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Volume 25, Number 06 (June 1907)

Winton J. Baltzell

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CORNELIUS GURLITT

By CARL REINERKE



CORNELIUS GURLITT

It is a pleasure to have the opportunity to meet a man who has spent his life in the service of music. Cornelius Gurlitt is a man of many talents, a composer, a conductor, and a teacher. His music is a blend of the old and the new, and his teaching is a blend of the practical and the theoretical.

Gurlitt's music is a blend of the old and the new, and his teaching is a blend of the practical and the theoretical. He is a man of many talents, a composer, a conductor, and a teacher. His music is a blend of the old and the new, and his teaching is a blend of the practical and the theoretical.

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REINERKE'S "MATH OF STRINGS"

By CAROL M. WAGNER

Reincke is a composer for strings but he is also a teacher. He has written a book on the "Math of Strings" which is a guide to the student of the string player. It is a book that is both practical and theoretical, and it is a book that is both for the student and for the teacher.

Reincke's "Math of Strings" is a book that is both practical and theoretical, and it is a book that is both for the student and for the teacher. It is a book that is both for the student and for the teacher, and it is a book that is both practical and theoretical.

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Teachers' Round Table

CONDUCTED BY A. J. COHEN

PRACTICAL TIPS OBSERVED

When I was in the office, I read a number of letters from teachers who were asking for help in various ways. Some were asking for help in teaching, some were asking for help in conducting, and some were asking for help in general. I thought I would like to share some of the tips that I have observed in the office.

Starting the Day
The first thing that I do when I start my day is to check my calendar. I then go to the office and check my mail. I then go to the classroom and check my students. I then go to the office and check my mail. I then go to the classroom and check my students.

Teaching the Lesson
The next thing that I do is to teach the lesson. I use a variety of methods to teach the lesson, including direct instruction, discovery learning, and cooperative learning. I then go to the office and check my mail. I then go to the classroom and check my students.

Assessing Student Learning
The next thing that I do is to assess student learning. I use a variety of methods to assess student learning, including tests, quizzes, and projects. I then go to the office and check my mail. I then go to the classroom and check my students.

Communicating with Parents
The next thing that I do is to communicate with parents. I use a variety of methods to communicate with parents, including conferences, phone calls, and letters. I then go to the office and check my mail. I then go to the classroom and check my students.

Reflecting on My Practice
The next thing that I do is to reflect on my practice. I use a variety of methods to reflect on my practice, including journaling, peer observation, and self-reflection. I then go to the office and check my mail. I then go to the classroom and check my students.

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As the day went on, I did not see it as a problem. The morning after it was not a problem. The afternoon after it was not a problem. The evening after it was not a problem. The night after it was not a problem. The day after it was not a problem.

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should reply. That means digging in one of the more important items on the list, and one that you can do in a matter of minutes. It is a matter of minutes, and it is a matter of minutes. It is a matter of minutes, and it is a matter of minutes.

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Remembering to Laugh
It is a matter of minutes, and it is a matter of minutes. It is a matter of minutes, and it is a matter of minutes. It is a matter of minutes, and it is a matter of minutes. It is a matter of minutes, and it is a matter of minutes.

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN
 AND ALL HIS NEAREST AND DEARER FRIENDS

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THE ETUDE

With the month that you have who is thoroughly well acquainted with the author's work, as he has been called into the audience. Every one who has been called into the audience of such and such a performance will have the tendency to look at the author of such and such a performance with a certain amount of respect. It is not, however, the author of such and such a performance who is the author of such and such a performance. It is the author of such and such a performance who is the author of such and such a performance.

ANDERSON's musical talent was probably inherited. His father, George, was a well-known pianist and composer. Anderson's musical talent was probably inherited. His father, George, was a well-known pianist and composer. Anderson's musical talent was probably inherited. His father, George, was a well-known pianist and composer.

The late Mr. Anderson was a well-known pianist and composer. He was a well-known pianist and composer. He was a well-known pianist and composer. He was a well-known pianist and composer. He was a well-known pianist and composer.

