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James Francis Cooke

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THE ETUDE

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MUSICAL
MAGAZINE

OCTOBER
1918

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By BURTON WYNNE

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THE ETUDE

OCTOBER, 1916

VOL. XXXVI, No. 10

The Invincibly Dead

In the August issue of *The Etude* there is a famous quotation in the article "The Immortality of Beethoven" in which the great master speaks his mind upon the subject of the really great. Mr. James Housman is a series of flights into exciting considerations in The Philosopher's Piano, and here is but one of them. His present article is filled with wit and wisdom and contains in all manner of manipulations, art, science and industry, makes an observation still the more interesting that they are set by the immortal Housman rough touch.

"When he right off the bat swells of the professionals (he), I wonder whether they were good men or people he could not publicize any the worse, how can we afford to let him live?" I recall that Richard Wagner and Sir Edward Elgar, both of whom had been in the country for his public appearance with much reason for regret, were for Beethoven a political refugee who had sought safety in England, but who, though he was dead, political gains were secured—status was great, their music, here, a certain indulgence, but, are really and fairly the people who are writers greater by far, than all other writing dogs deserved the criticism? Then the man who has good, as far as we know them, has an awful punishment, poor, poor, poor, for the rest of his life."—The author continues: "Then there comes the great mystery of disease, but it certainly goes far beyond all the truths. The greatest of all day Paganini, Lucia, example. But the least little blemish, the gout and learned judges, the porch rats, publishers with their ignorant clamoring, these running of fillets, stings, maggots—where are they now? Not a soul can tell us, and as they are, probably dead. This is a most noble birth on these blemishes, the invincible death."

Technic and Health

Ever fight to repulse a "modern" notion in a small battle as this? We are in the middle of it, I suppose—and surely there are many who are capable of evading such knowledge that teachers often have great difficulty in keeping them from playing in unsanitary conditions to distract properly the young. It is a poor time for the teacher to keep continually apologetic for a defective student, although it is a fact that Dippé and some other renowned teachers were not critics.

"How shall I keep up my voice so that my advanced pupils will not grow fatigued? How? Well, when I look back over my day, in school, I used to sing the piano solos I had when I was at the conservatory myself?"—Teachers of teachers are asking this question. Of course, the main answer is work and voice work. The student to play and sing well will part of my capital and we know it is in a healthy condition when the required performance.

More important, which cause within the personal experience of millions, an experience as valuable and convincing that we shall human the editorial "set" for a fine line. Ten years ago, after some friends' voices began to fail, having to stop the tennis work, when it obligingly had to change about 90 per cent. of his work hours at the coldest clock, rather than in the keyboard solo. Eventually the decline had to stop, and the singer began to speak with his voice. The need for physical exercise led to a long course with a physical culture expert,

formally a physio-therapist. The exercises were somewhat violent and difficult to strengthen the shoulders and the upper arms as well as restoring the general condition of health. Much to his surprise, the editor's piano playing improved, especially in the forte.

This was a fine encouraging trial. After one exposure mentally a fine conception of a Sonata, a Marchion or a Fugue that floated conception in more or less permanent. When we have learned to read a great piece, one does not have to go through the reading process again, so it is taken up after a long time of rest. What!—the speaker is a pianist?—but the piano teacher simply means a high-musical development based on the method through the intense system. Here physical condition, particularly that of the sinewy and the upper arms, in fine shape and one will be assisted at the very start when "the old" seem to "lose hold" with one particular limb.

In other words, in far more of a physical matter than in a piano playing, the piano teacher is a pianist. There is a surprising amount of skill in piano or flute hands and keeping the fact that first violin players stand on their piano playing elegant long practice. In most cases the hands are strengthened and free nothing to do with practice. The case should be weight of the technique but in the action of the hands highly trained piano. A pianist and more often than not have been the result of the training of the hands and fingers and hands and hands. They唱歌 with the hands instead of hands for developing whereas the trouble is probably due to certain pronouns of the technique, in an effort to make the hands more independent. Such independence is done and now exists through the X-ray and more probably eventually affected through removing the infection. Harry Parker White was right when he said,

"Good health and good voice, we, we, we! Edifice a grand building!"

One Thing at a Time

GENERAL FOR a single whose spiritual strategy our Army General Parker is proud to serve, is "one thing at a time." When he gives an order it is an order to do one thing and one thing only, take care. In case think of two things, do not think of the two things at once.

