

# PIERROT

*Bagatelle*  
for the

PIANOFORTE

*Composed*

BY

ARTHUR FOOTE.

OP. 34, N<sup>o</sup> 1.

Price 40¢

ARTHUR P. SCHMIDT,

BOSTON,  
120 Boylston St.

LEIPZIG,

NEW YORK,  
11 West 36th St.



# "PIERROT."

From  
"Half hours with Famous Composers"  
by permission of the J. B. Millet Co.

ARTHUR FOOTE  
Op 34, N<sup>o</sup> 1.

Grazioso: Allegretto. (♩ = 120.)

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 4/4. Dynamics: *p*. Performance markings: *il basso legato*. Fingerings: 3, 2, 4, 1, 4.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*, *f*. Performance markings: *Ped.*, *Ped.*, *\**. Fingerings: 4, 3, 2, 1, 4, 4, 5, 4, 3.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *dim.*, *pp*, *pp*. Performance markings: *legato*. Fingerings: 5, 3, 2, 4, 2.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. Performance markings: *Ped.*, *Ped.*, *\**.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *f*, *dim.*, *poco rit.*.

*a tempo*

*mf*

*dim. e rit.*

Ped. \*

*a tempo*

*pp*

*cresc.*

*dim. rit.*

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

*mf a tempo.*

Ped. Ped.

*p*

*pp*

Ped. \*

*rall.*

*p a tempo*

*legato*

Ped. Ped. Ped. Ped.

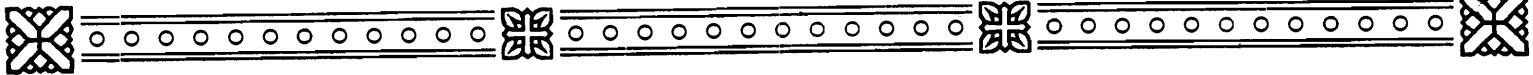
First system of musical notation. Treble and bass staves are connected by a brace on the left. The music features chords and melodic lines. Pedal markings are present: *Ped.* under the first measure, *\* Ped.* under the second, *\* Ped.* under the third, *\* Ped.* under the fourth, *Ped.* under the fifth, and *Ped.* under the sixth. A dynamic marking *p cresc.* is written above the fifth measure.

Second system of musical notation. Pedal markings include *Ped.* under the first, second, third, and fourth measures, and *\* Ped.* under the fifth and sixth measures. A dynamic marking *rit. e dim.* is written above the fourth measure. A fingering number *23* is written above the fifth measure.

Third system of musical notation. Pedal markings are *Ped.* under the first, second, third, fourth, fifth, and sixth measures. Dynamic markings include *p a tempo* above the first measure, *cresc. molto* above the second measure, and *f espress.* above the fifth measure.

Fourth system of musical notation. Pedal markings are *Ped.* under the first, third, and fifth measures, with asterisks under the second and fourth measures. Dynamic markings include *p* above the first measure and *pp* above the fifth measure. Fingering numbers *5/4* and *4/3* are written above the second and third measures respectively.

Fifth system of musical notation. Pedal markings are *\* Ped.* under the first measure, *Ped.* under the second measure, *\* Ped.* under the third measure, and *Ped.* under the fourth measure, with asterisks under the first and fifth measures. Dynamic markings include *rit.* above the first measure, *ppp a tempo* above the second measure, *molto rit.* above the third measure, and *ppp* above the fourth measure. Fingering numbers *5/4* and *4/3* are written above the first and second measures respectively.



# 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. 2 <sup>nd</sup> 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 Arabeske. (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)	

Etude 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. 1.25
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.



# ARTHUR P. SCHMIDT

BOSTON



LEIPZIG



NEW YORK