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Winton J. Baltzell

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THE ETUDE

Vol. XXV.

PHILADELPHIA, PA., SEPTEMBER, 1897

Published by G. Schirmer, Inc.

No. 8.



THE World's Greatest Pianists

125

By DR. JAMES M. TOLBY

LUDWIG VAN BEETHOVEN, the greatest of the great pianists, was born in Bonn, Prussia. His father, being a wealthy man, gave his son the best education to be had, and he himself was able to play very well, but he did not intend him for a professional musician. When twelve years old Beethoven appeared in a concert, reading at sight, and his success was so great, that he was sent to study in Bonn, and then to study in Vienna, where he remained for three years, and then spent the remainder of his life in Vienna, where he died in 1827. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.

Although he did not play chamber music in public, he had a very high opinion of himself, and he was a great pianist. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.

AMONG those who were with a high opinion of himself, and he was a great pianist. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.



Carl Czerny

Many musical geniuses have lived and yet they have not been the greatest of the world. While he was very successful in some respects, he was not a great pianist. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.



Felix Liszt

When Felix was born, his father was a great pianist. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.



Louis N. Gottschalk

Charles F. Smith mentioned that some of the great ones, and then Louis Gottschalk was one of the great ones. He was a great pianist, and his compositions, especially his symphonies, are of a grand and heroic character. He wrote in English, German, and French, and his compositions are of a grand and heroic character.

THE BUSINESS SIDE OF MAKING AN ARTIST

How to Develop an Artistic and Business Side of Your Personality as Exposed by the Author of "The Business Side of Making an Artist" by JAMES FRANCIS FOSCOE

Part of an Answer.

M. W. BARKER writes that the business of an artist is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

with his great health. "There is a general opinion that the business of an artist is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Professionally, you are an artist.

"I hardly know which you do not mean, but the business of an artist is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Professionally

"It is not infrequently known that some artists are in a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Professionally

Five simple facts are of great importance in the business of an artist. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

professionally you are an artist. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Art and Artists.

Let us think that the purpose of the artist is to create a work of art. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Working the Public

It is the necessary business to work the public. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Business education means to the artist as an education in the art of the business. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

THE FALLACY OF NEGRO STUDY ABROAD

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

Public (and) is a definite business and not an education in the art of the business. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

WHAT COMPENSATES US FOR SUFFERING

It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

The problem is not in the fact that we are suffering. It is a hard work in the most literal sense of the word. It is a hard work in the most literal sense of the word.

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Practical Hints by Bülow

By HEART Z. BUCK

N o musician ever had such opportunities as those now before him. As he sits at his desk, he finds a vast field open before him...

Let it show industry more especially in play if the work is not done as soon as it is required...



Portrait of a man, likely the author or a related figure.

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

The devoted teacher will find that the student who is benefited by the study of the piano...

TO TEACHERS WHO DO NOT PLAY.

AN ANSWER TO THE ABOVE.

At the close of a lesson should be played the best that the student can do. It is not only the musician who is benefited by the study of the piano...

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

It is not only the musician who is benefited by the study of the piano, but the student who is benefited by the study of the piano...

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A MONTHLY JOURNAL FOR THE MUSICAL, THE
MUSIC TEACHER AND ALL WHO LOVE
MUSIC

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PERMIT NO. 1896, NEW YORK, N. Y.

POSTED BY SPECIAL DELIVERY
POST OFFICE NO. 1896, NEW YORK, N. Y.

W **HE**RE are looking very nicely for a certain
thing in an unusually abundant way.

It is the most that we have seen in our lives.
It is the most that we have seen in our lives.

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THE ETUDE

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THE ETUDE

NOCTURNE

FELIX BOBOWSKI



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In poco meno mosso

poco

molto meno mosso

ritardando

piu mosso

ritardando

piu mosso

poco

molto meno mosso

ritardando

piu mosso

ritardando

piu mosso

Coda

ritardando

piu mosso

ritardando

piu mosso

MAZURKA
from "COPPELIA"

Secondo

LEO DELIBES

Intro.

Tempo di Mazurka n. n. 1. to

allargando

rit.

MAZURKA
from "COPPELIA"

Primo

LEO DELIBES

Intro.

Tempo di Mazurka n. n. 1. to

allargando

rit.

poco più mosso

Secundo

Musical score for 'Secundo', featuring piano and Trio sections. The score is written for piano and includes dynamic markings such as *ff* and *pp*.

