

Tema con Variazioni.

VIOLONCELLO.

Andante espressivo, ma con moto. (♩ = 76-88)

ARTHUR FOOTE, OP. 32.

The first section consists of five staves of music in 2/4 time. The first staff begins with a *p* dynamic. The second staff includes dynamics *pp*, *mf*, *p*, *pp*, and *p*, with a *ten.* 1 marking. The third staff includes *p*, *p*, *f*, and *p*. The fourth staff includes *pp*, *ppp*, and *pp*, with a *possibile* marking. The fifth staff includes *pp*.

2 I. Listesso tempo. (♩ = 76)

The second section consists of three staves of music in 2/4 time. The first staff begins with a *p* dynamic and ends with a repeat sign. The second staff starts with a *3* marking and includes dynamics *p*, *cresc.*, *f*, and *dim. molto*. The third staff includes *tempo*, *p*, *cresc.*, and *f*. The fourth staff includes *dim.*, *p*, *cresc.*, *f*, *ff*, *p*, and *pp*.

VIOLONCELLO.

4 II. Allegro marcato: alla Tarantella. (♩ = 144)

The musical score is written for a cello in bass clef with a 12/8 time signature. It consists of ten staves of music. The tempo is marked 'Allegro marcato: alla Tarantella' with a quarter note equal to 144 beats per minute. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). There are also slurs and accents throughout the piece.

VIOLONCELLO.



VIOLONCELLO.

6 III. Tranquillo, ma con moto. (♩ = 76)

p *con sordino.* *mf*

pp *f* *pp*

f *ppp* *mf*

p *p* *mf* *f*

rit. 7 tempo

mf *p* *cresc.*

f *mf* *p* *pp* *mf*

rit. tempo

p *pp* *ppp*

rit. dim.

8 IV. Maestoso: alla Marcia. (♩ = 76)

f senza sordino

VIOLONCELLO.

ff *dim.* *f*

mf *sf* *cresc.* *sf*

f *mf* *p* *f* *ff* 9

f *marc.*

f *dim.* *f* *espressivo*

f *ff* *mf* *sf*

cresc. *sf*

ff 10

VIOLONCELLO.

V. Vivace. (♩ = 96)

p leggiero *f*

p *f*

marc.
pp *f* *pp*

f *pp*

11 *tempo*
p

sf *p* *mf*

sf *p* *pp* *f*

p

cresc.

accel.
f *ff* *pp* *ff*

VOLONCELLO.

12 VI. Allegro assai: molto marcato. (♩ = 120)

Musical score for measures 12 and 13. The music is in bass clef, 4/4 time, and G major. Measure 12 starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section with a triplet. Measure 13 begins with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) section. The score includes various articulations such as accents and slurs, and dynamic markings like *f*, *mf*, and *ff*.

Musical score for measures 13 and 14, and subsequent measures. Measure 13 continues with a piano (*p*) dynamic and a pianissimo (*pp*) section. Measure 14 starts with a forte (*f*) dynamic and includes a *dim.* (diminuendo) section. The score includes various articulations such as accents and slurs, and dynamic markings like *f*, *dim.*, *pp*, and *ppp*. The tempo changes to *Tempo I.* (♩ = 76) starting at measure 14. The score includes various articulations such as accents and slurs, and dynamic markings like *pp*, *ppp*, and *pp*.



Compositions by

ARTHUR FOOTE

Published by

ARTHUR P. SCHMIDT

Boston.

Leipzig.

New York.

Pianoforte Solos.

Cinq Pièces. No. 1 and 2. Prelude and Nocturne. F min. (3 C)	75
No. 3. Sarabande. G (3 C)	25
No. 4. Petite Valse. For left hand alone. A min. (3 B)	25
No. 5. Polonaise. D (4 B).	75
No. 1. Gavotte in C min. (4 A)	40
No. 2. Eclogue. G (3 B)	40
Suite in D min. Complete	1 50
No. 1. Prelude and Fugue. (5 A)	75
No. 2. Romance. F (4 A)	35
No. 3. Capriccio. D (4 B)	50
Little Caprices. Selected from Op. 27 No. 1. (3 C)	25
No. 2. (4 B)	35
Zweite Suite in C min. (6)	1 25
No. 1. Appassionata.	
No. 2. Romanza.	
No. 3. Toccata.	
No. 1. Pierrot	35
No. 2. Pierrette	40
No. 3. Without Haste, Without Rest. Etude Mignonne.) (2 C)	40
No. 4. Idyl	50
No. 5. Valse peu dansante	40
Three Pieces for the Left Hand Alone (4 A).	
No. 1. Prelude and Etude	40
No. 2. Polka	25
No. 3. Romanze.	40
The same, complete	75
Morceaux.	
No. 1. Impromptu. G min. (4 A)	50
No. 2. Gavotte. B min. (3 C)	40
No. 3. Mazurka. G min. (3 C)	40
Five Poems. (After Omar Khayyâm.) (4 B) net.	1 00
Two Compositions.	
No. 1. Scherzino. (4 B)	50
No. 2. Etude Arabeske. (4 B)	50

Pianoforte Studies.

