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The Etude Magazine: 1883-1957

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6-1-1935

### Volume 53, Number 06 (June 1935)

James Francis Cooke

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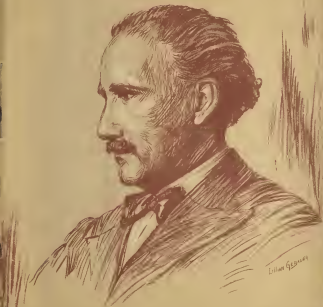
#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 53, No. 06. Philadelphia: Theodore Presser Company, June 1935. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/834>

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# THE ETUDE

⌘ *Music Magazine*



June 1935

ARISTO TORCARELLI

Price 25 Cents

























# Addison, "The Spectator," on Eighteenth Century Music

By E. LORINE PETERSON

ADDISON'S comment on English music in 1710 was: "The English have a very high opinion of themselves, that a Nation and an artist, however they are of moderate talents, are sufficient to surpass the most consummate artists of a foreign country." Addison was a true prophet.

The last century and a half of the eighteenth century could not have been more than a century of the most brilliant music that the world has ever known. The century was a century of the most brilliant music that the world has ever known. The century was a century of the most brilliant music that the world has ever known.

English music in the eighteenth century was a century of the most brilliant music that the world has ever known. The century was a century of the most brilliant music that the world has ever known.



JOSEPH ADDISON

Joseph Addison  
THE INCOMPARABLE success of that great masterpiece with the English representative of Addison's art of good taste. For though he was not an advocate of the English style, he was not an advocate of the English style, he was not an advocate of the English style.

The French style was very rare then. The French style was very rare then. The French style was very rare then. The French style was very rare then. The French style was very rare then.

As a matter of fact, there was no English music then. Although French music had reached the height of its glory, it was not the English music that we know today. The English music that we know today is the result of the French influence.

English music in the eighteenth century was a century of the most brilliant music that the world has ever known. The century was a century of the most brilliant music that the world has ever known. The century was a century of the most brilliant music that the world has ever known.

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## IN THE ORCHARD SWING

"What fun!"  
Here the cheerful exclamations of the children in the orchard as they merrily come upon the old swing suspended from a high tree sturdy limb.

Grade 31

In a graceful swinging style M.M. 4-10

FREDERICK A. WILLIAMS, Op. 128

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(Continued on page 32)

SÉRÉNADE VIENNOISE

Worship of melody and simplicity of style, qualities which are clearly identified with the music of Brahms. **EVANGELINE LEHMANN**

