

1895

# SELECTED SONGS

*by*

## Arthur Foote.

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	Net
Go, lovely Rose.....	.50
A Song of Four Seasons.....	.50
I'm wearing awa'.....	.50
Love me, if I live!.....	.50
Ashes of Roses.....	.50
A Ditty. (My True Love hath My Heart.).....	.30
Memnon.....	.50
<u>On the way to Kew.</u> .....	.50
Constancy.....	.50
The Roses are Dead.....	.30
Through the long Days and Years.....	.40
The Night has a Thousand Eyes.....	.30
The Eden Rose.....	.50
Bisesa's Song.....	.50
The Milkmaid's Song.....	.50
In Picardie.....	.50

High Voice.Medium Voice.Low Voice.

The ARTHUR P. SCHMIDT Co.,  
 BOSTON,  
 120 Boylston St.

NEW YORK,  
 8 West 40th St.

## ON THE WAY TO KEW

On the way to Kew,  
By the river old and gray,  
Where in the Long Ago  
We laughed and loitered so,  
I met a ghost to-day,  
A ghost that told of you —  
A ghost of sweet replies  
And sweet inscrutable eyes  
Coming up from Richmond  
As you used to do.

By the river old and gray,  
The enchanted Long Ago  
Murmured and smiled anew.  
On the way to Key,  
March had the laugh of May,  
The bare boughs looked aglow,  
And old immortal words  
Sing in my breast like birds,  
Coming up from Richmond  
As I used with you.

With the life of Long Ago  
Lived my thought of you.  
By the river old and gray  
Flowing his appointed way  
As I watched, I knew  
What is so good to know:  
Not in vain, not in vain,  
I shall look for you again  
Coming up from Richmond  
On the way to Kew!

*W. E. HENLEY*

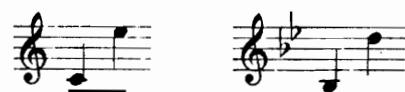
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1621

*Moderato* "On the Way to Kew."

To Miss Anna Miller Wood.

3



The Poem by WILLIAM ERNEST HENLEY.

ARTHUR FOOTE.

**Moderato con moto.**

*dolce*

A musical score for piano and voice. The score consists of four staves. The top staff is for the voice, and the bottom three staves are for the piano. The vocal part starts with a rest, followed by the lyrics "On the way to Kew, By the". The piano part begins with a dynamic of *p dolce e legato*. The vocal part continues with "riv - er old and gray, Where in the Long Ago". The piano part includes dynamics such as *mf*, *p*, and *pp*. The vocal part concludes with "We laughed and loitered so, I met a ghost to -" and the piano part ends with a dynamic of *una corda*.

espress.

day; A ghost that told of you, A ghost of low replies, And sweet in-

*dolce*

*pp*

*p colla voce*

*tre corde*

*tex.* \*

*tex.* \*

poco rit.      *a tempo*

scru - ta - ble eyes; Com-ing up from Rich - mond, As you used to

*cresc.*

*dim.*

*tex.* \*

*una corda*

do. By the riv - er old and gray, The en - chant-ed Long A - go

*pp*

*p*

*tre corde*

Mur - mured and smiled a-new, On the way to Kew, March had the laugh of May;

*p*

*pp*

*cresc.*

*mf*

The bare boughs looked a-glow,  
And old im-mor-tal words

*p espressivo*

*mf*

*p*

*cresc.*

Sang in my breast like birds, Coming up from Rich-mond, As I used with

*cresc. molto*

*f*

*dim.*

*dim. express.*

*una corda*

*pp tranquillo*

you. With the life of Long A-go Lived my thought of you

*pp*

*pp*

By the riv-er old and gray Flow-ing his ap-point-ed way,

*mf*

*pp rit.* *p a tempo*

As I watched, I knew      What is so good to know;      Not in vain, not in vain,

*p cresc. e string.*

I shall look for you a-gain      Not in vain, not in vain,      I shall look for you a-gain,

*poco rit. e espress.* *dim. molto* *dolcissimo*

I shall look for you a - gain, \_\_\_\_\_ Coming up from Rich - mond,

*p dolce*

On the way to Kew!