The score consists of several systems of music. The first system is a piano introduction. The second system is marked *ff* *lan. marcato*. The third system is marked *ff* *Fin.*. The fourth system is marked *Trio*. The fifth system is marked *crac.*. The sixth system is marked *pp*.

Primo

Musical score for 'Primo', featuring piano and Trio sections. The score is written for piano and includes dynamic markings such as *ff* and *pp*.

The score consists of several systems of music. The first system is marked *ff*. The second system is marked *ff*. The third system is marked *ff* *Fin.*. The fourth system is marked *Trio*. The fifth system is marked *crac.*. The sixth system is marked *pp*.

JUNE ROSES

SONG WITHOUT WORDS

GEO. L. BRAUDESS

Andante con sordina, 2/4

p

Allegretto

Copyright 1907 by The Press

British Copyright 1907

Allegro

f

Andante

VALSE HUMORESQUE*

W. L. RUMENSCHEFF

Tempo di Valse 3/4 J. 47

of a expressive
a tempo
Fin
con sempre
a espressivo
Finissimo
con sempre

* The character of this wavy "cobble" (1) of this piece is an original character, as well as play. No other wavy and facial variations will give expression to the music as highly entertaining. This piece is No. 1 of a set of Three Country Dances.

Copyright 1907 by Theo. Presser

Berlin Copyright 1907

Finissimo
con sempre
a tempo
Fin
con sempre
a espressivo
Finissimo
con sempre
Contra basso Solo
Finissimo
con sempre
a tempo
Fin
con sempre
a espressivo
Finissimo
con sempre

(2) The character of this wavy "cobble" (2) of this piece is an original character, as well as play. No other wavy and facial variations will give expression to the music as highly entertaining. This piece is No. 2 of a set of Three Country Dances.

(3) From here go to the beginning of Trio and play to D. C. then go to the beginning and play to Fin.

OFF FOR THE FRONT

MARCH

F. A. FRANKLIN, Op. 40, No. 4

Tempo di Marcia, 2/4 = 100

VOLIN

PIANO

The musical score for 'Off for the Front' is written for Violin and Piano. It consists of four systems of music. The Violin part is in the upper staff of each system, and the Piano part is in the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'pp'.

This page contains the continuation of the musical score for 'Off for the Front'. It consists of four systems of music, each with a Violin staff and a Piano staff. The notation continues from the previous page, featuring complex rhythmic patterns and dynamic markings. The score concludes with a final cadence in the Piano part.

MOORISH DANCE No.2

Carl Wilhelm Kern, Op. 104, No. 7

Allegretto $\text{♩} = 120$

cresc. sfz

cresc.

cresc.

Meno mosso

p

f

Copyright 1903 by Theo. Presser

Triebig Copyright 1903

THE PILLOW FIGHT

Allegro vivace $\text{♩} = 120$

G. B. PRATE

cresc.

cresc.

cresc.

cresc.

Meno mosso

p

f

© Press here go back to 8 and play to Flute, then, play Trio
Copyright 1903 by Theo. Presser

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POLONAISE

JOSEF SLONICKO, Op. 19

Cms. Faccioli N.Y. 4-199

Musical score for the first page of "The Etude" Polonaise by Josef Slonicko, Op. 19. The score is written for piano and consists of five systems of music. The first system is marked "Cms. Faccioli N.Y. 4-199". The second system is marked "Allegro" and "poco più". The third system is marked "Allegro". The fourth system is marked "Allegro". The fifth system is marked "Allegro".

Musical score for the second page of "The Etude" Polonaise by Josef Slonicko, Op. 19. The score is written for piano and consists of seven systems of music. The first system is marked "Allegro" and "poco più". The second system is marked "Allegro". The third system is marked "Allegro". The fourth system is marked "Allegro". The fifth system is marked "Allegro". The sixth system is marked "Allegro". The seventh system is marked "Allegro".

Allegro molto
Andante
Andante
Andante
Andante
Andante

The musical score on page 60 consists of six systems of piano 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 3/4 time signature. The tempo markings are: *Allegro molto* (top system), *Andante* (second system), *Andante* (third system), *Andante* (fourth system), *Andante* (fifth system), and *Andante* (sixth system). The notation includes various rhythmic values, slurs, and dynamic markings such as *Andante molto* and *Andante*.

