

# ARTHUR FOOTE.

## 4 SONGS

WITH

*Pianoforte Accompaniment*

Op. 67.

- № 1 Dew in the heart of the rose.  
№ 2 Love guides the roses.....  
№ 3. Once at the Angelus .....  
№ 4. Before sunrise.....



SOP. or TEN.

MEZZO SOP. or BAR.

ALTO or BASS.

Price 50 cents each.

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BOSTON,  
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NEW YORK,  
11 West 36th St.

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To FREDERICK HASTINGS

# Before Sunrise

The poem is by  
**RICHARD WATSON GILDER**  
*(by permission of the Century Co.)*



**ARTHUR FOOTE**  
Op.67, N<sup>o</sup>. 4

**Animato** (♩.=88-96)

The winds — of morn - ing

mf *Pedal* *fp*

move — and sing, — The west - ern stars are

ling - er - ing; — *p* In the pale east one

*p*

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plan - - et still \_\_\_\_\_ Shines large a - bove King

*cresc.*

The first system of the musical score. The vocal line (treble clef) contains the lyrics "plan - - et still \_\_\_\_\_ Shines large a - bove King". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *cresc.* marking is placed above the piano part.

Phil - ip's hill, The winds \_\_\_\_\_ of morn - ing

*f*

The second system of the musical score. The vocal line (treble clef) contains the lyrics "Phil - ip's hill, The winds \_\_\_\_\_ of morn - ing". The piano accompaniment (grand staff) continues with the same rhythmic pattern. A *f* (forte) dynamic marking is placed above the piano part.

move \_\_\_\_\_ and sing, The west-ern stars are lin - - - ger -

The third system of the musical score. The vocal line (treble clef) contains the lyrics "move \_\_\_\_\_ and sing, The west-ern stars are lin - - - ger -". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

ing. \_\_\_\_\_

*p* *cresc.* *f*

*And. tenuto*

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "ing. \_\_\_\_\_". The piano accompaniment (grand staff) concludes with a *p* (piano) dynamic marking, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The system ends with a double bar line and a key signature change to three flats. A *And. tenuto* marking is placed below the piano part, and an asterisk (\*) is at the bottom right.

Largamente con moto (♩. 60)

And

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a half rest, then a quarter note G4, followed by a series of chords. Dynamics include *p* and *f*. Pedal markings are present in the bass line.

near, in gold \_\_\_\_\_ a - gainst the blue, \_\_\_\_\_ The

The second system continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, and D5. The piano accompaniment features a *mf* dynamic and includes a section marked *dim.* in the bass line.

old \_\_\_\_\_ moon, \_\_\_\_\_ in its arms the new.

The third system continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, and D5. The piano accompaniment includes a section with a 6/8 time signature and a 12/8 time signature.

Lo, the deep wa - - ters of the bay \_\_\_\_\_

The fourth system continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, and D5. The piano accompaniment includes a section with a 12/8 time signature and a *f* dynamic.

Stir \_\_\_\_\_ with the breath of hur - rying day. \_\_\_\_\_

*ff*

*ped.* *ped.* *ped.* \*

*poco rit.* *stringendo* *poco rit.*

*mf* *cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Tempo I

Wake, loved one, wake and look with me, \_\_\_\_\_ A -

*ffp*

*ped.* \*

cross \_\_\_\_\_ the nar - - row, dawn - lit sea! Such

*ped.* *ped.* *ped.* *ped.* *ped.* \*

beau - ty is not whol - ly mine Till

The first system features a vocal line in treble clef with lyrics "beau - ty is not whol - ly mine Till". The piano accompaniment consists of a right-hand part with chords and a left-hand part with single notes. Pedal markings "Ped." are present in the bass line, with asterisks indicating specific points.

thou, dear heart, till thou dear heart, hast made it

*più largamente*

*cresc.* *rit.* *cresc.*

The second system continues the vocal line with lyrics "thou, dear heart, till thou dear heart, hast made it". The tempo marking *più largamente* is placed above the vocal line. The piano accompaniment includes dynamic markings *cresc.*, *rit.*, and *cresc.*. Pedal markings "Ped." are present in the bass line.

thine Hast made it

*ff più largamente*

The third system shows the vocal line with lyrics "thine Hast made it". The piano accompaniment is marked *ff più largamente*. Pedal markings "Ped." are present in the bass line, with asterisks indicating specific points.

thine.

