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### Volume 52, Number 08 (August 1934)

James Francis Cooke

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# THE ETUDE

 *Music Magazine*



J. HUMANN

August 1934

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# THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1891  
"Music for Everybody"

1191 MADISON AVE. NEW YORK 17, N. Y.

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## Presenting Music for the Musical World

Music of the World

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# THE ETUDE Music Magazine

EST. 1891 • 1191 MADISON AVE., N. Y. • 11th Floor

A WEEKLY JOURNAL FOR THE MUSICAL, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor: THEODORE PRESSER, 1191 MADISON AVE., NEW YORK 17, N. Y.

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Subscription Office: 1191 MADISON AVE., NEW YORK 17, N. Y.

## THE WORLD OF MUSIC

Increasing and Increasing Items Glared in a Constant Stream as Happenings and Activities Pioneering in Things Musical Continued

**THE CONVENT GARDEN** has announced its season of operas for 1934-35. The season will open with the opera "The Barber of Seville" by Rossini. The season will close with the opera "The Marriage of Figaro" by Mozart.

**THE METROPOLITAN OPERA** has announced its season of operas for 1934-35. The season will open with the opera "The Barber of Seville" by Rossini. The season will close with the opera "The Marriage of Figaro" by Mozart.

**THE NEW YORK PHILHARMONIC** has announced its season of symphonies for 1934-35. The season will open with the symphony "The Fourth" by Beethoven. The season will close with the symphony "The Ninth" by Beethoven.

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THE ETUDE



WHICH  
The Harmonies in the Household

## Parents, Protect Your Homes!

TO live in a home, where men, women and children meet, is a great advantage. They can take action upon the problems of domestic harmony when by young people. Men who have long since become

Father through the neglect of parents, who have been absorbed in business, sports and social duties, and partly through a confusion in youth, which imposed an obligation upon its members and themselves who were a fundamental requirement have also supported their responsibilities. But the time is here when the home can be a great advantage.

The very practical question, which through generations has been the subject of much speculation, is that of the home. It is a fact that, in the face of the increasing complexity of the modern world, the home is becoming more and more a place of refuge and comfort.

The home is a place of refuge and comfort. It is a place where the family can find a place of refuge and comfort. It is a place where the family can find a place of refuge and comfort. It is a place where the family can find a place of refuge and comfort. It is a place where the family can find a place of refuge and comfort.

My interest is in the  
Sweet life of the  
Of the day

We have a very strong conviction that the old American standard of right can be made to live. They have surely been enriched by the new world through which all of us have passed. We have a very strong conviction that the old American standard of right can be made to live.

with the art of beautiful music because we believe that music is one of the means that parents will employ, in some degree, to bring their children into the world of music. We have a very strong conviction that the old American standard of right can be made to live.

It is a pleasure to have someone agree with us as to the value of a life. We believe most emphatically in making life a great thing. At the same time, we have only a very limited number of these beautiful children, which are the result of the life of the home. We are all of us, in some degree, the result of the life of the home. We are all of us, in some degree, the result of the life of the home.

For instance, millions of dollars are now being spent in the most elaborate kind of liquor, sports and social music, which is the result of the life of the home. We are all of us, in some degree, the result of the life of the home. We are all of us, in some degree, the result of the life of the home. We are all of us, in some degree, the result of the life of the home.

















# Georges Bizet and the True Story of Carmen

By the Noted French Pianist-Lecturer

MAURICE DUMESNIL



MAURICE DUMESNIL

Illustration of the "Carmen" scene, showing the title character and her captives.

W HEN THE "Carmen" scene is played in the theatre, the audience is often reminded of the "Carmen" scene in the opera. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera.



MAURICE DUMESNIL

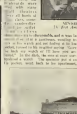
MAURICE DUMESNIL, pianist and lecturer, is shown in the illustration. He is a French pianist and lecturer who has given many lectures on the "Carmen" scene. He is a French pianist and lecturer who has given many lectures on the "Carmen" scene.

one will find a great artist at work in the "Carmen" scene. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera.

