

A  
**MASTER  
OF  
MELODY**



**ALBERT W. KETÈLBEIJ**

BY  
**BASIL HOGARTH**

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# "A MASTER OF MELODY"

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## PREFACE

THIS little monograph is written for the benefit of those who, playing in cinemas, theatres and concert halls, desire a concise guide to the works of the foremost lyrical composer of the present day. The author has had no intention of offering a critical dissertation on Ketèlbey and his works; rather has he sought to illustrate the capabilities and inherent artistry of such pieces as "In a Chinese Temple-Garden," "Cockney Suite," "Chal Romano" (Overture), "In a Persian Market," and "Sanctuary of the Heart," etc. It is hoped that this slight brochure will fill a long-felt want in the musical world, namely, a book that will illuminate, interest and prove of use in countless ways. It is respectfully suggested that it will be used in compiling "programme notes."

BASIL HOGARTH.

*Manchester.*

## ALBERT W. KETÉLBEY

(The Man)

IT is probable that there is no other composer before the public to-day of whose music we hear so much as that of ALBERT W. KETÉLBEY, the creator of the greatest orchestral successes of this age. Thousands of cinema-goers have been enraptured by his tone-pictures; millions have heard the bands in the park play his music, and many thousand concert devotees have enjoyed his more serious essays; but very few know much of the remarkable personality that lies behind the magic of his name. So little is known *personally* of this great musician (thanks to his lack of self-advertising) that a few words describing the man and his career may be at once useful and encouraging.

ALBERT W. KETÉLBEY was born at Birmingham, and it may be interesting to state that his name is of obvious Danish origin. The name has nothing whatever to do with "Kettle"-bey (as some people wrongly pronounce it), being etymologically KETÉLBEY (the "Ke" being a "prefix" cognate with the "Ke" in the names "Ke-nehm," "Ke-steven," "K'nut," "Quebec," *i.e.*, Ke-bec, the "Que" being the French equivalent of "Ke"), and is pronounced with the accent on the second syllable. While quite a young boy he showed a decided *penchant* for music, and was a good solo pianist. At the age of eleven he had already composed a piano sonata, which he performed publicly at the Worcester Town Hall, and which earned in later years the praise of Sir Edward Elgar. Seeing that music was the boy's *forte*, his parents wisely allowed him to compete for a Trinity College Scholarship. He came out many marks above the other entrants, and at the age of thirteen was installed at college as Queen Victoria Scholar for musical composition, which he again won three years later, having swept the board of *every prize and medal (gold and silver)*—(except the accompaniment prize, which he was told he had just failed to win, because in his impetuosity in turning over, he had pulled his music over on to the floor! and, of course, as the examiners afterwards told him, thereby ruining a good performance. Rather hard luck on the boy!). He was appointed organist at St. John's Church, Wimbledon, at the age of 16, and continued the study of higher composition. This period of intensive research was of great utility, especially in later years, when a consummate knowledge of style made him the foremost lyrical composer.

After four years of organist's work, carried on mostly while still a student, he travelled as conductor with a light opera company, gaining an indispensable command of the orchestra. All this eventful career had so far been crowded into his early twenties, for when he eventually undertook the Musical Directorship of a West End theatre he was only 22!

Though his most notable work has been in the spheres of light music, he has done a good deal of worthy writing in highly classical vein. Some of these works include a Quintet for Woodwind and Piano that won the Sir Michael Costa prize; String Quartet; Overture for Full Orchestra; Suite for Orchestra; *Concertstück* for Solo Piano and Orchestra; Caprice for Solo Piano and Orchestra, all of which have been performed at important West End concerts, at Queen's Hall, etc. But his really famous era commenced with the publication of the charming "Phantom Melody" (which won the prize offered by Van Biene), "In a Monastery Garden," to be followed by "In a Persian Market," "In a Chinese Temple-Garden," etc. Successes rapidly followed, and in the course of a few years he became famed as the

greatest light composer of the day. He is essentially a good melodist and a fine craftsman, and undoubtedly a great deal of his success is due to the extraordinary pains he takes to make his orchestrations as perfect as they can be; and since he is able to play nearly every orchestral instrument (the 'cello, clarinet, oboe and French horn having been his secondary studies), he is obviously well equipped to write effectively for the orchestra. In addition, he is something of a linguist, having a very good knowledge of French, German and Italian.

### THE MUSIC OF KETÉLBEY

Of all his works that are entitled to the name of "world successes," "IN A PERSIAN MARKET" is certainly one of the most famous. Audiences throughout the world have been enthralled by the work, and there is scarcely a popular concert (wireless or otherwise), cinema, or theatre *in the world* that has not heard it featured. A description of the piece is quite unnecessary, as it is so well known. A few remarks on the scoring may, however, be very interesting to the reader. The scoring is essentially oriental, the composer having had in mind the fantastic aspect of an eastern trading-market. He pictures the husky cries of beggars in the market, the entrance of the beautiful princess, the dance of the juggler and snake-charmer, the whole being an impression of the riotous colour and scenes of the orient. The approach of the camel-drivers is heralded by the tom-tom, piccolo, and lower strings (*pizzicato*), which works up to a gigantic climax as the beggars cry for alms, eventually subsiding as the theme of the beautiful princess is heard, first by clarinet and 'cello, then by full orchestra. The jugglers and snake-charmers entertain the crowds, the instrumentation being very picturesque. As the princess departs, the market place becomes deserted, and the work ends in a filmy tonal impression with one resounding *ff* final chord. Themes, see page 4.

