

Arthur Foote

1851 - 1917

# Trois Pièces

pour Flûte ou Hautbois et Piano  
für Flöte oder Oboe und Klavier

(1986)

opus 31

ED 7706

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**PREVIEW**  
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TROIS

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FOOTE

OP. 31.

A. Edition pour Hautbois et Piano

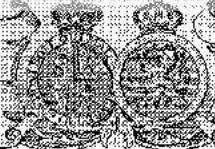
B. Edition pour Flûte et Piano

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## Preface

Arthur (William) Foote (b. Salem, Massachusetts, 5 March 1853; d. Boston 8 April 1937) was a famous American composer, organist and pianist of Late Romanticism. After studying at Harvard University (since 1870) he became organist at the First Unitarian Church in Boston (1878–1910). In 1920 he began teaching piano there at the New England Conservatory. Foote wrote a considerable number of chamber and orchestral works and coauthored *Modern Harmony in its Theory and Practice* (together with W. R. Spalding, Boston 1905).

The *Trois Pièces* were issued in 1896 by the music publisher B. Schott's Söhne, initially as separate editions. The present – unchanged – re-issue puts together the three movements, which however may still be performed separately.

## Préface

Arthur (William) Foote (\* Salem/Massachusetts, 5. März 1853; † Boston, 8. April 1937) fut un compositeur, organiste et pianiste du romantisme tardif américain. Ayant poursuivi ses études à l'Université de Harvard (depuis 1870) il fut organiste de la First Unitarian Church à Boston (1878–1910). En 1920, devint professeur de piano au New England Conservatory. Foote a écrit surtout de la musique de chambre et pour orchestre. Il a coécrit avec W. R. Spalding le traité de *Modern Harmony in its Theory and Practice* (écrit en collaboration avec W. R. Spalding, Boston 1905).

Les *Trois Pièces*, parues en 1896 chez le musicologue B. Schott's Söhne, au début étaient des éditions séparées. La présente édition inchangée réunit les trois mouvements, qui cependant peuvent aussi être joués séparément.

## Vorwort

Arthur (William) Foote (\* Salem/Massachusetts, 5. 4. 1937 in Boston) war ein Komponist, Organist und Pianist der Spätromantik. Nach dem Studium an der Harvard Universität (seit 1870) wurde er Organist der First Unitarian Church in Boston (1878–1910) und unterrichtete ab 1920 an dortigen New England Conservatory. Foote komponierte vorwiegend Kammer- und Orchestermusik und schrieb *Modern Harmony in its Theory and Practice* zusammen mit W. R. Spalding, Boston 1905).

Die *Trois Pièces* erschienen 1896 im Musikverlag B. Schott's Söhne zunächst als Einzelausgaben. Die vorliegende unveränderte Neuauflage faßt die drei Sätze zusammen; dennoch ist es legitim, die Sätze auch einzeln aufzuführen.

# I.

## AUBADE VILLAGEOISE

Arthur Foote, Op.31. N°1.

Allegretto grazioso

Hautbois  
ou

Flute

PIANO

*dolce*

*pp poco rit.*

*pp colla voce*

Ped.



First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with slurs and dynamic markings of *mf* and *p*. The piano accompaniment includes chords and arpeggiated figures.

Second system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp* and the instruction *una corda*. The piano accompaniment continues with chords and arpeggiated patterns.

Third system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp*. The piano accompaniment features arpeggiated chords.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and the instruction *p espressivo*. The piano accompaniment features arpeggiated chords and a dynamic marking of *p*.

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1. La 1<sup>re</sup> fois, allez directement au Trio.

2. La 2<sup>me</sup> fois, allez à le Coda.

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *p* and *mf*, and a *Ped.* (pedal) instruction. A **CODA** section is indicated at the end of the system.

Second system of the musical score. It includes dynamic markings *dim.* and *espress.* for the vocal line, and *colla voce* for the piano accompaniment. A **CODA** section is also present.

Third system of the musical score, primarily consisting of the piano accompaniment. It features a *pp* (pianissimo) dynamic marking.

Fourth system of the musical score, primarily consisting of the vocal line. It includes a *tempo* marking and ends with *pp* and *Fine* markings.

Fifth system of the musical score, primarily consisting of the piano accompaniment. It includes a *puna corda pp* marking and ends with *Fine*.

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Più Allegro  
*dolce*

TRIO

*pp*

*segue*

Ped.

The musical score consists of five systems of staves. The first system features a piano part with a *pp* dynamic and a *segue* marking, and a trio part with a *mf* dynamic. The second and third systems continue the piano and trio parts with various dynamics including *mf* and *pp*. The fourth system includes markings for *rit.* (ritardando) and *tempo*. The fifth system concludes with a *p* dynamic and *Ped.* (pedal) markings. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.