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Volume 19, Number 05 (May 1901)

Winton J. Baltzell

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Baltzell, Winton J. (ed.). The Etude. Vol. 19, No. 05. Philadelphia: Theodore Presser Company, May 1901. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/459>

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This Number Contains "DAVID BISPHAM on the Study of the English Song."

The Etude

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May, 1901

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VOL. XIX

PHILADELPHIA, PA., NOV. 1901.

NO. 1.

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CONDUCTED BY
THOMAS TAPPER

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The fish is a very interesting animal. It lives in the water and breathes through its gills. It has a very strong sense of smell.

THE BIRD
The bird is a very interesting animal. It lives in the air and breathes through its lungs. It has a very strong sense of sight.

THE BEAST
The beast is a very interesting animal. It lives on the land and breathes through its lungs. It has a very strong sense of touch.

THE PLANT
The plant is a very interesting animal. It lives on the land and breathes through its leaves. It has a very strong sense of taste.

THE MINERAL
The mineral is a very interesting animal. It lives on the land and breathes through its pores. It has a very strong sense of smell.

THE METAL
The metal is a very interesting animal. It lives on the land and breathes through its pores. It has a very strong sense of touch.

THE WOOD
The wood is a very interesting animal. It lives on the land and breathes through its pores. It has a very strong sense of taste.

THE STONE
The stone is a very interesting animal. It lives on the land and breathes through its pores. It has a very strong sense of smell.

greatest pleasure in his study is when he reads the children's page. He finds it so interesting that he reads it every day.

THE FISH
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THE BIRD
The bird is a very interesting animal. It lives in the air and breathes through its lungs. It has a very strong sense of sight.

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THE STONE
The stone is a very interesting animal. It lives on the land and breathes through its pores. It has a very strong sense of smell.

THE STUDY
A PISA FOR ALL
BY THE AUTHOR

THE STUDY
A PISA FOR ALL
BY THE AUTHOR

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THE STUDY
A PISA FOR ALL
BY THE AUTHOR

THE STUDY
A PISA FOR ALL
BY THE AUTHOR

2

In a little where with lamp, round two
1142

Of these repeated half notes are to be repeated with
but like other

3

N^o 3438

POSTILLON D'AMOUR.

SECONDO

FRANÇOIS HÉRAL Op. 221, No. 2

Musical score for the second part of "Postillon d'Amour". The score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *f* (forte) and *rit.* (ritardando). The score includes first and second endings, indicated by "1." and "2." above the notes. The piece concludes with a final cadence.

N^o 3438

POSTILLON D'AMOUR.

PRIMO

FRANÇOIS HÉRAL Op. 221, No. 2

Musical score for the first part of "Postillon d'Amour". The score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *f* (forte) and *rit.* (ritardando). The score includes first and second endings, indicated by "1." and "2." above the notes. The piece concludes with a final cadence.

6
RECONDO

Musical score for 'RECONDO' consisting of five systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the instruction 'p dolce e ley'. The second system includes 'p'. The third system includes 'p dolce'. The fourth system includes 'p'. The fifth system includes 'p dolce e ley' and 'p dolce'. The score concludes with a double bar line and a repeat sign.

7
PRIMO.

Musical score for 'PRIMO.' consisting of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the instruction 'p dolce e ley'. The second system includes 'p'. The third system includes 'p dolce'. The fourth system includes 'p dolce'. The fifth system includes 'p dolce e ley'. The sixth system includes 'p dolce e ley' and 'p dolce'. The score concludes with a double bar line and a repeat sign.

BAVARIAN BLUE.

BAYRISCH BLAU.

MARSH

Carl Friedmann Op. 24

The left page of the musical score contains six systems of piano accompaniment. Each system consists of a treble and bass clef staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1' and '2' at the end of the piece. The notation includes dynamic markings such as *f* and *ff*.

TRIO

The right page of the musical score contains six systems of piano accompaniment, continuing from the left page. It includes a 'TRIO' section at the top. The notation continues with piano accompaniment, featuring similar rhythmic patterns and dynamic markings as the left page. There are also first and second endings marked with '1' and '2'.

Froher Wanderer.

THE HAPPY WANDERER (last leaves Op 47 No 1)

Mellow and simple
Lively and cheerful.

Musical score for 'Froher Wanderer' on page 10. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third and fourth systems also have a mezzo-forte (mf) dynamic. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes with chords.

From Op 47 No 1

Musical score for 'Froher Wanderer' on page 11. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system has a mezzo-forte (mf) dynamic. The second system has a piano (p) dynamic. The third and fourth systems have a mezzo-forte (mf) dynamic. The music continues the rhythmic pattern from page 10. The fourth system ends with a fermata over the final chord.

