

To Theodore Thomas.

TEMA CON VARIAZIONI  
(A MINOR)

FOR  
STRING QUARTETTE.

COMPOSED

BY

ARTHUR FOOTE.

OP. 32

Pr. \$ 2.50.  
Mk6.---

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# Tema con variazioni.

ARTHUR FOOTE, OP. 32.

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

Violino I.  
Violino II.  
Viola.  
Violoncello.

1

2 I. L'istesso tempo. (♩ = 76)

3

tempo  
p tempo  
p tempo  
p tempo  
p  
cresc.  
cresc.  
cresc.  
cresc.  
f  
f  
f

dim.  
dim.  
dim.  
dim.  
p cresc.  
p cresc.  
p cresc.  
p cresc.  
f  
f  
f  
ff  
ff  
ff  
p  
p  
p  
espressivo  
pp  
pp  
pp

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

f  
f  
f

mf  
mf  
mf  
p  
p  
p  
f  
f  
f  
fsf  
fsf  
fsf  
sf  
sf  
sf  
f  
f  
f  
pp  
pp  
pp  
cresc.  
cresc.  
cresc.  
cresc.

1. 2.  
f  
f  
f  
mf  
mf  
mf  
p  
p  
p

5  
f  
f  
f  
pp  
pp  
pp  
cresc. molto  
cresc. molto  
cresc. molto  
cresc. molto

First system of musical notation, featuring piano, violin, and cello parts. Dynamics include *ff* and *mf*.

Second system of musical notation. Includes tempo markings *rit. dim.*, *tempo*, and *pp tempo*. Dynamics range from *f* to *pp*.

Third system of musical notation. Includes tempo marking *accel.* and dynamics *p*, *sf*, and *ff*.

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

Fourth system of musical notation. Includes marking *con sordino* and dynamics *p*, *mf*, and *pp*.

Fifth system of musical notation. Includes marking *ter.* and dynamics *f*, *pp*, *ppp*, and *mf*.

Sixth system of musical notation. Includes marking *rit. 7* and *tempo*. Dynamics include *p*, *mf*, *f*, and *cresc.*

*rit. tempo espressivo rit. dim.*  
*f mf p pp tempo mf p pp rit. dim. ppp*  
*f mf p pp tempo mf p pp rit. dim. ppp*  
*f mf p pp tempo mf p pp rit. dim. ppp*

8 IV. Maestoso: alla Marcia. (♩ = 76)

*senza sordino*  
*f senza sord.*  
*f senza sordino*  
*f senza sordino*  
*ff dim.*  
*ff dim.*  
*ff dim.*

*cresc.*  
*f*  
*mf*  
*mf*  
*f*  
*mf*  
*mf*  
*mf*  
*f*  
*mf*  
*sf*

*poco so-*  
*cresc.*  
*f*  
*p*  
*f*  
*ff*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*mf*  
*p*  
*f*  
*ff*

*stenuato*  
*f*  
*f*  
*f*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*marc.*  
*f espressivo*

*p*  
*cresc.*  
*f*  
*ff*  
*mf*  
*f*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*f*  
*ff*  
*mf*  
*sf*  
*cresc.*

Musical score for measures 6-10. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *f* (forte).

V. Vivace. (♩ = 96)

Musical score for measures 11-15. The tempo is marked *V. Vivace* with a quarter note equal to 96 beats per minute. The dynamic marking is *p leggiero* (piano, light). The score includes dynamics *f* (forte) and *p* (piano).

Musical score for measures 16-20. The score includes markings for *marc.* (marcato) and *espress.* (espressivo). Dynamics range from *f* (forte) to *pp* (pianissimo).

Musical score for measures 21-25. The tempo marking is *tempo*. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte).

Musical score for measures 26-30. The score features a variety of dynamics including *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *f* (forte).

Musical score for measures 31-35. The score includes markings for *cresc.* (crescendo) and *pizz.* (pizzicato). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo).



Compositions by

ARTHUR FOOTE

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ARTHUR P. SCHMIDT

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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.

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 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. The key of all songs has been given in capitals, and their compass in small letters.