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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



OCTOBER
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THE RECEPTION COMMITTEE

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THE ETUDE

OCTOBER, 1916

VOL. XXXIV No. 10



The Master Dreamers



"Here is the dream of the waking man," said Aristotle. The great men of all time have always been dreamers. The master dreamer is he who realizes his dreams. The daily phantoms of grand achievement which pass through the brains of millions of dreamers are caught by the master dreamer and turned from nebulous thoughts to towering cathedrals, magnificent paintings, glorious symphonies, wonderful inventions and powerful nations.

Richard Wagner was one of the greatest dreamers in the whole realm of music. The whole vast world of kaleidoscopic beauty which he built were once the wraiths of that marvelous brain that sleeps in the little garden at Bayreuth.

How did Richard Wagner differ from the myriads of dreamers who have passed into their eternal sleep unknown. Richard Wagner planned and worked. No man ever made more elaborate plans setting forth what he proposed. His plans make a veritable literature in themselves. There are whole volumes indicating his theories, his designs, his intentions, his ambitions.

Ambitions, hopes, aspirations, theories, dreams are worthless unless they are harnessed to work by a practical, sensible, workable plan. The average business man looks ahead for months—years. The average musician has no mind-picture of what he proposes to accomplish in one year or in ten years.

A plan on paper is worth a hundred in the mind. Some day in the near future sit down with paper and pencil in hand. Give yourself over to a period of solid constructive thinking on the most important thing you have to think about—your own career. Cross-examine yourself until you find out what you really want to do. Then make a plan of how you propose to do it. Stake off certain time limits. Your work may take you longer to accomplish than you estimate, but time limits are a great incentive.

The connecting bonds between the dreams that grew in the brain of Sir Christopher Wren and the magnificent St. Paul's Cathedral in London were the plans which the master architect put down upon paper. The bonds between your dreams and the career you are building are the plans you will put down on paper. Destiny reserves the heights for those who dream and plan and do.



Over-Critical



The retiring president of the Century Company of New York in a recent interview in the *New York Times* frankly stated his opinion that college education has a tendency to make a young man of literary inclinations, a critic rather than a creative artist. Mr. William W. Ellsworth, who through his long association with the great publishing house has examined thousands of manuscripts, says that the percentage of manuscripts accepted runs only 41 in 1,000. He finds that very few new names of consequence have come to the front in the field of fiction in the last fifteen years and this despite the fact that colleges are turning out vastly greater numbers of graduates.

Mr. Ellsworth also points out that over half of the sixty prominent literary men in America from 1800 to 1900 were not college men and that many of those who were college men had in numerous instances more limited advantages than the average student of a good

high school has to-day. He then gives a list of famous writers who were not college graduates. It includes Washington Irving, Whitier, Whitman, Mark Twain, Bret Harte, Bayard Taylor, John Burroughs, William Dean Howells, Henry James, George W. Cable, Mary E. Wilkins and Hamlin Garland. Take these names from American literature and a very serious gap would be left.

Yet no one but a very stupid person in this day would argue against the advantages of a college education. THE ETUDE has urged the special desirability of the music student securing a broad and liberal training. Nevertheless, those who are most familiar with musical conditions in America must realize that much of the work done in teaching composition often serves to make the students very fine critics but very insignificant composers.

Music demands a thorough training under specialists. Writing is quite another matter. Men like Arnold Bennett, William Black, John Macfield, George Bernard Shaw, Israel Zangwill, write their powerful thoughts in strong English without the aid of a college education. If they were to learn French, or German or Italian thoroughly they could use the foreign medium with the same facility, but they would first of all have to learn the language. That states the difficulty of the musician. He is forced to learn a foreign tongue and a highly organized tongue it is. Unfortunately much composition study is so focused upon the grammar of the language that the substance is ignored. There are armies of conservatory graduates who would find it literally impossible to make a mistake in harmony but could no more write such a beautiful tune as *My Old Kentucky Home* than they could fly. In the end they become so over-critical that everything they write smacks of the school room. Alas, many American composers have been only too content to have some one else do their thinking for them.



An Exacting Master



EVERY now and then some one writes THE ETUDE saying, "I have just heard that the metronome is not now being used any more." This is just about as silly a rumor as that which runs that seals are being used less than formerly. The metronome and scales are used more to-day than ever before.

