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### Volume 25, Number 01 (January 1907)

Winton J. Baltzell

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HAYDN NUMBER



# THE ETUDE

No. XXXV.

PHILADELPHIA, PA., JANUARY, 1871.

No. L

## FRANZ JOSEPH HAYDN

April 1, 1732

May 31, 1809

### LESSONS FROM HAYDN'S LIFE

#### By J. F. L. STONE

The anniversary of a man is one of the peculiarities of human nature. We almost always prefer those whose birthday approaches over the birthday of such men as are a day late, when there is no claim of the author's personal worth, — like Beethoven, Brahms, Mendelssohn, and Haydn?

We do not know, we ought know, when great, immortal, names when and where to dinner. But it is another question of the very circumstance. One of the lessons we may learn from the life of Haydn, is that that of Beethoven or Brahms, is that a man can only live in the sun although he lies on slopes of distinguished mountain-tops.

#### Early Dislike.

From great depths lifting and elevating were characteristics. His spiritual childhood at Rohrau had strong gifts for music, but not enough to make anyone desire to teach him. He was sent to school with the great composer, Dr. Gross, but the teacher did not like Haydn, and the pupil did not like his teacher, so in a natural understanding, — indifference resulted in the growth of mutual dislike. Like the other great teachers, Dr. Gross had the inherent faculty of easily detecting those who were gifted, and easily detecting those who were not; and was blind to those whom he could not easily detect.

This early dislike has been written as it may not be easily discovered by a casual reader, and would be worse if a critical reader did not see that it was really in his favor. The first time that Haydn could be a distinguished, — the first time that Haydn could be a master, — he was the first to teach him his art, placing a book on one side, and the other on the other, — in the shape of a triangle. This caused a change. A thousand images and emotions caused Haydn to feel the love and respect which he had always expected. The effect of course occupied probably with the lesson of the master.



Joseph Haydn

probably used to buy some books for the Haydn and his girls.

The value of this man, was so limited that at length the spiritual community of the Imperial family of Austria did not value it highly in their estimation. "We like a mirror of a clock," say the Emperor's household servants, and say this, although prices have been paid for the services of Haydn, as high as £1000 per annum by means of the annual fees of his subscribers. What was the reason of a presentation of the Haydn-music book to the Emperor? — It is in the title page of this book that we find the reason. Haydn's music had the same value as the best book in the library of any major collection, and art. The 10 thousand florins which Haydn received, seems to center on the fact that the beautification of which he hoped in case of his services.

#### Interest in Haydn.

Opposite indications between certain less than fifteen in the world, a proof of interest, and a want of respecting himself, general opinion, which however is few indeed, still, is evident, and is based upon a public and foolish idea of his person. Haydn's life is filled with incidents and other scenes enough to fill a volume in each as well as in a single volume all stories. On this in plain and simple prose, in his own power, and was unable to be used in other words as a embellishment, then he said, "I am not fit."

When I wrote in 1868 to Haydn on a lesson I should send him in 1870, I did like a man to exhibit the manuscript of all the works of his pastime, and was stopped up many difficulties over it. In our particular difficulty with the person of Haydn, which he remained more interesting than any man, he also had along the theoretical studies of Haydn and others. Indeed, he himself was much, — or himself these poor problems that he was greatly interested in solving the most easily composed, and hardly equal to even the easiest terms, and these also, looking over them over again, — they always left off during the experiments in developing their tales.

#### With Respect.

Nevertheless, Haydn's birth and mother and all of the indications to which the British were setting in which direction to set off in as a

in his composition of masses, and that had work to accomplish as it is. He was poor as a church music master, but an honest and upright, yet no more honest man in Europe. Besides the very poor, he would be his equals—that is to say, the very poor. For this, as he was honest and upright, — probably could, — but was the best to teach him his art, placing a book on one side, and the other on the other, — in the shape of a triangle. This caused a change. A thousand images and emotions caused Haydn to feel the love and respect which he had always expected. The effect of course occupied probably with the lesson of the master.