The Happy Wanderer
From Op 47 No 1

Musical score for the left page, measures 1-10. The score is in 2/4 time and features a piano accompaniment with a vocal line. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters in measure 1 with the syllable "Sa". The score includes dynamic markings such as *f* and *mf*, and articulation like accents. The key signature has one flat (B-flat).

Der Hepp N. 4
 Bremer, 1871

Musical score for the right page, measures 11-20. The score continues from the left page. The piano accompaniment remains consistent with the eighth-note pattern. The vocal line continues with the syllable "Sa". In measure 18, there are lyrics: "das ausstehende" above the staff and "er Ardey den Weidling bei der" below. The score includes dynamic markings like *f* and *mf*. The key signature has one flat.

Der Hepp N. 4
 Bremer, 1871

MIGNON.

VALSE MINIATURE.

G.F. ALICE LAGARDE.

Tempo di Valse. *and. al. rit.*

The first system of the musical score consists of five staves. Each staff is a grand staff (treble and bass clef). The music is in 3/4 time and G major. The first staff begins with a treble clef and contains the melody. The second staff is the bass line. The third and fourth staves contain harmonic accompaniment. The fifth staff continues the accompaniment. The system concludes with a double bar line.

The second system of the musical score consists of five staves, continuing from the first system. It features the same grand staff notation and musical elements. The first staff continues the melody, and the lower staves provide accompaniment. The system concludes with a double bar line.

Musical score for the first system on page 20, featuring piano and forte dynamics.

Forc.

of strings

NORWEGIAN DANCE. SPRINGTANZ.

Edited by Frederic Rice Dean

WAGNER Op. 30, No. 11

Musical score for the second system on page 21, including a 'Vivace' tempo marking.

Vivace, and so

13

13

14

15

16

17

18

19

Alto-

19

19

20

21

22

23

24

Longing for the Homeland.

HARRI E. WYK JONES.

Andante non troppo.

musical notation for piano introduction

1. Far, far'st we are, in the Home-land, And wish that we were home. — Where

1. The Home-land, Oh, the Home-land, The land of such free - dom! — No

ath - er death nor war - row Is vain to us - ly home, — Oh
 gloom - y night is known there, But eye the life - less more — I've

dream, far'st we were once, Oh, rest and peace a - here. — Let
 sigh - ing for that come - try My heart is sigh - ing here. — There

longed for all in the Home-land, in those a - ber - nal days, —

is no part in the Home-land, To which I'm draw - ing near. — There

longed for all in the Home-land, Oh

is no part in the Home-land, To which I'm draw - ing near. —

(Caf. Var.)

There a - ber - nal days

2. Var.

In Some World Beyond.

Words by

Wm. Richard Goodell

Music by

Angèle Proulx

Moderato.

Piano introduction in 2/4 time, marked Moderato. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

Vocal line 1, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

Vocal line 2, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

Copyright 1904 by Theo. Thomas & Co.

Vocal line 3, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

Vocal line 4, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

Vocal line 5, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

Vocal line 6, starting with a whole rest followed by a half note G4. The melody is in 2/4 time.

9510 1

of women and emotional life... to each other... to their own... to their own... to their own...

The fact is the natural course of people will... to their own... to their own... to their own... to their own...

It is not the fact that the work of one person... to their own... to their own... to their own... to their own...

- Arthur Powell, Emma W. Daniels, Edward Blackford, John H. Peck, Fred B. Cook, Julia P. Cook, Charles Starr, Roger J. Kelly, Clayton Jones, E. H. Kane, Richard A. Davis, Wm. Brewster, J. C. Stoddard, Wm. H. A. Jack, Wm. C. Cook, H. B. Baker, Wm. S. Baker, Margaret B. Baker, Harry Edgar Cook

There is a great deal of work to be done... to their own... to their own... to their own... to their own...

It is not the fact that the work of one person... to their own... to their own... to their own... to their own...

to their own... to their own... to their own... to their own... to their own...

to their own... to their own... to their own... to their own... to their own...

to their own... to their own... to their own... to their own... to their own...

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to their own... to their own... to their own... to their own... to their own...

to their own... to their own... to their own... to their own... to their own...

MEMORIAL SERVICE

The following notice is hereby published for those desiring to attend the funeral services...

The funeral services of the late Mrs. Mary Ann (Morgan) Clark will be held on Thursday evening...

The funeral services of the late Mrs. Elizabeth (Bessie) Clark will be held on Friday morning...

The funeral services of the late Mrs. Clara M. Clark will be held on Saturday morning...

The funeral services of the late Mrs. Anna M. Clark will be held on Sunday morning...

The funeral services of the late Mrs. Sarah M. Clark will be held on Monday morning...

The funeral services of the late Mrs. Rebecca M. Clark will be held on Tuesday morning...

The funeral services of the late Mrs. Margaret M. Clark will be held on Wednesday morning...

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