There is no more exacting master than the metronome. There is nothing that will keep the pupil's work "together" during the interim between lessons like the metronome. The teacher who knows how to use a metronome and who can insist upon its use with the pupil always produces better results than the one who neglects the little instrument.

We know a teacher who always laughed at the need for a metronome. Once we asked her to test one of her own pieces with the instrument. In a few minutes she realized that what she thought was good time, was really a very straggly and unbecomingly thing which disfigured all her playing. If women made their dresses by guess instead of using a pattern imagine what the dresses would look like. The metronome is first of all a good pattern.

It is more than that. It is an incentive for the pupil to go ahead. It gives the pupil something to work for. There are many ways in which it can be used with profit. The editor always insisted that his pupils should play every piece at least ten degrees faster than the metronome marking required. What was the result? The student could drop back to the actual speed and play with far greater confidence and accuracy.

As far as the statement of musical material goes it corresponds with *Home, Sweet Home!* but the entire piece is certainly on the same plan as *The Bluebells of Scotland*. This is where these well-intended technical terms seem to me insufficient. Such a movement is, in point of fact, spoken of as binary, and a smaller piece, such as a Minuet and Trio, which consists of two little *Home, Sweet Homes* played thus—A, B, A—is spoken of as ternary, yet the two structures are identical. It seems to me as if these insufficient tech-

at her. She did not seem to mind that.
Indeed it would have required ultra sensi-

equal portions, and the time-signature shows the amount contained in the portions.

Now so far nothing has been said in connection with the time notation about Accent and Punctuation, which were stated to be the most important factors. Of punctuation I shall now say only that it can be indicated by rests, but that many breaks needed for this purpose in phrasing are not indicated at all. More of this later. Let us confine ourselves at present to accentuation. This our notation does not give explicitly, but has it implicitly. That is to say, there are certain universally accepted rules as to the accentuation of measures, the different groups of metrical members that make up the content of a bar. The time-signature at the beginning of a piece or part of a piece, such as 2/2, 3/4, 9/8, etc., indicates the measure that prevails and continues to prevail till another signature appears. Now what are the rules about the accentuation of the metrical members or beats? They are easy if we know that measures are either simple or compound, and how the compound measures are compounded. A continued series of sounds of equal length and loudness bores us because it is unintelligible. Indeed, it is so unsatisfactory and so intolerable to the hearer, that he unconsciously forms it into groups. If you hear a clock strike, and the strokes are of equal force, your mind will order this inarticulate succession into measures of two members (simple binary time) consisting of an accented and an unaccented beat; or measures of three members (simple ternary time), consisting of three members of one accented and two unaccented beats; or compounds of these simple measures, which compounds may be duple, triple or quadruple, and respectively have two, three and four accents, of which the first is the principal and more considerable. The most rational classification of measures—which is not the usual one in England or in Germany or anywhere else—seems to me to be as follows:

SIMPLE MEASURES.

- (a) SIMPLE BINARY TIME: 2/1, 2/2, 2/4, 2/8.
(b) SIMPLE TERNARY TIME: 3/2, 3/4, 3/8, 3/16.

COMPOUND MEASURES.

- (a) DUPLÉ BINARY: 4/2, 4/4, 4/8.
(b) TRIPLE BINARY: As the fractions with the numerator 6 are assigned to Duplé Binary, and we must be content with borrowing the signature of Simple Ternary (see the following musical illustrations).
(c) DUPLÉ TERNARY: 6/2, 6/4, 6/8, 6/16.
(d) TRIPLE TERNARY: 9/4, 9/8, 9/16.
(e) QUADRUPLE TERNARY: 12/4, 12/8, 12/16.

Besides the regular compounds we find sometimes also irregular compounds, that is, measures compounded of one binary and one ternary measure—such as 5/4, which may consist of 2/4 and 3/4, or of 3/4 and 2/4, and 7/4, which may consist of 3/4 and 4/4 or 4/4 and 3/4. This, however, introduces no new difficulty. The first constituent has the principal accent, and each has its usual proper accentuation.

