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Winton J. Baltzell

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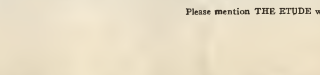
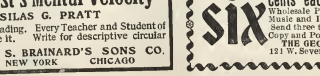
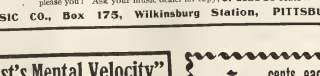
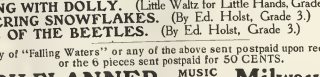
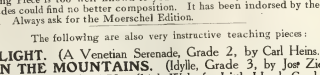
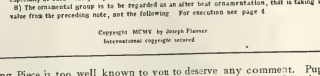
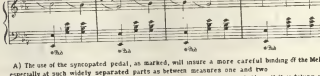
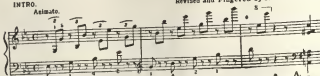
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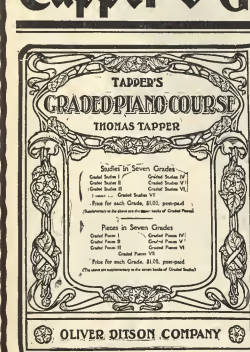
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By
ARTHUR L.
JUDSON

THE FESTIVAL IN THE
SMALL TOWN

ITS VALUE
AND HOW TO
RUN ONE

"The Festival in the Small Town" is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town.

I am writing this in the hope that it will be of some use to you. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town.

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Of the two piano methods of the past, it is the method of the present and the future. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town.

The Festival Idea.

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As a result all tickets were sold in a week, the only single instance known where the tickets in the small town were sold in a week. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town. It is a book of 100 pages, containing a wealth of material on the subject of the festival in the small town.

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Educational Idea.

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Some years ago we published a sketch, with portrait, of Pepito Ariola, a Spanish boy, who exhibited a wonderful talent for music, both as executive and creative. He was brought to the attention of Arthur Nikisch, the great conductor, when the latter was in Spain. So great was the impression he made that Herr Nikisch arranged for him to come here to commence the serious study of music under the guidance of the new nearly eight years of age and has spent the past year in Berlin in study.

He has now come to New York to play in the Deodhar's concert in C. Major on Oct. 37, his work showing high excellence from the very first point as well as intellectual precocity. His teachers say that he shows great promise as a composer, that he has a keen sense of melody, and great facility in sketch reading. The accompanying sketches this sketch is made from his latest photograph.

THE TUNING OF THE NOTES. THE Tonic insisted that he has more importance than all the rest of the notes in the scale. "I am always mentioned first, and the others come after."

"He was broken in to a life of hardship and self discipline; taught to rise before day-break, and to take his share of part in the early morning service in the great choir; to sing in the morning before he practiced his harp; to sing in the afternoon before he went to work; to learn to read in the afternoon he was taught to write, to illuminate, and to draw, and to learn Latin either from interlinear translations, or from conning over the pages of the Psalter and Sacramentaries which were produced in the writing room of the convent. We can infer more respecting his manner of life from the allotment of his time, from a book written at the time, and which is called the *Dialogue*. First of all, he was not spared any sleep. As Sazon chorister children, 'Ist thou beene fogged to day?' asked the imaginary master; to which the boy answers (as though it were an exception), 'No, for I have belied myself: wary! But he will not answer for his companions. Why do you ask me? I must not

[illegible]

Dominian: smiled graciously, said that he was to be of service, and that he in turn was dependent upon the Russian. He then turned to the first of the dear old organs, and said, "I am glad to see you are of my age," said the little fellow. Seventh. "We are like a lot of children who are alone, and are not as harmonious as we should be." "Hight you are little child," said the Dominian. The old organ came in just then, and the twilight he did not see the notes as they went back into place. They loved him dearly, and waited patiently to be called into play. The little child, still the notes, and the organ came with all his might in order to bring out the sweetness; others he picked up delicately, and then all over the keyboard, but always with lovingly, and each in his little way, as if his little hands were telling the story of his life. It *always* would come out in music. A melody told of a happy childhood, while a minor strain expressed some childish disappointment or sorrow. The sun was shining brightly, and the sun would always come out from the cloud and shine again.

