

1054-52

TO THEODORE THOMAS.

# Tema con Variazioni.

## VIOLINO I.

ARTHUR FOOTE, OP. 32.

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

2 I. L'istesso tempo. (♩ = 76)

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

*f*

*mf*

*p*

*f* *pp* *ten.*

*cresc.* *f* *f*

*mf*

*p* *f* *ten.*

*pp* *cresc.*

*f* *mf*

*p* *f*

5

*pp* *cresc. molto* *ff*

*mf* *f* *pp* *rit. dim.* *tempo*

*p* *f*

*p* *sf* *p* *accel.*

*ff* *ff*

## VIOLINO I.

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

*con sordino*

*p*

*mf* *pp* *f*

*pp* *f* *ten.*

*ppp* *mf* *p* *rit.*

*7* *tempo* *p* *mf* *f*

*mf* *p* *cresc.* *f*

*mf* *p* *pp* *mf* *tempo*

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

## 8 IV. Maestoso: alla Marcia. (♩ = 76)

*senza sordino*

*f*

VIOLINO I.

*ff* *dim.* *cresc.*

*f* *mf*

*cresc.*

*f* *p* *f cresc.*

9 *poco sostenuto* *ff* *f*

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

*f* *ff* *mf* *f*

*cresc.*

10 *ff*

VIOLINO I.

V. Vivace. (♩ = 96)

*p leggiero* *f* *p*  
*f* *pp*  
*f* *pp*  
*f* *pp* **11** *tempo* *f*  
*espress.*  
*sf* *p* *mf* *f* *sf*  
*p* *pp* *f*  
*p*  
*cresc.* *f*  
*accret.* *ff* *pp* *ff* *pizz.*

VIOLINO I.

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

arco  
*f* *ff* 3 3

*mf* *f*

*ff*

*p*

13  
*p* *pp* *mf*

*f* *dim.*

*rit.* Tempo I. (♩ = 76)  
*pp*

*ppp* *p*

14  
*ten.* *p* *dim.* *tempo* *pp*

*tempo* *dim.* *pp* *V* *ppp*



# 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.

Medial 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.

Men's Voices.	
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

### Women's Voices.

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.