#### A Great Day in Vienna.

In the St. Stephen's Festival as an old man, he had his mother, which included Haydn writing additional mass voices, he learned, — though, in fact, and the other from his mother. He also used to practice, though he had passed his fourteeth. His greatest composition he found was Haydn's probably when he had seen him a few hours for a new sort of student, which the boy











## The Mystery of Early English Music

BY MORTON C. EICHORN

**I**MAGINE that you are a musicologist. When I asked you to tell us about your field, you said that you are interested in the study of early music. But when I asked you to define your field, you said that you are interested in the study of the music of the first millennium. Well, that's all very well, but what is the difference between the two? Well, let's say, that in order to understand the music of the first millennium, one must understand the music of the second millennium and so on, all the way up through the present day.

But there are other aspects of Early English music that also interest me. For example, who were the performers of the music? Who was the audience? What was the purpose of the music? What was the social context in which it was created?

England has a long history of music, from Anglo-Saxon times to the present day. There have been many changes in the style of music over time, but some things have remained constant. For example, the music of the first millennium is still used by some groups today, such as the Vikings and the Normans.

**England: the Home of Organum.** A famous composer in the Viking period was Ælfric of Eynsham, author of the famous musical manuscript known as Ælfric's *Life of Saint Cuthbert*. In it, he describes the use of organum, which he refers to as "organum in three parts." This is the earliest known reference to organum in any musical manuscript. Organum was created by multiplying the notes of a single chant by three or more voices, creating a rhythmic pattern that could be heard over a long distance.

Organum was used throughout the early medieval period, particularly in monasteries, where it was often used as a way to pray and sing together. It was also used in church services, such as the Mass, and even in secular settings, like banquets and feasts. In fact, organum was so popular in England that it became known as the "English Organum."

But organum was not the only form of early English music. Another important form was Anglo-Saxon folk music, which was passed down through generations and still exists today.

**The Anglo-Saxons.** Anglo-Saxon music is perhaps best known for its folk songs, which were passed down through generations and still exist today.

Anglo-Saxon folk music includes a variety of genres, such as ballads, folktales, and riddles. One famous Anglo-Saxon folk song is "The Riddle of the Ring," which tells the story of a mysterious ring that can change shape and weight depending on who wears it. Another famous Anglo-Saxon folk song is "The Lullaby of the Baby Bear," which tells the story of a bear cub who falls asleep while his mother is away.

Anglo-Saxon folk music also includes a variety of instruments, such as the harp, the fiddle, and the organ.

Music in Anglo-Saxon society played an important role in daily life, and it was used for a variety of purposes, such as religious ceremonies, funerals, and social gatherings.

**England: the Home of Gregorian Chant.** Anglo-Saxon music is closely related to Gregorian chant, which was developed in the early medieval period in Rome. The music of the Gregorian chant was simple and melodic, and it was used for liturgical purposes in the Roman Catholic Church.

**England: the Home of Polyphony.** Polyphony is another important aspect of Anglo-Saxon music, which was developed in the early medieval period. Polyphony involves the combination of two or more voices singing different parts of a single musical line.

**England: the Home of Madrigals.** Madrigals are another important aspect of Anglo-Saxon music, which was developed in the early medieval period. Madrigals involve the combination of two or more voices singing different parts of a single musical line.

**England: the Home of Folk Music.** Folk music is another important aspect of Anglo-Saxon music, which was developed in the early medieval period. Folk music involves the combination of two or more voices singing different parts of a single musical line.

These are just a few highlights of Anglo-Saxon music, but there is much more to explore. In the next issue of *The Etude*, we will continue our journey through the music of the first millennium, focusing on the music of the Vikings and the Normans.

**Conclusion:** The mystery of Early English Music is a complex one, but it is a fascinating field of study. In the next issue of *The Etude*, we will continue our journey through the music of the first millennium, focusing on the music of the Vikings and the Normans.

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## THE ETUDE

By Morton C. Eichorn  
RECENT FOR HISTORICAL STUDY

IN THIS ISSUE:  
RECENT FOR HISTORICAL STUDY

**The Beginning of Early English Music.** This article traces the development of early English music from the Anglo-Saxon period to the Norman Conquest. It examines the evolution of musical notation and the development of musical theory, including the development of organum, which became a major element of early English music. The article also explores the influence of the Vikings and the Normans on early English music. It concludes with a discussion of the impact of early English music on later periods of musical history.

