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Volume 22, Number 10 (October 1904)

Winton J. Baltzell

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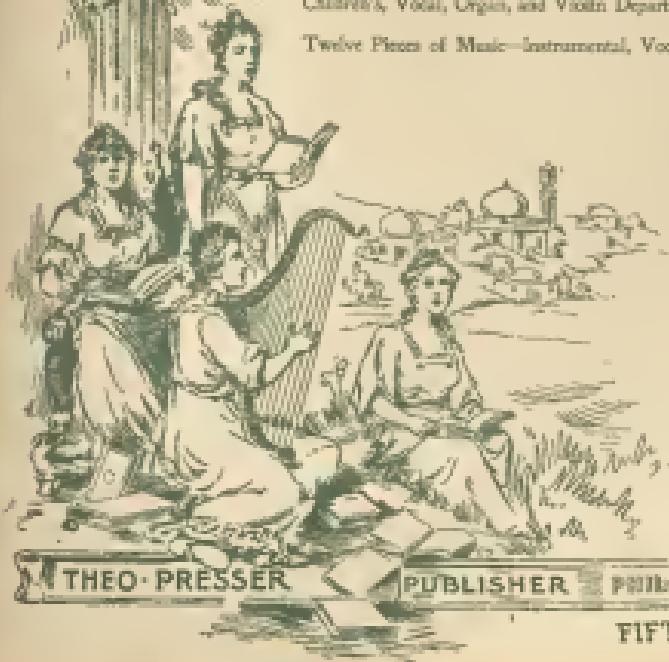
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The Etude

THIS NUMBER CONTAINS:

- The Making of an Artist: A Talk with Josef Holmann
Ear Training in Melody and Harmony, by Daniel Badelot
Where Feeling Comes in Music, by W. S. B. Mathews
Erak Music Study Club: Articles on History, Biography, and Analysis
Children's, Vocal, Organ, and Violin Departments
Twelve Pieces of Music—Instrumental, Vocal



OCTOBER
1904

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THE ÉTUDE

THE STUDY OF MUSICAL HISTORY

15 NOVEMBER 1942

TRANSLATED FROM THE GERMAN BY CLIFFORD R. LEE

Our author in his article has cogitated on the subject of musical history in its broader sense and the whole problem of the study of music as such. He is equally at home in the historical consideration of all kinds of music as in the study of the history of the evolution of a single instrument. It is equally possible to write a history of the violin or the harpsichord as of the history of the piano or of the organ. In this article he gives us a interesting history in the well established categories of the past, the present, and the future. He ends his article with the words "It would be wrong to write the present chapter...when the author is still writing the past." And this is indeed the case. We have to remember that the article was written in 1934 and so far there has been no new chapter added. This is a good time to bring this article back into print again. Let's hope it will serve the purpose.

This study of musical history has an unusual significance in our time. This is the time when there has been a loss of taste in music; when a place all in itself cannot be filled. If one day off day can be the time of leisure, then the hour of musical history can be the hour of relaxation. This is the time when musical literature is possibly the best three hours of the day; when a simple walk in the park or a quiet evening in the study can be seen as a real pleasure. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts. This is the time when every effort to develop a lively interest in the arts has failed; when the arts, in the bulk of music history, can no longer compete with the other arts.

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Now comes the question how best to approach the study of musical history. The answer is: the use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past. The use of many ways of reading the present and the past.

TEN THOUSAND BOOKS IN A MUSIC TEACHER'S LIBRARY

By EDWARD T. REED

You never cease to find in the greatest music libraries in the world that there is a large stack of books on the shelf. These books usually form an encyclopedic collection of the history of music. But they also are to be found in the shelves of the music room of the average teacher. In this article the author gives his views on what constitutes a good music room library and gives an example of what is good.

The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century. The author has taught school for more than a half century.

But of course books do not form the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library. Books are read by students in the teacher's library.

As with any other work in the teacher's library, the teacher's library should be organized with the teacher's knowledge of the needs of the teacher. This is the teacher's library. Books should be organized with the teacher's knowledge of the needs of the teacher. Books should be organized with the teacher's knowledge of the needs of the teacher.

Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library. Books in the teacher's library should be read by students in the teacher's library.

But a teacher who uses a teacher's library in his daily work will find the most useful books in the teacher's library. Books in the teacher's library should be used in the teacher's library. Books in the teacher's library should be used in the teacher's library. Books in the teacher's library should be used in the teacher's library. Books in the teacher's library should be used in the teacher's library. Books in the teacher's library should be used in the teacher's library. Books in the teacher's library should be used in the teacher's library.

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HINTS ON SYSTEM FOR MUSIC TEACHERS

By CLIFFORD R. LEE

You know that I think writing the contents of white books is a good way to make a lot of work for you. This is the time when we have to write the contents of white books. You know that I think writing the contents of white books is a good way to make a lot of work for you. This is the time when we have to write the contents of white books. You know that I think writing the contents of white books is a good way to make a lot of work for you. This is the time when we have to write the contents of white books. You know that I think writing the contents of white books is a good way to make a lot of work for you. This is the time when we have to write the contents of white books.

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THE ÉTUDE

A QUARTERLY JOURNAL OF THE STUDY OF MUSICAL HISTORY AND THE PRACTICE OF TEACHING

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Price 25c

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CONTINENTAL GREAT WITH THE PEOPLES OF EUROPE

OF GREECE

The man who writes "Continental Great with the Peoples of Europe" has done a good service to those interested in Europe and to those who are interested in the study of European history. The author has done a good job in presenting the peoples of Europe in their natural environment. He has done a good job in presenting the peoples of Europe in their natural environment. He has done a good job in presenting the peoples of Europe in their natural environment. He has done a good job in presenting the peoples of Europe in their natural environment. He has done a good job in presenting the peoples of Europe in their natural environment.

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480-2

Più lento, M.M. 120

p *legg.* *molto*

legg. *legg.*

legg. *legg.*

legg. *legg.*

Tempo giusto, M.M. 120

legg. *legg.*

molto allegro

legg. *legg.*

legg. *legg.*

legg. *legg.*

480-3

No. 4415

The Serpentine Dancer.

Valse Brillante.

Arr by Franz von Gern

Presto, M. F. J. 76

Géza Horváth, Op. 25, No. 1

SECONDO

P piano

f forte

SECONDO

f forte

p piano

f forte

p piano

f forte

p piano

No. 4415

The Serpentine Dancer.

Valse Brillante.

Arr by Franz von Gern

Presto, M. F. J. 76

Géza Horváth, Op. 25, No. 1

TRINO

p piano

f forte

f forte

p piano

SECONDO

SECONDO

f

p

TRIO.

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

PRIMO

PRIMO

non forte

p

TRIO.

p

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

No. 4641

MAZOVIA!

The Mazovian is the wildest strain of Polish folk music of the Violin. This is a characteristic peasant dance.
Revised by the Composer.

Theodore Lack, Op. 233.

Andantino. $\text{M.M.} = 88$.

Sheet music for 'MAZOVIA!' featuring six staves of musical notation. The top staff is for the piano, and the bottom five staves are for the violin. The music is divided into sections labeled 1., 2., 3., and 4. The first section (1.) starts with a dynamic of p and includes markings such as 'pizzicato' and 'sf'. The second section (2.) begins with a dynamic of f . The third section (3.) starts with a dynamic of p and includes markings like 'sf' and 'pp'. The fourth section (4.) begins with a dynamic of p and includes markings like 'sf' and 'pp'. The final section (5.) starts with a dynamic of p and includes markings like 'sf' and 'pp'. The tempo is indicated as Andantino. $\text{M.M.} = 88$.

Copyright, 1904, by Theodore Lack.

Sheet music for 'MAZOVIA!' continuing from the previous page. It consists of six staves of musical notation for piano and violin. The music continues through sections 1., 2., 3., and 4. The fifth section begins with a dynamic of p , followed by a section labeled 'Tempo I.' with a dynamic of p . The sixth section begins with a dynamic of p and includes markings like 'sf' and 'pp'. The piano part features various dynamics and performance instructions like 'sf', 'pp', and 'sf' again. The violin part includes markings like 'sf' and 'pp'.

No 4642

AUTUMN FANCIES

STACCATO CAPRICE

F. R. WEISSE, Op. 197

Allegretto,

The musical score consists of six staves of piano music. Staff 1: Treble clef, 2/4 time, dynamic ff. Staff 2: Bass clef, 2/4 time, dynamic ff. Staff 3: Treble clef, 2/4 time, dynamic pp. Staff 4: Bass clef, 2/4 time, dynamic ff. Staff 5: Treble clef, 2/4 time, dynamic ff. Staff 6: Bass clef, 2/4 time, dynamic ff. The music features various dynamics, including forte (ff), piano (pp), and sforzando (sf). The notation includes sixteenth-note patterns and rests.

11

The musical score continues with six staves of piano music. The first five staves are labeled "Allegretto" above the staff. The sixth staff is labeled "CODA" below the staff. The music consists of sixteenth-note patterns and rests, similar to the previous section but with different harmonic progression and dynamics.

11 NO 4360

LOVED AND ADORED.

REVERIE.

Modisimo con espressione.

M.M. 4/8.

H. ENGELMANN, Op. 530.

Copyright, 1884, by Stein & Sons.

Copyright, 1884, by Stein & Sons.

14

Repeat from beginning A.

p

tempo

15

Adagio

tempo

ff

pp

tempo

pp

pp

12 X2 4645

To Mr John Philip Francis

THE REVELLERS.

CHAR. WAKEFIELD CADMAN.
(INTERMEZZO)

Allegro moderato. $\frac{2}{4}$ time. No. 104.

The musical score consists of seven staves of music for piano. The first six staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The music is in F major. The first five staves are labeled 'Allegro moderato. $\frac{2}{4}$ time. No. 104.' The sixth staff is labeled 'TRIO'. The seventh staff is labeled 'Copyright 1910 by David E. Frisch'. The title 'THE REVELLERS.' is at the top center, and the composer's name 'CHAR. WAKEFIELD CADMAN.' is below it. The score includes various musical markings such as dynamic changes (e.g., p , f , mf), articulation marks, and performance instructions like 'trill' and 'riten.'.

Copyright 1910 by David E. Frisch.

British Copyright Secured.

A continuation of the musical score for 'The Revellers' (Intermezzo) by Charles Wakefield Cadman. This section begins with a dynamic marking of p (piano) and consists of eight staves of music for piano. The music continues in common time (indicated by a 'C') and F major. The style remains Allegro moderato. The score includes various musical markings such as dynamic changes (e.g., p , f , mf), articulation marks, and performance instructions like 'trill' and 'riten.'. The page number '12' is located in the top right corner of the left page.

12

No 4643

CURIOUS STORY

See Etude Study Club, page 416
CURIOS STORY

R. SCHUMANN, Op. 16, No. 8

Allegretto. M.M. 112.

Sheet music for 'CURIOUS STORY' by R. Schumann, Op. 16, No. 8. The music is for piano and consists of eight staves of musical notation. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The tempo is Allegretto at M.M. 112. The piece begins with a melodic line in the right hand and harmonic support in the left hand. The melody is characterized by eighth-note patterns and grace notes. The dynamics include soft (p) and medium (mf) markings. The piece concludes with a final cadence.

HAPPY ENOUGH.

M.M. 112

SLUGGISH COMEDY

R. SCHUMANN, Op. 16, No. 9.

Sheet music for 'HAPPY ENOUGH.' by R. Schumann, Op. 16, No. 9. The music is for piano and consists of eight staves of musical notation. The key signature is A major (no sharps or flats). The time signature is common time. The tempo is M.M. 112. The piece features a more rhythmic and energetic style than 'Curious Story'. It includes eighth-note chords and sustained notes. The dynamics range from soft (p) to forte (f). The piece ends with a strong, conclusive chord.

No. 4645

See Etude Study Club, page 416

Edited by Ernesto Wien Weissen

EROTIK

POEME EROTIQUE

Edited Grieg, Op. 43, No. 5.

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No. 4649

HOME SWEET HOME

See Etude Study Club

No. 4649

A One-Finger Pedal Study for the Pianoforte.

Wm. Mason.

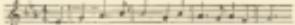
Directions for preliminary practice.

When the head way too beginning or otherwise first to make small millions of the melody alone, practice the accompaniment until later on, in the following example, which consists of two times of the first melodic phrase, thus:

Let the Index finger of the right hand play this bring the motion to begin with full freely, but not heavily, upon the piano. Then practice the first section, first measure, after the right hand presents shows the dampened pedal, and one instance the tone just started by the finger. The finger being dampened, promptly cease and prepare for the next fall, which takes place precisely on 6th, that is, on the eighth beat of the measure. In this way the

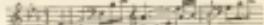
practicing carefully as soon as living under many constant.

