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### Volume 52, Number 01 (January 1934)

James Francis Cooke

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# THE ETUDE

## *Music Magazine*

January 1934

Price 25 Cents









# THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of  
THE WORLD'S BEST KNOWN MUSICIANS

This series will be continued in future issues. The series begins with a portrait of... (text is small and partially illegible)



THE ETUDE



"BARBARA BURGESS" AT THE NEW YORK OPERA HOUSE

## Dramatic Justice to Opera

WE HAVE recently viewed here Berlin's photographs of the new production of "Cavalleria Rusticana" at the Royal Opera. If you have ever viewed a small scene in Italy you will find it difficult to believe that the picture we present before us is not an artistic photograph of what one may see there almost any day. More than this, it is an extraordinary clear view of the spirit of Italy, its sentiments and its passion, its grandeur. It is an illustration from one of the stage scenes of "Cavalleria Rusticana" at the opera in a town where "Cavalleria Rusticana" is a law of the land.

In every scene, the producers are giving more and more attention to the dramatic side of opera. This is especially true in Germany. The production is now given at the Deutsche Oper in Berlin. This one of the most extraordinary beautiful performances in the history of opera.

What Reinhardt actually did was to conceive of the opera as a dramatic comedy to be produced with all of the modern technique of the theater, which has now a really different attitude, and without the usual background, a background not only in the form of scenery, but in the form of the actors. In addition to this he selected a cast of actors who were unknown to the public. There were all but five singers, and they were especially trained for the singing roles. The effect was completely natural and spontaneous. The producers did not look or act like people who were not interested in the drama of the opera.

The result was a new opera production of better than is to be seen in the opera world. The dramatic phase of opera is all too often neglected for the musical interest. If the singers and

the orchestra of about thirty days were possible, the country and the opera could be done of the modern opera, as much as the opera of the past. We mention the performance of "Cavalleria Rusticana" at the opera in Berlin, as it is the best of the best.

There is a great deal of interest in the opera, which makes it impossible to view the opera without going to the opera. In these days of opera productions there is no opera which is not a masterpiece of the opera, and the opera is a masterpiece of the opera, and the opera is a masterpiece of the opera.

For many years, the opera has been a masterpiece of the opera, and the opera is a masterpiece of the opera. The opera is a masterpiece of the opera, and the opera is a masterpiece of the opera. The opera is a masterpiece of the opera, and the opera is a masterpiece of the opera.

We have seen in America for an Opera Company, which was combined with the opera, and the opera is a masterpiece of the opera. The opera is a masterpiece of the opera, and the opera is a masterpiece of the opera. The opera is a masterpiece of the opera, and the opera is a masterpiece of the opera.





















# PRAYER TO THE RAIN GOD CROW INDIANS

THE STUDY

While the American composer and musical anthropologist Theodor Lessemann was in Peru he gave to Philip Bar of the Indian societies which he had founded photographically during his visits to Indian tribes. From this first Philippine music the composer took which should prove a rich and varied study.

Grade 4 Macintosh M M 4-10

LEONOR PHILIP, Op. 10

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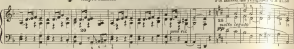
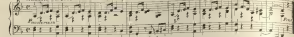
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Allegretto

## THE TORCHLIGHT PROCESSION

One of those torchlight waltz pieces with a religious twist. This composition was in her work eye a wondrous procession of us due to the vision of the Rev. Dr. Luskman.

Andante 3/4 4-4-4



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## A GARDEN SWING

Work of the mastery of why this composer is "giving the swing of it" in a piece the studies in every step along by the movement of the lyrics and it becomes a most delightful study of its type. Grade 1.



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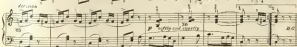
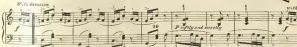


## CHASING MOONBEAMS

These who love the light and find it well to be in the light of the very finest composition. A great deal of the theme is in the melody of the first system.

Andante 3/4 4-4-4

BERT R. ANTHONY, Op. 214, No. 4



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## SLAVISH CRADLE SONG

This graceful melody is beautifully characterized by the author as the swaying rocking bed, held in sleep at the threshold of her Russian home. It should be played on a very quiet, delicate and attractive machine. Grade 2

GEORGE J. TRINKAUS

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*Moderato con moto* 4/4

*Poco animato*

*Tempo*

## CAPRICCIETTO

Robert Schumann

Here is a little musical sketch that should be played on a "Trifles" type that is with sharp clear tone and well balanced phrasing. It is neither very entertaining, only moderate. Grade 2-3

LOUIS VICTOR SAAR Op. 128, No. 1

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*Allegretto* 3/4

*Allegretto*

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[illegible]

VALUE

Unfortunately, Ted's biography did not make this simple value. It would have been interesting to know what grounds and deepest unity inspired this lovely musician. It is a splendid look at the digital richness of the player.

E. TSCHAIKOWSKY, Op. 39, No. 8

Grade 2      Annual view is in *Journal*

The image shows a page of musical notation for the song "The Rose Tree" (Op. 100, No. 1) in G major. The score is written for piano and voice. It consists of 55 measures. The piano part is written in treble and bass staves, and the voice part is written in a single staff. The music is in 3/4 time. The piano part includes a variety of chords and arpeggios, while the voice part has a simple melody. The score is marked with "dim." and "f" dynamics. The title "The Rose Tree" is written at the top of the page.



## SONNY BOY

PEARL G. CURRAN

*Andante con moto*

One you don't like, the other, I say, I wouldn't want a like again.

With me or is making to look for him, the more is high in the sky.

