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Volume 22, Number 04 (April 1904)

Winton J. Baltzell

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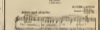
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THE ETUDE

VOL. XXII. PHILADELPHIA, PA., APRIL, 1910. NO. 4.

MADAME MARCHESI

By WILLIAM CHAMBERLIN

Madame Marchesi could make you wish to be a pianist before you could be one. Her method is so simple that a child of five years old can play. Her method is so simple that a child of five years old can play. Her method is so simple that a child of five years old can play. Her method is so simple that a child of five years old can play.



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To talk to Mrs. Marchesi is to be impressed by her thoroughness. To hear her teach is to be surprised by her simplicity. To hear her teach is to be surprised by her simplicity. To hear her teach is to be surprised by her simplicity. To hear her teach is to be surprised by her simplicity.

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2

Musical score for the left page, consisting of eight systems of two staves (treble and bass clef). The music is highly rhythmic, featuring complex patterns of eighth and sixteenth notes, often with slurs and accents. Dynamic markings such as *pp*, *mf*, and *ff* are present throughout. A section marked "Minor" begins in the seventh system. The page number "2" is located at the top left.

3

Musical score for the right page, consisting of eight systems of two staves (treble and bass clef). The music continues the complex rhythmic and melodic themes from the left page. It features intricate patterns of eighth and sixteenth notes, with various dynamic markings and articulations. The page number "3" is located at the top right.

TWO JUVENILES.

BAMBINI.

MARC BURTY.

Arr by Frederic Ware Green.

SECONDO

Allegro molto, 3/4, 5/4

Musical score for the second part of 'Two Juveniles'. It consists of six systems of piano accompaniment, each with a treble and bass clef. The music is in 3/4 and 5/4 time signatures. The score includes various musical notations such as notes, rests, and dynamic markings like 'piano' and 'cresc.'.

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TWO JUVENILES.

BAMBINI.

MARC BURTY.

Arr by Frederic Ware Green.

PRIMO

Allegro molto, 3/4, 5/4

Musical score for the first part of 'Two Juveniles'. It consists of six systems of piano accompaniment, each with a treble and bass clef. The music is in 3/4 and 5/4 time signatures. The score includes various musical notations such as notes, rests, and dynamic markings like 'piano', 'cresc.', and 'sfz'.

SECONDO

Musical score for the Second part of a piece, consisting of six systems of piano accompaniment. Each system includes a treble and bass clef staff. The music features a steady rhythmic accompaniment with various chordal textures and melodic lines. The first system is marked *f* *con spirito*. The score concludes with a double bar line and a repeat sign.

PRIMO

Musical score for the First part of a piece, consisting of six systems of piano accompaniment. Each system includes a treble and bass clef staff. The music features a steady rhythmic accompaniment with various chordal textures and melodic lines. The first system is marked *f* *con spirito*. The score concludes with a double bar line and a repeat sign.

JUST A DREAM.

RICHARD FERRER.

Tempo di Valse Lento, 3/4, *And.*

The first page of the musical score consists of six systems of piano accompaniment. Each system contains a treble and bass clef staff. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the piece.

* After D.S. go from here to Coda, opposite page!

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The second page of the musical score continues the piano accompaniment from the first page. It features six systems of music. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *mp* (mezzo-piano) and *f*. A section labeled "CODA" begins in the lower half of the page, marked with *pp* (pianissimo) and *rit.* (ritardando). The piece concludes with a final chord.

Barcarolle.

G. A. GRANT-SCHAEFER.

Allegretto. m. m. $\frac{3}{4}$

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52 No 4322 THE TIN-SOLDIERS' PARADE.

In battle array, with the life and the drum,
The tin-soldiers march in parade;
Though no clatter of steel is heard on the street,
We can see the flash of the blade.

Tempo di Marcia. 2/4. C. CARL WILHELM KEHN, Op. 29, No. 1.

mf *triple coll.*

No 4182 THE SPANISH GYPSY MAZURKA.

Tempo di Mazurka. 3/4. C. HERRICH ENGEL, Op. 3, No. 2.

* Go from here to the beginning and play to Trio, then play Trio.
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SERENADE.

Moderato. 3/4. Op. 47.

CARL KOPLING, Op. 47.

Musical score for the first page of "Serenade" by Carl Kopling. The score is in 3/4 time and G major. It consists of seven systems of piano accompaniment, each with a treble and bass clef staff. The music is in 3/4 time and G major. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). There are some markings like "mol. a cresc." and "a tempo".

Musical score for the second page of "Serenade" by Carl Kopling. The score is in 3/4 time and G major. It consists of seven systems of piano accompaniment, each with a treble and bass clef staff. The music continues from the first page. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). There are some markings like "mol. a cresc." and "a tempo".

36 *al tempo*

al tempo
al cado moderato
al tempo
al cado moderato
al tempo
al cado moderato

NO 4875

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37

Allergretto M.M. 4=60

LE CHANT DU MOULIN

Leo S. Rogat, Op. 37.

al cado moderato
al tempo
al cado moderato
al tempo
al cado moderato
al tempo

Musical score for the left page, consisting of eight systems of grand staff notation. The music is written in 2/4 time and includes various dynamics and articulations. The systems are as follows:

- System 1: Treble clef with a melodic line and a bass line with chords. Dynamics include *p* and *mf*.
- System 2: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 3: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 4: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 5: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 6: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 7: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 8: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.

