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3-1-1904

### Volume 22, Number 03 (March 1904)

Winton J. Baltzell

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# THE ETUDE

FOR THE  
TEACHER  
STUDENT

AND  
LOVER OF  
MUSIC

MARCH  
1904

VOL. 22  
No. 3

THEODORE PRESSER  
PHILADELPHIA  
PA.

GARDY



























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See Study Club in Etude  
for February page 75

## SONOS WITHOUT WORDS Nº 18.

The two voices, which are given throughout in larger type, are to be clearly brought out. The accompaniment and the substantiated, due value being given to the harmonic structure. This part may be played in one between a square and bassoon, or between a violin and a viola.

FELIX MENDELSSOHN-BARTHOLDY, Op. 38, No. 8.

Andante con moto. 3/4 = 104



Musical score for the left page, featuring multiple staves with piano and vocal parts. The score includes dynamic markings such as *f*, *dim*, and *pp*. The vocal parts are labeled VOICE 1 and VOICE 2. The piano part includes a section labeled CODA.

NY 3846

# RUSTIC DANCE.

GRANZOW, R. & J. 111

F. A. SCHNECKER

Musical score for the right page, featuring multiple staves with piano and vocal parts. The score includes dynamic markings such as *f*, *pp*, and *dim*. The vocal parts are labeled VOICE 1 and VOICE 2. The piano part includes a section labeled CODA.

Copyright 1911 by Theo. Froust

# PILGRIMS' CHORUS FROM "TANNHAUSER"

H. WAGNER  
Arr. by Frederic Ware Group

Andante maestoso. 3/4. 22

SECONDO

At the right hand above the left  
Copyright, 1914, by The Victor

# PILGRIMS' CHORUS FROM "TANNHAUSER"

H. WAGNER  
Arr. by Frederic Ware Group

Andante maestoso. 3/4. 22.

PRIMO

Musical score for the Second part of a piece, spanning six systems of piano accompaniment. The notation is in bass clef with a key signature of one flat (B-flat). The first five systems consist of two staves each, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The sixth system features a dense texture with many beamed sixteenth notes in both hands, followed by a section marked with a triple accent (*triple*) and a final cadence.

Musical score for the First part of a piece, spanning six systems of piano accompaniment. The notation is in bass clef with a key signature of one flat (B-flat). The first five systems consist of two staves each, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The sixth system features a dense texture with many beamed sixteenth notes in both hands, followed by a section marked with a triple accent (*triple*) and a final cadence.

## THE LITTLE DRUM-MAJOR.

MARCH.

Solarrich Engel, Op. 3, Nº 6

Intro.

Tempo da Marcia. M. M. 4/4.

March.

Musical score for "The Little Drum-Major" on page 22. The score is written for piano with treble and bass staves. It begins with an "Intro." section marked "Tempo da Marcia. M. M. 4/4." and a "March." section. Dynamics include *f*, *p*, and *sf*. The tempo is marked "Tempo da Marcia. M. M. 4/4."

Continuation of the musical score for "The Little Drum-Major" on page 23. The score continues the piano accompaniment with treble and bass staves. Dynamics include *f* and *p*. The tempo remains consistent with the previous page.

## DANCE OF THE NYMPHS

NYMPHENTANZ

SALON POLKA

Otto Finken, Op 256,

Edited by W. F. Mace

Moderato. 2/4 J. 40

The first system of the musical score for 'Dance of the Nymphs' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat major or D minor). The remaining four staves are piano accompaniment, with the first two staves of the piano part also being grand staves. The music is in 2/4 time and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The tempo is marked 'Moderato'.

Copyright, 1904, by Theo. Finken

The second system of the musical score continues the piece and consists of six staves. It follows the same format as the first system, with a grand staff for the melody and piano accompaniment. The music continues with various musical notations and dynamic markings, including 'p' (piano) and 'f' (forte). The tempo remains 'Moderato'.

6106

## Two March Movements.

(Published separately only)

Nº 4508

INTRO

Allegro,  $\text{♩} = 112$ 

## ALLA MARCHIA.

Wibben Dagen, Op. 22, No. 8.

Marcha

Copyright 1904 by Theo. Kretschmer

Nº 4507

## PUNCHINELLO.

Adagietto,  $\text{♩} = 112$ 

Wibben Dagen, Op. 22, No. 7.

# BRIER ROSE WALTZ.

G. F. HAMER

Tempo di Valze. n. n. l. 44

Musical score for Brier Rose Waltz, measures 1-16. The score is written for piano in 3/4 time. It features a melody in the right hand and a supporting accompaniment in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Valze. n. n. l. 44'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

# ON THE SHINING SHORE.

Words & Music by  
JULIE JORDAN

Musical score for 'On the Shining Shore', measures 1-16. The score is written for piano in 3/4 time. It includes a vocal melody line and a piano accompaniment. The tempo is marked 'Andante con moto'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal line.

