

1908 6p 5-8

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for

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To the
Wednesday Morning Singing Club;
Victor Harris, Conductor.

LYGEIA.

The Poem by
GERTRUDE ROGERS.

ARTHUR FOOTE
Op. 58.

Allegretto grazioso. (♩ = 69)

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat) and the time signature is 9/8. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 69 beats per minute. The score begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and accents. The fourth system features a *cresc.* marking. The fifth system starts with a *ff* dynamic, followed by *dim. poco rit.* and *p*, and concludes with a *tempo* marking. The piece ends at measure 12, indicated by a double bar line and the number 12 in both the treble and bass staves.

(CHORUS OF SIRENS.)

SOPRANO I.

p

SOPRANO II.

p

ALTO I.

p

ALTO II.

p

There's a ro - sy light In the

There's a ro - sy light In the

There's a ro - - sy light In the

legato

p

p

pp

heaven - ly height, Where the stars — their vi - gils keep;

There's a

pp

Where the stars, the stars their vi - gils keep;

There's a

pp

heaven - ly height, Where the stars, the stars their vi - gils, vi - gils keep; There's a

pp

heaven - ly height, Where the stars — their vi - gils, vi - gils keep; There's a

pp

pp

mur - mur of sound, 'Midst the shades pro - found That
 mur - - mur, 'Midst the shades pro - found, The shades that
 mur - - mur, 'Midst the shades pro - found, The shades that
 mur - mur of sound, 'Midst the shades A - -

cresc. ho - - ver a - above the deep: And the first bright ray Of the
cresc. ho - ver a - above the deep: And the first bright ray Of the com - ing,
cresc. ho - ver a - above the deep: And the first bright ray Of the com - ing,
cresc. bove, a - above the deep: And the first bright ray Of the

com - ing day Brings woe to the fail - ing
 com - ing day Brings woe, brings woe to the
 com - ing, com - ing day Brings woe, brings woe to the

cresc. *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *dim.*

night: While the pale moon
 night: While the pale moon

p *p* *p* *mf* *p*

VIOLA

dies, And the fierce wind sighs: sighs the
 dies, And the fierce wind sighs: sighs the
 dies, And the fierce wind sighs: sighs the
 dies, And the fierce wind sighs: sighs the
 dies, And the fierce wind sighs: sighs the

mf
mf
mf
mf
mf

dirge of an - o - ther night.
 dirge, the dirge of an - o - ther night.
 dirge, the dirge of an - o - ther night.
 dirge of the night.

poco rit.
poco rit.
poco rit.
poco rit.
poco rit.
p *poco rit.*

p tempo
Come we from ca - verns dim To sing our

p tempo
Come from ca - verns dim To sing, to

p tempo
Come from ca - - verns To sing, to

espr. *p tempo*

morn - - ing hymn; While o - ver the dan - cing

O - ver the dan - cing, dan - cing

sing - our morn - ing hymn; O - ver the dan - - cing

esce. *f*

waves Through all the hol - low

waves Through all, through all the hol - low,

waves Through all, through all the hol - low,

Through all the hol - low

p

1 3 2 4

caves, E - - - choes the mu - sic

hol - - - low caves, -

hol - - - low caves, - E - - - choes the mu - sic

caves, -

pp

sweet, — As the new morn — the morn we

As the new — morn, the new

sweet, — As the new — morn, the new

As the morn — the morn we

pp *cresc.*

greet; — Hail! glo - rious day! —

morn — we greet; Hail! glo - rious day, glo - rious day!

morn — we greet; Hail! glo - rious day, glo - rious day!

greet; — Hail! glo - rious day! —

f *f* *ff*

hail! glo - rious day!

hail, hail! glo - rious day!

hail, hail! glo - rious day!

4

1 1

p Hail! *pp accel.* Hail!

p Hail! *pp accel.* Hail!

p Hail! *pp accel.* Hail!

p Hail! *pp accel.* Hail!

p *pp accel.* *mf* *a tempo*

A SIREN.

Where is Ly - gei - a? — Our — fair

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics "Where is Ly - gei - a? — Our — fair". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *p* and *f*.

sis - ter — Safe hid - den in some lone - ly

The second system continues the vocal line with the lyrics "sis - ter — Safe hid - den in some lone - ly". The piano accompaniment features a more complex texture with overlapping lines and dynamic markings *p ten.*, *mf espress.*, and *p*.

place, Mourns she the fate that holds her — In hate - ful bond - age to our

The third system continues the vocal line with the lyrics "place, Mourns she the fate that holds her — In hate - ful bond - age to our". The piano accompaniment includes dynamic markings *p*.

ten. race?

