

1901

# ARTHUR FOOTE

## Compositions FOR THE Pianoforte

Impromptu (G minor)	-	-	-	-	-	-	Net
Gavotte (B minor)	-	-	-	-	-	-	.50
Mazurka (G minor)	-	-	-	-	-	-	.35
Five pieces (Op.6.)	-	-	-	-	-	-	.35
Prelude and Nocturne (F minor and F major)	-	-	-	-	-	-	60
Sarabande (G major)	-	-	-	-	-	-	.25
Petite Valse (for the left hand)	-	-	-	-	-	-	.30
Polonaise (D major)	-	-	-	-	-	-	.50
Gavotte in C minor (Op.8. N <sup>o</sup> 1)	-	-	-	-	-	-	.35
Eclogue (Op.8, N <sup>o</sup> 2)	-	-	-	-	-	-	.35
Suite in D minor (Op.15)	-	-	-	-	-	-	
Prelude and Fugue.	-	-	-	-	-	-	.60
Romance.	-	-	-	-	-	-	.45
Capriccio.	-	-	-	-	-	-	.45
Complete	-	-	-	-	-	-	1.50
Sarabande and Courante of J.S.Bach (transcribed)	-	-	-	-	-	-	.45
Two Pianoforte Pedal Studies.	-	-	-	-	-	-	.80
Suite in C minor N <sup>o</sup> 2 (Op. 30)	-	-	-	-	-	-	1.25
9 Studies (Op. 27)	-	-	-	-	-	-	1.50
2 Caprices N <sup>o</sup> 1.	-	-	-	-	-	-	.30
2 Caprices N <sup>o</sup> 2.	-	-	-	-	-	-	.35
Five Bagatelles.	-	-	-	-	-	-	
Op.34. N <sup>o</sup> 1. Pierrot	-	-	-	-	-	-	.35
N <sup>o</sup> 2. Pierrette	-	-	-	-	-	-	.35
N <sup>o</sup> 3. Without haste, without rest.	-	-	-	-	-	-	.35
N <sup>o</sup> 4. Idyl	-	-	-	-	-	-	.45
N <sup>o</sup> 5. Valse pour dansante	-	-	-	-	-	-	.35
Little Etude in A minor.	-	-	-	-	-	-	.30
Pieces at Twilight. 6 Little Duets (Ed.Schmidt No.104) Complete	-	-	-	-	-	-	.75

The ARTHUR P. SCHMIDT Co.  
 BOSTON 120 Boylston St. NEW YORK 8 West 40th. St.  
 Made in U. S. A.

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# Little Etude.

ARTHUR FOOTE.

Grazioso.(♩.)

The musical score is written for piano and consists of four systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The tempo and mood are indicated as 'Grazioso' with a half note symbol. The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings of 4 and 3. The second system features a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and fingerings of 3, 5, 4, and 45. The third system includes dynamics of *sf*, *p*, and *mf*, with fingerings of 5, 3, 1, 2, 4, 2, and 4. The fourth system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking at the end, with fingerings of 4, 3, and 54. The score is characterized by flowing eighth-note patterns in the treble and steady eighth-note accompaniment in the bass.

espress.

*f* *p*

1 2 1

7 7 7 7

4

*p*

3 3 3

7 7 7 7 7 7 7 7

*f* *dim. espress.*

45 45 2

7 7 7 7 7 7 7 7 7 7

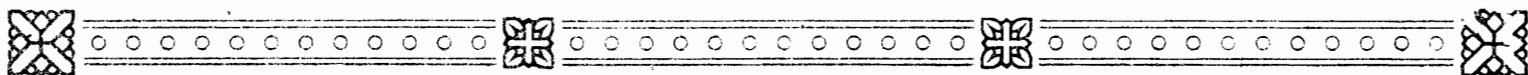
*pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*pp*

Ped. Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. \*

⊕ Up to this point no pedal should be used: the melody is to be legato, and the accompaniment very staccato throughout. At the change to A major the *SYNCOATED PEDAL* is to be employed, so that although the hands leave the keys, a legato is obtained.



# Instrumental Compositions by Arthur Foote.

## Pianoforte Solos.

Op. 6. Five Pieces. No. 1 and 2. Prelude and Nocturne. (3 C)	.75
No. 3. Sarabande. (3 C)	.25
No. 4. Petite Valse. For left hand alone. (3 B)	.25
No. 5. Polonaise in D. (4 B)	.75
Op. 8, No. 1. Gavotte in C min. (4 A)	.40
No. 2. Eclogue. (3 B)	.40
Op. 15. Suite in D min. . . . . Complete	1.50
No. 1. Prelude and Fugue. (5 A)	.75
No. 2. Romance. (4 A)	.40
No. 3. Capriccio. (4 B)	.50
Two little Caprices. Selected from Op. 27.	
No. 1 in B flat. (3 C)	.25
No. 2 in C. (4 B)	.40
Op. 30. 2nd Suite in C min. (5 B)	
(Appassionata. Romanza. Toccata)	
Op. 34. Five Bagatelles.	
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No. 2. Pierrette. (3 A)	.40
No. 3. Without Haste, Without Rest. (Etude Mignonne). (5 A)	.40
No. 4. Idyl. (3 B)	.50
No. 5. Valse peu dansante. (3 A)	.40
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Trois Morceaux.	
No. 1. Impromptu G min. (4 A)	.50
No. 2. Gavotte B min. (3 C)	.40
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Op. 4. Quartette in G minor.	3.00
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{ Parts . . . . . net. 6.00	

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No. 3. Offertory.	
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No. 5. Prelude.	
No. 6. Nocturne.	
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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.



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