Foote

AUGMENTED EDITION

SCHMIDT'S EDUCATIONAL SERIES
No 17 a-b

MUSIC EDUCATION
JUN 1936
DEPT.

INSTRUCTIVE ALBUM

22 SHORT PIANO PIECES

SELECTED, REVISED AND EDITED
BY

ARTHUR FOOTE

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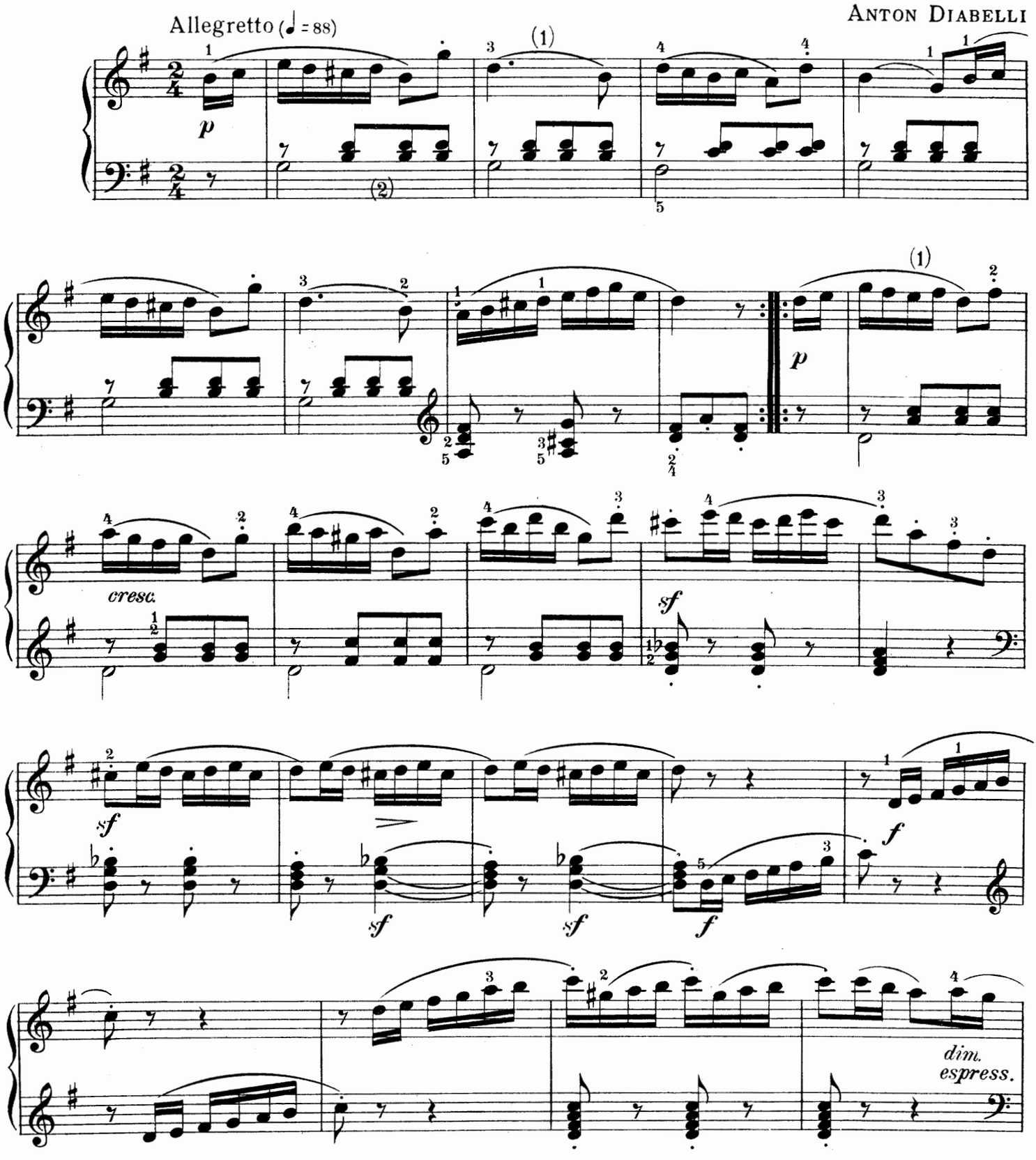
Instructive Album

Selected, Revised and Edited
by ARTHUR FOOTE

Rondo

ANTON DIABELLI



(1) The last note at the end of all these and similar short slurs is to be shortened, i.e. slightly *staccato*
(2) On the other hand, these repeated notes do not need to be shortened

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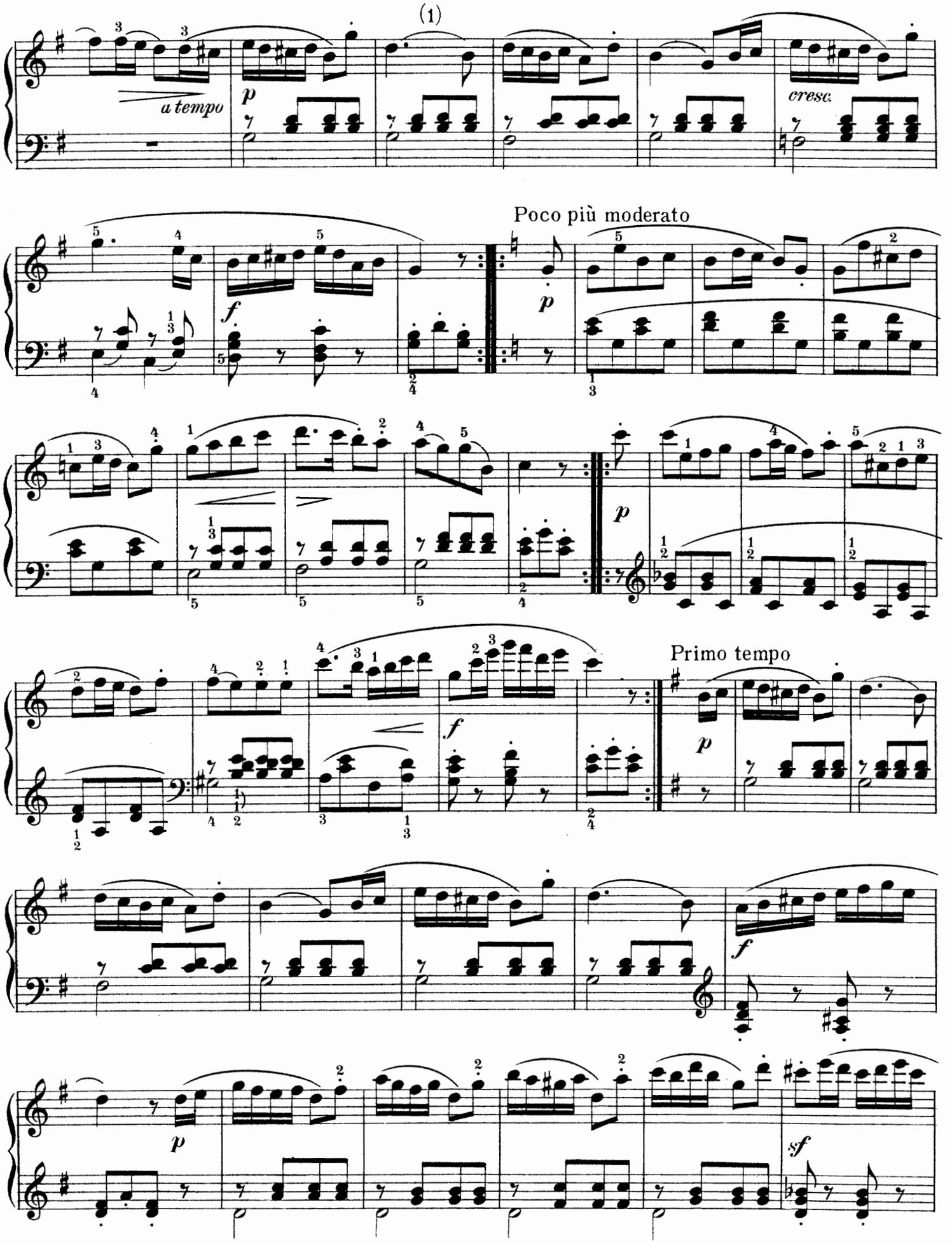
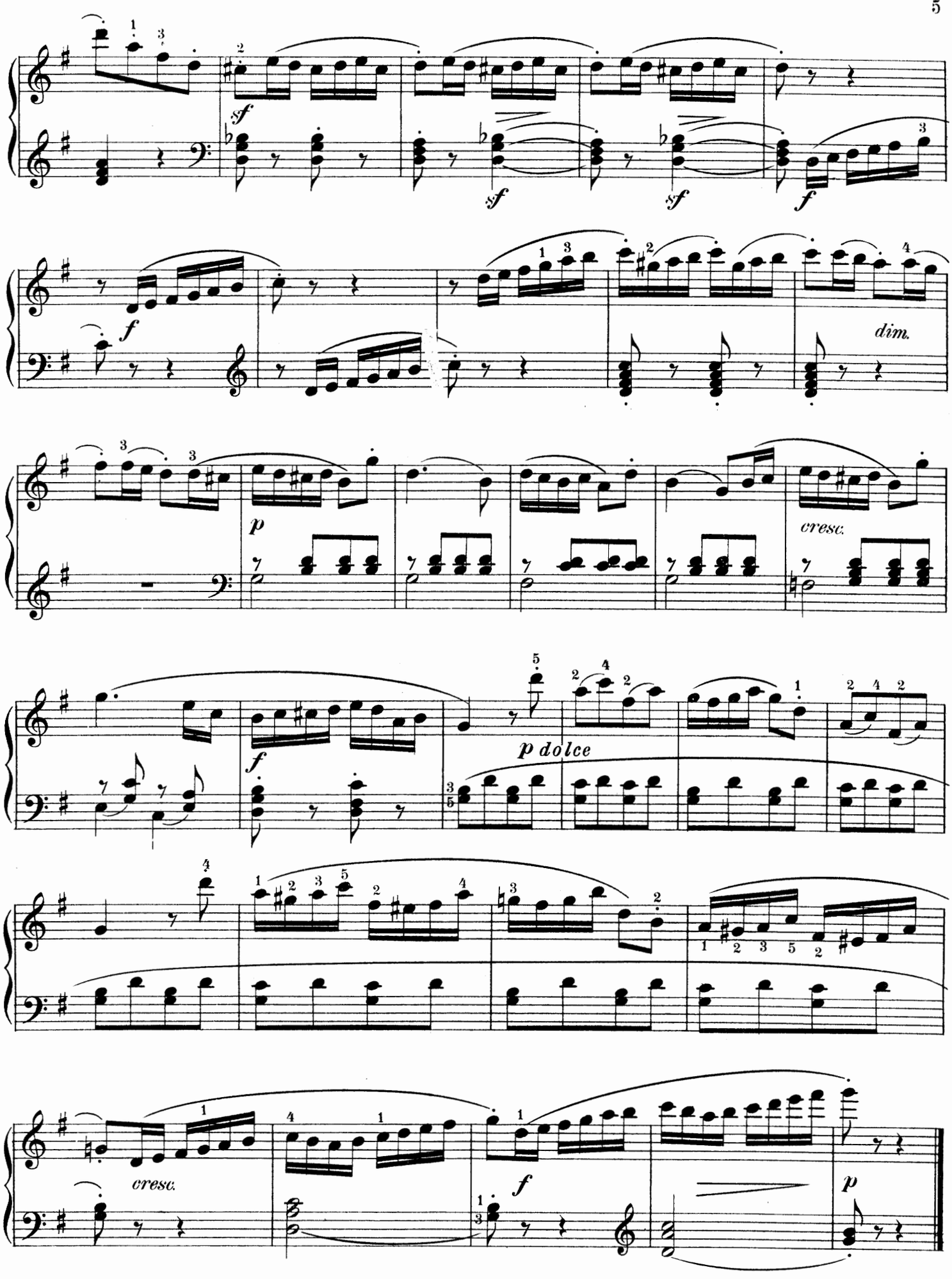
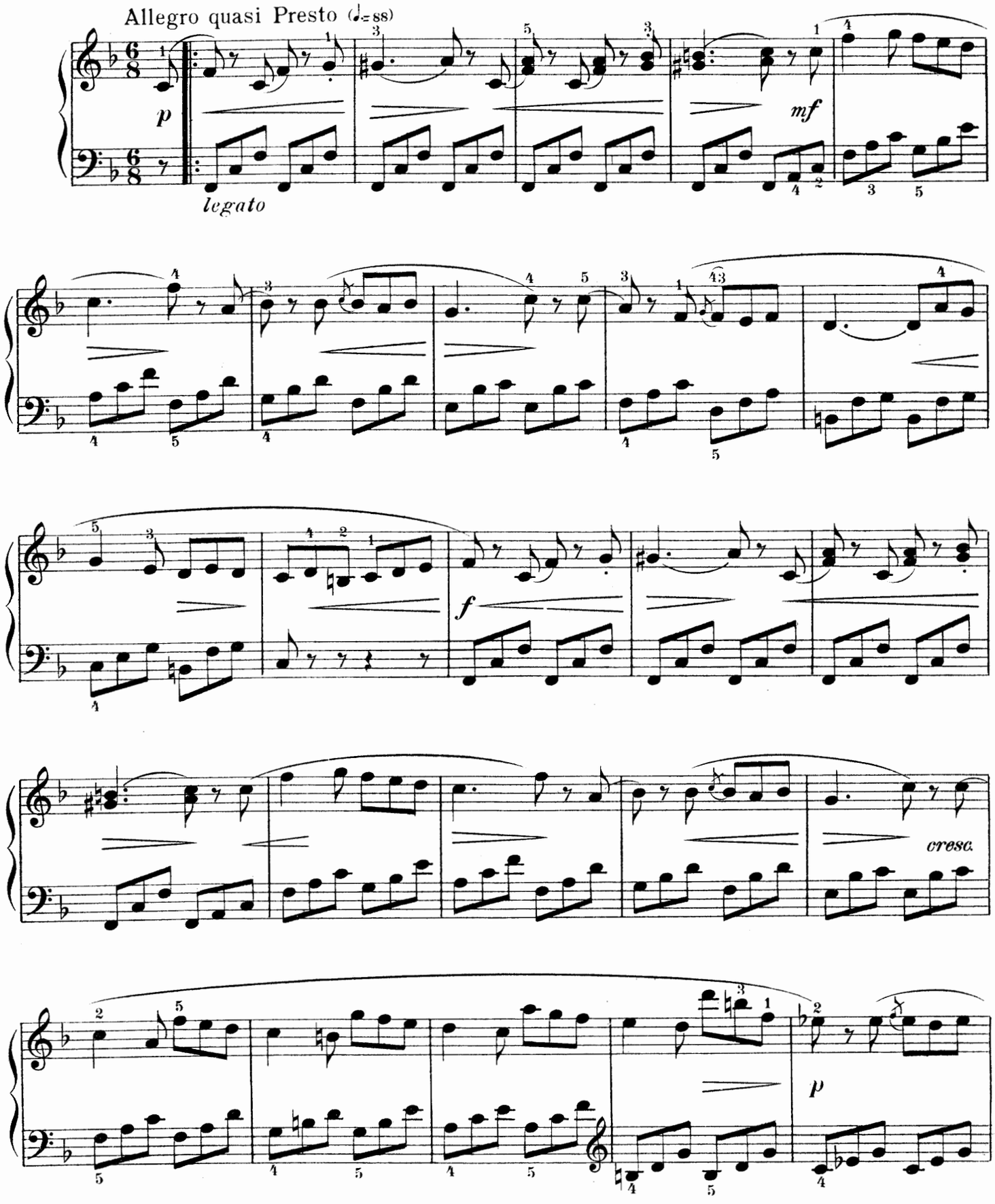