In the simple measures, then, there is only one accent, and in the compound measures two, three or four, according as they are compounded of two, three or four simple measures. The first accent of the compound measure is the principal accent—thus the third beat in 4/4, the fourth beat in 6/8, the fourth and seventh beats in 9/8, and the fourth, seventh and tenth beats in 12/8 have lighter accents than the first beat. In the latter case, where the measure is compounded of four simple measures, there is yet to be noted a difference in the force of the accents. The third accent, that at the beginning of the second half of the bar, though less strong than the first, is stronger than the second and fourth, that is to say, in order to make the articulation clearer, the quadruple measures are treated not as if they were compounded of four simple measures, but as if by A of three different sizes, the larger the sign, the stronger the accent.



The theory of accentuation does not stop here. For not only are the bars articulated by accents, but also the divisions and subdivisions of the bars. So that besides the above described primary accentuation there may be in more ornate music secondary, tertiary, etc., repetitions of the primary one on a more and more reduced scale, reduced in force as well as in duration. The Adagio of Beethoven's pianoforte sonata in F minor Op. 2, No. 1, will show what is meant by ornate. The first part of the minuetto of the same sonata presents an example of plain music. In the following illustration the secondary accentuation is indicated by dots, the more dots the stronger the accentuation.



Now, in the time-signature and the bar, and the system of accentuation implied in them, the composer has a most ingenious means at his disposal to express his rhythmic ideas. But we must not overlook that this is only a mechanical contrivance which the composer makes use of to serve his purpose, but does not allow to tyrannize over him. At his pleasure he can displace the regular accents of the system, as he

Learning to Depend Upon One's Self

By Leonora Gill Ashton

ONCE or twice a week, when the music lesson recurs, in a certain sense, the responsibility of performance rests upon other shoulders than those of the pupil himself. Then it is that the latter knows that every mistake will be singled out for him; every incorrect motion of the hands and fingers righted; and although he may be painstaking in the extreme, these lesson hours will have a peculiar significance, in that the mind, perhaps all unconsciously rests upon another.

The teacher's highest aim however should be, to guide you to depending upon yourself; and you should always bear this in mind, as well as the rules and regulations he lays down for you.

Here are a few suggestions as to the matter:

In your practice hour, try to imagine, if you can, a keen-eyed teacher, seated beside you, his gaze fixed on your hands one moment, and on the page of music the next; and continuing the imaginative school endeavor to call to your mind, and keep there, the many things to which he would be constantly calling your attention.

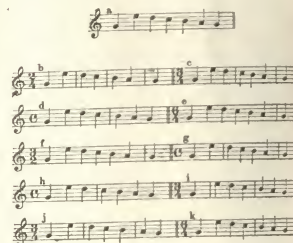
First: Place the hands squarely on the piano, playing firmly with the tips of the fingers, always remembering to have the knuckles, wrists, elbows and shoulder joints, as loose and limber as possible; letting the strength of your touch arise, rather from a sense of weight, than one of striking the piano keys.

Second: Keep a police guard over the printed page.

In your anxiety to read quickly; to find the melody, the rhythm to play, you will very naturally slight and overlook many an item, which during the lesson, it would be a watchful teacher's first care to point out to you.

Dozens of little errors will creep in, if you are not constantly on the watch to avoid them. Faulty time; rests unobserved; dotted notes hurried over; marks of expression unheeded; to say nothing of the sounding

does when he writes syncopations or puts a *forzato* mark wherever he lists. Indeed, the whole system of mark wherever he lists. Indeed, the whole system of accentuation is so out and out mechanical that it stands frequently in need of modification. The melody, the harmony, the intended expression, etc., call for such modifications. One may go so far as to say that the accent theory as given is false. In most music the accents are not sharply outstanding peaks with intervening low plains, but more usually summits of varying low plains, or, in other words, they are not a matter of isolated blows, but an alternation of crescendos and decrescendos. Of this I may have more to say by and by. There is yet another point to be considered, one often misunderstood. Those equal portions, which we call bars or measures, into which since the 17th century music has been divided, have no artistic significance. Only a comparatively small number of composers' rhythms begin with the first beat of the bar, the greater number begin with upbeats. The following examples show first a rhythmically inarticulate series of notes, the others the way in which composers can spread out their rhythms across the bars, and thus utilize the fixed accidental system for the purposes of their unfettered imagination.



In the second part of this essay we shall be chiefly concerned with the aids to phrasing furnished to the composer by the conformation of the music.

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Pieces, Op. 7, the one bearing the inscription "Light

avoiding the top of the hands on the keyboard which comes from the loose wrist.

