


10-1-1904

## Volume 22, Number 10 (October 1904)

Winton J. Baltzell

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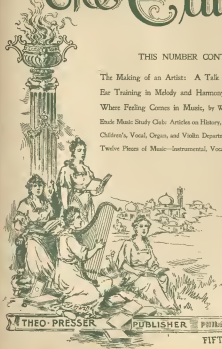
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# The Etude

THIS NUMBER CONTAINS:

The Making of an Artist: A Talk with Josef Holmann  
For Training in Melody and Harmony, by Daniel Batchelor  
Where Feeling Comes in Music, by W. S. B. Mathews  
Etude 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 ETUDE**

VOL. XXII PHILADELPHIA, PA., OCTOBER, 1904 NO. 10.

**The Making of an Artist**  
A Talk With Josef Hofmann

By COLLEMAN W. STERNBERG

Many professional men claim a heavy amount of practice, but they do not know just what they mean by it. They say they practice every day, but they do not know what they are practicing. They are practicing the same old, same old things over and over again, and they are not getting any better. They are not practicing the things that are necessary to make them into great artists.

The student who will succeed with the discipline of practice must first of all be a student of the art. He must know what he is doing, and he must know why he is doing it. He must know the things that are necessary to make him into a great artist, and he must know how to do them.

Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress. Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress.



To the Etude  
Josef Hofmann

Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress. Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress.

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Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress. Do a certain work some regularly even to an excessive and so on, and you will find that you are making progress.



















First system of musical notation on page 490, featuring a grand staff with treble and bass clefs. The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation on page 490, continuing the complex rhythmic pattern from the first system.

Third system of musical notation on page 490, continuing the complex rhythmic pattern.

Fourth system of musical notation on page 490, featuring the instruction **Piu lento, M.M. 40** and dynamic markings **ff** and **pp**. The music becomes more melodic and slower.

Fifth system of musical notation on page 490, continuing the slower, more melodic passage.

Sixth system of musical notation on page 490, concluding the page with a final melodic flourish.

First system of musical notation on page 491, featuring a grand staff with treble and bass clefs. The music consists of a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation on page 491, featuring the instruction **Tempo giusto, M.M. 64**. The music returns to a faster, more rhythmic tempo.

Third system of musical notation on page 491, featuring the instruction **molto allargando**. The music slows down significantly.

Fourth system of musical notation on page 491, featuring the instruction **M.M. 40**. The music slows down further.

Fifth system of musical notation on page 491, continuing the slow, melodic passage.

Sixth system of musical notation on page 491, concluding the page with a final melodic flourish.

№ 4415

# The Serpentine Dancer.

Arr. by Fritsch. Valse Brillante.  
Presto, 2 H. J. 75

Valse Brillante.

Géza Harasch, Op. 25, No. 1.

SECONDO

*p cres.* *f poco rit.* *a tempo* *poco rit.* *a tempo* *p*

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№ 4415

# The Serpentine Dancer.

Arr. by Fritsch. Valse Brillante.  
Presto, 2 H. J. 75

Valse Brillante.

Géza Harasch, Op. 25, No. 1.

TRIMO

*p cres.* *f poco rit.* *a tempo* *poco rit.* *a tempo* *p*



SECONDO

TRIO.

TRIO.

TRIO.

TRIO.

TRIO.

TRIO.

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

PRIMO

TRIO.

TRIO.

TRIO.

TRIO.

TRIO.

TRIO.

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

# MAZOVIAI

The Mazovian is the wildest dance of Poland, a variation of the Valse. This is a characteristic provincial dance.  
Theodore Lach, Op. 238.

Revised by the Composer.  
Andante, 3/4.

Musical score for the first part of Mazoviai, measures 1-16. The score is in 3/4 time and consists of two staves (treble and bass clef). It begins with a piano (*p*) dynamic and includes markings for *rit.* (ritardando), *allegro*, and *rit.* (ritardando). The tempo is marked *Andante, 3/4*.

Musical score for the second part of Mazoviai, measures 17-32. The score continues with two staves (treble and bass clef). It features a variety of dynamics including *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo). Tempo markings include *rit.* (ritardando), *allegro*, and *Tempo I.* (first tempo). The score concludes with a *ppp* marking and the instruction *rit. alla fine*.

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STACCATO CAPRICE

F R WESS, Op 107

Allegretto,  $\text{♩} = 24$ 

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LOVED AND ADORED.

REVERIE.

H. ENGELMANN, Op. 570.

Moderato con espressione, M. M. 3/4

The left page of the musical score contains six systems of music. Each system consists of a treble and bass clef staff. The music is written in a 3/4 time signature. The first system begins with a piano (*pp dolce*) dynamic marking. The second system includes a *rit.* (ritardando) marking. The third system features a *tr.* (trill) marking. The fourth system has a *tr.* marking. The fifth system includes a *tr.* marking. The sixth system includes a *tr.* marking. The score is characterized by flowing, arpeggiated patterns in the right hand and a steady accompaniment in the left hand.

The right page of the musical score contains six systems of music, continuing from the left page. Each system consists of a treble and bass clef staff. The music is written in a 3/4 time signature. The first system includes a *tr.* marking. The second system includes a *tr.* marking. The third system includes a *tr.* marking. The fourth system includes a *tr.* marking. The fifth system includes a *tr.* marking. The sixth system includes a *tr.* marking. The score continues with the same flowing, arpeggiated patterns in the right hand and steady accompaniment in the left hand.

