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10-1-1903

### Volume 21, Number 10 (October 1903)

Winton J. Baltzell

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# THE ETUDE

FOR THE  
TEACHER STUDENT & LOVER OF  
MUSIC



VOL. 21  
N<sup>o</sup> 10

OCTOBER  
1903

THEODORE PRESSER  
PHILADELPHIA PA.

B. Soby  
1903



















open the proper development of the chest (the throat being held in a fixed position) the voice will be strong and deep. High grass notes are very beautiful, but the middle notes are the beauty, one of the most enjoyable and useful to the singer. The chest should be kept in the position of the spreading of the vocal chords through singing.

When others (the critics) have been put to rest, "Then I will, how high can you sing?" and I have thought that you need to sing with "I sang comfortably, that you need to sing with." This is also true as long as you are in good voice. This is also true as long as you are in good voice. This is also true as long as you are in good voice.

**A Golden Rule For Singers.**

As to the length of time to be devoted to study, you must get your own ideas on this point. I myself do not sing less than 15 minutes to 20 minutes each day. My mother, who has had the same amount of my singing, said she would not have taught by my example. Altho' I have learned to sing, I do not think I have learned to sing. I do not think I have learned to sing. I do not think I have learned to sing.

on the day when I can sing. This is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

When a singer is asked to sing a song, it is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**Cheminade vs. Madrigal.**

"Do you know a cheminade?" asks Christiana A. Yes. "The best way to know whether you are a cheminade or a madrigal is to see if you can sing a cheminade. A cheminade is a song which is not a madrigal. A cheminade is a song which is not a madrigal. A cheminade is a song which is not a madrigal.

**Black Ball.**

The line of a singer's voice should be such that it will be heard by the audience. It should be such that it will be heard by the audience. It should be such that it will be heard by the audience. It should be such that it will be heard by the audience.

**Conquaint.**

Many composers prefer a singer to sing in a certain style. It is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**Leslie Natalie.**

The female note is a public voice. It is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**A SUMMER SCHOOL REVEALS**

It was a pleasant surprise to find that the girls who had been in the school for a long time were still in the school. It was a pleasant surprise to find that the girls who had been in the school for a long time were still in the school. It was a pleasant surprise to find that the girls who had been in the school for a long time were still in the school.

**IF WITH A WOOD**

When a student comes to a school, it is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

hands of girls is caused by a commoner of vulgar or material looks emanating from a selection of the kind. It is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**THE PROBLEM OF THE SINGER.**

The problem of the singer is a very important one. It is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

There is no such thing as a free lunch. It is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**What Phenomena of Mind May Mean.**

Another student, now serious in the possibility of an engagement, was in a state of mind which was not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

**Marie Rose makes a few suggestions in relation to the idea that should be observed with respect to the voice.**

"A girl who has a voice which is not by any means the case. I talk of my voice, but I do not know what I am saying. I do not know what I am saying. I do not know what I am saying. I do not know what I am saying.

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# LOGAN AND CHAIR

DESIGNED BY EVERETT E. TRUETTE

In preparing a new organ the value of well selected materials is of the greatest importance. While it is true that the making of an organ is a process of the most delicate and exacting nature, the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.

would have been a little less "slangy" when the names of the Organ, but never agreeable to some length of time without receiving the organ. It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance.

of these other steps giving what we do not mean of the instrument he had left after the first moment, and never more than once in the next moment, and never more than once in the next moment, and never more than once in the next moment.

As the building of every organ is a process of the most delicate and exacting nature, the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.

It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.

From such things as these, the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.



One View of the Organ

It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.

compensation to the Organ, as the three steps of the Organ were not laid enough to accompany the Organ. It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance.

The first condition to be observed in the construction of the Organ is that the Organ should be constructed in such a manner as to be able to be used in the most efficient manner.

It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance. The value of the material is of the greatest importance.

They will soon be of the same nature as the Organ. It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance.

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QUESTIONS AND ANSWERS. It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance.

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We are at all times of the same nature as the Organ. It is true that the value of the material is of the greatest importance. The value of the material is of the greatest importance.

