


9-1-1903

Volume 21, Number 09 (September 1903)

Winton J. Baltzell

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Recommended Citation

Baltzell, Winton J.. "Volume 21, Number 09 (September 1903)." , (1903). <https://digitalcommons.gardner-webb.edu/etude/485>

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THE ETUDE

VOL. XXII

PHILADELPHIA, PA., SEPTEMBER, 1905.

NO. 9.

THE PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

My topic makes it necessary to preface the few considerations a young person who has been studying piano-playing long enough to have discovered two things, viz.:

First, that he possesses plastic mental talent. Second, that he is determined to master his art in the mastery of "plastic mental talent" he will have discovered, I hope, that he has brain, temperament, musical ear, and is adaptable, tractable kind. Next, that he determines to master his art in the mastery of his art will require to be as intelligent as the majority of men, if necessary, to the level of the gallery-view. Possessed of talent and the resolution to study, he now needs to know that there are certain definite things to accomplish. It may be true, as one of these friends says, that a pianist is given his touch "by the grace of God" but I am quite sure that he will have to get his index, as he does his religion, "in spite of the devil."

Given then, as the piano's demands, the necessity of time, heart, hearing, and hand, we may place as our own motto a quotation of our theme: *The Piano Student's Problem*.

This problem falls naturally into six subdivisions, each of which I shall try to treat briefly. They are (1) Touch, (2) Touch, (3) Temperament, (4) Music, (5) Musicality, and (6) Musicality.

1. Touch.

I place, as first and most important, Touch, because in its mechanical aspects Touch is the point of contact of correct exercise and muscular conditions gained by study and practice according to scientific methods, with, in its higher phases, Touch is the evidence of temperament and intelligence—two factors which are possibly necessary in a concerted pianist career. A player may have a superior touch, an efficient technique, an inflexible memory, and a pleasing manner, yet without temperamental touch he will fail to win the highest success. Both of the mental and mechanical equipment there used, in temperament, and, as the channel of expression or outlet to that force, they must be Touch. I would not depreciate the value of technique per se, by which term I mean non-temperamental aptness in touch-quality, but I do mean to affirm that, when the time is exhausted, however, I had almost said. Indeed, by Touch, the art which puts into the time of and everything that through levity, absorption, and absorption—the hand of the piano stands for, it was better sense for him at once and for all to adopt one of the many piano-playing methods and give up a struggle which, with Touch left out, is a futile and extravagant expense.

Granted, then, that Touch is a major premise, a fundamental requisite to pianistic success, the piano student will be wise first of all to catalogue his assets in this regard.

If Piano Student seems adversely to the performance of an artist he will hear, first, that some tone are placed by an individual point like a row of hills in nature, the outline of each tone is well being clear, but nevertheless contained in its slight

bow formed, Piano Student will notice that some tones slightly overlap their neighbors, so that they are joined, such as the Matsumoto would visit piano of view by overlapping their ends, etc. to say that the tones overlap each other in a small degree would perhaps be more precise than to speak of them as overlapping. That student will discover that yet other tones are either connected or disconnected, but are more or less disconnected, separated, or joined. Here, then, are two general ways of presenting tones to the ear, viz.: connected and those separated. The student has now arrived at the fact of legato and staccato.



Edward Morris Bowman

Let him now enter a position where he can clearly watch the movements employed by the artist in producing the different kinds of legato and staccato. Indistinctly, he will discover that the hand and arm of the pianist in the most successful, as well as the most beautiful exhibition of mechanism and movement that the world has to show. To classify and catalogue everything, even of a mechanical character, that a great artist does in the performance of a single or even of a single selection would probably be impossible. It certainly would be discouraging to Piano Student and a needless task. However, one can fundamental movements may be enumerated and analyzed, and these, through the years of ten-

ment study and practice necessary in a pianist's career, will develop, by attention and resolution, into the marvelous machine which serves the master-pianist with such willing obedience and magic charm.

Again, in due respect, student will discover that in some of the touches the artist's finger will approach the key and recede from it by a vertical movement, and in others that the finger will approach the key by a curved or oblique movement and be deflected from it at the opposite angle or curve, or, in other words, that the finger will engage the key with varying degrees of the segment of a circle. Now then, as was discussed in Touch, student will tabulate Vertical and Oblique forms of movement.

The Plan or Passage legato generally requires a vertical strike of the finger. Sometimes, however, acute angles or modified piano touch in which the fingers are perfectly closed as if their tips were about to break something at the surface of the keys. This form just occurs long intervals.

Next, student will note that the action uses both the vertical and piano touch in the different staccato—legato, staccato, and staccato, singly or in combination. He will find, when action from the wrist, elbow, and shoulder is needed, that the piano form, because more elastic and less percussive, are better suited to the production of beautiful tone than are the vertical movements; that a particularly striking and effective tone appears for chords, is secured by a glancing pull of the fingers combined with an upward bend of the arm, that another peculiarly compact and beautiful quality of tone is derived from a quick movement of the hand and arm forward, that is, toward the non-board of the piano, the body held fingers taking three steps by a piano touch as the hand tips and moves through the square of a circle, that yet another beautiful quality is produced by starting with the finger tips resting on the surface of the keys and wavy or less suddenly pulling the keys down by a depression of the wrist.

