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Volume 19, Number 09 (September 1901)

Winton J. Baltzell

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Handwritten musical score for piano on page 1. The score consists of five systems of two staves each (treble and bass clef). The music is in a major key with a 3/4 time signature. Performance markings include *meno*, *molto cresc.*, *allargando*, *pp*, *ppp*, and *ppp*. The page number '1' is visible in the top left corner.

Handwritten musical score for piano on page 2. The score consists of six systems of two staves each (treble and bass clef). The music continues from page 1. Performance markings include *molto cresc.*, *molto cresc.*, *meno cresc.*, *ppp*, *ppp*, *ppp*, and *ppp*. The page number '2' is visible in the top right corner.

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Allegro, $\text{no} \frac{2}{4}$

Musical score for the second part of a piece, labeled "SECONDO". It consists of seven systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. Dynamics include *f*, *p*, *ff*, and *pp*. There are various musical notations such as slurs, ties, and accents.

Musical score for the first part of a piece, labeled "PRIMO". It consists of seven systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. Dynamics include *p*, *ff*, and *pp*. There are various musical notations such as slurs, ties, and accents.

PIERRETTE.

AIR DE BALLET.

Edited by W. J. P.

Allegretto, 3/4. 18

C. CHAMINADE.

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. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece concludes with a double bar line.

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The second page of the musical score continues the piano accompaniment from the first page. It consists of six systems of piano accompaniment. The music continues with similar rhythmic and melodic motifs. Dynamics include *ff*, *pp*, and *delic.* (delicately). The piece ends with a final cadence.

Musical score for page 20, featuring six systems of piano and bass staves. The score includes various dynamics and markings:

- System 1: *pp* *impressionista*
- System 2: *pp* *impressionista*
- System 3: *pp* *impressionista*
- System 4: *pp* *impressionista*
- System 5: *pp* *impressionista*
- System 6: *pp* *impressionista*

Musical score for page 21, featuring six systems of piano and bass staves. The score includes various dynamics and markings:

- System 1: *pp* *impressionista*
- System 2: *pp* *impressionista*
- System 3: *pp* *impressionista*
- System 4: *pp* *impressionista*
- System 5: *pp* *impressionista*
- System 6: *pp* *impressionista*

BARCAROLLE.

J. ASHFORD

Andante non troppo. *mf*

poco cresc.
dim.
cresc.
poco cresc.
dim.

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dim.
poco cresc.
cresc.
poco cresc.
dim.
cresc.
poco cresc.
dim.

MUSTERBILDER.

(IDEAL PICTURES)

Nº 1. Gewissheit. (Certainty)

Allegretto.

SELEY & L. G. & S.

Musical score for 'Gewissheit' (Certainty), Op. 908, No. 1. The score is in 2/4 time and consists of four systems of piano accompaniment. The first system is marked 'Allegretto'. The second system is marked 'a tempo'. The score is written for piano with treble and bass staves.

Copyright 1907 by F. W. P. P. Co.

Continuation of the musical score for 'Gewissheit' (Certainty) on page 15. It consists of four systems of piano accompaniment, continuing from the previous page. The score is written for piano with treble and bass staves.

Copyright 1907

FROM THE LONG AGO.

Allegretto grazioso.

H. J. ANDRUS.

The first system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and features a melody in the treble with a piano accompaniment in the bass. The tempo is marked 'Allegretto grazioso'. The first staff includes a dynamic marking of *p* (piano) and a hairpin crescendo. The second and third staves are marked *crdo* (crescendo). The fourth staff concludes the system with a hairpin decrescendo.

Copyright 1924 by Theo. Fischer.

The second system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music continues from the first system. The second staff includes a dynamic marking of *f* (forte) and a hairpin crescendo. The third staff is marked *molto legato* (very legato). The fourth staff concludes the system with a hairpin decrescendo.

THEO. FISCHER.

Piano accompaniment for the song 'A Drap O' Dew'. The score is written in G major and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The piece includes various musical markings such as 'Cresc.', 'Cresc. II', 'Cresc. III', 'Cresc. IV', and 'Cresc. V'. The final system ends with a double bar line and a repeat sign.

A Drap O' Dew.

Words by
Hattie G. Canfield

Sarah A. Hadley.

Slowly and tenderly.

Vocal line and piano accompaniment for the song 'A Drap O' Dew'. The score is written in G major and 3/4 time. It consists of three systems of music, each with a vocal staff and a piano accompaniment staff. The lyrics are: "I bow - er - ten - heard II", "said - (But my woe - ing may be new) I like it - my blade of grass, Give me", and "in pure drap o' dew. The cold say - ing I did see. Ask - ing".

John-ny if she knew I was like a blade o' grass, Wad she

be my drap o' dew? I was like a blade o' grass, Wad she

be my drap o' dew? You see-

she be an-ither come sweet and see-ye like my lass; 'In the

way o' col-er, Rob, Ye are like a blade a' grass, An ye're grow-ing in my

heart, Where the wild wind see-er blow! Din-na see-fer lang wi'

thirst, Come and tak' your drap o' dew, Din-na see-fer lang wi' thirst, Come and

tak' your drap o' dew!

TWO MARIONETTES.

Words by ARTHUR LAW.

Music by LETHA COOKE.

Allegretto grazioso.

Piano introduction for 'Two Marionettes' in 2/4 time, featuring a light, graceful melody in the right hand and a simple accompaniment in the left hand.

Two Marionettes, the story goes, Once travel'd long love to town; She was a Frenchess

First line of the song, including vocal line and piano accompaniment.

fine and fat. And he was on-ly a clown. But he lov'd her true, As a clown will do, And

Second line of the song, including vocal line and piano accompaniment.

ventured at length to speak: But she thought her rank-ly, She felt it was in-van-ly. And

Third line of the song, including vocal line and piano accompaniment.

tried to kiss the Musk-on on her lip - the wind-er shook. He

First line of the song on page 23, including vocal line and piano accompaniment.

told her his love on side by side, They lay in the show-ers wet. She

Second line of the song on page 23, including vocal line and piano accompaniment.

scorn-ful-ly turn'd a - way her head, And shook out her long-on locks. "Ho I

Third line of the song on page 23, including vocal line and piano accompaniment.

wad, and she, want a no - ble boy A clown I am for a - boy! "Twould

Fourth line of the song on page 23, including vocal line and piano accompaniment.

wad - ly shock you - pen - c - ly, And deep - ly grave to ch - c - ly, And

Fifth line of the song on page 23, including vocal line and piano accompaniment.



COMPOSED BY GEORGE LEMANN

VIOLIN CONCERTO IN THE VIOLA

had been found by the violonists of the orchestra. They said their instrument, equipped with two metal coil loud-speakers, could not give a variety of all-interval tones like the practice of teaching them. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932.

It was not as simple as this. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932. Some, who led the school course, saw the light in August of 1932.

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SOLO RECITAL

The violinists have to be well-tuned on the daily basis. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

The violinists have to be well-tuned on the daily basis. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

LETTERS CLIPPED

The violinists have to be well-tuned on the daily basis. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

In a way, I am convinced that the work of an accomplished violinist is not only to be well-tuned on the daily basis. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

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THE ETUDE

the metronome, a little better than the work of an accomplished violinist. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

The metronome man looks on the right. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

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THE METRONOME MAN.

By LELA LYON TIPPIN

The metronome man looks on the right. In the past, it was not so. In the past, it was not so. In the past, it was not so. In the past, it was not so.

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to take in their own hands. It is an axiom...
to take in their own hands.

A.—There is no axiom here respecting...
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