There just as you feel of you, With me or is making to look for him, the more is high in the sky.

And to the more up, the up, I say, You will wake up with the sun.

You may play all the first long day, and have a whole lot of fun, but now it is night, you must.

and, it is boy, and, it is wither, and you to sleep. But you will hold on and love will be told you, the.

and to the more up, the up, I say, You will wake up with the sun.

## COURT MINUET

FRANZ DRDLA, Op. 301, No. 2

*Tempo di Minuetto*

VIOLIN

PIANO

**THE STUDE**  
C. Thompson

**COPIES**

## PRELUDE

From MINIATURE SUITE

JAMES H. ROGERS

**Registration**  
1st 5's & 7's  
2nd 5's & 7's to 10's  
3rd 10's & 12's to 15's

**Mental**  
Moderato con moto 2/4

**Pedal**  
poco vivo

**Tempo 1**  
poco marcato

**Tempo 2**  
poco marcato

**Tempo 3**  
poco marcato

**Tempo 4**  
poco marcato

**Tempo 5**  
poco marcato

**Tempo 6**  
poco marcato

**Tempo 7**  
poco marcato

**Tempo 8**  
poco marcato

**Tempo 9**  
poco marcato

**Tempo 10**  
poco marcato

**Tempo 11**  
poco marcato

**Tempo 12**  
poco marcato

**Tempo 13**  
poco marcato

**Tempo 14**  
poco marcato

**Tempo 15**  
poco marcato

**Tempo 16**  
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**Tempo 17**  
poco marcato

**Tempo 18**  
poco marcato

**Tempo 19**  
poco marcato

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**Tempo 93**  
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**Tempo 94**  
poco marcato

**Tempo 95**  
poco marcato

**Tempo 96**  
poco marcato

**Tempo 97**  
poco marcato

**Tempo 98**  
poco marcato

**Tempo 99**  
poco marcato

**Tempo 100**  
poco marcato

## TURKISH RONDO

from "SONATA IN A"

W.A. MOZART

Allegretto in A-flat

SECONDO

Musical score for the Second movement of the Turkish Rondo, featuring piano and forte dynamics and various musical notations.

## TURKISH RONDO

from "SONATA IN A"

W.A. MOZART

Allegretto in A-flat

PRIMO

Musical score for the First movement of the Turkish Rondo, featuring piano and forte dynamics and various musical notations.

Arr. by Christopher O'Hare

Tempo di Marcia 2/4 - 120

## SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

1st Violin

Piano

The 1st Violin part begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, often beamed together, creating a rhythmic melody. The Piano part is written for both hands with a bass clef, featuring chords and single notes that support the violin melody. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

FLUTE

Tempo di Marcia

## SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Flute part is written with a treble clef and a key signature of one flat. It follows a similar melodic pattern to the violin, using eighth and sixteenth notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

1st CLARINET in Bb

Tempo di Marcia

## SALUTE TO THE COLORS

MARCH

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The 1st Clarinet part is written with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

TENOR SAXOPHONE in Bb

Tempo di Marcia

## SALUTE TO THE COLORS

MARCH

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The Tenor Saxophone part is written with a treble clef and a key signature of one flat. It follows the same melodic pattern as the other parts. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

1st CORNET in Bb

Tempo di Marcia

## SALUTE TO THE COLORS

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The 1st Cornet part is written with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

CELLO or TROMBONE

Tempo di Marcia

## SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Cello or Trombone part is written with a bass clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.

BASS or Eb BASS

Tempo di Marcia

## SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY

The Bass or Eb Bass part is written with a bass clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The tempo is marked 'Tempo di Marcia' and the time signature is 2/4.



Grade 1

# THE ECHOING BUGLE

FRANCES TERRY

In lively time 2/4 - 10

Musical score for 'The Echoing Bugle' by Frances Terry. It is a piano piece in 2/4 time, 10 measures long. The score is written for a single piano with a treble and bass staff. The melody is simple and repetitive, with a clear echo effect. Dynamics include *p* (piano) and *pp* (pianissimo).

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Grade 1

# IN THE ROSE GARDEN

FRANCES TERRY

Quietly 3/4 - 12

Musical score for 'In the Rose Garden' by Frances Terry. It is a piano piece in 3/4 time, 12 measures long. The score is written for a single piano with a treble and bass staff. The melody is gentle and lyrical. Dynamics include *p* (piano) and *pp* (pianissimo).

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Grade 1 Play lightly 2/4 - 10

# FOLK DANCE

MABEL MADISON WATSON

Musical score for 'Folk Dance' by Mabel Madison Watson. It is a piano piece in 2/4 time, 10 measures long. The score is written for a single piano with a treble and bass staff. The melody is lively and rhythmic. Dynamics include *p* (piano) and *pp* (pianissimo).

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Grade 2

# THE CHATTERBOX

IRVING PROTHWINSKY

Allegretto grazioso 2/4 - 20

Musical score for 'The Chatterbox' by Irving Prothwinsky. It is a piano piece in 2/4 time, 20 measures long. The score is written for a single piano with a treble and bass staff. The melody is lively and rhythmic, with a clear echo effect. Dynamics include *p* (piano) and *pp* (pianissimo).

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Grade 2

Modesto 2/4 - 10

# CLOUDS OF GRAY

ALLEN K. BIRBY

Musical score for 'Clouds of Gray' by Allen K. Birby. It is a piano piece in 2/4 time, 10 measures long. The score is written for a single piano with a treble and bass staff. The melody is gentle and lyrical. Dynamics include *p* (piano) and *pp* (pianissimo).

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