Floyd Monk

ZUNI IMPRESSIONS

Indian Suite
for the Pianoforte

By

HOMER GRUNN

Op. 27

net 1.25

THE BOSTON MUSIC COMPANY
G. SCHIRMER, INC., NEW YORK

E. B. BIRD.

ZUNI
IMPRESSIONS

Indian Suite
for the Pianoforte

By

HOMER GRUNN

Op. 27

THE BOSTON MUSIC COMPANY
26 West Street, Boston, Massachusetts

WITH the exception of the Kor'kokshi Dance, the fourth of this series of Zuni Impressions, the composer has made no attempt to utilize Indian (Zuni) melodies. Few of the Indian melodies of the Pueblo people are diatonic; they have no scale. To do their music full justice we must introduce the quarter tones as advocated by Ferruccio Busoni in his "Sketch of a New Aesthetic of Music." The above-mentioned dance is an exception to this, and was witnessed, and the melodies taken down, by the composer.

THE FLUTE-GOD

The gods of war, while strolling about the country near Zuni, were attracted by very sweet music, and they proceeded to learn its source. On approaching the Mesa, they discovered that the music issued from a spring, the entrance to which was guarded by a rainbow. Here they found Payatamu playing on his flute, while eight beautiful maidens ground corn and sang.

KOR'KOKSHI OR RAIN DANCE

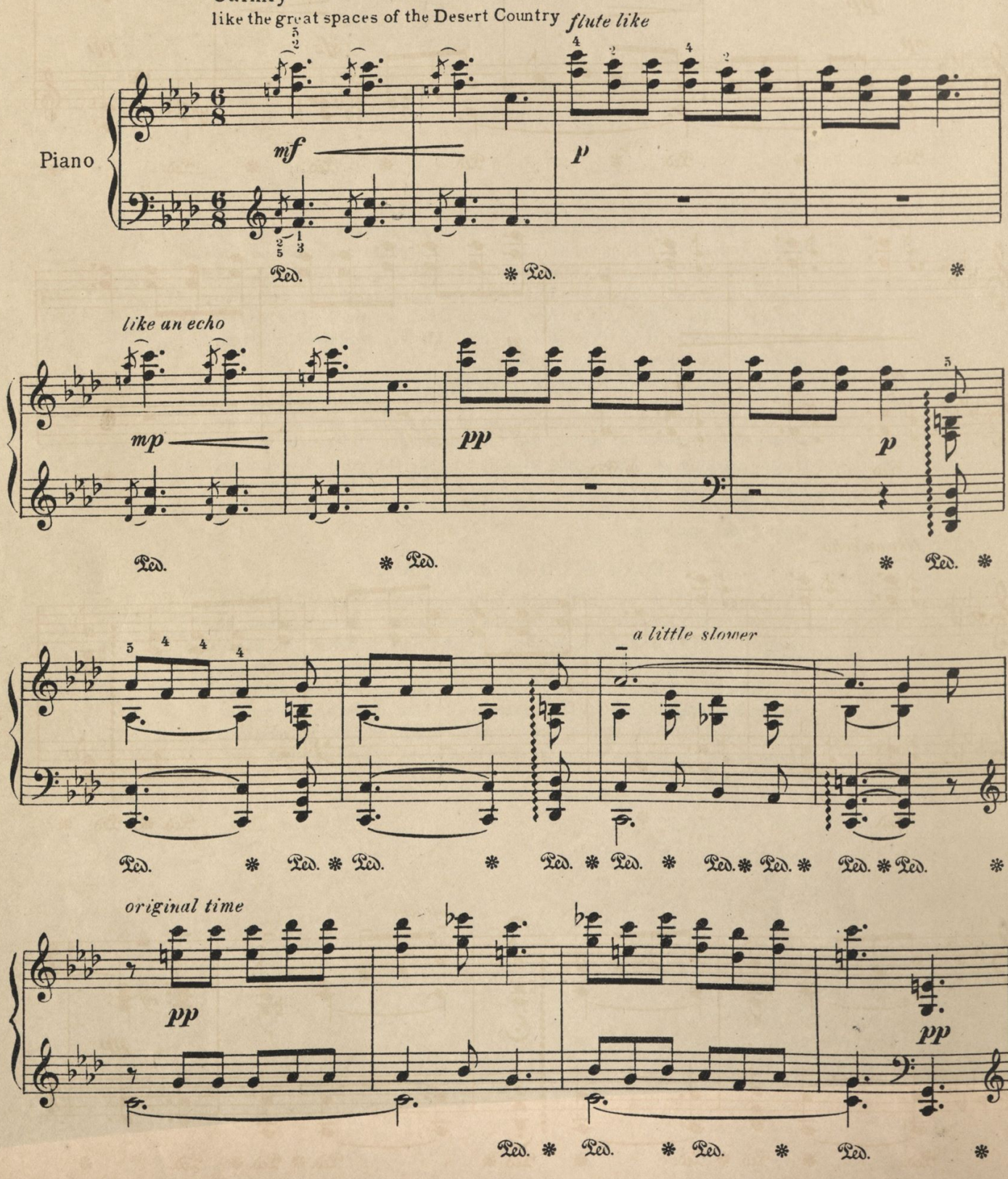
One of the most beautiful of the Zuni ceremonies is preceded by the entrance of the Koyemshi, who are the fun-makers. Soon is heard the sound of tortoise and gourd rattles, and the dancers enter the dance plaza. The color of the costumes, the singing accompanied by coyote yells, wind effects made by one of the Koyemshi, sound of the rattles on the first and second beats of the measure, and last of all the audience of young and old Indian women, the former in bright gay shawls, the men on the housetops looking on, make a picture never to be forgotten.

B. M. Co. 5647 comp.

The Flute-god

(Pa´ yatämu)