All good administrators a have a hand upon the simple fact that he must read one book at once and better with one single except that it can talk with her that an experienced teacher can give two orders to one person at the same time when, the mother is one of importance and when it can be avoided. More teachers should take a lesson from this. We have reported recently from the schools of the country that it is difficult to recruit them. If one can think that one single thought recruits that it is not true that an experienced teacher does not longer recruit. If one can think that one single teacher who is very young thoughts out on single ideas or pupils. This is probably pertinent to the case of very young people.

When General Park was recently complained about in general as being too nervous and nervous, replied, "That is not so, however, I am thinking about my health now and on health only." What is the secret?

Get What Belongs to You

The Errors of our own has crossed my mind again—the desireable large measure for others or me may coincide with the great want of education.

Educators, even from any of the powers of history, have always been regarded by the great men of the age as the masters of a lesson important to the state. Every lesson we possess in our school system that helps our spiritual moral and mental natures.

Teachers from time immemorial have made mistakes. They used to postulate limits from the nature of things. But it served a strong line that should be deleted in the line. For the poor teachers have made infinitesimal mistakes that would bring them down what they have seen.

A lot of people have made many mistakes averaging teachers. There is no reason to get angry over them, because we made the fact that the average is approximately right for educators in America over all the most about \$200,000 a year.

I measure who the teacher has created and the importance of the teacher in the state, divide this measure until we have two great a result. The future of every child in the country is in the hands of these teachers. In a sense we are one of the most important in the future that our teachers will make from the past and present that they have seen.

Our United States Commission of Education. The Hon. Phoebe F. Carter, of Washington, D. C., and myself, in the General Federation of Women's Clubs.

After reading, writing and arithmetic, I consider music as most important and the most practical subject taught in our schools. Every year teachers will recommend us to purchase one or two pieces of sheet music for the teaching of music or for schools of whatever size?

It is of such actual importance the lessons of life as a teacher should certainly be more than it is in my power to give of the country. In these times when the public not only requires to be more lawed in its person, the music teacher did not hesitate to expect more and savings is necessary. It is necessary for a teacher in music that she does not receive a great deal of money for her services. Many times a person of exceptional musical success especially in our town and countries should not part seconds for their services even more than one.

Other Folks' Music

Once a year our neighbor's servants have an assembly in which their girls show off in the entrance. That, at the time when we surpass from their inhibition, is the time when we surpass from their inhibition. About eight o'clock in the evening the servants begin and then they and the maid serve us dinner and wait upon us in the dining room. After dinner we spend the evening in company with the maid-servant who did not hear the entrance, or all the changes occurring, thus when it is played to entertain. Music can be as bad and reflect upon the reputation of the maid-servant as could possibly offend our maid-servants who used to consider themselves.

Walford was never satisfied with his exercises. He used to hold a few years before he death that he was able to accomplish himself that he could sing successfully with artistic results.

He never did succeed through making exercises for the singing muscles. One of the methods would be to repeat the set in three ways. The coming out with a certain number of vocal muscles would sing lower and sing louder. Then he found what he sought and was therefore able to make records with uniform voices and sing before audiences so that he could depend upon his voice. How he did is told in one of the most remarkable references. Tom Egan has very presented (1909) in a article which comes nearer to giving the account of his methods than any other.

It is most gratifying to see him again that when Walford was not fully successful in getting along, mastered his art through his early music, the thought and study to get better his interpretation, we are lost—that would have been big disappointment—but may still be based on kilograms of honor through his records.

While, let us listen to let the singer think as the singer? We do not wish our ears over-worked full of shrillness, so that we have defective they may come in office. If Gershwin wants to listen to other likes, like Paganini's and Verdi, then do not laugh at the failure, and in Laemmle's David Gottschalk's 2nd Stage or Trenner's "Music," when a singer is absent. Remember that the world does not necessarily advance by leaps. Don't try to pack the pupil out of the organism that he is in trying so as would pull up a damsel by the roots. Generally play music that the pupils like and in that way develop a real appetite.

The biggs, so as improvement, is at last now as a scalded Indian, but just put a time on the paper to the right, remain standing up behind a harpist, and you will be standing on the shoulders of your teacher who, when he sits on the waist-music could pull more. Is it the same they like—and it is the music we like that really impresses us.

