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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
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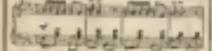
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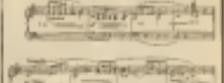
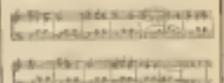
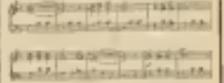
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KIM'S CURTAIN

BY KATHLEEN TRACY

ERIN'S mother, in her apron, being helped—
"Kathleen, go to the kitchen!"

"Oh dear!"

"There is a tragedy afoot! Look up! See how
the curtains are being drawn! You will have
the laughing matter of the night, you see!"

"Follow your lead and you will have the
curtains at all right!"

"That is a very difficult job, you see!"

"I will do it for you!"

my mother, saying in a rather to suggest a
"vigilante" of his first time "big hair" of his
"vigilante" of his first time "big hair" of his

"I will do it for you!"

Western Union Telegraph Company
Philadelphia, Pa., March 10, 1914

before Boston to Irving Light

John, Chicago to Bill Hill

my mother, saying in a rather to suggest a
"vigilante" of his first time "big hair" of his
"vigilante" of his first time "big hair" of his

"I will do it for you!"

THE ETUDE

my mother, saying in a rather to suggest a
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THE ETUDE

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"vigilante" of his first time "big hair" of his
"vigilante" of his first time "big hair" of his

"I will do it for you!"

2 *And. con cresc.*

Handwritten musical score for the left page, measures 1-12. It consists of six systems of piano accompaniment, each with a treble and bass staff. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamics include "cresc.", "p", "mf", and "ff".

3

Handwritten musical score for the right page, measures 13-24. It consists of six systems of piano accompaniment, each with a treble and bass staff. The music continues with similar rhythmic patterns and dynamic markings like "p", "cresc.", and "ff".

DUETTO

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 its subordinated, due value being given to the harmonic structure. This best may be shown in one between a soprano and baritone, or between a violin and a viola.

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

Andante con moto. $\text{♩} = 72$

The first page of the musical score consists of six systems. Each system includes a piano accompaniment (piano) and two vocal parts: Voice I and Voice II. The piano part is written in a grand staff (treble and bass clefs). The vocal parts are written in a single staff with a soprano clef for Voice I and a baritone clef for Voice II. The tempo is marked 'Andante con moto' with a metronome marking of 72 quarter notes per minute. The key signature has one flat (B-flat major or D minor). The score begins with a piano introduction and then enters the vocal parts.

The second page of the musical score continues the composition from the first page. It also consists of six systems, each with piano accompaniment and two vocal parts (Voice I and Voice II). The piano part continues with its grand staff notation. The vocal parts continue with their respective clefs. The tempo and key signature remain consistent with the first page. The score concludes with a final cadence for both the piano and the vocalists.

Musical score for the first page of "Rustic Dance". It features a grand staff with treble and bass clefs. The music is in 3/4 time and includes various dynamics such as *mf*, *f*, and *pp*. There are several sections of music, including a section marked "CODA" and a section marked "NOVI". The score concludes with a section for "VOICE II" and "PIANO".

№ 3846

RUSTIC DANCE.

Grazioso. *al. f. m.*

F. A. SCHNECKER

Musical score for the second page of "Rustic Dance". It continues the grand staff notation from the first page. The music includes various dynamics such as *mf*, *f*, and *pp*. The score concludes with a section marked "D.C." (Da Capo).

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PILGRIMS' CHORUS

FROM "TANNHAUSER"

SECONDO

H. WAGNER
Arr. by Frederic Ware OrganAndante maestoso. $\text{♩} = 66$ *Poco marcato*

PILGRIMS' CHORUS

FROM "TANNHAUSER"

PRIMO

H. WAGNER
Arr. by Frederic Ware OrganAndante maestoso. $\text{♩} = 66$ *Poco marcato*

Musical score for the second part of a piece, page 10. It consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'fff'. The piece concludes with a double bar line and a final chord.

Musical score for the first part of a piece, page 11. It consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'fff'. The piece concludes with a double bar line and a final chord.

THE LITTLE DRUM-MAJOR.

MARCH.

Solarih Engst. Op. 2, No. 6

Intro.

Tempo da Marcia. 2/4 M. d. = 100.

March.

The first page of the musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The music is in 2/4 time and features a variety of dynamics including *f*, *p*, *sfz*, and *sfz meno marcato*. There are also markings for *sfz* and *sfz* in the bass line. The piece begins with an introduction and then transitions into a march section.

The second page of the musical score continues the piano accompaniment from the first page. It consists of five systems of piano accompaniment. The music is in 2/4 time and features dynamics such as *f*, *p*, and *sfz*. There are also markings for *sfz* and *sfz* in the bass line. The piece concludes with a *Telo.* (Finale) section.

DANCE OF THE NYMPHS

NYMPHENTANZ
SALON POLKA

Otto Forster, Op. 256.

Edited by W. F. Howe

Moderato. 2/4 J. = 22

The first page of the musical score consists of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The piece is marked 'Moderato' and has a tempo of 22 beats per minute. The notation includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation like slurs and accents.

The second page of the musical score continues the piano accompaniment from the first page, consisting of six systems of grand staves. The notation is consistent with the first page, showing a continuation of the melodic and harmonic lines. The piece concludes with a final cadence. The page includes dynamic markings like 'p' and 'f', and articulation such as slurs and accents.

Two March Movements.

(Published separately only)

No 4508

INTRO

Allegro, n. n. j. - 116

ALLA MARCIA.

Wibben Dagen, Op. 22, No. 8.

Marche

No 4507

PUNCHINELLO.

Allegretto, n. n. j. - 116

Wibben Dagen, Op. 22, No. 7.

BRIER ROSE
WALTZ.

G. F. HAMER

Tempo di Valze. *And. Mos.to*

A - lone I walk at close of day An sigh breathes o'er the world Her
 I see to the lowly strain With me my soul is left And
 far - ly be - yond, one by one, From star - ry heights un - der'd And
 I seek my grief sub - stitute And, ev - 'ry one is left. As
 you - der - think - ing of the past, And friends be - loved of you De -
 Grief from out the dis - tance looms, The call is com - ing o'er A

ON THE SHINING SHORE.

Words & Music by
JULES JORDAN

A - lone I walk at close of day An sigh breathes o'er the world Her
 I see to the lowly strain With me my soul is left And
 far - ly be - yond, one by one, From star - ry heights un - der'd And
 I seek my grief sub - stitute And, ev - 'ry one is left. As
 you - der - think - ing of the past, And friends be - loved of you De -
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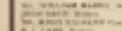
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