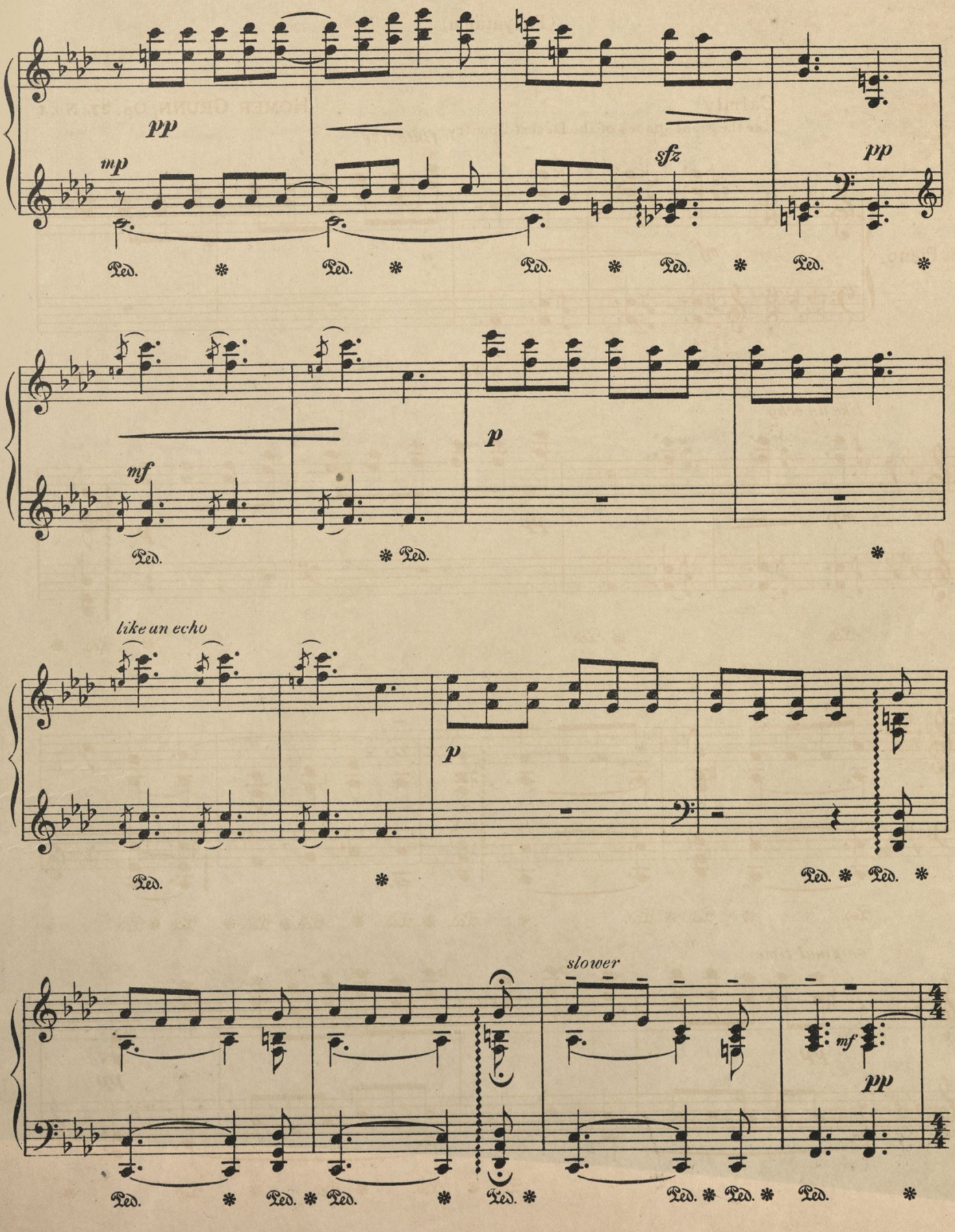
HOMER GRUNN, Op. 27, No. 1

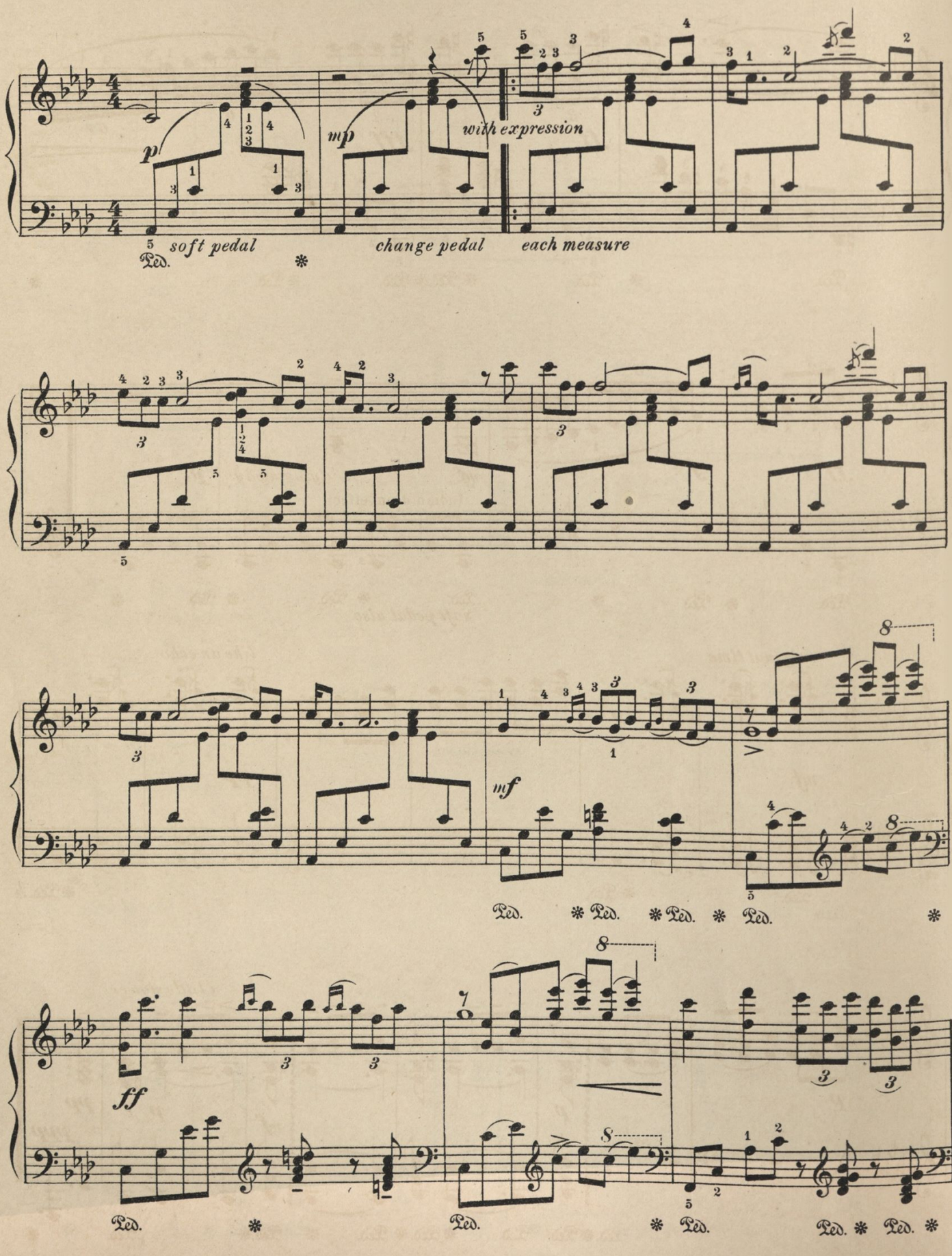


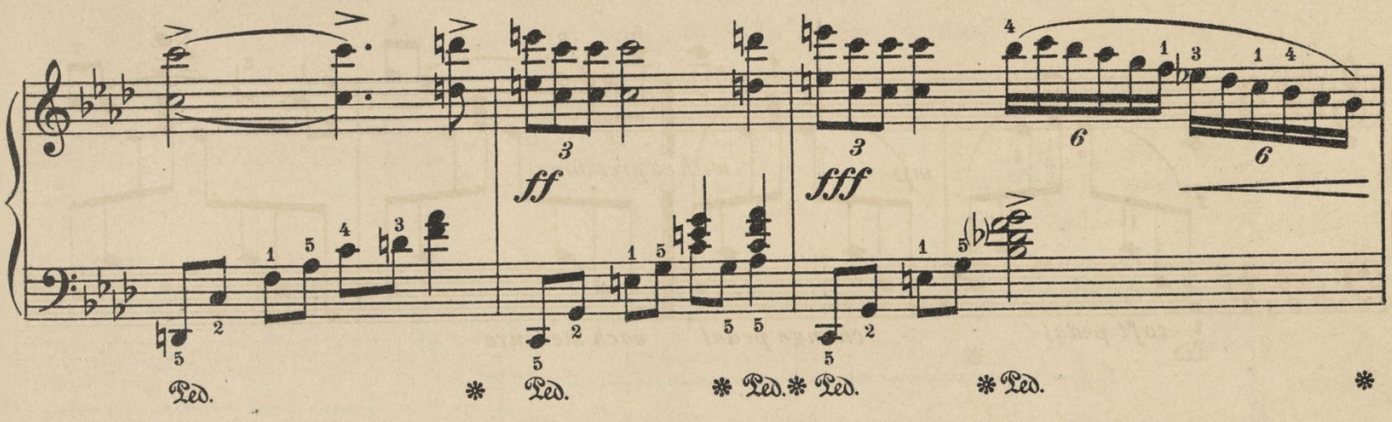
B.M.Co. 5647 COMP.
B.M.Co. 5648

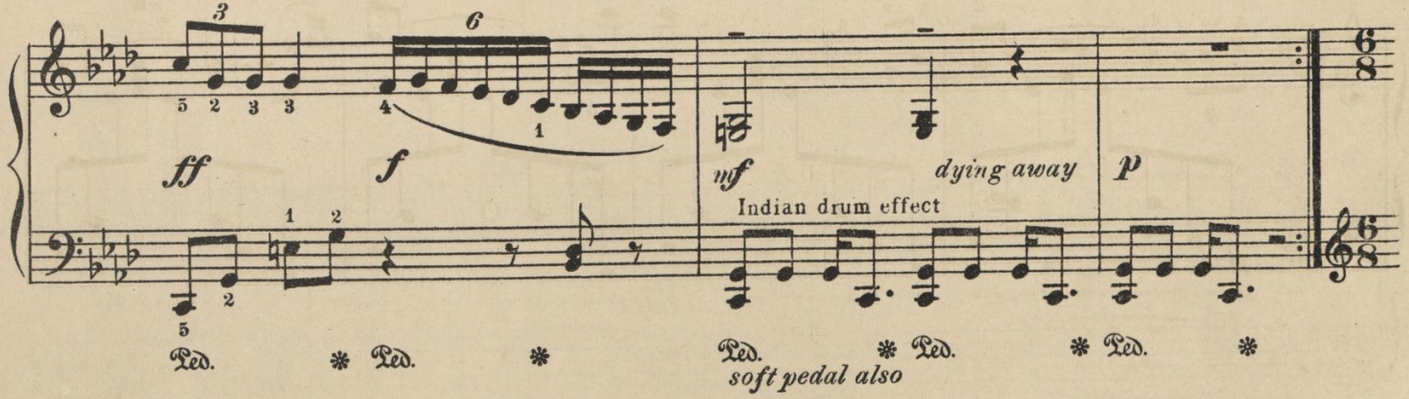
Copyright, 1917, by The Boston Music Co.
For all countries

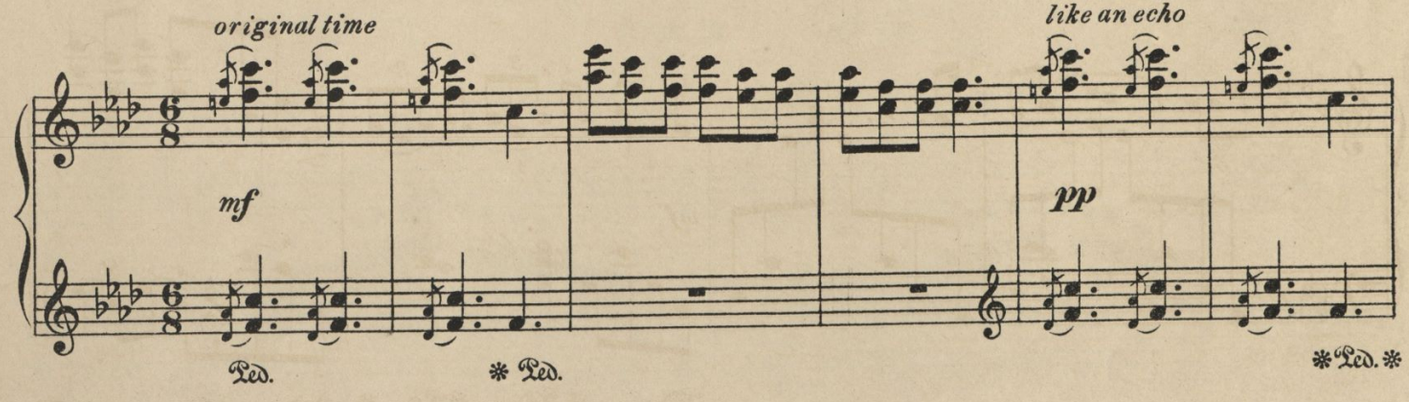
Printed in U. S. A.

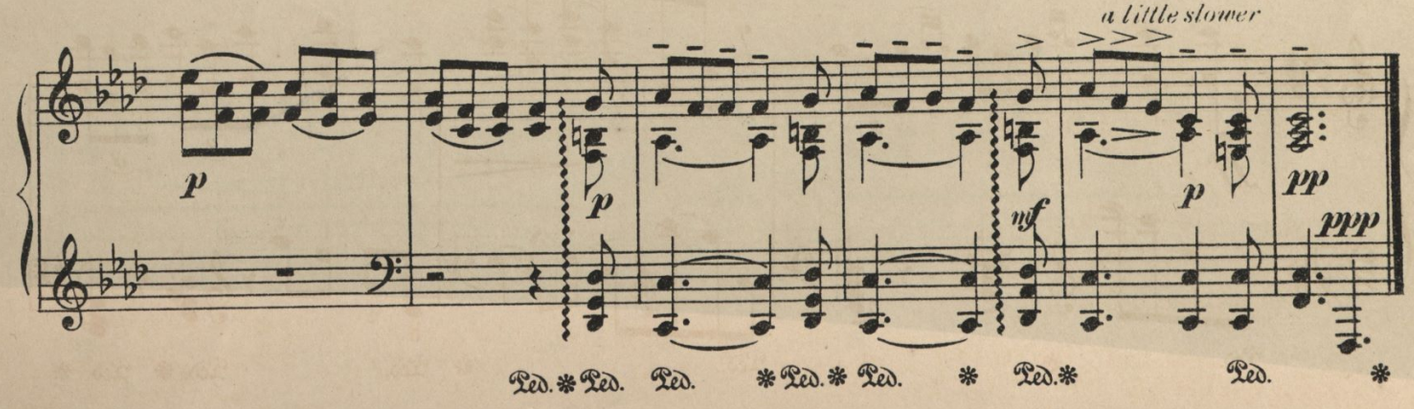

pp
mp
sfz
pp
Ped.
mf
p
like an echo
slower


p
soft pedal
Ped.
mp
with expression
change pedal
each measure
mf
ff


ff
fff
Ped.


ff
f
mf
dying away
p
Indian drum effect
Ped.
soft pedal also

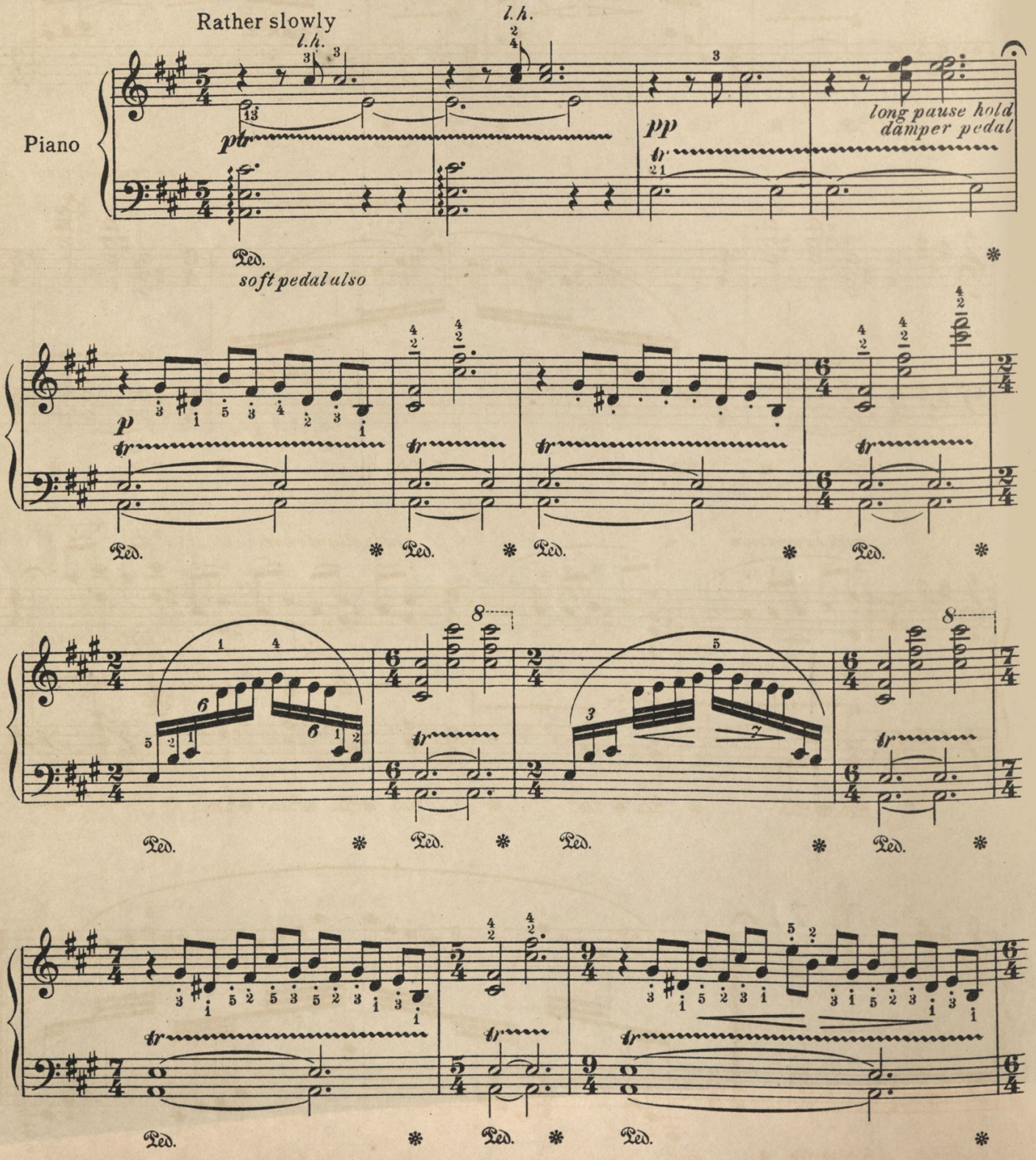

original time
like an echo
mf
pp
Ped.


a little slower
p
mf
pp
ppp
Ped.

