

Three Compositions

for the

ORGAN

BY

Arthur Foote.

OP. 29.

N ^o 1. Festival March.....	40 Cts. 80 Pf.
N ^o 2. Allegretto.....	40 Cts. 80 Pf.
N ^o 3. Pastorale.....	40 Cts. 80 Pf.

ARTHUR P. SCHMIDT,
 BOSTON, LEIPZIG, NEW YORK.
 120 Boylston St. 11 West 36th St.

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M
F
27

I.

Festival March.

Gt. to Octave.
Sw. St. Diap. Oboe, Fl. & Sal.
Ch. Mel.
Ped. 16 & 8'.
Sw. to Gt. Sw. & Gt. to Ped.

Maestoso, ma con moto. (♩=104.)

Arthur Foote, Op. 29. No 1.

The musical score is written for piano and includes several performance instructions:

- System 1:** Starts with a forte (*f*) dynamic. The guitar part is marked "Gt." and includes a trill. The piano accompaniment features a bass line with a trill and a melody with triplets.
- System 2:** Contains first and second endings. The first ending leads back to the beginning of the piece, while the second ending leads to a new section. Dynamics range from *f* to *mf*.
- System 3:** Features a mezzo-forte (*mf*) dynamic and a "Sw." (Swell) marking. The piano accompaniment continues with complex chordal textures and a steady bass line.
- System 4:** Concludes with a "Gt. to Ped. off." instruction, indicating the end of the guitar part and the lifting of the pedals.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains complex chordal textures with many accidentals. The word *cresc.* is written above the first few measures. The bottom staff contains a simple bass line with some rests.

Second system of musical notation. Similar to the first system, it has three staves. The grand staff continues with dense chordal patterns. The word *Gt.* is written above the grand staff. The bottom staff has a bass line with some notes marked with a 'v' and an 'o'. The text *Gt. to Ped.* is written above the bottom staff.

Third system of musical notation. It continues the three-staff format. The grand staff shows further development of the chordal texture. The bottom staff features a bass line with several notes marked with a 'v' and an 'o', and some notes are marked with an accent (^).

Fourth system of musical notation, the final system on the page. It follows the same three-staff structure. The grand staff concludes with a final chord. The word *Fine.* is written at the end of the grand staff and the bottom staff. The bottom staff has a bass line with notes marked with 'v' and 'o', and some notes are marked with an accent (^).

poco rit. al - - *Poco meno allegro.* (♩=96.)

Sw. Trem. Sw. *p* St. Diap. off. Gt. *p* 3 Reduce Gt. to Dop. Fl. all Couplers off.

poco rit. - - *pp*

tempo

cresc. *cresc.*

Sw. *f tempo*

Ch. *3*

This system contains the first four measures of the piece. The piano part (top two staves) begins with a forte (*f*) dynamic and a tempo marking. The guitar part (bottom staff) features a triplet of chords in the first measure, indicated by a '3' above the notes.

1. *ad lib.*

This system contains the first ending, marked '1. *ad lib.*'. It spans measures 5 through 8. The piano part has a triplet of chords in measure 7, and the guitar part has a triplet of chords in measure 7. The system concludes with a double bar line.

2.

dim.

Gt. *p*

This system contains the second ending, marked '2.'. It spans measures 9 through 12. The piano part shows a dynamic marking of *dim.* (diminuendo) and a piano (*p*) dynamic. The guitar part has a dynamic marking of *p*. The system concludes with a double bar line.

Trem. off.

Gt. *mf*

f

Gt. to Ped. *mf*

add op. Diap.

(Full Sw.)

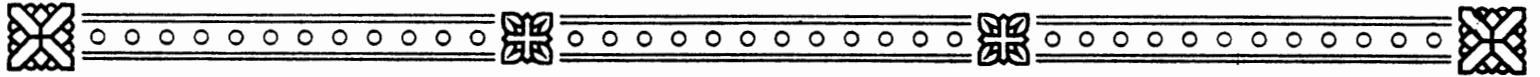
f Gt.

ff Gt.

mf

This system contains the final section of the piece, spanning measures 13 through 16. It includes various performance instructions: 'Trem. off.' (trills off), 'Gt. to Ped.' (guitar to pedal), 'add op. Diap.' (add optional diapason), '(Full Sw.)' (full swell), and dynamic markings of *mf*, *f*, and *ff*. The system concludes with a double bar line.

D. C. al Fine.



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II. Allegretto.

Arthur Foote, Op. 29. N^o 2.

Grazioso. (♩=60.)

(Manual I)

(Manual II)

p

mf

poco rit. - *tempo*

p

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one flat (B-flat). The first staff contains a melodic line with various note values and rests. The grand staff contains a complex accompaniment with many chords and some sixteenth-note patterns. The bass staff contains a simple bass line. A dynamic marking *mf* is placed above the grand staff.