(1)
a tempo
p
cresc.
f
Poco più moderato
p
p
f
Primo tempo
p
f
p
sf

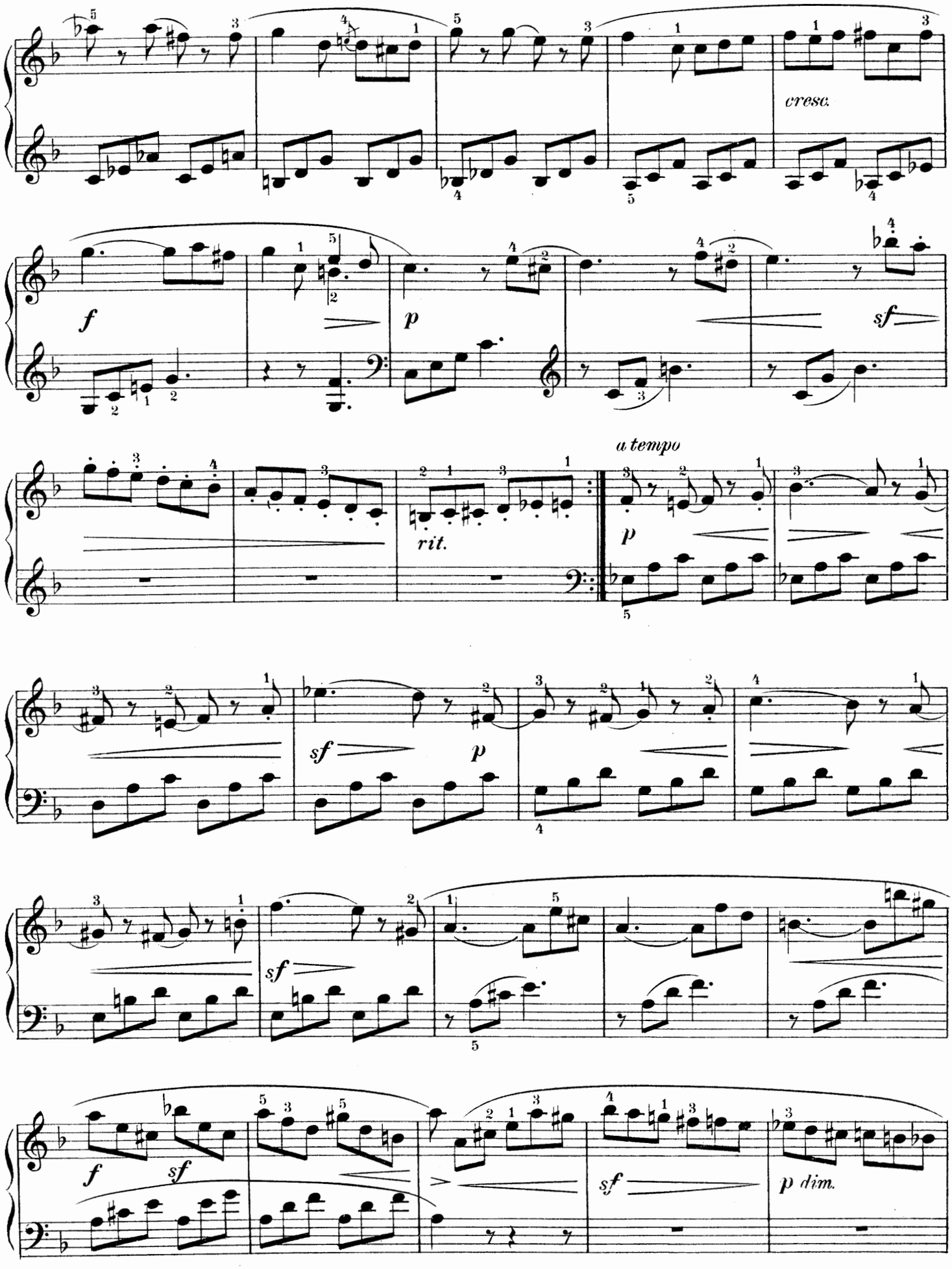

sf
sf
sf
f
f
dim.
p
cresc.
f
p dolce
cresc.
f
p

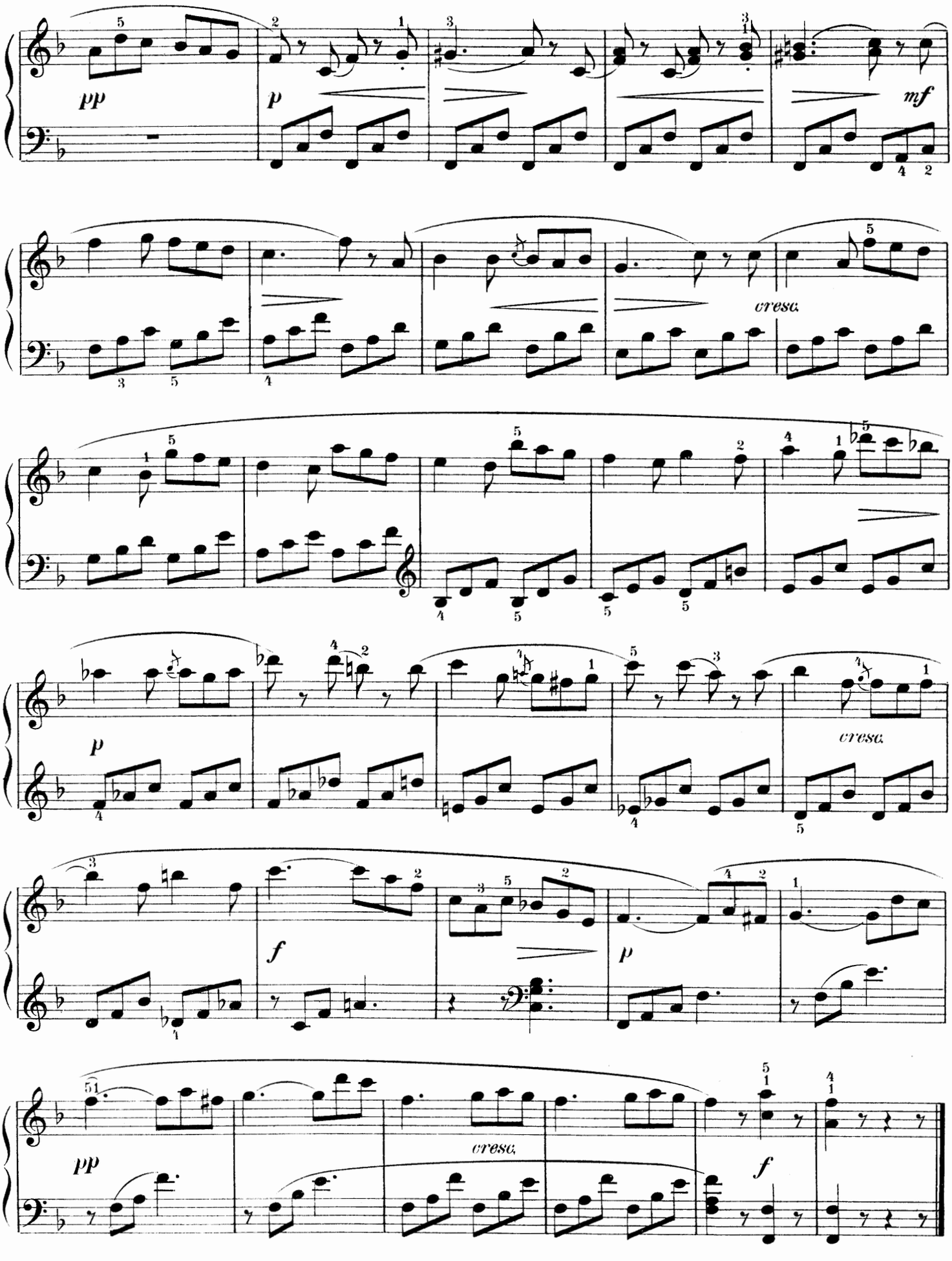
Allegro

J. L. DUSSEK
(1761-1812)

Allegro quasi Presto (♩.=88)

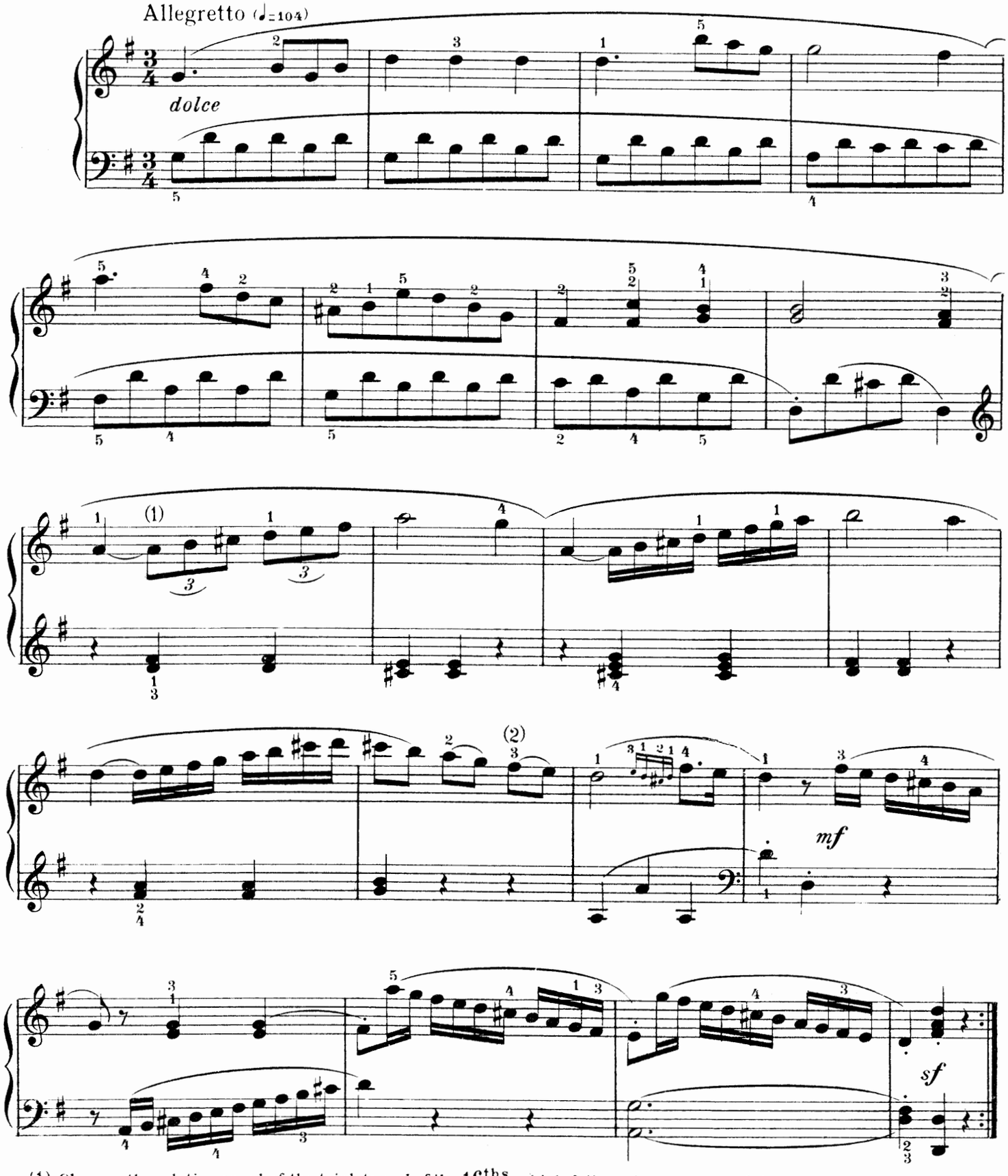



cresc.
f
p
sf
rit.
a tempo
p
sf
p
sf
f
sf
sf
p dim.

