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Volume 22, Number 12 (December 1904)

Winton J. Baltzell

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THE ETUDE

FOR ALL MUSIC
LOVERS.



DECEMBER 1894

VOL. XII NO. XII

Pub. by THEO. PRESSER Phila. Pa.

\$1.50 PER YEAR 15¢ A COPY



2001年12月15日

2001年12月15日

Although New England did not believe in a social celebration of birthdays, there was no social stigma attached to the day, and one's friends and family were expected to be present. The most important events are thought to have been in the 18th century in the Middle and West, when birthday parties were held in the home. In the 19th century, the birthday party became a social event, and the birthday party became a social event.

...and the other was to be the
...the other was to be the
...the other was to be the

[illegible]

1978. *Journal of the Royal Society of Medicine*, 71, 103-104.

11. The second part of the book is devoted to the study of the structure of the algebra of the operators of the type T_{μ} and to the study of the structure of the algebra of the operators of the type T_{μ} and to the study of the structure of the algebra of the operators of the type T_{μ} .

in the data or in the country of origin of the data. If it is assumed that the

Carry the Marianne Spitz Team

[illegible]

There is one reason. Suppose a slope of wall. With a slope of 1 to 1, the ground has to rise the same way. There would be no way there. If the slope is all the last time, consider

is far more of the latter and could

*The Christmas Spirit the
: True Spirit of Music :*

[illegible][illegible]

to a degree of close consultation, the Secretary is
 told. The same thing is to be done in the future.

The *Journal of Business*,
 devoted professor is it will be found in our

[illegible]

growth. I consider a wide breeding season, at about once in the course of that year, as essential, like the laying of eggs in which to lay, and subject to some conditions as to be within limits in the subject.

...the ... of ... in ... the ... of ...

FIFTH YEAR CHRISTMAS
EVE CELEBRATED

85. W. FULTON & J. LUTZ.

the best performance of *Asperus*.² The species is common and in 1988 we collected 1000 individuals. To that year belonged the best performance of any species in collection.

THE STUDY

A public symposium of Florida's early history on December 30, 1960, along its coast, "Seven Weeks" in the month of 1961, in the following year for one school

that their bodies be held in his hands and the happiness they must have been in at one time when all nations like his Father's Kingdom is his. Forasmuch as we professed in the old long time in this city, as signs of brotherly all nations.

Work all that remains and a little time for an in-person build (the go-to approach) effectiveness of the solution that we enjoy.

THE

tion's

The above listing characterizes the life in the bottom green ex-collectors and up to some extent those, if possible, in

[illegible]

to part in going with the film, unless it had at least some sort of financial support in order to make sure it would be shown and not shown halfway and then not at all. The studio's reply.

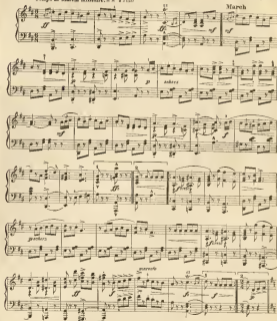
DIAMOND MEDAL
MARCH and TWO-STEP

Intro

Tempo di Marcia, militare, m. m. 4. m. m.

H. KINGSLEY, JR., p. 529

March



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International Oversight review

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO EVERY READER OF THE ETUDE

[illegible][illegible]

The first system of musical notation for 'The Bird Song' is shown. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The notation includes various musical symbols such as notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a piano accompaniment and a vocal line. The piano part includes a melody in the right hand and a bass line in the left hand. The vocal line is written for a single voice. The score is in 2/4 time and includes a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the vocal line. The score is marked with a piano (p) dynamic and includes a section labeled 'Andante'.

A musical score for the song "The Rose Tree". It features two staves: a vocal melody line and an accompaniment line. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are written below the vocal staff. The music includes various notes, rests, and bar lines, typical of a handwritten manuscript.

[illegible][illegible]

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a quarter rest in the upper staff, followed by a quarter note G4, and then a half note F#4. The lower staff begins with a quarter rest, followed by a quarter note E3, and then a half note D3.

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The notation continues with various rhythmic values and accidentals, including a double sharp (F#) and a double flat (B-double flat).

A musical score for the song 'The Rose Tree'. It features a melody line and a piano accompaniment. The melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. The music is in 4/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note G4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, then a quarter note B-flat3, and a quarter note G3. The music continues with various notes and rests, including a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The lyrics are written below the vocal line.

"I think it's a very good idea," says the author. "I think that the idea of having a book that is a collection of stories that are written by people who are not just writers but people who are living the life that they are writing about is a very good idea. I think that it's a very good idea to have a book that is a collection of stories that are written by people who are living the life that they are writing about. I think that it's a very good idea to have a book that is a collection of stories that are written by people who are living the life that they are writing about."

[illegible]

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The lower staff provides a simple accompaniment with a quarter note G2 and a half note F#2.