"IN A CHINESE TEMPLE-GARDEN" is another well-known and popular oriental work, entirely different from his "In a Persian Market," requiring little description. It is an Eastern Fantasia, with a tone-colour scheme in which the wood-wind are very prominent. Many exhilarating oriental touches are found in the score, particularly in the depicting of a street fight among the Chinese coolies, the music for which is founded on the actual Chinese scale. The words given to the priests' melody are also actual Chinese words of the Canton dialect, phonetically spelt, and great effect is gained by having a Baritone sing the vocal (*ad lib.*) part. Altogether a valuable item for all classes of performance. Themes, see page 6.

"CHAL ROMANO" (Gipsy Lad) Overture is a spirited work that is rapidly becoming as welcome as "In a Persian Market," and will undoubtedly prove another "Zampa" in popularity. The atmosphere of Romany life is well sustained throughout; the opening theme is closely followed by the plaintive song of the rejected lover. The music ceases, dramatically giving way to the strident motive of fate; the tremolo vanishes, and in its place we have a dashing czardas. The tambourines shake, the guitars twang, and all is a whirl of gaiety. The dance rushes wildly along, pausing slightly while the lover pleads his suit. "On with the Dance" is the scornful answer; the people dance more furiously than before. The overture ends—a mass of whirling, tingling *joie de vivre* and hopeless love. A really brilliant work, played by

# Themes from "IN A PERSIAN MARKET."

Intermezzo-Scene.

ALBERT W. KETÉLBEY

*Synopsis.*

The camel-drivers gradually approach the market; the cries of beggars for "Back-sheesh" are heard amid the bustle. The beautiful princess enters carried by her servants, (she is represented by a languorous theme, given at first to clarinet and cello, then repeated by full orchestra)—she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

"The camel-drivers gradually approach"

Moderato con moto. (♩ = 102)

Piano

*pp una corda*

*pp stacc.*

*sempre stacc.*

This musical score is for the piano accompaniment of the first theme. It is written in 2/4 time with a tempo of Moderato con moto (♩ = 102). The piece is marked 'Piano' and 'pp una corda'. The melody is characterized by a series of eighth-note patterns, with some notes marked 'stacc.' (staccato). The bass line consists of a steady eighth-note accompaniment.

"The beggars in the market-place?"

\* (Sing) Back - sheesh, back - sheesh, Al - - - lah,

*ff*

*seca ad lib.*

This musical score represents the vocal theme for the beggars. It is written in 2/4 time and marked 'ff' (fortissimo). The melody is a simple, rhythmic call-and-response pattern. Below the staff, the lyrics are written: "(Sing) Back - sheesh, back - sheesh, Al - - - lah,". The piece concludes with the instruction 'seca ad lib.' (seca ad libitum).

"The beautiful Princess approaches?"

Poco meno mosso.

*p sostenuto*

*mf sonore molto espress.*

*ta* \* *ta* \* *ta*

This musical score is for the piano accompaniment of the princess's theme. It is written in 2/4 time and marked 'Poco meno mosso'. The piece is marked 'p sostenuto' (piano, sostenuto). The melody is a slow, flowing line with a few notes marked 'mf sonore molto espress.' (mezzo-forte, sonore, molto espressivo). The bass line features a simple harmonic accompaniment with some notes marked 'ta' and asterisks.

"The jugglers in the market-place?"

*ff*

This musical score is for the piano accompaniment of the jugglers' theme. It is written in 2/4 time and marked 'ff' (fortissimo). The piece is characterized by a complex, rhythmic melody with many sixteenth and thirty-second notes, creating a busy, juggling-like texture. The bass line is also highly rhythmic.

"The snake-charmer."

*ff*

This musical score is for the piano accompaniment of the snake-charmer's theme. It is written in 2/4 time and marked 'ff' (fortissimo). The melody is a series of eighth-note patterns with some grace notes, giving it a rhythmic, hypnotic quality. The bass line is a steady eighth-note accompaniment.

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the most famous bands in France, Belgium, and, of course, Great Britain.