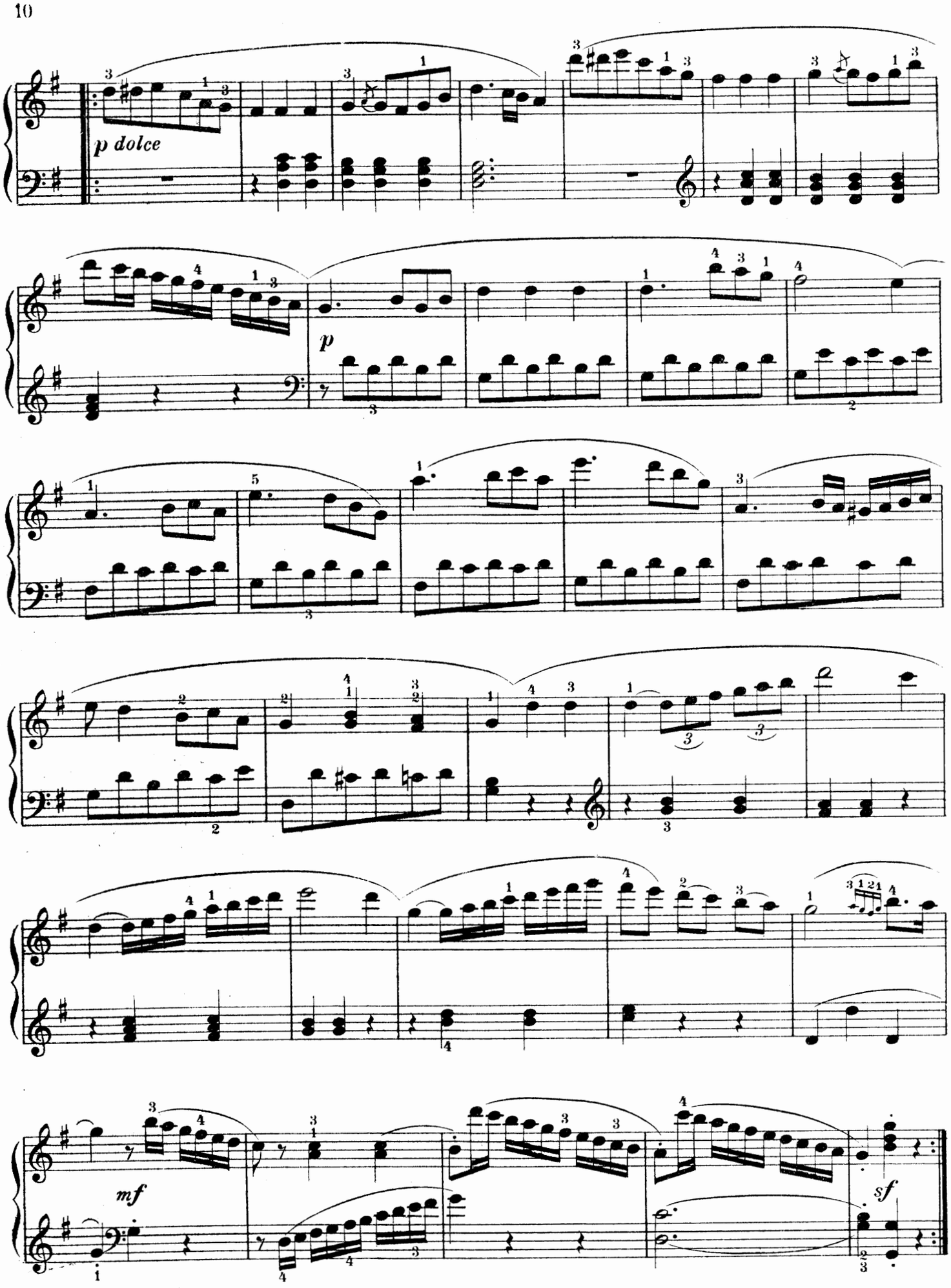

pp
p
mf
cresc.
p
cresc.
f
p
pp
cresc.
f

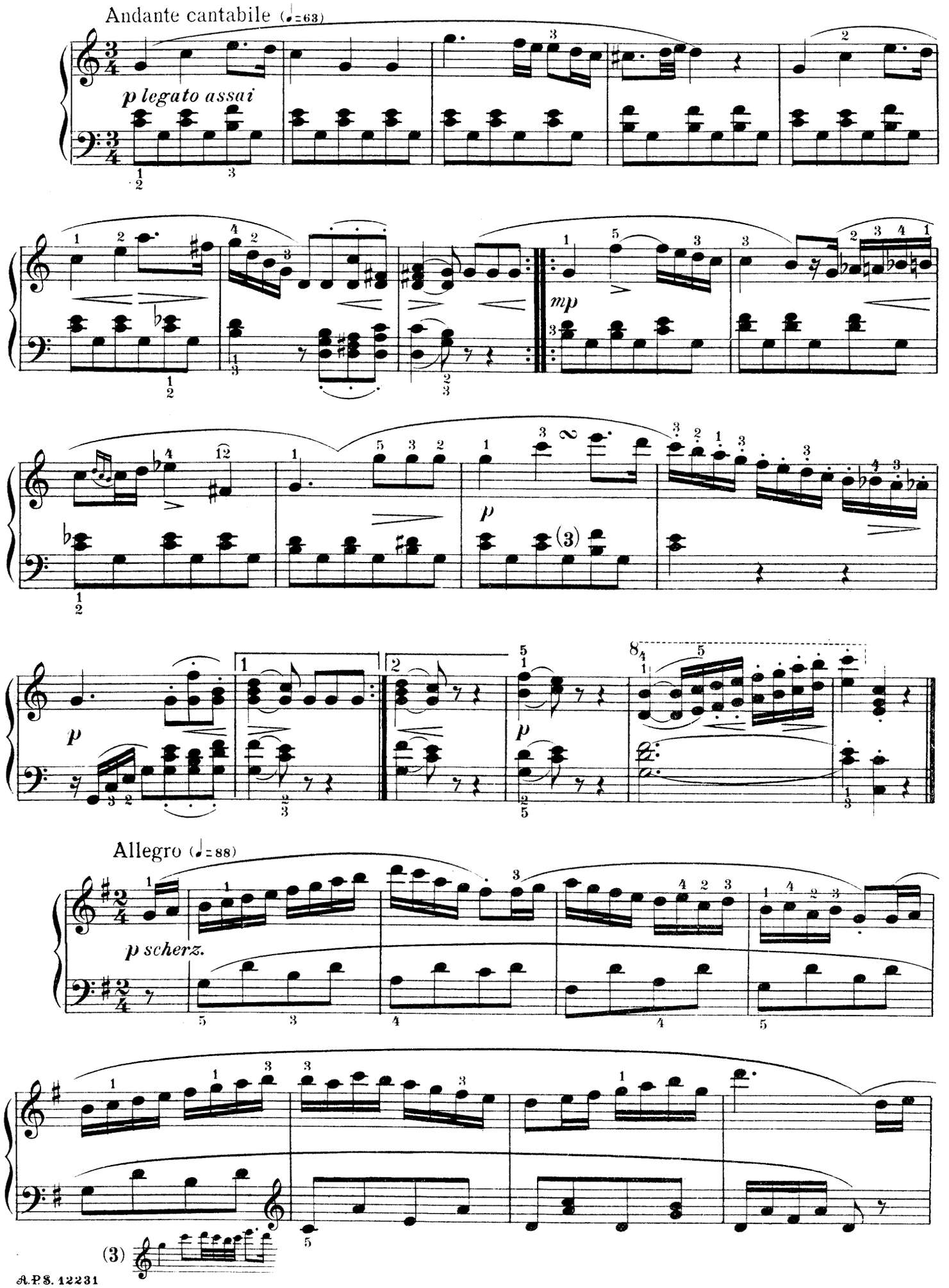
Sonatina

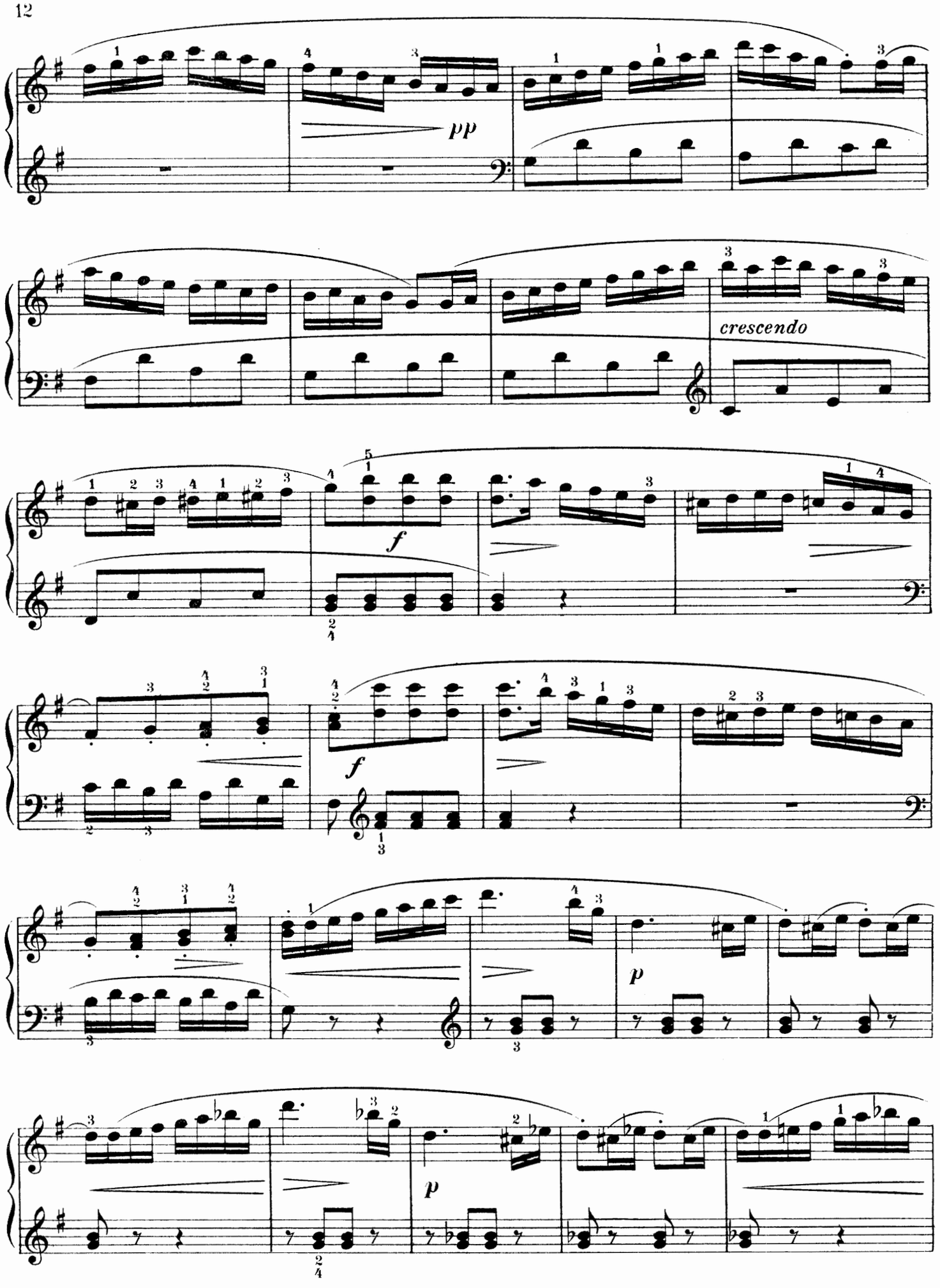
FRIEDRICH KUHLAU
(1786-1832)

