

# THE COLUMBIAN CONSERVATORY OF MUSIC



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No. 111—The Knight of Old  
—ROBERT VOLKMANN



# Columbian Conservatory of Music

## THE KNIGHT OF OLD

BIOGRAPHICAL SKETCH—FRIEDRICH ROBERT VOLKMANN (fölk'-männ).

Born at Lommatzsch, Saxony, in 1815.  
Died at Pesth, Hungary, in 1883.



CELEBRATED composer of vocal and instrumental music; was born at Lommatzsch, Saxony. His father, cantor and schoolmaster, was his first teacher in the principles of music. Later he studied the violin and 'cello, at Freiberg. In 1836, while residing at Leipsic, he became acquainted with Robert Schumann, who gave him much encouragement. He remained at Leipsic until 1839, when he went to Prague, where he took up teaching and composition, and in 1842 moved to Budapest. From 1854 to 1858 he spent in Vienna, then going to Pesth, Hungary, where he remained until his death in 1883.

While at Pesth he held the positions of Professor of Harmony and Counterpoint at the Landes-Musik-akademie. He wrote numerous compositions, among them two symphonies; six string quartettes; concerto for 'cello; arrangements of Mozart's and Schubert's songs; songs for mezzo-soprano with piano and violoncello; choruses and sacred songs.

THE POETIC IDEA—It was a favorite idea of grandmother, the author tells us, to so plan her songs that the children could come in with the refrain (or chorus) often enough to keep them quite awake. This we see here in the first verse of the song, which is all we happen to have room for. You will notice that there are two kinds of movement in this song. Measures 1 and 2 are what Grandmother sings. They move mainly in 8th notes, with a 16th put in once for liveliness and a quarter note for repose at the end of her line. Then the children come in with the refrain, but softly, not like a great chorus, "Warrior hold!" Then Grandmother again, just as before, measures 5 and 6, and again the children in the refrain. Then having well started her song, Grandmother has it all her own way from measures 9 to 16, making four lines of the verse. Here the children come in on the two 16ths, closing measure 16. "This knight of old!" And at the end of the song, the children join heartily in the last line to the music of measures 26, 27, 28.

It is a great pity that the later stanzas of Grandmother's song have been lost; but the student in leisure time can easily make up others. Note particularly that Grandmother was a sprightly and vigorous old lady, who did not walk with a cane or sit in the corner. She was one of the kind who do things and like to tell of things which have been done. Grandmothers used to be that way, and sometimes are now.

PLAYING DIRECTIONS—The first thing to get is the true idea of the movement. If you take a piece of string 12 inches long with a weight at the end (a heavy nail will do) and set it swinging as you hold the other end between your thumb and finger, and hum the song as it swings, each swing will give the time of a quarter note, or half a measure. Be sure you keep with the pendulum, singing just as fast as it swings; or rather, Grandmother sings twice as fast, because she almost always has two syllables to one swing; but the children have always one tone to a swing (quarter notes) or else one tone to two swings (half notes). Do not drag them, but keep them up smartly; yet do not hurry.

The left hand part has in measures 1, 2, 3, 5, 6, 7, 19, 20, 21 and 23, 24, what are called syncopations; a syncopation is a rhythm which conceals one of the pulses of the measure—i. e., fails to speak a tone at the moment when the pulse-count occurs. Here it is the count "two" which is concealed, the chord beginning at "half past one" and closing at "half past two." Be sure to prolong the quarter note all through its time and make as little break as possible between the quarter note and the eighth note which completes the measure. The liveliness of this song is here all in the right hand melody. In measure 5, where the chorus holds a tone quite through the measure, the left hand keeps the 8th note motion, just as if you counted four in a measure.

In the half note chords, measures 13 to 18, be sure and hold them out through their time. The refrain at the close, measures 25, 26, 27 and 28 is sung rather forcibly, as in sympathy with the knight of old. Also as being warmed up by Grandmother's story.

In reading, look out for the accidental flats and sharps in the bass, because they are very important indeed.

The natural before F in measure 26 is cautionary only, because there was an F $\sharp$  in measure 25, and this is to remind you not to play it here. In like manner the natural before E in measure 27 is cautionary, because the left hand played an E $\flat$  in measure 24.

THE FORM—Strictly speaking, the music does not come to a complete and final stop until the end. Yet there are three shorter sentences to bring you there. A, measures 1 to 8; B, measures 9 to 18; and C, measures 19 to 28. There is no pause in the time, except in measure 18, where one can hold out the half note twice its value, for the pause.

Chorus: Once there was a warrior bold,  
"Warrior bold."  
Chorus: Doing deeds in days of old,  
"Days of Old!"  
Sailing here and sailing yonder,  
Doing deeds to make you wonder,  
Deeds to tell in book of gold,  
Did this wondrous knight of old.  
Chorus: "This knight of old!"  
O this wondrous knight of old!  
Chorus: "Warrior bold!"  
Deeds to tell in book of gold.  
Chorus: "Oh, this wondrous Knight of Old!"

# THE KNIGHT OF OLD.

## GRANDMOTHER'S JOLLY SONG.

Revised, Fingered and Annotated  
by W. S. B. Mathews.

Robert Volkmann, Op. 27.

**Allegro, Gayly.**  $\text{♩} = 120$

**A Solo.** *Cho.* *Solo.*

1 *mf* Once there was a War-rior bold, War-rior bold, bold, bold, bold.

*Cho.* **B Solo.**

6 7 *p* 8 9 *mf* 10 11

12 13 14 15 16 *Cho.*

*Solo.* **C Tempo I.** *Cho.*

17 *rall.* 18 19 *mf* 20 21 *p* 22

*Solo.* *All.*

23 *mf* 24 25 26 27 *p* 28



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## RECITATION QUESTIONS ON "THE KNIGHT OF OLD."

1. What is the Signature of this Song? What the Key?

Ans.

2. What kind of Measure is it? And what is the principal "motion," (or movement)? A Movement of 8ths in succession, or quarters?

3. What is the proper Speed for the song, in lengths of a Pendulum?

Ans.

4. What is a Syncopation? In which measures do they occur, and in which part?

Ans.

5. How many measures of the left hand part are composed of the Chord of F?

Ans.

6. How many other Chords are there in the left hand part?

Ans.

7. Which of these do not belong to the Key of F? Can you tell what Key they do belong to?

Ans.

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