The Rainbow Spring

Dwelling place of Pa´yatämu, the Flute-god

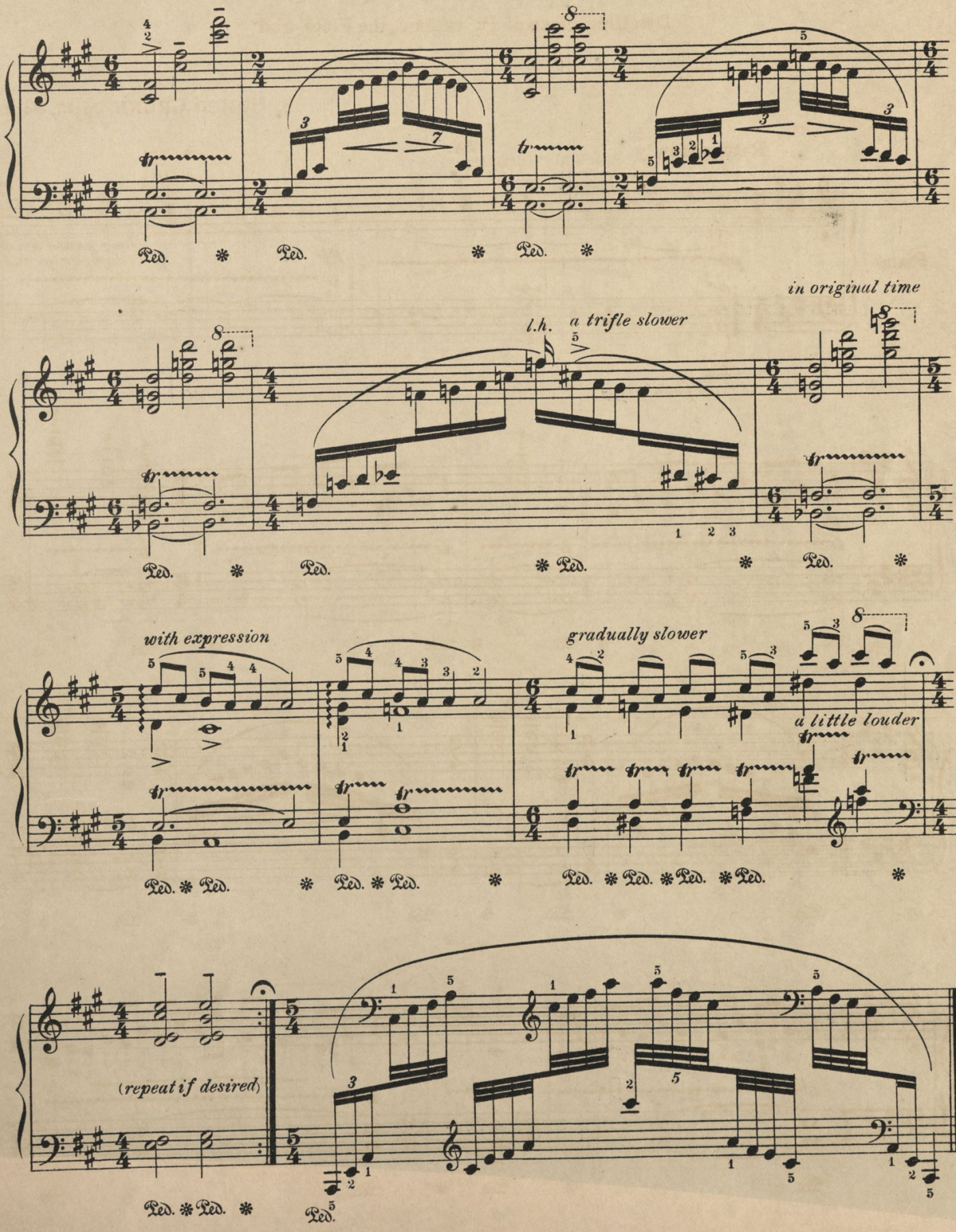
HOMER GRUNN Op. 27, No. 2



Copyright, 1917, by The Boston Music Co.
For all countries

B.M.Co. 5649

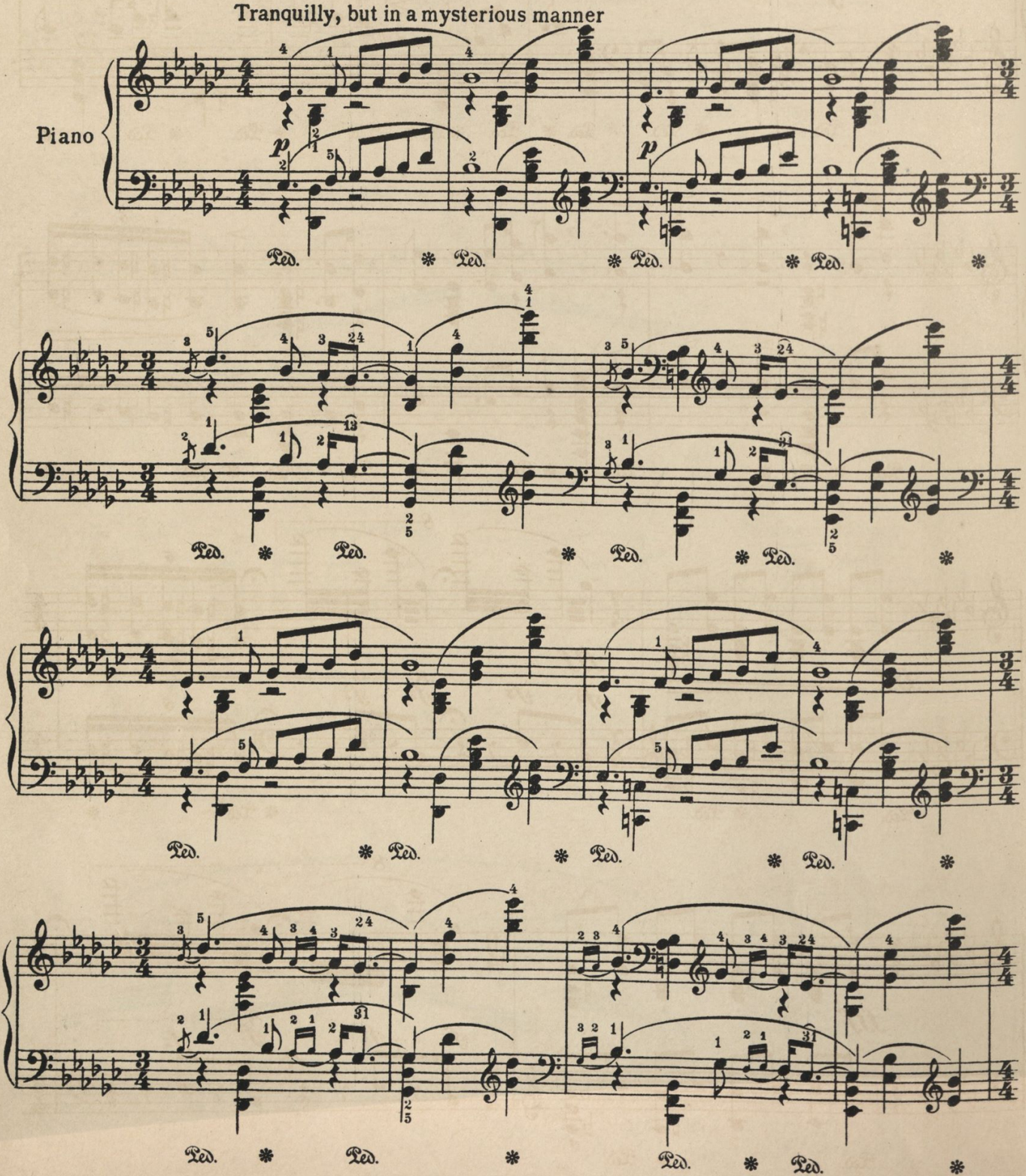
Printed in U. S. A.


in original time
l.h. a trifle slower
with expression
gradually slower
a little louder
(repeat if desired)