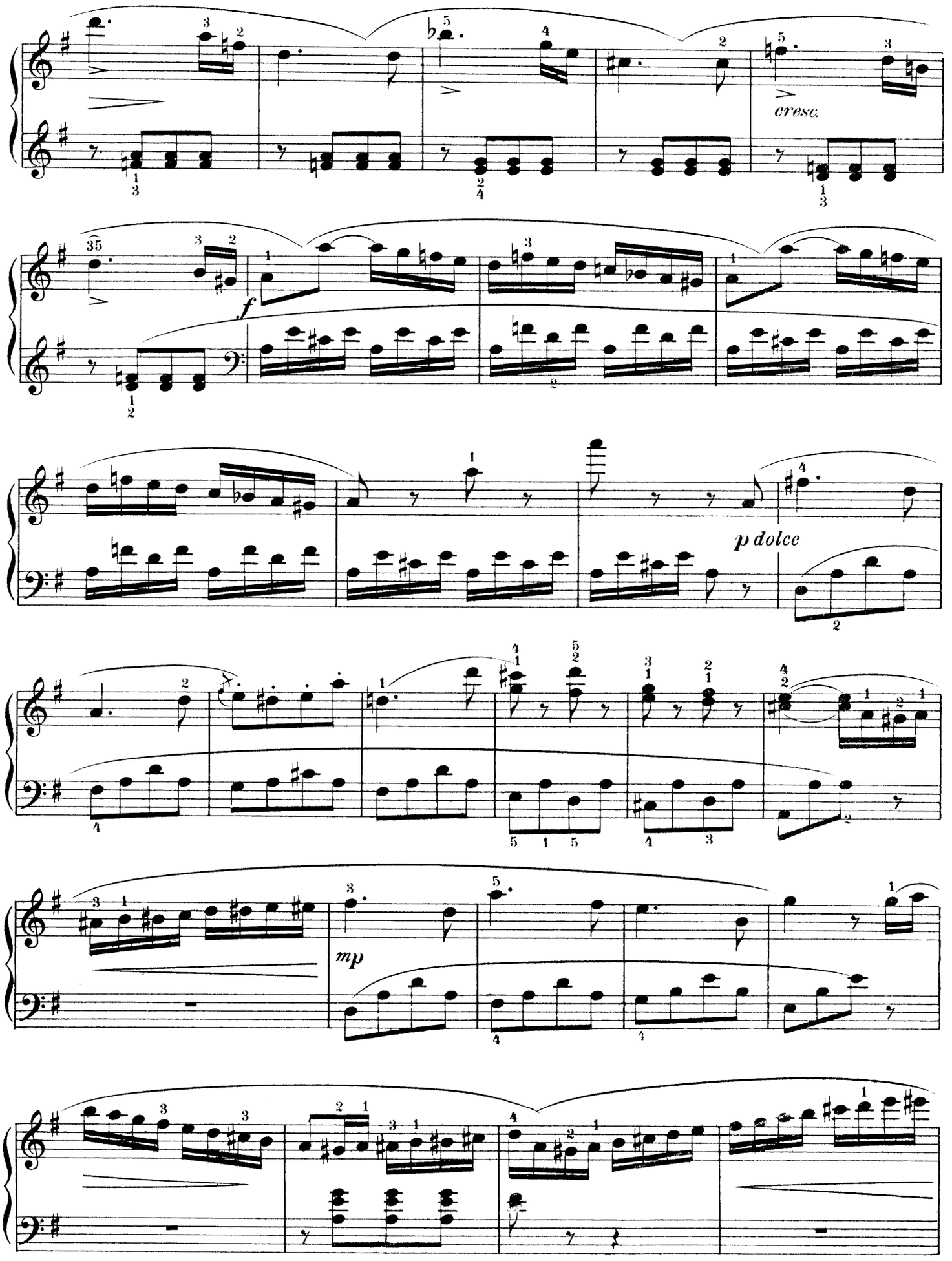


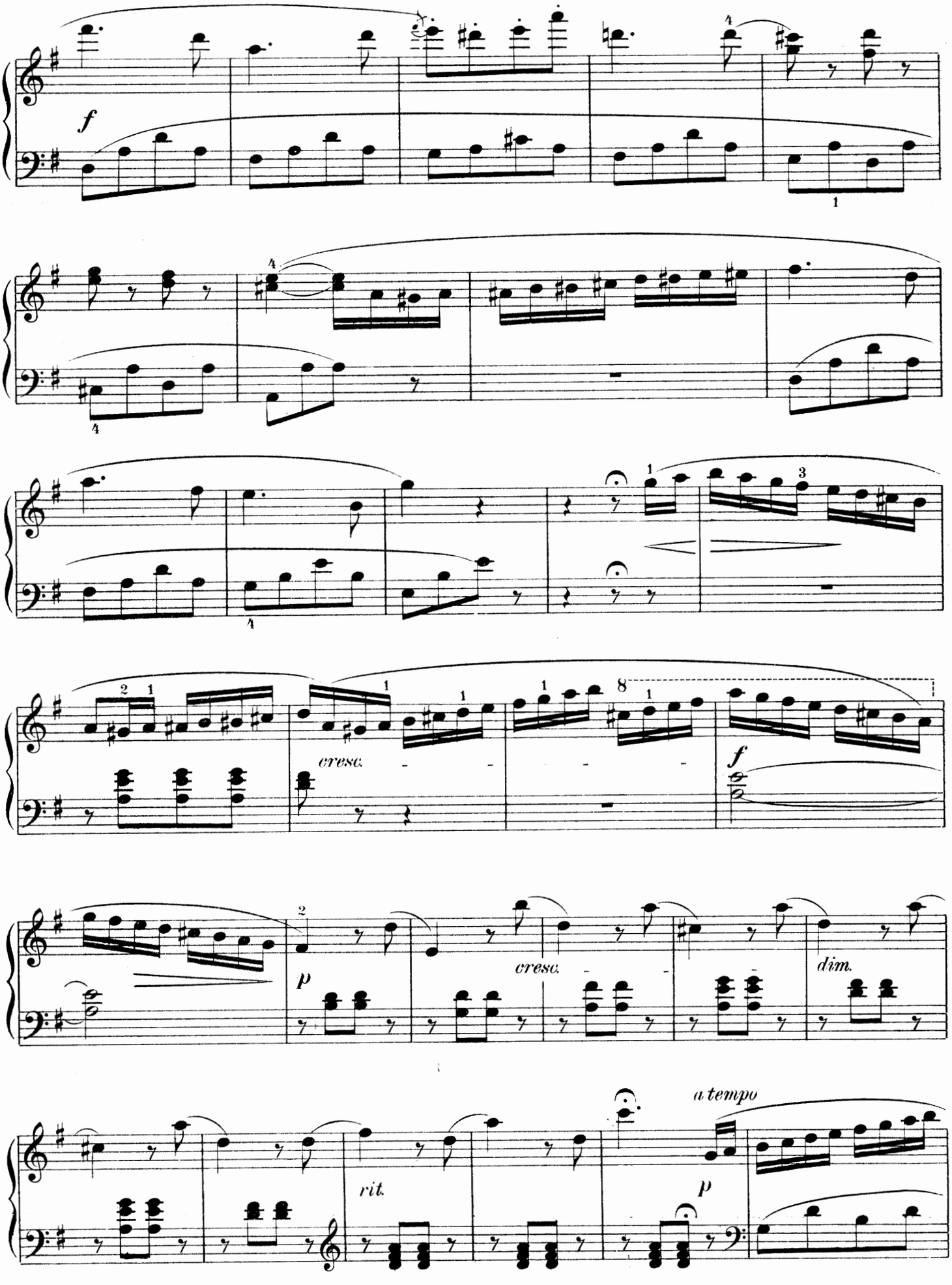
(1) Observe the relative speed of the triplets and of the 16^{ths} which follow two measures later.
(2) The second of each group of two notes is shortened, according to the rule for such cases.

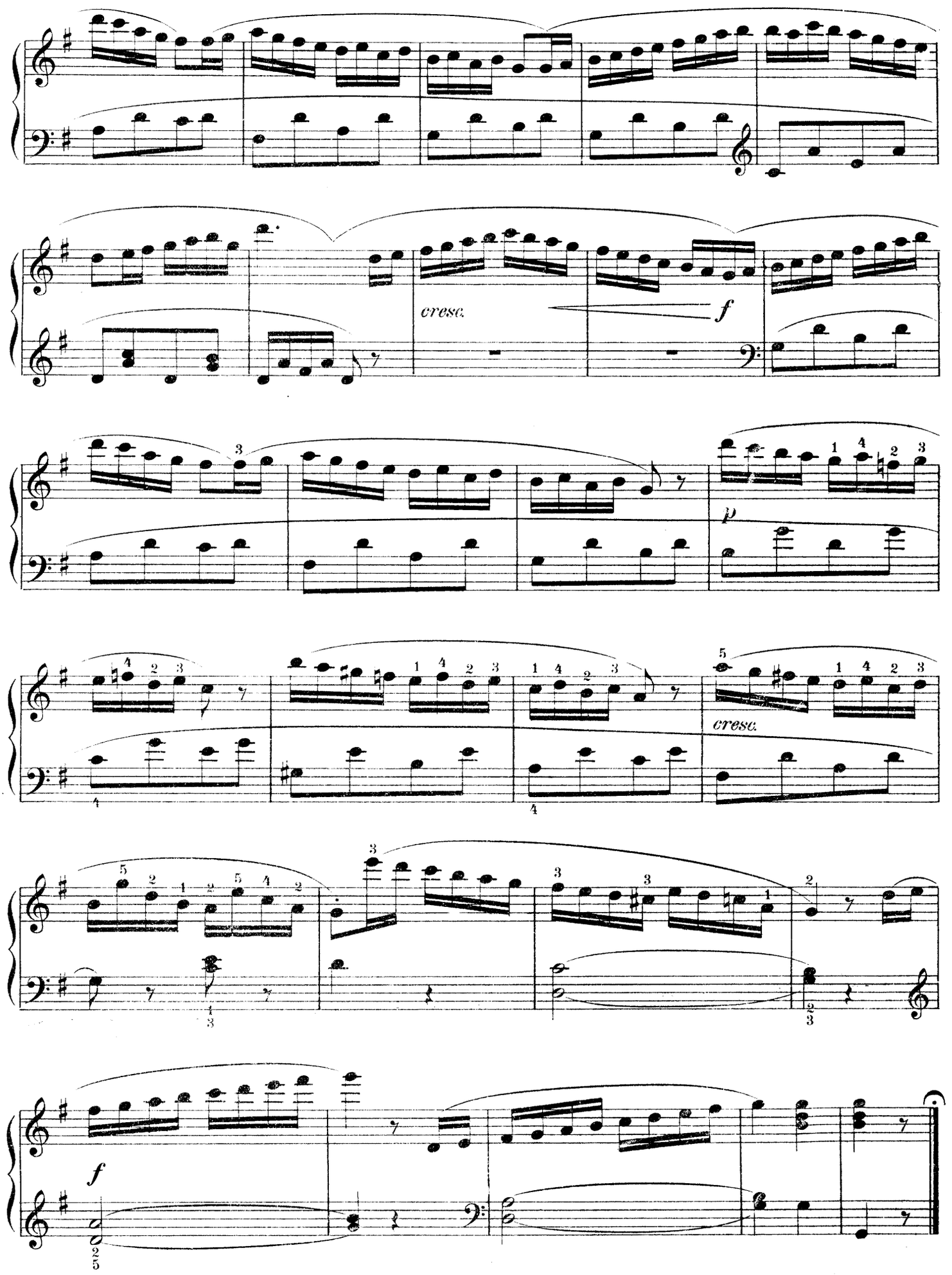

p dolce
p
mf
sf


Andante cantabile (♩=63)
p legato assai
mp
p
(3)
Allegro (♩=88)
p scherz.
(3)


