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Volume 25, Number 07 (July 1907)

Winton J. Baltzell

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The Etude

A MONTHLY PUBLICATION FOR THE MUSICAL ARTIST...
LIMON PUBLISHING COMPANY, INC., NEW YORK, N. Y.



NATURE'S PRAISE

Op. 27. Alto voice, with grand piano vocal.
Each book with two vocal parts, grand piano. -Coburn



THE ETUDE...
NATURE'S PRAISE...
By the author of 'The Etude'.

REPRODUCED BY THE AUTHOR...
PUBLISHED BY THE AUTHOR...

And that...
The author...
The etude...

And that...
The author...
The etude...

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By the author of 'The Etude'.

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SONG OF THE NIGHTINGALE

GERANG DER NACHTIGALL

SONNET

R. NEGAI

Musical score for 'SONG OF THE NIGHTINGALE' including vocal line and piano accompaniment with tempo markings like 'Moderato' and 'Coda'.

© From the... by the author...
Copyright 1927 by The Etude...

TRUE LOVE

TREUE LIEBE

CABINET ORGAN or PIANO

Thuringian Folk Song

RICH KUGLER

Andantino 2/4 $\text{♩} = 70$

Andante

Allegro

How can I love thee? How can I love thee best? How can I love thee? How can I love thee best?

How can I love thee? How can I love thee best? How can I love thee? How can I love thee best?

No one can love, None can love!

UNDER THE DOUBLE EAGLE

UNTER DEM DOFFEL-ADLER

March

SECOND

J. F. Wagner, Op. 150

Intro *And. J. 100*

March

And. marcato

UNDER THE DOUBLE EAGLE

UNTER DEM DOFFEL-ADLER

March

PRIMO

J. F. Wagner, Op. 150

Intro *M. M. J. 100*

Musical notation for the third system of the piano introduction on page 451, including the 'March' section.

THE ETUDE

SECONDO

TRIO

The second system of the musical score for 'THE ETUDE' (SECONDO) consists of six staves. The first two staves are a grand staff (treble and bass clefs) with a 'TRIO' label on the left. The first staff has a 'p' dynamic marking. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The sixth staff has a 'p' dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

THE ETUDE

TRIO

TRIO

The first system of the musical score for 'THE ETUDE' (TRIO) consists of six staves. The first two staves are a grand staff (treble and bass clefs) with a 'TRIO' label on the left. The first staff has a 'p' dynamic marking. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The sixth staff has a 'p' dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

THE LITTLE PAGES

WALTZ

A. GILIS

Tempo di Valze 3/4 J. = 60

Tempo di Valze 3/4 J. = 60

Delicato

Allegretto il poco

Delicato

IN A MOORISH GARDEN

INTERMEZZO

BY ENGELMANN

Moderato e brillante in G, 2/4

Musical score for 'In a Moorish Garden' by Engelmann. The score is in G major and 2/4 time, marked 'Moderato e brillante'. It consists of a piano introduction and a main piece. The main piece features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'CODA' section.

Copyright 1907 by The Press

British Copyright 1907

Crescendo

Musical score for 'In a Moorish Garden' by Engelmann, showing the 'Crescendo' section. This section is marked 'Crescendo' and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'CODA' section.

Dolce tranquillo

Musical score for 'In a Moorish Garden' by Engelmann, showing the 'Dolce tranquillo' section. This section is marked 'Dolce tranquillo' and features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'CODA' section.

© Press here go to the beginning and play to A, then play Trio

By Miss Alice Mather Pope, England, 1878

HEART'S MESSAGE

F. CLIPTON MAREN

Tanto con più espre,
il canto del cuore mio

Moderato marcato

Moderato marcato *rit. all. rit.*

First system of musical notation for the first system of the etude on page 144. It consists of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with a *rit. marc.* marking below the staff.

Second system of musical notation for the first system of the etude on page 144. It continues the musical material from the first system.

Third system of musical notation for the first system of the etude on page 144. It continues the musical material from the first system.

Fourth system of musical notation for the first system of the etude on page 144. It continues the musical material from the first system.

Fifth system of musical notation for the first system of the etude on page 144. It continues the musical material from the first system. A *rit. marc.* marking is present at the beginning of the system.

First system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system.

Second system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system.

Third system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system. A *rit. marc.* marking is present below the staff.

Fourth system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system.

Fifth system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system. A *rit. marc.* marking is present below the staff.

Sixth system of musical notation for the second system of the etude on page 145. It continues the musical material from the first system. A *rit. marc.* marking is present below the staff.