The fourth system continues the vocal line with the lyrics "ten. race?". The piano accompaniment features a strong dynamic *f* and includes a key signature change to two sharps (D major) indicated by a double sharp sign on the bass clef.

p *dim.* *rit.* *pp*

The fifth system shows the piano accompaniment with dynamic markings *p*, *dim.*, *rit.*, and *pp*. The music concludes with a final chord and a fermata over the last few notes.

Tranquillo *pp*

Ah, see she comes with lag-ging pace, with droop-ing

Ah, see she comes with lag-ging pace, with droop-ing

f *p* *pp* *dim. rit. molto ppp*

head and sad-dened face She comes, she comes.

f *p* *pp* *dim. rit. molto ppp*

head and sad-dened face She comes, she comes.

f *p* *pp* *dim. rit. molto ppp*

head and sad-dened face She comes, she comes.

Allegro energico. (♩=96)

LYGEIA.

Animato

Introduction for the piano. The right hand has a whole rest followed by a series of chords. The left hand features a rhythmic pattern of eighth notes with triplets and pairs. Performance markings include *rit.* and *accel.*

Sun, — O Sun, thou ru - ler of the day, —

Animato

fp

Musical notation for the first vocal line, including a treble clef, key signature of three flats, and a 4/4 time signature. The piano accompaniment is in the left hand.

Keep - ing ma - jes - tic — watch a - - bove: — I

p

Musical notation for the second vocal line, continuing the melody and lyrics.

know — not when — thy might - y ray Will

Musical notation for the third vocal line, continuing the melody and lyrics.

see — the death — of him I love, O

cresc. accel.

f

Musical notation for the fourth vocal line, concluding the piece with a crescendo and acceleration.

cru - el, cru - el fate that binds me!

p A - las, a - las! *espress.* And woe is me.

She sings "A -

She sings "A -

p *a tempo*

las!" She sings "A - las!" "woe is

las!" She sings "A - las!" "woe is

las!" She sings "A - las!" "woe is

And woe is

f *dim.molto*

rit. *a tempo*

In

pp *rit.*

me, A - las, a - las — and woe is me!"

pp

pp

me, A - las and woe — is me!"

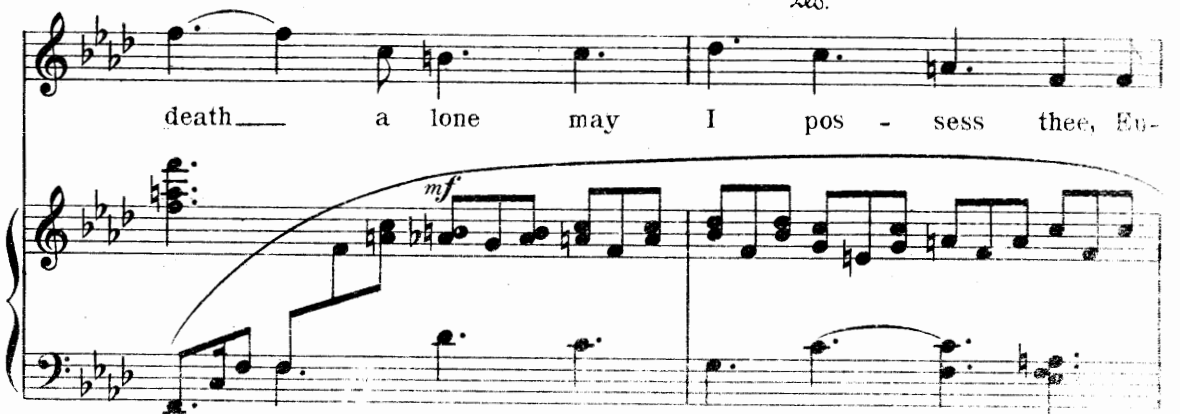
rit. *f a tempo (animato)*



death — a lone may I pos - sess thee, Eu-

mf

rit.



fold thee in these arms — of mine; And

p



kiss the eyes too dim to see me,

crese. While bit - ter tears shall seal thee mine. *sostenuto* 0

a tempo cru - el, cru - el fate that binds me,

A - las, a - las! and woe, A - las, a - las!" she sings, "A - las! and woe is

A - las, a - las!" she sings, "and woe is

las, and woe is me! A - -

me! and woe is me!" Mourn - ing her bond-age to the

me! and woe is me!" Mourn - ing her bond-age to the

pp *p* *pp* *p* *pp* *p* *pp* *p*

las and woe is me!

sea, She sings "A - las!"

sea, She sings "A - las!"

rit. *ppp* *rit.* *ppp* *rit.* *ppp* *rit.* *ppp* *rit.* *ppp* *rit.* *pp* *mp*

p *Red.* *

Red. *

Red. *

Animato.

mf Hark! dost hear a sound ap-proaching, — *f.*

mf Hark! dost hear a sound ap-proaching, — *f.*

Animato. (♩ = 112)

mf *f.*

p

mf *cresc.*

Swift - ly com - ing from the land? — *cresc.*

mf *cresc.*

Swift - ly com - ing from the land? — *cresc.*

mf

poco più sostenuto

E'en as she mourns, too late,— Her lov - er comes a -

poco più sostenuto

poco più sostenuto

E'en as she mourns, too late,— Her lov - er comes a -

poco più sostenuto

cresc.

ff *rit.*

cross — the sands,— He has - tens to his fate.—

rit.

rit.

cross — the sands,— He has - tens to his fate.—

rit.

ff *rit.*

Red. * *Red.* *Red.* *Red.*

THE LOVER.

Moderato. (♩ = 69)

The proud sun is beam - - ing, The

legato *p*

bright— waves are gleam - - ing, And

o'er the blue— deep The

breeze— whis - pers sweet;

p
Come, love, from thy dream - - ing

pp *espressivo* *a tempo*
Come, love, from thy dream - - ing: The

dim. *ppp*

breeze whis - pers sweet, My

esce.

espress.
heart waits for thee - - - my

heart _____ waits for

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a half note followed by a quarter note. The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with long slurs connecting the phrases.

thee. _____ The

dolce

dim.

f

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a quarter note. The piano accompaniment features a dynamic marking of *f* (forte) in the bass staff and *dim.* (diminuendo) in the treble staff. The tempo/mood marking *dolce* is placed above the vocal staff.

light winds are bring - - ing The

pp

The third system shows the vocal line with a long rest before the word 'The'. The piano accompaniment has a dynamic marking of *pp* (pianissimo) in the bass staff. The accompaniment continues with its characteristic flowing sixteenth-note patterns.

sound of soft _____ sing - - ing, I

The fourth system concludes the vocal line with a long rest before 'sing'. The piano accompaniment continues with the same flowing sixteenth-note patterns in both hands.

know that thou art here, My

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are "know that thou art here, My". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a flowing, arpeggiated texture with long, sweeping lines.

soul — feels thee near;

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "soul — feels thee near;". The piano accompaniment maintains its arpeggiated texture, with the right hand playing a series of ascending and descending lines.

Where art thou lin - - gering

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "Where art thou lin - - gering". The piano accompaniment continues with its characteristic arpeggiated texture.

dim. molto Where are thou *espress.* lin - gering? *a tempo* My

The fourth system concludes the piece. It includes performance markings: *dim. molto* (diminuendo molto) above the first vocal note, *espress.* (espressivo) above the notes for "lin - gering?", and *a tempo* above the final vocal note "My". The piano accompaniment continues with its arpeggiated texture.

soul feels thee near, My

a tempo

heart waits for thee, My

p

heart ————— waits for

p

LYGEIA. Più animato.

Ah! 'tis but a

thee. Più animato. (♩ = 96).

dream of mine _____ A dream I may not

own. *dolce*
I care not, for one glance re-

pays Long years, long years _____ of suf-fering

mp Ah, go _____ *cresc.* ah, go,
days. I care not, I

for 'tis death to stay,
poco sostenuto
 care not, for one glance, one glance re -

'tis fond est love that
ff sostenuto pays Long years of suf - fering

asks thee 'tis but a
dim. days, of suf - fering days My heart waits for
rit. molto *p* *rit. molto*

Moderato espressivo *p dolce*
 dream. Then for the love of me You
p dolce
 thee. Then for the love of thee
 Moderato espressivo (♩ = 96) *p*

choose to die; And 'neath the
 I choose to die; And 'neath the

rest-less sea for - ev - er lie.
 rest-less, rest-less sea for-ev - er lie.