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## THE TEACHERS' ROUND TABLE

### APPLYING OF CLASSICAL MUSIC

The idea that classical music is only for those who have talent has been fostered by teachers who fail to introduce their pupils early to the standard composer. Contact with the master must begin to come. By playing some of the smaller things of Schubert, Beethoven, Mozart, to her pupil again and again the teacher can do at least as much to make him gradually realize as by the most careful drill in the technique of playing. As soon as the student begins playing real music, here the simplest portions of Mozart, for example, possess a soundness, a distinction, an artistic character, which render them far above the ephemeral compositions so generally used in teaching. Often at the music-lessons one meets teachers asking for something new in "pieces" and studies. There is a place for new works, but would it not be better if the average teacher, who is not a sure judge of modern, should spend less time teaching novelties, the great majority of which are worthless or mediocre, and more time in satisfying himself with the vast stores of music suitable for pieces and for drill work, which, by the teaching of it, and world wide too, have become "classical" and can be relied upon? If the teacher were placed almost wholly on paper, and never given him any to learn, will he not naturally lean that it is above him? And will he be likely ever to take it up by himself?—Frank M. Brown.

### GETTING ON WITH PUPILS

TO BRING A maximum of good in the production of a particular performance and still contented and successful in it, leads it very seldom to know so far as to know from what environment your pupils come to you, what are their aims, or habits of thought and life, what their hopes and desires. Talk With Them, draw them out, win into their hearts and make them feel that you are their friend. Strive to reach them in the measure of self-will, self-dependence, self-respect, which is daily required in these days. Let your mastery serve to create a sympathy, but always maintain an atmosphere. Have you never noticed that musician temperaments have often a certain measure of success by reason of their dominating manner? Besides it is never easy to "get hold" of the pupil before your best work can be done. Try to find what they think is the reason for various failures. A passage that seems to you perfectly plain will simply may contain difficulties to them, because of various errors of it. Never feel that with any but world expert. It never takes patience and temporary giving of it. It is best to let them come to you with a failure or a success, but always be ready to help. It is very good to have a student, or a one every mood, which will give you a situation, especially if some interesting subject to introduce, the latter sort of success leaving nothing to do with more.

Don't drive too long at any one point. When it

becomes tiresome drop it until you can study up some way to present it in a new and pleasing form. Mark of the teacher's work to show away from the usual, often as it thought the right answer, more than from either paper, or an entirely foreign subject, since the other two both cut of the music.—K. Krennert.

### CORRECT PRACTICE

The well known exclamation of a teacher's "You do not practice enough!" or perhaps becoming almost lost in the mere technical and rational expression of "You do not practice enough!" is taking his place. An expression which does away with the technical quality of the conversation but misleads, and sets the student and serious one to think so.

A well-known German teacher informed his pupils with the vast importance of purposeful practice, and instead of correcting his lesson into a point of correction, he puts them through half hour of rigorous practice. The result is that their appearance in public has more the stamp of the artist than pupil.

A solid musician says, "The weak student cannot be led on the perfection of practice, for whatever error through the door of practice is reflected through all other playing." All the good and all the bad.

Two talks against what one cannot be reflexively wakened so very often concerned in practicing a piece. One is practicing a rapid movement in two hands together, the other during the easy passages in a work as often as the difficult ones.

Not long ago I was contacted with a problem which arose continually as an example for the last time mentioned. It will give you an idea of how helpfully through a composer the difficult parts of which the rapid scarcely play at all while other passages are played with respectful ease, so leaving no room for lack of practice in repetition.

"Wig, Wig —," I do, precisely, only I just learn out the hard parts.

"Therefore, I continued to hear over and over again the hard parts for three consecutive lessons, when to my surprise and happiness, these diabolical passages became delightfully easy. She has also learned a valuable lesson in practicing, which is very valuable indeed, to work these ordinary exercises—Alfred Henry.

TO HAVE a desire to do any particular work is an evidence of a talent for the thing desired. So to have a desire to become a musician is an indication of ability for the art, and the desire may be fulfilled through constant application and constant work. The true artist has the facilities that the art requires and also the will and power to develop them. Such a one, deferring among the waste of the non-practiser, may realize an impression that will be his, and to attain, and the spirit of musician may grow into a composition that made the masterpiece. The world of music is not dead, nor was sleeping, and from the masses of writing musicians there will arise great lights that will glow brighter as time passes. In the musician who has strong physical organs, an indomitable will, a steadfast purpose, never despair. Art is long, and its road is stony, but the high kind of genius may be reached through persistent culture.—Felix R. Zand.



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Mandolins  
Mandolins, but were made by the best of the best. Write for catalogue. Address: The National Musical String Co., 210 N. 1st St., Philadelphia, Pa. U.S.A.

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Foot Rest, \$3.00. Pedal Extenders, \$2.00 per set of two.

