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## Volume 25, Number 02 (February 1907)

Winton J. Baltzell

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# THE ETUDE

left hand should move in a certain direction which is constant. The right hand should move in a certain direction which is constant also. The left hand should move in a certain direction which is constant also. The right hand should move in a certain direction which is constant also.

### The Tenor

The tenor part in this piece is a very important one. It is the part that carries the melody and it is the part that is most difficult to play. The tenor part is written in the key of G major and it is in the treble clef. The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is in one section and it is 100 measures long.

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Author's portrait

**8. Exercise: Two and Three.**  
This exercise is designed to improve the student's technique in playing two and three notes. It consists of a series of chords and intervals that are played in a specific order. The exercise is written in the key of G major and it is in the treble clef. The tempo is marked 'Allegretto' and the time signature is 3/4. The exercise is 100 measures long.

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### FIRST IMPRESSIONS

By [Author's Name]

The first impressions of a piece of music are often the most important. They are the first things that we hear and they are the things that we remember. The first impressions of a piece of music are often the most important. They are the first things that we hear and they are the things that we remember.

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### MUSIC MADE TO ORDER

Music made to order is a new concept in the world of music. It is a concept that allows the listener to choose the music that they want to hear. Music made to order is a new concept in the world of music. It is a concept that allows the listener to choose the music that they want to hear.

# THE ETUDE

### A LEGION OF A PAIR OF TROUSERS

The Third and Fourth Pages

The third and fourth pages of this piece are very important. They are the pages that contain the main melody and they are the pages that are most difficult to play. The third and fourth pages of this piece are very important. They are the pages that contain the main melody and they are the pages that are most difficult to play.

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### THE SILENT

The silent part of this piece is a very important one. It is the part that is most difficult to play and it is the part that is most important. The silent part of this piece is a very important one. It is the part that is most difficult to play and it is the part that is most important.

### A REPERCUSSO AND HOW TO APPROVE IT

By [Author's Name]

The repercuSSo and how to approve it is a very important concept in the world of music. It is a concept that allows the listener to choose the music that they want to hear. The repercuSSo and how to approve it is a very important concept in the world of music. It is a concept that allows the listener to choose the music that they want to hear.

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# Reminiscences of Schubert

BY ANNE H. STEINBERG  
The following reminiscences of Schubert are taken from the "Reminiscences of Schubert" by Anne H. Steinberg, published in the "Annals of the American Musical Association" for 1901.

I LEARNED TO know Schubert in 1832 when he was still a student at the University of Vienna. He was then about thirty years of age and had just finished his studies at the University of Vienna. He was a very kind and friendly man and was very popular among his friends and acquaintances. He was a very good pianist and a very good singer. He was a very good composer and a very good teacher. He was a very good friend and a very good neighbor. He was a very good citizen and a very good patriot. He was a very good man and a very good friend.

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Portrait of Franz Schubert, by Johann Baptist Schwanhauser.

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## FINO TON TO BEYOND

One of the difficulties that comes to bother most of us in the present day is to find time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice.

A large part of the trouble people in our country today is to find time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice.

Behind the scenes there is a great deal of work. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice.

So the technical exercises have been arranged in such a way that they can be done in a very short time. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice. It is not that we have no time to practice, but that we have no time to practice.

# The Life of the Virtuoso

By JAMES FRANCIS COUGHE

## Child and Student

I T IS THE "LIFE OF THE VIRTUOSO" that I am writing about. It is the life of a man who has spent his life in the pursuit of music. He was a very kind and friendly man and was very popular among his friends and acquaintances. He was a very good pianist and a very good singer. He was a very good composer and a very good teacher. He was a very good friend and a very good neighbor. He was a very good citizen and a very good patriot. He was a very good man and a very good friend.

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Musical score for 'THE ETUDE' on page 84. The score consists of five systems of piano notation, each with a treble and bass staff. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

Musical score for 'THE ETUDE' on page 85. The score consists of six systems of piano notation, each with a treble and bass staff. The music continues from the previous page, featuring complex rhythmic patterns and dynamic markings such as *mf*, *f*, *ff*, *rit.*, and *rit. mos.*. The notation includes slurs, accents, and various articulation marks. The piece concludes with a double bar line and repeat dots.

## TRUE FRIENDSHIP

MARCH

SECONDO

W. F. HESZ

Tempo di Marcia w. a. J. = 120

Musical score for 'True Friendship' (Secondo) in piano. The score consists of six systems of two staves each (treble and bass clef). The music is in 2/4 time and features a rhythmic melody in the bass line and a supporting accompaniment in the treble line. The piece concludes with a double bar line and a fermata.