A Mysterious Story

HOMER GRUNN, Op.27, No.3

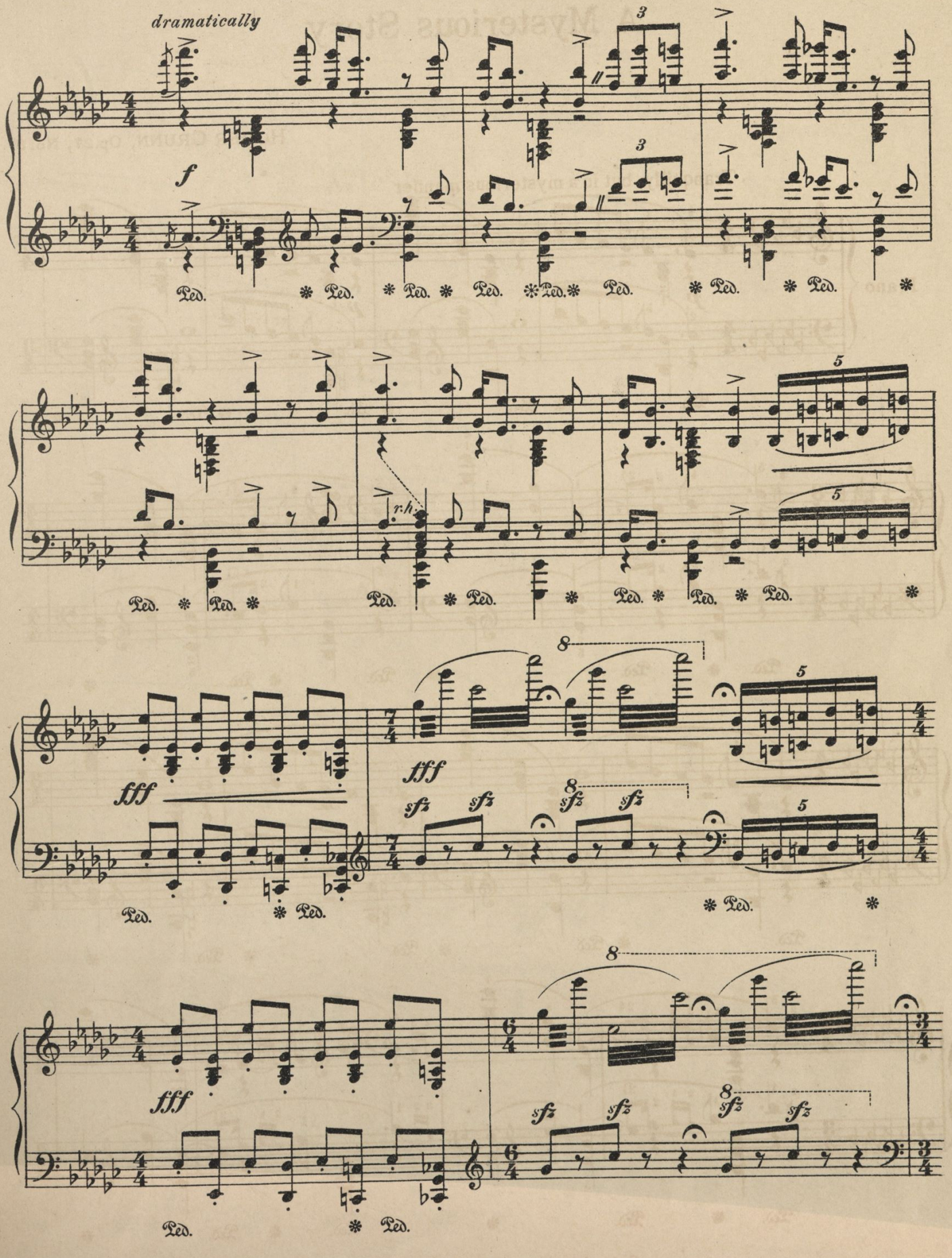
Tranquilly, but in a mysterious manner

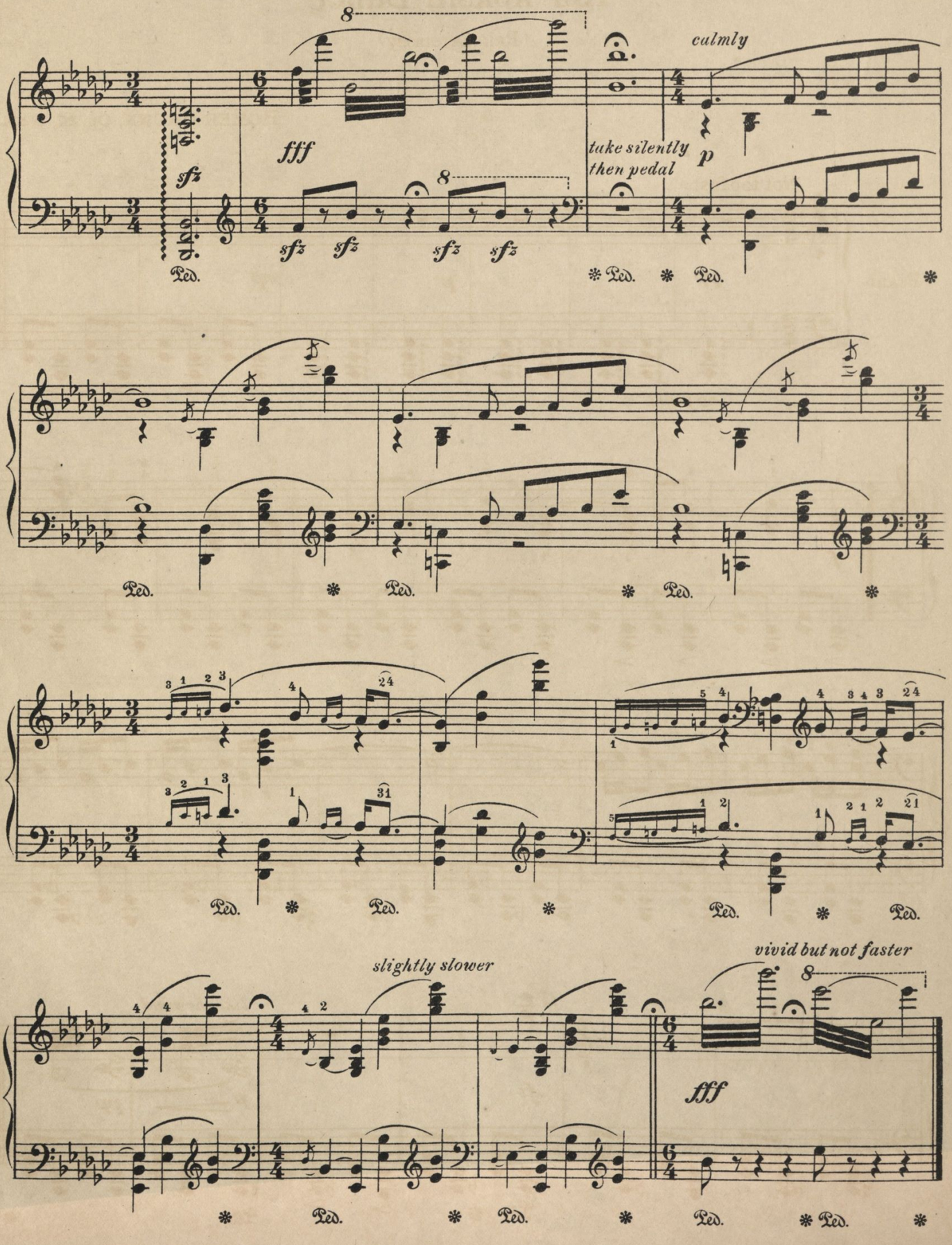


Copyright, 1917, by The Boston Music Co.
For all countries

B.M.Co. 5650

Printed in U. S. A.

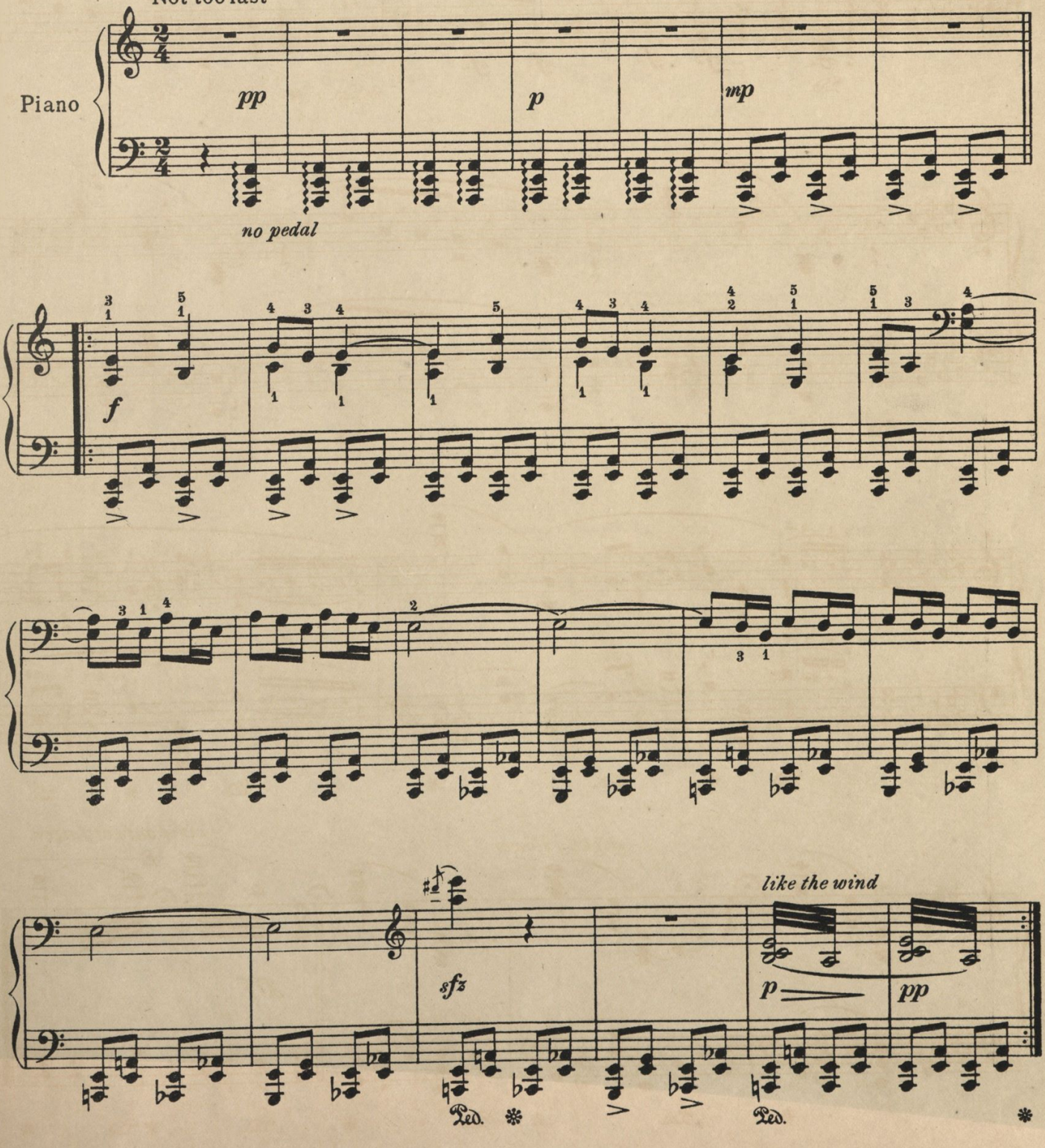

dramatically
f
Ped.
r.h.
fff
tff
sf
8
5
3


calmly
fff
sfz
take silently
then pedal
p
Ped.
slightly slower
vivid but not faster
fff

Kor'kokshi Dance

(Rain Ceremony)

