

o o o o



D R I F T I N G

o

... S O N G ...

WITH

Pianoforte Accompaniment

Composed

BY

ARTHUR FOOTE

SOPRANO or TENOR.

ALTO or BARITONE

Price 50 Cents.



The **ARTHUR P. SCHMIDT Co.**,
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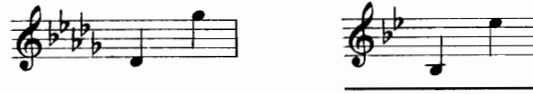
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To Madame Carrie Bridewell

DRIFTING

From the poem of
THOMAS BUCHANAN READ
(1822-1872)

ARTHUR FOOTE



Slowly, rhythmically (♩ = 52) *dolce*

My soul to-day — Is far a-way,

mf *pp*

Sail-ing the Ve-su-vian Bay; My wing-ed boat, — A bird a-float, —

mf *f* *p* *pp*

espress.

— Swings round the pur-ple peaks re-mote.

f *dim.* *espress.* *pp* *tempo p* *f* *espress.*

Red. *

tempo p

I heed not, if my rip - pling skiff Float

pp tempo

sed. *dolciss. tranquillo*

swift or slow from cliff to cliff, With

espress. - - tranquillo

dream - ful eyes My spi - rit lies

pp

una corda

rit.

Un - der the walls of Par - a-dise.

ppp *mp* *molto rit.*

tempo poco f

Un - der the walls Where swells and falls The

The first system of the musical score. The vocal line begins with a treble clef and a key signature of two flats. It features a triplet of eighth notes on the first measure. The piano accompaniment consists of two staves, with the right hand playing a descending eighth-note pattern and the left hand providing a steady bass line. The tempo and dynamics are marked as *tempo poco f*.

tempo poco f

Bay's deep breast at in - ter - vals, At

The second system of the musical score. The vocal line continues with a treble clef. The piano accompaniment maintains the descending eighth-note pattern in the right hand. The tempo and dynamics are marked as *tempo poco f*. The system concludes with a *p* dynamic marking.

dolce

peace I lie Blown soft - ly by, A

The third system of the musical score. The vocal line continues with a treble clef. The piano accompaniment continues with the descending eighth-note pattern. The tempo and dynamics are marked as *tempo poco f*. The system concludes with an *espress.* dynamic marking.

espress.

colla voce

cloud up - on the li - quid sky.

The fourth system of the musical score. The vocal line continues with a treble clef. The piano accompaniment continues with the descending eighth-note pattern. The tempo and dynamics are marked as *tempo poco f*. The system concludes with a *p* dynamic marking and a *tempo* marking.

rit.

rit.

p tempo

No more, no more

cresc. *dim.*

The world-ly shore Up - braids me with its loud up - roar.

p *mf* *p*

With dream-ful eyes My spi - rit lies Un - der the walls of

dolce tranquillo *espress. molto*
tranquillo *colla voce* *p*

Par - - a - dise.

pp *rit.* *ppp*

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. B \flat (d-g) | 40 |
| No. 2. | I'm wearing awa' to the land o' the leal. D \flat (db-f), B \flat (bb-d) | 40 |
| No. 3. | Love took me softly by the hand. G (e-g) | 40 |
| No. 4. | Ho! pretty page with dimpled chin. F (b-eb) | 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. E \flat (eb-g), D \flat (db-f), B \flat (bb-d) | 50 |
| No. 3. | The night has a thousand eyes. E (eb-f), C (c-d) | 30 |
| No. 4. | The Eden-Rose. A \flat (c-f) | 50 |
| No. 5. | Summer longings. B \flat (d-f) | 40 |
| No. 6. | To blossoms. G \flat (db-g \flat) | 40 |
| No. 7. | I arise from dreams of thee. A \flat (c-f) | 40 |
| No. 8. | My true-love hath my heart. A (c-f \sharp), F (a-d) | 30 |
| No. 9. | In a bower. G (c-f \sharp) | 50 |
| No. 10. | The Water-lily. F (d-f) | 40 |
| No. 11. | How long, dear love? A \flat (c-f) | 40 |
| Op. 39. Four | Songs. | |
| No. 1. | The Wanderer's Song. B \flat (c-e) | 50 |
| No. 2. | The March wind. F (c-e) | 40 |
| No. 3. | Autumn. E \flat (d-eb) | 40 |
| No. 4. | A good excuse. D (c-d) | 40 |
| Op. 40. | Song from the Rubaiyat of Omar Khayyam. (Edition Schmidt No. 41) | net. 50 |
| Op. 43. Six | Songs. | |
| No. 1. | The nightingale has a lyre of gold. E \flat (eb-g), C (c-e) | 40 |
| No. 2. | Roumanian song. C \sharp min. (b-f \sharp) | 40 |
| No. 3. | Sweetheart. C (d-g), B \flat (c-e) | 30 |
| No. 4. | The roses are dead. E min. (d-f-g), C min. (b-eb) | 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-a), B \flat (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 \flat (d-g), C (b-e) | 50 |
| No. 4. | Ashes of roses. A (c-f \sharp), 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 \flat (db-g) | 50 |
| | And, if thou wilt remember. B \flat (a-d) | 40 |
| | A Song of four Seasons. D (d-g), B \flat (bb-eb) | 40 |
| | Memnon. C \sharp min. (c-g \sharp), A min. (a-e) | 40 |
| | Through the long days and years. E min. (e-g \sharp), C min. (c-e) | 40 |
| | Elaine's Song. E min. (d-g), D min. (c-f \flat) | 40 |
| | Ojala: Would she carry me? E \flat (c-f) | 40 |
| | Ask me no more. B \flat (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. E \flat (d-g), C (b-e) | 50 |
| | On the way to Kew. C (c-e), B \flat (bb-d) | 50 |
| | An Irish Folk Song. G min. (d-g), E min. (b-e) | 50 |
| | The hawthorn wins the damask rose. E \flat (d-g) | 40 |
| | Love from o'er the sea. C (e-g) | 40 |
| | Song of the forge. ("Fly away, my heart"). D \flat (d-eb) | 60 |
| | In Picardie. A (d-g-d) | 40 |
| | O Swallow, swallow, flying South. D \flat (c-g \flat) | 50 |
| | Love in her cold grave lies. A \flat (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. B \flat (b-e) | |
| | 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 | 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 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 \flat | | 30 |
| Te Deum in D min. | | 16 |
| Te Deum in B \flat min. | | 16 |
| Benedictus in E \flat | | 08 |
| Jubilate in E \flat | | 16 |
| Jubilate in A \flat | | 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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