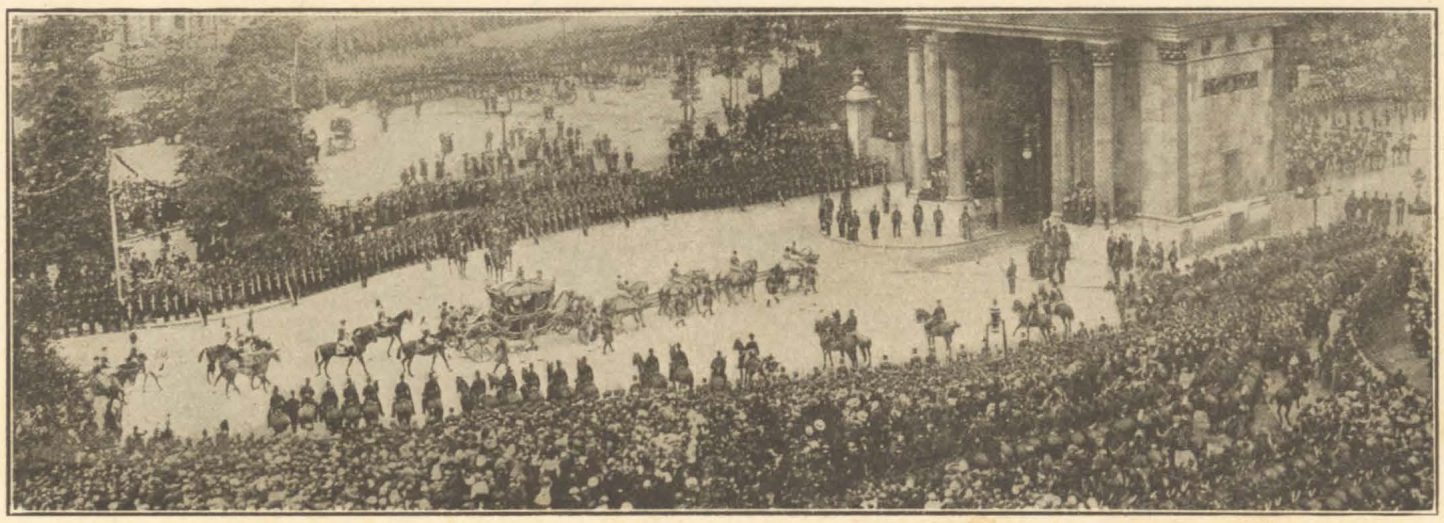
A Royal Procession



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The Columbian Conservatory of Music

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Columbian Conservatory of Music

ROYAL PROCESSION

BIOGRAPHICAL SKETCH: WILLIAM D. ARMSTRONG.

Born in Alton, Illinois, February 11, 1868.

ASSOCIATE EDITOR of our Intermediate or Second Year Course, was born in Alton, Ill., where he still resides. His musical studies were prosecuted in America and England under such well known masters as Mr. Clarence Eddy, of New York; Dr. G. M. Garrett, of Cambridge, Eng.; Mr. E. R. Kroeger, P. G. Anton, Louis Mayer and Mr. Charles Kunkel, of St. Louis, Mo.

As a recognization of his ability, he has occupied prominent positions in St. Louis, being one of the solo organists at the St. Louis Louisiana Purchase Exposition, 1904. He has appeared before the different Music Teachers' Associations as a soloist, playing many of his own compositions, his performances receiving the commendation of many eminent critics.

Mr. Armstrong is ex-president of the Illinois State Music Teachers' Association, and ex-vice-president of the Music Teachers' National Association. He was formerly an instructor in Forest Park University, St. Louis, Mo.; director of music at Shurtleff College, Alton, Ill., and the Western Military Academy of Upper Alton, Ill., having filled the latter position for some eighteen years. He was organist of the Church of the Unity, St. Louis, Mo., and also member of the American Guild of Organists. As a composer he has published many compositions for the pianoforte, organ, voice and violin. His orchestral works have been played by the St. Louis Symphony Orchestra, and the Theodore Thomas Orchestra, of Chicago.

