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### Volume 29, Number 09 (September 1911)

James Francis Cooke

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SEPTEMBER 1911

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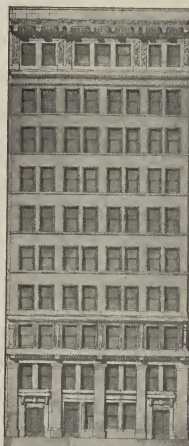
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other slip. Later the lost slip was found, and, upon comparing it with the second slip, it was found that Beethoven had made an entirely different estimate of the tempi at which he desired the *Symphony* to be played.

Even with the most elaborate and complete marks of expression, such as those, for instance, employed by Beethoven and by Wagner, the composer is confronted with his great poverty of resources to present his views to the mind of the interpreter. Extensive as some of the modern dictionaries of musical terminology seem to be, they are wholly inadequate from the standpoint of a complete vocabulary to give full expression to the artist's imagination. It also gives full scope to the admission of an infinite variety of error in the matter of the shades or degrees of dynamic force at which the composition may be played.

One might venture to remark that composers are the most keen, most conscious judges of their own works, or, rather, of the garments which fit them best. There is in all composition a divine part and also a conscious part. The divine part is the inspiration. The conscious part has to do with dressing the inspiration in its most appropriate harmonic, polyphonic and rhythmic garb. The garments are the raiment in which the inspiration will be viewed by future generations. It is often by these garments that they will be judged. If the garments are awkward, inappropriate and ill-fitting, a beautiful interpretation of the composer's ideal will be impossible. Nevertheless, it is the performer's duty in each case to try to see through these unbecoming garments and divine the composer's thought, according to the interpreter's best understanding.

#### LEARNING THE MUSICAL LANGUAGE.

Where interpretation is concerned, one is too often inclined to forget that while there is a higher part, the secrets of which are accessible only to the elect, there is also an elementary part which involves the knowledge of musical grammar, and beyond that the correct feeling of musical declamation—since music, after all, is a language which is at all times perfectly teachable, and which should be most carefully and systematically taught. I consider the book of Mathis Lussy, *Musical Expression*, a work of great value to the student who is in search of truth pertaining to intelligent interpretation. Lussy was a Swiss who was born in the early part of the last century. He went to Paris to study medicine, but, having had a musical training in the country of his birth, he became a good pianoforte teacher and an excellent writer upon musical subjects. While teaching in a young ladies' school, he was confronted with the great paucity of real knowledge of the rudiments of expression, and he accordingly prepared a book upon the subject which has since been translated into several languages. This book is most helpful, and I advocate its use frequently. It should be in the hands of every conscientious piano student.

#### MISTAKES PECULIAR TO THE PIANOFORTE PLAYER.

The nature of the keyboard of the piano, and the ease with which certain things are accomplished, makes it possible for the performer to make certain errors which the construction of other instruments would prevent. The pianist is, for instance, entirely unlike the violinist, who has to locate his keyboard over, locate it by a highly trained sense of position. In a certain way I sometimes feel somewhat ashamed for the pianistic profession when I hear players, even those with manifest technical proficiency, commit flagrant mistakes against elementary rules of accentuation and phrasing, such as, for instance, an average violinist acquainted with good bowing is accordingly prevented from making upon his instrument.

The means of discovering the composer's hidden meaning are, in fact, so numerous that the conscientious interpreter must keep upon continuous voyages of exploration. There are many easily recognizable paths leading to the promised land—the path of harmony, without an understanding of which the would-be performer can never reach his goal; another is musical history; others are the studies of phrasing, rhythm, accentuation, pedaling, etc., etc., *ad infinitum*. To fail to traverse

any one of these roads will result in endless exasperation. Find your guide, press on without thinking of failure, and the way to success may be found before you know it.

#### A PRIME MINISTER'S TRIBUTE TO MUSIC.

MR. ARTHUR J. BALFOUR, formerly Prime Minister of Great Britain, is a well-known English music-lover and accomplished amateur, was chosen to greet the delegates to the International Congress of Musicians at the opening meeting, held at the University of London. This great statesman has always managed to secure his favorite avocation—music. It is said that when the burden of state matters was heaviest Balfour, upon returning home, would cast a little time for his music, and thus rest his mind from the great strain which it had been bearing. His appreciation of music which follows is one of the most forceful we have ever read:

"Turning our gaze to what is, after all, the object of all art, the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages to which none of them can pretend."