Allegretto W.M. 1994

EVANGELINE LEHM

Allegretto (3/4) = 60

*con sordina*

*And. sempre*

*10* *15* *20* *25* *30* *35* *40* *45* *50* *55* *60* *65* *70* *75* *80* *85* *90* *95* *100* *105* *110* *115* *120* *125* *130* *135* *140* *145* *150* *155* *160* *165* *170* *175* *180* *185* *190* *195* *200* *205* *210* *215* *220* *225* *230* *235* *240* *245* *250* *255* *260* *265* *270* *275* *280* *285* *290* *295* *300* *305* *310* *315* *320* *325* *330* *335* *340* *345* *350* *355* *360* *365* *370* *375* *380* *385* *390* *395* *400* *405* *410* *415* *420* *425* *430* *435* *440* *445* *450* *455* *460* *465* *470* *475* *480* *485* *490* *495* *500* *505* *510* *515* *520* *525* *530* *535* *540* *545* *550* *555* *560* *565* *570* *575* *580* *585* *590* *595* *600* *605* *610* *615* *620* *625* *630* *635* *640* *645* *650* *655* *660* *665* *670* *675* *680* *685* *690* *695* *700* *705* *710* *715* *720* *725* *730* *735* *740* *745* *750* *755* *760* *765* *770* *775* *780* *785* *790* *795* *800* *805* *810* *815* *820* *825* *830* *835* *840* *845* *850* *855* *860* *865* *870* *875* *880* *885* *890* *895* *900* *905* *910* *915* *920* *925* *930* *935* *940* *945* *950* *955* *960* *965* *970* *975* *980* *985* *990* *995* *1000* *1005* *1010* *1015* *1020* *1025* *1030* *1035* *1040* *1045* *1050* *1055* *1060* *1065* *1070* *1075* *1080* *1085* *1090* *1095* *1100* *1105* *1110* *1115* *1120* *1125* *1130* *1135* *1140* *1145* *1150* *1155* *1160* *1165* *1170* *1175* *1180* *1185* *1190* *1195* *1200* *1205* *1210* *1215* *1220* *1225* *1230* *1235* *1240* *1245* *1250* *1255* *1260* *1265* *1270* *1275* *1280* *1285* *1290* *1295* *1300* *1305* *1310* *1315* *1320* *1325* *1330* *1335* *1340* *1345* *1350* *1355* *1360* *1365* *1370* *1375* *1380* *1385* *1390* *1395* *1400* *1405* *1410* *1415* *1420* *1425* *1430* *1435* *1440* *1445* *1450* *1455* *1460* *1465* *1470* *1475* *1480* *1485* *1490* *1495* *1500* *1505* *1510* *1515* *1520* *1525* *1530* *1535* *1540* *1545* *1550* *1555* *1560* *1565* *1570* *1575* *1580* *1585* *1590* *1595* *1600* *1605* *1610* *1615* *1620* *1625* *1630* *1635* *1640* *1645* *1650* *1655* *1660* *1665* *1670* *1675* *1680* *1685* *1690* *1695* *1700* *1705* *1710* *1715* *1720* *1725* *1730* *1735* *1740* *1745* *1750* *1755* *1760* *1765* *1770* *1775* *1780* *1785* *1790* *1795* *1800* *1805* *1810* *1815* *1820* *1825* *1830* *1835* *1840* *1845* *1850* *1855* *1860* *1865* *1870* *1875* *1880* *1885* *1890* *1895* *1900* *1905* *1910* *1915* *1920* *1925* *1930* *1935* *1940* *1945* *1950* *1955* *1960* *1965* *1970* *1975* *1980* *1985* *1990* *1995* *2000* *2005* *2010* *2015* *2020* *2025* *2030* *2035* *2040* *2045* *2050* *2055* *2060* *2065* *2070* *2075* *2080* *2085*

## POINSETTIA

JUNE 1955 Page 365

CHARLES E. OVERHOLT

If you have never seen the glory of polyanthuses growing wild in the tropics you cannot comprehend the thinking beauty which the composite article below would make you see in this interesting plant in Latin American style. A full set of culture is suggested (free of)

*Allegro moderato* 3/4, ♩ = 144

A page of musical notation for a piano piece, featuring a treble and bass staff with various musical notations, including notes, rests, and dynamic markings like 'p' and 'f'. The notation is in a historical style, possibly from a 19th-century manuscript. The page includes measures numbered 1 through 12, with some measures containing the word 'Cresc.' (Crescendo) and others marked 'p' (piano) or 'f' (forte). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The page is numbered '1' in the bottom left corner.

muscle

60

70

80

90

100

110

120

Paraphrased by Albert Evans

## PRELUDE

S. V. RACHMANINOFF, Op. 2, No. 2

This has been partly called the most famous of all preludes  
 but has received 4 in this major version of  
 Lucio N. M. 4 - 100 Andante N. M. 4 - 70

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Agitato N. M. 4 - 100

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100

Tempo L



## MARCH OF THE CANDY DOLLS

How they come!  
 Light as a feather, and as fast as lightning, all dressed up in their dandy best!  
 Sing this melody with great gusto, or bring in the dainty modulation - by all means, make it.

Allegro moderato 2/4

VECTOR RENTON

Handwritten musical score for 'March of the Candy Dolls'. The score is written for piano on a grand staff (treble and bass clefs). It consists of 32 measures, divided into four systems of eight measures each. The tempo is marked 'Allegro moderato 2/4'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

© From here go back to beginning and play to All then play Free  
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FROM AN OLD GARRET  
GAVOTTE AND MUSSETTE

The first old manuscript from which this is transcribed, has had two hundred years (I hope in a land of dandy old newspapers in the garret of a  
 musician - old house in London, I suppose. That is to say, this melody came into existence. Grade 1.

