

**WELL-KNOWN
PIANO SOLOS, HOW
TO PLAY THEM**

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Well-known piano solos, how to play them by Charles W. Wilkinson & Edward Ellsworth
Hipsler

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CHARLES W. WILKINSON & EDWARD ELLSWORTH HIPSHER

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BY
CHARLES W. WILKINSON

REVISED BY
EDWARD ELLSWORTH HIPHER

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A Foreword



IN undertaking a revision of the work of a living author one is at once confronted with the delicacy of the task. That this work may be made more adaptable to existing conditions is the only possible apology for a new edition. In preparing this, professional courtesy requires the nicest distinctions in order that the intents and rights of the author shall be respected.

Without wishing to detract in the least from the original text, a difference in the colloquial idioms and technical terms of Britain and America necessitated some changes in the verbiage. Indeed, after several visits to "Merrie England," it has been no easy task for the editor to sacrifice some of those words which, on their native soil, lend such piquancy to the common talk and conventional phrase. Wherever it has been necessary to substitute for these synonyms more familiar in America, an earnest effort has been made to do so without destroying the intimate style of the author, which adds so much to the interest of his book.

In some instances it has been thought best to incorporate in the text suggestions as to methods which have brought good results in teaching experience.

Sometimes a way of overcoming technical difficulties different from that given in the original text has been furnished. This has been done not to detract in any way from the worth of Mr. Wilkinson's valuable work, nor to cast a shadow of doubt on the wisdom of his advice. Rather, the desire has been to place before the earnest student two solutions of the difficulty, from which he may choose the one best adapted to his particular case. When these interpolations have touched upon any point likely to be controverted, they have been placed in parentheses, so that the responsibility for the statements made might rest on the "guilty" party.

Editions of music differ as to the printing out in full of certain sections or abbreviating the pages by the use of repeated passages between double bars with dots. This may sometimes cause some slight confusion as to numbers of measures; but, with little trouble, a careful student will be able to adjust this discrepancy. In this matter the aim has been to make the text conform to the standard American editions, which probably will be the ones mostly used by our readers.

Where a rest of several measures has been indicated by an abbreviation in a single measure, this has been counted only as one. A measure divided by a double bar, parts of it belonging to two different themes and sometimes appearing on separate pages, has usually had its two parts counted as one. Repeated passages have been counted only once, giving credit, of course, for all measures in double endings.

A few of the selections in Mr. Wilkinson's book have been replaced by others. This has been for two reasons: