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Volume 21, Number 08 (August 1903)

Winton J. Baltzell

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THE ETUDE

VOL. XVI

PHILADELPHIA, PA., AUGUST, 1903.

NO. 8.

MUNICH
BAYREUTH
AND WAGNER
FESTIVALS

Centers for Music Study in Southern Germany

By
A. FRANCIS
COOKE

The Empire of Wagner

WHAT an extraordinary impression a great personality makes upon the geography of the world! To the cultured mind the names Bayreuth, Munich, Colognacople, Antiochoplis, Wuzan, Haveland, St. Avon, Waterloo, Vienna, or Mount Vernon do not mean mere spots upon the crest of our globe, but rather the great centers of the music-pilgrimage of humanity. Claret, Mohammed, Constantine, Damascus, Leffler, Shakespeare, Napoleon, Schubert, Goethe, or Washington. The musical travels of Bayreuth and Munich into one single world-Wagner. The greater body of music-stations flow to Munich and Bayreuth plentifully to come in closer touch with the great master's works. They want to feel themselves in the very theater in which is laid the most important part of his great life drama. They want to see his last resting place on the garden of "Friedhof," standing by the plain, that stands in the little grove of trees, that rocks, for the first time, perhaps, the true notes of the temple of the Master. The empires of Caesar, Charlemagne, and Napoleon—where are they? The empire of Wagner is the only real world. Peace and quiet for how able to let justice

The Pilgrimage

Not all of those who go to Bayreuth go as devotees, but few leave without having heard. Of all pilgrim spots, there is none more striking and picturesque at this day than that which is made in the annual fairs. The two pilgrims set such a remarkable example to all others that the open space is becoming, in a short time, all become crowded. They arrive, if only in their imagination. Should you go by train from Strassburg, you will find that even the scientific Prussian philosopher and the truly strong Wagner have been there for your fellow-travelers, for they are studying little yellow literature or great ponderous tomes as diligently as a lot of schoolboys on the day before examination.

Bayreuth.

Arriving at Bayreuth, you are at first struck with the plainness of the style of the majority of the pilgrims. To many it would hardly have been an act to have purchased a single ticket of five dollars for one performance. As you walk through the townships, encountering streets you cannot but feel a deep regret that such a great movement should

of necessity have its center in such a insignificant place. Wagner went to Bayreuth for solitude, it is true, but few such more delightful would a pilgrim find. The Wagner National Theater had been situated at Kilmarsch, Nuremberg, Gaildorf, Munich, Würzburg, or Bielefeld; Wagner, however, like all great men, did what he could, and was able to choose clearly between the possible and the impossible. It would be difficult to imagine a more solitary town than Bayreuth. Many of our American cities possess far more picturesque beauty. Aside from the theater, Wagner's home "Waldhof," close Frau's house, and the graves of Wagner and Liszt, there are two palaces of business interest and



FRANCIS EDWIN'S THEATRE, MUNICH.

a few feeble attempts at housework. There are some few industrial enterprises in this city of 18,000 inhabitants, but the principal support of the audience in recent years has been derived from the entertainment (?) of guests. A few rooms in a modern hotel in Strassburg or Munich with electric light, etc., can be secured by the accustomed tourist for seventy-five cents a dollar, while a room in a guest of a dilapidated century-old private house in Bayreuth costs at least \$2.00. The hotels are still unimproved, and the services generally poor, while excellent rates prevail everywhere.

Parität.

"Parität" still remains the great attraction at Bayreuth, and is likely to remain so, even though it may be presented in other countries. Moreover it is still a revelation to the one who sees it for the first time. Once the genuine "Altkonkord" motive is heard rising from the "beyond sleep," leading to the very depths of our soul, all conventionalities as for politics and the dress of the pilgrims is cast off. The

epoch of Andalusia, the birthplace of Gounod, the Bohemian love of Kennedy, the Irish broom of Purcell, the wonderful transformations seen in the "Grand Temple," the glowing, solemn notes of the bells, the ethereal sweetness of the top string, King's more notes, the marvelous tone-color, and the entire tableau just before the first curtain shows upon the beautiful drama picture a movement upon the master's mind that is almost divine in words. One cannot but deplore the fact that the whole world has been for long ridged either to derange this great artistic joy or to see a single and expensive pilgrimage to an insignificant town. Few have ever returned to acknowledge the merit of the record of events that attend the festival.

Musical International.

The American visitor's question is: What can I learn at Bayreuth that I cannot learn as well elsewhere? This may be very properly answered by affirming that he will receive more instruction at Bayreuth than elsewhere. The Bayreuth will be all probability enjoy the performance at Strassburg, Vienna, Paris, and Wiesbaden much more, as they are free with a much greater artistic standard.

Even musical International music admit that there is no other that is called in the performance, even in the enforcement of the letter rather than the spirit of the doctrine of the master. The nation that work slowly inductive to the student, but less capable in the average lecture in fact, it is the grades of the present world that, after the singer has been become familiar with the Wagnerian style, and is thoroughly grounded in the practical process of correct non-production, the best school for the Wagner music drama is in the wilderness of the Bayreuth Theater. The school at Bayreuth is made out a school at all as compared with the semi-schools of Berlin, Vienna, and Paris. Its headquarters are in the home of Herr Prof. Julius Reyer, the most devoted at Bayreuth, and his instruction is largely private. Kaiser's sense of proportion in the regard has a kind of Wagner tradition that cannot but be very valuable to all who enjoy under him. The plan of private study is in line with the best thought of Wagner. To one who generally identifies with the music drama the performance strongly confirms the fact that he has seen at last. There has been no little change in the past years that the excellent work of W. B. Mackenzie, "Man to Understand Music," which has brought Bayreuth as a standard to American musicians, is still a standard work, though published several years ago.

The Munich-Bayreuth "Wagner King"

The present extraordinary interest between Bayreuth and Munich in the Festival Theater neither is being waged with much heat and is with unnecessary and undignified evidence upon both sides. A descriptive of the content shows light upon a matter of

As One to Another
The Story of a Song

By Kathie Rogers

Houston, Tex., Oct. 3, 1915
New York City

Dear Madam:—
In the May issue of your magazine appeared a poem, "As One to Another," by Thekla Krayon. It will give me a great deal of pleasure to know how you like it.

Yours sincerely,
Kathie Rogers

Dear Madam:—
Pitts, Ala., New York City, Oct. 10, 1915

Dear Madam:—
It is truly so interesting to see how you have interpreted it so to make Thekla Krayon's idea in the Etude. It is so interesting to see how you have interpreted it so to make Thekla Krayon's idea in the Etude.

Yours sincerely,
Thekla Krayon

Dear Madam:—
New York City, Oct. 11, 1915

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite. It has been in my heart like a light for some time.

Yours sincerely,
Thekla Krayon

Dear Madam:—
New York City, Oct. 11, 1915

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

Yours sincerely,
Thekla Krayon

Dear Madam:—
New York City, Oct. 11, 1915

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

Yours sincerely,
Thekla Krayon

Dear Madam:—
New York City, Oct. 11, 1915

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

of Thekla Krayon and of the personal character of her own. It is a very good idea of a poem. It is a very good idea of a poem.

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

Yours sincerely,
Thekla Krayon

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New York City, Oct. 11, 1915

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

Yours sincerely,
Thekla Krayon

My thoughts were with you last night as I sat in my room, and long after midnight I tried to remember that I had told you of my love. I am so sure of your love, and of the joy you give me, that I can tell you of my love. I am so sure of your love, and of the joy you give me, that I can tell you of my love.

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Thekla Krayon

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Yours sincerely,
Thekla Krayon

PRIVATE AND CLASS WORK

A Lesson to Teachers

By W. S. B. MATTHEWS

"I know that most of us have learned a good deal of reading, and a few learned a good deal of writing. I know that most of us have learned a good deal of reading, and a few learned a good deal of writing.

Private Lessons
The object of private lessons is to teach the pupil to read and write. It is to teach the pupil to read and write. It is to teach the pupil to read and write.

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THE ETUDE

rather than to the two thousands of people of the Government, and then get round of people. It is a very good idea of a poem.

Dear Madam:—
I have just received your copy of "As One to Another." I like to thank you for placing my little poem to read, which is my favorite.

Yours sincerely,
Thekla Krayon

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Yours sincerely,
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MUSIC IN RELATION TO HEALTH.

By GUYTON BARCELONNE.

Music will always be valued as an accomplishment, and those who so naturally receive will prize it most keenly... Music is the only form of art which can be so easily assimilated...

"For the voice which is used in order to play the piano and make the teacher... Ork and who feels the rhythm... When they lay their feet on the floor...

Whoever can sing and play an instrument is naturally apt to excel. Rhythmic pleasure is both health and exercise...

Whoever can sing and play an instrument is naturally apt to excel. Rhythmic pleasure is both health and exercise... It is not merely a matter of rhythm...

So delicate are eyes composed of the vitreous humor and surrounding membranes... The vitreous humor is a gelatinous substance...