"The painter of pictures, endow him with what genius you like, still all episodes his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment only give pleasure to a very limited number of human beings; which cannot be moved without difficulty and without risk. *Musical is independent of space.* You can have a symphony of Beethoven played in every musical centre of the world at the same time. If you like, had you a sufficiency of musicians capable of rendering it. *Time does not touch it.* Neither does that other great barrier to the common artistic enjoyment of civilised nations, the difference of language, affect it. The translator of a masterpiece is not merely a copyist; his personality is not merely interposed, like the personality of all copyists, between the spectator and the original producer. He is a copyist in a different medium from that in which the original was produced. He is, to compare painting with language, compelled to copy in *tempora* what was painted in oils; or to render as a drawing what was originally a colored picture. No progress can make it possible for a masterpiece of one language to become in the same full sense a masterpiece in another. It must always be confined to the country of its birth, and in the minds to those who have learned from infancy the language in which it is rendered. *No such limitations attach to our art.* All can understand it, whatever be their mother tongue. And now that the thoughts of so many of us are occupied in extending widely among the whole community the highest and the greatest and the best of pleasures, I am perfectly certain that of all the arts and of all the finer forms of imagination, that which chooses music as its means of expression is the one which has the greatest future among the masses of all nations."

#### NOTES FOR NOTE LOVERS.

EXACT fact is the child of thought. Whoever has a good temper will be sure to have many other good things.

Time is wasted in trying to make a trotter out of a horse with a broken leg.

When a wise man and a fool are thrown together, the fool does all the talking.

If we see nothing good in others, they will not be likely to see good in us.

Many people want to remove mountains simply to attract attention to themselves.

The man who loafs when he should work will be at work when he should rest.

Every man should remember that other people are setting their watches by his clock.

The artist who always does his best will find a steady demand for all the things he can do.

The artist gets a glimpse of heaven in the meadow where the farmer sees only so much hay.

For some people music is a kind of emotional bath. They feel it just as they feel a cold plunge in summer time, or a well-heated room in winter—both that is all. Their thoughts wander, and the music has no real meaning for them. Yet all music is built on an architectural plan, and if you would enjoy it to the full, you must know the plan of it, and the history of it, just as you would of an ancient cathedral. "Be not careless in deeds, nor confused in words, nor rambling in thought," says Marcus Aurelius.

#### MUSIC TEACHERS FOR PIANO-PLAYER OWNERS.

It has long been the contention of intelligent musical people that the various piano-playing devices would in the end prove beneficial to the business interests of the music teacher. As the love for music is developed the curiosity to know more of the structure of music becomes exceedingly keen. The owner of the piano-player is not content to sit pumping away at a machine without wanting to know a little more about the mysteries of the art than the tones and about the flying perforations bring to him. First he reads musical books and becomes acquainted with the history of the art and the biographies of the composers, but eventually he will want to know some things that he cannot very well learn without employing a teacher. This has been the history of hundreds of cases. The piano-playing machine which at first was an amusement becomes an exasperation and an aggravation.

#### MISTAKEN ADVERTISING.

After all, there is no way to get down to the real basis of musical understanding that can avoid the same paths which we who have acquired this understanding were obliged to travel. There is no short-cut, no cut, only the same wonderful and beautiful avenue of work, which is perhaps the most fascinating road in the world for right-minded people. A world without happy work would be a magnification of Hades. It is here that the piano-player manufacturers make their mistake. They advertise, sometimes with a blatancy worthy of a circus, that the piano-playing machine takes the place of a musical education—a barefaced lie, which the owners of piano-players will all readily condemn. The piano-player an more makes its owner a musician than the wheezy hand-organ makes the dusty son of Naples a Verdi or his mercenary monkey a Puccini.