pp
crescendo
f
f
p
p


cresc.
f
p dolce
mp

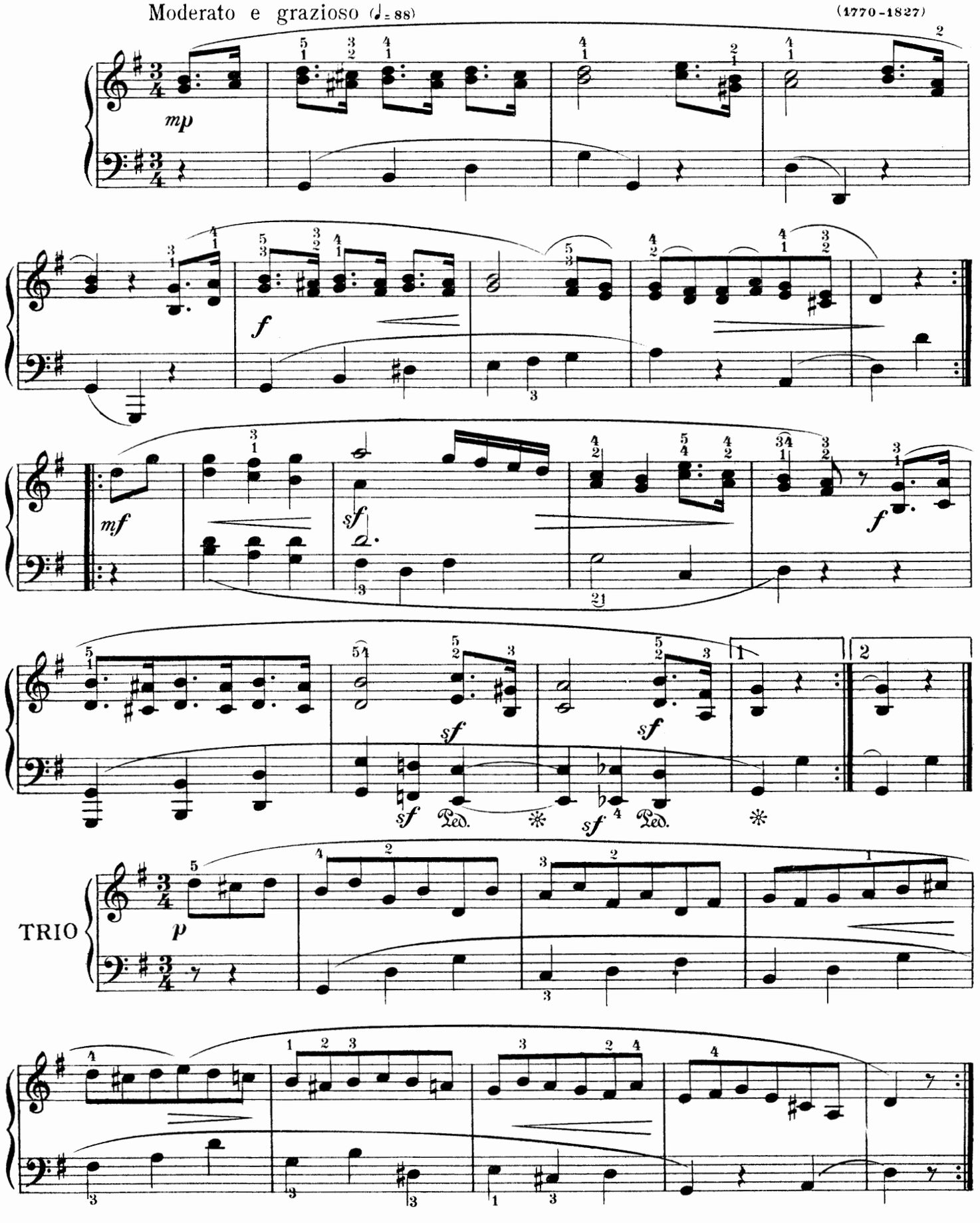

f
cresc.
f
p
cresc.
dim.
rit.
a tempo
p

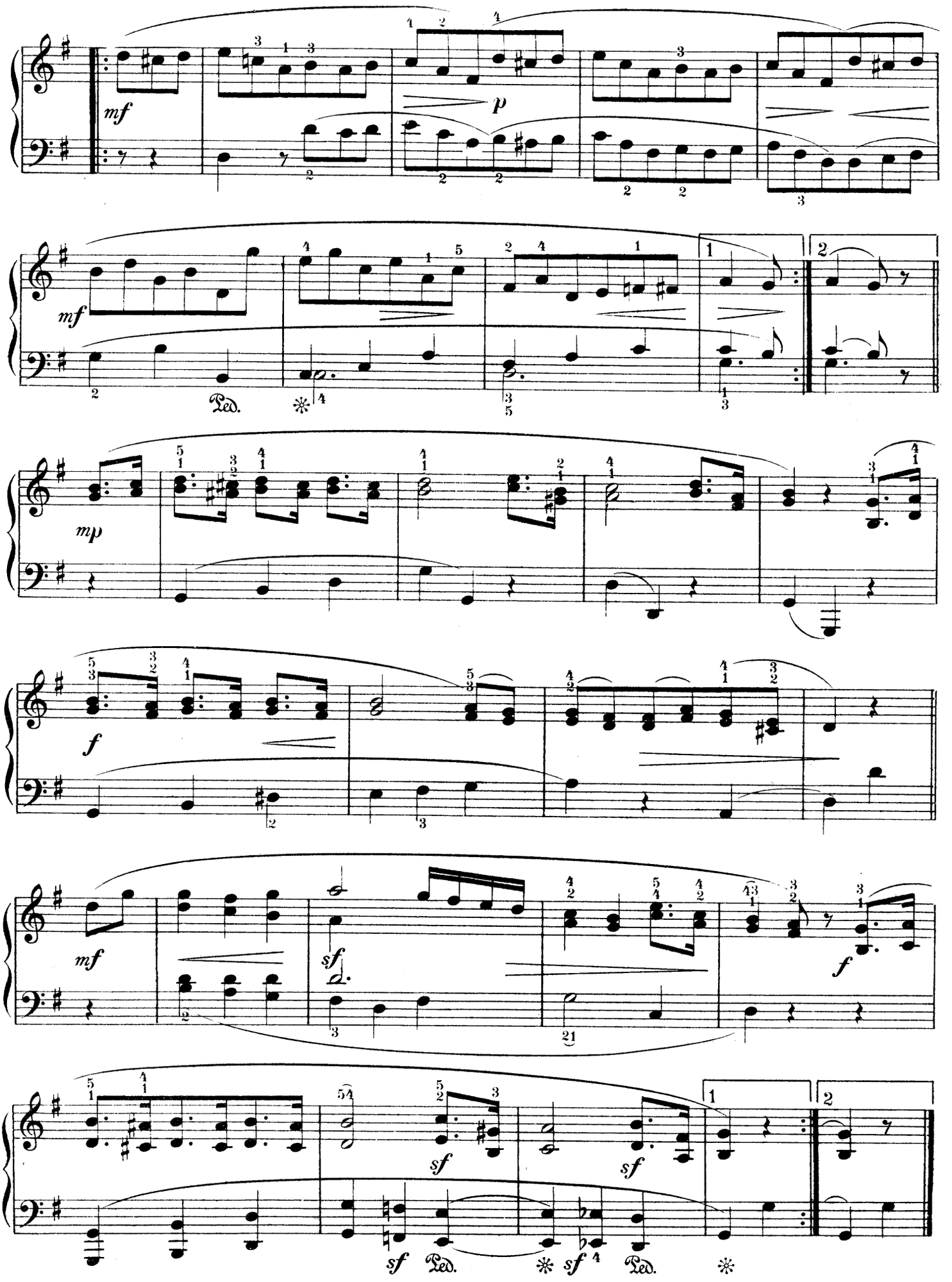

cresc.
f
p
cresc.
f

Minuet

L. van BEETHOVEN
(1770-1827)

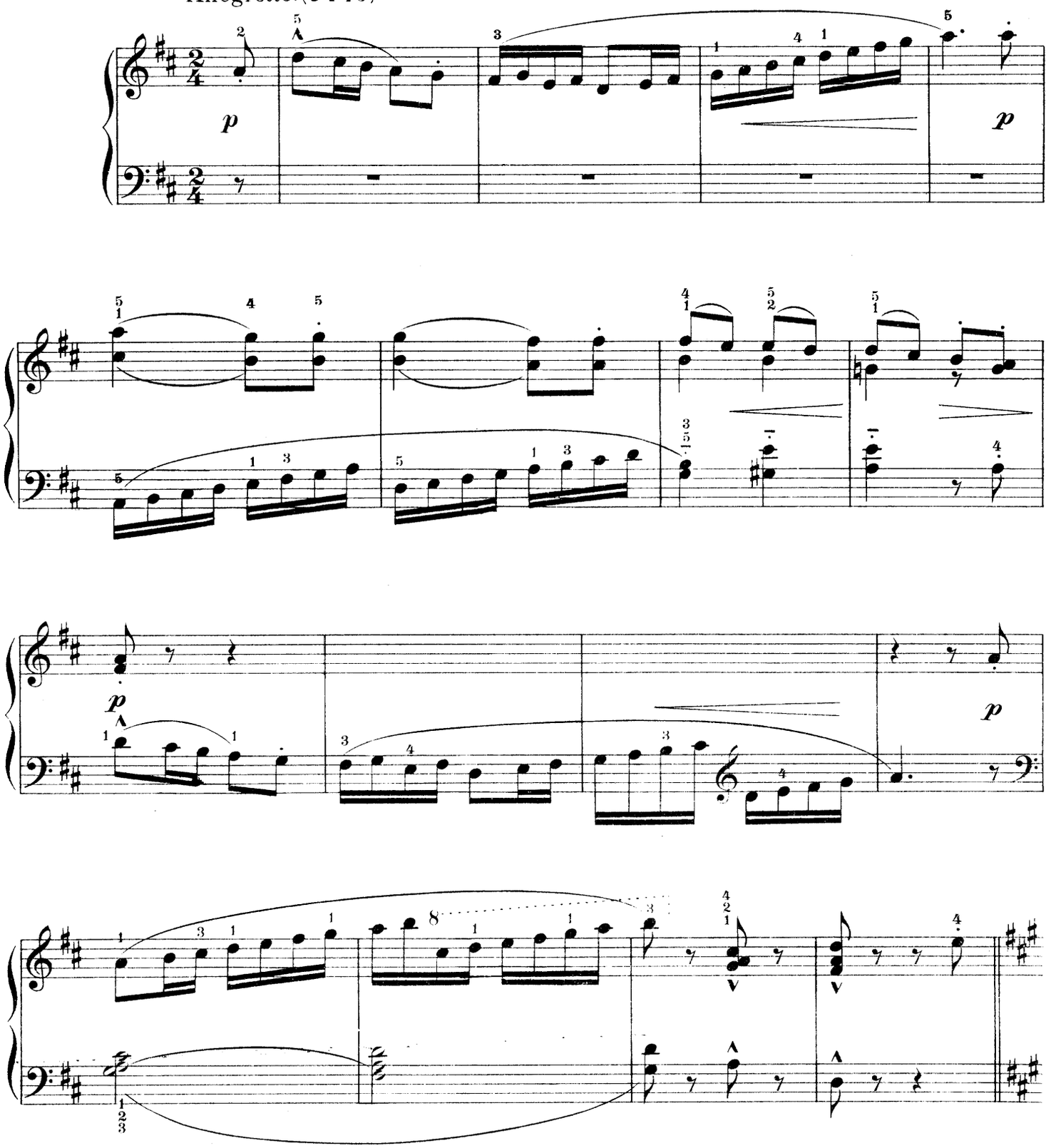
Moderato e grazioso (♩= 88)




mf
p
mf
Ped.
1
2
mp
f
mf
sf
f
sf
sf
sf
Ped.
Ped.
1
2

Rondoletto.

FRANK LYNES (1858-1913)
Op. 24, No 3



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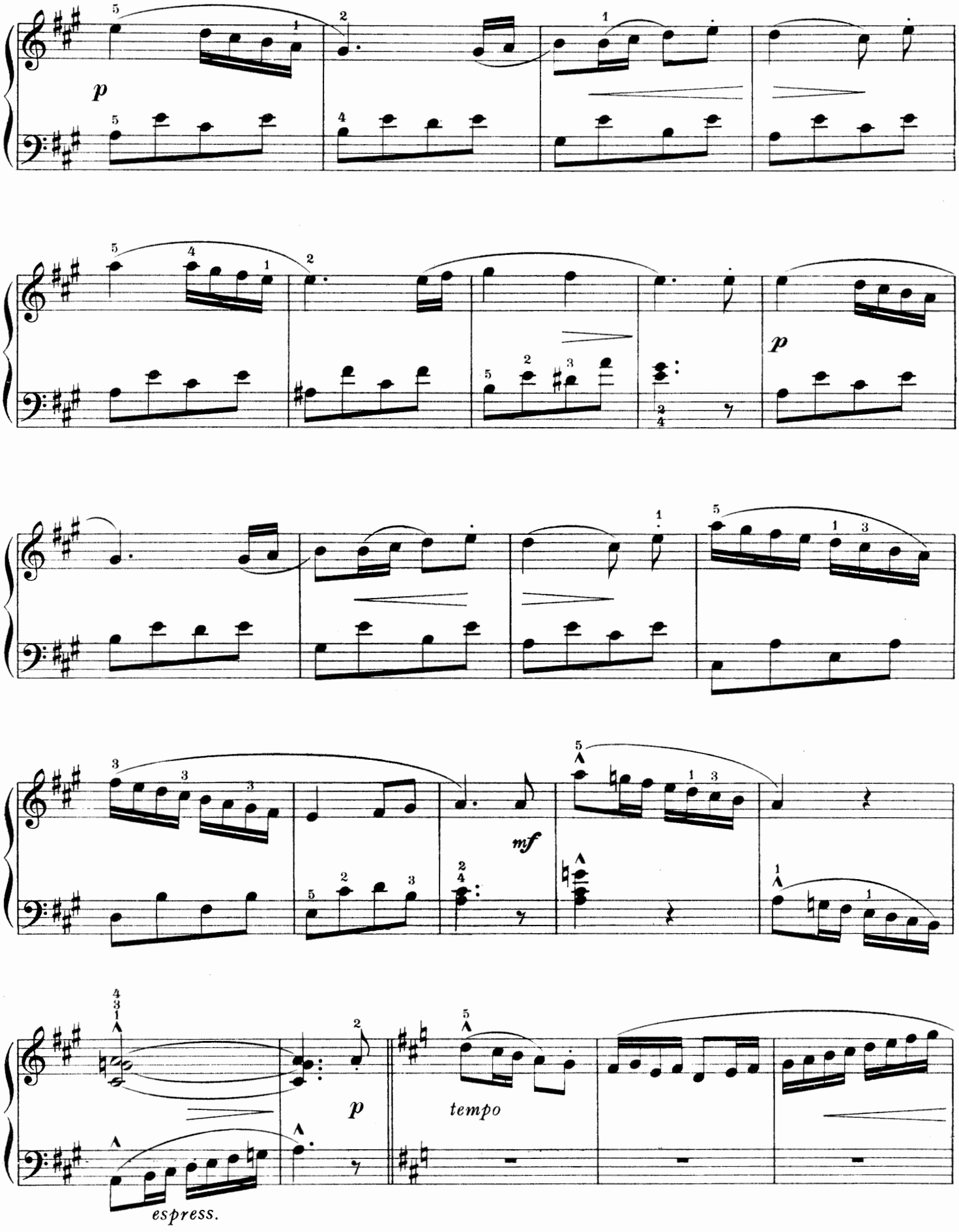
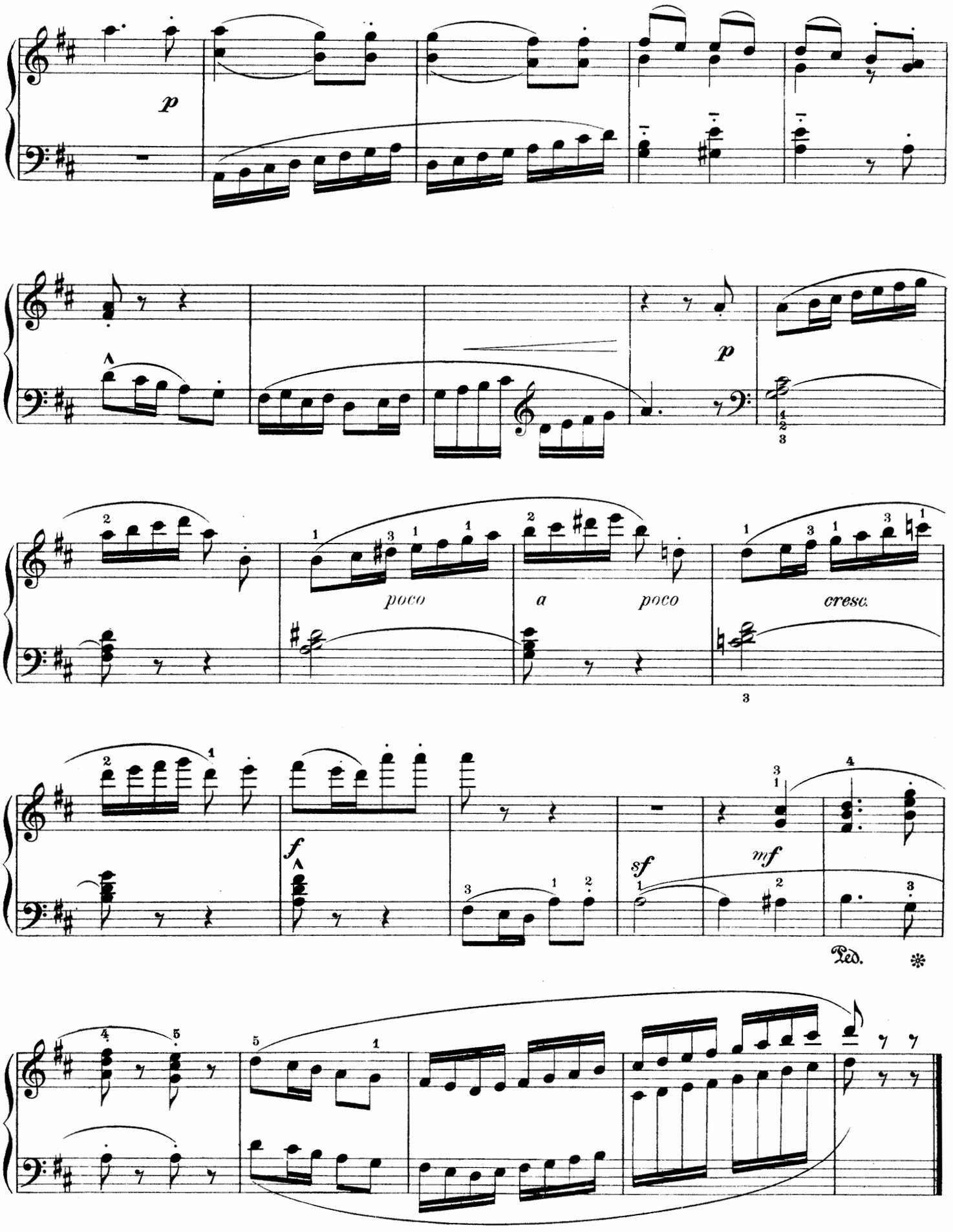
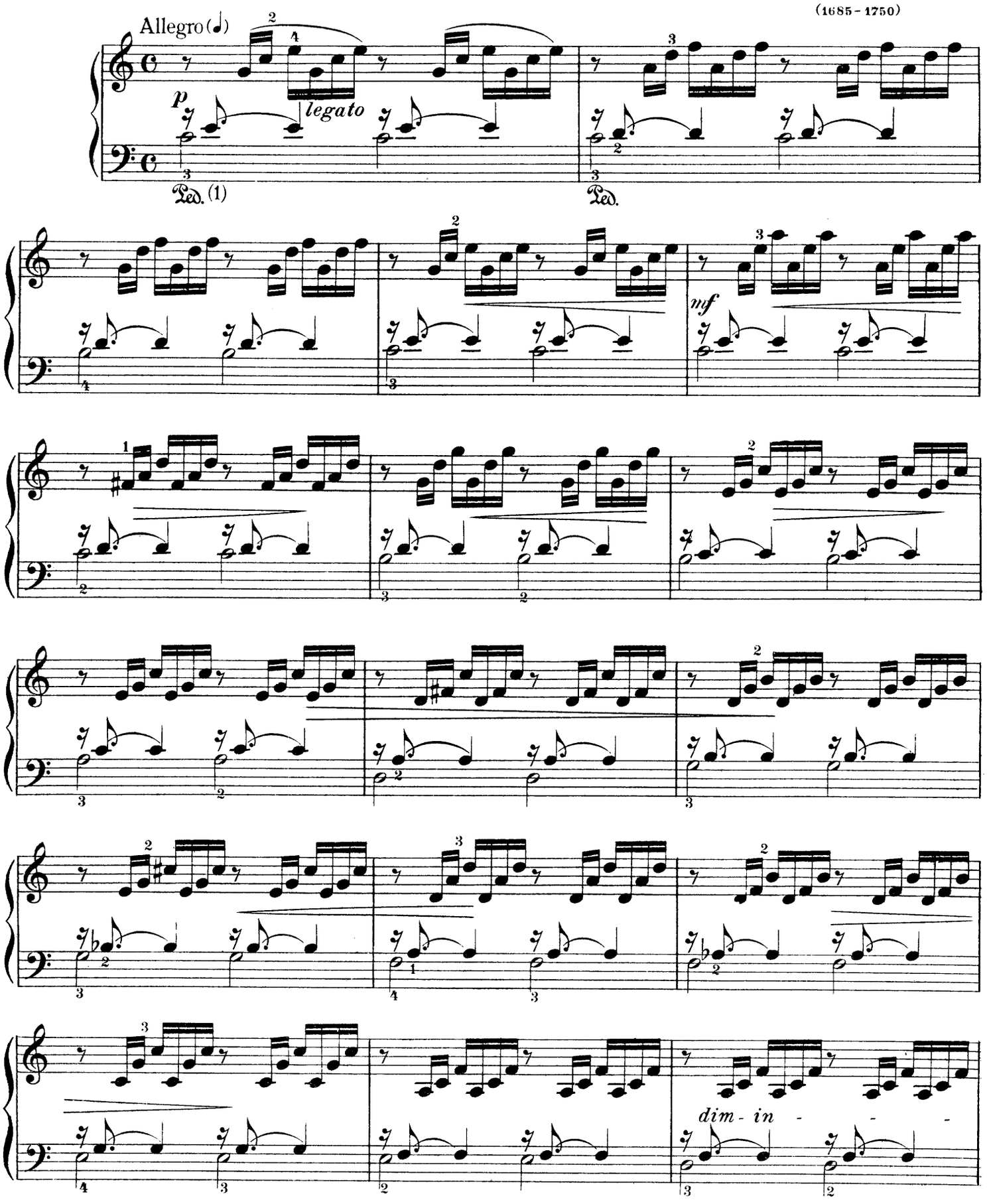

p
p
mf
p
tempo
espress.


p
p
poco
a
poco
cresc.
f
sf
mf
Ped.