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# CLEOPATRA.

Intermezzo.

H. W. PETRIE.

Tempo di Mazurka. (*Slow*) M. M.  $\text{♩} = 112$ .

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Mazurka. (Slow)' with a metronome marking of quarter note = 112. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with a 'Piano' marking.

Musical score for the left page, measures 1-16. The score is written for piano in 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system includes a *ff* dynamic marking. The third system includes a *dimin.* (diminuendo) marking. The fourth system includes a *f* dynamic marking. The fifth system includes a *f* dynamic marking. The score features various musical notations including slurs, ties, and articulation marks.

## TRIO.

Musical score for the right page, measures 17-32. The score is written for piano in 2/4 time. It consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) and dolce dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system includes a *f* dynamic marking. The fourth system includes a *f* dynamic marking. The fifth system includes a *f* dynamic marking. The sixth system includes a *f* dynamic marking and a *D. U.* (Da Capo) marking. The score features various musical notations including slurs, ties, and articulation marks.

# BALLET MARCH.

P. GIORZA

## SECONDO

Tempo di Marcia. M.M.  $\text{♩} = 120$ .

Musical score for the second part of the Ballet March. It consists of seven systems of music. The first system is for piano, with a dynamic marking of *ff*. The second system is for violin, marked *S<sup>a</sup> tempo* and *pp*. The remaining systems are for piano, with dynamic markings of *p* and *ff*. The score includes various musical notations such as slurs, accents, and fingerings.

# BALLET MARCH.

P. GIORZA

Tempo di Marcia. M.M.  $\text{♩} = 120$ .

## PRIMO

Musical score for the first part of the Ballet March. It consists of seven systems of music. The first system is for piano, with a dynamic marking of *ff*. The second system is for violin, marked *S<sup>a</sup>* and *pp*. The remaining systems are for piano, with dynamic markings of *p* and *ff*. The score includes various musical notations such as slurs, accents, and fingerings.

Go back to 8, play to 10,  
then play Trio.

TRIO.

Go back to 8, play to 10,  
then play Trio.

TRIO.

# MY DAINY LADY.

CHRISTIAAN KRIENS.

Moderato. M.M. ♩ = 116

VIOLIN.

PIANO.

pp

pp

f

ff

mf

f rit.

pp

mf

f rit.

Fin.

*Qua ad lib.*

TRIO.

con espress.

p

cresc.

p il canto marcato

cresc.

rit.

mf

rit.

mf a tempo

cresc.

allarg.

rit.

f a tempo

mf

allarg.

rit.

a tempo

mf

rit.

mf

1. 2.

Fin.

D.C.

## SLUMBER SONG.

BERCEUSE.

L. ARKADIEFF.

Edited by Fessan Ware Orem.

Lento e cantabile. M.M. ♩ = 60

*pp* sotto voce  
 una corda

*p*

*pp*

M.M. ♩ = 70.

*f*

*rit. e dim.*

tre corde

*p*

Tempo I.

*pp* sotto voce

una corda

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*p*

M.M. ♩ = 70.

*pp*

*mf*

tre corde

*f*

Tempo I.

*pp* sotto voce

una corda

*f*

*ff*

*ff*

*ff*

4113 2



# POÈME DU SOUVENIR.

## AUS SCHOENER ZEIT.

Revised and fingered by  
WM. E. ASHMALL.

*Hat eine Zither gegangen  
An der Thür unbeacht,  
Der Wind ist gegangen  
Durch die Saiten bei Nacht.*

On thy casement is lying  
A lute all out of sight;  
The winds softly sighing  
Through its strings play at night.

Heinrich Hofmann, Op. 34.

Transposed Edition.  
Original Key, F $\sharp$ .

Lento quasi arpa. M.M.  $\text{♩} = 44$ .

First system: Treble and bass clefs, 6/8 time signature. Dynamics: *pp*. Performance instruction: *una corda*.

Second system: Treble and bass clefs. Dynamics: *pp*.

Third system: Treble and bass clefs. Dynamics: *p*.

Fourth system: Treble and bass clefs. Dynamics: *poco rit.* and *rit. tempo*.

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First system: Treble and bass clefs. Dynamics: *ppp*. Performance instructions: *poco rit.* and *tranquillo*.

Second system: Treble and bass clefs. Dynamics: *pp*. Performance instruction: *murmurando*.

Third system: Treble and bass clefs. Dynamics: *pp*. Performance instructions: *rit.* and *tempo*.