#### THE TEACHER'S OPPORTUNITY.

There is, however, an opportunity for music teachers right now if they take advantage of it. Why not form classes of piano-player owners and instruct them in those elements of music which will assist them in understanding the music they hear? Mr. George M. Burdye, who is connected with a large firm manufacturing piano-players expresses it thus:

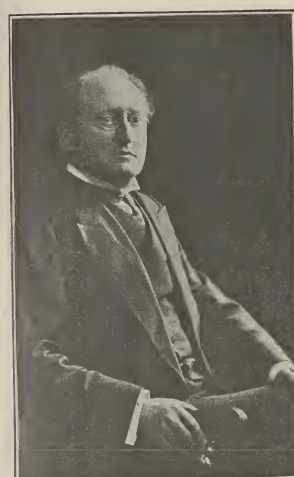
"With the player-piano it is a most excellent plan to have the privilege of study under a good teacher. As yet this branch of teaching is in its infancy, but a few wideawake and competent teachers of music have realized its possibilities and do teach its use, and the results of their teaching have in every respect fulfilled their expectations, and not one teacher who has undertaken this new field of labor has any but the most enthusiastic reports to make. Pupils who started their study with no idea of doing anything but working their feet and bringing out the purely mechanical side have learned to understand there is vastly more in it than that, and, guided each lesson, have learned to use the mind, manifested in the delicate manipulation of the hands and the feet in the 'shading' of pedal work, until even they have grown enthusiastic over this 'means to an end,' and try to find time for practice so as to attain a more delicate degree of interpretation of the masters."

#### ACCOMPANIMENT WORK.

"Not only in solo work of a high order is the player-piano useful, but in accompaniment work. We all know what it means to hear an accompaniment played so that the soloist seems to be at odds with the piano and the nerves of the auditors on a constant tension. With the player-piano the accompaniment becomes a choice jewel set into a design of surpassing beauty. Properly played with a soloist sensitive to the accompaniment, it is as perfect as the sound of a rippling brook and the song of a bird among the silences of the dim-lit forest."

"To make this result possible it requires study, a keen appreciation as of one of Corot's pictures of dawn in which the nymphs, hand in hand, are dancing in the early light of a dew-sprinkled and rose-hued morning; but, in which closer observation will reveal that the dew, the rosiest, the mist, the lights, the landscape are every time subservient to the rollicking figures. Without the wonderful background the figures would be bold, unpoetical, meaningless."

## The Etude Gallery of Musical Celebrities



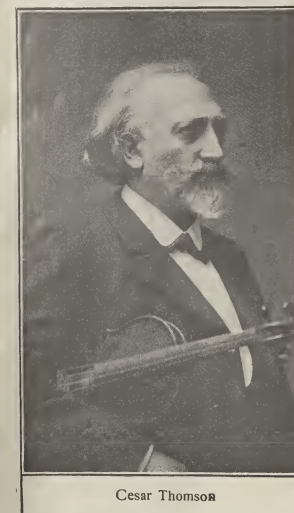
Frank Van der Stucken



Leopold Godowsky



Hans Von Bülow



Cesar Thomson



Johan Severin Svendsen



Antony Arensky





By LEROY B. CAMPBELL

Have you forgotten how the key of a piece of music may be determined?

## THE ETUDE

## Educational Notes on Etude Music

By P. W. OREM

## SLUMBER SONG—L. SCHYTTE.

This has become one of the standard "slumber songs" for the pianoforte. It is one of the best of the many pieces of this type. It is to be played in quiet, soothing style, carefully carrying out all the composer's markings.

## DANCE OF THE IMPS—K. W. REDDINGTON.

This is a characteristic piece, graceful but full of vim, by a talented woman composer. Three women composers are represented in our music pages this month, all Americans and all doing creditable work. "Dance of the Imps" should be played in a capricious manner, with contrasting touches and dynamic effects. This will make a fine third-grade recital piece.

## SHEPHERD'S LULLABY—M. HENRY.

Marcella Henry is another woman composer, new to our readers, whose work shows promise. Good pieces for the left hand alone, especially those of easier grade, are scarce and in demand. To play with the left hand alone and endeavor to gain satisfactory efforts is splendid practice. "Shepherd's Lullaby" is an excellent specimen of this style of writing. The melodies are attractive and the harmonies are cleverly managed. To attain the best results in this piece use the pedal carefully, as indicated.