THE ETUDE

40

p

ff

cresc.

50

ten.

ff

cresc.

ten.

molto marcato

60

allarg.

ff

pp

ff

pp

ff

THE ETUDE

dim. e rit.

p

espressivo

70

poco rit.

mf

pp

80

mf

p

f

dim.

pp

p

mp

pp

una corda

90

pp

una corda

dim.

f

pp

una corda

ten.

100

pp

TRIUMPHAL MARCH

SECONDO

E. R. KROEGER, Op. 88

Allegro energico M.M. ♩ = 160

Musical score for the second part of the Triumphal March. The score is written for piano and bass staves. It begins with a tempo marking of "Allegro energico M.M. ♩ = 160". The first staff has a dynamic of *sf* and a *poco rit.* marking. The second staff has a dynamic of *ff* and a *a tempo* marking. The third staff has a dynamic of *mf*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *ff*. The sixth staff has a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *sf*. The ninth staff has a dynamic of *sf*.

TRIUMPHAL MARCH

E. R. KROEGER, Op. 88

This splendid March by Mr. Kroeger in its solo form was awarded a Prize in one of our former ETUDE Contests. The composer himself has made the four hand arrangement, which is sonorous and well-balanced. Grade 4.

Allegro energico M.M. ♩ = 160

PRIMO

Musical score for the first part of the Triumphal March. The score is written for piano and bass staves. It begins with a tempo marking of "Allegro energico M.M. ♩ = 160". The first staff has a dynamic of *sf* and a *cres - cen - do* marking. The second staff has a dynamic of *ff* and a *a tempo* marking. The third staff has a dynamic of *mf* and a *poco rit.* marking. The fourth staff has a dynamic of *ff*. The fifth staff has a dynamic of *ff*. The sixth staff has a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *ff*. The ninth staff has a dynamic of *sf*. The tenth staff has a dynamic of *sf*.

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The piece is written for piano in 2/4 time. It begins with a key signature of two flats (B-flat and E-flat). The score consists of seven systems of two staves each. The first system includes a *ff* (fortissimo) dynamic marking. The second system includes a *p* (piano) dynamic marking. The third system includes a *f* (forte) dynamic marking. The fourth system includes a *mf* (mezzo-forte) dynamic marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system includes a *mf* (mezzo-forte) dynamic marking. The seventh system includes a *ff* (fortissimo) dynamic marking and a *a tempo* marking. The piece concludes with a *D.S.* (Da Segno) marking.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The piece is written for piano in 2/4 time. It begins with a key signature of two flats (B-flat and E-flat). The score consists of seven systems of two staves each. The first system includes a *ff* (fortissimo) dynamic marking. The second system includes a *p* (piano) dynamic marking. The third system includes a *f* (forte) dynamic marking. The fourth system includes a *mf* (mezzo-forte) dynamic marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system includes a *mf* (mezzo-forte) dynamic marking. The seventh system includes a *ff* (fortissimo) dynamic marking and a *a tempo* marking. The piece concludes with a *D.S.* (Da Segno) marking.

THE ETUDE

OVER THE FOOTLIGHTS

VALSE

A modern waltz movement, somewhat in the nature of an *air de ballet*. The principal theme is particularly taking and original, contrasting well with the smooth and graceful Trio section.

Although intended as a drawing-room piece, this waltz might be used for dancing. *Grade 3½*

Andante con moto

RAYMOND ROWE

Tempo di Valse M. M. $\text{♩} = 54$

p

Last time to Coda 1 2

CODA

Animato

ff

THE ETUDE

TRIO *Meno mosso*

p

a tempo

cresc. *dim. rall.*

To my Sister

D.S.

MOTHER'S GOODNIGHT

Sleep, baby sleep, in your cradle deep,
Stars above their watch will keep,
Stars that twinkle and blink at you,
While you sleep in your cradle deep.

A dainty lullaby movement harmonized in the style of a vocal part song. This number will furnish excellent practice in legato chord playing. *Grade 3.*

ALBERT LOCKE NORRIS, Op. 23

Semplice M. M. $\text{♩} = 72$

mp dolce cantabile

melodia marcato *poco cresc.* *a tempo*

pp poco rit. *molto rit. e dim.* *mf dolce* *poco cresc.* *p melodia marcato* *rall.*

poco a poco rall. e dim. *molto meno mosso morendo*

p *pp* *ppp*

una corda *l. h.*

IN THE TWILIGHT IN DER DÄMMERUNG

George Posca is a successful contemporary writer, with a European reputation. He excels in drawing-room pieces of the best class. Although *In the Twilight* was originally in-

tended as a piano piece it should prove equally effective on the organ. Grade 4.

