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### Volume 37, Number 02 (February 1919)

James Francis Cooke

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# THE ETUDE

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FEBRUARY 1919

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# THE ETUDE

FEBRUARY, 1919

Single Copies 20 Cents

VOL. XXXVII, No. 2

## Routine Kills!

Once in awhile we gently purloin an editorial which is too good to pass. Here is one that is particularly good for music teachers—who are often far too prone to fall into a rut. It is from Prof. Edgar James Swift's excellent new book, "Psychology and the Day's Work" (Charles Scribner's Sons).

"Routine kills. If it does not kill the body it blunts its sensory edge. Response to stimulation, both external and internal, is slower and less efficient and it kills the mind. The distinction from bodily death is that he who is mentally dead thinks that he is alive. A man who never or rarely takes a vacation does things mechanically, does the 'next thing' mechanically and his digestion works mechanically. The writer once saw a motto on a business man's desk which read, 'Do the next thing.' Now, one who does the 'next thing' never gets anywhere. There is no selection, no discrimination of values. A startling change of environment, with its necessary alteration of habits, throws one out of gear for the moment. That is its value both bodily and mentally. The things that one has been doing are no longer a part of oneself because one can no longer do them. So a man is able to view them objectively. He has a better perspective. He sees proportions more clearly. The worries of business are not as troublesome, since he sees that some of the matters are not so important as he thought when he stood facing them. Their magnitude diminishes with distance. Other things settle themselves; this mental composure acts beneficially upon digestion. Change of scene animates the mind by relieving it of the weariness of the 'same old things'; and the mental refreshment puts one into condition to anticipate one's meals. Later, on returning, the old takes on a new look, and the man begins his work with more alert judgment because his metabolism is improved. William James once shocked certain Puritanic, naïve people, devoid of humor, by saying that even a spree has its value. Any break in routine is refreshing, and the sharper the break the better."

Why not plan now for a vacation (if even but one day in length) that will be a very marked change. You will never regret it.

## Sixty Dollars An Hour!

SIXTY DOLLARS an hour for musical instruction! Impossible! Not at all—a celebrated master teacher in New York City is getting that sum right now. Sixty dollars an hour! Phew! We know of lots of teachers who never dream of getting more than that for a whole year's instruction.

Sixty dollars an hour—and cheap at the price. What makes one man's lessons worth sixty dollars an hour and another's worthy fifty cents? The law of supply and demand. The man we are thinking of has trained violin virtuosos who have become world-famous. Some of them have earned as high as two hundred thousand dollars in a year—if rumor may be believed. Suppose such a student had taken forty lessons a year for five years or \$18,000.00. The interest upon the sum he is reputed to have earned in one year at 5% would be \$12,000. Ever hear of a better bargain than that? There are only a few teachers in the world who could do such a thing and because the supply is limited the most famous one is able to demand \$60.00 an hour and get it.

The surgeon, who in thirty minutes, performs the appendicectomy and receives \$1,000.00 as his fee, thinks nothing of it. A great lawyer may give a little bit of important advice and get a \$5,000.00 fee. Great men and great women are

always rare and it is right that their services should command high fees. But—please compare what the great teacher receives with what the great physician, the great lawyer or the great engineer receives. What would a lawyer expect as a fee in the case of a business that was likely to earn \$200,000?—the interest on \$4,000,000.00?

Now we are coming to it. Teachers on the whole are miserably underpaid. Even during the recent soaring prices, few have been brave enough to raise their fees. No service is more important to the state than that of the teacher. Teachers the world over have shown themselves capable of handling the biggest problems. President Wilson is only one of thousands of instances. THE ETUDE will earnestly support any movement to secure higher fees for teachers. None deserve what they earn more than the pedagogs, particularly those who give over their lives to music.

## Music and Morals

THE Rev. Hugh Reginald Hawcis was among the first to write a popular book upon music in the English language. By popular we mean a book intended to introduce certain phases of music to the amateur. The title of the book was "Music and Morals." It appeared at a time when the general public was not at all convinced that musical people were especially moral and at the same moment when musicians were very anxious to establish the moral and ethical significance of music.

We have just passed through a great war in which music has been found to be of immeasurable value in keeping up the spirits of the soldiers and in promoting morale. Morale and morals are by no means the same thing. Morale is that thing which keeps the minds and bodies of men loyal to the great purpose to which they have dedicated themselves. In it morals played a very powerful part. The Y. M. C. A., the Knights of Columbus, the Y. M. H. A., the Red Cross and the Salvation Army, as well as the invaluable Commission on Training Camp Activities, have enabled us to win a victory without sacrificing the best in our own armies. All of the aforementioned agencies used music to excellent advantage.