The music world recognizes in Mr. Armstrong a teacher of unusual ability from the fact that a very large number of his pupils are now filling responsible positions in leading colleges and conservatories. These pupils, by the work they have accomplished, have proven that their instructor ranks among the foremost teachers in this country. The fact that he has made such a wonderful success along the lines of theory, technic and teaching eminently fits him to occupy his present position with the Columbian Conservatory of Music.

His experience has been broad, and during the many years that he has been so prominently before the public he has at all times been a close observer of teachers and their methods.

THE POETIC IDEA. This number describes a coronation scene, with the usual sumptuous surroundings of stately, massive ancestral halls, oriental tapestries; banners waving, the attending soldiers, knights and members of the court, and the gayly decked populace. A fanfare of trumpets announces the Royal procession, which moves up the grand aisles of the coronation room, to the throne. The march movement continues until all are in their respective places, then the music grows softer until the final chords are struck by all the instruments. The tempo should be metronomic, without the slightest deviation. The softer parts are not to be played slower, but simply observed closely, so as to make good contrasts.

FORM-ANALYSIS. Composite Form, consisting of three divisions.

FIRST DIVISION. (Introduction of 8 measures.
(8 measures ending in A Minor.
(First 8 measures ending on Keynote.
(8 measures in D Minor modulating back to first theme ending on Keynote.

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SECOND DIVISION. (8 measures in Bb major ending on D minor, repeated 8 measures beginning (in G minor leading up to first 8 measures in b flat major.

THIRD DIVISION. (The same as the First Division with a Coda of 16 measures.

TEMPO. The movement of this piece is marked *Tempo di marcia* ♩=92 which means in the time of a march. The metronome is set to 92, counting one to each beat. Quasi Tromba, like a trumpet, notice this phrase and try to get the effect. The different marks FF., F., MF., P., PP. give tone variety. The accents fall on the first and third beats of the measure, the strongest being the first. Begin by practicing slowly, gradually increasing the speed until the correct tempo is attained. Be careful not to play too fast, keeping in mind the descriptive account given in the historical sketch.

SLURS. The slurs indicate the phrases, and in this instance the last note of the slurs could be slightly shortened. They form a contrast to the heavy chord passages in the other parts of the piece.

PEDALS. The pedal markings have been used sparingly; it is supposed that in the chord work, the performer will change the pedal with each chord, and in the *legato* passages to strive to get a sustained quality of tone.

TOUCH. Touch by stroke, should be used in the chord and octave work. In the left hand parts, which are to be connected, pressure touch may be used.

MELODY. The themes are clearly discernable from the printed sheet; they are all in the upper voice in the treble clef; and are strengthened by chords and octaves. Be careful to strike the chords together—do not anticipate either hand. Further, with the exception of the last chord for the left hand in Measure 24, none of the chords are broken.

MEMORIZING. There will be no difficulty in memorizing this composition, if the Form-Analysis is carefully studied.