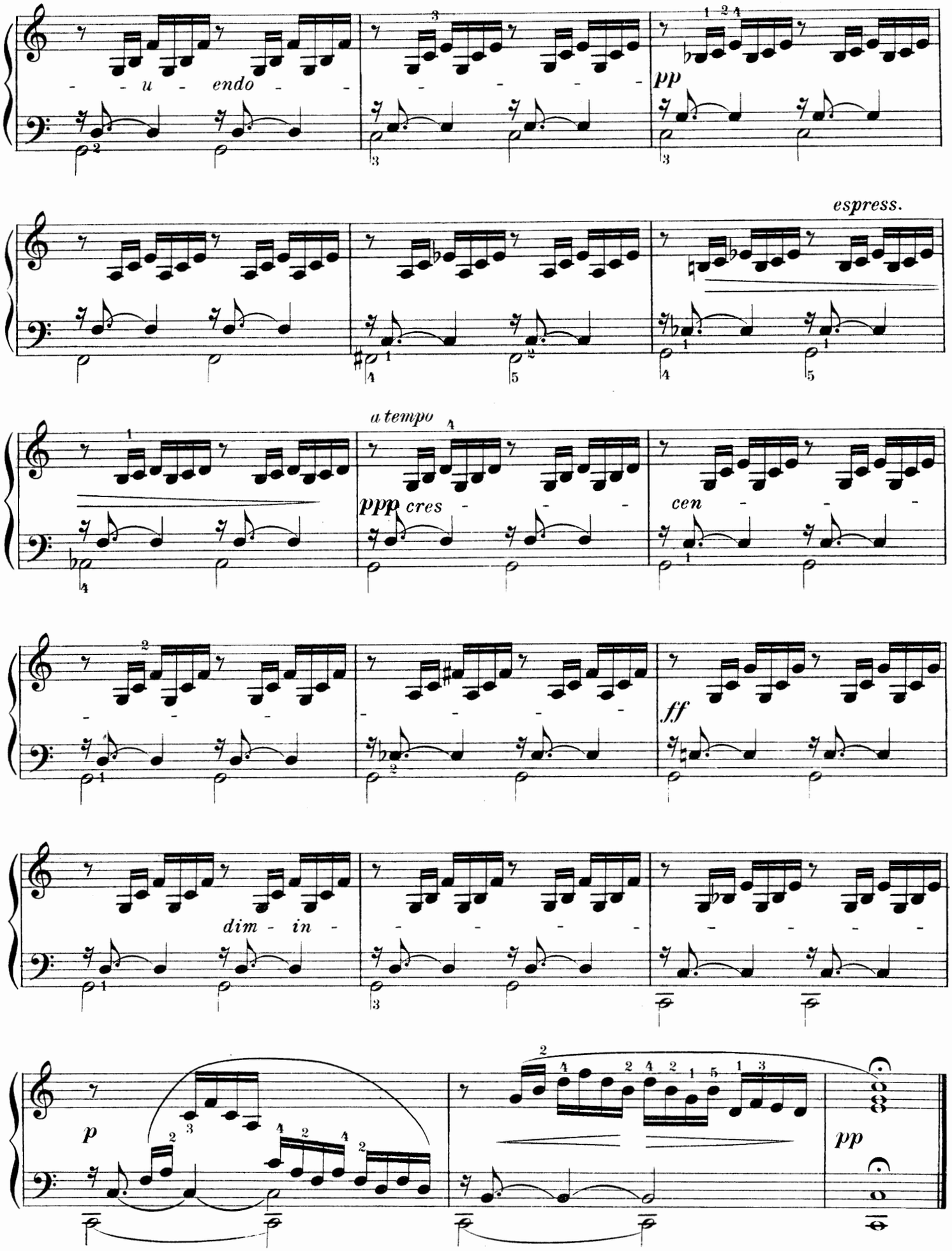
Prelude No 1

(From The Well-Tempered Clavichord)

JOHANN SEBASTIAN BACH
(1685-1750)

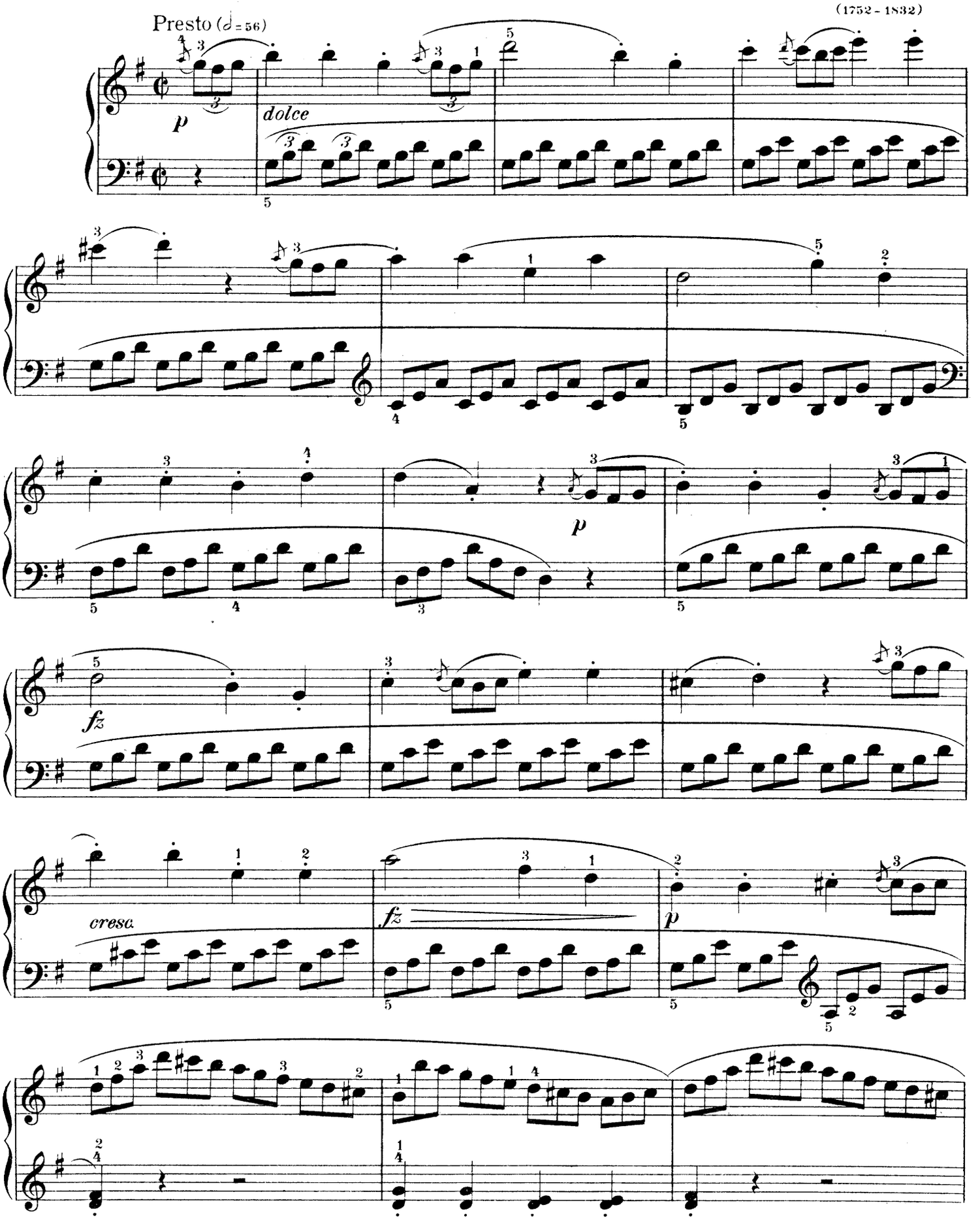


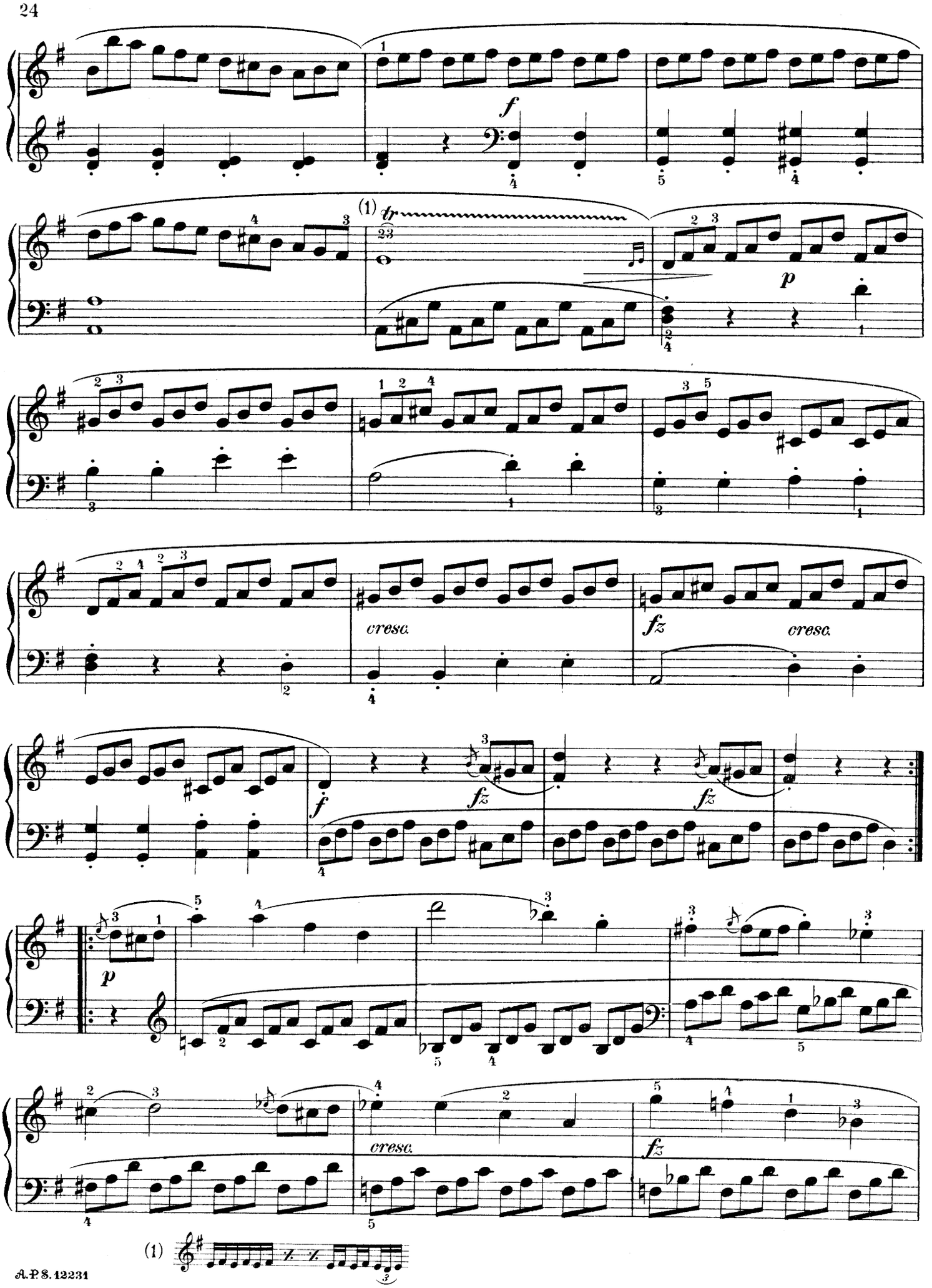
(1) The pedal, though not necessary, may be appropriately used, and changed in every measure, being *taken up* at the first note, and put down immediately after.