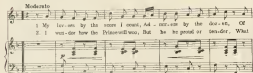
PRINCE CHARMING

NELLA

Cresc. *spiritoso*

HENRY PARKER

Moderato



Copyright 1921 by Theo. Koster

International Copyright secured



Tempo di Valze



3 The Prince will be immensely rich
And hand-magnifying and kindly,
I'll see what she'll do at night,
And love my soul and kindly
I'll let me rain, although per - fect
I may want dinner
I want not this, by way of change
He gives himself to me
But he will be come I want,
Myself the marginal money
I can't afford to lose a chance
Now once I meet Prince Charming

4 This later when my step is slow
And he no longer drows,
When others' breaths are in my hair,
Let me be in his glow,
Across the hill my Prince and I,
With you without reprieve,
Contented as each other's eyes
The love light will be shining
The old years may grow, but Time will not
For an hour's party of loveliness,
No change in the my Prince and me,
And he will still be Charming?

A PRAYER FOR LOVE

GEORGE CHOLY

HARRY HALE PEE

Andante tranquillo

Spur - it of God, do
 speak up - on my heart, Whom I love earth, through all the realms above,
 Sleep to my weak-ness, might-y as Thou art, And make me love Thee as I
 ought to love Sleep to my weak-ness, might-y as Thou art, I
 ought to love

more rapid

more rapid

Andante *more rapid*

make me love Thee as I ought to love, And make me love Thee as I
 ought to love I ask no dream, no prophet or - so - nance, No
 and dost read my of the soul of sleep, No an - gel or - stand, no thing that
 take the dust from of my soul away I ask no dream,
 no thing that will lift the burden of my soul

THE ETUDE VOCAL DEPARTMENT

Trumpet I. Musical notation for the first system of the vocal piece, including treble and bass clefs and notes.

Musical notation for the second system, featuring vocal lines with lyrics and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, featuring vocal lines and piano accompaniment.

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, featuring vocal lines and piano accompaniment.

A PRIMER FOR SINGERS.

BY C. S. GARDNER.

There is a very important point for singers to bear in mind when singing the lyrics of a song... The words of a song should be sung in a way that is clear and distinct...

Look at these words the brilliant lyrics... The words of a song should be sung in a way that is clear and distinct... The words of a song should be sung in a way that is clear and distinct...

FLORIAN SONG.

There is a very important point for singers to bear in mind when singing the lyrics of a song... The words of a song should be sung in a way that is clear and distinct...

THE ARTS. The position with respect to the vocal department of the Etude is a very important one... The vocal department of the Etude is a very important one...

The vocal department of the Etude is a very important one... The vocal department of the Etude is a very important one... The vocal department of the Etude is a very important one...

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The vocal department of the Etude is a very important one... The vocal department of the Etude is a very important one... The vocal department of the Etude is a very important one...

They want to be admitted to the ranks of the workers in the same way as the farmer... The laborer's struggle is not a struggle for the sake of the laborer... It is a struggle for the sake of the whole of mankind...

We are all here to do our duty. We are all here to do our duty. We are all here to do our duty. We are all here to do our duty. We are all here to do our duty.

THE ENGLISH STRATEGY OF BRISCOL

BY JOHN BIRD

It is not the least of the reasons why the English strategy is so popular among the workers that it is so simple. The English strategy is not a strategy for the sake of the laborer. It is a strategy for the sake of the whole of mankind...

The English strategy is not a strategy for the sake of the laborer. It is a strategy for the sake of the whole of mankind. The English strategy is not a strategy for the sake of the laborer. It is a strategy for the sake of the whole of mankind...

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THE CRISIS OF NATIONALISM IN SWEDEN

BY YVES DE KERMADIC

Yves de Kermadec's study "Les crises du nationalisme en Suède" is a study of the nationalistic movements in Sweden. He shows how these movements have developed from the 19th century to the present day. He also shows how these movements have been influenced by the international situation...

The Swedish labor movement is not a movement for the sake of the laborer. It is a movement for the sake of the whole of mankind. The Swedish labor movement is not a movement for the sake of the laborer. It is a movement for the sake of the whole of mankind...

THE INDIAN INTERPRETATION OF CAPITALISM

Yves de Kermadec's study "L'interprétation indienne du capitalisme" is a study of the Indian interpretation of capitalism. He shows how the Indian people have understood capitalism and how they have reacted to it. He also shows how the Indian people have developed their own forms of capitalism...

MEXICAN COPIERS

The Mexican copiers are not a movement for the sake of the laborer. It is a movement for the sake of the whole of mankind. The Mexican copiers are not a movement for the sake of the laborer. It is a movement for the sake of the whole of mankind...

A RURAL METROPOLE AND A WARREN

The rural metropolis is not a metropolis for the sake of the rural population. It is a metropolis for the sake of the whole of mankind. The rural metropolis is not a metropolis for the sake of the rural population. It is a metropolis for the sake of the whole of mankind...

The rural metropolis is not a metropolis for the sake of the rural population. It is a metropolis for the sake of the whole of mankind. The rural metropolis is not a metropolis for the sake of the rural population. It is a metropolis for the sake of the whole of mankind...

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SOCIATED REMEDIES FOR FOGAL FAILURES

The remedies for fogal failures are not remedies for the sake of the fogal population. They are remedies for the sake of the whole of mankind. The remedies for fogal failures are not remedies for the sake of the fogal population. They are remedies for the sake of the whole of mankind...