Tipping, laughing little sixteenth notes, ran all over each other, sang of a time when they were little, and was startled by the Dominian. "Love never runs smoothly," and the Major deepened and deeper, until the organ gave heart-breaking wail which told that all was lost. The minor strains came in, and the minor chords blended with those of the major, of the struggle for victory. Stronger and stronger the positive little Major, clearer came the chords. And the sun was shining through once more.

A new strain, a quieter one, in which the Dominian Seventh played quite a part, was of a lovely, and then a little came in, and he told of the Joy and Inspiration which at times came, and finally Major and Minor joined in a melody, which expressed harmony and victory won.

On and on the organist played, until it was dark, and when he closed the organ all the notes were gone, because they were in tune with Master Organist—*Lissa E. George.*

WHENEVER I think of
I think of it as in a
sphere of blue and white
blue, blue sky over all
ranks on ranks of white
and citadels, the dazzlingly white road
any into the blue haze, and along the road a
many carrying; patriarchs with olive branches, the
aloft white-veiled balloons containing
for sacrifice, and youths and little children with
to the sky, harp and timbrel, accompanying the
saints pass to festival and
Many were the feasts and festivals in
Greece. In those days, but many of the
greatest of them, and Pericles of Athens
the first to think of them, but Pericles of Athens
to an equal dignity with power, for money, so
Pericles and what he did for music I am
to be a great man.

Pericles, "the most accomplished statesman of
ancient Greece," lived in Athens, from the 470
before Christ, so you see what very old
or that we are going to talk about.

Even as we are going to talk about
considered a necessary part of every child's
festival, and the children always a part
the children were said to have imbibed the
the children were said to have imbibed the
to have begun, at the age of three or four years
training for the parts they were to play
of course, just as now, some of the children
the gymnastics and sports that are
at Pericles, the boys who loved
Therefore he was called the "father of
boys being wealthy and able to send him
Now this was a teacher in Athens.

[illegible][illegible]

A PICTURE LIBRARY.

THE following note was taken from the *Journal of Education*. Although it was written for public school teachers, it applies equally well to clubs of music pupils:

"Every school should have its picture library as well as its book library. Pictures will accumulate from all sources. The pupils themselves will be enthusiastic contributors, but there should be a censorship ruling out pictures worthless for educational purposes. Those accepted should be mounted on sheets of good manila paper of uniform size, pasted lightly at the corners only (to wide margin improves the picture and protects it as well). Each class-room should be provided with chart clamps for holding the pictures when in use.

A card catalogue is a necessity. One can be made from cheap cards punched and strung on a wire stretched across a box. Each picture should be numbered and a corresponding number placed on the card, with the name of the picture. Historical pictures can be classified both under names of people and names of places. In short, whenever a picture is admitted to the collection, all the titles under which it might be wanted for reference should be written on separate cards with the number of the picture, and these cards entered into the card catalogue, alphabetically.—*Harriet H. Keith.*

TEACHERS are asked to send us notes of the organization of clubs among their pupils and short accounts of recital or program specialties they have used successfully. We want to make this department as practical as we can. Many teachers are timid about arranging programs and outlines of study. Every teacher who has used certain methods with her class is doing a service to fellow teachers by sending a note of the methods to THE ETUDE.

MOZART MUSIC CLUB. Pupils of Hase W. Lehman motto, "Do your best;" colors, dark blue and white; flower, violet. The club studies THE ETUDE and has readings and essays on different musicians; games are enjoyed.

DEBOTHAM CLUB. Ten members. Musical games, studies in interpretation; this Fall will take up the rudiments of theory.

RED PUFF MOZART CLUB. Fifteen members, pupils of Mr. D. N. Howe; colors, violet and gold.

BREWING'S LITTLE MUSICIANS. Eight members, pupils of EVEL C. BATTOWS; motto, "Strong and sure;" colors, grey, pink and green; studies the lives of eminent composers and the pieces in THE ETUDE.

MOZART CLUB. Pupils of Miss Beale Barker; studies ear training, musical games and Tappet's "First Studies in Music Biography."