GEORGE POSCA, Op. 31, No. 1

Andante cantabile M.M. $\text{♩} = 100$

mf molto espressivo

poco cresc.

poco marc.

*Poco più mosso M.M. $\text{♩} = 72$
dolce marcato il canto*

p legatissimo

l'accomp. sempre pp

cresc.

poco cresc.

dim.

pochettino rall.

atenuto

smorzando

pp

espressivo

Tempo I.

mf molto espressivo

poco cresc.

cresc.

poco marc.

dolcissimo

pp

rall.

rit.

THE TRAINING CAMP

MARCH

PLATON BROUNOFF

This little March movement will afford good practice in thirds in the right hand. It is particularly useful for this purpose, since ordinarily, pieces which introduce passages in

thirds are considerably more difficult to play. It is a good thing to learn double note playing as early as possible Grade 2-4.

Marziale M.M. $\text{♩} = 126$

p

mf

1

2

3

4

5

6

7

8

p a tempo

ff

fff

rit.

THE ETUDE

IDLE HOURS

WALTZ

E. K. HEYSER

Every young student likes to play left hand melodies. This little waltz has two, its first and third themes. Grade 2
Tempo di Valse M.M. 60-72

THE ETUDE

To Mr. Otto Fritsch

THE MERRY HUNTER

A lively six-eight movement in the traditional hunting style, based on familiar horn passages. Pieces of this type should be played in the snappy manner, with strong, almost abrupt accentuation, at a good rate of speed. Grade 3.

L. RENK

Allegro M.M. 120

THE ETUDE NOCTURNE

from "MIDSUMMER NIGHT'S DREAM"

A very effective and pianistic transcription of the famous *Nocturne* from the incidental music to Shakespeare's romantic play. Mendelssohn excelled in depicting Fairyland in music. Grade 4.

F. MENDELSSOHN

Andante M.M. $\text{♩} = 84$
ben sostenuto well sustained

THE ETUDE

SYLVIA

Introducing "WHO IS SYLVIA?"

"Who is Sylvia?" is one of Schubert's most beautiful songs, set to words of Shakespeare, from the play "Two Gentlemen of Verona." In making this into an instrumental number, Mr.

Spenser has supplied some appropriate and interesting introductory material. Grade 2½

GEORGE SPENSER

Moderato con moto M.M. $\text{♩} = 104$

THE ETUDE

FIELDS ABLOOM

WALTZ

GEORGE SPENSER

Three joyous themes, well contrasted, lying well under the hands, and affording good practice in nimble finger work.
Grade 2 $\frac{3}{4}$

Allegretto M.M. $\text{♩} = 72$

The score for 'Fields Abloom' is written for piano and includes a Trio section. The piano part begins with a melody in the right hand and accompaniment in the left hand, marked *mf*. The Trio section is marked *mp* and features a more rhythmic melody. The piece concludes with a *Fine* marking.

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LELKEM

SWEETHEART

Hungarian Song and Csárdás

OSCAR J. LEHRER

A brilliant number, not difficult to play. Mr. Lehrer has caught the true spirit of the Hungarian Folk Songs and Dances in the clever and tasteful arrangement. Grade 3.

The score for 'Lelkem Sweetheart' is for Violin and Piano. The Violin part is marked *Moderato maestoso* M.M. $\text{♩} = 54$ and includes a *Maestoso* section. The Piano part provides accompaniment, marked *f* and *mf*, with an *accel.* (accelerando) section. The piece ends with a *Fine* marking.

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THE ETUDE

The score on page 731 contains two pieces. The first is 'Allegro moderato zingara' in 2/4 time, M.M. $\text{♩} = 126$, featuring a lively melody with various tempo markings including *allegro moderato*, *sostenuto*, and *allegro moderato*. The second piece is 'Allegro vivace' in 2/4 time, M.M. $\text{♩} = 144$, marked *Allegro vivace* and *Allegro vivace*. Both pieces include dynamic markings such as *f*, *ff*, and *pp*, and conclude with a *Fine* marking.

