

## Notes on "Dancing in the Starlight".

To date I have not located an extant copy of the piano solo version of "Dancing", either to purchase or obtain a scan from. The piece was recorded by the Edison Concert Band in 1903 and one would think that the publisher would have capitalized on the recording to print and sell many copies, but that doesn't seem to be the case. It has proven to be the scarcest and most elusive of all the Jacob Henry Ellis works I have tried to locate. In fact, it took some serious sleuthing on my part just to locate a published orchestra version at the Paragon Ragtime Orchestra library in Lewisburg, Pa. They were kind enough to furnish me with a scan of an original 1903 printing by the publisher Willis Woodward & Co. in New York. In addition to the conductor's score for piano with cued in melody notes, there are parts for 1<sup>st</sup> and 2<sup>nd</sup> violins, viola, cello, bass, clarinet in A, cornet in A, Trombone, and Drums (along with tambourine and triangle). For this recording I had to decide whether to try and extract a solo piano version from the conductor's score or simply use it as it is. I chose the latter. I am presenting it exactly as it is printed and in a piano-3 hands format and also in the published key of A. More than likely this is not the original key as I am not aware of anything by Ellis in that key. He tended to use C, F, and G most of the time. I made an exact transcription of the conductor's score to accompany the recording. There were a few engraving errors of the cued notes in the score but these were easily corrected by using the supplied 1<sup>st</sup> violin part.

Until I can locate a solo piano version this rendition will have to suffice. If anyone knows the whereabouts of an extant copy either for purchase or for providing a scan, please inform me. Thanks, Bill



Trio.

Musical notation for measures 31-34. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The music is written for piano and features a melody in the right hand and a bass line in the left hand. Measure 31 starts with a piano (*p*) dynamic. Measure 34 ends with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 35-39. The piano (*p*) dynamic continues from the previous system. The melody in the right hand is characterized by slurs and ties, while the left hand provides a steady accompaniment.

Musical notation for measures 40-44. The piano (*p*) dynamic is maintained. The right hand features more complex rhythmic patterns and slurs, while the left hand continues with a consistent accompaniment.

Musical notation for measures 45-48. The dynamics shift to forte (*f*) in the right hand, while the left hand remains piano (*p*). The right hand includes triplet markings over the notes.

Musical notation for measures 49-53. The piano (*p*) dynamic is used throughout. The right hand has a more active role with slurs and ties, while the left hand provides a simple accompaniment.

Musical notation for measures 54-57. The tempo markings *rit.* (ritardando) and *a tempo* are present. The dynamics are piano (*p*). The right hand features triplet markings.

Musical notation for measures 58-61. The dynamics reach fortissimo (*ff*) in the right hand. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.