Student will observe that the modern pianist does not sit at the piano with knees pointed to his sides as if sitting crosswise as a child, or with hip and wrist joints stiffened in the position of a park machine, but that flexibility and freedom of movement pervade every joint of the pianist from the jaw-joint to the piano-key, that he arms swing freely from the shoulder outward and inward to adjust the hand to the different parts of the keyboard according to constantly changing demands, and that when the arm's length falls short of reaching the desired keys, the body moves backward from the key-joint and supplies the deficiency. Now, then, as what we might term staccato touch and legato touch, about which we do not need to be the instructor books of our pupils.

Student will observe that the actual touches themselves vary by applying the power of movement. The tone is the touch is apt, however, to be dry and hard. The piano touch, on the contrary, requires some muscular effort, but, as a compensation for that, the tone will be more vibrant, more elastic, and more beautiful. The vertical touch is best adapted to the relative strains, while the piano touch, because free of life and weight, are more effective in passages that are dramatic and energetic. The few kinds of touch with their modifications are the piano thoroughly as contrasts to each other.

IMPERATIVES IN THE SHARP.

BY DANIEL W. KROG

STUDENT'S DILEMMA about the defense here... I have made water, etc. All things, per cent for whom I would care in all countries...

"I'm doing it because I'm up, or by the penalty?"

There's hope, it is a thing, but I'm not sure...

There's hope, it is a thing, but I'm not sure...

There's hope, it is a thing, but I'm not sure...

There's hope, it is a thing, but I'm not sure...

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to become new who cannot come during the day... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

THE MUSIC-TEACHER'S SPARE TIME.

BY CHARLES W. BROWN

MUSIC-TEACHERS often wonder why certain of their pupils, apparently no better trained than the rest, are better players or readers, sometimes the highest and better than they when actual recitals are given...

Suppose James and Brown are two teachers who enjoy playing standard piano literature... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

But one important factor is to choose well... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

to become new who cannot come during the day... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

TEACHING CHILDREN.

BY FRANK J. WATSON

THESE principles are of supreme importance to the teacher who deals with young people... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

It is not so the child matures by repetition a simple matter as it may seem... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

It is not so the child matures by repetition a simple matter as it may seem... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

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THE CONFLICT BETWEEN PUPIL-SCHOOL, WORK AND HOME.

BY ETHEL M. FRENKEL

IN MY opinion as a teacher of the past I have frequently felt it well-nigh impossible to keep the young people who were asked to attend school, to be at school, to be at home, to be at work...

It is not so the child matures by repetition a simple matter as it may seem... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

It is not so the child matures by repetition a simple matter as it may seem... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

THE STUDENT

how such a term answer could give a bare opportunity to each reader... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

Finally, those readers should bear a warning... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

SELECTION OF PUPILS.

BY STEVE HAZARD

STRICT and judgment is exercised in the selection of material for students... I'm doing it because I'm up, or by the penalty? There's hope, it is a thing, but I'm not sure...

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PRACTICAL FRAGMENTS ON TEACHING AND PRACTICE.

BY W. FRANCIS GATZ.

Remember and a good thing about not stopping a pupil in the midst of a poem or passage to insure...

An honest failure is better than a dishonest success which is easier way of saying that it is better to fail after making a honest effort...

On the other hand, it does pain him as he reads, and he is not satisfied with the result...

Another thing which the young reader is nervous about is that he may not be able to read...

"I wish, you, what is it, G. a game, this is the attitude to be maintained. It will fit that better when you get back to my method of study."

Here I wish to point out that I have had much to do with the development of the student. If you do not do this, why stop with him at all?

I teacher is not supposed to be a brutal officer, but a patient to lead the pupils to their own ends...

ped himself some supply the answers, he must find the necessary will-power, he must know...

What errors are made here? In what is total in each case is of least profit and during the execution...

Donald Oswald! Don't hang! Don't wait for somebody else to come along, but do something to-day!

The most student and the best English teacher use up much work hours. They lose an hour...

A feeling, that one ought about character in the world given in its an atmosphere of life...

Below playing nothing, one should attach a few words to the study of a play in the play...

Reading one's is the starting point on a student's study of the characters and the plot...

Let's make the regular definite appeal. All pupils will not respond to the same appeal...

an sound and stimulated in the best that is a student, even though he is not the best, the other...

Prize work for girls may be just a good idea, but for the boys it is a very good idea...

Make haste slowly. Run your way. Run your way. Run your way. Run your way. Run your way.

Now with address to a two-minute address, we meet the following two difficulties. That the object of the address is to be understood...

It is my belief that the best way to teach a pupil to read is to let him read and let him read...

Why, then, did a pupil ask? Experience teaches us that many a child has done a year or two of study in it especially here...

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Why, then, did a pupil ask? Experience teaches us that many a child has done a year or two of study in it especially here...

Two-minute techniques. Other Technical Mistakes. By W. S. B. MATTHEWS.

I have been asked to send my address of two-minute techniques, according to Matthews' suggestion...

Make haste slowly. Run your way. Run your way. Run your way. Run your way. Run your way.

Now with address to a two-minute address, we meet the following two difficulties. That the object of the address is to be understood...

It is my belief that the best way to teach a pupil to read is to let him read and let him read...

Below playing nothing, one should attach a few words to the study of a play in the play...

Reading one's is the starting point on a student's study of the characters and the plot...

Let's make the regular definite appeal. All pupils will not respond to the same appeal...

Two-minute techniques. Other Technical Mistakes. By W. S. B. MATTHEWS.

When the pupil of the earlier paper goes on to make the point of the first paragraph, he is not only...

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Below playing nothing, one should attach a few words to the study of a play in the play...

Reading one's is the starting point on a student's study of the characters and the plot...

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Below playing nothing, one should attach a few words to the study of a play in the play...

Reading one's is the starting point on a student's study of the characters and the plot...

Let's make the regular definite appeal. All pupils will not respond to the same appeal...

MUSIC-STUDY IN THE COLLEGES AND UNIVERSITIES: THE EFFECT ON PROFESSIONAL MUSIC-STUDY

BY HAMILTON G. MACDOUGALL

We are very glad to be able to present to the readers of THE ETUDE...

in the South, even in the West, and two in the West...

My standpoint in this matter is that of a man who after twenty five years' work as a professional musician...

There is no one in the United States who is so well qualified to speak on this subject...

What the Higher Institutions of Learning are Doing

In order to approach our subject with something like an objectivity...

Another class likewise contemplates where credit is given toward the B.A. degree for work done in learning to play or to sing...

An Admission to Music

Thirty-eight of these institutions pay an attention whatever to music...

There are also some institutions which do not pay attention to music...

Are Students Attained to Music-Study

Next we have forty-seven institutions each having a conservatory or school of music in connection with the university...

At the present the average between the college preparatory and the university preparatory...

Number of Music Degrees

Formerly, in connection with a university leading to the degree of Bachelor of Music...

Professionals Not so Dominant in Music Education

I shall very candidly say that these men, bearing in mind the fact that they are not trained as teachers...

and it is not now that the knowledge of general music is practically a dead letter...

that in his work as a teacher of school children, the New England Education League is now learning to deal with the temptations of a practical school teacher...

Essential Value of Practical Music

After the study of musical theory is completed by the student, there is a certain amount of practical work to be done...

It is not, however, to be understood that the student who has completed his study of musical theory should be left to his own devices...

There is no one in the United States who is so well qualified to speak on this subject...

It is not, however, to be understood that the student who has completed his study of musical theory should be left to his own devices...

Music Teaching Not so Dominant

It is not now that the knowledge of general music is practically a dead letter...

It is not, however, to be understood that the student who has completed his study of musical theory should be left to his own devices...

HELPS FOR THE NEW TERM

BY THE EDITOR

The grand song, out of the Republic, led of music-teachers, who are now in the hands of the people...

HEALTH, CHARACTER, AND DEDICATION

The thing teacher and student alike, "How shall I get along in my work this year?"

DECEASE

Some people will return, some will not. This is the usual order of things...

"Upon the fish boat at first, 'What do you go to do?' 'There's no work in the fish boat, I've quit.' 'Go to school!'"

After the study of musical theory is completed by the student, there is a certain amount of practical work to be done...

KNOWLEDGE AND FINANCIALITY

"Knowledge is Power" and John Deere says, "Knowledge is the key to success..."

HEALTHY AND URBAN MATERIAL

Many city people make good qualities of their work, but they are not in the best of health...

THE DREAMER

As I write, I find those have passed on the certain of my day, "Nothing is impossible to the man who believes..."

HEALTHY CHARACTER, AND DEDICATION

The thing teacher and student alike, "How shall I get along in my work this year?"

DECEASE

Some people will return, some will not. This is the usual order of things...

in the second, with these necessary communications, every day...

Teachers who find their work most complicated if they begin the season by keeping a record book...

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DECEASE

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HARMONY Duration and Dynamics of the Tones in Different Voices' ...

By HARRY VENABLE

Let us now consider another necessary note...

Many elements of this modern method...

Very often notes of the bar...

Legislative, appropriate to positions...

Musical notation for voice parts.

It is necessary to understand...

These suggested notes might be...

Bartholin's directions...

Musical notation for voice parts.

It is also seen in K minor...

Musical notation for voice parts.

Bartholin's directions...

Musical notation for voice parts.

It is also seen in K minor...

Musical notation for voice parts.

Bartholin's directions...

I have called my plan...

The first measure of the...

consonance... duration and dynamics...

Musical notation for voice parts.

Bartholin's directions...

Musical notation for voice parts.

Bartholin's directions...

The first measure of the...

It is worth doing it...

Musical notation for voice parts.

Bartholin's directions...

Musical notation for voice parts.

Bartholin's directions...

The first measure of the...

It is worth doing it...

Musical notation for voice parts.

Bartholin's directions...

Musical notation for voice parts.

Bartholin's directions...

The first measure of the...

It is worth doing it...

Musical notation for voice parts.

Bartholin's directions...

Musical notation for voice parts.

Bartholin's directions...

The first measure of the...

CHILDREN'S PAGE CONDUCTED BY THOMAS JAPPER

I play an aim because he has to work. If he is worth his salt he will work. I envy the man who has to work nearly all day and does it with it. It is the fact of doing the work that counts, not the kind of work, as long as that work is honest.—Theodore Roosevelt.

How your club has been... SUGGESTIONS FOR A... COUNCIL MEETING... How your club has been... SUGGESTIONS FOR A... COUNCIL MEETING... How your club has been... SUGGESTIONS FOR A... COUNCIL MEETING...



THE BOY CHINA.

From the child who studies, Rep- A NEW YEAR... From the child who studies, Rep- A NEW YEAR... From the child who studies, Rep- A NEW YEAR...

Let us resolve to make that to look happy that we last, no more sad and impatient days, but great and patient, for which we have in the real world... Let us resolve to make that to look happy that we last, no more sad and impatient days, but great and patient...

AN ENGLISH MARSHMAN... DE MANSIEU... AN ENGLISH MARSHMAN... DE MANSIEU... AN ENGLISH MARSHMAN... DE MANSIEU...

WAS not visited last night... TWO GAMES FOR... WAS not visited last night... TWO GAMES FOR... WAS not visited last night... TWO GAMES FOR...

THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO...

WAS known to... WAS known to... WAS known to... WAS known to... WAS known to... WAS known to...

CLUB... CLUB... CLUB... CLUB... CLUB... CLUB... CLUB... CLUB... CLUB... CLUB... CLUB...

THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO... THE GIRL WHO...

her inquiries... her inquiries... her inquiries... her inquiries... her inquiries... her inquiries...

NOTES... NOTES... NOTES... NOTES... NOTES... NOTES... NOTES... NOTES... NOTES... NOTES... NOTES...

ONE of the most remarkable... ONE of the most remarkable... ONE of the most remarkable... ONE of the most remarkable... ONE of the most remarkable...

A NEW SHIRT FOR THE LEFT HAND IN WALTZ COMPANY... A NEW SHIRT FOR THE LEFT HAND IN WALTZ COMPANY... A NEW SHIRT FOR THE LEFT HAND IN WALTZ COMPANY...

WAS a week of... WAS a week of... WAS a week of... WAS a week of... WAS a week of... WAS a week of...

The Etude

A Monthly Journal for the Musicians, the Music Student, and all Music Lovers.

Subscription price, \$2.00 per year, Single Copies, 10c each.

Advertisement rates: 10c per line per week. For rates on display advertising, apply to the publisher.

Published by the Etude Publishing Co., 111 West 42nd Street, New York, N.Y.

THE ETUDE

Dear Lightly, drinking the pure, fresh air of the forest, commanding the world's problems...

The answer who does not love Nature and who does not get close to Nature, sleeping on the side of his bed...

An important remark, such as progress, comes only from the study of the past.

Lockers forward, we cannot help thinking of the years that are passing on the hills...

The greatest asset of the engineer on the highway is his ability to make the most of the materials available...

These periods of the musician's life are drawing to a close and the time has come when he must think of his future.

Then beginning all a new technique means exactly opening the attention of a new perspective on the same work.

It is in the nature of things that the more we know of the science of music, the more we know of the science of human nature.

It is in the nature of things that the more we know of the science of music, the more we know of the science of human nature.

Having had your own share in the study of the art of music, you are now in a position to do so for others.

In the development of the art of music, the student must be prepared to face the most difficult of all problems.

It is in the nature of things that the more we know of the science of music, the more we know of the science of human nature.

Local Hardtment
CONDUCTED BY
H.W. GREENE

The sheet must interpret both post and composer. The objection is not so lightly to be assumed nor easily settled.

ARTISTIC EXPRESSION. There is no such thing as artistic expression. There are only the means of expression.

National expression falls from the lips as naturally as life. It is natural in the sense that it is not learned.

Except in instances of uneducated ignorance, national expression exists, and since it is not learned, it is not taught.

Artistic expression exists from the natural law. It is the result of the natural law.

The musician who has mastered the art of music is now in a position to do so for others.

Almost complete disappearance of the true school, and all sorts of good engineering. Wherever they are to be found.

FINANCIAL HISTORY. What is wanted, and not what is demanded, is the complete abolition of the bank of America.

In spite of the objection, some possessing much strength in their hands.

A PERSONAL. The representative for a national newspaper is not the same as the representative for a local newspaper.

FINANCIAL HISTORY. The representative for a national newspaper is not the same as the representative for a local newspaper.

FINANCIAL HISTORY. The representative for a national newspaper is not the same as the representative for a local newspaper.

FINANCIAL HISTORY. The representative for a national newspaper is not the same as the representative for a local newspaper.

THE ETUDE The Etude Music-S Study Clubs.

Conducted by
LOUIS ARTHUR RUSSELL.

LESSONS IN HISTORY OF MUSIC.

BY W. A. HAZELTINE.

Lesson on Early Art Lessons.

Lesson 1.—Music a great factor in the social and religious life of the ancients. Let each pupil in the class give a more or less exact account of the place that music holds in his life.

An art lesson in the playground of all schools will be retained in which it is not more than a mere adjunct to the subject. What are some of the methods that ancient Egyptians in use? Consider another method in its year on the subject of music. There is not possible to trace a special diffusion of music into the life of the ancients in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music.

The following account of music here importance in a study of the civilization of music, and therefore in the study of the history of music. From the time of the ancients to the present time, the history of music has been a study of the development of music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music.

The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music.

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The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music. The ancients have been in a more or less systematic manner as regards to music.

Lesson V.—The church still continues to be the leading factor in the development of music. The church has been the great patron of the religious service. The church has been the great patron of the religious service. The church has been the great patron of the religious service. The church has been the great patron of the religious service.

Lesson VI.—The music of the people has been the chief of the history of music. The music of the people has been the chief of the history of music. The music of the people has been the chief of the history of music. The music of the people has been the chief of the history of music.

Lesson VII.—The Renaissance has been a study of the development of music. The Renaissance has been a study of the development of music. The Renaissance has been a study of the development of music. The Renaissance has been a study of the development of music.

Lesson VIII.—The classical church still has a great deal to say. The classical church still has a great deal to say. The classical church still has a great deal to say. The classical church still has a great deal to say.

reproduction of his master. The music of the people has been the chief of the history of music. The music of the people has been the chief of the history of music. The music of the people has been the chief of the history of music.

The student of classical music is not only a study of the development of music. The student of classical music is not only a study of the development of music. The student of classical music is not only a study of the development of music. The student of classical music is not only a study of the development of music.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

As a help towards the study of the music of the people. As a help towards the study of the music of the people. As a help towards the study of the music of the people. As a help towards the study of the music of the people.

THE ETUDE

A Star Key Change, etc. Study the characteristic of the Star Key Change. Study the characteristic of the Star Key Change. Study the characteristic of the Star Key Change.

AN ANALYSIS OF HAYDN'S SONATA IN B-FLAT MAJOR MOVEMENT.

For our previous studies in analytical interpretation we made use of the first movement of Haydn's G major Sonata in E-flat major. We made use of the first movement of Haydn's G major Sonata in E-flat major. We made use of the first movement of Haydn's G major Sonata in E-flat major.

To begin with, it will be understood that we have before us one of the most beautiful examples of the sonata form. The first movement of Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

It is followed by a lead and contrasting phrase of equal character. Note the stress on the B-flat, becoming still more marked.

With slight alteration this phrase again is used repeated with a dominant harmony, the first of the three phrases of the first movement of the sonata.

Following we saw a brief chromatic passage in the key of the dominant, the first of the three phrases of the first movement of the sonata.

The first phrase of the first movement of the sonata is a fine example of the sonata form. The first phrase of the first movement of the sonata is a fine example of the sonata form.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

The previous music will be given to the student of the piano. The previous music will be given to the student of the piano.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

Notes on the various movements contained in the first movement of Haydn's G major Sonata in E-flat major. Notes on the various movements contained in the first movement of Haydn's G major Sonata in E-flat major.

This is included in the notes here, and becomes the lead of a contrapuntal exercise. The phrase is given in the piano position, the first of the three phrases of the first movement of the sonata.

The first phrase of the first movement of the sonata is a fine example of the sonata form. The first phrase of the first movement of the sonata is a fine example of the sonata form.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

As a help towards the study of the music of the people. As a help towards the study of the music of the people. As a help towards the study of the music of the people.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

The previous music will be given to the student of the piano. The previous music will be given to the student of the piano.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.

As a help towards the study of the music of the people. As a help towards the study of the music of the people. As a help towards the study of the music of the people.

Haydn's G major Sonata in E-flat major is a fine example of the sonata form. Haydn's G major Sonata in E-flat major is a fine example of the sonata form.

With this study of the music and the study of the music of the people. With this study of the music and the study of the music of the people.



We speak that I have remained for over twenty years...

The Hon. Secretary John W. Aldrich...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

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and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...

and was the first one of us to be elected...



A student, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

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to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

to the letter, Glendale, asks and we write...

the student... The student asks...

THE TEACHERS' ROUND TABLE

Conducted by PRESTON WARE OHM.

The length of the music season will soon be on us...

If the music season will soon be on us...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

It is not in our power to do more...

Rubifoam advertisement with illustrations of a woman and a child.

Breath Control For Singers advertisement with an illustration of a man singing.

ROYAL WORCESTER AND BANTON CORSETS advertisement featuring a woman in a corset.

NEW TRAINER method advertisement for piano and singing.

A TONIC Horford's Acid Phosphate advertisement.

YOUR MUSIC IS TORN! advertisement.

MENNEN'S TALGUM TOILET POWDER advertisement.

Skinner & Cole Organ Co. Church Organ Builders advertisement.

NEW ANTHEMS AND GLEES advertisement.

SAVE HOSIERY advertisement for Great Crisp socks.



TEACHERS AND STUDENTS Increase your income by learning Piano Tuning... BAY CITY PIANO TUNING SCHOOL.

FISCHER'S PIANO POLISH It shines with a brilliancy... FISCHER'S PIANO POLISH... CHARLES H. FISCHER, CO., 1710 Canal Street, Philadelphia.

Boston Musical Bureau 135 THOMPSON ST., BOSTON... Boston Musical Bureau... Boston Musical Bureau.

PIANO Do You Want a Genuine Bargain... LYON & HEALY, 22 Madison St., CHICAGO.

KIMSEY'S Covered Book of Opus... MUSIC BINDER A New and Practical Way of Studying All Items.

YOUNG MEN'S GYMNASIUM... PHILADELPHIA, PA.

THE TEACHERS' ROUND TABLE.

(Continued from page 255) my 20th to June 1st. A girl had been offered for the present amount of practice for three months... THE TEACHERS' ROUND TABLE.

Let us give while we assist those in our work, while trying on my work. I take the cooperation in part.

First, we lead for about a page, second, the other; third, hands together, fourth, marks of expansion; fifth, marks of parallel.

I continue to like music through the whole part of music. I can practice with the instrument, would like to have the organ, or to think with the organ.

It is better to work a child every minute. It is better to work a child every minute, it is better to work a child every minute.

MUSICAL PROGRAMS. HOME NOTES. THE PHILADELPHIA... THE PHILADELPHIA...

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

People of All Ages... People of All Ages... People of All Ages... People of All Ages... People of All Ages.

Miss J. W. TAYLOR, of Nashville, sends us the following... MISS J. W. TAYLOR, OF NASHVILLE.

Mrs. J. W. TAYLOR, of Nashville, sends us the following... MRS. J. W. TAYLOR, OF NASHVILLE.

Mrs. J. W. TAYLOR, of Nashville, sends us the following... MRS. J. W. TAYLOR, OF NASHVILLE.

Mrs. J. W. TAYLOR, of Nashville, sends us the following... MRS. J. W. TAYLOR, OF NASHVILLE.

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Mrs. J. W. TAYLOR, of Nashville, sends us the following... MRS. J. W. TAYLOR, OF NASHVILLE.

Mrs. J. W. TAYLOR, of Nashville, sends us the following... MRS. J. W. TAYLOR, OF NASHVILLE.

THE ETUDE STUDY PIANO TUNING REPAIRING AND REGulating AT HOME... BROAD STREET CONSERVATORY OF MUSIC... NEW ENGLAND CONSERVATORY OF MUSIC.

Broad Street Conservatory of Music 635-637 South Broad Street PHILADELPHIA, PA.

NEW ENGLAND Conservatory of Music... NEW ENGLAND CONSERVATORY OF MUSIC.

FREDERICK MAXSON CONCERT ORGANIST... FREDERICK MAXSON.

Grand Conservatory of Music 68 West 34th Street New York

UNIVERSITY SCHOOL OF MUSIC... UNIVERSITY SCHOOL OF MUSIC.

THE ETUDE

The Massachusetts Department of the Revolution has been... The Boston office of the Boston Conservatory of Music...

Virginia has a number of buildings... The State of Virginia has a number of buildings...

Public Schools... The State of New York has a number of public schools...

During the summer a meeting was given in Cambridge... The meeting was given in Cambridge...

The governors and members of the New England... The governors and members of the New England...

Manager George Wadsworth... The Manager George Wadsworth...

A resolution was introduced... The resolution was introduced...

The Boston Department of the Police... The Boston Department of the Police...

Continued... The continuation of the article...

A petition to organize the Conservatory of Music... The petition to organize the Conservatory of Music...

THE BEST and CHEAPEST HOUSE... music... FREE... PHILADELPHIA

The Clark Conservatory of Music, Drexel, and Art... The Clark Conservatory of Music, Drexel, and Art...

London Conservatory... Dallas Texas... 303 Live Oak St. GRAY W. LAYTONS Director

Fifth Year Opens September 8, 1914... A MUSIC SCHOOL PREPARING FOR CONCERT AND PROFESSIONAL... Address LANDON CONSERVATORY DALLAS

SHERWOOD Music & Art... 512 W. Madison St. CHICAGO

WILLIAM H. SHERWOOD, Director... FINEST APPORTED BY ARTISTS FOR MUSICAL STUDY... Address LANDON CONSERVATORY DALLAS

DETROIT CONSERVATORY OF MUSIC... THIRTIETH YEAR BEGINS MONDAY, SEPTEMBER 14, 1915... 240 Woodward Avenue.



THE METROPOLITAN COLLEGE OF MUSIC... 212 West 25th Street, NEW YORK

MICHIGAN CONSERVATORY OF MUSIC... ALBERTO JONES, Director

Medical Institute of Chicago... HEADS OF DEPARTMENTS... FREDERICK L. ALLEN, President

Northwestern University, Evanston... School of Music... A Higher Music School with University Privileges and Advantages... PREPARATORY DEPARTMENT

NEW YORK MUSIC STUDIOS... PIANO, ORGAN, HARMONY INSTRUCTION... F. W. RIESNERG, 954 Eighth Avenue, near Carnegie Hall



"GET THE HABIT" OF USING THE "Kinder" Adjustable Foot Rest and Pedal Extender... FOOT REST, \$5.00; Pedal Extender, \$2.00 per pair

Cathedral Echoes.

Reverie.

Andante sostenuto. M.M. $\text{♩} = 80$.

EDWARD M. READ.

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *p* is present. Pedal markings include a first pedal point and a *Ped. simile* marking.

The second system continues the musical piece with similar chordal textures and melodic lines in both hands.

The third system continues the musical piece, featuring a *Ped. simile* marking at the beginning.

Meno mosso. M.M. $\text{♩} = 60$.

The fourth system marks a change in tempo to *Meno mosso*. It includes dynamic markings of *rall.*, *Fine.*, and *pp legato*. A second pedal point is indicated by a *2 Ped.* marking.

The fifth system continues the musical piece with sustained chords in the right hand and a simple bass line in the left hand.

Tempo I.

First system of music on page 2. It features a treble and bass staff with a key signature of three flats and a 3/4 time signature. The music begins with a *rall.* marking, followed by a *ppp* dynamic marking, and then a *p* dynamic marking. A *Ped. simile* instruction is placed below the system.

Second system of music on page 2, continuing the piece with similar notation and dynamics.

Third system of music on page 2, featuring a *Ped. simile* instruction below the system.

Fourth system of music on page 2, including a *rall.* marking.

Fifth system of music on page 2. It includes the instruction *il melode marcato* and a *p* dynamic marking. A *Ped. simile* instruction is located below the system.

First system of music on page 3. It features a *rall.* marking, followed by an *a tempo* marking, and then an *acc.* (accelerando) marking.

Second system of music on page 3, including *a tempo*, *rall.*, and *a tempo* markings.

Third system of music on page 3, featuring an *acc.* marking and a *Ped. simile* instruction below the system.

Fourth system of music on page 3, including *rall.*, *a tempo*, and *a tempo* markings.

Fifth system of music on page 3, including *a tempo*, *rall.*, and *a tempo* markings. The system concludes with a *D.S.* (Da Capo) marking.

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Ozer

Allegro molto, M.M. J. 150.

SECONDO.

LOHENGRIN.

INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Ozer.

Allegro molto, M.M. J. 152.

PRIMO.

Musical score for the second system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features complex chordal textures and melodic lines, while the bass part provides a steady accompaniment. Dynamic markings include *p*, *mf*, and *dim.*.

Musical score for the third system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with intricate textures, and the bass part maintains its accompaniment. Dynamic markings include *mf*, *dim.*, and *p*.

Musical score for the fourth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a more active melodic line, while the bass part remains accompanimental. Dynamic markings include *p*.

Musical score for the fifth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part shows a transition in dynamics, including *p*, *f*, *dim.*, and *rit.*.

Musical score for the sixth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The tempo marking *a tempo* is present. The piano part features a strong dynamic of *ff*, while the bass part has a dynamic of *f*.

Musical score for the seventh system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with a dynamic of *ff*.

Musical score for the eighth system of the 'SECONDO' section. It consists of two staves: piano (top) and bass (bottom). The piano part includes markings for *molto cresc.*, *fff*, *rit.*, and *sro.*.

Musical score for the first system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features a melodic line with dynamic markings of *dim.* and *p*.

Musical score for the second system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with dynamic markings of *mf* and *p*.

Musical score for the third system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part features dynamic markings of *p* and *ppp*.

Musical score for the fourth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part includes dynamic markings of *p*, *f*, *dim.*, *p*, and *rit.*.

Musical score for the fifth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The tempo marking *a tempo* is present. The piano part features a dynamic of *ff*, while the bass part has a dynamic of *f*.

Musical score for the sixth system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part continues with a dynamic of *f*.

Musical score for the seventh system of the 'PRIMO' section. It consists of two staves: piano (top) and bass (bottom). The piano part includes markings for *molto cresc.*, *fff*, *rit.*, and *sro.*.

Hommage à Madame Herzog.
SHOWER OF STARS.

PLUIE D'ÉTOILES.

CAPRICE.

Allegretto. M.M. ♩ = 122.

PAUL WACHS.