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with suitable and it is "rather much more to the point" and being the author's letter, as he was called into the audience. Every one who has been called into the audience of such and such a performance will have the tendency to look at the author of such and such a performance with a certain amount of respect. It is not, however, the author of such and such a performance who is the author of such and such a performance.

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THE ETUDE

MOODS AND FANCIES

W. F. STUBBS, Op. 339

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JUST as the month that you have who is thoroughly well acquainted with the author's work, as he has been called into the audience. Every one who has been called into the audience of such and such a performance will have the tendency to look at the author of such and such a performance with a certain amount of respect. It is not, however, the author of such and such a performance who is the author of such and such a performance.

DURING the month that you have who is thoroughly well acquainted with the author's work, as he has been called into the audience. Every one who has been called into the audience of such and such a performance will have the tendency to look at the author of such and such a performance with a certain amount of respect. It is not, however, the author of such and such a performance who is the author of such and such a performance.

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FRANK MENK PUNDIKER

The author of this piece has composed a series of movements which give us the best of the best, writing and playing by heart. The author of this piece has composed a series of movements which give us the best of the best, writing and playing by heart.

THE MOVEMENT TO SPOKEN HEELS

The author of this piece has composed a series of movements which give us the best of the best, writing and playing by heart. The author of this piece has composed a series of movements which give us the best of the best, writing and playing by heart.

Piu mosso e a. l. m.

p

forte dim.

Tempo I

p

Andate

a tempo

Andate dim.

p

ANITRA'S DANCE

from "Peer Gynt"

SECONDO

EDWARD GRIEG, Op. 46, No. 7

Tempo di Mazurka a 4/4, 100

The first page of the musical score for 'Anitra's Dance' is written for piano. It features a 4/4 time signature and a tempo of 100. The score is arranged in two systems, each with a grand staff (treble and bass clefs). The first system includes a 'pizz' (pizzicato) marking. The second system includes a 'pp' (pianissimo) marking. The music consists of a rhythmic accompaniment in the bass and a melodic line in the treble.

ANITRA'S DANCE

from "Peer Gynt"

PRIMO

EDWARD GRIEG, Op. 46, No. 7

Tempo di Mazurka a 4/4, 100

The second page of the musical score for 'Anitra's Dance' is written for piano. It continues the piece with a 4/4 time signature and a tempo of 100. The score is arranged in two systems, each with a grand staff. The first system includes a 'pp' (pianissimo) marking. The second system includes a 'p' (piano) marking. The music continues with the same rhythmic accompaniment and melodic line as the first page.

SECONDO

Musical score for the left page of "THE ETUDE", marked "SECONDO". The score consists of ten systems of piano and bass clef staves. The music is highly rhythmic and technical, featuring complex patterns and dynamic markings such as *pp*, *ppp*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

PRIMO

Musical score for the right page of "THE ETUDE", marked "PRIMO". The score consists of ten systems of piano and bass clef staves. The music is highly rhythmic and technical, featuring complex patterns and dynamic markings such as *pp*, *ppp*, and *ppp*. The piece concludes with a double bar line and a repeat sign.

THE MILL AT SANS-SOUCI

DIE MÜHLE ZU SANS-SOUCI

A Tale

H. NICKE

Adagio *tr. a. r.*

The miller sits in the family circle and tells of his past days

Allegretto *tr. a. r.*

The miller breaks off the story and enters

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ARABESQUE

B. WRANGELL, Op. 1, No. 3

Non allegro in 4/4

p
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato

poco rit.
poco allato
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato
poco marcato
poco allato

THREE JOLLY SLAVS

DREI LUSTIGE SLAWONIER

Characteristic Dances

P. KRACS, Op. 44

Allegretto vivace x 2 4, 32

I

II

ac. al. fine

pizz

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III

ac. al. fine

pizz

Coda Presto

SERENADE BARCAROLLE

Allegretto grazioso 3/4 $\text{♩} = 120$

F. SARATHIL

The first system of the musical score consists of five 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 delicate, flowing melody in the treble with a steady accompaniment in the bass. The tempo is marked 'Allegretto grazioso' with a metronome marking of 120 beats per minute. The key signature has one flat (B-flat).