"SUITE ROMANTIQUE" is a still more ambitious work, inscribed to Sir Dan Godfrey. As it is impossible to do full justice to the work in a few lines, we shall only scan the salient features. It is a superb masterpiece of quasi-impressionistic composition. The first number, entitled "The Awakening of Love," opens with *cor anglais* (or clarinet) solo, from which the ensuing development is mainly derived. The subject is treated variously by different instruments, and after the climax we hear the second subject, for 'cellos and horns. On these themes the first number is built; there are many points of lyrical beauty apart from the scoring. The second number, "Scherzo" ("Troubled Thoughts"), is a fantastic and whimsical item (after the manner of the modern French style as exemplified by Dukas' "Apprenti Sorcier"), perhaps rather difficult, but well repaying the trouble of rehearsal. Although it is to a certain extent satirical, it has many tempestuous points, especially where the score works closely to the programme. The final number, "Valse Dramatique," depicts a quarrel followed by a reconciliation. It opens with a graceful melody in the wood-wind, accompanied by celesta and harp; as it proceeds along, the music becomes more and more agitated, the clarinets ominously murmuring, the harp (or piano) shrieking, powerful *glissando* passages, the entire forces pounding an orgy of sound. The flutes, clarinets, bassoons successively scream out an impetuous cadenza in chromatics, but are gradually persuaded to calm down. Then the love themes are heard again, at first rather petulantly, then more sinuously, finally ending to the strains of a rollicking waltz. This is undoubtedly Ketèlbey's finest piece of published orchestral music so far, and will become a standard classic with symphony orchestras. Themes, see page 8.

#### "THE SANCTUARY OF THE HEART."

A fervent, meditative subject with contralto voice and chorus (*ad lib.*). It has an apparently folk-song style of theme. This piece centres round a lonely wanderer hearing an old-time religious melody of his native land. The first subject has a dignity of style which is *unequaled in any other piece*. It is arranged for oboe, violin and bassoon, set off by fine and substantial harmonies. The same theme is given by way of contrast to solo cornet, after the original enunciation. A passage *poco più mosso*, in which an actual old religious melody of centuries ago is introduced, is done in repeated triplets, lending an air of suspense to the chief themes. These are formulated more stridently, eventually working up to a dramatic climax, which in turn gives way to the more poignant expression of the original melody. This is given to the clarinet (or contralto voice), and later, a fine piece of four-part chorus-writing includes the (*ad lib.*) vocal section. The whole orchestra takes up the theme, dramatising it until the final phrases conclude on a loudly reinforced cadence. Themes, see page 10.

"COCKNEY SUITE." **CAMEOS OF LONDON LIFE.** London! What a feast of imagination it provides for the artistic mind. Several of the greatest composers of to-day have been inspired by its magic glamour. Elgar has given us the *Cockaigne* (In London Town) Overture, Mackenzie has given us his *London Day by Day*, Vaughan Williams his excellent *London Symphony*, but few have seen London in music so realistically as Mr. Albert W. Ketèlbey has in his "Cockney Suite." Here the composer takes the most prosaic of metropolitan scenes and makes wonderful music out of them,

humorously sly in some parts, and intensely emotional in others.

The Suite, which is in five numbers, opens with a "State Procession." One is to imagine the King and Queen are opening Parliament. Pall Mall is crowded with onlookers. The band plays a stirring march as the King and Queen pass along the route. Commencing with a military fanfare, we are introduced to the atmosphere of pomp and pageantry. The march proceeds along with a swing that only military bands possess. In the trio, another band passes, and a different tune is developed, growing gradually louder and louder; presently the first band is heard again and the march ends in a brilliant display of colour.

The second number in the Suite is a gem indeed; it is a portrayal of a Cockney romance, and is entitled "The Cockney Lover." The rendezvous is apparently Lambeth Walk. The piece opens with a treatment of the Cockney air "Arf a Pint of Mild an' Bitter." The piece is an illustration of how a master of harmony like Mr. Ketèlbey can transform an almost inane tune into a fine work of art. Some of the most haunting harmonies imaginable are contained in the first few phrases. The theme is treated languidly, with a sensuous harmonic scheme, very much like that of the French impressionistic school. Later a suggestion of "Little Brown Jug" serves to indicate that the public-house has become a centre of attraction. Another treatment of the first theme brings in the chimes of Big Ben. After the clock has ceased to chime, the main theme is heard in the bass, this time with ever-changing chromatic harmonies. A lovely cadence closes this wholly delightful number.

London without its representative "Palais de Dance" would be as incomplete as Paris without its *Folies Bergères*. True to proletarian London life, the composer has given us in the third number a taste of the London dance as it is seen through a musician's eyes. A typical dance theme is treated in the fashion attributed to the waltz; a brilliant section following is treated very freely in modulation, following closely in the style of the modern jazz bands, and with a suggestion of a saxophone, muted trumpets and xylophone, and the robust bellowing of the trombone, the waltz goes merrily along, leaving us with a truly London feeling.

The next number is an "Elegy" (Thoughts on passing the Cenotaph). Here the subject-matter is mainly reflective in style. Gradually the thoughts grow more and more agitated as we proceed, eventually merging into one of Ketèlbey's most touching melodies. There is a heart-throb in every note of it. This gives way to a solo violin version of the first theme with *tremolo ponticelli* accompaniment, and with a glowing orchestral treatment of the second subject (in which the 'celli have a very "fat" part) we come to an ecstatic climax of great emotional intensity.