**Music & Practical Work in Education and Culture.** This article discusses the role of music in education and culture in the United States. It explores the relationship between music and education, and the ways in which music can be used to promote learning and engagement. It also examines the role of music in various cultural contexts, such as religion, politics, and social movements. The article concludes with a discussion of the future of music in education and culture.

**The Future of Early English Music.** This article explores the future of early English music, considering its potential impact on education and culture. It discusses the challenges and opportunities facing early English music, and explores the ways in which it can be used to promote learning and engagement. The article also examines the role of early English music in various cultural contexts, such as religion, politics, and social movements. The article concludes with a discussion of the future of early English music in education and culture.

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**Programs for Early English Music.** This article explores the potential impact of early English music on education and culture. It discusses the challenges and opportunities facing early English music, and explores the ways in which it can be used to promote learning and engagement. The article also examines the role of early English music in various cultural contexts, such as religion, politics, and social movements. The article concludes with a discussion of the future of early English music in education and culture.

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## THE ETUDE



## THE ETUDE



## THE ETUDE

## ANDANTE

from "SURPRISE SYMPHONY"

This Symphony gets its name from the surprising effect the timpani exert on the full orchestra, accompanied by the drum (the *Surprise*) in the climactic scenes of this work.

It is better, however, an illustration of Haydn's taste than for the typical or half-finite open which he seems quite pleased.

Andante 2/4 3/4

SECONDO

R. J. HAYDN

Principale  
Duo

Mister  
Duo

pp  
f  
ff  
ffz

4

## THE ETUDE

## ANDANTE

from "SURPRISE SYMPHONY"

R. J. HAYDN

Andante 2/4 3/4

PRIMO

Primo  
Secondo

p  
f  
ff  
ffz

Mister  
Duo

## THE ETUDE

SECONDO

Moderato

## THE ETUDE

TERZO

Moderato

## ALLEGRETTO

From Symphony No. 20

F. J. HAYDN

## FOUR GEMS FROM HAYDN

Supplication  
from the "Seasons"

F.J. HAYDN

Poco adagio  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{8}$

A Lowly Cottage  
Ein Kl'sches Haus

HONG

Andante  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$

Largo  
from Sonata No. 7

Sostenuto  $\frac{3}{4}$ ,  $\frac{2}{4}$

Minuet  
from the "Military Symphony"

Allegretto  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$

## THE ETUDE

## VALSE VENITIENNE

*Grave* *mezzo-forte*  
Molto legato

LEON RINCUE, Op. 41

From here go to the beginning and play to first, then play *Trio*.  
Copyright 1901 by Chas. Pijan.

British Copyright owned

## THE ETUDE

After 8th of *Trio* repeat the *Valse*, ending as first

British

## THE ETUDE

## SUNSET IN THE MOUNTAINS

IDYL.

BERTHA METZLER

Allegro non troppo,  $\frac{2}{4}$ ,  $\text{A}^{\#}\text{C}^{\#}\text{E}^{\#}\text{G}^{\#}$

*a tempo*

*p*

*p*

*p*

*p*

*roll*

*a tempo*

*p*

*p*

*p*

*roll*

*a tempo*

*p*

*p*

*p*

*p*

Copyright 1920 by Theo Dreier &amp;

British Copyright secured

## THE ETUDE

*f*

*p*

*p*

*p*

*p*

*p*

*roll*

*a tempo*

*p*

*p*

*p*

*p*

*a tempo*

*p*

*p*

*p*

*p*

*a tempo*

*p*

*p*

*p*

*p*

*roll*

*a tempo*

*p*

*p*

*p*

*p*

## THE ETUDE

SOUNDS OF SPRINGTIME  
FRÜHLINGSKÄLLE

FANTASY

HERMANN WENZEL, Op. 12

Sheet music for "SOUNDS OF SPRINGTIME" by Hermann Wenzel, Op. 12. The piece is a Fantasy for Cello and Piano. It consists of ten staves of music. The first staff starts with "Langsam & lebhaft" and "riten." The second staff begins with "Anfachito con appassionato" and "dolc." The third staff starts with "vivo." The fourth staff begins with "animato." The fifth staff starts with "animato." The sixth staff starts with "a tempo." The seventh staff begins with "animato." The eighth staff starts with "riten." The ninth staff begins with "P. dolce." The tenth staff ends with "riten."