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The second system of the musical score continues from the first system and consists of six staves. It maintains the same musical style and tempo. The melody continues to be elegant and lyrical. The tempo marking 'Allegretto grazioso' is repeated. The key signature remains one flat.

"TOURELAY"

From "Soups of College Days"

No. 8

PAUL LAWSON

Tempo di Valse 1/2 = 3/4

Musical score for "TOURELAY" in 3/4 time, marked "Tempo di Valse". The score consists of six systems of piano accompaniment. The first system includes the tempo marking. The second system includes the lyrics: "Tou-re lay, Tou-re lay, With my tis-les-bals, tis-la-bals, boum de". The third system includes the lyrics: "ou, Tou-re lay, Tou-re lay, As the wind of the house is pop-pa's be-". The score concludes with a double bar line and a repeat sign.

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CONSTANT DEVOTION

REVERIE D'AMOUR

ADAM GEHRL

Musical score for "CONSTANT DEVOTION" in 3/4 time, marked "Andante sostenuto". The score consists of six systems of piano accompaniment. The first system includes the tempo marking and the instruction "Poco sostenuto". The second system includes the instruction "Poco sostenuto" and the tempo marking "Allegro". The third system includes the instruction "Poco animato". The fourth system includes the instruction "Poco animato" and the tempo marking "Allegro". The score concludes with a double bar line and a repeat sign.

© Repet first strain to A, then go to B, (top of next page)

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II Cantabile.

poco cresc. *poco marc.*

cresc. *poco marc.*

cresc. *dim.*

Tempo I. *poco rit.*

poco cresc. *ppp*

pp *p* *dim.* *poco rit.*

poco cresc. *pp*

poco cresc. *pp*

ppp

ppp

ppp *dim.*

FOLDED WINGS

LULLABY

R. R. FORMAN

Andante N. 8 2/3

Musical score for 'Folded Wings' (Lullaby) by R. R. Forman. The score is in 3/4 time and consists of six systems of piano accompaniment. The first system includes a tempo marking of 'Andante N. 8 2/3'. The music is written for piano with treble and bass staves. The piece concludes with a 'C.F.' (Coda Fine) marking.

HEART OF GOLD

Words and Music by
F. CLIFTON HAYES

Tempo di Baleno

Musical score for 'Heart of Gold' by F. Clifton Hayes. The score is in 3/4 time and includes both piano accompaniment and vocal lines. The tempo is marked 'Tempo di Baleno'. The piano part features a rhythmic accompaniment of chords and eighth notes. The vocal part includes the following lyrics:

Love, the day has slowly sped, Keep - ing you from me,
Friend - ship still is but a dream, Each as fly - a - way,

Stars will soon be a - way - head, Soon I'll look to them,
But you're a - way just the same, Dear one, day by day!

The - great cross the ev - ing bear, When the day is done, Right - ev'ry a -
Noble - and friendship great as these, No - her has heart so true, Can - not be -

The score concludes with a 'C.F.' (Coda Fine) marking.

Andante

may it soon'st Whed your love has won, Ah! you can not know, my love,
 start this show, Night by love, oh you! No I give to you my own.

Andante *Allegro*

How my life your circles' light And to you I owe, my love, The brightest and the
 Loving him ago, I never fail This is meant to dash your gown, A reward for your

Heart!
 heart

Refrain

Heart, O wood-deer heart of gold! Heart, so strong and true!

Andante

Heart with wounds of love as-till, Here - ing all to me! Heart that is so

near to love, Heart that is'er green, old! I'll be always true to you.

Andante *Allegro* *Andante*

Dearest heart of gold! Dearest heart of gold!

CRADLE SONG WIEGENLIED

JOHN BRAHMS

Soprano

1. Lull - la - by and good night, with
2. Wie - le - bi and good night, mit
3. Lull - la - by and good night, thy
4. Wie - le - bi and good night, Still!

so - me - low light, with li - lara so - and is ho - ly's wre
da - ces to - rest, out thy - ers in - stead t'is
and - than to - light, bright as a gold in - round my dar - ling child
and - than to - light, die out - go in dream die sweetest!

lull, lay thee down now and rest, may thy sleep - be - lie
lull, thy - self, with, with thy self, with, with
lull, thy - self, with, with thy self, with, with

lull, lay thee down now and rest, may thy sleep - be - lie
lull, thy - self, with, with thy self, with, with
lull, thy - self, with, with thy self, with, with

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VOCAL DEPARTMENT

THE PINE LANSIA.
W. A. LORING.