Etude Studies.	
No. 1, in B min. (Steph. Heller). (3 A) }	35
No. 2, in F maj. (3 A)	
Nine Etudes for Musical and Technical Development. (3 B—4 B)	1 50
Album. A Collection of Studies, selected and arranged in progressive order by Arthur Foote. (3 A—4 A) (Edition Schmidt, No. 11) net.	1 00

Pianoforte Duets.

Studies on five Notes. Teacher and Pupil. (1 and 3)	1 25
No. 1. Air. F (3 C)	40
No. 2. Intermezzo. B \flat (3 C)	50
No. 3. Gavotte. E min. (3 B)	50

Piano and Violin.

Op. 9. Drei Charakterstücke.	
No. 1. Morgengesang	1 00
No. 2. Menuetto Serioso	75
No. 3. Romanze.	1 00
Op. 20. Sonata in G min.	3 00

Piano and Violoncello.

Drei Stücke	1 75
-----------------------	------

Piano, Violin and Violoncello.

Op. 5. Trio	5 00
-----------------------	------

Piano, Violin, Viola and Violoncello.

Op. 23. Pianoforte Quartette in C	4 00
Op. 38. Pianoforte Quintette in A minor . . net.	7 50

String Quartet.

Op. 4. Quartette in G min. Parts	3 00
--	------

Orchestra.

Op. 24. Symphonie Prologue Francesca da Rimini. Score	3 00
Op. 25. Serenade in F for String Orchestra. Score	1 25
Op. 36. Suite in D minor. Score	6 00
Parts	6 00

Organ Music.

Op. 29, No. 1. Festival March. (4 B)	40
No. 2. Allegretto. (4 A)	40
No. 3. Pastorale. (4 A)	40

Songs.

Op. 10, No. 1. It was a lover and his lass. F min. (f—g \flat)	25
No. 2. The pleasant summer's come. E (d \sharp —g)	35
No. 3. Milkmaid's Song. G (d—g)	35
Op. 13, No. 1. O my love's like a red, red Rose. B \flat (d—g)	35
No. 2. I'm wearing awa' to the land o' the leal. Two keys each	25
No. 3. Love took me softly by the hand. G (e—g)	40
No. 4. Ho! pretty page, with dimpled chin. F (b—e \flat)	60
No. 5. If you become a Nun dear. F (c—d \flat)	35
Op. 36, No. 2. Love me if I live. Two keys, ea.	35
Op. 39. Four Songs.	
No. 1. The Wanderer's Song. B \flat (d—e)	50
No. 2. The March Wind. F (c—e)	40
No. 3. Autumn. E \flat (d—e \flat)	40
No. 4. A Good Excuse. D. (c \sharp —d)	40
Complete	1 25
And, if Thou Wilt, Remember. B \flat (a \sharp —d)	40

A Song of Four Seasons. Two keys each	40
Memnon. Two keys each	35
Through the Long Days and Years. Two keys, ea.	35
Elaine's Song. Two keys each	35
Ojala: Would she carry Me? E \flat (c—f)	40
Ask me no more. B \flat (b \flat —f)	35
Love's Philosophy. C (d—g)	40
When icicles hang by the wall. Bass or Baritone. D min. (a—d)	40
Go, lovely Rose. E \flat (d—g)	50
On the Way to Kew. C (c—c)	40
An Irish Folk Song. Two keys each	40
The Hawthorn wins the damask Rose. E \flat (d—g)	40
With 'Cello Obligato	50
Love from o'er the Sea. C (e—g)	35
Song of the Forge ("Fly away, my Heart"). D \flat (d—e \flat)	60
In Picardie. A (d \sharp —d)	40
O Swallow, Swallow, Flying South. D \flat (c—g \flat)	50
Love in Her Cold Grave Lies. A \flat (e—g)	35
The Winds are raging o'er the upper Ocean. D (a—e \flat)	50
Op. 26. Eleven Songs for Medium Voice	1 00
Op. 40. Song from the Rubáiyát of Omar Khayyám	50
Op. 43. Six Songs.	
No. 1. The Nightingale has a Lyre of Gold. Two keys each	35
No. 2. Roumanian Song. E (b—f)	40
No. 3. Sweetheart. Two keys each	25
No. 4. The Roses are Dead. Two keys, ea.	25
No. 5. Up to Her Chamber Window. Two keys each	40
No. 6. O Love stay by and sing. Two keys each	40

Vocal Duets.

Come, live with me. Sop. and Alto. E \flat	60
A Song from the Persian. Sop. and Alto	60
Sing, Maiden, sing. Sop. and Baritone.	65

Choral Works.

The Skeleton in Armor. (Mixed Voices)	60
The Wreck of the Hesperus. (Mixed Voices)	60
The Farewell of Hiawatha. (Men's Voices)	50

Part Songs.

<i>Men's Voices.</i>	
If doughty Deeds	20
I love my love	10
Bedouin Song	16
Bugle Song.	08
Into the Silent Land. (Sacred)	08
Crossing the Bar	12
<i>Women's Voices.</i>	
Into the Silent Land. (Sacred)	08
Come, live with me. (Two-Parts)	08

The grading is from 1a, easiest to 6c, most difficult, with subdivisions of the grades as follows: 1a, 1b, 2a, 2b, 3a, b, c, etc.