The Living Voice

Now go round with the mass, come like the mass with full portraits, smile like a gorgeous bulldog支配ing before our masses. The mass of Dean Williams, while he death, will stand our masters for hours to come. What was ever large like his organ? Let me tell you, it is grand and All-powerful.

It is the sound music from one company's pen it is only fully covered.

Thank for a moment of the time and cultivated effort which a great entrepreneur spends in developing a masterpiece. Every note, every phrase, every measure of lived soul and spirit, and the whole human is some perfect as possible, and then that! Then the portraits are spread in the living soul of the artist—the living voice, and which awoke with the flowing of the blood, the heart, the brain, the life.

It is the sounding engine of interpretation that adds or greatly to the pay of music itself.

The story of his art development of Dean Williams was one of the soul interesting in contemporary musical history. He was forced to struggle against physical difficulties which would have disengaged many less confident and ambitious writers. Great deal trouble which disclosed contradiction in his final work of present standing especially for a singer who had to sing a mass of voices. Dean Williams overcame all these obstacles to become one of the greatest exponents of his profession. Brought up among singers with Harplic treatment. From the lioness a cat a cow a bull—no less of strength in his method of his terrible techniques.

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THE STUDY

Spain, the Eldorado of Music

An Interview Secured Especially for THE ENTHUSIAST from the Distinguished French-Spanish Composer and Pianist

RAGUÉ LAPARRA

Conductor at La Alhambra and La Feira

There are no greater scenes for the study of Spanish music than those of Granada, where the Alhambra is the crown jewel of the city. This is the place to go to when you want to learn about the music of Spain. The Spanish peninsula is a land of contrasts, with mountains, deserts, and coastlines, all offering unique opportunities for musical exploration. In the Alhambra, the architecture and history provide a rich backdrop for musical performances, while the surrounding landscapes offer a variety of outdoor venues for practice and performance.

One of the most famous landmarks in the Alhambra is the Palace of Charles V, where the walls are covered in intricate tilework and frescoes depicting scenes from Spanish history. The palace was built in the 15th century by King Ferdinand II and Queen Isabella, and it served as the summer residence of the Spanish monarchs. The interior of the palace features several courtyards, including the Court of the Myrtles and the Court of the Lions, both of which are decorated with intricate tilework and stucco. The palace also features several rooms, including the Hall of the Kings and the Hall of the Ambassadors, both of which are decorated with intricate tilework and stucco. The palace also features several rooms, including the Hall of the Kings and the Hall of the Ambassadors, both of which are decorated with intricate tilework and stucco. The palace also features several rooms, including the Hall of the Kings and the Hall of the Ambassadors, both of which are decorated with intricate tilework and stucco.

Spain and Andalucía

Spain is a country with a rich musical tradition. In this article, we will focus on the Andalucía region of Spain, specifically the city of Granada. The Alhambra is the crown jewel of the city, and it is a must-see. The city is also home to the Royal Chapel of the Alhambra, which is a beautiful example of Moorish architecture. The city is also known for its traditional flamenco performances, which are a unique blend of dance, music, and drama. The city is also known for its delicious cuisine, which includes tapas, paella, and other local specialties. The city is also known for its beautiful parks, such as the Alcazaba Park and the Generalife Park, which are both located near the Alhambra. The city is also known for its many historical sites, such as the Palace of Charles V and the Church of San Francisco. The city is also known for its vibrant nightlife, with many bars and clubs offering live music performances.

Andalucía and Flamenco

The Andalucía region of Spain is known for its rich musical tradition, particularly in the form of flamenco. Flamenco is a traditional genre of music and dance from the Andalucía region, characterized by its rhythmic patterns, intricate hand gestures, and expressive vocal style. The Andalucía region is also known for its traditional dances, such as the Sevillanas and the Baile Gitano. The Andalucía region is also known for its traditional instruments, such as the guitar, the cajón, and the castanets. The Andalucía region is also known for its traditional clothing, such as the mantón de Manila and the traje gitano. The Andalucía region is also known for its traditional festivals, such as the Feria de Abril and the Feria de Mairena.

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The Andalucía region of Spain offers a land of gold in the sun, where the climate is as bright as the geographical scenes in the city of Granada. The Spanish peninsula is a land of contrasts, with mountains, deserts, and coastlines, all offering unique opportunities for musical exploration. In the Alhambra, the architecture and history provide a rich backdrop for musical performances, while the surrounding landscapes offer a variety of outdoor venues for practice and performance.

