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James Francis Cooke

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THE ETUDE

Music Magazine



JOHANN SEBASTIAN BACH

October 1934

Price 25 Cents

Mr. Rogers' fine fancy caught the true oriental spirit in this captivating *Intermezzo*. The rhythms are not difficult and the piece never gets far from the sands of the desert and the towering minarets. Grade 4.

Con moto M.M. ♩ = 126 *ben distinto, quasi non legato* JAMES H. ROGERS, Op. 53, No. 2

Il basso sempre piano e staccato

smorzando *pp molto rit.*

INTERMEZZO ORIENTALE

mp *p* *cresc.* *ff* *ff* *Poco più vivo* *f non legato* *ff stridente*

Tempo I *ben tenuto* *sotto voce* *ten.* *pp 45* *ppp* *pp un poco rubato* *dolcissimo* *mp* *p* *f* *molto dim.* *pp tranquillo* *slentando* *sotto voce* *ppp*

VALSE CAPRICE NO. 4

The success of Mr. De Leone's other valse in this series, so admirably adapted to the keyboard, has been notable. They suggest the fluent and ingenious pieces of Durand and Godard and must be played in similar style.

Allegro con brio M.M. ♩ = 80

FRANCESCO B. De LEONE

Grade 4.

pp cresc. poco a poco mf 5 10 15 20 25 30 35 40 45 50 55

ten. pochiss. rit. dolce fine f. volante

allarg. rit. marcato allarg.

a tempo

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f a tempo 60 65 70 75 80 85 90 95 100 105 110 115 120

*ma espress. D.S.**

TRIO *espress. dolce cresc. dim. Ped. sim.*

cresc. ma allarg. poco a poco molto rit. L.h. ten. dolce

a tempo

* From here go back to the ♯ and play to *Fine*; then play *Trio*.

sempre ped.

p tenderly

pp D.S.

CHINESE JADE

Jade in China is said to be a far rarer gift than gold or precious stones. Mr. Keats has caught a very graceful lilt in this piece suggesting the flowery kingdom. *Allegretto M.M. 108* FREDERICK KEATS

Grade 3.

mf

p

pp

Trio

D.C.

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

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THE NIGHTINGALE

LE ROSSIGNOL

This scintillating composition by the radiant Liszt is one of a large number of transcriptions by the Hungarian master. Liszt must have heard innumerable nightingales as is indicated by the embellishments, particularly those in the seven last measures. Grade 8.

ALEXANDER ALABIEFF

Transcribed by Franz Liszt

Lento a capriccio

una corda

cresc.

pp

espressivo

piu rit.

Night-in-gale, here fold thy wing, Rest here beside me, rest and sing,

cantando espressivo

Adagio

p

pp

smorz.

Allegro vivace

acc.

dim.

pp

sempre staccato

+ The melody to be played with side stroke of the hand.

nite, Here fold thy wings, and stay 40 thy flight! All my

woes thou charm'st a - way, 45 With thy soft mel - dious

lay. 50 *sempre pp e stacc.*

55

60 65

70 *cresc.*

Vivacissimo ben marcato la melodia

75

non legato

! The first note of each group may be played with the left hand. Use, in this case, the upper fingering for the right hand.

80

agitato

85

90

95

ritenuto molto

ff

f

100

pp *Cadenza ad lib.*

una corda

Adagio

rall.

tre corde

cresc.

105

pp meno presto

ppp

110

L.H.

I WENT ROAMING IN LOVE'S GARDEN

Daniel S. Twohig

RALPH COX

Moderato con moto

1. I went roaming in Love's gar-den, As the
 2. I went roaming in Love's gar-den When the

dawn came to the sky, And I heard the merry mu-sic Of the lark's sweet song on high; As it
 dew was on the rose, And I watched God's magic sun-light Make each sleep-ing flow'r un-close; Then I

poco a poco cresc. After 1st Verse *rit.* *a tempo* *rall.*
 told the wak-ing world All God's wondrous gifts to view, I went roam-ing in Love's gar-den As the
 found a lit-tle

poco a poco cresc. *rit.* *a tempo* *rall.*
 dawn came peep-ing through. pathway As the dawn came peep-ing through, And in Love's mag-ic

a tempo *rit.*
 gar-den As the dawn came peep-ing through, In Love's magic gar-den There I found you.

rall.