Second system of musical notation, continuing the three-staff format. The melodic line in the first staff continues with more complex rhythmic patterns. The accompaniment in the grand staff remains dense with chords. The bass staff continues with its simple line. A dynamic marking *mf* is present.

Third system of musical notation. The melodic line in the first staff shows some rests. The accompaniment continues. The bass staff has some rests. A dynamic marking *rit. e dim.* is placed above the grand staff.

Fourth system of musical notation. It includes an *Ossia:* section in the first staff, indicated by a dotted line. The main melody in the first staff is marked *a tempo*. The grand staff accompaniment includes a *cresc.* marking and a *p* marking. The bass staff has a *rit.* marking. The system concludes with a double bar line.

The second time, omit what follows, and go directly to the Coda.

Più Allegro. (♩=69.)

(Manual III)

The first system of music is for Manual III. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music is marked *mf* and features a complex texture with many sixteenth and thirty-second notes, often beamed together. The first two staves are heavily ornamented with grace notes and slurs.

The second system continues the piece for Manual III. It maintains the same three-staff structure and key signature. The musical texture remains dense and rhythmic, with frequent use of grace notes and slurs across the staves.

The third system of music is divided between Manual III and Manual I. The top two staves continue the Manual III part, while the bottom staff is labeled "(Manual I)" and contains a simpler, more melodic line. The Manual III part continues with its characteristic dense texture.

The fourth system continues the piece. The top two staves are for Manual III, and the bottom staff is for Manual I. The Manual I part features a more active melodic line with eighth and sixteenth notes, while the Manual III part continues with its complex texture.

The fifth system of music is divided between Manual III and Manual I. The top two staves are for Manual III, and the bottom staff is for Manual I. The Manual I part features a more active melodic line with eighth and sixteenth notes, while the Manual III part continues with its complex texture. The system concludes with two "Ossia" markings above the Manual III staves, indicating alternative endings or ornaments.

First system of musical notation, featuring treble and bass staves with a grand staff. The music is in a key with two sharps (F# and C#). The tempo marking *poco rit.* is present above the staff.

Second system of musical notation, featuring treble and bass staves with a grand staff. The tempo marking *tempo* is present above the staff.

Third system of musical notation, featuring treble and bass staves with a grand staff. The tempo marking *poco rit.* is present above the staff.

Fourth system of musical notation, featuring treble and bass staves with a grand staff. The tempo marking *tempo* is present above the staff. The system includes manual markings: (Manual I) and (Manual II).

Da Capo dal Segno

Fifth system of musical notation, labeled "Coda." on the left. It features treble and bass staves with a grand staff. The system includes manual markings: (Manual III), (Manual I), and (Manual II). The tempo markings *rit.*, *tempo*, and *poco rit.* are present above the staff.

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To Mr. Samuel P. Warren.

Pastorale.

Gt. Doppel Flöte. Ch. Clar. Melod. and Dul.
Sw. St. Diap. and Violina. Ped. Bourdon. Sw. to Ped.

Allegretto. (♩=76.)

Arthur Foote, Op. 29. No 3.

(Manual I)
Ch.

dolce
Sw.

(Manual II)

1. Gt. | 2. Ch.

ad lib. Sw. | *mf* Sw.

rit. - - *tempo*
Gt.

pp

Ch.

p

p

This system features a piano accompaniment with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first staff contains a melodic line with slurs and dynamic markings of *p*. The second and third staves provide harmonic support with chords and moving lines.

Ch. Clar. off.

Gt.

pp

p

Sw. with Cornopean.

Sw. to Ped. off.

16 and 8 ft.

This system continues the piano accompaniment. The top staff has a *pp* marking. The second staff has a *p* marking. There are annotations for "Sw. with Cornopean." and "Sw. to Ped. off." in the lower staves. The bottom staff includes the instruction "16 and 8 ft." below it.

This system continues the piano accompaniment with three staves. The top staff features a melodic line with slurs. The bottom two staves provide harmonic support with chords and moving lines.

This system continues the piano accompaniment with three staves. The top staff features a melodic line with slurs and a first ending bracket. The bottom two staves provide harmonic support with chords and moving lines.

poco riten.

pp

- tempo

Gt.

sempre pp

Gt.

rit.

a tempo (legato)

Gt.

p

Sw. 2

mf

Ch. *rit.*

Mel. off.

Prep. Sw. Oboe Sal and Fl. 4 ft.

8 ft. off.

Sw. with Trem.

(Manual I)

Ch. *p*

(Manual II)

mf

p

Oboe off.

ppp

(Vox Humana).

rit.

pp

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