THE ETUDE MENUETTO

from "SEPTET"

It is interesting to note that Beethoven has employed the same principal theme for both the *Minuet* from the *Sonata*, Op. 49, No. 2, and the *Minuet* from the *Septet*. The similarity, however is only in the first eight measures. Beethoven's *Septet* is his most famous piece of "Chamber Music". L. van BEETHOVEN, Op. 20 Grade 3. Arr. by Hans Harthan

M. M. ♩ = 104

TRIO

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THE ETUDE

ELEGY

It is eminently fitting that the late Mr. George Noyes Rockwell's final composition for the organ should be in the form of an *Elegy*. The plaintive and delicate theme should be delivered with much expression, using an appropriate solo style, balanced on another manual by a quiet accompanying style, preferably of stringed tone. An appreciative biographical notice of Mr. Rockwell will be found on another page. Grade 3.

Adagio M. M. ♩ = 72

GEO. NOYES ROCKWELL

MANUAL

Swell Oboe

Gt. Dulciana legato

PEDAL

Ped. Bourdon 16' to Gt. V.

a tempo

cresc.

dim.

rall.

semplice

rall.

a tempo

rall.

Gt. both hands morendo

pp

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IT'S A BEAUTIFUL WORLD MY DEARIE

BALLAD

HOMER TOURJEE

Words by E.A.B.

A very melodious number with a touching sentiment well expressed. Broad diatonic melodies such as this are usually easy to sing, affording an opportunity for the display of the voice at its very best. Grade 3.

It's a beau-ti-ful world, my dear - ie, And fair are the sun - ny days. If I feel the press of a soft ca-ress, As I trav-el life's storm-y ways. It's a won-der-ful world, my dear ie, hav-en of peace, and rest. While the love-light lies in your dream-y eyes, And throbs in your gen-tle breast. It's a beau-ti-ful world, my dear - ie, Of blos-soms and buds and flow'rs. Of lanes of dream, Where the dew drops gleam there.

mf, *poco rall.*, *piu legato*, *poco rall.*, *colla voce*, *poco rall. e dim.*, *melodi il basso*

all of life's gold-en hours. It's a won-der-ful world, my dear - ie, As sweet as the heav-en above. If I know your heart has been kept a-part As an al-tar Where I may love. Lento *mp*

sempre cresc., *accel.*, *ff*, *Lento*, *mp*

INTO MY LIFE SHE CAME

TOD B. GALLOWAY

GRACE DENIO LITCHFIELD

An artistic text with a tender sentiment, delicately expressed. The musical setting is sympathetic and broadly melodious.

In - to my life she came One In - to my heart she came One gold-en day, Soft - ly as blos-soms come In - to the May. I on - ly knew that she was there, day of days, Stil - ly, as on nights dark, God's stars out blaze. I on - ly knew that she was there, I on - ly knew that she was there By the fra-grance in the air. I on - ly knew that she was there By the glo-ry ev-ry where. I on - ly knew that she was there By the fra-grance in the air. I on - ly knew that she was there By the glo-ry ev-ry where. *a tempo*

mf, *l.h.*, *poco rit.*, *1*, *2*, *3*, *4*

THE FIRST PRIMROSE

MIT EINER PRIMULA VERIS

(Composed in 1876)

J. PAULSEN (1851 -)

Grieg's music touches both the brain and the heart. It has an atmosphere all its own, appealing alike to the theorist and the music lover. *The First Primrose* is wonderful in its

simplicity, yet strikingly original. One never tires of this sort of song.

EDWARD GRIEG
(1843-1907)

Allegretto dolcissimo

O take, thou love-ly child of spring, This spring's first ten-der flow-er. De-
Mag dir, du zar-tes Früh-lings-kind, dies er ste Blüm-chen from-men. En-

spise it not that la-ter on, Fair ros-es June will show-er. The sum-mer has its
yfank' es gern, ver- schmäht es nicht, weil spi-ter Ro-sen kom-men. Wohl kost-lich ist die

gold-en charm, In au-tumn hearts are gay. But spring in love-li-er than all, The
Som-mer-zeit, der Herbst er-quicket das Herz, der Lenz doch ist der Won-nig-ster mit

poco rit. time of love and play. For thee and me, O dear-est maid, The light of spring is
Lie-bes-lust und Scherz, für uns, o hold-est Maid, er-quicket das Früh-lings Mor-gen.