We are not contending that the man who is gifted in music is necessarily a moral man. We have known far too many cases of immoral men who have been talented musicians. The question is, however—would not these same individuals have been less savory members of society had it not been for their musical experiences? It is difficult to think of one being saturated with so much beauty without having one's soul elevated.

What, for instance, might the Kaiser have been, had it not been for his musical experience and music love?—for music was the fine art in which he had the best training? One thing for certain—he was not waging war when he was composing operas with Leoncavallo, or debating upon the merits of productions of the Opera Haus in Unter den Linden. Surely he would have found the pursuit of such a matter more profitable morally and materially than his sacrilegious and beligerent partnership with Gott.

Questions of music and morals are always to be qualified by the individual, but considering the subject by and large from many years' experience in music, we feel very strongly that the power of the art to refresh, inspire and edify the human mind must have a reflexive value upon the power to work for good over bad in man—that is, his morals.



















Ret.

*p*

37 *cresc.* *f*

*pp* *tempo* *decresc. e poco rit.* *pp* M.T. *l.h.*

42

47

51 *f*

54

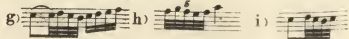
57 *ff*

2nd M.T.

61

65 *cresc.* *f*

f) The notes marked with tenuto dashes should be connected and slightly prominent.



*sf*

68 *sf*

*rit.* *dim. mf* *calando* *p* *pp*

72

77

*mp* *sf*

86

*dim.* *p* *cresc.* *ff decresc.*

89

*mp a tempo* *poco ritard* *p*

93

97

j) *calando*, means a gradual decreasing in sound as well as the tempo, just enough to lead back to the tempo and tone volume of the opening part.

THE ETUDE

101

*dim.*

Coda *rit.*

*calando* *pri* *tar* *lan* *do* *pp*

105

*pp*

*legato* *110*

*poco stringendo*

*cresc.*

113

*116*

*mp* *120* *p* *cresc.*

*123* *cresc.*

*126* *p*

*poco ritard*

*129* *sf* *rin f* *cresc.* *ff* *135*

1) Rest a moment after this pause.  
 0) This grace note with the bass note.

## VILLAGE BEAUTY

## MENUET

A Gaiety *Menuet* with the real flavor of the old time dance, Grade III.

Tempo di Menuetto M.M. ♩ = 126

CARL MOTER

*p*

*a tempo*

*rit.*

*a tempo*

*rit.* *p*

*a tempo*

*rit.* *mf*

*p*

*cresc.*

*il canto marcato*

*ten.* *p rit.* *ten.*

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## DANSE CARACTERISTIQUE

An original four hand piece of much merit, quaint and picturesque. Grade IV.

SECONDO

W. BERWALD

Allegro marcato M. M. ♩ = 144

## DANSE CARACTERISTIQUE

PRIMO

W. BERWALD

Allegro marcato M. M. ♩ = 144

## SECONDO

## THE ETUDE

Musical score for the SECONDO part of "THE ETUDE". The score is written for piano and includes various dynamics and articulations.

Dynamics: *f*, *sempre ff e molto marcato*, *fff*, *p molto espress*, *mp*, *p*, *p espress.*, *dim.*, *pp*.

Articulations: *marcato*, *1*, *2*, *3*, *4*, *5*, *6*.

## THE ETUDE

## PRIMO

Musical score for the PRIMO part of "THE ETUDE". The score is written for piano and includes various dynamics and articulations.

Dynamics: *f*, *sempre ff e molto marcato*, *fff*, *dim.*, *p*, *pp*.

Articulations: *1*, *2*, *3*, *4*, *5*, *6*.

# AURORA

## RONDO CAPRICE

J ERNEST PHILIE

A graceful rondo in semiclassical style. Grade IV.

Allegro moderato scherzando M.M. ♩ = 108

# WOORING

## SONG WITHOUT WORDS

ARNOLD D. SCAMMELL

Refined and expressive, in the manner of a reverie. Grade III 1/2.

Larghetto M.M. ♩ = 72

# GRANDE MARCHE NUPTIALE

## WEDDING MARCH

L. RENK

In these times, when so many are breaking away from the conventional wedding marches, new and good ones are most welcome. Here is a fine specimen.  
Grade IV. Moderato M.M. ♩ = 104

*p* *cresc.* *f* *mf* *dim.* *p* *mf* *dim.* *last time to Coda* *dim.* *CODA* *mf*

*ff* *p* *cresc.* *D.S.*

# THE LONELY FIDDLER

MAURICE ARNOLD

A characteristic picture of a country fiddler, tuning up, and breaking into a lively jig. Grade II ½

Allegro M.M. ♩ = 112

*mf* (*Tuning the fiddle*) *sf* *mp* *Fine* *D.S.*

## CAPRICE SERENADE

LEON RINGUET, Op. 103

An attractive drawing-room piece, the most recent composition of a very popular writer. Grade III.