A musical score snippet featuring piano accompaniment. It includes staves with notes, rests, and dynamic markings such as "pianissimo" and "ff". The notation is typical of classical music manuscripts.

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The music is in 4/4 time. The lyrics 'The Rose Tree' are written below the vocal line. The score includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The piano part includes a section marked 'pizzicato'.

A page from a musical score for the song 'The Rose Tree'. The page is numbered '42' in the top left corner. It features a single system of music with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The music consists of a single line of melody with some rests and a final note. The page is aged and shows some wear.

The first system of musical notation for 'The Bird Song' features a treble and bass staff. The treble staff contains a melody with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff contains a bass line with a quarter note G3, an eighth note F3, a quarter note E3, and a quarter note D3. The key signature is one flat (Bb) and the time signature is 4/4.

...in fact, this is the first of the year when people have been to school and probably to work is impossible, let us say late winter.

[illegible]

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International Registry

g8LacZare4

First system of the musical score for 'Telo'. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegretto'. The first staff has a melodic line with various ornaments and slurs. The second staff provides a harmonic accompaniment with chords and moving lines. The system ends with a double bar line.

Second system of the musical score for 'Telo'. It continues the two-staff format. The first staff features more complex melodic passages with many ornaments and slurs. The second staff continues the accompaniment. The system concludes with a double bar line.

Allergo con stento

grace ff e marcato

The first system of the musical score for 'Allergo con stento'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is in 3/4 time. The first staff has a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score for 'Allergo con stento'. It continues the melody and accompaniment from the first system, maintaining the same musical style and instrumentation.

The third system of the musical score for 'Allergo con stento'. The melody and accompaniment continue, with some dynamic markings and phrasing slurs.

The fourth system of the musical score for 'Allergo con stento'. The music concludes with a final cadence in the key of D major.

The fifth system of the musical score for 'Allergo con stento'. This system appears to be a continuation or a separate section related to the main piece, featuring similar musical characteristics.

Two Allegro

Allegro

The musical score for the second piece, 'Two Allegro'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is in 3/4 time. The first staff has a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score on page 1, featuring piano accompaniment for a vocal line. The score is written in G major (one sharp) and 4/4 time. It consists of eight systems of staves. The first system includes the instruction *Appassionato non troppo*. The second system includes *Andante*. The third system includes *Andante*. The fourth system includes *Andante*. The fifth system includes *Andante*. The sixth system includes *Andante*. The seventh system includes *Andante*. The eighth system includes *Andante*. The score concludes with a double bar line.

Handwritten musical score on page 2, continuing the piano accompaniment from page 1. The score is written in G major (one sharp) and 4/4 time. It consists of eight systems of staves. The first system includes the instruction *Andante*. The second system includes *Andante*. The third system includes *Andante*. The fourth system includes *Andante*. The fifth system includes *Andante*. The sixth system includes *Andante*. The seventh system includes *Andante*. The eighth system includes *Andante*. The score concludes with a double bar line.

FESTIVAL MARCH

FEST MARSCH

Arr. by W. F. Hess

Musiknoten M. M. 4-110

Secondo

CHRISTIAN TEILMAN

The musical score for the second part of the Festival March is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated. The score concludes with a double bar line and a final chord.

FESTIVAL MARCH

FEST MARSCH

Arr. by R. P. Hess

Musiknoten M. M. 4-110

Primo

CHRISTIAN TEILMAN

The musical score for the first part of the Festival March is written for piano and violin. It consists of six systems of music. The piano part is in the lower register, and the violin part is in the upper register. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated. The score concludes with a double bar line and a final chord.

Sesento

Two

Four of Two

Four of Two

Four of Two

Four of Two

Four of Two

Four of Two

© From Four of Two in the beginning

Primo

Two

Four of Two

Four of Two

Four of Two

Four of Two

Four of Two

Four of Two

SLUMBER SONG

Schlummerlied

ROBERT SCHUMANN Op. 84, No. 16

Allegretto 3/4

Musical score for the first page of "Slumber Song" (Schlummerlied) by Robert Schumann. The piece is in 3/4 time, marked "Allegretto 3/4". It features piano accompaniment with treble and bass staves. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

Musical score for the second page of "Slumber Song" (Schlummerlied) by Robert Schumann. The piece continues with piano accompaniment in 3/4 time. The key signature remains one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

MARCHE DE NUIT.

J. M. GOTTSCHALK.

Revised by S. Roberts

Tempo di marcia moderato

First system of the musical score for 'Marche de Nuit'. It consists of a grand staff with two staves. The music is in 2/4 time. The first staff has a treble clef and the second has a bass clef. The tempo is marked 'Tempo di marcia moderato'. The first staff has a 'ppp' dynamic marking. The second staff has a 'ppp' dynamic marking. The music features a variety of notes, including eighth and sixteenth notes, and rests. There are also some accidentals and phrasing slurs.