Moderato e ben ritmato 3/4

Acc. by MARGARET ANDERTON

Handwritten musical score for 'From an Old Garret Gavotte and Mussette'. The score is written for piano on a grand staff (treble and bass clefs). It consists of 32 measures, divided into four systems of eight measures each. The tempo is marked 'Moderato e ben ritmato 3/4'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

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## MASTER WORKS

## EXCERPT FROM SONATA

Beethoven's early piano works gave evidence of his extraordinary feeling and the extent from which this category is taken was truly prophetic of the fame he was later to achieve in the symphonic form.

Allegro molto e con brio, 3/2, Op. 10, No. 1

Grade 4

L. VAN BEETHOVEN, Op. 10, No. 1

# SARABANDE

## FROM THE SIXTH ENGLISH SUITE

In the year 1671 Bach took up his residence in Cöthen, where he had been appointed member of the court orchestra.

In the new and wonderful environment he composed the greatest portion of his secular music, including the French and English suites.

JOHANN SEBASTIAN BACH  
 Concert arrangement by  
 RICHARD BARNHART

Grade 4

Andante sostenuto

Copyright 1945 by Elmer Robert Grayson

*poco a tempo*

*molto allargando e crescendo*

**PRELUDE**

*Largo e n. d. no*

CHOPIN, Op. 28, No. 3

## AN EVENING MELODY

J. LAMONT GALBRAITH

*Moderato e n. d. no*

*poco a tempo*

**MANUALS**

**PEDAL**

**CODA**

NINA  
ARIO SOGIOVANNI B. PERGOLESI  
Transcribed by Karl Radford

*Andantino*

VIOLIN

PIANO

I THINK WHEN I READ  
THAT SWEET STORY OF OLD

SACRED SONG

A. W. LANSING

*Moderato*

I think when I read that sweet  
story of old, When he - re - was here a - mong men, How he called in - to the chil - dren like  
larks to the fold, I should like to have been with Him then  
I wish that the hands had been placed on my head, That His arms had been thrown a - round  
me And that I might have seen His kind look when He said, "Let the lit - tle ones come un - to

ma. Let the the east come in to us! We still to the Eastward

pep! I say go. And ask for a share in the love! And if I that can only

ask Him back, I shall see Him and hear Him a-lore, I shall see Him and hear Him a-lore

# THE TIME FOR MAKING SONGS HAS COME

HERMANN HAGEDORN  
of the "Vincent"

*See moderate*

JAMES H. EDGERS

ten-ly the time for mak-ing songs has come. Now that the spring is in the

air a- gain, Draw breath, though men bleed, and cheer. The rob-ber has hap, and even the

men now agree-ments

*See moderate*

here will turn Long winter's winter but our lips now dance, Long winter now our

longer dance

loud down-ness face, Now by the time for mak-ing songs has come. Now that the spring is in the

air a- gain! The spring is with us glad and a- gleaming dawn! O

*See moderate* *of good strength* *stronger even*

builders of high on our out- post! Now is the time with singing to make men. The

house of high in pride - we do not!

Now by the time for mak-ing songs has come!

*See moderate*

# NORWEGIAN HUNTERS' MARCH

ON MOTIVES FROM OLD MARCH MELODIES

SECONDO

Arr. by W. F. MERO

Tempo di Marcia 2/4 ♩ = 110

The musical score for the second part of the piece is written for piano. It consists of nine systems of two staves each (treble and bass clef). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature has one sharp (F#). The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a final chord.

# NORWEGIAN HUNTERS' MARCH

ON MOTIVES FROM OLD MARCH MELODIES

PRIMO

Arr. by W. F. MERO

Tempo di Marcia 2/4 ♩ = 110

The musical score for the first part of the piece is written for piano. It consists of nine systems of two staves each (treble and bass clef). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature has one sharp (F#). The score includes dynamic markings such as *mf*, *f*, and *fff*, and articulation marks like accents and slurs. The piece concludes with a final chord.

