

POPULAR EDITION

The DAVIS FOX TROT



BY
VRIEL DAVIS

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STAMPA

JEROME H. REMICK & CO.

NEW YORK DETROIT

A FEW PRESS ENDORSEMENTS
 COMMENDING THE WORK OF
URIEL DAVIS
 AS AMERICA'S LEADING ORIGI-
 NATOR AND COMPOSER OF THE
 GREATEST NUMBER OF MOD-
 ERN DANCE MUSIC SUCCESSES!



NO MAN IN THE MUSIC WORLD
 EVER ACCOMPLISHED IN SO
 SHORT A TIME, THE LASTING
 SATISFACTION WHICH ONE
 GETS FROM HIS COMPOSITIONS

THESE EXCERPTS WERE
 TAKEN AT RANDOM FROM
 A STACK OF OVER 3500
 NEWSPAPER ENDORSEMENTS
 IN AMERICA AND EUROPE.

THE BOSTON AMERICAN SAYS:—

"Some of the remarkable dances of to-day first came into existence in society circles by the introduction of Uriel Davis' Horse Trot. Miss Eleanor Wilson, the President's daughter, wishing to take up the new dances adopted the Horse Trot."

THE LONDON DAILY SKETCH SAYS:—

"Modern dances are not indecent if danced properly. Mr. Davis ought to know as he has invented many of them."

THE PARIS EDITION OF N. Y. HERALD SAYS:—

"The Duke and Duchess of Manchester stir London society by introducing Uriel Davis' Fish Walk, and other original compositions of his. The Duchess of Manchester in giving a series of 'The Dansants' used the 'Fish Walk.'"

THE PROVIDENCE, R. I. SUNDAY JOURNAL SAYS:—

"Uriel Davis, Newport's advisor in dancing matters, is responsible for developing a better type of dance, and is the leading authority of a new school of eccentric dance steps."

THE NEW YORK WORLD MAGAZINE SAYS:—

"The Horse Trot was used at a recent ball given by Hamilton Fish, Jr. of New York and Newport, at the Copley Plaza in Boston. The dance was attended by society leaders of the most exclusive set of New York, Boston, Philadelphia and Washington. The Horse Trot was the most popular dance of the evening."

THE NEW YORK EVENING JOURNAL SAYS:—

"Madam von Herwarth, wife of a military attache of the German Embassy adopted the 'Walk of the Fishes' and the 'Horse Trot' which musical compositions of Uriel Davis met with her approval."

THE NEW YORK WORLD:—

"Uriel Davis, the Newport dancing master and inventor of the 'Horse Trot' leaves for London with a lot of dancing novelties. He introduced a number of modern steps which have become very popular in Newport and Bar Harbor."

THE NEW YORK HERALD SAYS:—

"It was through the efforts of Mr. Uriel Davis that the names of Dream Tango, Fish Walk, Horse Trot and the Valse Roseda held the debutantes and others at the popular resorts this year in a state of absolute frenzy. He writes his music first and then invents the steps afterwards."

THE BOSTON SUNDAY POST SAYS:—

"Uriel Davis is the master who teaches the ultra social set the Tango, Turkey Trot, and to do the 'Fish Walk.' Among these are Mrs. Ava Willing Astor; Mrs. Herbert Harriman; Mrs. Perry Belmont, the Duchess of Manchester; Mrs. Reginald Vanderbilt; Mrs. Stuyvesant Fish; The Countess von Moltke; Mrs. A. J. Drexel, and many others prominent in Society."

THE SUNDAY TIMES OF WASHINGTON, SAYS:—

"Uriel Davis has diverted Washington's smart set for several winters with his innovations. He has managed to kill the ennui of Newport and Bar Harbor with his summer inventions."

The Davis Fox Trot

by URIEL DAVIS

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked "Piano" and includes dynamics *mf* and *ff*. The music is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. There are dynamic markings like *v* (accents) and *mf* (mezzo-forte) throughout the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *mf-ff* (mezzo-forte to fortissimo) is present in the second measure of the lower staff. There are also accents (*v*) and a repeat sign in the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. There are several accents (*v*) in both staves.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. There are several accents (*v*) in both staves.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. There are several accents (*v*) in both staves.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes with various accidentals. The bass clef accompaniment consists of chords and single notes. There are four 'V' marks above the treble staff in the final measure of this system.

The second system of musical notation continues the piece. It includes first and second endings, indicated by bracketed lines with '1' and '2' above them. The word 'Fine' is written in the right margin of the system. The notation includes various note values and rests.

The third system of musical notation begins with the dynamic marking 'mf-ff' in the left margin. The melody in the treble clef is more active, featuring sixteenth-note runs. The bass clef accompaniment provides a steady rhythmic foundation with chords.

The fourth system of musical notation continues the melodic and harmonic development. The treble clef features a series of eighth-note patterns. The bass clef accompaniment includes some triplet-like figures. A 'V' mark is present above the final measure of the system.

The fifth and final system of musical notation on this page. The melody in the treble clef concludes with a series of eighth notes. The bass clef accompaniment ends with a final chord. A 'V' mark is present above the final measure of the system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines in both hands.

The second system of music consists of two staves. It includes first and second endings. The first ending is marked with a '1' and the second ending with a '2'. The music concludes with the instruction *D.S. al fine*.

TRIO.

The TRIO section begins with a treble clef and a common time signature (C). The music is marked *mf* (mezzo-forte). It features a rhythmic pattern with eighth and sixteenth notes in the right hand and chords in the left hand.

The third system of music continues the TRIO section. It features a treble clef and a bass clef. The music includes various chordal textures and melodic lines.

The fourth system of music concludes the TRIO section. It features a treble clef and a bass clef. The music ends with the instruction *D.S.* (Da Capo).