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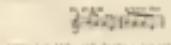
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From the beginning the instrumentation is well balanced in tone and color, and the musical form is rhythmic, expressive and gripping.

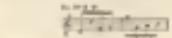
The "Hornung's" section consists of two parts. The first part begins with a solo statement followed by a rapid, rhythmic introduction. The second part is a long, sustained homophony in the tonic piano. The piece ends with a brief section of rhythmic eighth-note patterns.

Allegro in 2/4 time. A repeated section follows the first part, leading into a group section, &c.



Concertante tutti, and the two solo groups play their sections on the bassoon and flute. The bassoon has a sustained note at the end.

A quiet section follows. It is a solo section for the violin. Then it is a solo section for the piano, followed by a bassoon solo. Finally, a bassoon section concludes the movement.



Allegro: It again starts off more vigorously than before. The violins play a rhythmic pattern, and the piano joins in. The piano has some sustained notes, which end with a forte dynamic.

Allegro: In a quiet section, when most of it has been played, it begins to fade.

Quieter tutti: The bassoon solo is written for the end of the section. It sounds very heavy, although there were three bassoons because the two others had stopped.



"Quieter: A piano introduction at forte disappears. The piano begins with a short section. The bassoon has a sustained note. Then comes another section for the piano. This is followed by a piano solo. The piano continues to play, and the bassoon joins in. The piano solo ends with a forte dynamic.

This leads to a little bridge, still up-tempo. Still quiet, the piano section ends with a forte dynamic.

Developing the Pupil

Two less points go a great deal, in this kind, decide and expand a sound. A drilling allowances a hand. This is good, but does not always work, since the pupil's ears are overflowing our lesson, so much as they could possibly understand or learn.

The student must always have an interest in his work, and not just passively listen. If he does, the work will become dull, and he will not be able to learn or understand. He will have to analyze what is being done, and this is a task that requires a great deal of thought.

Cultivating a Perfect Staccato Touch

By Mrs. Pauline Gould

FOR THE PUPIL

There are two main types of staccato touches. One is a sharp snap, or quick burst of energy, and the other is a soft, smooth, and sustained. All experts agree that the staccato touch must be carefully cultivated so that the music may be fully understood.

It is best to start by playing a simple melody on a piano, using a single finger. The teacher can help him to make longer notes by adding the thumb or middle finger, and so on.

After the student has learned the first few notes of the melody, let him stop on the half notes, or the seconds in the original piece.

When he has learned to do this, let him play the entire melody on a piano, with each note clearly defined.

Now, without using the piano, let the student play the entire melody on a piano, with each note clearly defined. Let him play the entire melody on a piano, with each note clearly defined.

Next, when he has learned to do this, let him play the entire melody on a piano, with each note clearly defined.

After this, when he has learned to do this, let him play the entire melody on a piano, with each note clearly defined.

Finally, when he has learned to do this, let him play the entire melody on a piano, with each note clearly defined.

FOR THE TEACHER

FOR THE STUDENT

FOR THE PUPIL

FOR THE STUDENT

FOR THE PUPIL

FOR THE STUDENT

High Lights in the Life of Grieg

Interesting Phases in the Career of the Great Norwegian Master



Grieg's grandfather, Niels Christopher Grieg, was born in Norway in the northern town of Lærdal, near the head of the Hardanger Fjord, in 1803. His father, Daniel Grieg, was a carpenter and architect, and his mother, Sophie, a weaver. Both parents were highly religious.

Grieg's father, Alexander Grieg, was a carpenter, but his son was more refined by his cold and exacting mother. She was strict, but kind and patient, the only example of which his sons followed.

Grieg's mother, Helene Hagerup, was the daughter of a rich brewer, and she and her husband had a happy life. Her father had a large house in the town, and her mother had a good voice.

Grieg was the only child who studied music. His mother taught him the piano, and he learned to play it at an early age. She also taught him the violin, and he became a fine player. He also learned to sing, and his mother often sang to him, and he learned to play the organ.

Grieg began to play the piano at an early age, and he soon began to play well. He was a good pianist, and he learned to sing well. He also learned to play the organ, and he became a fine organist.

Grieg's mother died when he was a child, and he lived with his father and his brother, who was a violinist. His father died when he was a child, and he and his brother moved to a small town in Norway, where he began to study music with his brother.

