

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

5-1-1906

### Volume 24, Number 05 (May 1906)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 24, No. 05. Philadelphia: Theodore Presser Company, May 1906. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/514>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

MAY, 1906

1.50 PER YEAR

# THE ETVDE

PRICE 15 CENTS



I'LL SING YOU A LITTLE SONG

FOR THE TEACHER, STUDENT  
AND  
LOVER OF MUSIC

PUBLISHED BY  
THEO. PRESSER

PHILADELPHIA, PA.

W. BROOKS DRAKE





to mention **THE ETUDE** when addressing our advertisers.





This is especially true in the case of the music teacher, where a mistake usually means a discord, which grates harshly on the teacher's nerves. A music teacher is usually a sensitive and nervous nature, which makes it especially hard for him to listen to these discords without giving way to his feelings and sharply reprimanding the pupil for mistakes, which, although intensely disagreeable to the musical listener, are probably entirely unintentional on the part of the pupil. Correspondingly, however, the more patient and self-controlled the teacher is with the pupil, the better fitted the pupil becomes to receive impressions. That afterward become permanent













# March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Arr. by Preston Ware Orem.

SECONDO

PAUL WACHS

Allegretto M.M. ♩ = 144

ff

p

f

mf

p

f

Fine

# March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Arr. by Preston Ware Orem.

PRIMO

PAUL WACHS

Allegretto M.M. ♩ = 144

ff

p

f

mf

p

f

Fine

## THE ETUDE

## SECONDO

Musical score for the SECONDO part of 'THE ETUDE'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The score concludes with a double bar line and the instruction 'D. S.' (Da Capo).

## THE ETUDE

## PRIMO

Musical score for the PRIMO part of 'THE ETUDE'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The score concludes with a double bar line and the instruction 'D. S.' (Da Capo).

## THE MAIDEN'S WISH

F. CHOPIN

FRANZ LISZT

Edited and fingered by Mairits Leefson.

**Allegro vivace**

*legato*  
*accel.*

*dim.*

*sempre pedale simile*

*Un poco meno Allegro*  
*dolce espressivo*  
*senza Ped.*

*espressivo*

*una corda*

Tempo primo

*tre corde*

*sempre ped simile*

**VARIANTE I.**  
**Un poco meno Allegro**  
*p dolce con grazia*

*poco rall.*

*1 2*

*rinf.*

*dim.*  
*smorzando*

## VARIANTE II.

*dolcis - stmo. e sempre leggiero*  
*pp*

*sempre dolce*

*pp*

*sempre pedale simile*

## VARIANTE III.

*8*

*pp più animato*

*sempre più agitato e rinforzando*

*8*

*Vivace*  
*ff*  
*sempre forte*

*ff*  
*fun poco rall.*

*una corda*  
*dim.*  
*pp*

*più diminuendo*  
*perdendo*  
*ppp*



## CLASS RECEPTION

MARCH

CHAS. LINDSAY

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

Musical score for the first system of the Class Reception March. It consists of two staves (treble and bass clef) in G major (one sharp). The tempo is marked "Tempo di Marcia M.M.  $\text{♩} = 120$ ". The first system contains measures 1 through 16. The music features a steady march rhythm with various chordal textures. Dynamic markings include *f* (forte) at measure 1 and *cresc.* (crescendo) at measure 15. Fingering numbers are provided for many notes.

Musical score for the second system of the Class Reception March, continuing from the previous page. It consists of two staves (treble and bass clef) in G major. The first system on this page contains measures 17 through 32. The music continues with the march theme, featuring various chordal textures and dynamic markings. Dynamic markings include *f* (forte) at measure 17, *mf* (mezzo-forte) at measure 21, and *ff* (fortissimo) at measure 29, followed by *Fine*. The second system on this page contains measures 33 through 48. It includes a section labeled "TRIO" starting at measure 33, which has a different harmonic texture. The music concludes with a *f* (forte) dynamic and a *D.C.* (Da Capo) instruction at measure 48. Fingering numbers are provided throughout.

## MAZURKA

## No. 1

NEW EDITION,  
revised by the composer.Allegro ma non troppo M.M.  $\text{♩} = 153$ 

FELIX BOROWSKI

First system of the musical score for Mazurka No. 1. It consists of two staves (treble and bass clef). The music is in 3/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music features various dynamics including *sf*, *mf*, *pp*, and *una corda*. There are also markings for *tre corde* and *poco rallent.* The system ends with a *ff* dynamic and a *Fine* marking.

Poco meno mosso M.M.  $\text{♩} = 108$ 

Second system of the musical score for Mazurka No. 1. It consists of two staves (treble and bass clef). The music is in 3/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music features various dynamics including *p*, *ma portando*, *legato*, *a tempo*, *poco rall.*, *mf poco animato*, and *Tempo I*. There are also markings for *dal Segno* and *D.S.* The system ends with a *f* dynamic and a *D.S.* marking.