ETUDE MUSIC CLUB. Pupils of Judith Hlava. Studies the lives of composers, prepares little essays, plays musical games; colors are pink and green.

MOZART CLUB. Pupils of Miss Hart. Colors, purple and white; motto, "Advance;" musical numbers are played from memory, each member responds at roll call with the definition of some musical term.

PHILIP EMANUEL BACH.

What relationship was he to J. S. Bach?

The Etude

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I CARE not whether a man is called a tutor, an instructor, or a full professor; nor whether any academic degrees adorn his name; nor how many facts or symbols of facts he has stored away in his brain. If he has these four powers: clear sight, quick imagination, sound reason, and right, strong will, I call him an educated man, and fit to be a teacher.—Henry Van Dyke.

HAVE you joy in your work? The new season is at hand. Your success will be measured, in great part, by the amount of enthusiasm and pleasure you can find in meeting the various duties that come to you. Pains may be taken, but the "I am sorry vacation season is at an end," but a teacher cannot afford to injure himself by allowing such feelings to arise. Of course, if he is not in good health he cannot feel ready for work. If so, delay the opening of the season and give two weeks to systematic effort to tone up the physical and nervous systems. Spring in the body, vigor in the nerves, joy in the heart, will make a successful season.

NEW pupils! Of course you are glad to have them. They represent gain in the reputation you enjoy in your community; they represent gain to the musical alert in your town; they represent new lines of influence which you are to touch; they make good the losses occasioned by the dropping out of the musical unit. But much of the opportunity you welcome new pupils because of the opportunity you will have to make an impression upon an expanding, growing mind, an impress that should be a permanent one, and for the future upbuilding of musical interests in your community.

The present writer once heard a profound thinker and observer give a most fascinating talk on what he called "The Potency of One." To apply this idea let us assume that every teacher in the United States shall, this year, have one more pupil than was the case last year. There are probably 60,000 music teachers in the country. Do you see what that means? 60,000 more minds, most of them young and unfurnished, to be made acquainted with the beauty of music and its power as a disciplinary agent. You are but one teacher, you may have your one pupil more than last year, but forget the individual in thinking of the aggregate good to be accomplished by your fellow teachers. Here is the best betwixt of THE ETUDE for the new pupils of 1906-1907.

EUROPEAN artists will be bode the present season in large numbers, among them Paderewski, Liszt, Hummel, Lohr, Harnann, besides singers brought here by Currier and Hammerstein for their respective opera companies. By the time all the possible concert dates

of the United States are divided among the foreign and American artists, there will not be many for each one. The box office is sure to suffer in certain places. Professional circles will be stirred by the query who is to be the strongest drawing card?

We have no wish to urge discrimination against European artists. We think it eminently fair, however, to suggest to those of our readers who are arranging for concert series or who patronize them. Do not favor the foreigner at the expense of a first class American artist in a series; if you attend half a dozen concerts during a season, let some of your money and attention go to the support of an American player or singer.

SOMEWHAT more than a year ago there appeared in the *Cosmopolitan Magazine* these words, written by the editor, Mr. John Brisson Walker:

"To the young man studying art: To really succeed in art you must be able to think great thoughts; you must keep away from what is enervating as you would from the restoration of leprosy. Blood cannot be taken from a vegetable; profound thoughts do not spring from ignorance. When an artist can paint great ideas, he must be capable of profound analysis. He must lead a broad life, not merely that of the studios. He must take an interest in the politics of his country and in affairs. He should hang these words of Victor Hugo up over his doorway: 'For the world itself everything perish which is nothing but selfish endeavor; which does not represent an idea or a benefit to the human race.' " This applies to every one who studies some form of art. I take it that no kind of art-worker can ever hope to reach out in his expression to great breadth until his relations are broader than usually is the case; until there is a wider sympathy for people and things, and until he has more active plus all the thought and feeling.

I feel that we shall arrive at Americanism in music not by the rather artificial method of borrowing primitive melodies so much as by living the life of the people in the fullest, richest way. We shall then probably cast behind us, too, some of the tendency in American music to-day to what might be called a perfunctory brevity of style.

EVERY one who is familiar with musical persons must be struck by the lack of historical knowledge on the part of those who have studied musical history; yes, even in the case of those who have "graduated" in music, with history as one of the requirements.

The first cause of the trouble is doubtless to be found in the method of teaching it. There is a certain lack of humanity given to the lives of the great musicians; that is to say, for most students the famous men are not conceived of as sufficiently normal. The teacher is too frequently a biased sentimentalist. We need a real life interest, not a doubly loaded rod. Our great men live in a false perspective; they also seem lacking in those virile qualities which are essentially human. The memory is filled with the unessential, instead of vital truths; the legends are remembered, the truths forgotten. The right kind of music will prevent the existence of the hero worshiper in the land, an abomination.

In many cases it is a mistake to follow a text-book in the same way with all classes. For example, have the younger pupils and those whose lives have been entirely out of touch with the great names start with the biographical side; that is, making each Bach or Beethoven live before any excursions are made into such an impersonal (for most persons) and such a superficially known field as Egyptian or Assyrian music. The best interests of culture are served by making the past a present; that is, a throbbing, pulsating factor.

IN a recent article on physical health and its association with mental activities, Dr. Gulick, the physical director of New York's public schools, made certain statements that are of such character as to have a direct bearing on the work of the musician. In a general way, musicians are divisible into the two classes to which he assigns all humanity, the personally active and the phlegmatic. The phlegmatic, on closer analysis it will be found that among musicians of higher grades of talent the former class

largely predominates; indeed, it often is said of the profession that it is made up of nervous, sensitive, thin-skinned people.

To quote Dr. Gulick, "Quality! Quantity! Type! These two hang all the laws of efficiency. There are conditions for each individual under which he can do the most and the best work. It is his business to ascertain those conditions and to comply with them. It is useless for the nervous, high-strung, quickly fatigued man to try to work by the same program as his phlegmatic, even-tempered neighbor. The conditions under which the two men produce the best results are not identical. The man who can't wait a his best until after a long period of warming up ought to stick to his practice, when once he has got at it, as long as he can keep up to the high-grade level. This is the only economy of effort for him.

On the other hand, the man who accomplishes most when he works by spurts and takes frequent intervals of rest and diversion between times, ought not to feel he is doing wrong when he gives up imitating the steady plodder and takes the method of study by which nature has fitted him. In his case, irregular system and continuous driving decrease, not increase, his efficiency. Both men can do high-grade work, but not under the same conditions.

If left to themselves, nearly all pupils will declare they belong to the class that demands frequent rest and recreation. The trouble is that the men who are made to plod will not plod. The teacher must size up the nervous and mental structure of his pupils and prescribe methods of work to fit. The adult person who is in earnest in his work can suffer for himself that plan which he finds by experience produces the best results and the quickest progress.

When one comes to the years of self-management, he must discover the special conditions under which he is the most productive and receptive and can do his conditions of his surroundings and of his work to his nature, in so far as this may be possible. Otherwise there will be a waste of effort, and success may largely be defined as a minimizing of the hindrance of life. Nothing is gained and much is lost in trying to run all sorts and conditions of students through the same mould.

INDIVIDUAL effort is the master key to the liberation of human spirit in its best manifestation.

It is not the opportunist who shines forth most brilliantly in the pages of history. On the contrary great heroes of war, of statecraft, of commerce, of discovery, of industry, have been those who believed in the gospel of work, of concentrated effort and persistent striving for the success they wished to win. President Jordan, of Leland Stanford University, speaking of the idea that poverty or other unfavorable circumstances are necessary to bring out the best in man, says: "It is not poverty that helps a man; it is the effort by which he throws off the yoke of poverty that enlarges the powers." If we go into the lives of cities we can find examples of men who have gained great success and wealth under opposite conditions. Andrew Carnegie was a poor boy, J. Pierpont Morgan was the son of a rich banker; Jay Gould, financier and railroad president rose from a poor country boy; J. I. Cassatt, of the Pennsylvania Railroad Co., was the son of a man of considerable means and high standing, and the Vanderbilts are now in the third generation of wealth and power.