As an Architectural Designer

NEXT IN the history of the "Carmen" scene is the "Carmen" scene. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera.

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MAURICE DUMESNIL

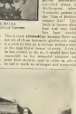
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where he found his own work to do in the "Carmen" scene. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera. The scene is so full of life and drama that it is often compared to the "Carmen" scene in the opera.

As an Architectural Designer

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## OFF TO CAMP

MARCH

BERT H. ANTHONY, Op. 237, No. 1

March 2

Trappe de Marcia 2/4 60

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## MARIGOLDS ON PARADE

Grade 4

THE STORY

HYDRA PARITUS

[illegible]

The image shows a page from a musical manuscript for the piece "L'Espresso" by Franz Liszt, Op. 9 No. 6. The score is written for piano and features three systems of music. Each system consists of a treble clef staff and a bass clef staff. The first system includes the tempo marking "lleggerissimo". The second system includes markings such as "allarg.", "dim.", "a tempo", and "più allegro e dolce". The third system includes markings like "dim.", "ritardando", and "pp". The handwriting is elegant and typical of 19th-century musical notation.

## IN A CHINESE GARDEN

Most Chinese youth prefer a hot area recently like Chinese market. Observe all the expensive marks is playing film and the effect will be gradually oriented going to last the film of China which more westerners expect. Grade 3.

Alligatore M. x  $d = 2$ 

CHARLES E. OVERHOLT

This image shows a page of musical notation for a piano piece. It consists of four systems of 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 piece concludes with a 'Coda' section.

Grade 8

## BY MOONLIGHT

CECILE W. LEMONT

Tempo di Valze

*p crescendo*  
mark the melody

*Last time to Coda*

*f* *10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*

*CODA*

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## DANCE OF THE CASTANETS

As Spanish in "Spanish character" the rhythm of this tempo-like composition is most fascinating in every note. These Spanish melodies are really difficult to play if any practice is that point where the "Spanish" is acquired. Grade 14.

Moderato M.M. 4 = 4

ARTHUR L. BROWN, Op. 15

*f* *moderate*

*10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*

*CODA*

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*10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100*

*CODA*

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# THE SHEPHERD

To M. Chas. Jones

MANA-ZUCCA, Op. 64 No. 6

One of the barriers in much elementary piano study progress is the study of sharp keys and the resulting progress. Every progression (page 1) the child be prepared to be familiar with the sharp position as with the flat position. Here the student is a sprightly piece in three sharps (but would be much more difficult) a piece resembling that by Grade 3.

## Allegretto



## SUMMER TRYST

### A DREAM SONG

EMIL LEONARD

Although you may never have played in this, imagine that your left hand slowly is being "bowed out" as though by the bow of a cello. In other words, endeavor to draw the tones from the piano rather than give the impression of their being struck. Grade 13

Moderato con espressione M.M. 2 - 80



## DANCE OF THE ELVES

No one can say that the magic of a little bit of melody. The composer has the gift of making tunes that delight the ear and all the senses. The happy-go-lucky, graceful performance is required. You must have the best thing ever (the doll) Study 8.

Waltz allegretto stampo marcato 3/4 - 34

EDVARD GRIEG Op. 32, No. 4

## COME UNTO ME WHEN SHADOWS DARKLY GATHER

Andante

ALFRED WOOLER



The image shows a page of a musical score for the song "The Rose Tree". It is a piano accompaniment with a vocal line. The music is in 2/4 time and G major. The lyrics are: "In a hollyhock garden, where the rose tree grows, When the first of May comes, and the flowers begin to show, Come and see me, all the children of the town, Come and see me, and I will give you a rose." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are written below the vocal line.

## References

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Journal of the American Medical Association

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(1994) 1995-1996

THE ANGEL OF THE TWILIGHT  
REVERIE

REVIEW

FREDERIC LACTY

Index is a  $\frac{1}{2}$ -unit residual of the number.