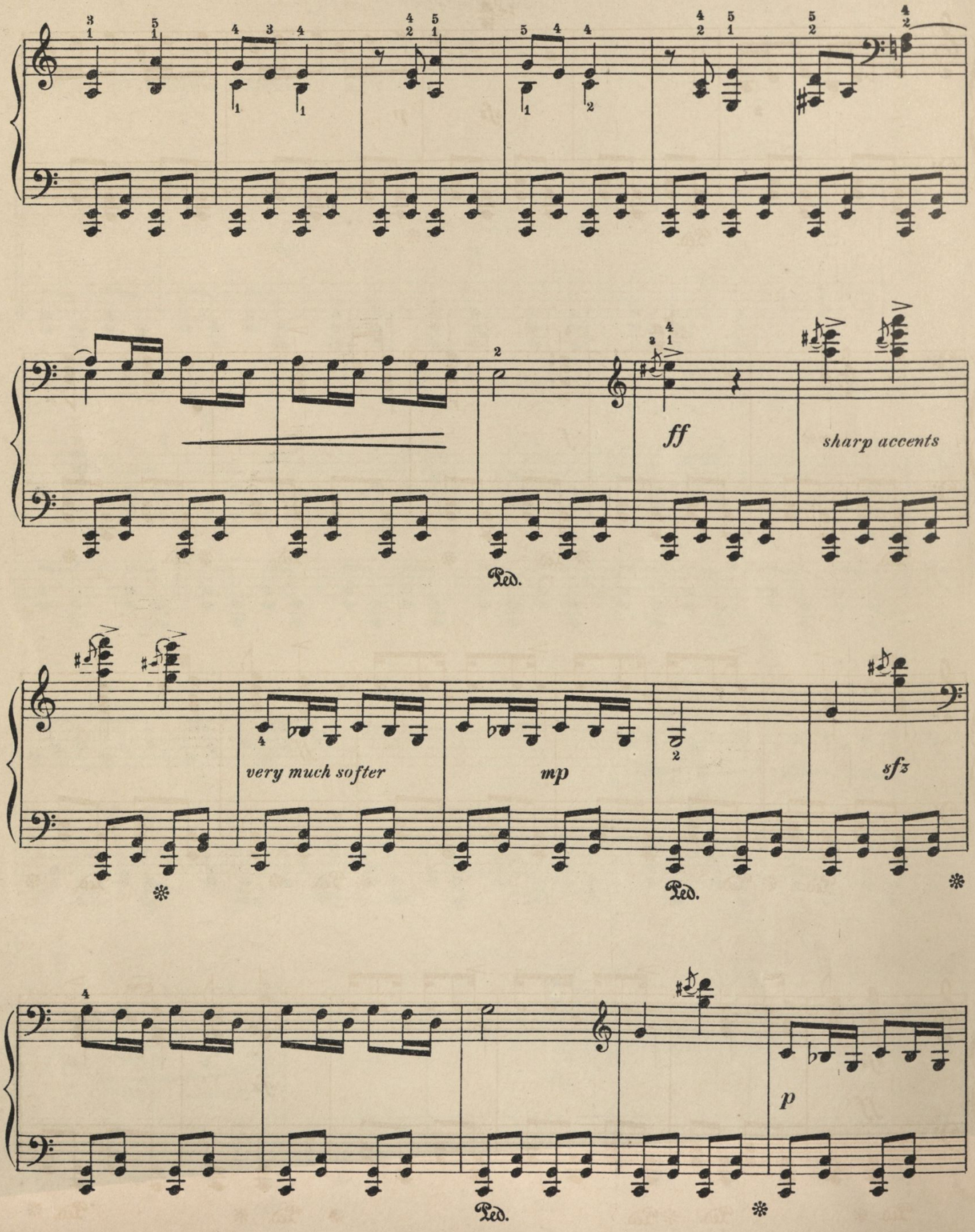
HOMER GRUNN, Op. 27, No. 4

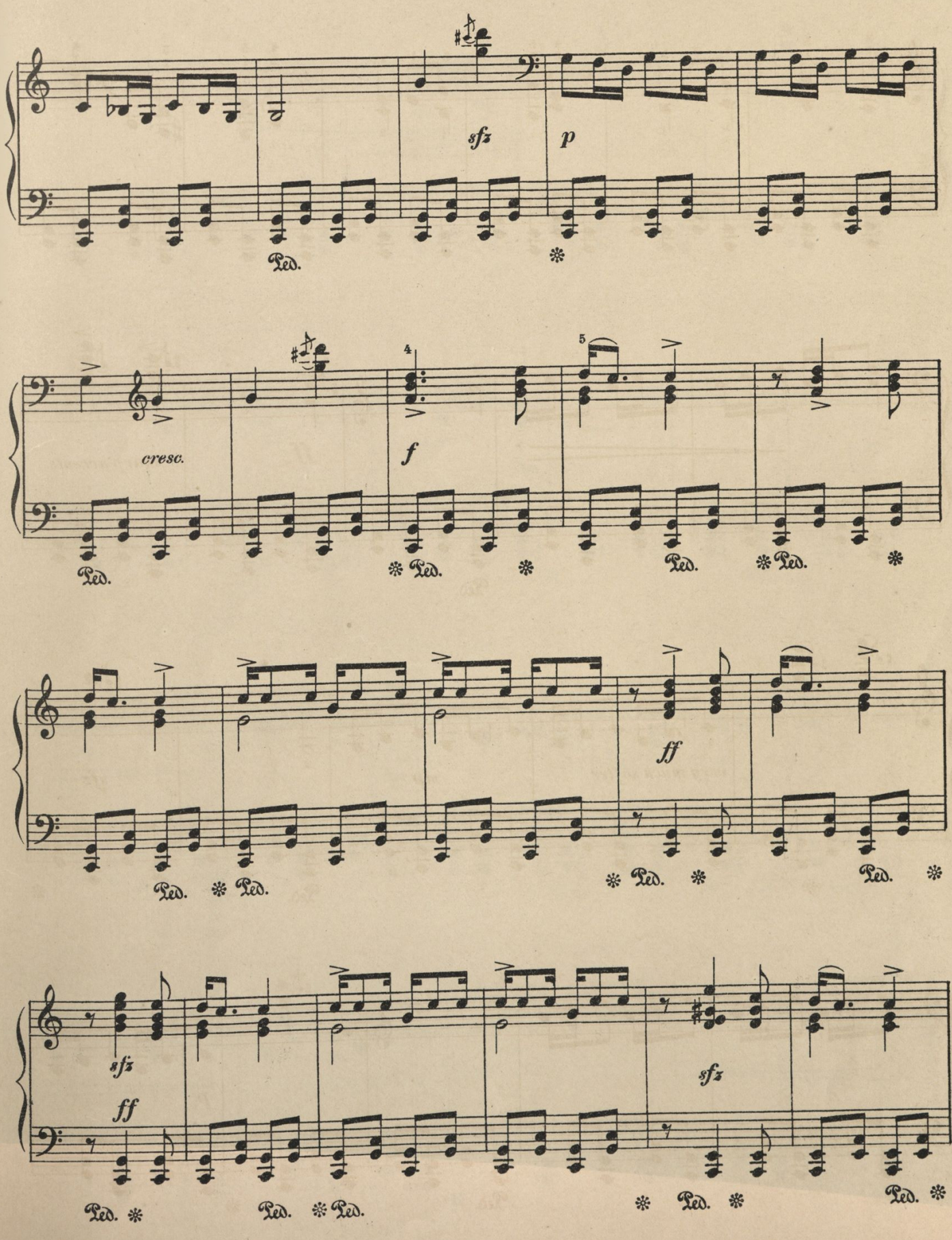


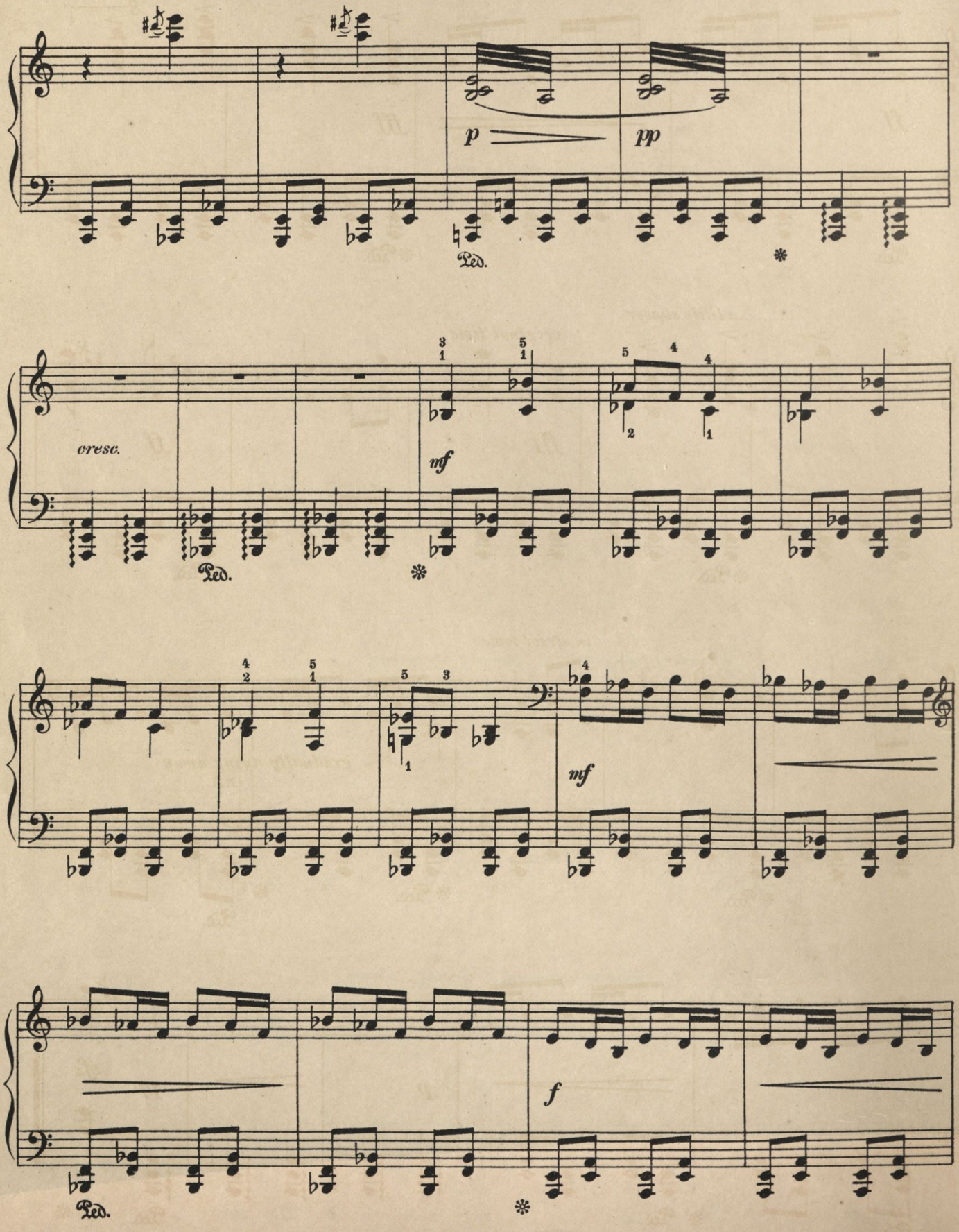
Copyright, 1917, by The Boston Music Co.
For all countries

