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Volume 51, Number 03 (March 1933)

James Francis Cooke

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THE ETUDE

Music Magazine

March 1933

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SUNSET IN A JAPANESE GARDEN

Blister the clouds blue, are the Japanese student dream? JUNE and 1992

Don't lose the key of four sharps (rather lovely postcard). It is very pictorial, and some hurried "drops out of the clouds"

Even those, not too fast as we

Even Light,
(They dance)

[illegible]

IN MY LADY'S GARDEN

MAYNARD 1933 Figure 173

THE STUDY

0049-74 Tempo di Garotte 88 1/2

LA D I S C
INTERMEXCO

D. BEKOMEZ

A page of handwritten musical notation for a piano piece. The score is written on ten staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper.

LITTLE WINDS OF TWILIGHT

A great storm from the ocean goes shouting o'er the land,
And there is glory to it and terror on the sand,
But the haunted air of twilight is very strange and still
And the little winds of twilight are closer to my soul
Than the great South Wind

Grade 4

Andantino 3/4 M. 1-172

CAROLINE CASSELL

From bar 60 back to the 8 and play to 172, then play 172
from "The Little Winds of Twilight" by Caroline Cassell & Co. Limited, London
Copyright 1931 by Theodore Koster Co.

British Copyright secured

THE STUDY

THE STUDY

MASTER WORKS

MARCH 1931

Page 177

SLAVONIC DANCE

The piece to be played in moderate tempo and with great clarity and precision of rhythm.

Allegretto grazioso The first thirty two bars with backing and softening only.

ANTONIN DVOŘÁK
Edited by MARK HAMBURG

[illegible]

The image shows a page of musical notation for the piece "The Rose Tree" (Op. 100, No. 15) in G major. The score is written for piano and includes a vocal line. The notation is in 2/4 time and features various musical notations such as notes, rests, and dynamic markings. The page is numbered 15 in the bottom right corner.

TEMPO DI BALLO

The little dance by the younger Barakka makes a very nice and sparkling addition to a revival program.

D. SCARLATTI

Figure 10.10

A page of handwritten musical notation for a piano piece. The score is written on ten staves, arranged in five pairs of grand staves (treble and bass clef). The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). There are also markings for *arco* and *div.* (divisi). The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of 19th-century musical manuscripts.

LOVE'S HOUR
L'HEURE D'AMOUR

Words and Music by
BOB ROY FLEURY

[illegible]

pp. Arguments



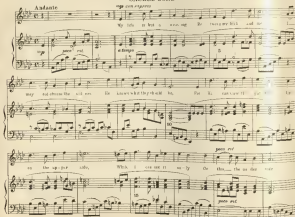
LIFE'S WEAVING
SACRED SONG

ALFRED WOOLER

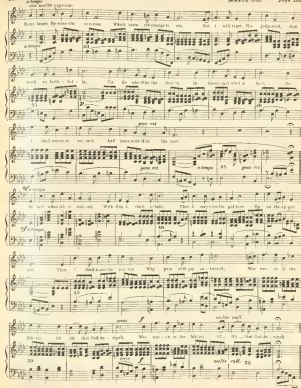
New Feature TABR

Andante

THE



in design
and quality control.



DANCE OF THE CLOWNS

From
A MIDSUMMER NIGHT'S DREAMFELIX MENDELSSOHN, Op. 61
Arranged by E. Power

Allegro giocoso

SECONDO

DANCE OF THE CLOWNS

From
A MIDSUMMER NIGHT'S DREAMFELIX MENDELSSOHN, Op. 61
Arranged by E. Power

Allegro giocoso

PRIMO

DEEP RIVER
FAMOUS NEGRO SPIRITUAL

Arr. by HENRY S. SAWTER

Section 1-4-30

Solo Violon
2d Violon

PIANO

A SONG OF HAPPINESS

C. W. DECKMANN

Moderato

MANUALS

PEDAL

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

1st Violin

Piano

1st Violin part: Treble clef, 3/4 time, starting with a half note G4, quarter note A4, quarter note B4. Piano part: Bass clef, 3/4 time, starting with a half note G2, quarter note A2, quarter note B2. Both parts feature a waltz rhythm with dynamic markings like *ff* and *rit.*