It is very dangerous to neglect attention to the eyes... To such persons the ordinary practice of reading an intricate trade is to be avoided if possible...

care games after an epoch mentally so they do physically... The use of the hand to do anything requiring exactness... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

THE ESTHETICS OF MUSICAL MUSIC.

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

with the letter that the discipline which with mind... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

EXERCISES TO PROMOTE ARTISTIC FEELING.

A GERMEN musical paper gives the following exercise to help pupils to raise the plasticity of their hands...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

What Method Do You Use? By HEARDE D. WILKINS

It is an advantage that in several instances and... The teacher of vocal music should be able to teach... The voice is the organ of speech and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

THE ETUDE 307

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

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It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

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THE ETUDE 307

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

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It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

It is in the eye that the nervous system is most delicate... The eye is the organ of vision and is the most delicate of all the organs...

MUSIC AND THE HARRIED MISTRESS OF WOE.

BY JEREMIAH WOODWARD BOONE

When the leading "The Cracked Tumbler of the Married Women," comes back to the present literary paper... The married woman who is harried by the music...

best's dearest sentiment, her husband will soon come to be appreciative.

It is a pity that the married woman who is harried by the music... The married woman who is harried by the music...

THE ROAD TO SUCCESS.

There are two ways to success... The first is to be a good person... The second is to be a good person...

A VACATION SUGGESTION.

Five persons, apart from those who read the article... The vacation suggestion is to go to the mountains...

WHAT THE WOMAN WANTS.

The public opinion about the woman who wants... The woman wants to be a good person...

SMOOTH PLAYING

BY MARSHALL FLEMING

When, however, the third- or fourth-finger key is played... The position is like this:



Diagram No. 36-A

In this position the second and fourth fingers fall in the space... The third and fifth fingers are also in the space...

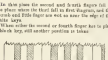


Diagram No. 36-B

The third and fifth fingers may strike halfway between the tip of the white key and the end of the black key... The position of the hand is still further changed...



Diagram No. 36-C

The fourth and fifth fingers fall back the end of the white key... The position of the hand is still further changed...

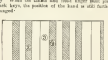


Diagram No. 36-D

The fourth and fifth fingers fall back the end of the white key... The position of the hand is still further changed...

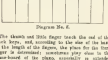


Diagram No. 36-E

When one plays all kinds of passages in the first place... The position of the hand is still further changed...



Diagram No. 36-F

One may practice finger exercises and scales with the first finger... The position of the hand is still further changed...

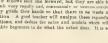


Diagram No. 36-G

When, however, the third- or fourth-finger key is played... The position is like this:

When one plays all kinds of passages in the first place... The position of the hand is still further changed...

Another source of varied motion is the way the thumb is put under... The position of the hand is still further changed...

When one plays all kinds of passages in the first place... The position of the hand is still further changed...

When one plays all kinds of passages in the first place... The position of the hand is still further changed...

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STUDIO THOUGHTS

DRIFT TAINT FURTHER WEST. A. S. H. CLIVE.

If our letters on musical education are not readily brought back to their two fundamental theories...

In all practical statements made by the side of conduct, and emphasize these in danger of exaggeration...

THE TEACHER'S MINDSET. FREDERICK WATSON.

The teacher's mind which knows the degree to which...

From a similar relation of their mind to what they see...

SOMETHING TO LEARN. GEORGE A. PUTN.

How open a mind, when it has a mind which is not...

What a mental, mind, "what kind of instruction...

THE ETUDE AND EXPERIENCES.

est, and business, and the different qualities of these were explained and exemplified, as only as possible...

Before the end of the rehearsal the girls found their way to the stage...

PROFESSIONAL SUBJECTS.

PROFESSIONAL SUBJECTS must not be combined with general lessons. These are instances on record of teachers who by some peculiar arrangement have drawn people to them...

It may be argued that the teacher only contracts to teach music, not repair and mend. It is not quite true...

GOOD MEMORY THE REMOVAL.

It is remarkable when a young memory young people have for wrong ways of doing things.

THE SING-SONG.

A pupil will "hook up" usually through their work with some other work...

THE SING-SONG.

It may seem rather hard bargained to suggest to visit at the very end, some a happy and unusual subject...

THE LAST FELLOW.

A pupil whose fourth year of the last had a peculiar shyness in the English exercises...

THE INTERESTANT.

FOURTY, an hour every week, the ordinary pupil a most interesting and profitable study...

A MATTER OF DISCRETION.

One week after the last had been out on the subject...

RECAPITULATE FOR MARY'S FUTURE.

THEY tell the following accounts—derived through the study of the subject...