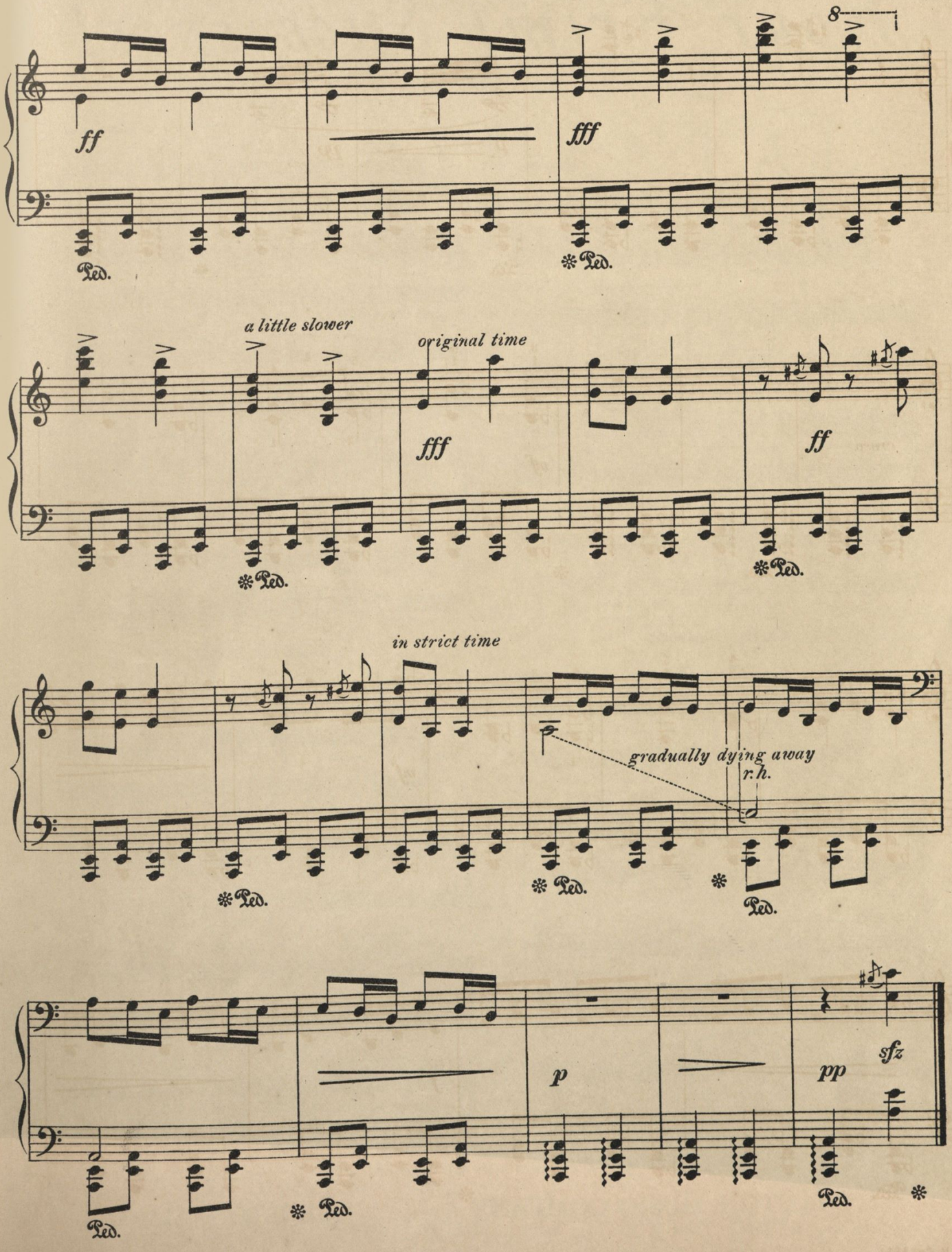
B. M. Co. 5651

Printed in U. S. A.


ff
sharp accents
Ped.
very much softer
mp
sfz
Ped.
p
Ped.


sfz
p
Ped.
cresc.
4
f
5
ff
sfz
ff
sfz

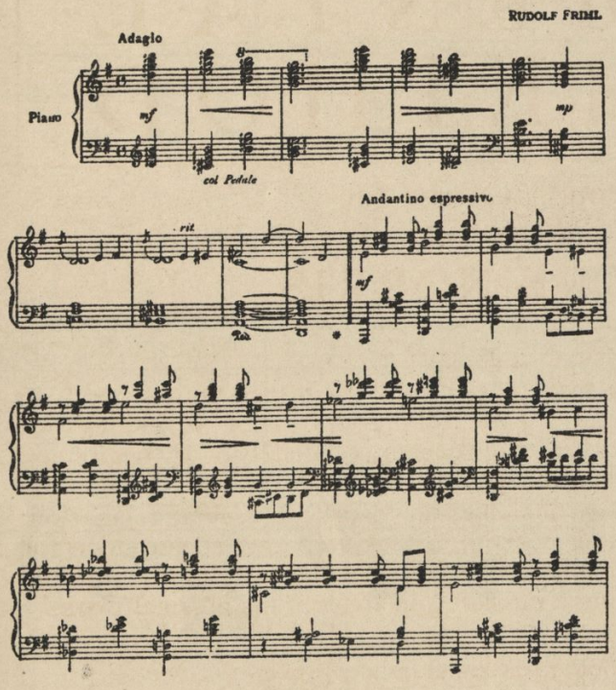

p
pp
Ped.
cresc.
mf
Ped.
mf
f
Ped.


8
ff
fff
Ped.
a little slower
original time
fff
ff
in strict time
gradually dying away
r.h.
p
pp
sfz

Four Friml Successes!

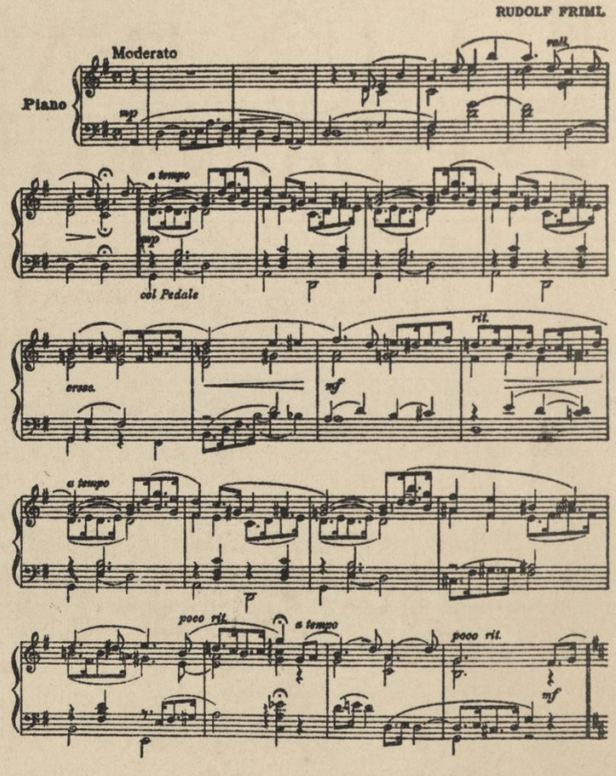
Adieu

RUDOLF FRIML



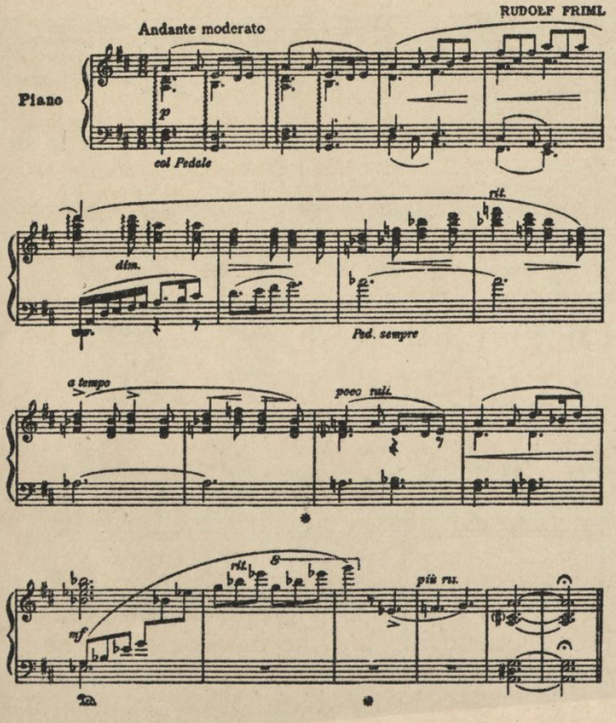
Iris

RUDOLF FRIML



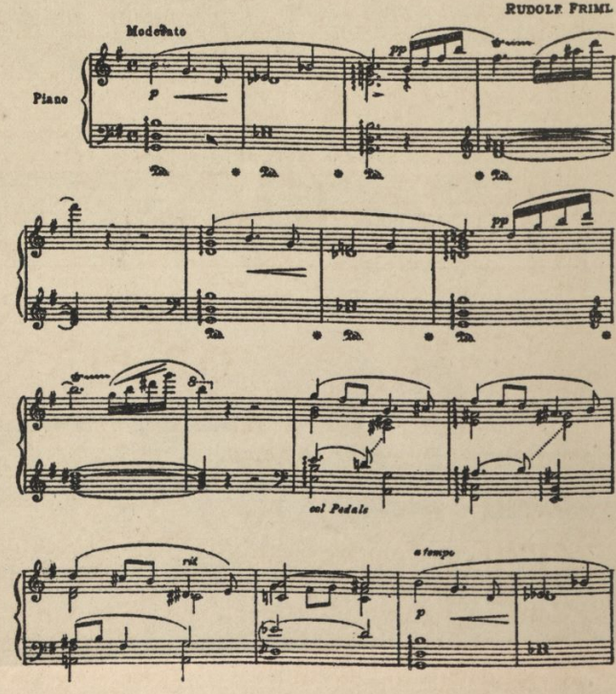
Cherry Blossoms

RUDOLF FRIML



Woodland Echoes

RUDOLF FRIML



Copyright by The Boston Music Company

THE BOSTON MUSIC COMPANY BOSTON, MASS.

