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1916

Spanish Dance

Franz Behr

Composer

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SPANISH DANCE

BY

Franz Behr



Revised and Edited with Instructions as to Interpretation
and Method of Study, Biographical Sketch,


Story and Glossary

by

EMERSON WHITHORNE



Saint Louis

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PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 221

SPANISH DANCE

BIOGRAPHICAL SKETCH—FRANZ BEHR.

FRANZ BEHR was born in Lübbtheen, Mecklenburg, Germany, July 22, 1837. His name is known throughout the musical world as a composer of little pieces for young piano students. He wrote so much music of this kind that he thought it best to sign other names to some of his compositions. So he used the names, William Cooper, Charles Morley and Francesco d'Orso. But he will be remembered as Franz Behr, composer of charming piano pieces for young pianists. It is difficult to tell the story of his life, for he does not seem to have done anything except sit at his desk and write music. It may be that he had pupils who asked him to compose little pieces for them, that they always asked for more, and being a kind gentleman, he could not refuse them. He died in the Saxon capital, Dresden, February 14, 1898, at the age of sixty-three.

THE STORY: There are certain details of rhythm and melody in this dance which show that the composer was working with some Spanish folk-tune in mind. The dance tunes of Spain usually serve as songs, or rather the favorite songs are sung as accompaniments to dances. This particular melody may best be considered as a German composer's idea of a Spanish dance.

One may imagine the courtyard of some old Spanish inn, its second-story gallery crowded with gaudy costumed spectators. There are bright lanterns swinging across the court like festooned flowers, and below, dancing upon the sun-baked clay of the court, move two stately, swaying figures—the modern troubadour and his lady. He flaunts his bright cloak over one shoulder and she holds tightly to her mantilla, while the onlookers sing and clap their hands to mark time for the dancers. In a dark corner under the gallery the musicians thrum their guitars.

METHOD OF STUDY: Key—C Major. Three-eight measure.

The measure signature of this piece signifies that there are three eighth-notes in each measure; the strongest accent falls on the first beat, while the second beat is weaker than the first, and the third beat receives the least accent of all. The first note of each measure of the left-hand part, being the fundamental note of the chord, should receive a slight accent, and may be advantageously sustained through the measure.

The harmonic plan is simple. Measures 1-2 are harmonized with the tonic triad on C; measures 3-4-5-6 have the dominant seventh chord for harmony; measures 7-8 again have the tonic triad. The theme is then repeated with the same harmonies. In m. 17 there is the harmony of the tonic triad of A minor; m. 18, F major triad (subdominant harmony); measures 19-20 again have the tonic triad of C. This plan is followed out in the same manner in measures 21-24, after which we return to the dominant and tonic harmonies, alternating every two measures until the end of the piece.

It will be noticed that the last note under the slur is usually marked *staccato*, and that most of the slurs cross the bar lines. The melody is developed by the use of what is called the 'sequence'. Thus the theme of measures 1-2-3 is repeated in measures 5-6-7 one step higher in the scale. Again the melody of measures 25-26 is repeated one step lower in measures 27-28, and the melody of measures 29-30 occurs a

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SPANISH DANCE

diatonic degree higher in measures 31-32. By observing these points in the structure and harmony of a composition, the pupil obtains a clearer insight into the musical meaning and so gives a more intelligent reading.

A distinct contrast should be made between the first statement of the theme, *mf*, and the repetition beginning at m. 8, which is to be given *p*—softly. As a rule there should be a slight wrist movement at the beginning and end of each slurred group of notes. The *staccato* touch required in this piece is sometimes called the 'pull-up' *staccato*; the finger is pulled up quickly from the key with a combined finger and wrist movement. Care should be taken, however, not to raise the finger and hand too high above the keyboard.

GLOSSARY

TERMS

Franz Behr,	pronounced,	Fränts Bēr.
Lübtheen,	"	Looēb-tā-ēn.
Mecklenburg,	"	Mēk-lēn-boorg.
Francesco d'Orso,	"	Frän-chēs-cō Dōr-sō.

NAMES

allegretto animato,	pronounced,	äl-lē-grēt-tō än-ē-mā-tō, lively and animated.
staccato,	"	stāk-chē [redacted] ted.

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Spanish Dance

Revised and edited by Emerson Whithorne

FRANZ BEHR

Allegretto animato ♩ = 60-72

The musical score is written for piano in 3/8 time. It consists of 11 measures, divided into three systems of four measures each, with the final system containing three measures. The tempo is marked 'Allegretto animato' with a quarter note equal to 60-72 beats per minute. The dynamics are mezzo-forte (mf) for measures 1-7 and piano (p) for measures 8-11. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The first system starts with a mezzo-forte (mf) dynamic. The second system continues with mezzo-forte (mf). The third system begins with a piano (p) dynamic. The score is numbered 1 through 11 at the beginning of each measure.

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Handwritten notes: *7 6 6 9*

12 13 14 15

16 17 18 19

20 21 22

23 24 25 *mf* 26

Handwritten checkmark above measure 27.

27 28 29

30 31 32

33 34 35 36

Ch

37 38 39 40

Spanish Dance, 3: