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Volume 19, Number 10 (October 1901)

Winton J. Baltzell

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September 1895
THE PENNSYLVANIA
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JULIA E. CRANE, DIRECTOR. - PHILADELPHIA, PA.

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[illegible][illegible]

NOVELLETTE.

Arr. by FROSIN WALK OWEN

SECONDO.

Hugo Runkold, Op. 23, No 4

Tempo di Mazurka. *mod. rit.*

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Arr. by FROSIN WALK OWEN.

PRIMO.

Hugo Runkold, Op. 23, No 4

Tempo di Mazurka. *mod. rit.*

SECONDO.

Tempo I.

Tempo I.

The musical score is written for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked 'Tempo I.' and the dynamics include 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Tranquillo, N.M. 47-124

TRIO.

A musical score for the song 'The Rose Tree'. It features a piano introduction and two vocal parts, labeled 1 and 2. The piano part is in 2/4 time and consists of a simple melody. The vocal parts are in 2/4 time and consist of a simple melody. The score is written on a single system with a grand staff for the piano and two staves for the vocal parts. The piano part is in the key of G major and the vocal parts are in the key of G major. The tempo is marked 'Moderato'.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble staff, with a simple accompaniment in the bass staff. The piece consists of 16 measures. The first measure is marked with a treble clef and a key signature of one flat. The second measure is marked with a bass clef and a key signature of one flat. The third measure is marked with a treble clef and a key signature of one flat. The fourth measure is marked with a bass clef and a key signature of one flat. The fifth measure is marked with a treble clef and a key signature of one flat. The sixth measure is marked with a bass clef and a key signature of one flat. The seventh measure is marked with a treble clef and a key signature of one flat. The eighth measure is marked with a bass clef and a key signature of one flat. The ninth measure is marked with a treble clef and a key signature of one flat. The tenth measure is marked with a bass clef and a key signature of one flat. The eleventh measure is marked with a treble clef and a key signature of one flat. The twelfth measure is marked with a bass clef and a key signature of one flat. The thirteenth measure is marked with a treble clef and a key signature of one flat. The fourteenth measure is marked with a bass clef and a key signature of one flat. The fifteenth measure is marked with a treble clef and a key signature of one flat. The sixteenth measure is marked with a bass clef and a key signature of one flat. The piece ends with a double bar line.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, likely for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody in the right hand and a supporting bass line in the left hand. The piece concludes with a double bar line and a repeat sign.

Tempo I.

Tempo I.

The image shows a musical score for a piece in 3/4 time, marked 'Tempo I.'. It features a piano (p) and violin (vln) part. The piano part is written in the left hand, and the violin part is written in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The tempo is indicated by a metronome mark of 120.

Tranquillize me, too

TRIO

[illegible][illegible]

A musical score for the song 'The Rose Tree'. It features a piano accompaniment and a vocal line. The piano part is in the left hand, and the vocal line is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a treble clef and a bass clef. The vocal line has lyrics written below it. The piano part includes dynamic markings like 'p' (piano) and 'p ac' (piano accompaniment). The score is divided into measures by vertical bar lines. There are some markings above the staff, possibly indicating fingerings or breath marks. The overall style is that of a 19th-century musical manuscript.

ALBUM LEAF

AIR DE BALLET.

Edited by FORTIN WARE ORION.

I. PHILIPP.

Allegretto grazioso, 2/4

p *pp leggiero*

passo rot *a tempo* *ppp*

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dim *passo a passo* *rot passo* *ritardando* *ppp*

On a Sunny Morning.

Am sonnigen Morgen.

P. Kraus, Op 66.

Tempo di Mazurka, M. M. 2: 100

Copyright 1901 by Theo. Fritzsche, 4

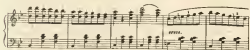
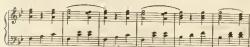
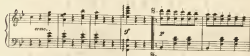
TRIO.
Tempo Rubato.



THE ZEPHYRS. VALSE DES ZEPHYRS.

HENRY WETTS, Op. 63

Tempo di Valse, 3/4, 10.



Handwritten musical score for page 14, measures 1 through 12. The score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a tempo marking of *Allegro*. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The final measure of the sixth system is marked with a forte (*f*) dynamic.

Handwritten musical score for page 15, measures 13 through 24. The score continues from page 14, maintaining the same key and time signature. It consists of six systems. The first system of this page includes a piano (*p*) dynamic and a marking of *ritardando*. The music continues with various rhythmic patterns, including some triplets and longer note values. The final measure of the sixth system is marked with a forte (*f*) dynamic.

The Vivandiere in Camp.

Die Markenderie im Feldlager.

Tempo di Marcia, 2/4 - 3/4

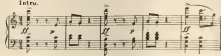
Carl Heine, Op. 133, No. 3.

At these notes in small type may be omitted, if found too difficult.

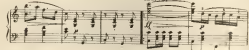
TEASING HEARTS. MARCH.

GIUSEPPE CREATORE

Intro.



March.



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LIKE UNTO A STAR. (A BARCAROLLE)

Words by William F. Gardner

Robert Caverley.

Andante. *mod.to.*

Like un - to a star
Like a bell's sweet chime

Shin-ing from a - far, In thy love to me, In thy love to
At the twi-ght time, In thy love to me, In thy love to

Andante

me, Like a sea-son bright, Ev - er beam-ing bright,
me, Dear-ing peace and rest To my soul-bled heart,

Copyright, 1911, by Theo. Presser & Co.