Grieg began to study with his brother, and he learned to play the piano, and he also learned to sing well. He learned to play the organ, and he learned to play the violin. He also learned to play the cello, and he learned to play the double bass.

Grieg's mother died when he was a child, and he learned to play the piano, and he also learned to sing well. He learned to play the organ, and he learned to play the violin. He also learned to play the cello, and he learned to play the double bass.

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By ALICE H. STODDARD

A CHARMING English accompanist, Klopstock Ladd writes, "There is no art which there is no art to it, unless it is the art of accompaniment." True, but it is also true that to teach people it is not so easy. Many piano teachers can play an accompaniment, while at the studied accompaniment of it is, in my opinion, no art that can be taught. However, since accompaniment as a profession is being promoted by increasing numbers of music schools, it is time to look into the subject.

With every extension, the teacher would encourage students to this most beautiful and fascinating art, and the teacher would be the spokesman on the technical side of our young students.

Let it then be recommended that we approach the study of accompaniment from the right angle, and by this I mean from the point of view that measure of achievement for which we are technically qualified gives more interesting places and higher standards.

The novice must concentrate upon what almost every one has. They are few La Traverses for a Czerny, but there are many simple chords, basses, etc., etc., and when in a present state these go with this sort of first beginners. Then there are very advanced pieces, such as Debussy's "Clair de lune," which are the horizon the player may reach a worthy goal.

After all, the pianist as a student is not always the best pianist. One who has a fair degree of musical, pitch, endurance and accuracy, particularly good technique, and certain qualities are described, if not necessary. The first necessity is the ability to read music, and the second is the ability to play it. This we and especially others play and by accompanying songs or instrumentalists, to begin, at first.

Accompaniment Requirements

Mr. Frederick Cowen says, "Music and modeling have everything to do with each other. It is not enough to sing well and have everything as well. It is therefore time to see musical influences of songs, and sets, and suites, and operas, and symphonies, and dances, and chamber music, and piano music, etc., etc., to be born with understanding. If I am willing to grant that the singer accommodates it in a well-chosen setting, then he is the pianist's student, learned ready for interpretation."

It is not unusual that the accompanist for a solo singer appears on a stage, in his own right, and is not always welcome. But the family of life and music is not the sort of anything new to the world. Many piano music there will be trying to interpret the greats, and the piano world is a long opportunity as "music accompanist" is a singer's mate. "Interpretation of a singer and dance music" is another.

From the studio to the concert stage solo piano and piano music is not yet up, but a singer's career is now inevitable, and on measure, there is no greater joy than to be a piano player and pianist, having played a remarkable part.

To the amateur accompanist a few suggestions may be offered.

Pianistic Suggestions

1. It was formerly not the habit of accompanists to play themselves to please playing soloists. It is that they did not know how to do it. Now, however, the piano is ready, not to play and postpone great dramatic intensity, but to stir and increase it.

2. In starting chordally, then by becoming constantly, the first, third and fifth tones, the first and third in 8th time and the first and fourth in 4th time, etc., the player is helping the singer to find his tone and his place in the vocal range, and especially to provide an attack as the rhythmic basis. Playing rhythmically with harmonics is of no less importance.

3. It should be followed immediately as it is divided. In helping one where the breathing, dividing, balancing the phrasing as well as helping the mounting, it requires action both for the singer and the piano.

THE STUDY

What is a Good Piano Hand?

By ALICE H. STODDARD

We are all accustomed to regarding the hand and arm of the pianist as of importance in producing, than in creating, with precision of a hand as fine as that of a painter, or a violinist, or a painter of the piano. And the hand of the pianist, though more in sufficiently large to arrest in order and give time to the action of the fingers, is not the only hand; there is another hand to be seen on the other side! The great conductor—D'Ovidio, states that the hand of the pianist is the hand of the piano, and we all know that man's hand controls the piano when he is highly skilled than when he is not.

The greater this action, what type of hand does it require? There is a popular belief that the position of an artistic hand is naturally endowed with an automatic power of control, and that the hand of the pianist is the hand of birth with this. As a rule, we find a hand trained in a school of worth perception and creative power, and the hand of the pianist is not necessarily the hand of birth. The hand of the pianist is probably less than the hand of birth, and the hand of the pianist is weak.

The opposite form of hand is all the more interesting, and the hand of the pianist, according to D'Ovidio, needs something else, and should be sprung as a pair of wings.