The musical score on page 61 consists of six systems of piano 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 3/4 time signature. The tempo markings are: *Andante* (top system), *Andante* (second system), *Andante* (third system), *Andante* (fourth system), *Allegro* (fifth system), and *Allegro* (sixth system). The notation includes various rhythmic values, slurs, and dynamic markings such as *Andante* and *Allegro*.

To R. S. A.

I CANNOT HELP LOVING THEE

ARTHUR L. BROWN Op. 24

Allegro non moto

arco

mf *ritard.*

1 If the up - pin grows on the up - pin tree And the wolf whid
 2 And all that live in the day or night In the fold or

f

arco

stone or the wild wood tree And the deep stream flows to the deep - er sea And dry
 howl, in the dark or light, in the front or rear, in the bloom or night In my

dim *rit.* *ff*

can - not help grow - ing and bloom - ing and flow - ing, I cannot help lov - ing thee
 reap - ing or sow - ing in the eve - ning or dawn - ing I never cease lov - ing thee

dim *rit.* *ff*

mf *rit.* *f*

mf *rit.* *f*

mf *rit.* *f*

will wash live or move earth let And all the trees grow on the bush - y trees, And the

arco

flow - er - tree or - cased the sea And they all had ceased bloom - ing, and grow - ing and

dim *rit.* *ff*

flow - ing, I never cease lov - ing thee

dim *rit.* *ff*

T. L. B.

WHY I LOVE YOU

SARAH FERRISS READ

GEORGE OSBROCK BAKER

Moderato

And.

I love you, not be-cause your lips are sweet-ly curv'd like Cupid's bow,

But for the words they soft-ly breathe, Ten-der and lov-ing, sweet and

lov-ly love you, not be-cause your hand is small and slen-der, soft and

più animato *meno*

well, but for its pre-cious, wide ex-panse, mightily leave the

And.

hand, and stars love you, and be-cause your eyes are sparkling,

brighter ex-cess than, but for your gaze an-er-got-ic soul, which looks these

vir-gin vir-gins through.

NORTHERN SONG

NORDISCHES LIED

(Gross et G)²

R. Schumann, Op. 98, No. 11

Im Volkston (In the style of a Folk-Song) M. M. No. 10

Musical notation for the first system of 'Northern Song', featuring a piano accompaniment with treble and bass clefs and a melody line.

Musical notation for the second system of 'Northern Song', continuing the piano accompaniment and melody.

Musical notation for the third system of 'Northern Song', continuing the piano accompaniment and melody.

Musical notation for the fourth system of 'Northern Song', continuing the piano accompaniment and melody.

Musical notation for the fifth system of 'Northern Song', concluding the piece with a final chord.

© Greeting to © (Nile/W. Doh) The first four notes of the melody spell the name "C-A-D-E"

VOCAL DEPARTMENT

For more details in regard to the VOCAL DEPARTMENT you are referred to our special advertisement in the second number of the Vocal Department.

SAVE VOCAL THROAT.

BY ARTHUR C. HAYES.

Special Treatise.

How to learn to sing more effectively and to perform in public with ease and style is necessarily.

Illustrations by J. H. HAYES.

Many vocal teachers believe that they are free from the possibility of their students taking vocal injury in training and of their voices being injured in the long run. There are, however, people of all ages and both sexes who have had to pay for a lack of attention to their throats in a hospital, infirmary, or, in some cases, at sea. In some cases, the injury is a temporary ailment of some nature, which may pass away with rest. In other cases, however, the injury is permanent, and the patient is left with a voice which is in some respects inferior to that of the normal voice. The patient is left with a voice which is in some respects inferior to that of the normal voice. The patient is left with a voice which is in some respects inferior to that of the normal voice.

The voice that is the result of such an injury is not a normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

SONG BY THREE IN A CHAIR.

This is a most delightful item in a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices.

The other hand, the three parts are written in a way that is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

This is a most delightful item in a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices.

© in D. The melody line which precedes the vocal part, is repeated first in the second number of the program. It is a program for three or four voices. It is a program for three or four voices.

The singer should always remember Wagner's part. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices.

Such a voice is not a normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

"Oh, how can I ever be so good as you!" It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices.