## TWILIGHT STRAINS—H. ENGELMANN.

This is a high-class drawing-room piece by a favorite composer. Mr. Engelmann's inventive talent shows no diminution as time passes, and the circle of his admirers seems constantly increasing. This piece presents no difficulties either of execution or interpretation, but it will require a graceful, finished manner of delivery.

## SWISS SONG—G. EGGLING.

This is a particularly good specimen of the type of instrumental composition which imitates or employs the characteristic "yodel" of the Swiss or Tyrolean herdsmen. The peculiar method of singing to which the term "yodel" is applied consists of frequent alterations of the natural and falsetto voice. The Tyrolean style has long been popular in piano music.

## SHADES OF AUTUMN—A. E. WARREN.

This is a drawing-room waltz, an idealized type, not intended for dancing. Waltzes of this type are usually taken at a more rapid pace. This will make a very showy number for an intermediate grade player if played clearly and neatly with a brisk finger action. The composer is a contemporary American teacher and player.

## BIT OF NONSENSE—R. M. STULTS.

This is a rollicking piece of intermediate grade which should prove popular either for recreation or study. The left-hand melody of the E flat section reminds one pleasantly of Schumann's "Happy Farmer." This piece will afford good finger practice.

## THINKING OF HOME—C. W. KERN.

This is a melodious drawing-room piece by a popular writer. Although an excellent example of this class, it does not call for extended comment. Pieces of this style should always be played in finished manner, gracefully and with repose. They always afford good opportunity for the cultivation of the singing tone.

## ROMANY MARCH—C. A. HERMANN.

This is a characteristic march, very bright and pretty, in the Hungarian gipsy style. It should be played in a jaunty manner, strongly accented, more like a dance than a march.

## CUPID'S LULLABY—F. E. FARRAR.

This is a very neat study in style and expression for a good second-grade pupil. It has much musical interest for so easy a piece. A good recital number.

## HAY RIDE—MARIE CROSBY.

This American woman composer has the knack of writing interesting easy teaching pieces. Several of her numbers have proven very successful. Here is another that should prove equally attractive. While it has the waltz rhythm, it should not be played in the dancing manner, but more briskly. A good piece for an elementary recital.

## DAUGHTERS OF SPAIN (FOUR HANDS)—F. P. ATHERTON.

This is an original four-hand piece of much merit. Good waltz numbers for four hands, other than arrangements, are scarce. Here is one of the Spanish style, highly characteristic and full of variety. Although the piece is not at all difficult, there is plenty of work for both players, the *Secondo* part being nearly as melodious as the *Primo*. Play this piece in brilliant style and with firm accentuation.

## THE VIOLIN NUMBERS.

Two violin pieces appear this month; both are new and original works by contemporary writers. Geza Horvath's "Siesta" is a tuneful and expressive "lumber song." This type of piece is a favorite with violinists and violin composers; it is so admirably adapted to certain qualities of the instrument. Mr. Horvath's example will not suffer by comparison with other representatives of this class. It is very pretty. An element of novelty is added by the adoption of the title "Siesta" instead of the conventional "Berceuse" or "Lullaby." The word *siesta*, by the way, is both Italian and Spanish, meaning "an afternoon nap."

Mr. Frederick Hahn is a successful American violinist and teacher. His "Menuet" is a very clever bit of writing in the old-fashioned style, very effective for the solo instrument. This will make a fine recital or study piece.

## BERCEUSE No. 2 (PIPE ORGAN)—R. KINDER.

This is one of the most recent compositions of a well-known American organist and composer, Mr. Ralph Kinder. In addition to being represented in our musical pages, Mr. Kinder also conducts the Organ Department in this issue of THE ETUDE. His "Berceuse No. 2" in addition to its melodic charm and original harmonic scheme, will afford opportunity for effective registration and display of the softer solo stops. This piece should prove a great success at recitals, or as a voluntary.

## THE VOCAL NUMBERS.

Three very interesting songs of contrasting types are offered in this issue.

Mr. Tod B. Galloway's "My Brown Rose" is a decided novelty which should make a great hit as an *encore* song. The bright and characteristic melody which serves both as a prelude and as an interlude is intended to be whistled or hummed, preferably the former; but, if desired, it may be taken by the piano alone. Mr. Galloway needs no introduction to our readers. He is one of the really popular American song writers.