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## TRUE FRIENDSHIP

MARCH

PRIMO

W. F. HESZ

Tempo di Marcia w. a. J. = 120

Musical score for 'True Friendship' (Primo) in piano. The score consists of six systems of two staves each (treble and bass clef). The music is in 2/4 time and features a rhythmic melody in the bass line and a supporting accompaniment in the treble line. The piece concludes with a double bar line and a fermata.

## SECONDO

TRIO

TRIO

## PRIMO

TRIO

TRIO

## LOVERS' QUARREL

SONG WITHOUT WORDS

GUSTAVO A. QUIROS, Op. 10

*Andante espressivo a 2/3*

*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

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*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

*And. con la Coda Op.*

© CODA

## THE JUGGLER

RALPH HOWARD PENDLETON

Trio.  
Moderato a n. 2. 30

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## TWO HEARTS-ONE THOUGHT

ZWEI SEELEN EIN GEDANKE  
Polka Mazurka

C. H. DÓRING, Op. 205, No. 3

Moderato con trappola in G, 3/4

Musical score for 'Two Hearts-One Thought' (Zwei Seelen ein Gedanke) by C. H. Döring. The score is in G major, 3/4 time, and consists of five systems of piano accompaniment. The tempo is 'Moderato con trappola' and the meter is 'in G, 3/4'. The piece is marked 'Polka Mazurka'. The notation includes treble and bass clefs, dynamic markings such as *ff*, *f*, and *mf*, and various articulations like slurs and accents. The piece concludes with a final cadence.

## WINTER TALES

WINTERMÄRCHEN

ALFONSO CIBULKA

Andante sostenuto in G, 3/4

Musical score for 'Winter Tales' (Wintermärchen) by Alfonso Cibulka. The score is in G major, 3/4 time, and consists of seven systems of piano accompaniment. The tempo is 'Andante sostenuto' and the meter is 'in G, 3/4'. The piece is marked 'Polka Mazurka'. The notation includes treble and bass clefs, dynamic markings such as *pp*, *f*, and *ppp*, and various articulations like slurs and accents. The piece concludes with a final cadence.

## JUNE

BARCAROLLE

CABINET ORGAN or PIANO

Andante cantabile in G-flat

P Tchaikowsky, Op. 37, No. 6

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## VALSE EPISODE

Allegro in 4/4

CARL WILHELM KERN, Op. 100

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*subito e forte*

The musical score on page 110 consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *subito e forte* at the beginning of the first system, and *mf* and *f* throughout. The piece concludes with a double bar line and repeat dots.

The musical score on page 111 consists of six systems of music. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *f* and *mf* throughout. The piece concludes with a double bar line and repeat dots.

## EARLY MORN

CHAS. LINDSAY

*Andante allegro, 3/4*

*p dolce*

*mf*

*p*

*mf*

*mf*

*mf*

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## RECONCILIATION

CLARENCE HANEY

CARL SOBESKI

*Moderato*

*mf*

*p*

I some-thing won-der-ful and new  
Will flood of re-vela-tion far

Will come back to - give to us, A - cross a stretch of time - ing  
cross our path - way flow Or will our souls in sep - tate

hand, A - cross the sea, What  
will be - come the star - light's glow? Will

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word will break the ri - lease long. That new sweet speech de.  
flav - or bloom, both sweetly sing. To wel - come in the

any day And what will be the tale that each reads in the  
Or will death leaves be blown a cross a sky of

ask - or's eyes? Let it be  
tear - ful

lost, rose as it may. E - nough there is of pain, With -

out the ad - ded weight of woe If love like ours were

stain; Come back to life and hope and joy, Then

eyes are e - ven wider. Come back to find her

eat - ly love. Then crowned but now it is dead.

## A POSY RARE

Words and Music by  
STANLEY R. WIDENER

*Allegro*

*Pedants are drags*

Peep - ing on their leaf - y bowers,

Put - ting latched with dew, Lookst beam - ly in this flower,

En - dless of thoughts so true, All - the joy -ous springtime shower

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Revised Copyright 1924

Come their per - some ways, With - ing in my wood - land dew - er

see with this . . . pen - . . . Can with the sea - pen -

*Piu mosso*

All they'll you that the sea And see - can't see,

In the south wind when it blows, Sweeps the joy -ous pen - ple.



THE ETUDE

back to a general truth. I am inclined to think that...

There are two things I have never seen. The first is...

There are two things I have never seen. The first is...

The second thing I have never seen is the one that...

BREATH CONTROL

One of the most important things in singing is good breath control...

It is very possible to sing well without good breath control...

The teacher is obliged to show how one should understand it...

With instruction, the singer never should be so much as...

THE SINGER'S VIBRATION

The following article by Dr. J. G. Harrison, a specialist in...