The fact is that it is what a man does that counts. Wealth may be paralyzing to the best forces of a man; on the other hand, a man may be unwilling to stick to the great task of working through an unfavorable environment. The lesson is a plain one for music teachers. Whatever the rewards for the work you are now in the building up of your real self, because of the quality of the effort you are making. Because you have a small class it does not follow that you cannot have a large number of pupils. Study yourself. Perhaps you have lost your ideal as to quality of work while seeking to increase the quantity. Here is one of the rules of human success: when we are most quiet we are apt to retrograde; when we are most quiet, quantity is frequently an inevitable accident.

This year let the teacher lay stress on what he will do. He is right to try to advance his pupils; but his work is in truth a failure, from the real standard of values, if it does not make him stronger. Every season's work should make the teacher bigger and stronger as a man and a teacher. To remain at a standstill is fatal.

DANSE CHARACTERISTIQUE

MORCEAU GRACIEUSE

Mouvement di Mazurka M.M. ♩ = 120

AUGUST NÖLCK, Op. 140

Musical score for "THE ETUDE" on page 570. The score is written for piano and bass. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1-5) and slurs. The second system features a *poco dim.* (poco diminuendo) marking. The third system includes a piano (*p*) dynamic. The fourth system ends with a *Fine* marking. The fifth system includes a *cantabile* (cantabile) marking and a *molto espress.* (molto espressivo) marking. The sixth system includes a *cresc.* (crescendo) marking.

Musical score for "THE ETUDE" on page 571. The score continues from page 570 and consists of six systems of music. The first system includes a *dimp.* (diminuendo) marking and a *p dolce* (piano dolce) marking. The second system includes a *tenuto* (tenuto) marking. The third system includes a *cantabile* (cantabile) marking and a *molto espress.* (molto espressivo) marking. The fourth system includes a *dolce* (dolce) marking. The fifth system includes a *p* (piano) dynamic and a *rit. e dim.* (ritardando e diminuendo) marking. The sixth system ends with a *D.S.* (Da Segno) marking.

JOYOUS RETURN

JOYEUX RETOUR

MARCH - POLKA

Secondo

LEON RINGUET, Op. 36

Allegro moderato M.M. ♩ = 116

JOYOUS RETURN

JOYEUX RETOUR

MARCH - POLKA

Primo

LEON RINGUET, Op. 36

Allegro moderato M.M. ♩ = 116

Secondo

Musical score for the Secondo part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of six systems of staves. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a *f* *fine* marking and a piano (*p*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system concludes with a *D.C.* (Da Capo) instruction.

D.C.

Primo

Musical score for the Primo part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of six systems of staves. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a *f* *fine* marking and a piano (*p*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system concludes with a *D.C.* (Da Capo) instruction.

D.C.

CASTAGNETTE

CONSTANTIN STERNBERG, Op. 56, No. 5

Allegro M.M. ♩ = 63

ff *con brio*

pp *espressivo*

For Fine only

in tempo rubato

p *Ped. simile*

Musical score for "L'Espresso" by Franz Liszt, Op. 29, No. 1. The score is in 2/4 time, key of B-flat major, and consists of 32 measures. It features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The score includes various musical notations such as slurs, ties, and dynamic markings like "ff" (fortissimo) and "f" (forte). The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

Ballad of a Summer Day

MEDITATION

ARTHUR F. KELLOGG

Andante moderato M.M. $\text{♩} = 46$

Arthur F. Kellogg

Andante moderato M.M. ♩ = 46

p

rit.

a tempo

Pod. simile a tempo

b. rit.

mf

a tempo

rit.

a tempo

rit.

Animato

a tempo

rit.

pp *Fine*

f

Ped. simile

a tempo

Tempo I

p

Ped. simile

a tempo

rit.

pp

p *dolce*

Ped. simile

a tempo

rit.

a tempo

rit.

p

a tempo

rit.

a tempo

rit.

f

p *rit.*

pp *D.S.*

IONE INTERMEZZO

RAYMOND HOWE

Moderato M.M. ♩ = 104

First page of the musical score for 'IONE INTERMEZZO'. The score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of 'M.M. ♩ = 104'. The key signature has two flats (B-flat major). The score consists of six systems of two staves each. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). There are also markings for *rit.* (ritardando) and *mf a tempo*. The piece ends with a 'Fine' marking.