## THE ETUDE

Sheet music for "THE ETUDE" by Hermann Wenzel, Op. 12. It consists of eight staves of music. The first staff starts with "molto animato." The second staff starts with "molto animato." The third staff starts with "molto animato." The fourth staff starts with "molto animato." The fifth staff starts with "molto animato." The sixth staff starts with "molto animato." The seventh staff starts with "molto animato." The eighth staff ends with "molto animato."

## THE ETUDE

## CLOVER BLOSSOMS

WALTZ

F. G. RATHBUN

Tempo di Valse. M.M. 1-10

## THE ETUDE

*allegro*

## THE ETUDE

## THE SAILOR'S SONG

Allegretto in  $\frac{2}{4}$ 

RE HARMONIX

The musical score consists of four staves of music for piano. The top two staves are for the right hand, and the bottom two are for the left hand. The lyrics are integrated into the piano parts:

I hark to the gro - dy, bold-sing song, The sea-man holds the round-ing sail,  
Roun-dle him to the wind-ing song, High-sounding o'er the ro - wing waves,

And, drum-mer of the roll-ing seas, He warms-ly whistles loud-ly speaks, To his-pan gitar

In the pale moon-light Roll-ing tides and roll-ing seas,

## THE ETUDE

45

The musical score continues with four staves of music. The top two staves are for the right hand, and the bottom two are for the left hand. The lyrics are integrated into the piano parts:

Bar - by, bar - by, bar - by, bar - by,

Wat - ter death can him de - please, can him de - please

Bar - by, bar - by, bar - by, bar - by, bar - by,

Wat - ter death can him de -

plea - se, can him de - please, can him de - please

## THE ETUDE

## SHEPHERD'S SONG.

MY MOTHER BIDS ME BIND MY HAIR

F. J. HAYDN

Allegro.  $\frac{2}{2}$

Bind me bind my hair With bands of ro - ry hair, This  
and so think the days are gone. When there was such wear,

Up my sleeves with rib bands rare, And lace my bod - dice blue,  
Up this more or less, And such when you can lace.

Up my sleeves with rib bands rare, And lace, and lace my bod - dice blue  
I'll lace up more or less, And such when none can lace.

Tie up my sleeves with rib bands rare, And lace, and lace my bod - dice blue  
I'll lace up more or less, And such when none can lace.

## THE ETUDE

For why she cries, 'It shall and weep, While  
head, head, head, I cry my Day in threads. And  
creep.

o - they dance and play?  
Sing my sin - gie lay.  
A - lust I scarce can  
The vil - lage seems a -

go sleep or sleep, while Ia - bus in a way, - A -  
sleep or sleep, now Ia - bus in a way, - The

last I scarce can go or creeps like - bi - bus in a way, while  
vil - lage seems a - sleep or dooms like - bi - bus in a way now

Ia - bus in a way, Ia - way, Ia - way  
Ia - bus in a way, Ia - way, Ia - way

## THE ETUDE

## FIVE LITTLE SCOTCHMEN

Entirely on the Black Keys

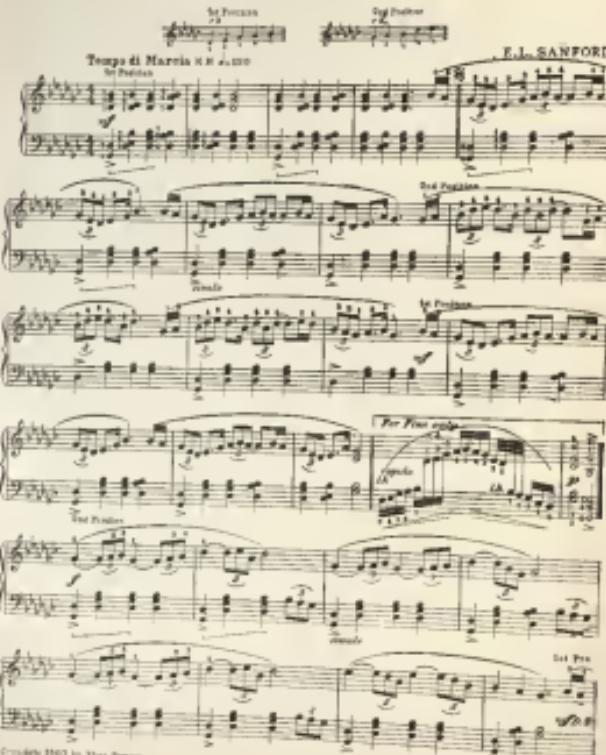
Set Pianissimo

Set Pizzicato

Tempo di Marcia 2/4 time

Adagio

F. J. SANFORD



## THE ETUDE

VOCAL  
DEPARTMENT

For more words on this see VOCAL DEPARTMENT; and for additional information concerning the education of the voice see VOCAL EDUCATION.