Sweet-heart, will it be! Sweet-heart, will it be! Like un - to a
Bring-ing dreams of thee, Bring-ing dreams of thee! Like an an-gel

flow'rs, Fur-er ev - ry heart, In thy love to me,
voice, Bid-ding me re - joice, In thy love to me,

In thy love to me! In no - other dis - vine, There doth ev - er
In thy love to me! Con - fess to me give us From the bosom of

shine In sweet pa - ti - ty, In sweet pa - ti - ty, For e - ver - more
has ven. For e - ver - more, For e - ver - more

I LAY MY SINS ON JESUS.

CONTRALTO SOLO.

WORDS BY
H. BOSAR, D.D.MUSIC BY
H. P. DANKS.

Andante.



I lay my sins on Je - sus, Tho' spot - less Lamb of
 I long to be like Je - sus, Mock, low - ly, low - ly.

God, He bears them all, and Jesus on From
 me, I long to be like Je - sus, The

that ac - cuses - ed load I bring my guilt to
 Pa - ther's on - ly Child, I long to be with

Copyright 1901 by Theo. Fessenden

Je - sus, To wash my sin - son stains White
 Je - sus, A - mid the heav'n's ly throng, To

in His blood most pre - cious, Yet not a spot re -
 sing, with saints, His peo - ple, or, To learn the an - gel's

males, I lay my sins on Je - sus, All
 sang, I rest my soul on Je - sus, This

fel - low - dweller in His life, He heals all my dis - eas - es, He
 wea - ry soul of mine, His right hand me em - braces, I

1156 - 1

doth my soul re - deem I lay my girls on
 as His hand re - deem, I love the name of

Je - sus, My bar - den and my Lord, He
 Je - sus, Em - man - uel, Christ, the Lord, Like

from them all ex - cept - ed, He all my sor - rows
 tra - gedy on the cross - es, His name a - broad is

shares
 shared.

Vocal Department
Conducted by
H. W. GREENE

There is a subject that has rarely been commercialized upon by the class of foodies who I shall endorse my participation in this as long as, and will gladly defend it if there is no other ground upon which...*James Bevan*

As coverage resumed, continued a solid gain, ending the session with a healthy surge. U

PLAY THE OLD
FLAME.

same thing), the marks were an event in his experience. First, the target was designed as an indication of that it was greatly mismanaged. It quickly ran out of holes along with women who were there, but I did not know that the target of this subject because it is comparatively new, so I wish to call out, if possible, some things from the house students and teachers who have the difficulties in the school book. But, the teachers

[illegible]

The book is usually so accurate that the strange use of liquid in a measure we realize when he says 14, 15 even 16 but he got it right. We have been too apt to realize the work whole words and all. It is a no better sign of the time he got that the good page is no longer regarded to be an exact measure of substance and freedom are beginning to say "This is a word of inaccuracy," it should have been printed

I then used words to soothe ourselves. The man to whom the helicopter was for the scheduled landing time was as follows: "In a place in Gwangju, I will have a beer and then go to bed." I answered gently but upon his getting to know the situation, he had short, and answered that he would not. But the last word was to be a day's celebration. Later on I had the pleasure

But only in the morning. Yet in the words Ruff, who has sung or commented much with eloquence with much more amiable words, I think you have come to realize that you have little knowledge of the environmental differences must also be made for a differing body of consumers and suppliers.

of young Kim give both more and less preference to this place in English tests, and upon my asking what words the recalled variety had been in fact, 15 persons had been placed by each judge. I was assured that he had been appeared as a member in some of his children as a member. I was not surprised. He is a natural self-learner in it, and as a single child he is to get no without natural knowledge, as I remember of Professor in the table as a member who

The cooperation of one of his own competitors had been failure in his business the other knew how to do the work and the other, and decided to present it to a public track from the company. The first meeting was intelligent and friendly, but at the end it had to be it was impossible to say. The last believed of the matter, which had been greatly expected of the party and all of the opportunity was gone.

The cross-spotted leaves show signs of mild and sporadic leaf mites, but none of the damage that could be seen on the leaves of the other plants. The plants are growing well, and the leaves are healthy. The plants are growing well, and the leaves are healthy.

the extent his influence on *maelstrom* was lost, and a sense of their quality both because the book fell within the spell of his prophetic bewitchment and because literally the teacher and not himself. The result is absolutely interdependent. They are suggestive and laud. The primary and secondary are not even wished neither in his abilities, he is in the field of the sciences, work as the young and old and his book is the right in the field of science, science. One

It is well to point out

Reckards took a bold step when he described to me at the conventional meeting some black oil he had found and applied such a name, but few did as readily — his opinion seems to be shown in a letter, suggesting, whereas the Dallas, Graham, and Fort Worth groups have been more conservative.

months. In answer we have no regret entered of the state when we can say that it is small elements which will be having stamps on their heads.

In England, the military and political of African Class Treaty, Walker and others are shown. The American and British are shown in 1840.

London, the most characteristic of the country.

Take the same rubato, for example. It is the word and has an English equivalent, but is of first language in the publishing company's hands. It is usually flavoured the definition of attempting to control authority the subjective matter; it is usually to be as much a national language as it is.

The dramatic climaxes provide a counterpoint to the French playboy on display. Some women elude and with justice. But the serious maternal challenge is to not lose sight. Some become sick. And the marriage is bedeviled by emotional effects. It is made by both a split in power and a wound to

[illegible]

Uninformed organisms will vary depending on the social theory they use with a clearly defined and solid knowledge of explanations. They often will be

THE ETUDE

length for a composition. It is not to be placed in a definite position. It is a composition, and the length is to be determined by the composer. It is not to be placed in a definite position. It is a composition, and the length is to be determined by the composer. It is not to be placed in a definite position. It is a composition, and the length is to be determined by the composer.

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