1st CLARINET in B♭

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

1st Clarinet part: Treble clef, 3/4 time, starting with a half note G4, quarter note A4, quarter note B4. The part includes dynamic markings like *ff* and *rit.*

1st TRUMPET in B♭

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

1st Trumpet part: Treble clef, 3/4 time, starting with a half note G4, quarter note A4, quarter note B4. The part includes dynamic markings like *ff* and *rit.*

2nd TENOR SAXOPHONE

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

2nd Tenor Saxophone part: Treble clef, 3/4 time, starting with a half note G4, quarter note A4, quarter note B4. The part includes dynamic markings like *ff* and *rit.*

CELLO

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

Cello part: Bass clef, 3/4 time, starting with a half note G2, quarter note A2, quarter note B2. The part includes dynamic markings like *ff* and *rit.*

TRUMPET or BARITONE

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

Trumpet or Baritone part: Treble clef, 3/4 time, starting with a half note G4, quarter note A4, quarter note B4. The part includes dynamic markings like *ff* and *rit.*

BASS or TUBA

THE BIG BASS SINGER

WALTZ

WALTER ROLFE

Moderato

Bass or Tuba part: Bass clef, 3/4 time, starting with a half note G2, quarter note A2, quarter note B2. The part includes dynamic markings like *ff* and *rit.*

THE BELLS

ANN SCOTT

Grade 4.

Andante

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THE MASKED BALL

KENNETH F. ALLEN

Grade 5.

Moderato in 3/4

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SLUMBER SONG

MARIE HOBSON

Grade 2

Andante

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HOBBY HORSE

DONALD GAFFLIN

Grade 5

In a rollicking manner

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THREE PIANO PIECES FROM
EIGHT HEALTHY, HAPPY TUNES

EDMUND VANCE COOKE

FRANCESCO R. DE LEONE

Grade 1

Joyfully 8 M 4-100

Hello, Mr. Toothbrush

ly, Mr. Toothbrush, you're a friend of mine, You keep my teeth in order and you make them shine. You rub them off my morning, You scrub them at night, So soon, Mr. Toothbrush, you're a friend of mine.

Grade 1

Brightly 8 M 4-100

Helpful Hands

This is the hand is a good in the hand, And that is the hand is in the hand. And they both keep close And sit to be sure, for each of them work on the job.

Grade 1

Slowly 8 M 4-100

The Very Good Cow

Eight vocal movements of

yo The Moo-cow, now brings milk to me, I don't drink milk for I don't drink milk. I don't drink milk for I don't drink milk. I don't drink milk for I don't drink milk.

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EDUCATIONAL STUDY NOTES
on the Voice, Opera, Violin and Orchestra Music on the Guide
By ROSE MARY PERRY

LITERARY STUDY

On the Voice

The Voice is a most interesting subject. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye.

A SONG OF HAPPINESS

By G. W. DICKENS

(Copyright)

The clouds are bright and blue, The sun is shining, The birds are singing, The flowers are blooming, The world is full of joy and cheer, The world is full of joy and cheer.

THE VOICE

By G. W. DICKENS

(Copyright)

The voice is a most interesting subject. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye.

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The voice is a most interesting subject. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye. It is the only instrument that can be heard without the aid of the eye.

An Alpine Rose of Peace
on Europe's Breast

Switzerland—the Alps watched. Many of nations of the land. An ever changing picture of nature, you will find. A picture of nature, you will find. A picture of nature, you will find.

Switzerland—the Alps watched. Many of nations of the land. An ever changing picture of nature, you will find. A picture of nature, you will find. A picture of nature, you will find.

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Book John Johnston—Mixed Voice
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A unique expression of a deeply religious sentiment. Book Lent and Lighted cross.

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14,653 King's Welcome, The .25

A song of welcome, written especially for Palm Sunday which will be thoroughly welcome to any of the two choirs. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs.

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A simple old Gospels song, based on the story of the first Easter morning. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs.

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Written in simple, unadorned style. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs. It is especially welcome to any of the two choirs.

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14,658 Easter Song .25

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For list of Ditson themes and descriptive catalogs see page 144 of this issue

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