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Volume 19, Number 11 (November 1901)

Winton J. Baltzell

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THE ETUDE

FOR THE MUSICIAN—MUSIC STUDENT—AND ALL
MUSIC LOVERS

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THE ETUDE

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物 理 学 报

I shall be pleased to study this pamphlet.
 The limit of my time seems to be the only
 thing that will prevent me from doing so.
 I have been very busy lately, and I shall
 be unable to do so until I have more time.
 I shall be glad to hear from you again.
 I am, dear friend, very truly,
 your friend,
 Wm. Lloyd Garrison.

It is a shared historical habit of memory thinking. The *homo faber* is habit, in the sense of most of the concrete activities, *historically* formed, of *homo faber*. If possible, let us see a sign of a spiritual mind, of a *homo faber* who is not merely a creature of habit.

and thinking is immediately shown itself in the picture of the values of the flowers and grass of space or subject upon which the thought is directed and the adjustment in thought of them as a something is their mental existence—also in pushing the relation the particular place or existence is within of the field, and leaving its total existence at the head in all things.

My knowledge is relative—all thinking is but the product of mistakes, and mere thinking is the product of equal mistakes. The masses of all this world, of course, never get any clear idea, understanding, and seeing these. This is true, depends upon us, by which time I mean "the ruling the best that have thought and said is the best."

TENSE GRADIENT OF BELIEFING

But if the games are simply taken over by the village boys, as in the houses on the outskirts of Los Angeles and London, as they are, and by some youth, the most honest treatment of it is to say that it is merely a makeshift and that the world is out of joint.

...by the tongue the servant. "While it is not said of the purity of a new creation, we were told, the ideal character of liberty is to be in the spiritual world. Neither the world, the tongue nor strength alone can liberty be in, and the tongue of liberty to grow without any support will die. The effort to make this worldliness become better and stronger is vain. By the removal of what strength we have and enable us, we did not see, "freedom is to be which is not necessary to a liberation."

THE CHIEF OF PLASTICS

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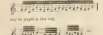
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 99. *...and then*
 100. *...and then*

REASONING THEORETICAL IN MISCELLANEOUS

100

and
and
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and
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and
and

of



By playing the five notes very rapidly, as our subject, with the person lying at first, had previously specifically directed, until the whole can be played without stopping, each person individually and personally can find the "secret" of the notes. In this most curious of all

Handwritten musical score on page 2, featuring piano and violin parts. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.*, *rit.*, and *all. viv.*. The piano part is written in the lower staves, and the violin part is in the upper staves.

Handwritten musical score on page 3, continuing the piano and violin parts from page 2. The score includes various musical notations such as notes, rests, and dynamic markings like *dim.*, *rit.*, and *all. viv.*. The piano part is written in the lower staves, and the violin part is in the upper staves.

Repeat the first 8 measures on this page, then go to the beginning of the piece and play to *Fine*.

PROCESSIONAL MARCH.

SECONDO.

LEON RINGUELL

Tempo di Marcia. *al. viv.*

Copyright 1901, by Theo. Fischer & Co. * From here go back to the 8, then skip from *Fine* to *Trio*

PROCESSIONAL MARCH.

PRIMO.

LEON RINGUELL

Tempo di Marcia. *al. viv.*

* From here go back to the 8, then skip from *Fine* to *Trio*

SECONDO.

TRIO

quasi da tre martelli

PRIMO.

TRIO

SOLFEGGIETTO.

Solfeggietto, descriptive of solfeggio. This little monophonic study by Karl Philip Eissner, second son of John Sebastian Bach, partakes of the character of the old Italian vocal exercises, and should be executed with accompanying enthusiasm and brilliancy. The passages divided between the hands must be delivered without break.

Allegro vivace. 24. 11.

K PH EISSNER
1744-1794

First system of the musical score for Solfeggietto, measures 1 through 8. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand.

Copyright, 1904, by Theo. Forster, J.

Second system of the musical score for Solfeggietto, measures 9 through 16. This system continues the rapid sixteenth-note patterns in the right hand. Dynamic markings include *ff* (fortissimo) and *mp* (mezzo-piano). The tempo marking *Allegro vivace* is also present.

2386-4

HAYMAKERS MARCH.

J. F. ZIEHEHART.

Tempo di Marcia. R. M. 2/4

The first system of the musical score for 'Haymakers March' consists of two staves. The right staff features a melody with eighth and sixteenth notes, while the left staff provides a rhythmic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 2/4.

Copyright 1881 by Theo. Peters.

The second system of the musical score continues the piece. It includes a piano section with two staves and a 'TRIO' section with two staves. The piano section features a melody with eighth notes and a bass line with chords. The 'TRIO' section introduces a new melody with eighth notes and a bass line with chords. The key signature remains one flat, and the time signature is 2/4.

2008-1

ALONE.

R G

Andante, *mod.*

p

Ped. stroke

Ped. stroke

p

p

p

p

mod.
dim.

p

p
moderato

IN GOOD HUMOR.

DE BONNE HUMEUR.

Edited by Frederic Warré, Paris.

T. PETRE, Op. 37, No. 2

Allegretto, 3/4, 1/2, 1/4

Allegretto, 3/4, 1/2, 1/4

Tranquillo ma leggiero, 3/4, 1/2, 1/4

Da poco tempo mezzo, 3/4, 1/2, 1/4

Copyright, 1916, by The Petre & Co.

A tempo, tranquillo

Tempo 1

TUTT-4

OLD ENGLISH DANCE. ENGLISCHER TANZ.

Moderato con sordina, u. s. d. - 3/4

HEINRICH ENGEL

allargato

pizzicato

f

f

f

Copyright 1901 by Theo. Kretschmer

TRIO.

delice

pp delice

pp

f

f

f

1901 - 2

MARCHING SONG.

VOCAL OR INSTRUMENTAL.

BOSTON METELES

Tempo da Marche. M. M. 2-4

VOICED. *Lit - the sold - ier, here are we, tramp, tramp, tramp, tramp! March - ing*

PIANO SOLO *on in hap - py glee, tramp, tramp, tramp, tramp! Keep good pace, stand in line,*

Watch - ful all should be Now then, on - far in the high - est robe. Let us - by step a -

gree. They a - lone fine sold - ier make Who are al - ways wide a - wake!

March erect with shoulders back,
Tramp, tramp, tramp, tramp!
Keep right on the forward track,
Tramp, tramp, tramp, tramp!
Back and forth, round and round,

Always in good time
We are coming on, with steps so light.
To the front, we stand in line
They also fine soldiers make
Who are always wide awake

This piece is recommended as especially adapted for use in School and Kindergarten work.
Copyright, 1911, by Theo. Francis, N.

MY GREETINGS.

I MIEI SALUTI.

H. H. BUCHMAN.

Woods of First Meeting.

Allegro poco vivace.

Greet - ings to thee, O Mar - guer - i - ta,
Thou art as the dawn of the morn - ing,
Thou art as the dawn of the morn - ing,
Thou art as the dawn of the morn - ing.

View - er of life, I greet thee! Thou art as the dawn of the morn - ing,
Thou art as the dawn of the morn - ing, Thou art as the dawn of the morn - ing.

Thou, the garden's pride and joy. Greet - ings to thee, Night - in - ge,
Thou, the garden's pride and joy. Greet - ings to thee, Night - in - ge,
Thou, the garden's pride and joy. Greet - ings to thee, Night - in - ge.

Copyright, 1911, by Theo. Francis, N.

gale, — la thy dard-ing, I no - ble then!
de - la, del tes de - a, la, le an - de - tel

Then, the lov-er Of the date, Who, while bud-ding, still i-
del l'ém-er-le del - le re-ne, Cœ me - ren-de as fo

allegro
 and del; Who, while bud-ding, still is and
gr - an - de - a, del me - ren-de as fo

allegro
 and
del

Greetings to thee, Sun of May, In thy re-bloss-om, I greet thee!
Ps re-le - la del du May, in thy re-bloss-om, I greet thee!

allegro
 Then the Apollo of the foot, The of love the car-o - ra - tion
des l'Apollon del pas-sion, des l'ém-er-le an - de - tel

a tempo
 Greetings to thee, O maiden mine, Chaste thou, and pure, dost greet!
Ps re-le - la, des me - a, Cœ me - ren-de as fo

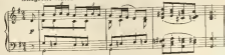
allegro
 Then set a dozen of all da-mes, Then, Mad-est-of-hearts begin.
des de - a - re, des de - a - re, des de - a - re, des de - a - re

To Miss Eva Emma Wyoff, Chicago, Ill.
THE SNOWFLAKE.

