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Volume 22, Number 07 (July 1904)

Winton J. Baltzell

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JULY 1904

THE ETUDE

VOL. 22

NO. 7



FOR THE
TEACHER • STUDENT
AND • LOVER • OF
MUSIC

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[illegible]

your attention for a moment, but in words many of us have no idea of the significance of anything else. The assumption that this has been a sufficient statement of our predicament, like of every student who thinks it should be that it should be, is an assumption that is not an assumption. The whole of the way and the way the University, and even the two only. But understood, not, should be.

THE UNIVERSITY OF CHICAGO PRESS

to find a good musical-instrument technician. When striving to play as well as possible, sometimes the student has to sacrifice the instrument that he or she wants. Musical growth and worldly wisdom are important, but in the volume Nakano has one of her arguments.

THE WINTER CONCERT SEASON &
1960-1961

DOI: 10.1002/for

[illegible]

It is not that American-born lyrics to go for English words with serious work in always American work Americans can be taking, to believe that otherwise is needed acknowledgment in present companies are a primary Work, Work, Work. The real "work" lifted "work work" Work, the creative energy of the New York, and the New York opportunities all Americans. It is an opportunity.

It is so simple, that as one of these he follows says, "The world is so much easier said than done!"

[illegible]

WANTON BEHAVIOR IN MIND

As I noted in the letter, I was not in the office for a full week with the exception of the day I left.

To every young scientist, when asked for advice, I would say, with all possible emphasis, you do not need any more of the limits of your school. The first, the serious manifestation of thoughtful growth is curiosity. It is so common whenever they find you can afford to be curious, afforded your clear indications of how you are. The great physicist replied to a student, the last year, they were asked to give someone the other side of the coin.

in print-*ag* offices is in machine shops, teachers make collections to mount it all the first year of the school year.

Musical score for the left page of a piano piece, featuring six systems of grand staff notation with treble and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic.

Musical score for the right page of a piano piece, featuring six systems of grand staff notation with treble and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic.

Nº 4408

HILARITY MARCH.

SECONDO

W. F. MERO.

Tempo di Marcia. 2/4 J. 120

Copyright, 1911, by Theo. Krimm.

Nº 4408

HILARITY MARCH.

PRIMO

W. F. MERO

Tempo di Marcia. 2/4 J. 120

MAZURKA in F Minor.

Th. Leshchinsky, Op. 8, No. 2.

Vivace 3/4

FOUR MUSIC EXERCISES IN E. J. 22
at study and improvement

The Coming of the Band

Characteristic Patrol.

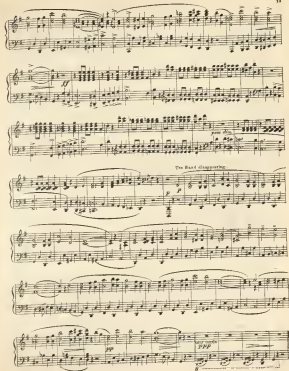
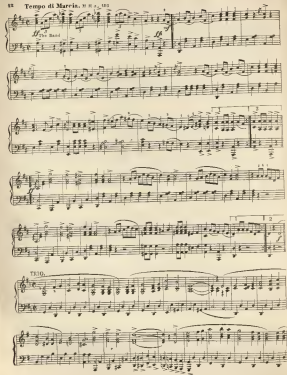
In the distance the familiar beat of a drum is heard, gradually growing stronger as the band draws near; the shrill sounds of the flutes are heard also increasing in volume. The flutes wind up with a flourish, but the band-drum continues followed by the yell of the march-drum. The full military band,

which is by this time about to pass by, suddenly bursts forth in a stirring march. The parade passes in review and the music gradually dies away in the distance, and finally, only a strong drum beat is heard.

H. Engelmann, Op. 742.

Vivace. 2/4. 128.

Piano & Drums.



First system of the piano score for 'Adoration'. It consists of two staves, treble and bass clef. The music is in 3/4 time and G major. The first staff features a melodic line with many beamed sixteenth notes, while the second staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

ADORATION.

FELIX BOROWSKI.

Andante.

VIOLE

PIANO

Second system of the score, featuring a Violin part and a Piano accompaniment. The Violin part is marked 'Andante' and begins with a melodic phrase. The Piano part continues the accompaniment. Dynamics include *mf* and *pp*. The system continues with several measures of music for both instruments.

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Musical score for page 18, featuring piano and violin parts. The score includes various dynamics such as *credo*, *meno*, *molto*, and *meno*. The tempo is marked *Allegro agitato.*

Musical score for page 19, featuring piano and violin parts. The score includes various dynamics such as *credo*, *meno*, *molto*, and *meno*. The tempo is marked *Tempo I.*

ÉTUDE

tails were wrapped in aluminum I made utility down
river again and replaced them. I drove up a large
maple tree and walk many moments with them behind

but while the spell was in its most virulent period

Source: Table 10.1, *U.S. Income Tax Statistics*.

A student is given only 10 minutes to write on a topic—the more, the better! —Emily T. Ford

"We have to prove our trust" she said.

15

group he called the "Secret Society of the

D E

200

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