Mr. Richard Ferber's portrait, with a brief sketch of his career, will be found in another column. Hitherto Mr. Ferber has been represented in our music pages by instrumental numbers, but he is also accomplished as a song writer. "If Love Lies Dead" is a tender and sympathetic setting of a touching and beautiful text, a happy union of words and music.

This song has also been arranged very effectively for quartet of men's voices. G. Goublier's fine and impressive semi-sacred song has been arranged very cleverly in duet form by the well-known song writer, Mr. Frank H. Brackett. It may also be sung as a solo from this same copy by following the printed directions.

"A dwarf sees farther than the giant when he has the giant's shoulders to mount on," said Coleridge. Get on the shoulders of Bach, Beethoven, Liszt and Wagner.

## Well Known Composers of To-Day



RICHARD FERBER.

RICHARD FERBER was born at Danzig, Germany, in 1848. He was exceptionally successful in securing Louis Köhler as his teacher. Köhler was unquestionably one of the greatest pedagogical geniuses of all time. He seemed to be able to impart to his pupils who composed the faculty of writing teaching pieces that were practical—that is, pieces with a real tune and real musical worth, but at the same time compositions that "lay under the fingers" of the young pianist. Later he studied the organ with Markull. Later he studied harmony at Stuttgart and Geneva with Charles Lysberg, who was a pupil of Chopin and who was a writer of graceful and popular piano music. Mr. Ferber came to this country in 1885 and became organist at St. Patrick's Cathedral in Eau Claire, Wisconsin. Later he moved to San Francisco, where he became a successful teacher of piano and harmony. He has written many successful works for piano, voice and the Church. His best-known work is doubtless "New Songs Without Words." In this issue we have a delightful song by this writer, entitled "If Love Lies Dead."

## DO YOU KNOW?

Do you not know that a great number of Schubert's compositions are posthumous? He never lived to see their publication and died believing them failures.

Do you know that the Chinese official collection of musical laws is known by the picturesque name of "La-Lu?"

Do you know that fifteen letters of the alphabet were used at first to designate sound? The seven letters now in use were not employed until a much later date.

Do you know that after Handel became blind he always wept while conducting the aria "Total Eclipse" in his oratorio "Samson?"

Do you know that Sign. a violinist in the Leipzig Theatre Orchestra, declared that Richard Wagner was one of his least promising pupils? According to reports, he became disgusted with the youth's lack of ability and only gave him a few lessons.

Do you know that Farinelli (1705-1782), the famous male soprano, was said to have cured King Philip V. of his melancholy, and was thenceforth retained as friend and advisor by that grateful monarch at a yearly salary of 50,000 francs?

Do you know that the laws involving the fugue are extremely complex and arbitrary? These resulted in much classification, and, strictly speaking, there may be a score or more of different forms of the fugue, each one of which is labeled with an imposing Latin or Italian name. Composers of olden days were given to indulging in this kind of musical jurisprudence, with great delight to themselves and possibly much misery to their audiences.

## THE HAY RIDE

MARIE CROSBY

Tempo di Valse M.M. ♩ = 68

*dolce*  
*cresc.*  
*a tempo*  
*rit.*  
*schers.*  
*f*  
*D.C.*

## THINKING OF HOME

REVERIE

CARL WILHELM KERN, Op. 239

*very broad*

*Andante* *M.M. 72*  
*p*  
*f*  
*dolce*  
*p*  
*cresc.*  
*mf*  
*dim. e rit.*  
*p*  
*Last time to Coda*  
*cresc.*  
*mf*  
*f più mosso*  
*CODA*  
*meno mosso*  
*puna corda*  
*p*  
*morendo*  
*Lento*  
*D.C.*

*f*  
*accel.*  
*calmato*  
*dim.*  
*p*  
*f*  
*dim.*  
*f*  
*dim.*  
*mf*  
*misterioso*  
*p*  
*accel. e cresc.*  
*ff*  
*e rit.*  
*D.C.*  
*CODA*  
*meno mosso*  
*puna corda*  
*p*  
*morendo*  
*Lento*  
*D.C.*