## CINDERELLA

GRACEFUL DANCE

H.A.WILLIAMS.

Allegretto M.M. ♩ = 132

Handwritten musical score for the left page of 'Cinderella'. The score is in 3/4 time, key of B-flat major, and consists of six systems of piano and bass staves. The tempo is marked 'Allegretto M.M. ♩ = 132'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *leggiere*, *cresc.*, *f*, and *Fine*. There are also handwritten annotations like 'Trial' and 'D.C.'.

Handwritten musical score for the right page of 'Cinderella'. The score continues from the left page and consists of six systems of piano and bass staves. It includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *leggiere*, *f*, and *D.C.*. There are also handwritten annotations like 'Trial' and 'D.C.'.

## TENDER MEMORIES

ALLEN H. DAUGHERTY,

Andante con moto M.M.  $\text{♩} = 69$ 

mf

rit.

a tempo

rit.

p

Poco piu mosso

molto cresc.

dim.

rit.

a tempo

rit.

a tempo

r.h.

l.h.

a tempo

mf

f

p

frit

p

pp

ppp

FIN





## A SONG OF THE HEART

D. O'KELLY BRANDEN

W. J. BALTZELL

Allegro con-spirito

*mf con passione*  
Out in the vast world

*non legato.*

some - where Sing-eth a heart for me:— Raptured and sweet ring the car - ols

*p meno mosso* *poco dim. e rall.*  
O'er the dark, tur-bu-lent sea:— Almost I hear them and an - swer, Lift-ed a moment from

*p colla voce*

*mf a tempo string. assai* *f*  
strife:— Almost they melt to a mu - sic The crash and the clang of my life,—

*string. leggero* *pessante*

*mf poco meno mosso*  
Out in the vast world somewhere Year-neth a spirit for mine,—

*poco meno mosso*

*poco rit.*  
Lone in the hur-ry-ing mil - lions, Faint with a hun-ger di - vine.— Wait, Spir-it, wait a while

*poco rit.*

*poco accel. e cresc.* *assai accel. e cresc.*  
long - er; Hap-ly to-morrow we meet!— Sing heart's sweeter and strong - er; I

*poco accel.* *assai accel. leggiero*

*ff con passione* *ad lib.*  
come, I come, I come and the song is com -

*accel.* *colla voce*

*(sustained ad lib.)*  
plete.

*a tempo stringendo* *Presto*  
8.....  
con 8va.

## FOR YOUR SAKE



HERBERT J. WRIGHTSON

Andante moderato

*p* *marcato*

*mf*

When life is dark and I am wea-ry, When there seems naught for me but pain;  
The stars in heav'n may lose their beau-ty, The noon-day sun its ra-diant light,

*mf colla voce* *dim.*

When skies are o-ver-cast and drear-y, And hope and joy come not a-gain;  
Life may be shorn of all but du-ty And cares but deep-en with the night.

*poco rall.*

*cresc.* *mf*

Then in my mem'-ry bright ap-pear-ing Comes your dear face my heart to fill. And once a  
But when sweetheart you stand be-fore me And those dear eyes my pul-ses thrill, Life is no

*a tempo cresc.* *mf*

*p*

gain — I know no fear-ing Since I can live for your sake still. For your sake, O be-  
long — er sad or drear-y, And I would live for your sake still.

*cresc.* *cresc.* *f*

lov-ed, For your sake, this a-lone. Life shall be bright, Love giv-ing light, For

*cresc.* *cresc.* *f*

*rit.* *ten.* *2* *ff*

your sake, O my own! your sake, O my own, For your sake, O my

*rit.* *ten.* *a tempo* *ff*

own!

*rit.*









\_\_\_\_\_

\_\_\_\_\_

There's a reason. Read the little book, "The R  
to Wellville," in pgs.

—American M

Please mention THE ETUDE when addressing the Journal.

our advertisers.

, New York

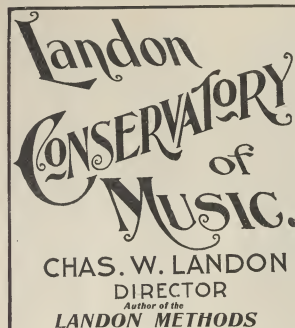








# Southwestern Music Teachers Will Be INTERESTED in the Condensed Courses for Busy Music Teachers, given by CHAS. W. LANDON, with a Corps of Specialists.



Chas. W. Landon, Instructor and Director, with a Corps of Specialists  
Address, Box 873, Dallas, Texas.

## SPECIAL ANNOUNCEMENT TO TEACHERS WHO WISH ADVANCED INSTRUCTION

From July 24th to August 10th, Mr. Landon will give advanced courses in piano playing, with pedagogical ideas for teaching, particular attention being given to the underlying psychological principles of the NEW TEACHING for preparing teachers to TEACH CLASSES OF TEACHERS.