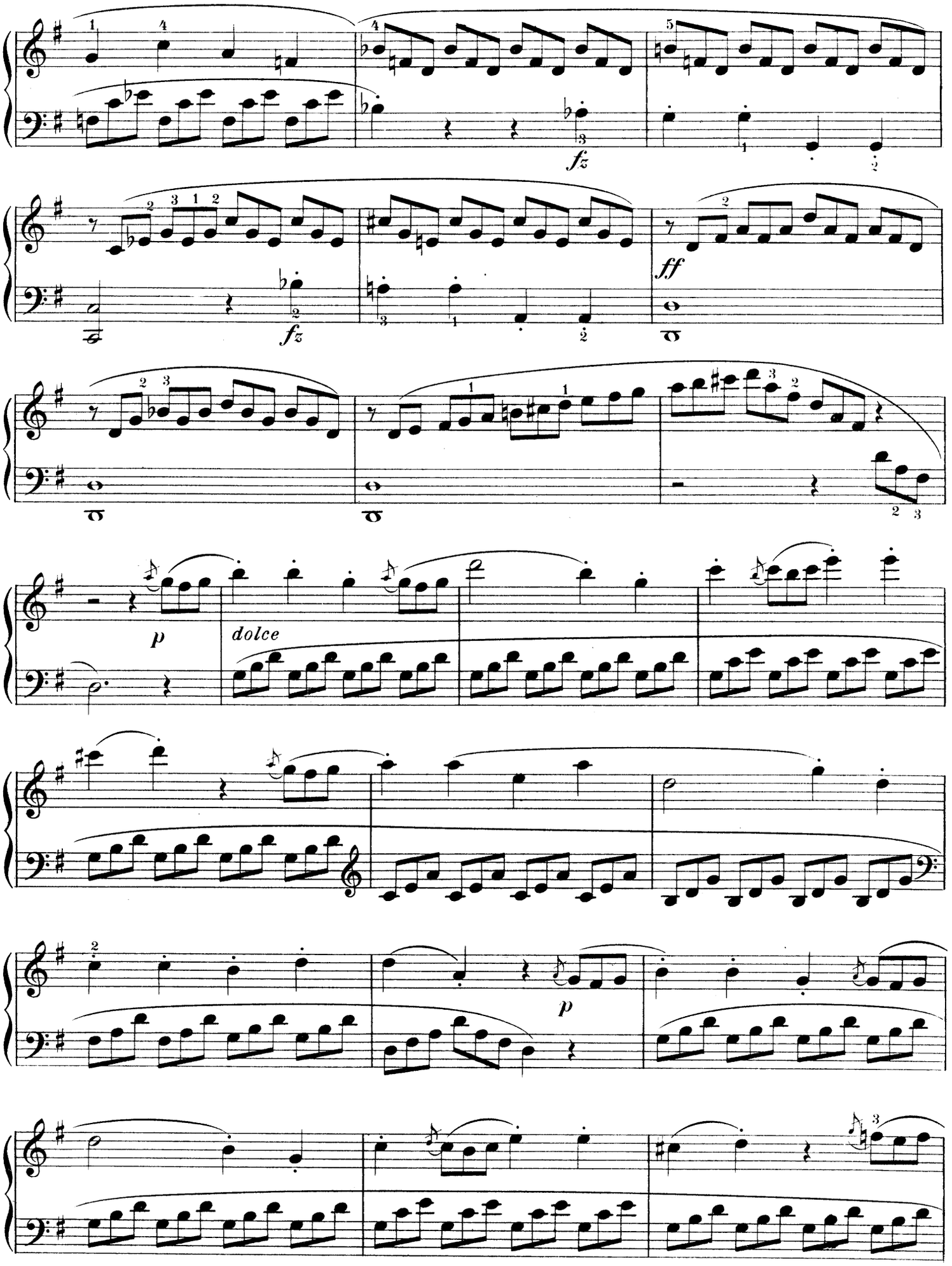

u - endo
pp
espress.
a tempo
ppp cres
cen
ff
dim - in
p
pp

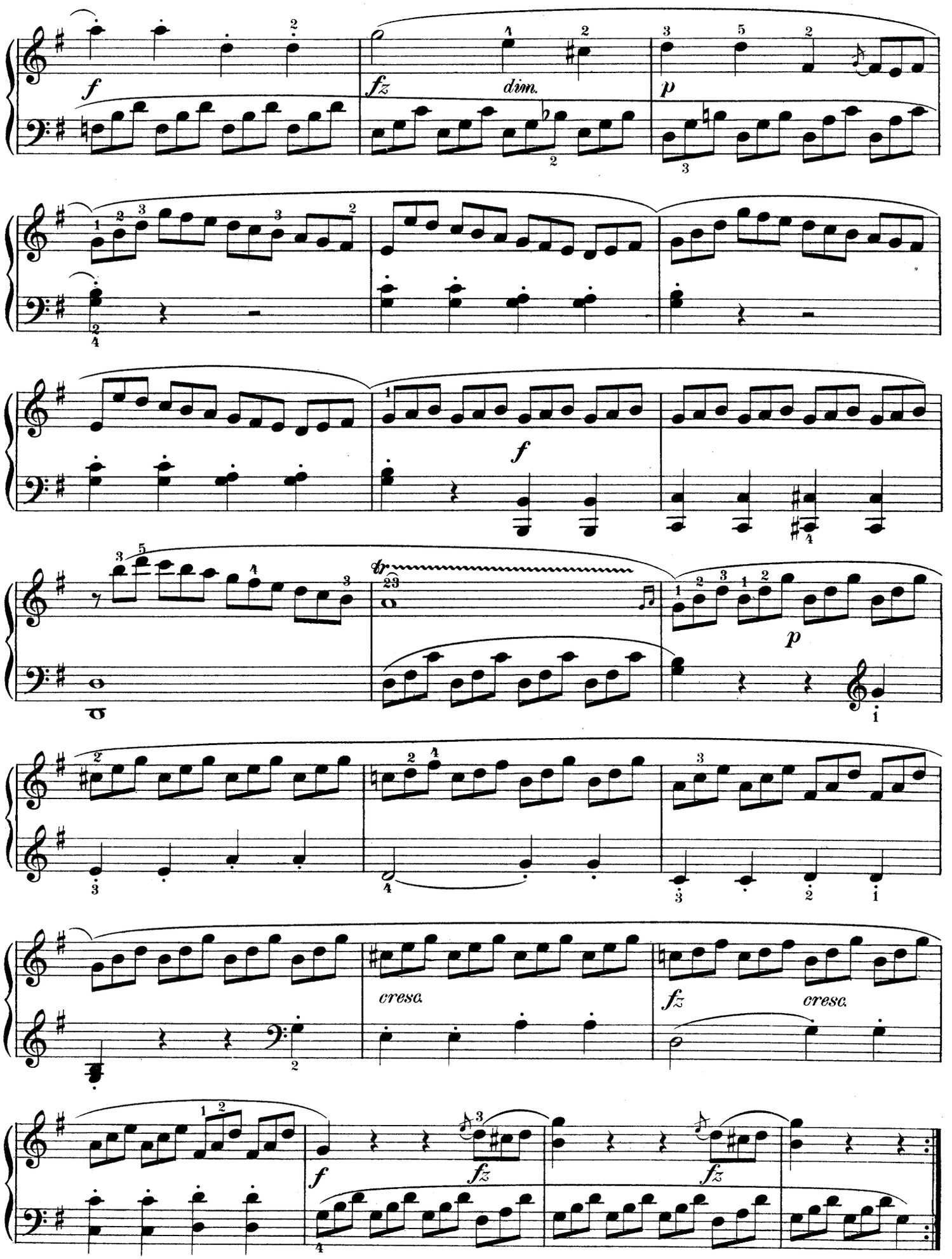
Presto

MUZIO CLEMENTI
(1752 - 1832)




f
(1) tr
p
cresc.
fz
cresc.
f
fz
fz
p
cresc.
fz
(1)

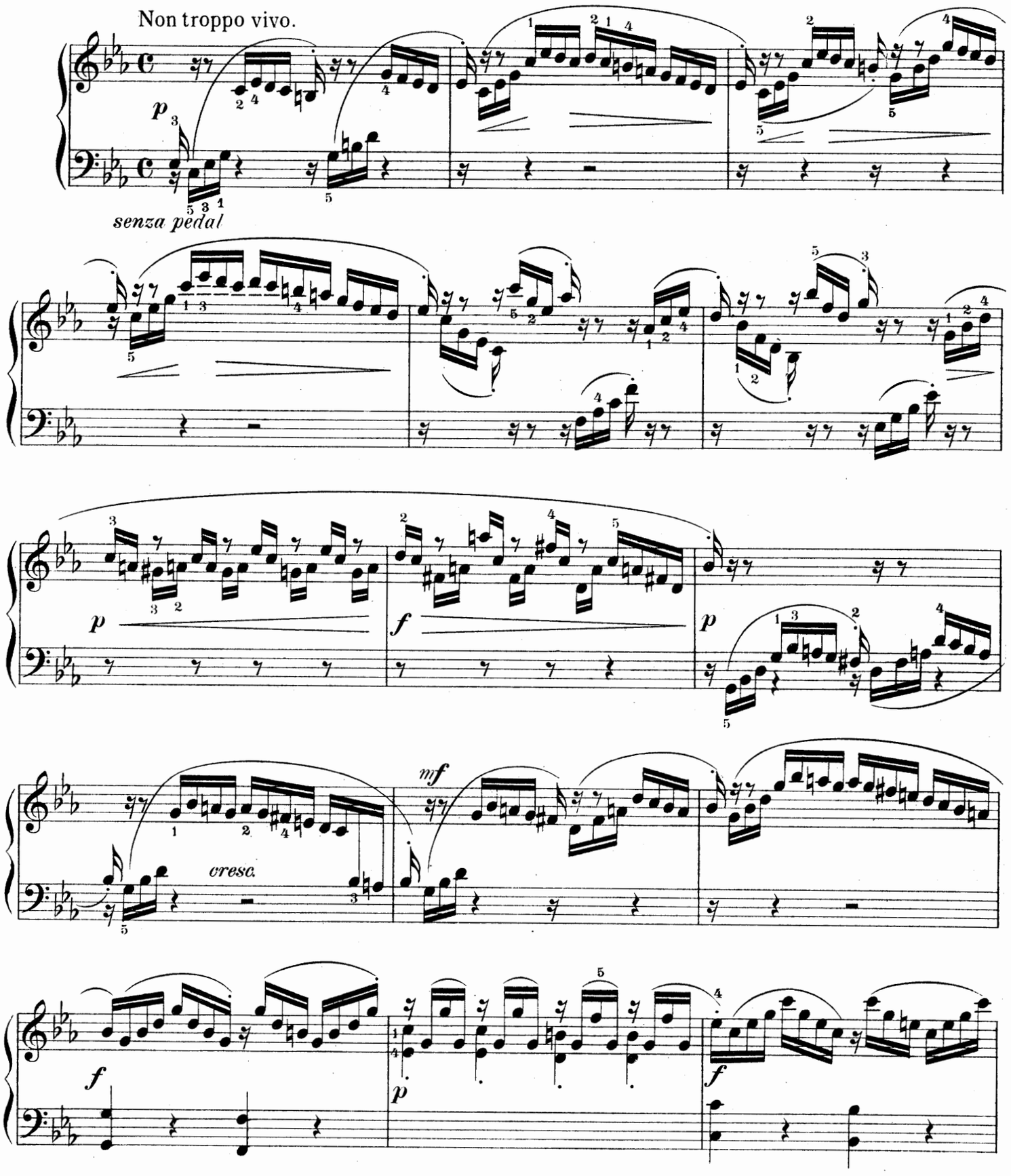

fz
fz
ff
p
dolce
p


f
fz
dim.
p
f
tr
p
cresc.
fz
cresc.
f
fz
fz

Solfeggietto.

Revised and Fingered by
ARTHUR FOOTE.

KARL PHILIPP EMANUEL BACH.(1714-1788)



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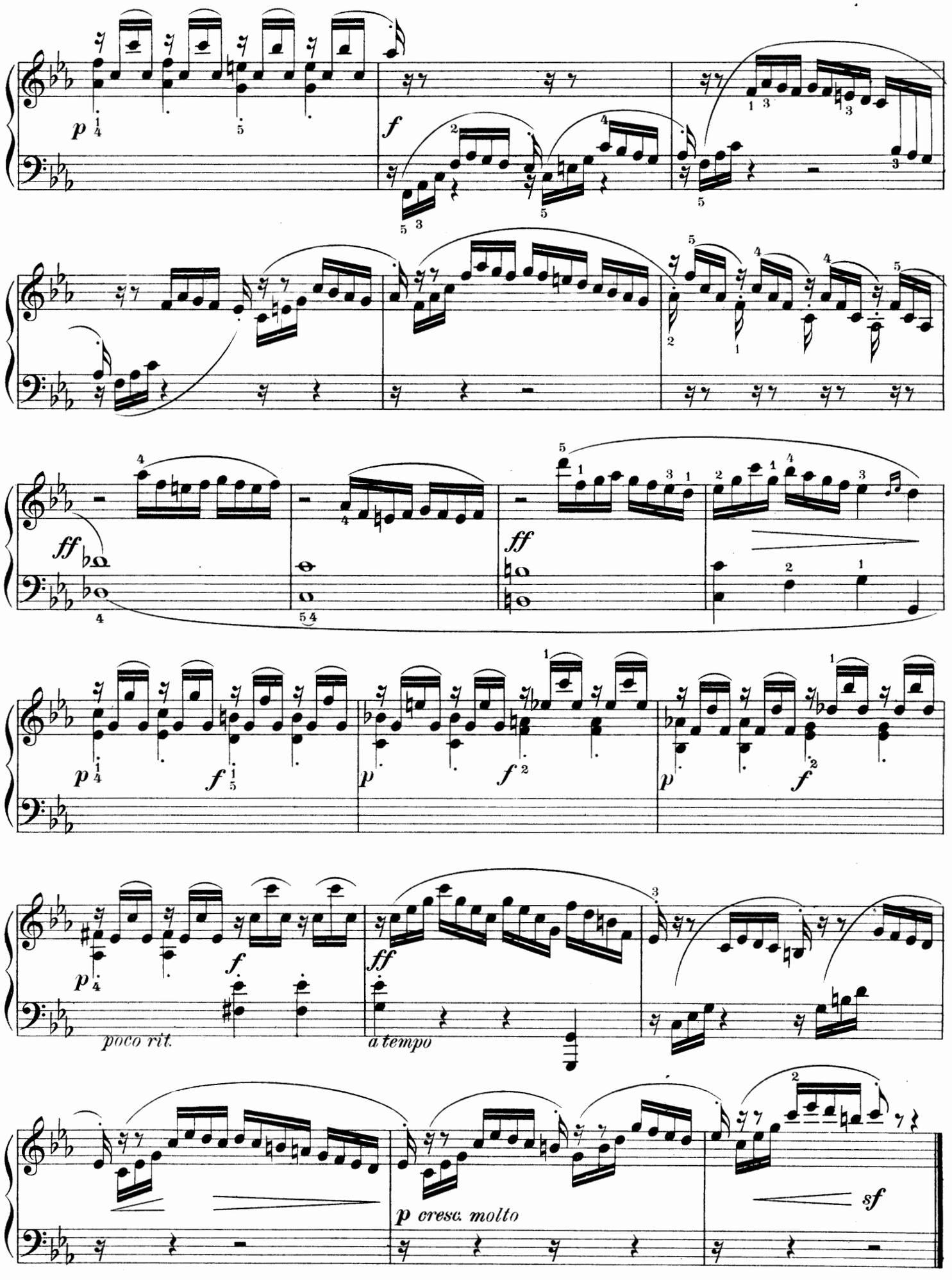
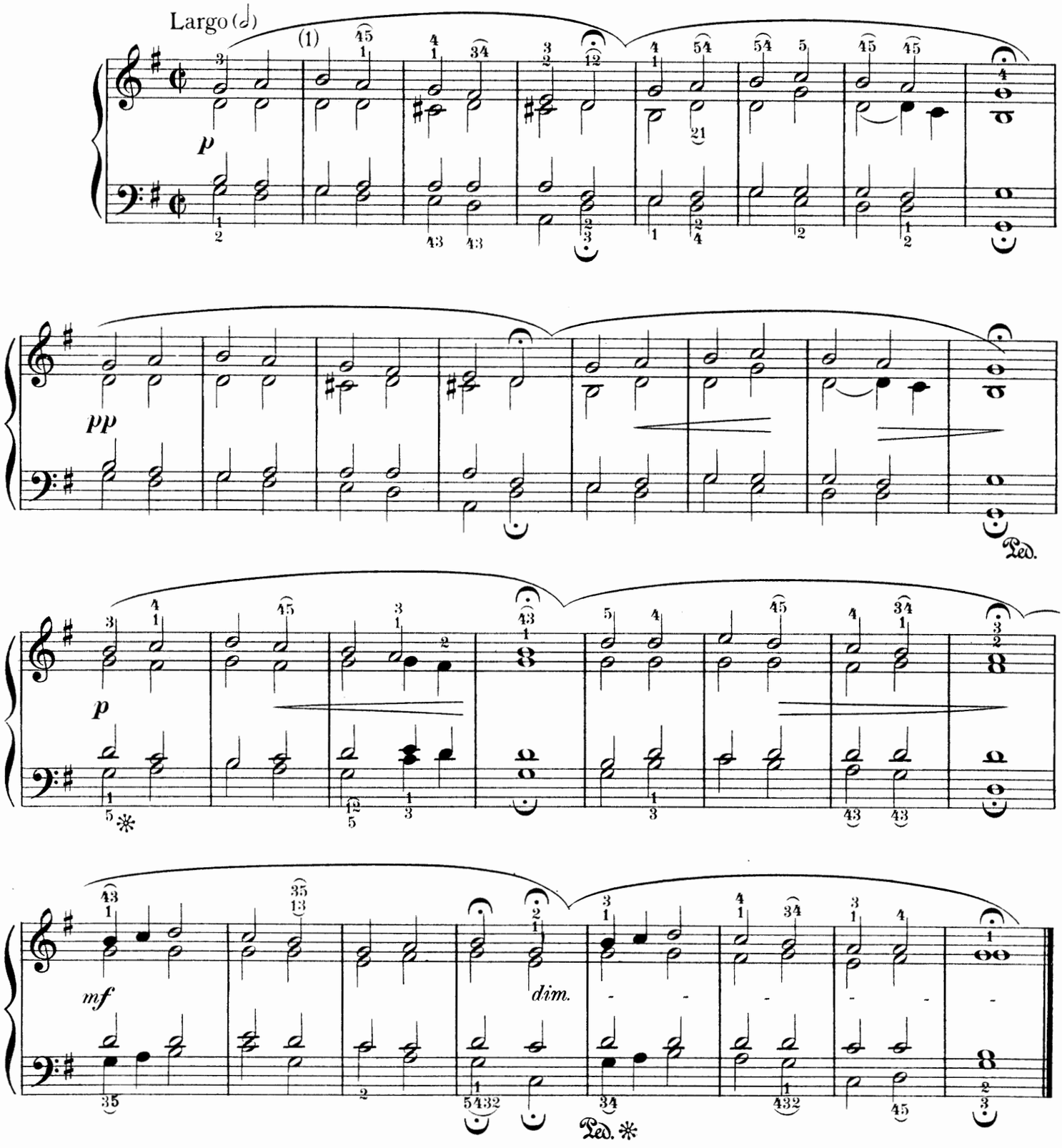