SING-SONG.

THE last one could be brought into the program...

THE SING-SONG.

It may seem rather hard bargained to suggest to visit at the very end, some a happy and unusual subject...

THE SING-SONG.

THE last one could be brought into the program...

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It may seem rather hard bargained to suggest to visit at the very end, some a happy and unusual subject...

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THE last one could be brought into the program...

THE SING-SONG.

THE last one could be brought into the program...



COMPOSED BY GEORGE HELLMANN

We publish beneath a violin, but not a musical instrument, hence only for the violinist. Expressions and style should be naturally...

THEY tell the following accounts—derived through the study of the subject...

THE last one could be brought into the program...

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THE last one could be brought into the program...

THE last one could be brought into the program...

THE last one could be brought into the program...

AND DEMONSTRATIONS

and demonstrations should be as carefully completed as, and both in extension or duration at any one of the stages of the program...

"The teacher's mind which knows the degree to which..."

"How open a mind, when it has a mind which is not..."

"What a mental, mind, 'what kind of instruction..."

"THEY tell the following accounts—derived through the study of the subject..."

"THE last one could be brought into the program..."

"THE last one could be brought into the program..."

"THE last one could be brought into the program..."

"THE last one could be brought into the program..."

To Teachers of the Pianoforte NEW PIANO COMPOSITIONS

For the teacher... VOCAL... We recommend these as excellent teaching pieces.

Flanner's Collection for Beginners PRICE, 15 CENTS

62 compositions for the piano by well-known authors for a very small price.

A Revelation to Solo and Orchestral Players

NEW PROCESS BLACK DIAMOND GUT COVERED STRINGS VIOLIN, VIOLA, 'CELLO, AND CONTRA BASS

Made by an entirely new process... Do not hesitate to ask us for specimens about your own musical matters.

NATIONAL MUSICAL STRING CO. NEW BRUNSWICK, N. J.

AGATE NICKEL-STEEL WARE. We Make U.S. PATENTED Nickel-Steel Unbreakable. There is a BLUE LABEL attached to every piece of AGATE NICKEL-STEEL WARE.

our subscribers, who worked for the best mentioned where.

My dear Sir, I have been and found that the book has proved... I am delighted with it, and have later written from it.

MUSIC-TEACHING, GERMANY, AUSTRIA, AND PRUSSIA... The Etude... I have been and found that the book has proved...

Do not hesitate to ask us for specimens about your own musical matters.

Do not hesitate to ask us for specimens about your own musical matters.

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Do not hesitate to ask us for specimens about your own musical matters.

Special Notices

AGATE NICKEL-STEEL WARE. We Make U.S. PATENTED Nickel-Steel Unbreakable.

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AGATE NICKEL-STEEL WARE. We Make U.S. PATENTED Nickel-Steel Unbreakable.

THE ETUDE

My dear Sir, I have been and found that the book has proved... I am delighted with it, and have later written from it.

TESTIMONIALS

I received a copy of your Special April issue... I have been and found that the book has proved...

I received a copy of your Special April issue... I have been and found that the book has proved...

I received a copy of your Special April issue... I have been and found that the book has proved...

I received a copy of your Special April issue... I have been and found that the book has proved...

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I received a copy of your Special April issue... I have been and found that the book has proved...

I received a copy of your Special April issue... I have been and found that the book has proved...

I received a copy of your Special April issue... I have been and found that the book has proved...

MUSICAL ITEMS

My dear Sir, I have been and found that the book has proved... I am delighted with it, and have later written from it.

My dear Sir, I have been and found that the book has proved... I am delighted with it, and have later written from it.

My dear Sir, I have been and found that the book has proved... I am delighted with it, and have later written from it.

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Answers to reader questions regarding musical topics.

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To Miss Bessie Partrick.

1

VALSE BALLET.

F. G. RATHBUN.

Tempo di Valse. M.M. $\text{♩} = 72$.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a metronome marking of quarter note = 72. The score includes various dynamics and performance directions: *ff* (fortissimo), *pp* (pianissimo), *mp* (mezzo-piano), *cresc. et* (crescendo and), *dim.* (diminuendo), *acc.* (accelerando), and *rit.* (ritardando). The piece is marked 'a tempo' in the third system. There are first and second endings at the end of the piece. The score is numbered 1 through 21 in the treble staff.

a tempo

mf *mp*

cresc. *ff*

rit. *f* *Fine.*

Trio.

pp dolce cantabile

rit.

a tempo

p

cresc.

ff *accel.*

pp dolce cantabile

rit. *a tempo*

p

cresc. *ff* *p*

dim. *D.S.*

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

SECONDO.