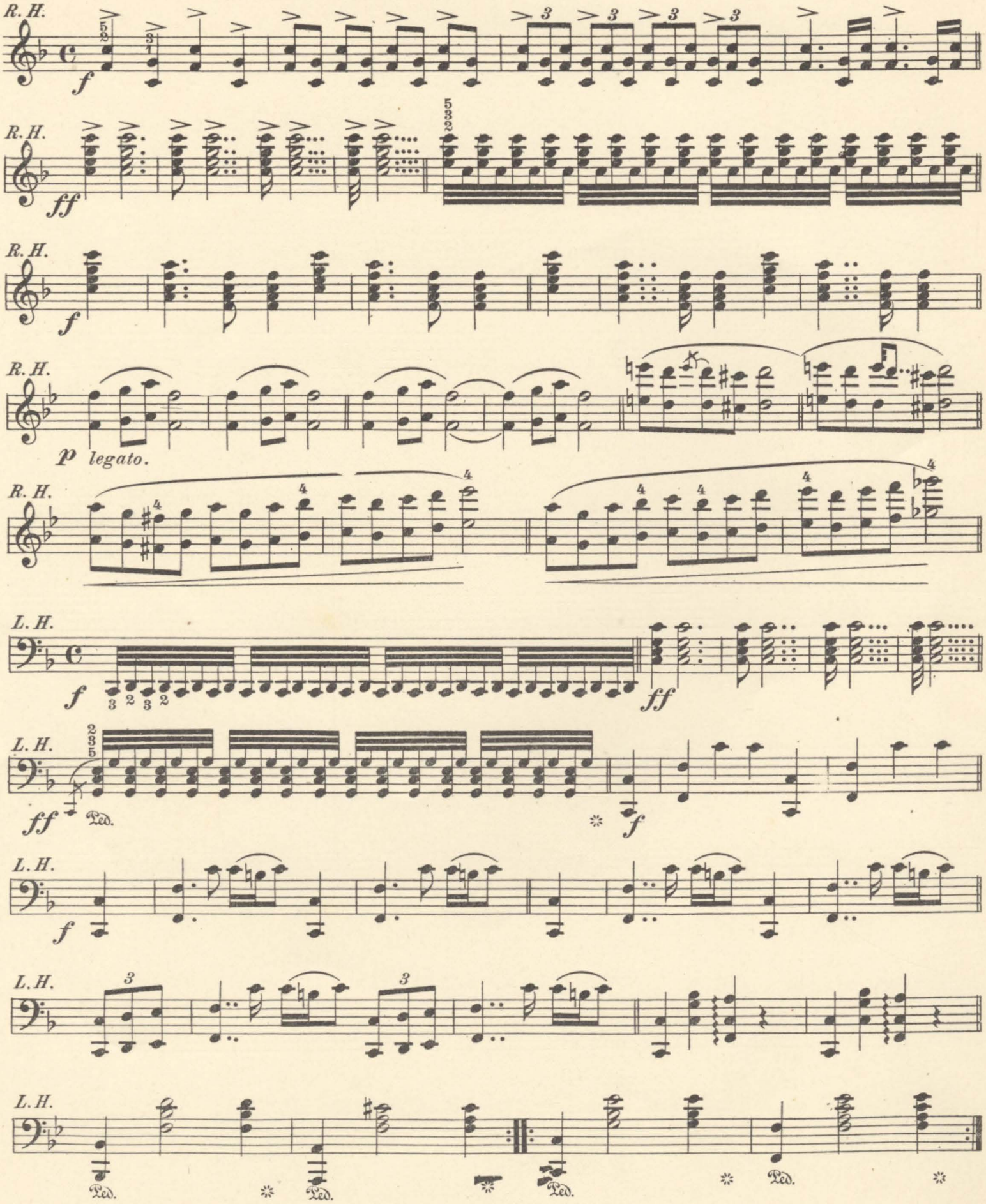
TECHNIC. It is almost impossible to give all the illustrations necessary for the understanding and interpretation of this piece on the technic sheet. A good plan would be to master each hand separately, and then go over the difficult parts many times, until the playing of them becomes easy. The study of any Chord and Octave Etudes by Chopin, Moscheles, Rubinstein and others will be of invaluable assistance.

SUGGESTIONS. Notice the examples given for playing the grace notes; in the chords, the accent falls on the second chord, although the rhythmic accent would fall on the first. The sixteenth note following a dotted quarter should be made to stand out clear, and not cut too short. It is not a staccato note. Do not attempt to make any parts of this composition expressive, except the expression which may be introduced without interfering with the march movement.

A ROYAL PROCESSION.

Technical Exercises.

W. D. Armstrong.



A ROYAL PROCESSION.

(WEDDING MARCH.)

