



An
Irish·Folk·Song



Transcription
for the
PIANOFORTE

by

Arthur Foote.

Price 50¢

The ARTHUR P. SCHMIDT Co.
BOSTON
120 Boylston St. NEW YORK
8 West 40th St.

Copyright 1906 by Arthur P. Schmidt.

AN IRISH FOLK-SONG.

ARTHUR FOOTE.

Moderato espressivo. ♩ = 96.

1 35

mf *p*

Red. *

53 3

dim. *p dim.*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

3 2

pp *p* *dolce* *pp* *mf*

Red. * Red. * Red. *

3

pp *p*

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. *

Copyright 1894 by ARTHUR P. SCHMIDT.
Copyright 1906 by ARTHUR P. SCHMIDT.

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and a final flourish. The left hand (bass clef) provides a steady accompaniment. Pedal markings are present below the bass line. A *rit.* (ritardando) marking is placed above the right hand in the final measure.

Second system of musical notation. The right hand begins with a *p* (piano) dynamic. The left hand continues with accompaniment. Pedal markings are present below the bass line. The tempo is marked *a tempo* above the right hand.

Third system of musical notation. The right hand starts with a *f* (forte) dynamic, followed by a *dim.* (diminuendo) marking. The left hand has a *p* (piano) dynamic. Pedal markings are present below the bass line.

Fourth system of musical notation. The right hand has a *p* (piano) dynamic and includes a *rit.* (ritardando) marking. The left hand has a *p* (piano) dynamic. The tempo is marked *tempo* above the right hand. A *una corda* marking is present below the right hand. Pedal markings are present below the bass line.

Fifth system of musical notation. The right hand starts with a *pp* (pianissimo) dynamic, followed by a *cresc.* (crescendo) marking, and ends with a *f* (forte) dynamic. The left hand has a *p* (piano) dynamic. Pedal markings are present below the bass line.

pp p pp

Ped. * Ped. * Ped. * Ped. *

ppp

Ped. * Ped. * Ped. *

pp una corda

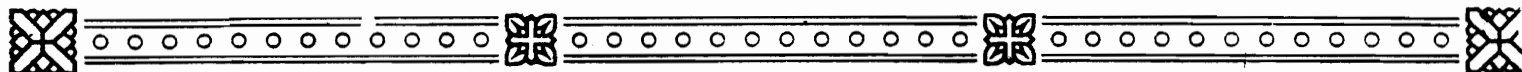
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ben marcato la melodia

Ped. * Ped. * Ped. *

rit. pp

Ped. * Ped. *



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)	1.25
(Appassionata. Romanza. Toccata.)	
Op. 34. Five Bagatelles.	
No. 1. Pierrot. (3 A)	.40
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
Op. 37. Three Pieces for the Left Hand Alone. (4 A) . Complete	.75
No. 1. Prelude and Etude.	.40
No. 2. Polka	.25
No. 3. Romanze.	.40
Op. 41. Five Poems. (After Omar Khayyam.) (4 B)	net 1.00
Op. 42. Two Compositions.	
No. 1. Scherzino. (4 B)	.50
No. 2. Etude Arabesque. (4 B)	.50
Op. 45. Serenade in F. (3 A)	
(Invention. Air. A Dance. Finale) Complete net.	.75
Op. 60, No. 1. Revery.	.40
No. 2. A May Song.	.60
No. 3. Meditation.	.40
Op. 62, No. 1. Whims.	.50
No. 2. Exaltation.	.60
Trois 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
A Little Etude A min. (2 C)	.30
An Irish Folk Song. Transcription. (3 A)	.50

Pianoforte Studies.

Op. 27. Nine Etudes for Musical and Technical Development. (3 B—4 B)	1.50
Op. 52. Twenty Preludes in the form of Short Technical Studies. (Edition Schmidt No. 88.)	net 1.00
Two Pedal Studies.	
No. 1 in B min. (3 A)	} .35
No. 2 in F maj. (3 A)	

Ltude Album. A Collection of Studies, selected and arranged in progressive order. (3 A—4 A) (Edition Schmidt No. 11.) net. 1.00

Pianoforte Duets.

Op. 21. Three Duets.	
No. 1. Air. (3 C)	.40
No. 2. Intermezzo. (3 C)	.50
No. 3. Gavotte. (3 B)	.50
Pieces at Twilight. Six Duets. (Edition Schmidt No. 104.) Compl. net.	.75
Graceful Dance. Church Bells. The Swing. The Maypole. A Solemn March. At Night.	
12 Duets on Five Notes. Teacher and Pupil. (1 and 3) Complete	1.25

Pianoforte and Violin.

Op. 9. Three Characteristic Pieces.	
No. 1. Morgengesang	1.00
No. 2. Menuetto Serioso.	.75
No. 3. Romanze.	1.00
Op. 20. Sonata in G min.	3.00
Op. 44. Melody.	.65

Piano, Violin and Violoncello.

Op. 5. Trio.	5.00
--------------	------

Pianoforte and String Instruments.

Op. 23. Quartette in C.	4.00
Op. 38. Quintette in A minor.	7.50

String Quartet.

Op. 4. Quartette in G minor.	3.50
Op. 32. Theme with Variations.	2.50

Orchestra.

Op. 24. Symphonie-Prologue "Francesca da Rimini". Score	net 3.00
Op. 25. Serenade in F, for String Orchestra. Score	net 1.20
Op. 36. Suite in D minor. { Score net 6.00	
{ Parts net 6.00	

Organ.

Op. 29, No. 1. Festival March.	.40
No. 2. Allegretto.	.40
No. 3. Pastorale.	.40
Op. 50. Six Pieces. (Edition Schmidt No. 62.) . . . Complete net.	.75
No. 1. Meditation.	
No. 2. Pater Noster.	
No. 3. Offertory.	
No. 4. Intermezzo.	
No. 5. Prelude.	
No. 6. Nocturne.	
Op. 54. Suite in D. (Edition Schmidt No. 99.) net.	1.00

The grading is from 1 a, easiest to 6 c, most difficult, with subdivisions of the grades as follows: 1 a, 1 b, 2 a, 2 b, 3 a, b, c, etc.



The **ARTHUR P. SCHMIDT Co.**
 BOSTON 120 Boylston St. NEW YORK 8 West 40th St.