Fourth system: Treble and bass clefs. Dynamics: *pp*.

Fifth system: Treble and bass clefs. Dynamics: *ppp*. Performance instruction: *rit. e dim.*

# VALSE-BLUETTE.

JAMES H. ROGERS.

Tempo di Valse. *M.M.* *allegro*

*mf*  
*il basso marcato*

*p*

*sostenuto*  
*mf non legato* *p*

*mf* *poco leggiero* *p*

*lusingando* *un poco animato*

*mf*

*a tempo* *mf* *rit.* *ff*

*a tempo*

*mf* *mf*

*mf*

*p*

*marcato* *mf* *meno forte* *lusingando*

*mf* *pp* *cresc.*

*mf* *molto cresc. e accel.* *ff*

## IN MEASURED TREAD.

No 4291.

(IN SHRITT UND TRITT.)

Edmund Parlow.

Alla Marcia. M. M. ♩ = 120

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## SWEET FLATTERY.

Süsse Schmeichelei.

P. A. SCHNECKER.

Moderato grazioso. M.M. ♩ = 78

*mf*

*Ped. simile*

*a tempo*

*poco rit.*

*cresc.*

*finc.*

*molto rit.*

*a tempo*

*mf*

*Ped. simile*

*a tempo*

*rall.*

*f*

*p*

*Ped. simile*

*cresc.*

*rall.*

*f*

*scherzando*

*p*

*D.C.*

## HOPING.

WILLIAM HENRY GARDNER.

Andante quasi Allegretto.

The lights burn low, the  
The gold-en clouds have

ros-es fade, And dark-ness gath-ers o-ver-head. And 'cross the sea there  
turn'd to gray, The old sweet song, dear, sounds no more. And Par-a-dise no

comes to me, A whis-per that our love is dead. Yet dear, I still be-  
long-er lies In sight, up-on the oth-er shore. Yet dear, in glad-ness

lieve in you, I can-not think you are but true. A  
re-call That once you lov'd me best of all. A

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GEORGE LOWELL TRACY.

faith sub-lime still fires my breast, And I am hop-ing for the  
trust di-vine still fires my breast, And I am hop-ing for the

*L'istesso tempo.* *mf espress.*

best. Hop-ing ev-er for the dear old days of yore.

*mf espress.*

*poco cresc. al. fine*

Hop-ing, dear-est, just to clasp your hand once more. Hop-ing some sweet day, all the

*cresc. colla voce*

*ten.* *f rall.*

clouds will roll a-way, And love will send the sun-shine, As it shone in yes-ter-day.

*f colla voce* *rall.*

## THE HARBOR OF DREAMS.

WILLIAM H. GARDNER.

ROBERT COVERLEY.

Valse lento.

*mf*

*p* *mf*

The blos - soms glow white in the or -  
moon-beams glow white on the moun -

*mf* *molto, un p*

chard, The grass glow-eth green on 't' hill. The birds sweet-ly sing in the  
tains, The stars glim-mer soft in the sky. The breez-es blow sweet from the

*roll poco.* *mf* *Piu Allr*

mea - dow, And vie with the song of the rill. The sun bright-ly  
tree - tops, And whis - per - a low lul - la - by. But still we glide

*accompaniment light* *roll poco.* *mf* *Piu Allr*

*P a tempo*

shines on the wa - ters, All gold - en and glad, dear, it streams, While  
ov - er the wa - ters, And dear - er the while grow our themes, For

*P a tempo*

*mf.*

soft - ly on we are glid - ing In-to the Har - bor of Dreams!  
life is a vis - ion so beau - teous Here, in the Har - bor of Dreams!

*mf.*

*a tempo*  
*P espressivo con scintillato*

Dream - ing bright dreams of the fu - - ture. Build - ing fair cas - tles the while

With skies of blue ev - er o'er us, Liv - ing 'neath For - tune's sweet

smile. \_\_\_\_\_ Sing - ing Love's won - der - ful mu - sic, Pond - ring on

life's dear-est themes, \_\_\_\_\_ *p* *rall poco*, Drift - ing and dream-ing, be - lov - ed,

in - to the Har - bor of Dreams! \_\_\_\_\_ *1<sup>a</sup> a tempo* \_\_\_\_\_ *D.S.* *8* The

Dreams! \_\_\_\_\_ *2<sup>a</sup> Più Allegro* *rall molto*, \_\_\_\_\_ *f* In - to the Har - bor of Dreams!