# PROGRESSIVE MUSIC FOR ORCHESTRA

## COMMENCEMENT DAY

MARCH

C. G. CRAMMOND  
Arr. by Hugh Goetz

THE STUDS

Tempo di Marcia M.M. 120

1st Violin

Piano

The musical score for the 1st Violin and Piano parts of 'Commencement Day' is presented on ten staves. The 1st Violin part is written on a single staff, while the Piano part is written on grand staves (treble and bass clefs). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The key signature has one flat (B-flat).

THE STUDS

1st B CLARINET

Tempo di Marcia

# COMMENCEMENT DAY

MARCH

C. G. CRAMMOND

The musical score for the 1st B Clarinet part of 'Commencement Day' is written on a single staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The key signature has one flat (B-flat).

2nd ALTO SAXOPHONE

Tempo di Marcia

# COMMENCEMENT DAY

MARCH

C. G. CRAMMOND

The musical score for the 2nd Alto Saxophone part of 'Commencement Day' is written on a single staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The key signature has one flat (B-flat).

3rd B TRUMPET

Tempo di Marcia

# COMMENCEMENT DAY

MARCH

C. G. CRAMMOND

The musical score for the 3rd B Trumpet part of 'Commencement Day' is written on a single staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The key signature has one flat (B-flat).

THROMBONE 2 or CELLO

Tempo di Marcia

# COMMENCEMENT DAY

MARCH

C. G. CRAMMOND

The musical score for the Trombone 2 or Cello part of 'Commencement Day' is written on a single staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The key signature has one flat (B-flat).

# FASCINATING PIECES FOR JUNIOR ETUDE READERS

## RIDING ON THE HAY TO MARKET

IRENE HODGES

Grade 1/2 With a good swing 1/2 = 120



Copyright 1934 by Theodore Presser Co.

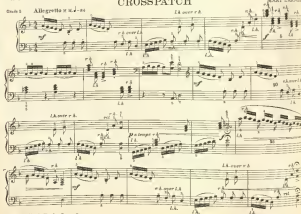
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## CROSSPATCH

Grade 1 Allegretto 1/2 = 140

1/2 over 1/2

MARTY LARSEN



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THE ETUDE

Piano Studio

Grade 1/2

Slowly 1/2 = 120



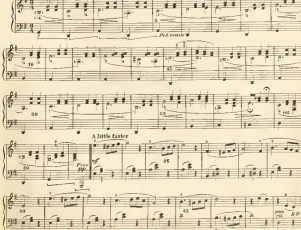
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Teaching point: crossing inside of pedal.

Grade 1 Rather slowly 1/2 = 100

1/2 over 1/2



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## BLACKIE

A BLACK KEY TUNE

ROBERT NOLAN KERR

## DIM LIGHTS

A QUIET WALTZ

MILDRED ADAIR

A little faster















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July 8th, 1951, 10:00 a.m. to 12:00 p.m.

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Specialty High School and Connecticut Speciality High School  
Specialty High School and Connecticut Speciality High School

**LETTERS FROM ETUDE FRIENDS**

*Teachers' Appreciation*

THE STUDY has been a great help to me in my teaching. I have been able to find many new ideas and techniques which I have been able to use in my classroom. I have been able to find many new ideas and techniques which I have been able to use in my classroom. I have been able to find many new ideas and techniques which I have been able to use in my classroom.

**MUSICAL BOOKS REVIEWED**

*Continued from Page 1*

**Continuum of Tunes**  
By [Author]  
This book is a collection of tunes for the piano. It is a collection of tunes for the piano. It is a collection of tunes for the piano. It is a collection of tunes for the piano.

**ATLANTA CONSERVATORY OF MUSIC**  
JUNIOR COLLEGE  
JUNIOR COLLEGE  
JUNIOR COLLEGE

**FRANK PRIGOROWSKI**  
SUMMER MASTER CLASSES  
July 1st-August 1st, 1951  
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