*rit.*

The fourth system concludes the vocal line with lyrics "thine.". The piano accompaniment includes a *rit.* marking. Pedal markings "Ped." are present in the bass line, with asterisks indicating specific points.

# Vocal Compositions by Arthur Foote.

## Songs.

Op. 10, No. 1.	It was a lover and his lass. F min. (F-g <sup>b</sup> ) . . .	30
No. 2.	The pleasant Summer's come. E (d <sup>#</sup> -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 <sup>b</sup> (d-g) . . .	40
No. 2.	I'm wearing awa' to the land o' the leal. D <sup>b</sup> (d <sup>b</sup> -f), B <sup>b</sup> (b <sup>b</sup> -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 <sup>b</sup> ) . . .	60
No. 5.	If you become a Nun dear. F (c-d <sup>b</sup> ) . . .	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 <sup>b</sup> (e <sup>b</sup> -g), D <sup>b</sup> (d <sup>b</sup> -f), B <sup>b</sup> (b <sup>b</sup> -d) . . .	50
No. 3.	The night has a thousand eyes. E (e <sup>b</sup> -f), C (c-d) . . .	30
No. 4.	The Eden-Rose. A <sup>b</sup> (c-f) . . .	50
No. 5.	Summer longings. B <sup>b</sup> (d-f) . . .	40
No. 6.	To blossoms. G <sup>b</sup> (d <sup>b</sup> -g) . . .	40
No. 7.	I arise from dreams of thee. A <sup>b</sup> (c-f) . . .	40
No. 8.	My true-love hath my heart. A (c <sup>#</sup> -f <sup>#</sup> ), F (a-d) . . .	30
No. 9.	In a bower. G (c <sup>#</sup> -f <sup>#</sup> ) . . .	50
No. 10.	The Water-lily. F (d-f) . . .	40
No. 11.	How long, dear love? A <sup>b</sup> (c-f) . . .	40
Op. 39. Four Songs.		
No. 1.	The Wanderer's Song. B <sup>b</sup> (c-e) . . .	50
No. 2.	The March wind. F (c-e) . . .	40
No. 3.	Autumn. E <sup>b</sup> (d-e <sup>b</sup> ) . . .	40
No. 4.	A good excuse. D (c <sup>#</sup> -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. E <sup>b</sup> (e <sup>b</sup> -g), C (c-e) . . .	40
No. 2.	Roumanian song. C <sup>#</sup> min. (b-f <sup>#</sup> ) . . .	40
No. 3.	Sweetheart. C (d-g), B <sup>b</sup> (c-e) . . .	30
No. 4.	The roses are dead. E min. (d <sup>#</sup> -g), C min. (b-e <sup>b</sup> ) . . .	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 <sup>#</sup> -a), B <sup>b</sup> (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. E <sup>b</sup> (d-g), C (b-e) . . .	50
No. 4.	Ashes of roses. A (c <sup>#</sup> -f <sup>#</sup> ), 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 <sup>b</sup> (d-g) . . .	50
And, if thou wilt remember. B <sup>b</sup> (a <sup>#</sup> -d) . . .	40	
A Song of four Seasons. D (d-g), B <sup>b</sup> (b <sup>b</sup> -e <sup>b</sup> ) . . .	40	
Memnon. C <sup>#</sup> min. (c <sup>#</sup> -g <sup>#</sup> ), A min. (a-e) . . .	40	
Through the long days and years. E min. (e-g <sup>#</sup> ), C min. (c-e) . . .	40	
Elaine's Song. E min. (d <sup>#</sup> -g), D min. (c <sup>#</sup> -f <sup>#</sup> ) . . .	40	
Ojala: Would she carry me? E <sup>b</sup> (c-f) . . .	40	
Ask me no more. B <sup>b</sup> (b <sup>b</sup> -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. E <sup>b</sup> (d-g), C (b-e) . . .	50	
On the way to Kew. C (c-e), B <sup>b</sup> (b <sup>b</sup> -d) . . .	50	
An Irish Folk Song. G min. (d-g), E min. (b-e) . . .	50	
The hawthorn wins the damask rose. E <sup>b</sup> (d-g) . . .	40	
Love from o'er the sea. C (e-g) . . .	40	
Song of the forge. ("Fly away, my heart!"). D <sup>b</sup> (d-e <sup>b</sup> ) . . .	60	
In Picardie. A (d <sup>#</sup> -d) . . .	40	
O Swallow, swallow, t'ying South. D <sup>b</sup> (c-g <sup>b</sup> ) . . .	50	
Love in her cold grave lies. A <sup>b</sup> (e-g) . . .	40	
When winds are raging o'er the upper ocean. (Sacred). D (a-e <sup>b</sup> ) . . .	50	
Loch Lomond. Old Scotch song. F (c-d) . . .	40	
Two Old Scotch Songs.		
My boy Tammy. B <sup>b</sup> (b-e) . . .	40	
Wilt thou be my dearie? F (c-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).	net.	1.00