poco rit. glow-ing; Then take the flow'r and rap-ture yield Thy heart on me be show-ing
son-ne; so nimm die Blum und Lieb-da-für dein Herz mit sei-ner Won-ne!

mf *dim. e poco rit.* *p*

Facts About Our Keyboard

By Hazel Victoria Goodwin

It is doubtful whether Archimedes himself could have evolved a more beautifully symmetrical system than the circles of major tonalities. Nor is this symmetry confined to the Circle of Perfect Fifths. From the keyboard, itself, comes a perfect marvel of symmetry. Beginning with C, which has no signature, immediately to the left and immediately to the right we find keys with five sharps and five flats respectively (B and D \flat). A whole step to the left and a whole step to the right lie two flat and two sharp tonalities. The next half-steps each way (A and E \flat) show three sharps and three flats. Four flats and four sharps, one sharp and one flat, six flats and six sharps succeed, and the order of succession of flats and sharps going to the left, or going to the right is alternate.

Another example of symmetry is furnished by the following. Traveling toward the left (or right) from C, we find that the first pair of keys have flats and sharps amounting in number to seven; that the second pair have flats and sharps amounting in number to seven; that the third, fourth,—each succeeding pair down to C again follows this law (allowing the

midway key its two aspects of F sharp and G flat).

Again, the flats and sharps of all keys whose names are derived from a common letter, when added, make the same mystic number seven. (Reference, of course, is to major keys that are not merely theoretical.) For instance B and B \flat derive their names from a common letter, "b"; B has five sharps and B \flat has two flats and five and two are seven. One knows which is the key with flats, furthermore, for every key that has "flats" in its key name, has sharps for its signature (with the one addition of F of the single flat); for, every key—with any signature at all—that has the simple letter for its key name, has sharps for its signature (with the one exception of F sharp of the greatest number of sharps).

There is a fourth example of keyboard symmetry that suggests the visualizing of major scales as well as the learning of them per the time-honored whole and half step rule. Consider the three major scales that employ all the black keys: one, B has five sharps; one, D flat, has five flats and one, F sharp (or G flat) has six sharps (or six flats).

Helps in Good Sight Reading

By B. H. Wike

Good sight reading depends upon fine points, and the ability to listen, to take, especially when going through a piece the first time.

"Listen" is but an easier way of saying "pay better attention to your playing as judged by the ear." One should never play a chord even without listening very closely. Inattention plays a great part in more than one failure when a performer seeks to gain public favor. Ears trained to recognize mistakes in wrong notes or bad phrasing help us all to do what good sight readers are expected to do.

A great many sight readers think nothing of the loss of muscular control due to the daily grind. Unstrung nerves, brainstorms, and whatnot can be traced to too much coffee, flurries and unpalatable fancies of society, late hours and too little exercise and fresh air. Muscular control may be developed by careful practice of regular technical work done with consideration as to what the muscles can stand or by certain gymnastic work in physical culture.

The Teacher's English

By Gertrude M. Greenhalgh

Since the teacher's English is the means through which she conveys her instruction to the pupil—the bridge between the master and the student—the teacher cannot be over careful that the language she employs should be all sufficient.

Moreover, the time has passed when an illiterate music teacher could make her way merely upon her musical knowledge. American parents are becoming better and better educated, and they know the value of example. The teacher who gives her lessons in bungling, ungrammatical sentences will have difficulty in competing with the teacher whose language is correct and adequate. Remember the Scriptural quotation, "By your mouth shall ye be judged."

Teach the little folks in a well-modulated voice, using simple, concise words. The teacher must not feel, however, that her language need be that of the stilted purist. Some teachers feel that a just use of "slang" is sometimes more expressive to the little boy. Perhaps it may be better to tell the active youngster, "John, you played that 'bully,'" than to say, "John, you rendered that composition exquisitely." It is hard to get close to the boy without overstepping the mark. The least use of familiarity is liable to set the young man loose, and you will have a volley of slang that will upset the whole lesson like the teacher who asks a pupil to define the name of Concoque's famous piece *Extasy*. The answer was, "Extasy is when you are 'nuts' over anything."

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