First system of musical notation on page 14, consisting of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings.

*Repeat (see Appendix B)*

Second system of musical notation on page 14, starting with the instruction *Repeat (see Appendix B)* and *p a tempo*.

Third system of musical notation on page 14.

Fourth system of musical notation on page 14.

Fifth system of musical notation on page 14.

First system of musical notation on page 15.

Second system of musical notation on page 15, including the instruction *allegro*.

Third system of musical notation on page 15, including the instruction *a tempo*.

Fourth system of musical notation on page 15, including the instruction *pp*.

Fifth system of musical notation on page 15.

Sixth system of musical notation on page 15, including the instruction *pppp*.

In No John Philip Jones  
**THE REVELLERS.**

Allegro moderato. 3/4. 184.

(INTERMEZZO)

Chas. Wakefield Coates.

№ 4643

# CURIOUS STORY.

See Easy Study Club, page 426

CRUISE ASSOCIATES

R. SCHUMANN, Op. 48, No. 8

Allegretto. R. N. 2-113.

Musical score for 'CURIOUS STORY' by Robert Schumann, Op. 48, No. 8. The score is in 3/4 time and consists of six systems of piano accompaniment. Each system contains a treble and bass staff. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The piece is marked 'Allegretto' and includes the tempo and key signature 'R. N. 2-113'.

Musical score for 'HAPPY ENOUGH' by Robert Schumann, Op. 48, No. 9. The score is in 3/4 time and consists of one system of piano accompaniment. Each system contains a treble and bass staff. The music is in a major key and features a rhythmic pattern of eighth and sixteenth notes. The piece is marked 'Allegretto' and includes the tempo and key signature 'R. N. 2-112'.

# HAPPY ENOUGH.

R. N. 2-112

CRUISE ASSOCIATES

R. SCHUMANN, Op. 48, No. 9

Musical score for 'HAPPY ENOUGH' by Robert Schumann, Op. 48, No. 9. The score is in 3/4 time and consists of six systems of piano accompaniment. Each system contains a treble and bass staff. The music is characterized by a rhythmic accompaniment in the bass and a melodic line in the treble. The piece is marked 'Allegretto' and includes the tempo and key signature 'R. N. 2-112'.

Edited by Professor Van Over,  
Lecturer, Conservatory of Music,  
New York City.

# EROTIK

## POÈME ÉROTIQUE

Edmond Grignon, Op. 43, No. 5.

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# A One-Finger Pedal Study for the Pianoforte.

Wm. Mason.

## Directions for preliminary practice.

Mark the best way for beginners or others first to master small sections of the melody alone, sending the accompaniment and later on, as in the following example, which consists of five notes of the first melodic phrase, thus:

Let the index finger of the right hand, this being the easiest to begin with, fall lightly, but not heavily, upon the key with a documentary pressure. Immediately thereafter the right foot presses down the damper pedal, and then withdraws the toe just started by the finger. The finger, being liberated, promptly rises and prepares for the next fall, which takes place precisely on time, that is, on the right hand of the measure. In this way the

practice carefully in order to bring under easy control.

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

Each one of these sections or phrases must be brought under through constant, first single and afterwards in connection. Proceed in like manner through the piece. Try to play even 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 accompaniment, thus:

Next practice the second section, with added accompaniment, thus:

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

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

## Andante (Moderately fast)

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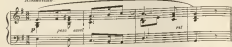
To My Mother's Cradle Song, Re-written from  
**ROCK ME TO SLEEP.**

FLORENCE FERGUSON

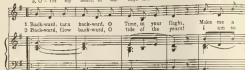
(A NEW SETTING!)

JULES JORDAN.

Andantino



O - ver my heart, in the days that have flown, None like a



1 Back-ward, turn back-ward, O Time, in your flight, Make me a  
 2 Back-ward, flow back-ward, O tide of the past! I am to

noth-er's love or - at the shore - No oth-er war-ship a -



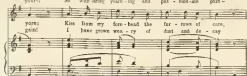
child a - gain, for in a night! Meth-er, come back from the  
 wea-ry of toil and of tears - Till with-out re - em - pen -

ties and on - dore, Faith-ful, un - self - ish, and pa - tient like



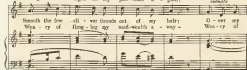
ach - o - less shore, Take me a - gain to your arms as of  
 tears all in vain - Take them, and give me my child-hood a -

years! So with strong yearn-ing and pas-sion-ate pain -



years! Kiss from my fore-head the far-rows of care,  
 pain! I have grown wea-ry of dust and de - cay

Long I to - night for thy pres-ence a - gain, Came from the



Smooth the low - all - vet threads out of my hair! O - ver my  
 Wea-ry of fling-ing my soul-wealth a - way - Wea-ry of

so - leers so long and so deep - Rock me to sleep, meth-er -



slum-bers your low - ing watch keep - Rock me to sleep, meth-er -  
 now-ing far oth-ers to reap - Rock me to sleep, meth-er -

Rock me to sleep,  
 a pleasure



Rock me to sleep!  
 Rock me to sleep!



