The final number is a typical London one. Full of exuberance, obstreperous melody and gay hilarity, it is the picture of a "Bank Holiday" on 'Ampstead 'Eath. We are immediately plunged into the hilarious rhythm of a country dance, the orchestration serving to accentuate the general mirth. Heralded by the strains of a mouth-organ the Cockney lovers dance a one-step. Regardless of the dancing, an itinerant cornet-player comes along and performs a stream of well-known melodies, "The Gipsy's Warning," the prison air from "Il Trovatore," "Tell me the Old, Old Story," "There is a Tavern in the Town," etc., and how the composer has fitted two independent melodies is an example of his musicianship, besides being a humorous com-

# Themes from In a Chinese Temple-Garden. Oriental Phantasy.

ALBERT W. KETÉLBEY.

**Synopsis.**

After a few bars characteristic introduction.—The incantation of the priests in the Temple;—the perfume of incense floats on the air—a melody (given to cello, viola and oboe with *pizzicato* accompaniment) represents two lovers;—a Manchu wedding-procession passes noisily by,—a street disturbance ensues amongst the coolies (founded on an actual Chinese scale);—the beating of the gong in the Temple restores quietude, the incantation of the priests is heard again, and the lovers' song (amidst the singing of birds) with a brief quotation from the Temple and Coolies music brings the piece to a conclusion.

Andante moderato. (♩ = 12)

Piano. *ff* (With dignity.) *p* (Gong.) *ff*

THE INCANTATION OF THE PRIESTS IN THE TEMPLE.

*p dolce* Peng - on - sum - Ka - son - tuk - Pai - tseng.

THE PERFUME OF INCENSE FLOATS ON THE AIR.

THE SONG OF THE LOVERS.

*mf marcato* *tre corda.* *con molto espress.*

A MANCHU WEDDING-PROCESSION PASSES BY.

*rit.* *ten.* *a tempo* *piu mosso*

A STREET DISTURBANCE ENSUES AMONGST THE COOLIES.

*mf*

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mentary. After the cornet has done his bit (and incidentally collected the cash, it is supposed), a steam-organ blurts out the old waltz "Over the Waves" (beloved of all Round-abouts), and goes through it to the bitter end, in spite of the fact that the dance (in 2/4) is still proceeding. Again, the theme of 'Appy 'Ampstead is heard, and this successful suite is concluded by a mirthful treatment of the lighter side of London. Themes, see page 11.

"WEDGWOOD BLUE" is a typical number representing the composer at his daintiest. One can imagine the exquisite workmanship of a Wedgwood vase, translated into musical sound. The strings commence with a *pizzicato* bass, the oboe adding a piquant counter-melody which is afterwards elaborated by the 'cello. This serves to bring in the delightful duet between 'cello and oboe, with the *Glockenspiel* and *pizzicato obbligato*. The second theme is scored in the same fashion. The trio, in E, is responsible for a graceful 'cello solo, later scored for violin, flute and clarinet in turn. The piece concludes with the repetition of the first theme. The entire work is a delicate and fragile miniature that goes excellently in cinema and concert. Themes, see page 12.

"IN THE MOONLIGHT" is a poetic intermezzo, very daintily scored. The first theme, given to the violin, 'cello and oboe, supported by sustained bass, and remaining strings *pizzicato*, is one of fascination. The second section, although slightly quicker in tempo, is still calm and tranquil. The sonorous scoring brings out the beauties of the harmony, while the flute adds charming counter-melodies above the main theme. A new episode lends a passionate fervour to the movement, and is improved in the performance by a *rubato* style; the premier subject is again announced, with a modified orchestral palette; the piece being brought to a close by a coda in which the *Glockenspiel* and flute have a lovely duet. In passing, it may be mentioned that this piece exemplifies the wonderful command of tone-colours possible in the usual small cinema combination. Themes, see page 13.

"SOUVENIR DE TENDRESSE" is a legend, and is an attempt, unquestionably successful, to portray in music the relating of some old and interesting tale. A slight introduction suggests the reposeful setting; the opening theme is given to the strings, the sustained harmony being divided between wood-wind and brass. The theme is irresistible, and is taken up by the full forces *tutti*. The middle section is replete with soothing harmonies, and the return to the first theme, shortly afterwards, serves to introduce the clever coda. A beautifully shaded *diminuendo* given to the solo 'cello and accompanying strings is the signal for the final cadence.

"FAIRIES OF THE STREAM," so capable of various treatment in interpretation, is pre-eminently suitable for cinema and concert performance. Its scoring has a perfection and individuality that marks itself out for specific treatment and consideration. Moreover, it is one of the very few brilliant works capable of good playing by small bands. The flute and violins open with reiterated semiquavers suggestive of the rushing waters. The theme then enters, more prominently announced as it goes along, working up *crescendo* to a tempestuous *tutti* passage, in which the entire resources of the orchestra are utilised. Onwards the writing pictures the whirling stream, and the fantastic dancing of the fairies and elves. A lull in the piece brings a new subject in A flat. Scored for strings, flute and *Glockenspiel*, it has a most wonderful conception of the translucent waters.

Again we hear the first theme, this time with increasing verve. A final stroke of brilliance is added, and the work is finished by a gripping *accelerando*. Themes, see page 14.