W. E. MacClymont, Op. 11, No. 1.

Allegretto. M.M. ♩ = 120

DANCE.

Musical score for the second part of the Sunflower Dance. It consists of two systems of piano and bass staves. The first system includes a piano staff with a melody starting on a G4 and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation, including dynamic markings like *mf* and *p*, and articulation marks like accents and slurs.

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

Allegretto. M.M. ♩ = 120

PRIMO.

W. E. MacClymont, Op. 11, No. 1.

DANCE.

Musical score for the first part of the Sunflower Dance. It consists of two systems of piano and bass staves. The first system includes a piano staff with a melody starting on a G4 and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation, including dynamic markings like *f* and *p*, and articulation marks like accents and slurs.

TRIO.

Musical score for the second part of the Trio section, page 6. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with chords and a more active right hand. Dynamics range from piano (*p*) to fortissimo (*ff*).

TRIO.

Musical score for the first part of the Trio section, page 7. It features a vocal line and piano accompaniment. The piano part is highly detailed with many sixteenth and thirty-second notes. Dynamics range from piano (*p*) to fortissimo (*ff*).

SONG OF THE LEAVES.
POLKA CAPRICE.

Carl Wilhelm Kern, Op. 82.

Allegretto. M. M. $\text{♩} = 116$.

Musical score for the first page of 'Song of the Leaves'. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 116. The score includes various dynamics such as *p*, *cresc.*, *dim.*, *rit.*, *a tempo*, *f*, and *Fin.*.

Musical score for the second page of 'Song of the Leaves'. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat and the time signature is 2/4. The score includes various dynamics such as *con astore*, *p*, *Pod. simile*, *mf*, *poco rit.*, *a tempo*, *p*, and *D. S.*.

The Song of the Troubadour.

Edited by Preston Ware Orem.
Larghetto, M. M. J. 72

J. RAFF.

marc. il canto.

Poco piu moto.

cres.

b)

a) The melody indicated by the notes of larger size, must be brought out with song-like effect, and carried from hand to hand without unevenness.

b) These octaves, with echo-like effect.

Tempo I.

p

pp

LAUGHING WATERS.

INTERMEZZO.

H. Engelmann, Op. 541

Allegretto moderato. М. М. 4-108.

Musical score for the first page of 'Laughing Waters'. The score is in 3/4 time and consists of two staves (treble and bass clef). The tempo is 'Allegretto moderato' and the mood is 'M. M. 4-108'. The piece begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with a steady accompaniment in the left hand. There are several dynamic markings including *p*, *pp*, *mf*, and *f*. The score includes first and second endings, marked '1.' and '2.'. The piece concludes with a *Fin.* marking.

Musical score for the second page of 'Laughing Waters'. The score continues from the first page. It features two staves (treble and bass clef). The tempo remains 'Allegretto moderato'. The dynamics are varied, including *pp*, *mf*, *p*, *f*, and *ff*. The piece includes a *Fin.* marking and a *p. cresc. o string.* instruction. The score concludes with a *D.S.* marking.

ONLY TO THEE.

WILLIAM H. GARDINER.

Andante cantabile.

DAN DORE.

I gath-er vio-lets on the hill-side, I list-en to the rob-in
I wan-der by the rest-less o-cean, And watch the white sails on the

song; And from the past, in gold-en vis-ion, A flood of sweet-est mem-ries
sea. My soul is fill'd with deep-est sor-row, I long to fly, sweet-heart, to

throng. I watch the stars shine out at e-ven, They on-ly make me think, the
thee! I fain would send to you a mes-sage A-cross the wa-ter's heav'n - ly

more Of hap-py, hours now long de-part-ed, Of won-drous dreams of days of yore!
blue. It is: "For you I'm liv-ing on-ly, In life, in death, love, on-ly you!"

Tempo di Valse. (Non troppo lento)

On-ly to thee my thoughts e'er turn! On-ly for thee, sweet-heart, I — yearn!

On-ly I hope, some time, some day, For all—the love of yes-ter-day —

On-ly to thee my thoughts e'er turn! On-ly for thee, sweet-heart, I — yearn!

On-ly I hope, some time, some day, For all—the love — of yes-ter-day.

A FAREWELL.

ADELAIDE PROCTER.

FRANK H. BRACKETT.

Andante.

Fare-well, O dream of mine! I dare not stay;

The hour is come, and time Will not de-lay. Pleas-ant and dear to me Will

thou re-main; No fu-ture hour brings thee a-gain.

Più mosso.
She stands, the Fu-ture, dim And