There are two things I have never seen. The first is...

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There are two things I have never seen. The first is...

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It is also possible to sing well without good breath control...

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STOP THAT PAIN



STOP THAT PAIN... STOP THAT PAIN... STOP THAT PAIN...

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Selected "Czerny" Studies... Selected "Czerny" Studies... Selected "Czerny" Studies...

STATION SOUND TABLE

Station Sound Table... Station Sound Table... Station Sound Table...

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Station Sound Table... Station Sound Table... Station Sound Table...

POOLE PIANOS



POOLE PIANOS... POOLE PIANOS... POOLE PIANOS...

FLOATING ALONG



POOLE PIANOS... POOLE PIANOS... POOLE PIANOS...

SQUARE DEAL

SQUARE DEAL... SQUARE DEAL... SQUARE DEAL...

SQUARE DEAL... SQUARE DEAL... SQUARE DEAL...

ARTICLE IN BRIEF

Article in Brief... Article in Brief... Article in Brief...

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  - Missa, Brahms, No. 8 30c
  - Missa, Mahler, No. 9 30c
  - Missa, Beethoven, No. 10 30c
  - Missa, Schubert, No. 11 30c
  - Missa, Mendelssohn, No. 12 30c
  - Missa, Schumann, No. 13 30c
  - Missa, Chopin, No. 14 30c
  - Missa, Debussy, No. 15 30c
  - Missa, Ravel, No. 16 30c
  - Missa, Stravinsky, No. 17 30c
  - Missa, Prokofiev, No. 18 30c
  - Missa, Bartok, No. 19 30c
  - Missa, Schnittke, No. 20 30c
  - Missa, Ligeti, No. 21 30c
  - Missa, Glass, No. 22 30c
  - Missa, Cage, No. 23 30c
  - Missa, Berio, No. 24 30c
  - Missa, Penderecki, No. 25 30c
  - Missa, Boulez, No. 26 30c
  - Missa, Bouliou, No. 27 30c
  - Missa, Xenakis, No. 28 30c
  - Missa, Jolissaint, No. 29 30c
  - Missa, Korb, No. 30 30c
  - Missa, Gubinski, No. 31 30c
  - Missa, Minkowski, No. 32 30c
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  - Te Deum, Mozart, No. 3 10c
  - Mass, Palestrina, No. 4 10c
  - Missa, Verdi, No. 5 10c
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  - Missa, Schumann, No. 13 10c
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  - Missa, Debussy, No. 15 10c
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**QUESTIONS AND ANSWERS**

1. What is the difference between a piano and a grand piano?  
 2. How can I improve my piano playing?  
 3. What is the best piano to buy?

1. The difference between a piano and a grand piano is that a grand piano is larger and has a longer string length.  
 2. To improve your piano playing, you should practice regularly and take lessons from a qualified teacher.  
 3. The best piano to buy is one that is well made and has a good sound. You should look for a piano that has a good reputation and is made by a well-known manufacturer.

4. How can I learn to play the piano?  
 5. What are the benefits of playing the piano?

4. You can learn to play the piano by taking lessons from a qualified teacher or by using a self-instruction book.  
 5. The benefits of playing the piano are many, including improved coordination, concentration, and stress relief.

6. How can I find a good piano teacher?  
 7. What are the signs of a good piano teacher?

6. You can find a good piano teacher by asking for recommendations from other pianists or by contacting a music store.  
 7. The signs of a good piano teacher include a clear and concise teaching style, a focus on technique and musicality, and a willingness to provide feedback and encouragement.

8. How can I improve my piano technique?  
 9. What are the most important aspects of piano technique?

8. You can improve your piano technique by practicing regularly and focusing on the fundamentals of technique, such as posture, breathing, and hand placement.  
 9. The most important aspects of piano technique are posture, breathing, and hand placement.

10. How can I improve my piano repertoire?  
 11. What are the best piano pieces to practice?

10. You can improve your piano repertoire by practicing a variety of pieces and by focusing on the technical and musical challenges of each piece.  
 11. Some of the best piano pieces to practice include the "Moonlight Sonata" by Beethoven, the "No. 14 Op. 28" by Chopin, and the "No. 3 Op. 10" by Schumann.

12. How can I improve my piano sound?  
 13. What are the most important aspects of piano sound?

12. You can improve your piano sound by practicing regularly and focusing on the fundamentals of sound, such as tone and dynamics.  
 13. The most important aspects of piano sound are tone and dynamics.

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14. How can I improve my piano performance?  
 15. What are the most important aspects of piano performance?

14. You can improve your piano performance by practicing regularly and focusing on the fundamentals of performance, such as timing and expression.  
 15. The most important aspects of piano performance are timing and expression.

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