"GALLANTRY," is another welcome intermezzo akin to "In the Moonlight." It is really a love-duet, and may be played as a duet for 'cello and violin with piano accompaniment. The piano opens with a guitar-like accompaniment. The 'cello sings a declaration of love, which elicits a reply from the violin (no doubt the lady), and afterwards the two instruments join in a duet, each playing their own melody in contrapuntal combination, the orchestra this time supplying the accompaniment which hitherto had been solely in the hands of the pianist. An *appassionata* movement follows, but the calm tones of the 'cello lead the duet to a peaceful close. Themes, see page 15.

"IN A CAMP OF THE ANCIENT BRITONS" (A.D. 47 and the present day). This is Ketèlby's most recent orchestral tone-picture, and was suggested by a visit to the ancient Worlebury Camp at Weston-super-Mare. A very uncommon subject, treated in a striking and (as usual with Ketèlby) a very melodious manner. The themes are divided into two kinds: first we have the *modal* quasi-Gregorian melodies of the Druids and the Ancient Britons, then we have the Roman Legion theme (very militant and domineering), and the battle scene. Lastly we get the light, airy waltz-theme of the present day; but the manner in which the composer has gradually blended the two styles is notably skilful, and how he turns an Invocation into a Waltz will interest all musicians for its technical adroitness, while the beautiful melodies themselves will appeal forcibly to the lay mind. Themes, see page 16.

"WILL YOU FORGIVE?" An orchestral arrangement of the new song specially composed by Mr. Ketèlby to the words in the novel "This Frail Woman," by Andrew Soutar. It is a song that will live. It stands out because of its fine melody combined with a perfection of touch in the accompaniment. The theme is peculiarly appealing, and will be found of the utmost value for all scenes of sentiment and pathos. The book is shortly to be filmed, and the number will be the "leading" musical motif. It is published as a violin, 'cello, or cornet solo with full orchestra accompaniment, in D, also in C as a vocal accompaniment. Themes, see page 20.

"SWEET LOUISIANA" and "VALSE APPASSIONATA" are two waltzes, both of a totally different class; the first is a light type of dance music, perfect in the rhythmic vitality of the waltz; the latter is a poem in waltz tempo, but passionate and tensely emotional. The first section of "Sweet Louisiana" is an appealing waltz melody, the second is a 'cello solo, rendered *marcato*, while the trio has a typical *scherzando* lilt. The "Valse Appassionata" is introduced by a sonorous theme scored for strings and wood-wind. It is developed at great length, and the scoring is strengthened at every appearance of the theme. The middle episode has a rather lighter tune, which, after a reference to the original theme, is transported into a lively waltz measure. This soon gives way to the calmness of the first theme, and the waltz ends on the theme given out double *forte*. Themes, see pages 18 and 19.

"BOW BELLS" is another successful essay into the ranks of dance music. It is a bright and breezy fox-trot, out of the ordinary run of meagre jazz items. The lively peal of bells gives us the text at once. A rhythmic touch of comedy is

# THEMES FROM SUITE ROMANTIQUE.

ALBERT W. KETÈLBEY.

**N<sup>o</sup> 1. ROMANCE (Réveil d'amour).**

Andante affettuoso. (♩ = about 66)

**N<sup>o</sup> 2. SCHERZO (Pensées Troublées).**

Presto scherzando. (♩ = about 144)

**N<sup>o</sup> 3. VALSE DRAMATIQUE (Querelle et Réconciliation).**

Valse moderato. (♩ = about 50)

*Grazioso e delicato.*

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N<sup>o</sup> 174.

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indulged in by the three trombones. Another melody enters, in which a bell *obligato* is afforded a good part. The Trio is exceptionally bright, and introduces many original effects. Though in a different plane to the accepted idiom of Ketèlbej, it proves that his powers are not limited to the realms of "serious" music. Themes, see page 17.

A feature of Ketèlbej's work is his remarkable power of orchestral perspective evident in all his works. In two orchestral arrangements of pieces by William Aston, he proves his ability to transform a mere piano solo into a vital orchestral work. "A MUSICAL JIG-SAW" is an amusing parody on old songs, classical, operatic, modern, ancient and popular tunes; these are carefully woven together in a pot-pourri, but the attractiveness of this popular number is undoubtedly due to the masterly orchestration by Mr. Ketèlbej. "CHRISTMAS" is a typical fox-trot, with life, energy, rhythm, humour, tune and effects in abundance, also orchestrated by Mr. Ketèlbej. Old carols crop up very frequently, also many Yuletide airs. The customary bell effects are introduced, and the dance is a skilfully arranged medley-dance, which can be played also as an intermezzo very effectively.