EL. 2043

The Best Method for Beginners

NORRIS' FUNDAMENTAL PIANO METHOD

A New and Thorough Course for Beginners on the Pianoforte by

ALBERT LOCKE NORRIS

net 1.00

THIS method has been written primarily to make easier the task of the young pupil, so that he may be assisted at home in, at least, the mental preparation of his first lessons. At the same time, it actually simplifies the work of the teacher, especially with beginners, as each of four lessons is clearly outlined with special reference to "mental" preparation.

The first part of this method consists entirely of elementary work: muscular relaxation, technical and mental application. The first, and most important steps are so provided for that their mastery is made easily possible. Care has been taken in the selection of suitable study material and pieces, so as to incite the pupil's interest and to form his musical taste.

OPINIONS OF PROMINENT EDUCATORS

FANNIE BLOOMFIELD ZEISLER: I am glad to say that I think the Norris Fundamental Piano Method contains many good things, and, if used by a thoroughly competent teacher, will surely be helpful to a serious student.

GEORGE COLEMAN GOW, Vassar College: The Norris Fundamental Piano Method covers the ground admirably. Everything is presented extremely well and there is not a word too much. This opinion is also voiced by the piano teachers in my department. What we all found especially satisfactory is the author's insistence upon establishing at the outset the right finger and arm control. We regard it as a serious mistake to delay relaxation and concentration exercises until bad habits have been formed. Mr. Norris has very satisfactorily solved the problem of combining such work with musical interest.

CLARENCE G. HAMILTON, Wellesley College: I find the Norris Fundamental Piano Method a very useful and sensible course of instruction. I am especially impressed with the attention paid to accurate phrasing and work with the pedal, both of which factors are, as they should be, emphasized from the beginning.

CONSTANTIN VON STERNBERG, Philadelphia: The Fundamental Piano Method by Albert Locke Norris deserves great praise. It is thoroughly modern in spirit and method; the little exercises and studies as well as the pieces are carefully prepared, and, outside of the technical, it takes due cognizance of the mental side of the child's study of music.

A. T. SMITH, Evansville (Ind.) Conservatory of Music: Mr. Norris has presented a Fundamental Method, or instruction book, to meet the present day requirements. I take great pleasure in recommending the work unreservedly. It is concise, definite and practical, and strictly in accordance with the principles used in playing by so many of the world's best players.

NORRIS' GRADED COURSE OF PIANO STUDIES

Based on, and to be used in conjunction with

Norris' Fundamental Piano Method

In three grades, price, each, net .75

THE movement to standardize piano teaching is sweeping the country. Mr. Norris contends that standardization should divide the pupil's work into grades and establish definitely the ground each one is to cover. With this end in view, he has composed and compiled the "Graded Course of Piano Studies," and it is the aim of this work to make the theoretical and technical education go hand in hand. Its chief purpose, while forming a technical foundation, is to combine with technical knowledge many really necessary things of a theoretical character that often remain enigmas to even those far advanced in piano technic.

THE BOSTON MUSIC COMPANY · BOSTON

A Fascinating and most Original Suite for Piano by the Composer of "THE KITTEN ON THE KEYS"

THREE LITTLE ODDITIES

A Suite for PIANOFORTE

By

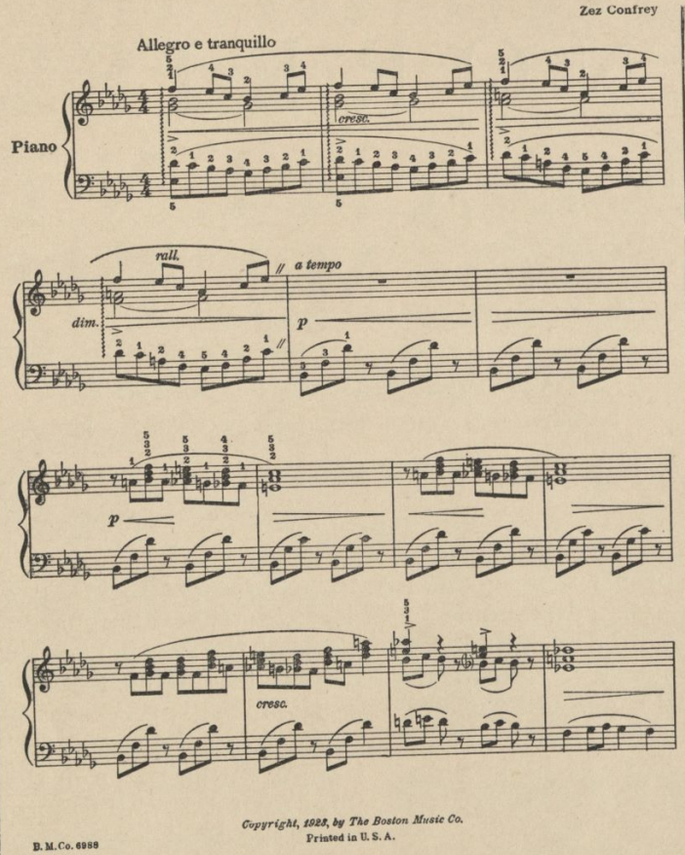
ZEZ CONFREY

Price, 75 cents

Also published for Orchestra

Impromptu

Zez Confrey



Copyright, 1923, by The Boston Music Co.
Printed in U. S. A.

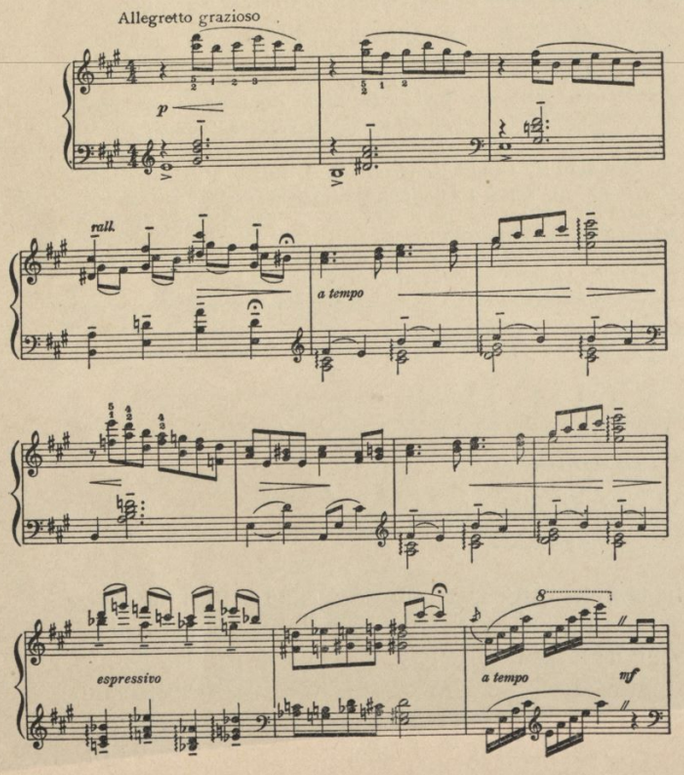
B. M. Co. 6988

Mr. Confrey has been acclaimed as the founder of a new school of serious music, though his work has been presented in a "popular" form.

His suite "Three Little Oddities" shows the same fertility of novel musical ideas and should interest and please Mr. Confrey's many enthusiastic admirers.

Novelette

Zez Confrey

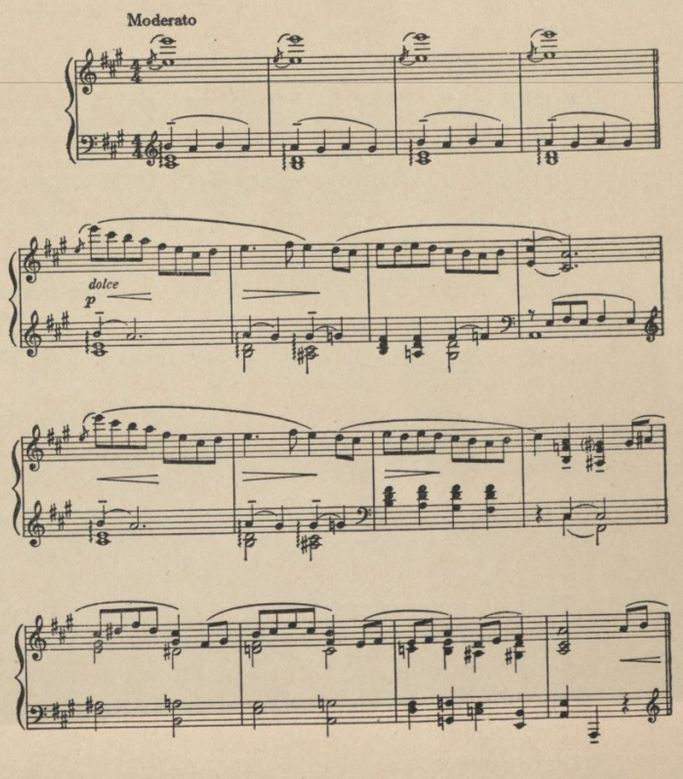


Copyright, 1923, by The Boston Music Co.
Printed in U. S. A.

B. M. Co. 6988

Romanza

Zez Confrey



Copyright, 1923, by The Boston Music Co
Printed in U. S. A.

B. M. Co. 6988

THE BOSTON MUSIC COMPANY
116 Boylston Street, Boston, Mass.

36A