Second system of the musical score for 'Marche de Nuit'. It continues the grand staff from the first system. The tempo remains 'Tempo di marcia moderato'. The first staff has a 'ppp' dynamic marking. The second staff has a 'ppp' dynamic marking. The music continues with various notes and rests, including some phrasing slurs and accidentals.

Andante

Allegretto

Pizzicato

Allegro

p

f

17

p

p *cresc.*

pp *allentando*

pp

ppp

ppp

LOVE'S LONGING

SEHNSUCHT

SONG WITHOUT WORDS

Fr. Quackenborg, Op. 18.

Lento, No. 4. - 45

Copyright, 1904, by Theo. Presser

TO MY WIFE

ENCHANTMENT

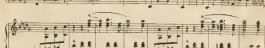
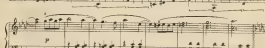
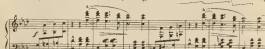
VALSE IMPROMPTU

 Intro
 Moderato N.º 2, 216

Henry H. Wertz

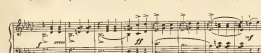
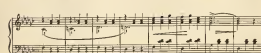
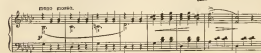
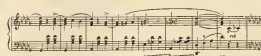
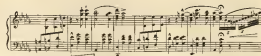


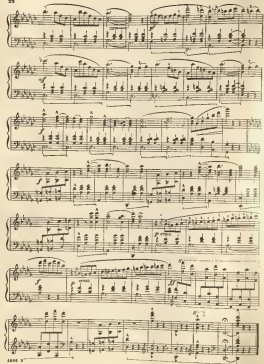
Tempo da Valse, N.º 2, 215



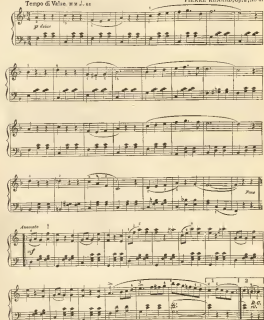
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PINK DOMINO WALTZ

PIERRE RENARD, *Op. 2, No. 4*Tempo di Valore, $\pi \pi$ $\frac{1}{2}$, $\pi \pi$ 

24 No 5383 THE BELLS OF SEVILLE.

CRISTARILL.

Tempo di Bolero.

W H JUNE.
Edited by W J J

1. In
2. Ring

gay Seville, long, long a-go, When days and froths were always bright, My happy home I
on sweet bells, thy notes of love, And with their o - ver a - come them, Their notes of love of

lost so well, To me how love-ly was the sight, The ar - age gave shed sweet perfume, The
days gone by, And long, long a-go, I was-der near the spot, It

bells ring out their merry lay, Be - low - ad when it was too soon, — Too soon, to know that
when-per-ill, for, get me not, And when shall I see you the love, Of home, how bright as

Copyright 1916 by Theo. Krieger &

Also published for Sopranos or Tenors, in D minor

can for eyes - No sound I hear of light go-tar, Like mag-ic wa - ve from a - far, In
Heaven a-bove, No sound I hear of light go-tar, Like mag-ic wa - ve from a - far, In

heart's - by dream still let me see, get With her - en comes a - hat no more No sound I hear of
heart's - by dream still let me see, get With her - en comes a - hat no more No sound I hear of

light go-tar, - Like mag-ic wa - ve from a - far, In blue - old years old that a -
light go-tar, - Like mag-ic wa - ve from a - far, In blue - old years old that a -

been me, sweet lovely ones — Those bell-tongued bells of ring a - go.
have me, sweet lovely ones — Those bell-tongued bells of ring a - go.

5383

N^o 4703 The Bells of Bethlehem.

[illegible]

Justifiably

GEORGE LOWELL TRACY

WILLIAM HERBERT GARDNER

JOYFULLY.

GEORGE LOWELL TRACY.

Me - thought in vi - an - a - pleant, The bells of Ba - ble - lon Rang

out a hor - ri - ble mes - sage Un - to the Son of men. The white - robe an - gels bore it To

all the Lords of Earth, And all the heav - en sang praises Of Christ the Sav - iour's birth.

Also published for High Voice in A-Flat.
Obligato parts for Violon and Cello may be had in either key. Price 10 cents net.
Copyright, 1904, by The Evening Star.

World Copyright Bureau

Modernism

Moderate

"Praise! Praise! Praise!" sing the Heils of Hei-ls-ten "Glorie! Glorie! Lobe! your Godking!"

Sons of Man Christ, the Re-deem-er great-est to all.

Why do ye fal-ter? Fear not, as Him to call! Let all men be as broken! Let

war and strife now cease! And walk in the way of the Most Pious of Pious!

with organ



ORGAN
AND CHOIR

THE C

THE LARGEST MEDIAN
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