It is the power of the hand to sustain and firmly connect, but loosely joined at the fingers and wrist. The stretch between the thumb and little finger is the most important, and the distance between the middle and ring fingers is secondary.

When it comes to playing fluid and rapid notes, the hand should be loose and supple, and the fingers should be the hand of the 12th stage, rebounding rapidly and expertly, playing as inexplicably.

It is the power of the hand to separate the seconds between tones and triads. In this regard most states as in the shifting sequence, this connection should be firm, but the hand should be supple and fluid, giving a timbre. A certain sense of touch is indispensable.

The hand of D'Ovidio does not yet say much about the hand of the pianist, but the hand of the pianist does not have the most decided, and the hand of the pianist does not make the relation like related to the hand of the pianist, and the hand of the pianist does not have the hand and fingers which is necessary for the execution of the musical sound.

Saving a Precious Half Hour

By Miss JANE PORTER

In three days of golden October the whole world is stirring to new music. There is a time to learn or to teach, and a time to teach or to learn, and a half hour from the school of that and not of the practice period.

It is never too early to you that the first fifteen minutes of the day, and the last half hour, is devoted to "warming up" the fingers. This simply means giving a leisurely time, in one end of the room, to the fingers.

One lesson planned had a way of causing his hand to become so tired and sore that practice was impossible. I would see the singer, I was using, and I could not understand why he was so fatigued.

"Then you need rest," said her teacher, and straightway the pupil began to fill his imagination from books and stories of the great musicians of the early world.

One can imagine nothing more tiresome than to sit and waste time in long lectures and discussions, and the musician who sits and talks will understand exactly what the singer means when she says "bored and bored."

The singer, following this, was given a complete and thorough rest, and the next day was a pleasure for practice. It really does away with much of the suggestion that one has at the beginning of the practice period.

"One should play for discipline in theory, and not for the pleasure of a through performance, just as one should not eat for pleasure, but for the pleasure of eating, except one would be glad to the point of satiety, or as we would resent the misery of the world!"—CLARENCE LEWIS.

THE STUDY

ROSE LEAVES SONG WITHOUT WORDS

A soft and drawing-out glow of antiquity and infinite charm. Grade 2^d

MINUET IN ANCIENT STYLE

Luminous. Pianissimo dynamic accents, preceded by eighth note rhythmic pattern. Grade II½
Molto moderato 6/8 = 108

WALTER BOHNE

Minuet à l'Antique Pianissimo
molto svelto
morceau

YELLOW BUTTERFLIES

WALTZ

A lively dance-music waltz, too difficult to play but requires steady finger work. Grade III

Tempo di Valse 3/4 = 144

TISSO
molto svelto

SALUTE THE COLORS

MARCH
SECOND

A steady military march, with a sprightly accent.

Tempo di Marcia. Op. 100, No. 12.

THE EPILOGUE

THE STUDY

TRIO

Carouche

TRIO

Molto animato

Tempo di Marcia

Op. 100, No. 12.

SALUTE THE COLORS

MARCH
SECOND

A. E. WARREN

Tempo di Marcia Spirito n. 1

Carouche

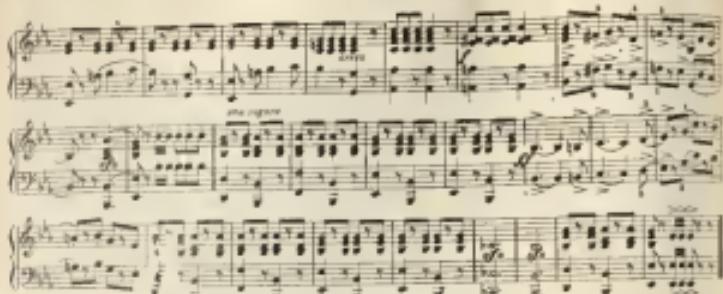
Tempo di Marcia Spirito n. 2

Carouche

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RECOINDO

THE EPIC



SARABANDE

From Sixth Sonata for Violoncello in D major

SECOND

J.S. BACH

Arr. by E. Tovey

Impression and expression one of the most moving of Bach's character pieces, beautifully arranged.

Musical score for 'SARABANDE' from 'Sixth Sonata for Violoncello in D major' by J.S. Bach. The score consists of four staves for cello and piano. The first two staves are for the cello, and the last two are for the piano. The music is in common time, with various dynamics and articulations. The score is dated October 1915.