Now connect the first of these measure with the second, and we have a complete phrase, thus:

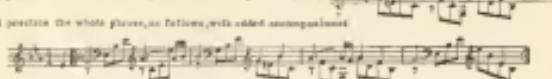


Each one of these sections or phrases must be brought under thorough control, first singly, and afterward in connection. Proceed in like manner through the piece. Try to play over these short sections with expression and with a precisely musical touch.

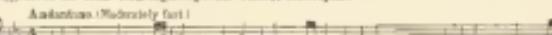
The other way is to practice and thoroughly learn the first section, with added accomplishment; that



Next practice the second section, with added accompaniment;



Next practice the whole phrase, as follows, with added accompaniment:



Finally, practice the Etude from beginning to end, without interruption.

Andantino (Moderately fast)

Copyright Holder by Wm. Mason. 2

Editor: Cappuccini, Second

28 NO 4401

To Mrs. Bertha Griswold Brown, Worcester, Mass.
ROCK ME TO SLEEP.

FLORENCE PERCY.

(A NEW SETTING!)

JULES JORDAN.

Andante.

The musical score consists of two staves. The top staff is for the piano, with dynamics like 'p' (piano), 'pianissimo', and 'p'. The bottom staff is for the voice, with lyrics in italics. The music is in common time, with a key signature of one sharp (F#). The vocal line includes several melodic phrases, some with eighth-note patterns, and a section where the voice part is mostly sustained notes.

Lyrics (in italics):

- O'er my bairn, in the days that have flown, Now like a
- 1 Back-ward, turn back-ward, O Time, ye year flings, Makes me a
- 2 Back-ward, flow back-ward, O tide of the peart, I am to
- meth-er's love av - er his shone - No oth - er wor - ship a -
- child a - gain, just for in - night! Meth - er, come back from the
- wis - ey of tell and of tears = Turn with - out to - com - plete -
- trides and on - drows, Faith - ful, un - self - ish, and pa - tient like
- ach o - less share, Take me, a - gale to your arms an al
- tears all in vain - Take them, and give me my child-hood a -

38

The musical score continues with the piano and voice parts. The piano part features sustained notes and chords. The vocal part includes lyrics such as 'Kiss from my fore-head the far - row of care, I have grown wan - ry of dust and do - cay', and 'Smooth the few ill - ve threads out of my hair; O - ver me Wis - ry of fling - ing my soul - wealth a - way = Wis - ry of'. The score concludes with a section where the piano part has a rhythmic pattern labeled 'polonaise' and the vocal part ends with 'Rock me to sleep'.

Lyrics:

- yours Kiss from my fore - head the far - row of care,
- grief I have grown wan - ry of dust and do - cay
- Long I to - night for thy pres - ence a - gain; Come from the
- Smooth the few ill - ve threads out of my hair; O - ver me
- Wis - ry of fling - ing my soul - wealth a - way = Wis - ry of
- so - lemn as long and so deep - Rock me to sleep, meth - er -
- solem - niz your lov - ing watch keep - Rock me to sleep, meth - er -
- sow - ing far oth - ers to reap - Rock me to sleep, meth - er -
- Rock me to sleep,
- Rock me to sleep!
- Rock me to sleep!

California
IRON MOUNTAIN ROUTE

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TO PORT OF PORTLAND
AND PORT OF SEATTLE

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BY MAIL COACH
BY AIR MAIL
BY AIR MAIL CAR SERVICE

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"MY MERCEDES" WAS WRITTEN
FOR MOTHER

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"Mother's Day"



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MUSICAL ITEMS

CONTINUATION IN BOSTON AFTER EASTER IN PHILADELPHIA. In Boston, where the musical season has been suspended for two months, the Boston Symphony Orchestra has been engaged to play at the Boston University Auditorium on April 23rd. This will be the first public concert in Boston since the opening of the season in December. The Boston Symphony Orchestra has been engaged to play at the Boston University Auditorium on April 23rd. This will be the first public concert in Boston since the opening of the season in December. The Boston Symphony Orchestra has been engaged to play at the Boston University Auditorium on April 23rd. This will be the first public concert in Boston since the opening of the season in December.

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QUESTIONS AND ANSWERS

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