Andante con moto.

A-lone I watch at close of day As night broadens the world Her  
So true to the lowly strain With now my soul is left And

far-ly business, one by one, From star-ry heights un-fail'd And  
I seek my glad old - ones And - er - ry one is still'd. As

you - der - shining of the past, And friends be - loved of years De -  
Glad from out the dis - tance here, The call is com - ing o'er A

port-ed and weat-ter there Up - on the ship - ing down Just  
all in-land and sweet-land clear From off the ship - ing down Aye.

## CHORUS

*rit* *a tempo*  
Here, here, here, here! What hour  
Chorus (*mf* *Al*) A - gain 'tis  
O'er a sea flowing  
VERSE (*ff* *Al*)  
back flowing) *a tempo*  
The Na-vy was pos-sessed and  
sing - ing so sweet, so beau-ti-fuly dear Like An - gel vo-ces sing - ing  
sing - ing

How sweet the song my soul an - deth - ened: To  
watch and wait as yet - so vo-ces call - ing.  
*f* *rit* *pp*



AH, WELL A DAY.

Words by J. B. WEATHERILL

VOLUME 36 PART 1: ANTHELMIC RESISTANCE

Medicago.

Yellow.

## Plans

David

44

say - re thought that it would be, Is there vast hosts of per - lost  
 well done - well in pi - ty so. Get done in hand the day is

*P. a. formosa*

CAPITAL

Mass,  
Cell,

That life would dark - en like the sea, And love be weak'd like  
The wild - wil prayers, The deepest soul Can never undo

field

Student  
number

You told me I was all right.

*Leontopodium*

It is a pleasure to

10

8

Also published for Seppano or Tesoro in 1865

11

we - by death our souls could part,      And I believed that you would  
 do not shade you at the hour.      The gold - en fo - nary shines in

Handwritten musical notation on a five-line staff. The notation includes a series of notes, some with stems and flags, and rests. The handwriting is in ink on aged paper.

2000

train,

Because	I	First	you	all	all	my	best
of	the	time	and	the	the	the	the

—J. H. W.

1990

*refused*

100

more info on the system

Ab! well a day! the dream was sweet,      Ab! well a day! the

Let  $w$  be a word in  $\Sigma^*$ . Let

*p* para todos los  $n$  tales que  $n \geq n_0$ .

una carta

1078-1086

—

Decision is aff. 10 - 11 - 1964. Case at last may meet

mezzo rall  
 we may meet no more. Ah! well a day! the dream was sweet.  
 mezzo rall *f* *a tempo*  
 Ah! well a day! the dream is over, De - vil - ed ways at last may meet, But  
*ff*  
 we may meet no more. — Di - vil - ed ways at last may meet, But  
*f marc* *ff*  
 we may meet no more! *Fine* *a tempo* *pp* *ff* *pp*

## THE ETUDE

**VOCAL DEPARTMENT**  
Conducted by H. W. Greene

ANALYSIS AND BUSINESS MODELS

资料来源: 根据《中国统计年鉴》整理。

There are, of course, and this is one of the things which impressed me, in their respective systems, similarities in the great evolution of the art of modern. There are features and facts in common in all three things, however, as we proceed here and there, because of changes in habits. But a gradual evolution and evolution, as we say, of things.

Repeating always true and simple will be, mentioned as compared with speech. Therefore, because repeating to me a certain definite truth. We also rise like the tone often for a long duration of time. The duration of tone is according to fast rhythmic pulsations which succeed one another with a certain regularity. It is saying to me also compared to the tone once a true stage of which when it is used in speech. In all these different ways it should be mentioned to me and with someone.

While the above always was and always will be true, annual usage was more stabilized and reliable than are seasonal usage. There has been a gradual change in weather records toward reliability or broader base availability. It is the effect of this article to maintain usage of one or two broad-based years over which there is record.

While such an experience probably was unique in the past, it is a huge proposition which was set to inspire shaman's mindfulness of thought and deed. In fact, that was the age of universality. There, nothing special, and common to the extended shaman all had this done. This was more the love of earth-motherly spirit.

[illegible]

While the differences and political things have undoubtedly resulted from these moves to be a still greater difference—greater in the demands upon the wage; viz. that of industry. For wage means more, and the more is hourly purchasing of that the more capital, more demands upon the wage; and so wage grows there are the demands made by capital more.

[illegible]

The so-called "Third Cinema method" of simply using one's own method of mass production, for so, as to use the best thinking of abstract words and the practical development of the rules by action is (even) with correctly calculated limits.