The vocal teacher should take some trouble in teaching the student to sing in a way that is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

"The voice that is the result of such an injury is not a normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

It is the end of these things I have spoken of. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices. It is a program for three or four voices.

"In a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice. It is a voice which is in some respects inferior to that of the normal voice.

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ORGAN AND CHOIR

This journal is the foremost and most varied of the musical magazines of the U.S. Organ is edited by Mr. Edwin F. Lewis, at 214 Madison St., New York. Choir is edited by Mr. Charles F. Smith, at 104 Madison St., New York.

NOTES TO YOUR ORGANIST

I wish to give a more comprehensive idea of the organ than I have been able to do in the past. It is not only an instrument of the church, but also a source of pleasure to those who are interested in it. The organ is a most interesting instrument, and one that is well worth the study of every musician.

The organ is a most interesting instrument, and one that is well worth the study of every musician. It is a most interesting instrument, and one that is well worth the study of every musician. It is a most interesting instrument, and one that is well worth the study of every musician.

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It is taken granted, but it is not generally known that the organ is a most interesting instrument, and one that is well worth the study of every musician. It is a most interesting instrument, and one that is well worth the study of every musician.

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The Girl With a Bow

By ERIK LYNDQVIST

Genius Dies

It is no longer possible when the girl with a bow was known in America. Perhaps a score of years ago I recall the picture of a little child, every inch in the flesh, playing the violin. She had never touched the world, but her first lessons were given to her by her mother, a woman whose name is now forgotten. She was a girl, and she was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

In 1881, when the world was still young and had not yet seen the dawn of the twentieth century, there was a girl in a small town in Sweden, who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

The Swedish Strain

Many years ago, in the beautiful city of Stockholm, there lived a young girl who was a genius.



Maria Thérèse Erik

Anna, the daughter of the Swedish Strain, was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

There is a story told of her that says she was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

There was one teacher of his daughter who said that she was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

There was one teacher of his daughter who said that she was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

There was one teacher of his daughter who said that she was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Lady Kati

Lady Kati was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Mad Fossil

Mad Fossil, who is probably the most celebrated violinist of our time, was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Woman's Superior

The first woman to play violin in America was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

The first woman to play violin in America was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

The first woman to play violin in America was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Our American Violinist

Perhaps the most famous violinist of our time was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Perhaps the most famous violinist of our time was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

Perhaps the most famous violinist of our time was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

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Perhaps the most famous violinist of our time was a girl who was a genius. She was a girl, and she was a genius. She was a girl, and she was a genius.

The Violin in American Women's Hands

How naturally women play the violin under the stress of American civilization, but how it is the art of the violin in our culture. Almost all...



Marie Thérèse Erik

convention, the attitude of the North West, the South and the East, and the common sense of the violinist. Many of these factors...



THE THREE SISTERS, 1888.

The Child and Her Violin

The smallest violins found the probability of the child to become in their life a child of the violin, but how it is the art of the violin in our culture. Almost all...



Marie Thérèse Erik

How naturally women play the violin under the stress of American civilization, but how it is the art of the violin in our culture. Almost all...

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not sure, as my former instructor would
be likely to have the good will of the second
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you will be able to dance with any partner
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to be a dancer. It is the only way to be a
dancer. It is the only way to be a dancer.

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There are those who think the "frase terminal" is a mistake...

There are those who think the "frase terminal" is a mistake...

a sentence, and that a publisher will take it as a correction...

There are those who think the "frase terminal" is a mistake...

The teacher of the "frase terminal" is now being corrected in your issue...

There are those who think the "frase terminal" is a mistake...

There are those who think the "frase terminal" is a mistake...

There are those who think the "frase terminal" is a mistake...

and answer those queries and apply the in-

quiries and answers to the "frase terminal"...

I have given general hints for all such...

There are those who think the "frase terminal" is a mistake...

There are those who think the "frase terminal" is a mistake...

There are those who think the "frase terminal" is a mistake...

THE ETUDE

HUMOROUSQUES.

THE WORLD BEYOND

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A. The question of the proper method of teaching the piano is one of the most important and difficult of all. There are many different methods and each one has its own advocates. The best method is the one which is most suited to the individual student and the teacher. It is important to choose a method which is based on sound principles and which is supported by scientific research.

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Q. I am a student of music and I am interested in the question of the proper method of practicing the piano. I have seen many different methods and I am not sure which one is the best. Can you give me some advice on this subject?

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