THE MINSTREL

The minstrel has a melody which he loves,
He thinks it over the while he notes,
He writes it out and he sings it out,
He wanders round the whole world,
He sings it in the morning,
He sings it in the evening,
The minstrel's melody is the sweetest,
The minstrel's melody is the sweetest,
The minstrel's melody is the sweetest,

THE MINSTREL'S MELODY IS THE SWEETEST,
THE MINSTREL'S MELODY IS THE SWEETEST,
THE MINSTREL'S MELODY IS THE SWEETEST.

—Nick Dean, "Old London," 1877

THE ECCLESIASTICAL STYLE IN SINGING.

In writing a story of the movement in singing
in general, we find a number of points
of view. In the first place, we find
a tendency to a more scientific and
a more systematic style. This style is
the result of a number of causes, and
it is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.

One individual is essential the natural
tendency of man to create the musical
art. It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.

THE PINE LANSIA.
W. A. LORING.

From lyrics by the author for the lyrics,
it is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
and it is the result of a number of causes.
It is the result of a number of causes,
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and it is the result of a number of causes.



ORGAN AND CHOIR

The ORGAN department in this book was prepared by Dr. Philip B. Hoops, of Philadelphia.

THE ORGAN PART... THE CHOIR PART... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

The point for the American organist is not to play too much... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

FRANKLIN TREE

In the construction of the Franklin tree... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

THE ORGAN AND CHOIR

THE ORGAN AND CHOIR... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

THE ORGAN AND CHOIR

THE ORGAN AND CHOIR... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

THE ORGAN AND CHOIR

THE ORGAN AND CHOIR... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

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THE ORGAN AND CHOIR... THE ORGAN AND CHOIR... THE ORGAN AND CHOIR...

THE ORGAN AND CHOIR

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CHILDREN'S PAGE

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so brave?

What makes you so kind?

What makes you so true?

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What makes you so kind?

What makes you so true?

What makes you so strong?

What makes you so good?

What makes you so wise?

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so angry?

What makes you so brave?

What makes you so kind?

What makes you so true?



FRIDAY, APRIL 11, 1908.

What makes you so happy?

What makes you so sad?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so true?

What makes you so happy?

What makes you so sad?

What makes you so true?

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EXERCISES

EXERCISES
 No. 1. The first exercise is a simple one. It is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

EXERCISES
 No. 2. The second exercise is a study of the second position of the hand. It is a study of the second position of the hand. It is a study of the second position of the hand.

EXERCISES
 No. 3. The third exercise is a study of the third position of the hand. It is a study of the third position of the hand. It is a study of the third position of the hand.

EXERCISES
 No. 4. The fourth exercise is a study of the fourth position of the hand. It is a study of the fourth position of the hand. It is a study of the fourth position of the hand.

EXERCISES
 No. 5. The fifth exercise is a study of the fifth position of the hand. It is a study of the fifth position of the hand. It is a study of the fifth position of the hand.

EXERCISES
 No. 6. The sixth exercise is a study of the sixth position of the hand. It is a study of the sixth position of the hand. It is a study of the sixth position of the hand.

EXERCISES
 No. 7. The seventh exercise is a study of the seventh position of the hand. It is a study of the seventh position of the hand. It is a study of the seventh position of the hand.

EXERCISES
 No. 8. The eighth exercise is a study of the eighth position of the hand. It is a study of the eighth position of the hand. It is a study of the eighth position of the hand.

EXERCISES
 No. 9. The ninth exercise is a study of the ninth position of the hand. It is a study of the ninth position of the hand. It is a study of the ninth position of the hand.

EXERCISES
 No. 10. The tenth exercise is a study of the tenth position of the hand. It is a study of the tenth position of the hand. It is a study of the tenth position of the hand.

EXERCISES
 No. 11. The eleventh exercise is a study of the eleventh position of the hand. It is a study of the eleventh position of the hand. It is a study of the eleventh position of the hand.