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The remedies for fogal failures are not remedies for the sake of the fogal population. They are remedies for the sake of the whole of mankind. The remedies for fogal failures are not remedies for the sake of the fogal population. They are remedies for the sake of the whole of mankind...

With the implementation of the new laws, the workers are in a better position to defend their interests. The workers are in a better position to defend their interests. The workers are in a better position to defend their interests...

The workers are in a better position to defend their interests. The workers are in a better position to defend their interests. The workers are in a better position to defend their interests...

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SHORTCOMINGS IN FOGAL DESIGN

The shortcomings in fogal design are not shortcomings for the sake of the fogal population. They are shortcomings for the sake of the whole of mankind. The shortcomings in fogal design are not shortcomings for the sake of the fogal population. They are shortcomings for the sake of the whole of mankind...

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Additional text on the right side of the page, partially cut off by the edge of the scan.

VIOLIN DEPARTMENT

COMPOSED BY KARL F. ZEMMANN

TECHNICAL EXERCISES

These exercises are designed to develop the technical skills necessary for the performance of the more advanced repertoire. They cover a wide range of technical problems, including scales, arpeggios, and complex rhythmic patterns. The exercises are arranged in a logical sequence, starting with the most basic and progressing to the most difficult. Each exercise is carefully constructed to challenge the student's technique while providing a clear path to mastery.

The first exercise is a scale in G major, which serves as a foundation for the more complex exercises that follow. It is followed by a series of arpeggios and rhythmic exercises that focus on the development of the left hand and the coordination of the two hands. The exercises are designed to be played on a violin, but they can also be adapted for the viola or cello.

The second exercise is a scale in D major, which is a more advanced technical challenge. It is followed by a series of arpeggios and rhythmic exercises that focus on the development of the right hand and the coordination of the two hands. The exercises are designed to be played on a violin, but they can also be adapted for the viola or cello.

The third exercise is a scale in A major, which is a more advanced technical challenge. It is followed by a series of arpeggios and rhythmic exercises that focus on the development of the left hand and the coordination of the two hands. The exercises are designed to be played on a violin, but they can also be adapted for the viola or cello.

THE STUDENT'S VIEW

As a student, I have found that the most important aspect of playing the violin is to maintain a consistent and relaxed posture. This involves keeping the neck, shoulders, and arms in a natural, balanced position. It is essential to avoid any tension or strain, as this can lead to injury and hinder progress. Regular practice and attention to posture are key to achieving a beautiful sound.

Another important aspect of playing the violin is to develop a strong and consistent tone. This requires a combination of proper technique and a deep understanding of the instrument. It is essential to focus on the quality of the sound, rather than just the technical aspects of playing. Regular practice and attention to tone are key to achieving a beautiful sound.

The third aspect of playing the violin is to develop a strong and consistent rhythm. This requires a combination of proper technique and a deep understanding of the instrument. It is essential to focus on the quality of the sound, rather than just the technical aspects of playing. Regular practice and attention to rhythm are key to achieving a beautiful sound.

Finally, it is important to remember that playing the violin is a journey, not a destination. It is essential to enjoy the process and to be patient with oneself. Regular practice and attention to technique and tone are key to achieving a beautiful sound.

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Felix Borowski

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Additional reviews and analyses of musical items.

More reviews and analyses of musical items.

Continuation of reviews and analyses of musical items.

Further reviews and analyses of musical items.

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POOLER PIANOS



Advertisement for Pooler Pianos, highlighting their quality and features.

POOLER PIANO COMPANY

Address and contact information for the Pooler Piano Company.

DAMPICIDE

Advertisement for Dampicide, a product used for moisture control.

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Advertisement for Well Protect, a product for well maintenance.

YOUR PIANO

Advertisement for piano services, including tuning and repairs.

Summer Clubbing Offers at Special Prices

- List of music-related products and services offered at special prices, including 'The Choir' and 'The American Magazine'.

BRASS BAND

Advertisement for a brass band, including their repertoire and contact information.

SONG ALBUMS

Advertisement for song albums, including 'Six French Songs' and 'A Book of Four Songs'.

Advertisement for 'A Book of Four Songs' by Edouard A. Remond.

Advertisement for 'Four Songs' by Edouard A. Remond.

Advertisement for 'A Book of Songs' by Edouard A. Remond.

Advertisement for 'Children's Songs' by Edouard A. Remond.

Advertisement for 'Twelve Lyrics' by Edouard A. Remond.

Advertisement for 'The American Magazine'.

Advertisement for Theodore Presser, publisher of various musical works.

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The third consideration in buying a violin should be the quality of the instrument. A violin should be made of a special wood, selected in the finest forests of Italy, and is treated with a special process of Cremonatone, which gives it the true old Italian tone. The body is finished with a special process of Cremonatone, which gives it the true old Italian tone.

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