## KETELBEY AND THE CINEMA AND THEATRE

One reason for the overwhelming success of Mr. Ketèlbej in the cinema world is that he is an essentially professional man. He has a marvellous knowledge of the orchestra and its requirements, consequently his orchestral music seems literally to "speak," and there is no scene or situation in any picture which cannot be fitted by his extraordinary expressive melodies. Perhaps his most important works written *specially for cinemas* are the recently issued "LOOSE LEAF FILM PLAY MUSIC SERIES." In these there are twelve excellent pieces to suit the requirements of the various film aspects. No. 1, a "Dramatic Agitato" is in C minor, *molto vivace*; it is consistently scored, and in performance takes three minutes. No. 2, "Amaryllis," is suitable for use in dainty, fickle scenes. It is penned in D major with a section in the dominant. No. 3, "Arabian Nights," is an oriental piece. A picture whose scenario lay in the East could be fitted entirely with the oriental works of Ketèlbej, utilising this particular number for the street scenes. "A Processional March" is often wanted for fitting pictures, and this number so entitled is at once useful and musical; very suitable for coronations, ceremonies and the like. "True Love" is a sentimental theme in which the pathetic style is strongly to the fore. It will give excellent results when used in sad scenes. The "Mystery" number is greatly in favour for the uncanny and weird picturisations. It might also be used in dramatic situations. A "Comedy" number is often called for, and the piece of this title is surely the last word in humour! Far from being the usual concoction of rubbish, it possesses a strong originality of rhythm and harmony. It is a well-written piece, thoroughly in the Ketèlbej style. "A Wanderer's Return" is a nice and a love-like air, introducing the appropriate air "Home, Sweet Home." A "Storm" scene is of course essential in fitting pictures. The music for this is *tense* and very graphic; it is a cinema number *par excellence*, and should be in every Musical Director's library. "Love's Awakening" and the more strenuous "Rhapsody Appassionata," No. 11, are two numbers noted for the passion throughout. They

are welcome additions to the series, and, by virtue of their artistic nature, will be heard in concerts as much as in cinemas. The concluding number, "Agitato Furioso," is famous for its excellence in playing to riots, storms, wars, etc. Scored with a richness that is indescribable here, it is fiery in nature, and suggests an overture in the strength of form that it displays. These cinema items have undoubtedly come to stay. They fill a gap that has been sadly apparent in the cinema world for years. Though written as accompaniments to screen actions, they are essentially good music from first to last, and that is why they will succeed when all the rest of so-called cinema works have miserably failed.

It must not, however, be supposed that these twelve works are the only pieces suitable for cinema; on the contrary, Mr. Ketèlbej is easily the foremost composer of the day for all cinema purposes, because all the works he has written are so *assimilable* by every cinema orchestral combination. It would probably be impossible to go to any cinema theatre in the world and *not* hear Ketèlbej's music. He stands an efficient bulwark between the two extremes of the classical "absolute" school and the balderdash that so frequently passes as "cinema music." Very few are the musicians who do not employ his works in fitting pictures. The most favoured items are the Oriental works; "Chal Romano," Romance (from "Suite Romantique"), and the intermezzos such as "Gallantry," "Wedgwood Blue," "Sanctuary of the Heart," "In the Moonlight," "Souvenir de Tendresse," etc. The reason why they are so favoured is because they present three essentials combined—

- (1) Artistically ideal.
- (2) Richness in scoring with abundant cues, and (*which is of great importance to Musical Directors of Cinemas*)
- (3) Durability of paper and cheapness of cost.

In fitting, they do not thrust themselves aggressively on the people listening, but *blend artistically* because they are so *naturally* expressive of every situation; they haunt the public by their sheer melodic beauty and musical sincerity.

Little need be said of the theatre and Ketèlbej; from the first these two were inseparable. As incidental music and as entr'actes his compositions are the best attractions for audiences of all types. "In a Persian Market," "In a Chinese Temple-Garden," "Chal Romano" Overture, and "Sanctuary of the Heart" are in great demand by theatrical producers for use in *character-plays*, and "Wedgwood Blue," "Souvenir de Tendresse," "In the Moonlight" and other of the earlier items are highly popular for *costume or modern plays*.

One of the most remarkable attributes of Ketèlbej is his versatility in adapting himself to the various exigencies of the theatre, cinema, or concert. The concert-halls have gained inestimably from his pen. Orchestras, military bands, brass bands, solo players, etc., are all indebted to him for much of their repertory.

In his "Suite Romantique," "Cockney Suite," and "Chal Romano" Overture, he has specially written for the concert-hall, and one of his most captivating charms is undoubtedly his wonderful grasp of orchestration. (A celebrated London critic said of his "Suite Romantique," when it was performed at the Queen's Hall under the composer's direction, "*the orchestration is delicious.*")

Altogether Albert W. Ketèlbej's position is *supreme in Concert, Theatre and Cinema*, and he is the composer *par excellence* upon whom all in the musical world rely for "*Something different and better!*"

# Sanctuary of the Heart.

I wandered alone in a strange land,  
 And Life seemed so dark and drear,  
 When the sound of a voice seemed to call me  
 And bring to my heart a mem'ry dear;

It told of the Joy and the Gladness  
 That comes from the One above—  
 "Oh Lord, hear our prayer,  
 Take away all our care,  
 And fill all our hearts with Love!"

ALBERT W. KETELBEY.

PIANO.

Andante sostenuto.

mf sonore

con Ped. Ped. \* Ped. \*

Poco più mosso.

marcato con Ped. Ped. \*

I wand-er'd a-lone in a strange land. And Life seem'd so dark

pp

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No 160.