## Songs

with accompaniment of Pianoforte and other Instruments.

An Irish Folk Song. Violin Obligato, } Sop. or Ten. . . . .	60
Violin & V'cello Obligato. Alto or Bar. . . . .	60
The hawthorn wins the damask rose. V'cello Obligato, Sop. or Ten. . . . .	50

Love is a bubble. Violin Obligato, } Sop. or Ten. . . . .	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 . . . . .	60
Love has turned his face away. Sop. and Alto . . . . .	50
Summer night. Sop. and Alto . . . . .	50
I fly like a bird. Sop. and Alto . . . . .	60
The voice of Spring. Sop. and Alto . . . . .	50

## Choral Works.

Op. 17. The wreck of the Hesperus. For soli, chorus and orchestra . . . . .	60
Op. 28. The skeleton in armor. Ballad for mixed chorus and orchestra . . . . .	60
Op. 58. Lygeia. Cantata for Women's Voices with Sop. and Alto soli. The farewell of Hiawatha. For Baritone solo, chorus of Men's Voices and orchestra . . . . .	50
Mortal life is full of battle. (Vita nostra plena bellis.) Motet . . . . .	50

## Church Music, Anthems etc.

(Mixed Voices.)

And there were in the same country, shepherds. (Christmas) . . . . .	16
Arise! Shine! (Festival) . . . . .	16
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 <sup>b</sup> . . . . .	30
Te Deum in D min. . . . .	16
Te Deum in B min. . . . .	16
Benedictus in E <sup>b</sup> . . . . .	08
Jubilate in E <sup>b</sup> . . . . .	16
Jubilate in A <sup>b</sup> . . . . .	12
Benedicite, omnia opera in E . . . . .	20
Magnificat and Nunc Dimittis. . . . .	16
Music for the Synagogue. . . . .	75

## Part Songs.

(Mixed Voices.)

An Irish Folk Song. . . . .	12
Bedouin song. . . . .	16

(Women's Voices)

An Irish Folk Song. . . . .	15
Flower Songs. (A cycle of 6 part-songs) . . . . . Complete	50
The green of Spring . . . . .	10
Into the silent land. (Sacred) . . . . .	08
Lygeia. Cantata with Soprano and Alto soli . . . . .	50
Come live with me. (Two-part) . . . . .	08

(Men's Voices.)

An Irish Folk Song. . . . .	15
A Song of April. . . . .	16
Bedouin song. . . . .	16
Bugle song. . . . .	08
If doughty deeds. . . . .	20
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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