**CHILD STUDY** will be a special feature of this course. An advanced course will be given in **THE WORLD FAMOUS MARION TOUGH AND TUCHING**, with its underlying principles, so fully explained that it will be taught to larger classes of teachers.

If you want a larger class, our **COURSE IN MUSICAL KINDERGARTEN** will surely do this for you. This course has grown out of many years of actual teaching to numerous classes of young children and three classes of adult teachers, and it is being successfully taught by hundreds of teachers. This system does not demand an expensive outfit of materials, and its results are both rapid and thorough. It intensely interests children, making them such musical enthusiasts that they are constantly talking of it to their little friends, and of course, this results in greatly increased classes for the teacher.

There will be daily classes in **HARMONY, COUNTERPOINT AND ORIGINAL COMPOSITION**. Why not have some original compositions of your own? Nothing will more interest your patrons and friends, nor give you a higher musical standing in your community.

The daily lectures on **MUSICAL PSYCHOLOGY** will give you much needed help. This subject is really indispensable to the progressive teacher, and it is the most interesting course of instruction among the courses offered.

**THE DAILY ROUND TABLE TALKS AND DISCUSSIONS** are full of valuable help and inspiration. It is a "drawing room of teachers' experience."

Those who complete these two summer courses will be entitled to a beautifully engraved certificate, stating the holder's abilities for advanced teaching and fitness for teaching these subjects to classes of teachers. This will have great value and help in securing larger classes and more advanced pupils, and it is these that show your good work to the public. All who have taken these courses report larger classes and better art results from their pupils, as well as far more self-satisfaction in their work of teaching.

For prices and details address Landon Conservatory, Box 873, Dallas, Texas.

N. B.—The Gulf breezes, cool nights and electric fans make life comfortable here during the summer months.

## DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS

Carrie L. Dunning, the originator of the system, having been called to Germany to place her work in several music schools there, has returned bringing with her endorsements of the world-renowned masters who acknowledge the superiority of her method of instructing the rudiments of music not only to children but older pupils as well. The fame of this ingenious system and the phenomenal success it has met with in America had reached Europe so that even that great Mr. Dunning has promised to return and conduct a teachers' normal training class in four of the principal cities in Europe next winter.

The kind endorsement from her former teacher Mrs. Dunning prints very much.

Mrs. Carrie L. Dunning's method seems to me as most practical and I recommend it for the first musical instruction of children.

It ought to meet with favor and success everywhere the beginning of a musical education is contemplated.

(Invasion) PROF. THEODOR LESCHETZKY.  
Vienna, Dec. 29, 1904.

A booklet containing the Dunning System will be mailed upon application. The SUMMER COURSE for the Teachers' Normal Training Class in Buffalo July 25th, and in Chicago August 30th.

Address **MRS. CARRIE L. DUNNING, 225 Highland Avenue, Buffalo, N. Y.**

Also this which was said to be the first invitation of the kind is to be extended to an American.

To Mrs. Carrie L. Dunning.

I am happy to commend the method of instructing children in piano playing devised by Mrs. Carrie L. Dunning, as especially being that peculiar sense and capacity, and shall be pleased to have the author of this method, become a member of the system of the Musical Pedagogical Congress next October in Berlin.

XAVIER SCHAYEN, Royal Professor to the Court.  
Regular Member and Senator of the Royal Academy of Art in Berlin.

Berlin, Jan. 12, 1905.

Others from whom Mrs. Dunning has equally as fine letters are:

FRANK BURNETT, Division Conservatory.

OWEN GIBSON, Division Conservatory.

MARY HANCOCK, Division Conservatory.

GEORGE HANCOCK, Division Conservatory.

ARTHUR ABELL, Division Conservatory.

GEORGE FENNELL, formerly of the Academy of Art in Berlin.

Dr. J. Louis, of Franklin College, Dresden.

Walter Seyn, Berlin.

This system is not taught by correspondence, as there is too much of general knowledge given also which is invaluable to the teachers. Teachers' normal training classes will be held in Chicago, Baltimore and New York to accommodate teachers in the locality.

Please mention THE ETUDE when addressing our advertisers.

plexities and problems of music teachers, where the best manner of meeting these will be presented and explained.

Mr. Landon's course of lectures on **MUSICAL PSYCHOLOGY** and **PEDAGOGY** is the most popular feature of his famous summer courses.

**THE MUSICAL KINDERGARTEN COURSE** is a superior method for teachers AT LESS THAN ONE-FOURTH the tuition charged by many of the Northern teachers, and it is the most interesting of the many systems; easy to teach and a great class builder.

Tuition charges are reasonable. Write, and we will tell you all about it.

Date of Session, from June 26th to July 13th