Musical score for the right page, consisting of eight systems of grand staff notation. The music continues from the left page and includes various dynamics and articulations. The systems are as follows:

- System 1: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 2: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 3: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 4: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 5: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 6: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 7: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.
- System 8: Treble clef with a melodic line and a bass line with chords. Dynamics include *mf* and *pp*.

Allegro.

DAINTY LITTLE LOVE.

Words by
ARTHUR H. HAYMusic by
EDGAR A. P. NEWCOMB

Allegretto moderato.

VOICE. Dainty little Love came tripping

PIANO. *p* *rit.* *rit.*

Down the hill, Seeing as he thought of sipping Sweets at will

Shew'd, "No, Love was gone," Dainty little Love came tripping

rit. *allegro* *rit.* *allegro* *rit.*

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Also published for High, and Low Voice

allegro
Down the hill, Down the hill.

allegro *rit.* *rit.*

Piu lento
Dainty little Love went a-tripping Up the hill, All his little hopes were dying.

Piu lento

Love was ill, Van he heard, Turns to hide,

rit. *allegro* *rit.* *allegro*

Dainty little Love went a-tripping Up the hill, Up the hill.

rit. *allegro* *rit.* *rit.*

O, Master, Take Us Through The Gate.

CHARLES EDWIN VECOL.

GEORGE A. HARR, JR.

Moderato.

A - lone I sit and think of
Some day when Je - sus An - gel

leave - us With gold - en portals a - jar, Ce - les - tial light a - dorn the
candle us. Some love when we are here to stay, Which we can take be - side us

man - ues, To - mor - row give us from a - jar, The clouds seem full of sug - ar
Je - sus, O that gold - en beam's by shore, And when our earth - ly care are

ap - ple - dore, And I fear I am too late, And I look at Je - sus,
O - yes, And my heart - est rest we take, And we look at Je - sus,

Love - er, Say - ing take us through the gate, And I look at Je - sus,
Love - er, Say - ing take us through the gate, And we look at Je - sus,

Love - er, Say - ing take us through the gate,
Love - er, Say - ing take us through the gate,
O,
O,

How true take us through the gate, O by His - ter - ry's in - dar's
How true take us through the gate, O by His - ter - ry's in - dar's

U - n - der, I hear him say - ing, "Not too late, Come
U - n - der, I hear him say - ing, "Not too late, Come

VOCAL DEPARTMENT

Conducted by H-W-Greene

on his - so to me, this way, what? The last sheep have come
to a place where you will find
Whose name is not so often given,
to work in common with the sheep -
(Lyrics by M.)

WISDOM IN MUSIC

The article following this is a portion of an address which the Editor of the Vocal Department of the Etude has delivered before the Association of the Music of the States. In this address, the Editor of the Etude, speaking of the many valuable qualities which music should possess, and the qualities which it should not possess, has said:

Lamb that follows, Give praise and all re - joice,
Lamb that follows, Give praise and all re - joice,
Lamb that follows, Give praise and all re - joice,
Lamb that follows, Give praise and all re - joice,

for voice, for voice,
He - less know who will be best, And I shall hear his voice,
He - less know who will be best, And I shall hear his voice,
He - less know who will be best, And I shall hear his voice,
He - less know who will be best, And I shall hear his voice,

THE VOICE
voice.
voice.
voice.

It is not only in the technical work of the musician, but in the artistic, that the musician should be a student of the great masters. It is not only in the technical work of the musician, but in the artistic, that the musician should be a student of the great masters. It is not only in the technical work of the musician, but in the artistic, that the musician should be a student of the great masters.

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equal in appearance equally attractive. The choir, like in a variety of methods on the part of appearance everywhere. Occasionally, they might attract some, but the majority of such choirs was never together. When such a choir is made the result is a general failure. The choir, like in a variety of methods on the part of appearance everywhere. Occasionally, they might attract some, but the majority of such choirs was never together. When such a choir is made the result is a general failure. The choir, like in a variety of methods on the part of appearance everywhere. Occasionally, they might attract some, but the majority of such choirs was never together. When such a choir is made the result is a general failure.

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Three reasons for an interesting vocal choir. There are two main reasons why a vocal choir is so interesting to the listener. The first is the variety of the voices, and the second is the variety of the music. The choir, like in a variety of methods on the part of appearance everywhere. Occasionally, they might attract some, but the majority of such choirs was never together. When such a choir is made the result is a general failure.

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PUBLISHERS' NOTES

The correspondence that comes to the publishers of this Journal is so voluminous that we are obliged to publish only that of our readers' general interest. We cannot take a page which is not of this nature. It is always a matter of policy to have the largest and most valuable correspondence. We are not prepared to publish any correspondence that is not of this nature. We are not prepared to publish any correspondence that is not of this nature.

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Continued from page 161.

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