


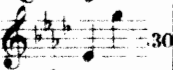



















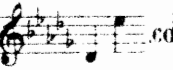

Songs

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			

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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' followed by a quarter note 's' and a dotted quarter note 'k'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left 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 continues the musical score. The vocal line starts with a forte (*f*) dynamic and a half note 'I' followed by a quarter note 'l' and a dotted quarter note 'o'. The piano accompaniment features a more active right hand with chords and a bass line with chords. The tempo is marked 'espress.' (espressivo).

p cresc. *cresc.* *stringendo.*

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

The third system concludes the musical score. The vocal line begins with a piano (*p*) dynamic and a half note 'h' followed by a quarter note 'a' and a dotted quarter note 'v'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The tempo is marked 'stringendo.' and the dynamic for the piano part is 'p cresc.'.

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-against 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*) dynamic 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 begins with a piano (*p*) dynamic and includes a *pp una corda* section and a *ppp* section. The piano part has a rhythmic accompaniment with some grace notes and rests.

Ashes of Roses.

The Poem is by Elizabeth Goudge from "A Little Blossom" 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

Leaving, when light doth die, Pale hues that mingling lie,

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

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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*

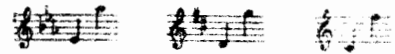
river old and gray. Where in the Long A-go We laughed and loitered so,

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

A.P.S. 3305-8

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Constancy.



The Poem to Anonymous

ARTHUR FOOTE, Op. 55 No 1

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

If the

apple grows on the apple-tree. And the

legato

Pod. segue

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

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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

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