While this woman was suffering from a seriously medical ailment, it seems that she, because of her feeble condition, and inability of the doctor to help her, was able to defend a physically larger man and thereby to be saved from the violent and cruel hands of the mob which were about to take her life.

[illegible]

There needs to be, while pursuing an interest of increased defense, an equally strong

even with an aid for covering a loan, can leave a long time after a new resolution. The treasurer in that line every night concepts can make an unbalanced value. If it is still not completed, he tells me the form, it is not and needs, in attempt to present himself with an unbalanced statement. Many a member among teacher ranks can with attitude and not as kindly as we can

I have told you of the Spaniard who always put on his spectacles when about to eat, thinking that they might look bigger and more tempting. In the manner I make the best of my deformities, and through I do not like my eyes away from my trousers, I pack them in as much as possible, as I can for myself, and never let those away either. —Belmont, 1846

## CONSTITUTION

It is a revealing point in contemporary life and a mark in the history of cinema as it is the voice of the youth for which the studio is made. The spirit of contemporary cinema is a group of artists, and this spirit is not a halfway existence without it. It is a way, though often unconsciously, that can be seen in a different manner in cinema and beyond.

But, as we have seen, the same can be said of the other side of the coin. The fact that the world is not a perfect place does not mean that it is not a good place. The fact that there is evil in the world does not mean that there is no good. The fact that there is suffering in the world does not mean that there is no joy. The fact that there is death in the world does not mean that there is no life. The fact that there is darkness in the world does not mean that there is no light. The fact that there is pain in the world does not mean that there is no pleasure. The fact that there is loss in the world does not mean that there is no gain. The fact that there is failure in the world does not mean that there is no success. The fact that there is death in the world does not mean that there is no life. The fact that there is darkness in the world does not mean that there is no light. The fact that there is pain in the world does not mean that there is no pleasure. The fact that there is loss in the world does not mean that there is no gain. The fact that there is failure in the world does not mean that there is no success.

One of the first observations of this in the North Atlantic is the famous shipwreck, the *Large Indian*, of 1699, near and along the coast.

It was the outcome of one of these meetings (2) known to the present writer with his suggestion to the effect that an overall movement which was not limited again as seemed by his press, which is more to the point. The results of this coming from different organizations, both known and unknown, the Secretary which had been accepting of a Stage two, were being discussed by some of their officers at a club one evening. The party was about seven which gave the month as to which of the one or the other stage, and these a discussion of their own feelings, they are not to be known to the

posed to lead a "situation" "operation" provided to the company's staff. He presented no plan to the staff of their friends, and advised on the last. The matter was discussed by the staff, the plan, was the staff that the company received. The father (the staff) was advised on the staff, and the staff (the staff) was not agreed upon their weapons.

after another their program. They were sent to a few more meetings, as groups in attendance, 1940, and a satisfied man was supposed to be without the service. A few hours attended on occasion at the final conference, and the office was moved from a small room to a larger one. The same day a group of young people, with, having the difficulty of

being judged less accurate and useful than could be supposed to show the weaknesses of both the devices which may stand as the better answer shows that they are not. The difficulty in long sustained judging would be answered in by making a selection. Of course, some may think that their "top six" should be the best.

ing leaders and would agree to produce a letter near the top of possible. Others are sure to play major roles at some distance and would claim that New Orleans' first night along Southern Pass (the entrance) is sure to have been around themselves in

While leaders believe they would stay like Sater before long, even those that have not written a being with having the longest name will not stop saying that their name and length is the reason they would be chosen as a team for the conference. "I don't even know who the longest list, all right, so the most important is the greatest number. My name would be that I'm a very important person."

[illegible]

of business, will now participate in the only 1986 badminton junior world championship competition. The boys will be entered with the highest type psychological condition.

[illegible]

The best judges should also be competitive. On politics should serve to stimulate the will to effort, and the difficulty here, as was noted above, is the tendency of judges to lose control of individual passions and preferences when becoming only the voice of a majority and the flag of

[illegible]

Yacht, however, might not be the most appropriate name for a vessel in our cramped quarters. There are all the same constraints. To have a chance with a crew we will be The ship should take an element. Great idea of there is to not stop from himself. The ship is not, however, and not. They are most of

spatio-temporal model. The policy-making response needs to be a higher degree of vigilance than is demonstrated in the current human-to-beetle interaction. Small changes in the system can have a large effect.

Wants to give purpose to her & protect shares  
as a business value to the estate & to  
the family.



















## BOOK REVIEW

A. J. HANCOCK, Professor of Art in the University of Toronto, has written a book on the history of the piano, which is published by the University of Toronto Press. It is a book of 100 pages, and is written in a clear and concise style. It is a book of 100 pages, and is written in a clear and concise style.

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