W. D. Armstrong.

Tempo di Marcia. (♩ = 92.)

f Quasi Tromba

ff

f

Ped.

ff

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8

mf

cresc.

mf

f

ff

8

p

mf

mp

6

f

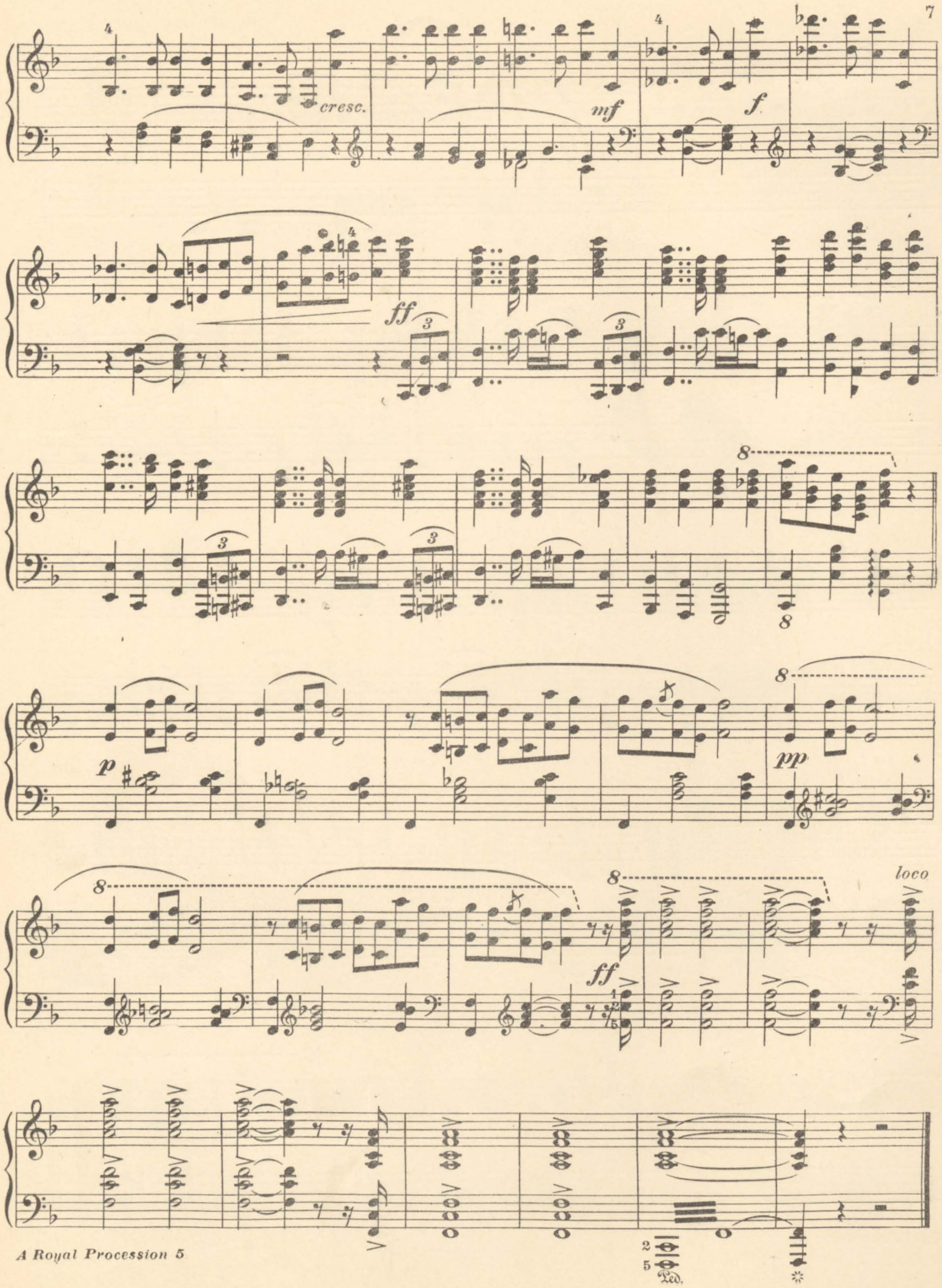
ff

f

Ped.

ff

mf


cresc.
mf
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pp
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