## DAUGHTERS OF SPAIN

CHARACTERISTIC DANCE

FRANK P. ATHERTON, Op. 218

Con brio M.M.  $\text{♩} = 63$

Secondo

*ff* *fz* *fz* *mf* *cresc.*

*f* *ff piu Vivo* *p*

*soave*

*f* *mf* *p piu rall.*

*p* *atempo* *cresc.*

*fz* *fz* *mp*

*mf* *ff Vivo* *molto rit.*

## DAUGHTERS OF SPAIN

CHARACTERISTIC DANCE

FRANK P. ATHERTON, Op. 218

Con brio M.M.  $\text{♩} = 63$

Primo

*ff* *fz* *fz* *mf*

*cresc.* *f* *mf* *ff piu Vivo*

*mp soave*

*mf* *p piu rall.* *cresc.*

*fz* *fz* *mp*

*mf* *ff vivo* *p molto rit.*

## THE ETUDE

TRIO

Secondo

*p* *cresc.* *mf* *p* *cresc.* *fz* *sf* *ff* *ff* *mf* *cresc.* *mf* *poco rall. e dim.* *p* *cresc.* *fz* *sf* *ff* *cresc.* *ff* *Piu Vivo* *fz*

## THE ETUDE

TRIO

Primo

*p* *cresc.* *mf* *p* *cresc.* *fz* *sf* *ff* *ff* *mf* *cresc.* *mf* *p* *cresc.* *fz* *sf* *ff* *cresc.* *ff* *Piu Vivo* *fz*

## THE ETUDE

SWISS SONG  
SCHWEIZERLIED

GEORG EGGELING

Andante cantabile M.M. ♩ = 69

Andante cantabile M.M. ♩ = 69

*p* *mf* *f* *mp* *f*

*Last time to Coda*

*poco cresc.* *f* *mf*

*p* *mf* *f* *mf*

*CODA (last time only)*

## THE ETUDE

*mf* *mp* *mf* *f* *mp* *f*

*rit assai*

ROMANY MARCH  
ZIGEUNER MARSCH

C.A. HERMANN

Allegretto M.M. ♩ = 108

*mf* *mf* *f* *mf* *f* *mp* *f*

*2d time, 8va* *mf* *p* *mf*

*loco* *f* *p* *mf* *f* *ff*

# SHADES OF AUTUMN

## WALTZ

A. E. WARREN

INTRO.  
Moderato

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TRIO

# CUPID'S LULLABY

FREDERIC EMERSON FARRAR

Moderato con moto M.M. ♩ = 132

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## DANCE OF THE IMPS

KATHERINE WELLS REDDINGTON

Revised Edition

Allegretto brillante M. M. ♩ = 108

CAPRICE

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## BIT OF NONSENSE

DANSE GROTESQUE

R. M. STULTS

Allegro M. M. ♩ = 108

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*cantabile*  
*mf*  
*f*  
*mf*  
*p*  
*marcato*  
*mf*  
*cresc.*  
*ff*  
*D.C.*

## TWILIGHT STRAINS

REVERIE

Andante con espress. dolce M.M. ♩ = 54

H. ENGELMANN

*p*  
*mf*  
*cresc.*  
*animato*  
*Fine*

*cresc.*  
*rit.*  
*allegro*  
*p*  
*quinto dolce*  
*D.C.*

# THE ETUDE

## SLUMBER SONG

### BERCEUSE

Edited by EMIL LIEBLING

Allegretto moderato M. M. ♩ = 42

LUDVIG SCHYTTE Op. 23 No. 7

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# THE ETUDE

## SHEPHERD'S LULLABY

### for Left Hand Alone

Andantino M. M. ♩ = 69

MARCELLA HENRY

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12 rit. a tempo V V accel. rit.

rit. a tempo p f p f fuccel. rit.

a tempo trio p accel. rit. p D.S. al Fine

a tempo trio p accel. rit. p D.S. al Fine

## SIESTA

Violin and Piano score for Op. 126, No. 3 by Géza Horváth. The score is in 2/4 time, key of D major, and consists of 54 measures. It features a variety of dynamics (p, mf, pp, mp) and articulations (accents, slurs). The piece includes a 'Last time to Coda' section and a 'CODA' section. The tempo markings are 'Andantino piu lento' and 'Largo'.