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# THEMES FROM COCKNEY SUITE.

CAMEOS OF LONDON LIFE.

ALBERT W. KETÉLBEY.

*Synopsis.*

## N<sup>o</sup> 1. A STATE PROCESSION.

One is to suppose that the King and Queen are going to open Parliament and Pall Mall is crowded with onlookers. Pomp and pageantry, brilliant uniforms and military bands all combine to make a brilliant spectacle, and this march is what might be played by the regimental bands as they pass along the route.

Tempo di Marche militaire.

The score for 'A State Procession' is in 2/4 time, marked 'Tempo di Marche militaire'. It features a piano introduction with a forte (ff) dynamic. The melody is characterized by rhythmic patterns and triplet figures. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Cresc.' marking and a star symbol.

## N<sup>o</sup> 2. THE COCKNEY LOVER.

The Cockney whistle, "Arf a pint of mild and bitter," has been here employed as the leading theme in a little Cockney serenade. The suggestion (in the accompaniment of the 2nd part) of "Little Brown Jug" indicates that the lovers have retired to a public-house, and the chimes from Big Ben and other buildings are intended to indicate that it is night and very near closing-time. The sweethearts leave the public-house and the young fellow once more sings his melody softly to the girl.

Andante moderato. (♩ = 80)

The score for 'The Cockney Lover' is in 4/4 time, marked 'Andante moderato' with a tempo of 80 beats per minute. It begins with a piano introduction marked 'p' and 'espress.'. The melody is a simple, lyrical line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Cresc.' marking and a star symbol.

## N<sup>o</sup> 3. AT THE PALAIS DE DANSE.

A feature of the Jazz bands in any "Palais de Danse" is the way in which the key of the music is suddenly changed. This waltz has been treated in this manner (in the 2nd part), and other "Jazz" effects are introduced.

Tempo di Valse moderato.

The score for 'At the Palais de Danse' is in 3/4 time, marked 'Tempo di Valse moderato'. It begins with a piano introduction marked 'p' and 'espress.'. The melody is a simple, lyrical line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Cresc.' marking and a star symbol.

## N<sup>o</sup> 4. ELEGY.

This represents the serious thoughts which would occur to anyone on passing the Cenotaph in Whitehall. The 2nd part, in the major key, suggests the feelings of affection and tender remembrance which would prevail in the hearts of sweethearts and wives, yet with a feeling of gratification that their loved ones had died in a noble cause.

Moderato serioso. (♩ = 84)

The score for 'Elegy' is in 4/4 time, marked 'Moderato serioso' with a tempo of 84 beats per minute. It begins with a piano introduction marked 'p'. The melody is a simple, lyrical line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Cresc.' marking and a star symbol.

## N<sup>o</sup> 5. BANK HOLIDAY.

Vivace. (LIKE A COUNTRY DANCE.)

The score for 'Bank Holiday' is in 2/4 time, marked 'Vivace'. It begins with a piano introduction marked 'ff'. The melody is a simple, lyrical line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Cresc.' marking and a star symbol.

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# WEDGWOOD BLUE.

(BLEU DE WEDGWOOD)

A Dance.

Price 2/ net.

ALBERT W. KETÉLBRY.

Moderato grazioso (a l'ù Gavotte)

PIANO.

*p delicato*

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each, with a brace on the left side of each system. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music is characterized by a delicate and graceful style, with a mix of chords and melodic lines. The first system includes the tempo and performance instructions 'Moderato grazioso (a l'ù Gavotte)' and 'p delicato'. The score concludes with a final cadence in the fifth system.

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# IN THE MOONLIGHT.

(Sous la Lune.)

Poetic Intermezzo.

ALBERT W. KETÈLBEY.

Price 2/- net.

PIANO.

*p delicato*

Andante grazioso. (*poco rubato*)  $\text{♩} = 72$ .

*Red* \* *Red* \* *simile*

*Più mosso.*

*f sonore*

*con Red.*

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# FAIRIES OF THE STREAM.

## Sylphes du Ruisseau.

VALSE BRILLANTE.

ALBERT W. KETÉLBEY.

Allegro vivace  $\text{♩} = 92$ :

PIANO. *pp leggiero (una corda)* *armonioso*

*con Ped.*



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# GALLANTRY.

DUO D'AMOUR.

Intermezzo-Romance.

ALBERT W. KETÉLBEY.

Moderato con moto ( $\text{♩} = 108$ )

Piano. *pp*

*con Ala* *mf molto espress.*

*rall.*

*a tempo*

*mf espress.*

*sost.*

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THEMES FROM  
IN A CAMP OF THE ANCIENT BRITONS.  
(A. D. 47 and Present-Day)

THE SACRED GROVE OF THE DRUIDS.  
Moderato Like a Harp.

ALBERT W. KETÉLBÉY.

8  
pp (mysteriously)  
with soft Pedal

Musical score for 'THE SACRED GROVE OF THE DRUIDS.' in 4/4 time, marked Moderato. The score is for piano and features a harp-like texture with chords and arpeggios. It begins with a dynamic marking of *pp* (pianissimo) and the instruction '(mysteriously)'. A note above the first measure indicates a duration of 8 measures. The instruction 'with soft Pedal' is written below the bass staff.

THE INVOCATION BEFORE THE BATTLE.  
Religioso Very earnestly and expressively.

mf *sonore*

Musical score for 'THE INVOCATION BEFORE THE BATTLE.' in 4/4 time, marked Religioso. The score is for piano and features a solemn, expressive melody with sustained chords. It begins with a dynamic marking of *mf* *sonore*.

THE MARCH OF THE BRITONS.  
Tempo di Marcia.

mf *marcato*

Musical score for 'THE MARCH OF THE BRITONS.' in 4/4 time, marked Tempo di Marcia. The score is for piano and features a rhythmic march melody. It begins with a dynamic marking of *mf* *marcato*.

THE ADVANCE OF THE ROMAN LEGIONS.  
Più mosso.

ff

Musical score for 'THE ADVANCE OF THE ROMAN LEGIONS.' in 4/4 time, marked Più mosso. The score is for piano and features a driving, rhythmic melody. It begins with a dynamic marking of *ff*.

THE BATTLE BEGINS.  
Vivace furioso.

fff Agitato.

Musical score for 'THE BATTLE BEGINS.' in 4/4 time, marked Vivace furioso. The score is for piano and features a highly rhythmic and energetic melody. It begins with a dynamic marking of *fff* and includes the instruction 'Agitato.' in the middle of the piece.

PRESENT-DAY HOLIDAY SPIRIT.  
Valse brillante.

ff *vivace*

Musical score for 'PRESENT-DAY HOLIDAY SPIRIT.' in 4/4 time, marked Valse brillante. The score is for piano and features a light, rhythmic melody. It begins with a dynamic marking of *ff* *vivace*.

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# BOW BELLS.

## FOX-TROT.

INTRO.  
Tempo di Fox-Trot.

ALBERT W. KETÉLBEY.

PIANO.

*ff* Bells

*ff* Orch.

*mf* (repeat) *ff*

*sonore*

TRIO.

The musical score is written for piano and orchestra. It begins with an introduction in 2/4 time, marked 'Tempo di Fox-Trot'. The piano part is marked 'PIANO.' and features a melody for 'Bells' and a bass line. The orchestra part is marked '*ff* Orch.' and includes a 'sonore' section. The score is divided into sections, with a 'TRIO.' section starting later. Dynamics range from *mf* to *ff*. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

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# SWEET LOUISIANA

Valse.

ALBERT W. KETÉLBEY.

Tempo di Valse Lente.

Piano.

*ff Grandioso*

The first system of the piano score for 'Sweet Louisiana'. It consists of two staves, treble and bass clef. The music is in 3/4 time and features a grandioso character with a forte dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

*rall.* *mf* *mf dolce*

The second system of the piano score. It begins with a 'rall.' (rallentando) marking and a 'mf' (mezzo-forte) dynamic. The tempo then returns to the original 'Tempo di Valse Lente'. The dynamic changes to 'mf dolce' (mezzo-forte dolce). The musical notation continues with similar melodic and harmonic patterns as the first system.

The third system of the piano score, continuing the melodic and harmonic development of the piece. It features similar phrasing and dynamics as the previous systems.

The fourth system of the piano score, showing further melodic and harmonic progression. The dynamics remain consistent with the previous systems.

The fifth system of the piano score, concluding the piece. The notation includes final chords and melodic resolutions.

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# VALSE APPASSIONATA.

ALBERT W. KETÉLBEY.

Valse Lente. (with intensity)  
*sonore*

PIANO.

*mf molto espressivo*

The first system of musical notation for the piano part of 'Valse Lente'. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music features a slow, expressive melody in the right hand with long notes and slurs, and a supporting bass line in the left hand.

The second system of musical notation for the piano part of 'Valse Lente'. It continues the melody and bass line from the first system, maintaining the same tempo and expressive character.

Joyeuse.

*ff*

The third system of musical notation for the piano part of 'Valse Lente'. The tempo changes to 'Joyeuse' (lively) and the dynamics to *ff* (fortissimo). The right hand features a more rhythmic melody with accents, while the left hand provides a steady accompaniment.

The fourth system of musical notation for the piano part of 'Valse Lente'. It continues the lively 'Joyeuse' section with rhythmic patterns and accents in both hands.

(L.H. ad lib.)

The fifth system of musical notation for the piano part of 'Valse Lente'. The left hand is marked '(L.H. ad lib.)' (ad libitum), indicating it can be played more freely. The right hand continues with rhythmic patterns.

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# WILL YOU FORGIVE?

Song.

Words by  
ANDREW SOUTAR.

Music by  
ALBERT W. KETÈLBÉY.

*Moderato. Molto espress.*

The musical score is arranged in three systems. The first system shows the piano introduction with a tempo and expression marking of *Moderato. Molto espress.* The second system includes the first vocal line with the lyrics "If at your feet I" and piano markings *pp* and *mf*. The third system includes the second vocal line with the lyrics "humbly kneel, — If through these eyes my" and piano markings *mf* and *pp*. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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