

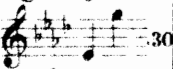









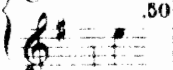




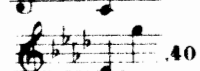
Songs

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.		40
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.

ASK ME NO MORE.

The Poem by Alfred Tennyson.

Arthur Foote.

Not too slowly (♩ = 76)

VOICE. *dolce* *p*

Ask me no more : the moon may draw the sea; The

PIANO. *p*

poco rit.

cloud may stoop from heaven, and take the shape, With fold to fold, of

in tempo. *cresc.* *f*

moun-tain or of cape; But, O too fond, when have I answered, answered thee?

p *cresc.* *colla voce* *sf*

p *in tempo*
mf

Ask me no more. Ask me no more: What an - swer should I give?

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a half note 'A' on a whole note. The piano accompaniment starts with a piano (*p*) dynamic and features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked 'in tempo' and the dynamic for the piano part is 'mf'.

f *espress.*

I love not hol - low cheek or fa - ded eye: Yet, O my friend, I will not

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and an 'espress.' (espressivo) marking. The piano accompaniment also begins with a forte (*f*) dynamic and features more complex chordal textures and melodic movement.

p cresc. *cresc.* *stringendo.*

have thee die! Ask me no more, lest I should bid thee live

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes dynamics 'p cresc.', 'cresc.', and 'stringendo.'. The piano accompaniment also features 'p cresc.', 'cresc.', and 'f' (forte) dynamics, with a final melodic flourish in the right hand.

tempo *f* *pp* *in tempo* *p* *cresc.*

Ask me no more. Ask me no more: Thy fate and mine are sealed: I

mf *pp una corda* *p*

Detailed description: This system contains the first two lines of music. The vocal line starts with a forte (*f*) dynamic and a tempo marking. It features a melodic line with some grace notes and rests. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and includes a *pp una corda* section. The piano part has a rhythmic accompaniment with some grace notes and rests.

f sostenuto

strove a- gainst the stream, and all in vain, in vain; Let the great riv- er take me, take me to the main:

cresc. *f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a melodic line, marked *f sostenuto*. The piano accompaniment features a *cresc.* dynamic and a forte (*f*) section. The piano part has a rhythmic accompaniment with some grace notes and rests.

p string. *cresc.* *rit.* *p* *pp* *ten.*

No more, dear love, for at a touch I yield, I yield; Ask me no more_ ask me no more.

p *cresc.* *p* *pp una corda* *ppp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a piano (*p*) dynamic and includes a *pp* section and a *ten.* (tenuto) marking. The piano accompaniment features a *p* dynamic and includes a *pp una corda* and *ppp* section. The piano part has a rhythmic accompaniment with some grace notes and rests.

Ashes of Roses.

The Poem is by Elizabeth Goudon from "Aurora Blossoms" by permission of G.P. Putnam's Sons



ARTHUR FOOTE, OP. 51. No 4

Quietly. *p*

Soft on the sun - set sky Bright day - light clo - ses,

segue

Lea - - ving, when light doth die, Pale hues that min - gling lie,

Ash - es of ro - ses. When love's warm sun is set,

Copyright 1904 by Arthur P. Schmidt

A. P. S. 5625d

Complete Copy, 30 cents

To Miss ANNA MILLER WOOD.

ON THE WAY TO KEW.

The Poem by
WILLIAM ERNEST HENLEY.

ARTHUR FOOTE.

VOICE *Moderato con moto. dolce.*

Or the way to Kew, By the

PIANO. *Moderato con moto. p dolce e legato*

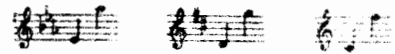
river old and gray. Where in the Long A-go We laughed and loitered so,

pp I met a ghost to-day; *dolce.* Aghost that told of you, Aghost of

A.P.S. 3305-8

Copyright 1894, by Arthur P. Schmidt
London, Boosey & Co.

Constancy.



The Poem is Anonymous

ARTHUR FOOTE, Op. 55 No 1

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

If the

ap - ple grows on the ap - ple - tree. And the

legato

Pod. segue

wild wind blows o'er the wild wood free, And the

Copyright 1904 by Arthur P. Schmidt

A. P. S. 7471

Complete Copy 50 cts

She who is dear to me



WALTER E. GROGAN

GUSTAV von HOLST

Allegretto quasi Andante

She who is dear to me Has wealth of grace Fair as a nymph is she,

Deck'd in her lace. Curls that are kin to light, Lips of the rose,

By permission of the Author

A.P.S. 4088-4

Copyright 1904 by Arthur P. Schmidt
International Copyright Secured
Public Performance Permitted

Complete Copy 50 Cents