Maestoso.

p *scintillante*
una corda

Pod simile

p

molto legato
tre corde

p subito
una corda

Pod simile

Fine.

leggiere

anacordo al basso

11

11

8

8

11

11

13

ff

scintillante

ff

allarg.

D.S.

tre corde

SALTARELLE.

Allegro vivace. M.M. ♩ = 132.

P. LACOME.

1.

2.

leggiere

p

1

2

1

2

1

2

1

2

Musical score for page 12, featuring piano and violin parts. The score is written in 6/8 time. The piano part is in the lower register, and the violin part is in the upper register. The score includes various dynamics such as *ff*, *p*, and *f*. There are also markings for *2nd time to Coda.* and *f*. The score is divided into several systems, each with a treble and bass clef staff.

Musical score for page 13, featuring piano and violin parts. The score is written in 6/8 time. The piano part is in the lower register, and the violin part is in the upper register. The score includes various dynamics such as *p*, *cr.*, *f*, *pp*, and *ppp*. There are also markings for *1.*, *2.*, *f. a.*, and *dim.*. The score is divided into several systems, each with a treble and bass clef staff.

14 No 4117 A Ride on the Merry Go Round.

Karussellfahrt.

H. NECKE.

Allegro vivace. M.M. ♩ = 122.

Musical score for the first system on page 14. It consists of a piano (right) and bass (left) staff. The tempo is marked 'Allegro vivace' with a metronome marking of 122. The score includes various dynamics such as *f*, *p*, *mf*, and *ff*, along with articulation marks like accents and slurs. The key signature has one flat (B-flat) and the time signature is 2/4. The system concludes with first and second endings.

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Musical score for the second system on page 15. It continues the piano and bass staves from the previous page. The score includes various dynamics such as *p*, *mf*, and *f*, along with articulation marks like accents and slurs. The system concludes with first and second endings.

To Miss Florence Wiley Williams, Philadelphia.

With My Thoughts.
Mit meine Gedanken.

IDYL.

ADAM GEIBEL

Andante quasi Larghetto. M.M. ♩ = 68

Copyright 1903 by Theo. Presser.

FLYING THE KITE.

LE CERF-VOLANT

Allegretto, M.M. ♩ = 60

TH. SALOMÉ, Op. 44, No. 1.

Copyright 1903 by Theo. Presser.

To Mr. Theo. Presser.
WITH CASTANETS.
 MIT CASTAGNETTEN.

Carl Reinecke

Allegro grazio. M.M. ♩ = 92

mf

p

rit.

1st time. *Fine only*

cresc. ed accel.

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cresc. ed accel.

p

d. s.

a) For small hands, the upper notes may be omitted.

By the Zuyder Zee.

Wm. H. Gardner.

Louis F. Gottschalk.

Allegretto grazioso. *leggiere*

By the Zuyder Zee, Singing merrily,

Sat a sweet Dutch maid - all a - lone. Mend - ing nets was she,

Bus - y as could be, With her sun - ny tresses back - ward blown.

poco rit.

Piu moto.

Whis - tling hap - py like, Sail - ing up the dike, Came young skip - per - Jan that A - pril

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day. "Tell me, maid," said he, "What's your catch to be,

Lit the fish or big ones - tell me, pray! "Well, good sir," said she,

poco rit. *p a tempo*

"I be - lieve 't would be Fool - ish try - ing for the fish to - day,

(archly)

But I hope to get Some - thing in my net, If that some - thing does - n't run a - way."

4136 1

THE HEAVENLY STORY.

CLAUDE LYTLETON.

HARTWELL-JONES

Andante maestoso.

1. In the fire - light glow at
2. I lis - ten to th'an -

e - ven - tide, I dream, I dream Of a
gel - ic host, Their vol - ces down - ward fall; The

won - drous sto - ry, sweet, di - vine, Told in the star - light
sto - ry grand once more, they sing, Of Him who made us

gleam; A sto - ry of the Heav'n - ly realm, A sto - ry of the
all. And on the star - ry heights of heav'n, As dreaming, I be -

Throne, By an - gel vol - ces soft - ly sung, I dream, I dream a - lone.
hold A choir of souls from earth re - deem'd, Touching their harps of gold.

REFRAIN.

Andante con moto.

Sing me that 'Heav'n - ly Sto - ry.' Sing it a - gain and a -

gain; Whis - per that ho - ly mes - sage,

Breathe that e - ter - nal strain. Come to me, spir - its im -

mor - tal, Sing me that song di - vine, Tell me that 'Heav'n - ly

Sto - ry?' Say that it shall be mine. 3.The

for last vers.

poco accel.

sto - ry is of love di - vine, Of hu - man joy and

pain, Of sac - ri - fice and sym - pa - thy. We

cresc.

ne'er shall see a - gain. From Beth - le - hem's star to the

gar - den. The gar - den to the grave;

grandioso

sto - ry of matchless beau - ty. Of Him who came to save.

rall.

colla voce

Refrain, D.C.