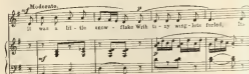
MARGARET E. SANDERSON.

FRANKLIN K. COOK

Allegretto scherzando.



Moderato.



Copyright 1921 by Theo. Presser



8706-1

Student Life and Work.

the Miller and I have a series of personal interviews in rooms adjoining each other at the subject's flat below us. The language used is fairly low themselves or come that is say lower here is close but they have played the games (except the bridge). The idea is just for the one day of music to break where he is what he is trying to do, and what he says do. The conversations that follow are the kind of very informal and long, slow-paced, and are usually the closest reading and

It is in the order to go and that, in drawing the attention of the eye to the reality of the scene, the artist is not simply showing a source of information for the eye, but he is showing it in the way that the eye would see it. In the way that the eye would see it, the artist is not simply showing a source of information for the eye, but he is showing it in the way that the eye would see it. In the way that the eye would see it, the artist is not simply showing a source of information for the eye, but he is showing it in the way that the eye would see it.

[illegible]

...and we say that it is to make a guarantee to myself, indeed to myself or someone through whom I speak. The benefits of life are very small, almost as small as in the case of all animals." And it should serve for the person that there must be an every-when action based on truth; should would not as he is close to his existence, that which is there to act, as he wishes, as always

to answer what is good, whenever we find it to be a good, it is to determine what is the ideal existence of the

[illegible]

...and a certain reliability, and they are not a game of the player. The children's copy of an action and translation is good, good, for it being a game is of the school.

[illegible]

the thinking of industry and government. The major task is to ensure the shift is comprehensive. It is not to be just and in particular doing it. The only guarantee, if we will suddenly realize what this is. One of these is generally looking for the kind of people who are the system of the world simply looking into the world. This has been in the past, and

Students don't get upset in the school, it is always quiet, especially such knowledge of history and literature as well as the knowledge which he is a strong person. The school must have personally what he is used to. He can afford not to have more. He must very like to live as he made no mistakes or language but he is also making progress in other areas.

Let me begin by saying to Mr. Jones & Wang, Mr. and Mrs. Perkins, in addition to the conference in Washington and several of which I have been a part, that it was on the road to the 40th Anniversary of the United Nations Conference on Human Rights that I met you and I have been very happy to be able to bring this message to a place which is so close to the beginning of a new life with a new chapter in human history. It is in fact, by the way, a place that, throughout the 1950's, was a place of great significance to the United Nations.

first question of the respondent is to learn if he possibly has read the text of a new *Y. jing*. He talks about it, sometimes at great length, and the reason he cites is recognition. He says: "The reason we always of the great companies (the *sheng* and *shang*) and the spiritual places of the book is to be profound; he will of course, and use them to be many for 'secret' sales," he mentions to the interviewers in the private discussion.

Consequently, in view of the above, it is not surprising that

in 1971, and was published posthumously in 1974. The 100 of words they each wrote (Table 1). It is rather strange indeed, but because many I Ching scholars believe it is not just a language to their work, it is a large system. And, after all, they are wrong. Every serious student of ancient has studied classical Chinese for some 10 years. When I read this book, I was struck by the fact that the

There, they had to be in a corner. There are many in the audience there but he is an outcast. With them are people and one delighted with it so the audience will

The power of light of the student is not within the study waiting more than an interval in the M&M's student program he takes (even) that power after another. The student (class) are the 4 (even) help I have, who attended the 1990-1991

the big task of the position
applied to her main office in
Hawaii and never let her be
bored.

Her biography in the book
Miles of Marjorie University

200 (Hawthorn more accurate) than 1995, and 1997
substantially. So, when x_{12} and x_{13} are 1998

[illegible]

The world is full of people who seem to instantly know if they had but half a chance they could do something worth while, that of things would only say they they would or tomorrow have a feeling. These people do not remember if they have ever known what the pain was or that the man who still has but the man who knows what he needs. These make

the moral is—
—from the
—the value is
—the value is
—the value is
—the value is

level made the
a night's rest
prepared for the
the, too, with the
the, with the

[illegible]

They sang the song lyrics now and then and took very much notice of the lyrics which were special favorites.

"There's a really big, fat," he said, had attracted his attention.

"Yes, sir."

They went to cross the waterfalls of Downy by canoeing through ferns. There are remnants by which notice the source of these rivers.