H.B. Stowe

STILL, STILL WITH THEE

WILLIAM BAINES

Andante moderato

p

p a tempo
 Still, still with Thee, when pur-ple morn-ing break-eth,

rit. *p a tempo*
 When the bird wak-eth, and the shadows flee, Fair-er than morn-ing,

accel. *mf a tempo* *rit.*
 love-lier than the dawn-ing, Dawns the sweet con-sciousness, I am with Thee!

accel. *mf a tempo* *rit.*
 A-lone with Thee, a-mid the mys-tic shad-ows, The sol-emn hush of

a tempo
 na-ture new-ly born, A-lone with Thee in breath-less ad-o-ra-tion,

In the calm dew and freshness of the morn. Still, still with Thee, still, still with Thee.

Thou, Dawns the sweet con-sciousness, I am with Thee, Still, still with Thee.

rit. mf a tempo

p rit. mp

rit. dim.

POLISH DANCE

(MAZUR)

T. ADAMOWSKI

Tempo di Mazurka

Violin

Piano

Violin and Piano accompaniment for the Polish Dance (Mazur) by T. Adamowski. The piece is in 3/4 time and features a lively, rhythmic melody with various musical notations including triplets, slurs, and dynamic markings like *p*, *f*, and *cresc.*

Violin and Piano accompaniment for the Polish Dance (Mazur) by T. Adamowski. The piece is in 3/4 time and features a lively, rhythmic melody with various musical notations including triplets, slurs, and dynamic markings like *ff*, *p*, and *cresc.*

Last time to Coda

Meno mosso 2d time play Violin part octave higher

Violin and Piano accompaniment for the Polish Dance (Mazur) by T. Adamowski. The piece is in 3/4 time and features a lively, rhythmic melody with various musical notations including triplets, slurs, and dynamic markings like *p*, *pp*, and *cresc.*

CODA

CONTRA DANCE

SECONDO

L. van BEETHOVEN

Allegro molto moderato M.M. ♩ = 108

p *leggiero* *cresc.* *ff* *p* *sempref* *f* *p dolce espress.* *pp* *p* *pp* *D. S.*

CONTRA DANCE

PRIMO

L. van BEETHOVEN

Allegro molto moderato M.M. ♩ = 108

p *leggiero* *cresc.* *f* *ff* *p* *mp* *sempref* *f* *p dolce espress.* *pp* *p* *p* *mp* *D. S.*

ASSEMBLY

MARCH

R.O. SUTER
Arr. by the Composer

Tempo di Marcia

1st Violin

Piano

Brass

Trumpet

The first system of the score includes staves for 1st Violin, Piano, and Brass. The 1st Violin part begins with a melodic line in G major, marked with a forte (f) dynamic. The Piano part provides a rhythmic accompaniment with chords and moving lines. The Brass part, indicated by a 'Brass' bracket, features a melodic line with a forte (f) dynamic. The system concludes with a repeat sign and first/second endings.

VIOLIN OBLIGATO

ASSEMBLY

R.O. SUTER

Tempo di Marcia

Brass

Trumpet

The second system continues the musical themes. It includes staves for Violin Obligato, Brass, and Trumpet. The Violin Obligato part has a melodic line with a forte (f) dynamic. The Brass and Trumpet parts provide harmonic support and rhythmic drive. The system ends with a repeat sign and first/second endings.

ASSEMBLY

R.O. SUTER

Tempo di Marcia

1st Bb CLARINET

Trumpet

The first system for the Flute and 1st Bb Clarinet parts. The Flute part has a melodic line with a forte (f) dynamic. The Clarinet part provides a rhythmic accompaniment. The system concludes with a repeat sign and first/second endings.

Tempo di Marcia

1st Bb CLARINET

Trumpet

The second system continues the musical themes for the Flute and 1st Bb Clarinet. The Flute part has a melodic line with a forte (f) dynamic. The Clarinet part provides a rhythmic accompaniment. The system concludes with a repeat sign and first/second endings.

Tempo di Marcia

1st Bb TRUMPET

Trumpet

The third system continues the musical themes for the Flute and 1st Bb Trumpet. The Flute part has a melodic line with a forte (f) dynamic. The Trumpet part provides a rhythmic accompaniment. The system concludes with a repeat sign and first/second endings.

Tempo di Marcia

1st Bb TRUMPET

Trumpet

The fourth system continues the musical themes for the Flute and 1st Bb Trumpet. The Flute part has a melodic line with a forte (f) dynamic. The Trumpet part provides a rhythmic accompaniment. The system concludes with a repeat sign and first/second endings.

Tempo di Marcia

TROMBONE 2 or CELLO

Cello

The fifth system continues the musical themes for the Flute and Trombone 2 or Cello. The Flute part has a melodic line with a forte (f) dynamic. The Trombone/Cello part provides a rhythmic accompaniment. The system concludes with a repeat sign and first/second endings.

