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Addison P. Wyman

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The views expressed in this paper are solely those of the author.

TO
MISS A. FULTON,
WASHINGTON, PA.

Music Among the Pines

EVENING REVERIE,

BY

ADDISON P. WYMAN,

*Author of "Silvery Waves," "Song of the Skylark," "Woodland Echoes," "Christmas Bells March,"
"Golden Waves," "Convent Bell March," "Wedding Bells March," "Moonlight Musings,"
"Fishers Hornpipe Medley," etc., etc.*

DUET.

SOLO

Published by S. BRAINARD'S SONS, Cleveland.

Entered according to Act of Congress, A. D. 1866, by S. BRAINARD & SONS, in the Clerk's Office of the Dist. Court for the Northern Dist. of Ohio.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

EXERCISES

BY ALBERT EINSTEIN

CHICAGO, ILL., 1905

UNIVERSITY OF CHICAGO PRESS

MUSIC AMONG THE PINES.

A. P. WYMAN. Op. 30.

L. H.
Ped. * *Ped.* * *dim.* * *accel.* *Ped. f* *

dim. * *Ped. accel.* * *Ped. dim.* * *pp* *ppp*

Ped. * *accel.* * *p*

Ped. f * *p* * *pp* * *dim.* * *pp*

* 1934-7.

Entered according to act of Congress on A. D. 1966 by R. BRAINARD & SONS, in the Clerk's office of the United States District Court for the Northern District of Ohio.

Musical notation for the first system, featuring piano and bass staves. The piano staff begins with a *Ped.* marking. The first measure is marked *f*. The second measure is marked *accel.*. The system concludes with a *Ped.* marking and an *accel.* marking with an asterisk.

Musical notation for the second system. The piano staff starts with a *dim.* marking. The first measure is marked *p*, the second *pp*, and the third *ppp*. The system includes a *Ped.* marking, followed by *accel.* and *f* markings.

Musical notation for the third system. The piano staff begins with a *f* marking. The first measure is marked *dim.*, the second *p*, and the third *accel.*.

Musical notation for the fourth system. The piano staff features a complex melodic line with many sixteenth notes. The bass staff provides a steady accompaniment. A *f* marking is present at the beginning of the piano staff.

Musical notation for the fifth system. The piano staff begins with a *Ped.* marking and an asterisk. The bass staff continues the accompaniment.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and rests. Pedal markings ('Ped.') and asterisks (*) are placed below the staves to indicate specific performance instructions.

Second system of musical notation, consisting of two staves. Similar to the first system, it features a melodic line in the upper staff and a bass line in the lower staff. Pedal markings and asterisks are used throughout the system.

Third system of musical notation, consisting of two staves. The notation continues with a melodic line and a bass line. Pedal markings and asterisks are present.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a dense, rapid passage of notes, possibly a scale or arpeggio, followed by a more regular melodic line. The lower staff has a bass line with some rests. A 'Ped.' marking is visible.

Fifth system of musical notation, consisting of two staves. The upper staff continues with a melodic line, and the lower staff has a bass line. The system concludes with a final cadence in both staves.

First system of musical notation. The right hand (treble clef) features a melodic line with a piano (*p*) dynamic marking and a series of ascending sixteenth-note runs. The left hand (bass clef) provides harmonic support with chords and rests, marked with *Ped.* and asterisks (*).

Second system of musical notation. Similar to the first, it shows a melodic line in the right hand with piano (*p*) dynamics and ascending runs, and a bass line with chords and rests, marked with *Ped.* and asterisks (*).

Third system of musical notation. The right hand continues with melodic lines and piano (*p*) dynamics, while the left hand provides accompaniment with chords and rests, marked with *Ped.* and asterisks (*).

Fourth system of musical notation. The right hand features melodic lines with piano (*p*) dynamics and ascending runs. The left hand has chords and rests, marked with *Ped.* and asterisks (*).

Fifth system of musical notation. The right hand continues with melodic lines and piano (*p*) dynamics. The left hand has chords and rests, marked with *Ped.* and asterisks (*).

7

Ped. *p* * *Ped.* *p* *

Ped. *p* * *Ped.* *

Ped. *p* * *Ped.* *p* *Ped.* *

Ped. *f* * *Ped.*

Ped. ral - len - tan - do. *

FINALE. (March.)

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with two flats and a 3/4 time signature. It features a melody in the upper staff and a bass line in the lower staff. Pedal markings ('Ped.') and asterisks (*) are present throughout the system.

Second system of musical notation, continuing the piece. It maintains the same key and time signature. Pedal markings and asterisks are used to indicate specific performance techniques.

Third system of musical notation. This system includes a dynamic marking of 'ff' (fortissimo) and a 'Ped.' marking, indicating a change in volume and pedal use.

Fourth system of musical notation. It continues the melodic and bass line development with various pedal and asterisk markings.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence, marked with 'Ped.' and asterisks.

System 1: Treble and bass staves. Treble clef, key signature of three flats. Pedal markings: Ped. * (first measure), ff Ped. (second measure), Ped. * (third measure), Ped. * (fourth measure). A fermata is placed over the first measure of the second system.

System 2: Treble and bass staves. Pedal markings: Ped. * (first measure), Ped. * (second measure), Ped. * (third measure), Ped. * (fourth measure). A fermata is placed over the first measure of the third system.

System 3: Treble and bass staves. Pedal marking: Ped. * (second measure). A fermata is placed over the first measure of the fourth system.

System 4: Treble and bass staves. Dynamics: *f* (third measure), *ff* (fourth measure). A fermata is placed over the first measure of the fifth system.

System 5: Treble and bass staves. Pedal marking: Ped. (first measure). Dynamics: *f* (second measure), *ff* (third measure), *ff* (fourth measure). A fermata is placed over the first measure of the sixth system.

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