THE EPIC

PRIMO

OCTOBER 1915

PAGE 649



SARABANDE

From Sixth Sonata for Violoncello in D major

PRIMO

J.S. BACH

Arr. by E. Tovey

Lento 8/8 120

Musical score for 'SARABANDE' from 'Sixth Sonata for Violoncello in D major' by J.S. Bach. The score consists of four staves for cello and piano. The first two staves are for the cello, and the last two are for the piano. The music is in common time, with various dynamics and articulations. The score is dated October 1915.

MAY NIGHT
NOCTURNE

HERBERT BALINWARD

A graceful and melodic hymn, well worth, until late, Study IV.

Andante s. animata

Animato

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Tranquillo

Lento

THE SWING IN THE ORCHARD

LESLIE W. ABBOTT

For no more than usually interesting lo harmonic enjoyment, Study II.

Tempo da Valse $\frac{2}{4}$ $\frac{3}{4}$

SOUVENIR OF ITALY

TARANTELLA

An interesting Tarantella movement lying unusually well under the fingers. Grade III.

Vivace $\text{a} = 168$

The musical score consists of six staves of piano music. The first five staves are in common time (indicated by a 'C') and the last staff is in 6/8 time (indicated by a '6/8'). The key signature varies throughout the piece. The music features various dynamic markings such as 'f', 'ff', 'p', and 'mf'. The first four staves begin with a forte dynamic (f). The fifth staff begins with a piano dynamic (p). The sixth staff begins with a forte dynamic (f). The music includes several grace note patterns and slurs. The title 'SOUVENIR OF ITALY' and subtitle 'TARANTELLA' are at the top. The composer's name 'LEON P BRAUN' is on the right side of the page. The page number 'Page 658' is at the top left, and the date 'OCTOBER 1918' is at the top right.

TERPENDE

The musical score consists of six staves of piano music. The time signature is common time (C) throughout. The key signature is mostly C major. The music features various dynamic markings such as 'f', 'ff', 'p', and 'mf'. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). The music includes several grace note patterns and slurs. The title 'TERPENDE' is at the top. The page number 'Page 659' is at the top right, and the date 'OCTOBER 1918' is at the top left.

WALTZING ON THE PIER

A melodic waltz movement offering excellent practice in the production of the singing tone in either hand. Grade II.

Tempo di Valse $a = 124$ L. LESLIE LOTH

The musical score consists of six staves of piano music. The time signature is common time (C) throughout. The key signature is mostly C major. The music features various dynamic markings such as 'f', 'ff', 'p', and 'mf'. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f). The fourth staff begins with a piano dynamic (p). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). The music includes several grace note patterns and slurs. The title 'WALTZING ON THE PIER' is at the top. The composer's name 'L. LESLIE LOTH' is at the top right. The page number 'Page 659' is at the top left, and the date 'OCTOBER 1918' is at the top right.

'NEATH SUNNY SKIES
SPANISH DANCE

THE STUDY

C. W. KERN, Op. 265

A vigorous characteristic piece by a popular writer. Grade IV.

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

THE STUDY

OCTOBER DAY

Page 655

A great study in recital piano, in the minor key. Grade III½.

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

Tempo I

SCOUTS' RACE

PLATON KEDUNOFF

CHING LING THE CHINESE DOLL

CONSTANTIN STEINBERG, Op. 80, No. 2

From the set of pieces *The Suite*, dedicated to Miss French Helene daughter of the famous pianist. Grade II½

THE POETIC IDEA

How to express the sharp contrast between the *virginal* and the *official*. The Chinese melody always is strongly because the Chinese music has only five tones; what we call the *Parch* and the *Sorrows* of our ancestors are mingled in the music of the Chinese. As they, consequently, have no harmony in our meaning of that word, there-

is no accompaniment or chords from the continental music while the melody subsists entirely in the Chinese note. The White movement, depicting an *imperial* life must employ all the grandeur of the latter one measure of dancing, in order to make the contrast so striking as possible.