Second page of the musical score for 'IONE INTERMEZZO'. The score continues from the first page. It includes markings for *a tempo*, *rall.* (ritardando), *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *D.S.* (Da Segno). The score consists of six systems of two staves each. The piece concludes with a double bar line and the *D.S.* marking.

2 nd VALSE CAPRICE

F.G. RATHBUN

Allegro M.M. $\text{♩} = 63$

f *pp* *mf* *a tempo* *rit.* *Pa tempo*

a tempo *p* *mf* *a tempo* *p* *cresc.* *f* *dim.* *Fine* *ff* *p* *f* *poco rit.*

Musical score for "THE ETUDE" on page 586. The score is written for piano and features a variety of dynamics and musical notations. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fifth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The sixth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The seventh system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The eighth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The ninth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The tenth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The eleventh system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The twelfth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The thirteenth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fourteenth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The fifteenth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The sixteenth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The seventeenth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The eighteenth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The nineteenth system features a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The twentieth system includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

Musical score for "THE ETUDE" on page 587. The score is written for piano and features a variety of dynamics and musical notations. The first system begins with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system features a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system features a piano (*p*) dynamic. The eighth system includes a piano (*p*) dynamic. The ninth system features a piano (*p*) dynamic. The tenth system includes a piano (*p*) dynamic. The eleventh system features a piano (*p*) dynamic. The twelfth system includes a piano (*p*) dynamic. The thirteenth system features a piano (*p*) dynamic. The fourteenth system includes a piano (*p*) dynamic. The fifteenth system features a piano (*p*) dynamic. The sixteenth system includes a piano (*p*) dynamic. The seventeenth system features a piano (*p*) dynamic. The eighteenth system includes a piano (*p*) dynamic. The nineteenth system features a piano (*p*) dynamic. The twentieth system includes a piano (*p*) dynamic.

THE LITTLE HENS

LES PETITES POULETTES

MAZURKA BURLESQUE

A. TROJELLI

Moderato M.M. $\text{♩} = 116$

Musical score for 'The Little Hens' (Les Petites Poulettes) by A. Trojelli. The piece is a Mazurka Burlesque in 3/4 time, marked Moderato (M.M. 116). The score is written for piano and features a melody with lyrics: (Cot' cot' cot' cot' co - doc) and (Cot' cot' cot' cot' co - doc). The piece includes various musical markings such as *cresc.*, *Fine*, *p*, *mf*, and *D.C.* (Da Capo).

THE TIN-PAN GUARDS' PARADE

VOCAL OR INSTRUMENTAL

Jessica Moore

GEO. L. SPAULDING

Marziale M.M. $\text{♩} = 112$

Bugle Call

Musical score for 'The Tin-Pan Guards' Parade' by Geo. L. Spaulding. The piece is a Marziale in 2/4 time, marked M.M. 112. It includes a Bugle Call and a vocal line with lyrics: A - long the street they come with tramping feet, The Tin - Pan Guards' pa - rade. In col - ored caps, As well as shoul - der straps, (of pa - per they are made.) They're just a lot of boys who love to make a noise, And my how hard they try! On pans of tin they beat this aw - ful din, As they go marching by. The score also includes a section for Drums.

THE LAND OF NOD

FRANCES V. HUBBARD

A.W. LANSING

Moderato e sempre tranquillo

Not dis - tant far is the

p

con Ped.

dream - y land Where the lit - tle ones of - ten stray, But old - er ones, when they seek the place, Must

go by a long - er way. — These lit - tle wee folks just close their eyes, And go thro' lul - la - by

lane; — 'Tis a way that oth - ers nev - er find, Tho' they seek, they seek in vain.

This land is where a mul - ti - tude, oft Of hopes to fru - i - tion

change, — In a sin - gle hour, where care is lost, And the fan - cy has free range. It

lies just be - yond the con - fines close Of the world wherein — we dwell, — But a - ny thing more of this

fai - ry land We can nev - er, nev - er tell.

fp

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Difficult Pupils.

(Continued on page 612)

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There's a reason."

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