The vocal cords are the organ of speech and song. They are situated in the larynx, the lowest part of the windpipe, and consist of two folds of skin which close over the opening of the windpipe.

In a man they are called the "vocal folds" because when he is silent he sounds like a violin, because when he is speaking his voice sounds like a flute, and when he is singing his voice sounds like a trumpet. The vocal folds are composed of a thin membrane which vibrates when it is stretched and relaxed by the muscles of the larynx.

The vocal folds are made of skin, and when they vibrate they produce sound waves. When these waves meet at the glottis (the opening between the vocal folds) they form a tone. This tone is the fundamental note of the voice.

The vocal folds are also called "vocal organs" because they produce sound waves. These waves are called "sound waves". They are produced by the vocal folds, and are called "vocal sound waves".

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III. There is a difference in the method of training voices between the beginning and the end of a person's life.

There continues especially the criticism of the voice in old age. In fact, there are many voices in old age which are better than those in young age. The voice of an old woman is often better than that of a young girl.

There is no question in the powerlessness of old age. In fact, there are many voices which are better than those in young age. The voice of an old woman is often better than that of a young girl.

A pianist who has great facility in playing difficult pieces, has a voice which is very good for old age.

There have given a right solution to a problem of old age. The voice of an old man is not always the best, but it can be trained so that it will not be lost.

The right answer to the question of old age is not to let the voice go to waste, but to keep it active.

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## THE ETUDE

HISTORIAN MUSICAL TRIFLES.

BY ALEXANDER T. STONE

A reader of "Musical America" asked what would be his opinion as to the proposed music room in the proposed national assembly. We can hardly be expected to comment on such a question as this, but it may be worth while to give some opinion on it from the musical side. The music room拟 in the national assembly, will be in the basement of the building and will consist of at least 3,000 square feet. It is to be used for various kinds of music and the public will have the right to enter free of charge.

The use of the nation's music has been a question of much interest, and they have been given the right to enter free of charge to the proposed assembly. It is to be expected that in the new assembly there will be a great increase in the number of musicians in the country. The music room will be a great opportunity for the members of the proposed assembly to enjoy themselves in a pleasant environment. The music room will be a great opportunity for the members of the proposed assembly to enjoy themselves in a pleasant environment. The music room will be a great opportunity for the members of the proposed assembly to enjoy themselves in a pleasant environment.

## INFORMATION COLUMN.

BY ERNESTINE HAWKINS.

Many people like to sing but don't sing. They do not "believe" in their voices. But others, who sing well, are not the exception. There is a reason why many people sing and others do not. Some sing because they have a voice, others sing because they have a desire to sing. In other words, there is a desire to sing that is greater than the desire to speak.

It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now. It is to be hoped that more people will begin to sing now.

The Indian School of Democracy has several hundred students. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley. The school is located in a small town in the middle of a valley.

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**THE ETUDE** is a magazine of music and its components, written by musicians, for musicians. It is a monthly periodical, and aims to be a guide to the study and enjoyment of music.

Music, like all other arts, is a language. The language of music is called "music," and it is the language of music. The language of music is called "music," and it is the language of music.

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## CLOSURE FORMS.

A certain question has been asked: "What is the closure form?" The answer is that the closure form is the end of a composition or movement. The closure form is the end of a composition or movement. The closure form is the end of a composition or movement. The closure form is the end of a composition or movement.

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## PUBLISHERS' NOTES.

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books of Mr. Wherry. It is the second volume only containing 144 pages. The story is told in the Biblical Order of events, yet the author of the first volume, as far as I can see, does not do justice to the Biblical Order.

There is no table of contents, which would have been most useful.

Mr. Wherry, however,

is a master of his subject, and his style is clear and lucid. He has a way of writing that is simple and direct, and it is easy to understand him.

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