p
f
ff
ff
p
f
p
f
p
f
f
ff
poco rit.
a tempo
p cresc. molto
sf

A Choral

(From the Album, Op. 68)

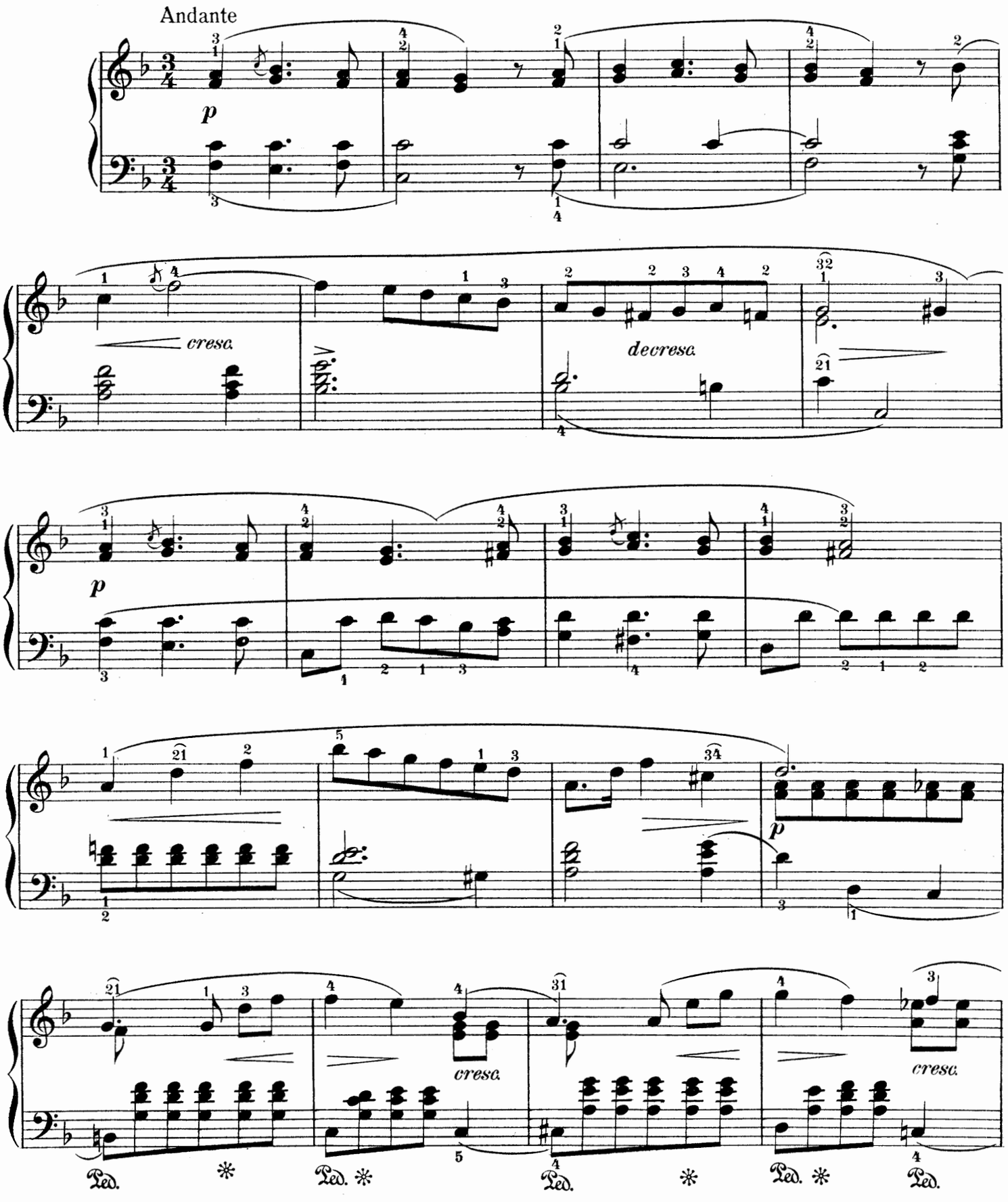
ROBERT SCHUMANN
(1810-1856)



(1) It is never too early to acquaint one's self with this way of fingering, used by artistic players when there are several voice-parts to be played as *legato* as is practicable; the soprano and bass, as the most important voices, requiring the greatest attention as to *legato*. Additional smoothness can be obtained by using the pedal to connect each chord with the next, it being *taken up at the beat and put down after it.*

Andante in F

EMIL RHODE



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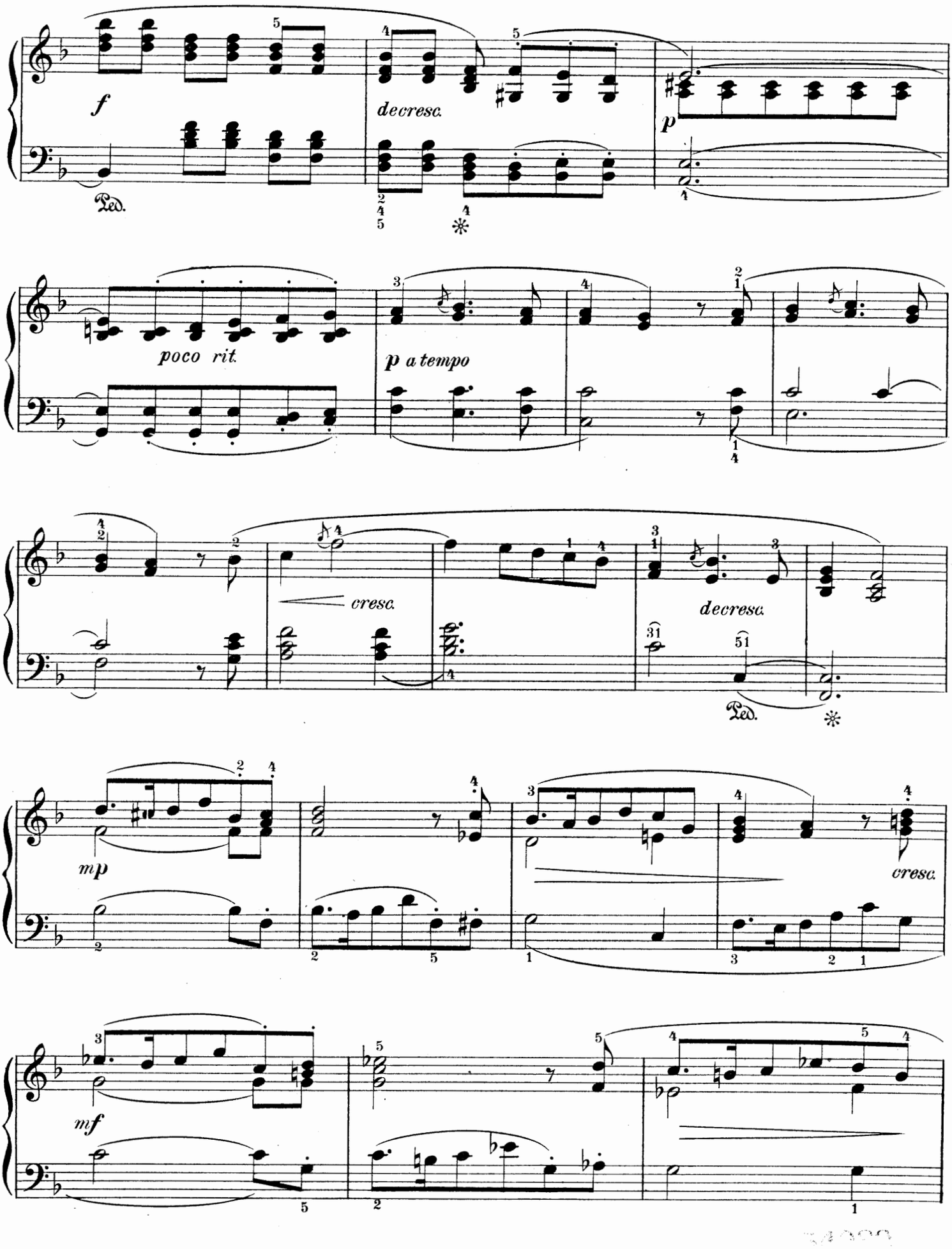
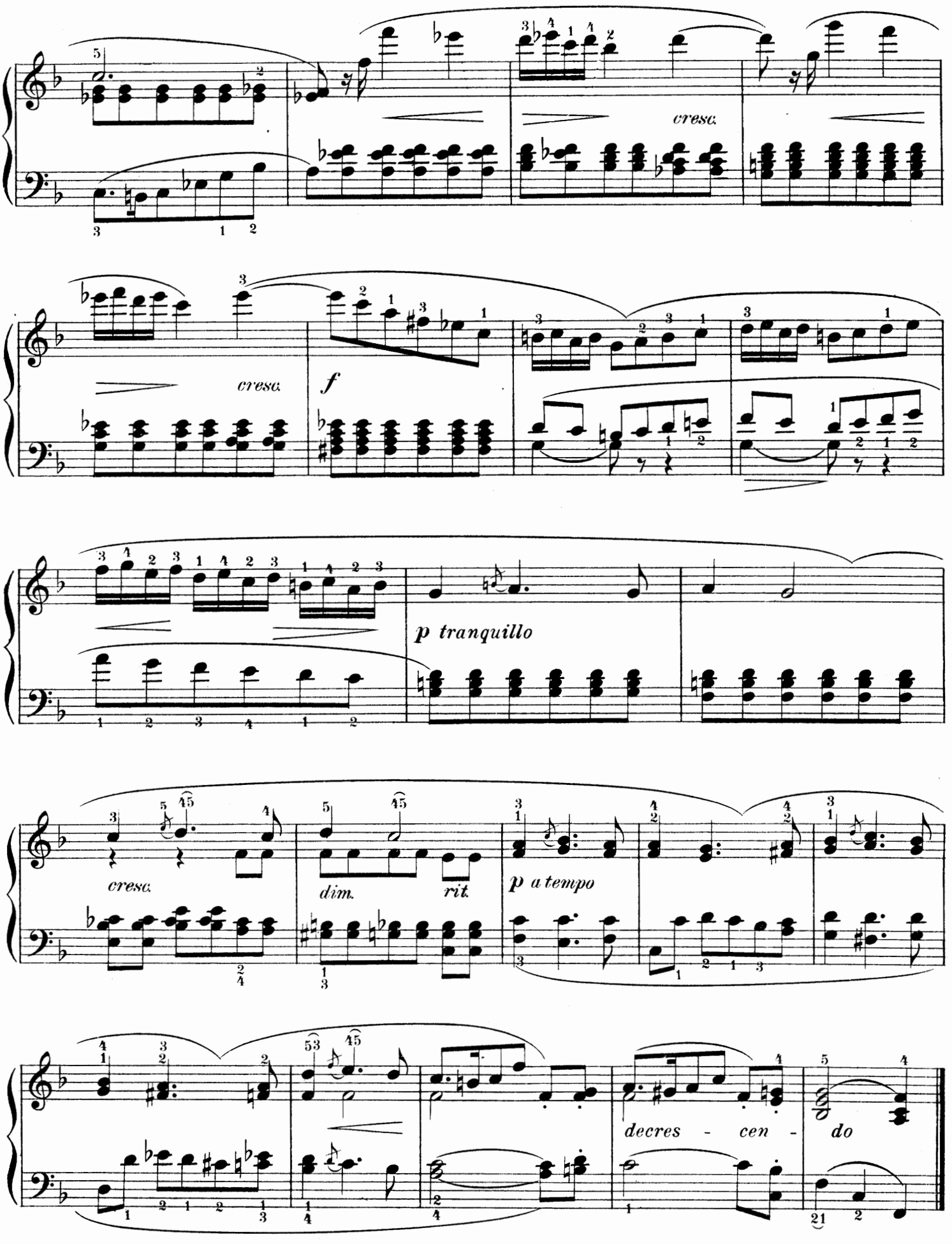

f
Ped.
decresc.
p
poco rit.
p a tempo
cresc.
decresc.
Ped.
mp
cresc.
mf


cresc.
cresc.
f
p tranquillo
cresc.
dim.
rit.
p a tempo
decres - cen - do

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