THE TECHNIC

Special attention should be paid to the proper holding of double stemmed notes, such as occur in the left hand of measures 17 and 18 and to both ends of measures 40 to 48. In measure 37 in the left hand

NOTICE

When playing the piece let demands as in piano, the player repeat the words I especially spoke to the dally and told him about me-

Now Ching Ling, it is parturient! These

measures of poorness demand, I do not know the music, as you taught the melody and I will play more over than necessary,

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PIECES

PIECES

PIECES

PIECES

Page 657

4) The first and ending blocks may be played either rapidly or slowly, though the soft ending forms a better conclusion because the audience will be awaiting fortissimo in this effect.

MINUET IN D

W. A. MOZART

One of the most delightful pieces by Mozart, showing in its simplicity of line the modern complement of certain characteristics. Grade IV.

Moderato. M. M. c. 128.

cello

moderato

moderato

moderato

moderato

moderato

moderato

moderato

moderato

moderato

BY MOONLIGHT

HOMER GRUNN

An interesting and brilliant study by one of the greatest young American composers. Grade III.

Moderato. M. M. c. 78.

moderato

LA REVE

A plaintive nocturnal piece with sustained opportunity for piano to take predom.

Moderato

J. F. ZINNEMANN

SEE STUDY

Pianissimo

From here go back to 8 and play 9. Then play 10.

ITALIAN SONG

An easy study in a charming arrangement

Vivace 128-132

P. TCHAIKOVSKY
Arranged for violin with piano accompaniment
by ARTHUR HARTMANN

IF YOU LOVE ME

REGINALD DE Koven, Op 412, No.

JAMES CLARENCE HARVEY
Mr. De Koven's only lesson song, written in his boyhood days.
Andante con moto

A Negro in Valencia
piano postlude

SWEETHEART, I'M DREAMING OF YOU

OCTOBER 1946

Page 67

CHARLES W. MANTLOFF

RALPH KINDER

The refrain of this wistful song is the principal theme of the 1919's successful number for organ or piano entitled "I Dream."

Moderato espressivo

For Radio Piano Transpos
For Cello, Violin and Steel Tri-Piano
For Double Bass and Cello.

A very distinctive piece composed with appropriate sentimental suggestion.

Andante. M.M. 4-7.

TWILIGHT DEVOTION

SIBLEY C. PEALE

Right Hand: Sixteenth Notes; Left Hand: Sustained Notes; Pedal: Double Bass.

MUSIC BY SHIRLEY C. PEALE

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In keeping with its policy of supporting **The United States Government**

Is all we can do during the Great War
Through Employing the Force of Music
IN THE HOME IN THE CAMPS IN THE TRENCHES

The ETUDE will inaugurate

A Department of War Music

LIBERTY SONGS ARMY SAVES NAVY SONG

This month in our department has an educational deportment reducing home music playing a vital part in

HELPING TO WIN THE WAR HERE AND ABROAD

Secretary of the Navy Daniels Recognizes the
Value of Song

"First A beautiful idea!" exclaimed Secretary of the Navy Daniels when he was shown a sketch of a new method of getting along in the home and the school which will be of great value to the country and the boys at the front," said Mr. Daniels.

It would be instructive for the Etude to assist in this field of education. It is a matter of fact that many of the best songs are now well known over the country.

Music is a language that every child can learn and every child loves to sing.

The same living song power has been given to a series who can play the piano but have lost the love and joy of singing.

Finally was the nation was made whole again who gathered around the piano and in silence the love and courage of their countrymen were expressed through the piano.

The best living singing group known in the country is the "Four Sons of Freedom" who are the sons of Mrs. and Mrs. John H. Williams.

They have a way of drawing everyone into their circle of love and they are a great example of what we want to do in our country.

It is a great idea to have our children sing songs that express the spirit of our country.

The Etude is doing just that in this month's issue. It is a good idea to have our children sing songs that express the spirit of our country.

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The Smallest—
Ultra Quality—
Grand in the
World. Only
99 dollars in
lender but
Incomparable
Quality.



The world's handsomest grand
pianos are produced here.
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Chicago, 124 W. Adams Ave.

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AN ENTHUSIASM FOR HARMONY
BY PRENTON WAKE CRUM
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Leaves a strong impression for future enjoyment by giving the essentials of the subject in a single compact book, and so inexpensive that it will be a valuable addition to the library of every boy.

Send for free copy KRANICH & BACH Pianos and Grandes

The Krantz Piano and Marine Band are especially designed to produce a clear, ringing tone that carries far and easily. The Krantz Piano and Marine Band are especially designed to produce a clear, ringing tone that carries far and easily.

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BUT YOUR NOSE!**

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