Then must thou say fare-well To the bright
 Then must I say fare-well To the bright

sky; Then must thou say farewell,
 sky; Then must I say farewell, Ne'er

Ne'er shall the sun dis-pel For thee -
 shall the sun dis-pel For

cresc. *accel.* *cresc.* *accel.* *mf*

a sigh For thee, for thee a
 me a sigh For me a sigh, for me a

sigh. A - las, for thou must say fare
 sigh. A - las, for I must say fare

p *dim. espress.* *dim.* *f* *p* *dim.* *dim.*

well. Fare - well to sum - mer's
 well. Fare - well to sum - mer's

p *pp* *p*

bloom, Fare - well to win - ter's gloom:
 bloom, Fare - well to win - - ter's gloom:

Ne'er o'er the blos - soming dell See spring - tide
 Ne'er o'er the blos - soming dell See spring - tide

blow. Ne'er watch the ro - ses glow,
 blow. Ne'er watch the ro - ses glow,

Nor see the spring - tide blow: What then a
 Nor see the spring - tide blow: What then a

love like mine! *sost.* E'en though it *dim. molto*
 love, a love like mine! — E'en though it *dim. molto*

sostenuto *dim. molto*

be di - vine! *ten.* *p* *pp* Still dost thou
 be di - vine! *pp* Still must I

p

choose to die! choose to die!

pp *f* *Animato*

care not, be it life or death! Be-lov-ed —

(He throws himself into the sea.)

I come to thee!

Grazioso. (♩ = 60)

rit. SIRENS. *a tempo*
As the slow cur - rents creep, And the wild

rit. *a tempo*
As the slow cur - rents creep, And the wild

rit. *a tempo*

bil - lows leap, — Down through the deep — Sinks he to

bil - lows leap, — Down through the deep — Sinks he to

p

Detailed description: This system contains the first two systems of a musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The key signature has one flat (B-flat). The first system of piano accompaniment includes a piano (*p*) dynamic marking.

sleep, — Sinks he to sleep, to sleep —

Down through the deep, Sinks he to sleep —

sleep, — Sinks he to sleep — Down through the deep, —

Sinks, sinks he to

p

Detailed description: This system contains the second two systems of the musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The key signature has one flat (B-flat). The second system of piano accompaniment includes a piano (*p*) dynamic marking.

dim. *pp*
 Down through the deep — Sinks he, sinks he to sleep. To
dim. *pp*
 Down, — down — to sleep, to sleep. To
dim. *pp*
 Down through the deep — Sinks he, sinks he to sleep. Where
dim. *pp*
 sleep, sinks he to sleep. Where

sleep, To sleep, — Where
 light and dark are one, Where nev - er comes the sun: Where

light _____ and dark _____ are one, Where

light _____ and dark _____ are one, Where

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "light _____ and dark _____ are one, Where".

dim. e rit.

ne - ver, ne - ver comes the sun. _____

dim. e rit.

ne - ver, ne - - ver _____ comes the sun. _____

dim. e rit.

ne - - - ver comes the sun. _____

The second system continues the vocal and piano parts. It includes three vocal staves and a piano accompaniment. The lyrics are: "ne - ver, ne - ver comes the sun. _____". The piano accompaniment continues with the arpeggiated texture. The tempo and dynamics are marked *dim. e rit.* (diminuendo e ritardando).

a tempo *pp*

There 'neath the rest - less wave, Share thou the

a tempo *pp*

There 'neath the rest - less wave, Share thou the

a tempo *pp*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain the lyrics 'There 'neath the rest - less wave, Share thou the'. The first and third staves are marked with 'a tempo' and 'pp'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, marked with 'a tempo' and 'pp'. It includes a long melodic line with a slur and a piano part with chords and moving lines.

sai - lor's grave, While the low mur - murs sweet Lull thee to

sai - lor's grave, While the low mur - murs sweet Lull thee to

pp

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain the lyrics 'sai - lor's grave, While the low mur - murs sweet Lull thee to'. The first and third staves are marked with 'a tempo' and 'pp'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, marked with 'a tempo' and 'pp'. It includes a long melodic line with a slur and a piano part with chords and moving lines.

sempre pp

slum - ber deep, Down through the deep, the deep

sempre pp

Down through the deep, Sinks he to sleep —

sempre pp

slum - ber deep, Down through the deep, Sinks he to sleep; —

sempre pp

Down, down Sinks he to

pp sempre

LYGEIA.

Be -

Down through the deep — sinks he to sleep, To

Down, down — sinks — to sleep,

Down through the deep — sinks — to sleep, To

sleep, — to sleep,

lo - - ved, rest thou from earth's a - larms

sleep, sleep

sleep, sleep

Safe in the o - cean's cir - cling arms; Ev - er a -

Down through the deep

Down through the deep

cresc.

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

ten. morendo

ten. morendo

ten. morendo

ten. morendo

ten. morendo

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

rit. morendo

rit. morendo

rit. morendo

rit. morendo

rit. morendo

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