## THE ETUDE

To Miss Marion G. Walker, Norristown, Pa.

## BERCEUSE No. 2

For Organ

RALPH KINDER

*Larghetto* M.M. ♩ = 40

Manual Ch. Soft 8

Pedal Soft 16' coup. to Ch.

Sw. Oboe & St. Diap.

1. 2.

*Fine*

*A little faster*

Sw. Vox Celeste

add to Sw.

*a tempo*

Gt. Melodia coup. to Sw. *dim.* *rit.* Ch. Clar. coup. to Sw. *f*

Sw. to Ped.

*rit.* *a tempo* *dim.* *p* *dim. e rit.* *D.S.*

## THE ETUDE

To Elise Fitch Hinman

## MY BROWN ROSE



TOD B. GALLOWAY

RUTH MC HENRY STUART

This introductory theme may be whistled (octave lower) or hummed *ad libitum*.

*p*

1. Oh, my rose aint white an' my  
2. An' de red leaves fall an' de  
3. An' dey sip at de white, an' dey

*Fine*

rose aint red, An' my rose don't grow on de vine on de shed, But, she lives in de cab-in whar de  
whiterose sheds Till they kiv-er all de ground whar my brown rose treads, An' de but-ter-fly comes, an' de  
taste ob de red, An' dey fly in' an' out ob de vines on de shed, While 1 comes a - long an' 1

1. 2. 3.

ros - es twine, An' she wrings out 'er clothes in de shade of de vine.  
bum-ble bee, too, An' de hum-ming bird hums all de long day\_ throo.  
gath-ers some buds, An' 1 makes some re-marks a - bout 3. ren-sing andsuds, But de

*p crescendo*

*p*

*D. C.*

birds an' de bees an' de rest of us knows Dat we're all hang-in' roun' jest ter look at my rose.

*f* *p* *D. C.*

## THE ETUDE

## A SONG OF PRAISE

\*Solo for Medium Voice or Duet  
for Soprano and Baritone

G. GOUBLIER

Arr. by F. H. Brackett

SOPRANO

1. The sky, the  
2. The seed that

BARITONE

*Andante*

*ff* *a tempo* *Fine*

air, and the plains and the moun- tains, The ris- ing sun, giv- ing life to the world, The bud- ding  
deep in the earth we were sow- ing, Shall it not sprout, by Thy mer- cy, O God? And the ripe

1. The sky, the air  
2. The seed that deep

The ris- ing sun,  
Shall it not sprout,

trees, and the soft flow- ing foun- tains Show forth Thy glo- ry, Thou Lord God of  
fruits with the Au- tumn red glow- ing, Are they not gifts from Thee, boun- ti- ful

The bud- ding trees, Show forth Thy glo- ry, Thou Lord God of  
And the ripe fruits Are they not gifts from Thee, boun- ti- ful

*rit.*

Hosts, God?

Hosts, God? A hum- ble mor- tal Thy won- ders a- dor- ing, As o'er the earth sink the sha- dows of  
Yea, tho' the light ning and tem- pest be near me, E'en thro' the hail and the snow from a

*p* *a tempo* *r. h.* *t. h.*

\*If used as a Solo sing the Soprano part throughout, including the passage in small notes.  
Copyright 1906 by Theo. Presser

## THE ETUDE

His fee- ble voice, Thy mer- cy im- plo- ring, Sends up to Thee, O Lord, prais- ing Thy  
Loud in the morn- and at noon and at ev- ning Lift I my voice to Thee, prais- ing Thy

night, above,

night, above, Lord God of Hosts, high a- bove the heav- ens, Who made all the world,  
love, Who made all the

*ff* *a tempo*

And the sea and the sky; Lord God of Hosts, Thou Lord of Lords Almight- y, I be- lieve in Thy might,  
world, I be- lieve in Thy

*ff* *a tempo*

1 be- lieve in Thy love, And I praise Thy great name, O Lord, my God, and King.

might, 1 be- lieve in Thy love,

*p* *f* *ff*









## 3

















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