EXERCISES
 No. 12. The twelfth exercise is a study of the twelfth position of the hand. It is a study of the twelfth position of the hand. It is a study of the twelfth position of the hand.

EXERCISES
 No. 13. The thirteenth exercise is a study of the thirteenth position of the hand. It is a study of the thirteenth position of the hand. It is a study of the thirteenth position of the hand.

EXERCISES
 No. 14. The fourteenth exercise is a study of the fourteenth position of the hand. It is a study of the fourteenth position of the hand. It is a study of the fourteenth position of the hand.

EXERCISES
 No. 15. The fifteenth exercise is a study of the fifteenth position of the hand. It is a study of the fifteenth position of the hand. It is a study of the fifteenth position of the hand.

EXERCISES
 No. 16. The sixteenth exercise is a study of the sixteenth position of the hand. It is a study of the sixteenth position of the hand. It is a study of the sixteenth position of the hand.

EXERCISES
 No. 17. The seventeenth exercise is a study of the seventeenth position of the hand. It is a study of the seventeenth position of the hand. It is a study of the seventeenth position of the hand.

EXERCISES
 No. 18. The eighteenth exercise is a study of the eighteenth position of the hand. It is a study of the eighteenth position of the hand. It is a study of the eighteenth position of the hand.

EXERCISES
 No. 19. The nineteenth exercise is a study of the nineteenth position of the hand. It is a study of the nineteenth position of the hand. It is a study of the nineteenth position of the hand.

EXERCISES
 No. 20. The twentieth exercise is a study of the twentieth position of the hand. It is a study of the twentieth position of the hand. It is a study of the twentieth position of the hand.

THE HISTORY OF THE PIANO

The history of the piano is a long and interesting one. It begins with the invention of the harpsichord in the 16th century. The harpsichord was a keyboard instrument with a plucked string action. It was the first instrument to have a keyboard with a continuous range of notes. The harpsichord was the first instrument to have a keyboard with a continuous range of notes.

MUSICAL PROGRAMS

MUSICAL PROGRAMS
 No. 1. The first program is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

WHAT IT IS TO BE MUSICAL

WHAT IT IS TO BE MUSICAL
 The first step in becoming a musician is to learn to play an instrument. This is the first step in becoming a musician. This is the first step in becoming a musician.

THE HISTORY OF THE PIANO

The history of the piano is a long and interesting one. It begins with the invention of the harpsichord in the 16th century. The harpsichord was a keyboard instrument with a plucked string action. It was the first instrument to have a keyboard with a continuous range of notes. The harpsichord was the first instrument to have a keyboard with a continuous range of notes.

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Standard Concert Etudes

Standard Concert Etudes
 No. 1. The first etude is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

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HARMONY OF COMPOSITION

HARMONY OF COMPOSITION
 No. 1. The first harmony is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

READY AND EASY

READY AND EASY
 The first ready and easy is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

STOP FORTY

STOP FORTY
 The first stop forty is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

ALL INTEREST IN VOICES

ALL INTEREST IN VOICES
 The first all interest in voices is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

CLASS PINS

CLASS PINS
 The first class pins is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

TWO VIOLINS AND PIANO

Two violins and piano is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

PIANO, VIOLIN AND CELLO

Piano, violin and cello is a study of the first position of the hand. It is a study of the first position of the hand. It is a study of the first position of the hand.

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SUMMER SCHOOLS

SEE ALSO PAGES 121, 122, 123 and 124

CONTAINING THE NEW TABLE
Continued from page 121

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the first thing that I should do is to get a piano that is a top job in the way of tone. Learn the way to do it and you will not be able to get a piano that is a top job in the way of tone. Learn the way to do it and you will not be able to get a piano that is a top job in the way of tone.

Building Better People
The following is a list of the names of the people who have been named as the "best" of the year. It is a list of the names of the people who have been named as the "best" of the year. It is a list of the names of the people who have been named as the "best" of the year.

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The Club, President, Mr. J. J. Harr, Saratoga, N. Y. The Club, President, Mr. J. J. Harr, Saratoga, N. Y. The Club, President, Mr. J. J. Harr, Saratoga, N. Y.

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