



Four Songs
Opus 68
No. 2

The Wind and the Day
(A Sunset on Yarrow)

Arthur Foote
(1853-1937)

The Wind and the Day

Arthur Foote

COMPOSER'S NOTE: *May be sung a semitone lower, if desired.*

Espressivo: con moto ♩=72

S *p* The wind and the day had lived to - geth - er, They

A *p* The wind and the day had lived to - geth - er, They

T *p* The wind and the day, and the day had lived to - geth - er, They

B *p* The wind and the day, and the day had lived to - geth - er, They

4
S *pp* *p* died to - geth - er, and far a - way Spoke fare - well in the sul - try

A *pp* *p* died to - geth - er, and far a - way Spoke fare - well in the sul - try

T *pp* *p* died to - geth - er, and far a - way Spoke fare - well in the sul - try

B *pp* *p* died to - geth - er, and far a - way Spoke fare - well in the sul - try

The Wind and the Day

7

S weath - er, Out of the sun - set, o - ver the heath - er. The

A weath - er, Out, out of the sun - set, o - ver, o - ver the heath - er.

T weath - er, Out, out of the sun - set, o - ver, o - ver the heath - er.

B weath - er, Out of the sun - set, o - ver the heath - er.

10

S dy - ing wind and the dy - ing day, Out of the sun - set, o - ver the

A and the dy - ing day, Out of the sun - set, o - ver the

T and the dy - ing, dy - ing day, Out of the sun - set, o - ver the

B The dy - ing day, Out of the sun - set, o - ver the

13

S heath - er. The dy - ing wind and the dy - ing day. Far in the

A heath - er. The dy - ing wind and the dy - ing day. Far in the

T heath - er. The dy - ing wind and the dy - ing day. Far in the

B heath - er. The dy - ing wind and the dy - ing day. Far in the

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17

S south, the sum - mer lev - in Flushed, a flame in the grey soft

A south, the sum - mer lev - in Flushed, a flame in the grey soft

T south, the sum - mer lev - in Flushed, a flame in the grey soft

B south, the sum - mer lev - in Flushed, a flame in the grey soft

ff * *molto dim.*

* small notes *ossia*

20

S air: We seemed to look on the hills of heav - en; You

A air: We seemed to look on the hills of heav - en; You

T air: We seemed to look on the hills of heav - en; You

B air: We seemed to look on the hills of heav - en; You

p *tranquillo*

23

S saw with - in, but to me 'twas giv - en To see your

A saw with - in, but to me 'twas giv - en To see your

T saw with - in, but to me 'twas giv - en To see your

B saw with - in, but to me 'twas giv - en To see your

molto dim. *pp*

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26

S face, as an an - gel's, there, To *ppp*

A face, as an an - gel's, there, To *ppp*

T face, as an an - gel's, there, To *ppp*

B face, as an an - gel's, there, To *ppp*

molto tenuto

29 *possibile* *espress.* see your face, as an an - gel's, there. Nev - er a - gain, ah *p*

A *possibile* *espress.* see your face, as an an - gel's, there. Nev - er a - gain, ah *p*

T *possibile* *espress.* see your face, as an an - gel's, there. Nev - er a - gain, ah sure - ly, *p*

B *possibile* *espress.* see your face, as an an - gel's, there. Nev - er a - gain, ah sure - ly, *p*

32 *p*

S sure - ly nev - er Shall we wait and watch, where of old we stood, The low good -

A sure - ly nev - er Shall we wait, where of old we stood, The low good - *p*

T sure - ly nev - er Shall we wait and watch, where of old we stood, The low good - *p*

B sure - ly nev - er Shall we wait and watch, where of old we stood, The low good - *p*

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35

S night of the hill and the riv - er. The faint light fade, and the wan stars

A night of the hill and the riv - er. The faint light fade, and the wan stars

T night of the hill and the riv - er. The faint light fade, and the wan stars

B night of the hill and the riv - er. The faint light fade, and the wan stars

ppp

38

S quiv - er, The low good - night of the hill and the riv - er,

A quiv - er, The low good - night,

T quiv - er, The low good - night of the riv - er,

B quiv - er, The low good - night,

p

41

S Twain grown one in the sol - i - tude. Nev - er a - gain, ah sure - ly

A Twain grown one in the sol - i - tude. Nev - er a - gain, ah sure - ly

T Twain grown one in the sol - i - tude. Nev - er a - gain, ah

B Twain grown one in the sol - i - tude. Nev - er a - gain, ah

espress. *a tempo* *ppp sempre*

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44 *morendo* *espress.*

S nev - er a - gain.

A nev - er a - gain.

T nev - er, nev - er a - gain.

B nev - er, nev - er a - gain.

Arthur P. Schmidt
(1908)

Arthur William Foote (1853-1937) was born in Salem, Massachusetts. He began studying music at the age of 12 and, at age 14, enrolled in a harmony class at the New England Conservatory. He entered Harvard, where he studied counterpoint and fugue with John Knowles Paine and led the Harvard Glee Club. Originally intending on a career in law, he decided to pursue music, returning to Harvard and receiving the first M.A. in music to be given by an American university. Residing in Boston, he was primarily a pedagogue, but also was active as composer, organist, and piano recitalist. He was an editor of *Hymns of the Church Universal* (1890), co-authored *Modern Harmony in its Theory and Practice* (1905), and wrote two short manuals, *Some Practical Things in Piano Playing* (1909) and *Modulation and Related Harmonic Questions* (1919). He is known as a member of the "Boston Six." The other five were George Whitefield Chadwick, Amy Beach, Edward MacDowell, John Knowles Paine, and Horatio Parker. He composed a large body of works including orchestral works, chamber music and songs. He died in Boston, Massachusetts.

The wind and the day had lived together,
They died together, and far away
Spoke farewell in the sultry weather,
Out of the sunset, over the heather.
The dying wind and the dying day.

Far in the south, the summer levin
Flushed, a flame in the grey soft air:
We seemed to look on the hills of heaven;
You saw within, but to me 'twas given
To see your face, as an angel's, there.

Never again, ah surely never
Shall we wait and watch, where of old we stood,
The low good-night of the hill and the river.
The faint light fade, and the wan stars quiver,
Twain grown one in the solitude.

Andrew Lang (1844-1912)

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