The image shows a page from a musical score for 'The Shepherd's Song' by J. S. Bach. The score is written for a three-part setting, featuring a Manual part (treble and bass staves) and a Pedal part (bass staff). The music is in G major and 3/4 time. The Manual part consists of two staves, and the Pedal part is a single bass staff. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The title 'The Shepherd's Song' is written in a decorative font at the top right of the page.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The handwriting is in ink on aged, slightly yellowed paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ppp' and 'pp'. The piece appears to be in a minor key, as indicated by the presence of flat symbols (b) for some notes. The overall style is that of a personal manuscript or a composer's draft.

# ROSY FINGERS VALSE ELEGANTE

SECONDO

PAUL WACHS

Allegretto

Musical score for the second part of 'Rosy Fingers'. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as *ff*, *p*, and *f*. The tempo is marked 'Allegretto' and the time signature is 'Tempo di Valse 3/4'. The score is divided into several systems, each containing multiple staves. The piece concludes with a 'Fin' marking.

# ROSY FINGERS VALSE ELEGANTE

PRIMO

PAUL WACHS

Allegretto

Musical score for the first part of 'Rosy Fingers'. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures, and dynamic markings such as *ff*, *p*, and *f*. The tempo is marked 'Allegretto' and the time signature is 'Tempo di Valse 3/4'. The score is divided into several systems, each containing multiple staves. The piece concludes with a 'Fin' marking.

SECONDO

TRIO

*cresc.*

*rit.*

*a tempo*

*Vivo e leggiere*

*cresc.*

*rit.*

*a tempo*

*Al. f.*

PRIMO

Cantabile

TRIO

*cresc.*

*rit.*

*a tempo*

*Vivo e leggiere*

*cresc.*

*rit.*

*a tempo*

*Al. f.*

# GLIDING SWANS

WALTZ

MATILEE LOEB-EVANS  
Arr. by K. L. King

Tempo di Waltz

WALTZ

1st Violin

Piano

The score for the 1st Violin and Piano parts of 'Gliding Swans' is written in 3/4 time. The piano part features a steady accompaniment of chords, while the violin part has a more melodic line with some trills and grace notes. Dynamics include *mp*, *f*, *mf*, and *pp*. The piece concludes with a *rit.* (ritardando) and a final chord.

# GLIDING SWANS

WALTZ

MATILEE LOEB-EVANS

1st CLARINET in Bb

Tempo di Waltz

WALTZ

The score for the 1st Clarinet in Bb part of 'Gliding Swans' is written in 3/4 time. It features a melodic line with many trills and grace notes, characteristic of the piece. Dynamics include *mp*, *f*, *mf*, and *pp*. The piece concludes with a *rit.* (ritardando) and a final chord.

# GLIDING SWANS

WALTZ

MATILEE LOEB-EVANS

CELLO or BASSOON

Tempo di Waltz

WALTZ

The score for the Cello or Bassoon part of 'Gliding Swans' is written in 3/4 time. It features a melodic line with many trills and grace notes, characteristic of the piece. Dynamics include *mp*, *f*, *mf*, and *pp*. The piece concludes with a *rit.* (ritardando) and a final chord.

# GLIDING SWANS

WALTZ

MATILEE LOEB-EVANS

1st CORNET in Bb

Tempo di Waltz

WALTZ

The score for the 1st Cornet in Bb part of 'Gliding Swans' is written in 3/4 time. It features a melodic line with many trills and grace notes, characteristic of the piece. Dynamics include *mp*, *f*, *mf*, and *pp*. The piece concludes with a *rit.* (ritardando) and a final chord.

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MABEL MARSHON WATSON

M.M. 120  
Play very delicately with soft feathery fingers\*

\* Use each hand chords, and both hands together when playing the dance (travels) with the "snowflake" touch.  
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Grade 1

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HELEN L. CRAMM Op. 35, No. 2

Allegretto M.M. 60

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