Obligato. Sop. or Ten.	65

## Vocal Duets.

Come, live with me. Sop. and Alto.	60
Sing, maiden, sing. Sop. and Bar.	65
A song from the Persian. Sop. and Alto.	50
Love has turned his face away. Sop. and Alto.	50
Summer night. Sop. and Alto.	60
I fly like a bird. Sop. and Alto.	60
The voice of Spring. Sop. and Alto.	50

## Choral Works.

Op. 17. The wreath of the Hesperis. For soli, chorus and orchestra	60
Op. 28. The shepherds in anger. Lied for mixed chorus and orchestra	60
Op. 28. Layma. Cantata for Women's Voices with Sop. and Alto soli.	50
The farewell of Hiawatha. For Baritone solo, chorus of Men's Voices and orchestra.	50
Mortal life is full of battle. (Vita nostra plena labor.) Mixed.	50

## Church Music, Anthems etc.

(Mixed Voices.)

And then shall the begone country, shepherds. (Christmas)	16
Arise, O sun, O Israel.	16
Awake, O heart of sleep! (Easter)	16
The Beatitudes. Response	48
Beloved, for a love one another. (Response)	68
Christ, our Redeemer. (Easter)	16
Does the sun and moon uphill all the way?	12
Eye hath not seen.	10
I cannot find my way.	15
If thou canst, dear 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 world, move. Trio for S., A. and B.	12
The Lord.	08
O Lord, thou hast killed all mortals. (Response)	08
O Zion that bringest good tidings. (Christmas)	16
Search me, O Lord. (Response)	08
Soul, still thou art.	12
Thy way, O Lord. Trio for A., T. and B.	12
Two responses.	10
Venite. (Two parts) let us sing.	12
Te Deum in D.	30
Te Deum in G.	30
Te Deum in C.	16
Benedictions in D.	09
Jubilate in E.	16
Jubilate in A.	12
Penediction in G. (opera in E.)	20
Magnificat in G. (opera in E.)	16
Mass in G. (opera in E.)	16

## Part Songs.

(Mixed Voices.)

An Irish Folk Song	19
Berber's song	17

(Women's Voices.)

An Irish Folk Song	19
Lower songs. A cycle of 6 part-songs	19
The green of Spring	16
Into the silent land. (Sacred)	08
Layma. Cantata with Soprano and Alto soli	50
Come live with me. (Two-part)	08

(Men's Voices.)

An Irish Folk Song	19
A Song of April	16
Berber's song	17
Bugle song	08
If dauntless deeds	20
I love my love	19
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

ARTHUR P. SCHMIDT

BOSTON @ LEIPZIG @ NEW YORK