Quasi Andantino con giusto M.M. ♩ = 72

*Piu vivo*

*Fine*

*TRIO*

*Tempo I.*

\* From here go back to the beginning and play to Fine; then play Trio.  
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*Andante cantabile*

## AWAKENING

(A PRAYER)

H. ENGELMANN, Op. 620, No. 2

AWAKENING, one of the late Mr. Engelmann's most touching inspirations, has been published as a piano solo, an organ solo, and as an anthem. In this case the anthem text has been added to the piano solo, so that this number may be sung, if desired.

Andante cantabile M.M. ♩ = 69

*p* O Thou who rulest us in mer-cy, And guardest us with constant care, 16 Thee we bring our inmost long-ings, In trust that

*dolce*

*rit.* Thou wilt hear our prayer. 17 Our needs Thou'lt know and grant us treasure, A wealth of love and grace Thou hast in store, O grant us

*p* *mf* *pp* *quieto*

*a tempo*

*p* *doloroso* *rit.* *p* faith, and strength in ful-lest meas-ure, That we, in Christ, be blest ev-er more, O God who rulest us in mer-cy Safe

*a tempo*

*p* guard us in Thy ten-der care; Up on Thy heart we lay our long-ings In trust that Thou wilt grant our ear-nest prayer.

*mf* *dolce*

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## POUPEE VALSANTE

(A TRAGIC STORY)\*

Poldini's *Dancing Doll* has become one of the most popular of recital numbers. As here given it gains an added interest, since it may if desired, be used as a musical recitation. It makes an appropriate accompaniment to Thackeray's clever and humorous verses, entitled *A Tragic Story*, as adapted by Gwen M. Skett.

ED. POLDINI

Tempo di Valse M. M. = 72

*p scherz.* There lived a sage in days of yore And he a handsome

*Ped. simile*

*1st time* A Tragic Story pigtail wore But wondered much and sorrowed more By William Thackeray

*2nd time* Because it hung behind him He mused upon this curious case and swore he'd change the

*cantando*

place pigtail's place And have it hanging at his face *dim. p* Not dangling

there be hind him. *pp* Says he, "The mystery I've found *mf* I'll turn me round"

*pp* He turned him round *ad lib.* (Round) (round) (round) (round) *p* But

still, it hung behind him *mf* Then

*Ped. simile*

\* For Musical Recitation, ad lib.  
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## THE ETUDE

## THE ETUDE

*cantabile*

round 7 7 And round and out and in all day that puzzled sage 7 did spin In vain it mattered

not a pin 7 7 The pigtail hung be hind him. *dim.* *poco cresc.*

And right 7 and left 7 and rounc 7 7 a-bout 7 and up 7 and down 7 and in 7 and out 7 He turned

but *dim.* still the pigtail stout hung steadily be hind him. *pp* And though his efforts never slack.

And though he twist 7 and turn 7 and tack *ppp* Alas Still faithful to his back the pigtail hangs behind him *smorz.*

## LITTLE SWEETHEART WALTZ

WALTER ROLFE

A tuneful little teaching piece, with the melody entirely in the left hand. Grade II

Tempo di Valse la melodia cantabile M. M. = 144

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

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# TO NATURE

WARD-STEPHENS

A dainty recital gem, in folk-song style.

**Largo**

Ho - ly na - ture so fair and free, Fain am I to fol - low thee, Like a lit - tle child whoollings Let me walk in lead - ing strings. Then if wea - ry I should grow, Trusting in thy heart I'll go, Seek - ing ten - der joy and rest Shel - ter'd by a mother's breast. Ah! how glad - ly would I go; Share with thee thy bliss and woe. Fain am I to fol - low thee, Ho - ly na - ture, fair and free.

*pp* *p* *subito* *p* *pp* *pp*

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ALSO PUBLISHED FOR LOW VOICE

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(Also arranged as a Duet for Violin and 'Cello, or for two Violins.)

A tuneful composition, lying in a most favorable key and easy to finger. This number will also be published for 'Cello, and as a Violin and 'Cello duet.

## MELODY IN D VIOLIN SOLO

T.D. WILLIAMS

**Larghetto M.M. = 60** Sul G 4

VIOLIN *p* *a tempo* *sfz*

PIANO *p dolce* *rall.* *p*

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# THE ETUDE

*p* *sfz* *mf* *mf* *a tempo* *Sul D* *rit.* *a tempo* *Sul D* *rall.* *Sul A* *Tempo I.* *sfz* *morendo* *Fine* *P* *Poco piu mosso M.M. = 80* *accl. e cres.* *Sul A* *ff* *Grandioso ten.* *ten.* *ten.* *sfz* *rall.* *D.S.* *2.S.*

























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