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### Volume 73, Number 04 (April 1955)

Guy McCoy

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# ETUDE

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"Two Centuries of Trombones" / See Page 12











(R) & (L) portrait of Beethoven, majesty note by Schumann (1818-28).

Beethoven and Schumann shared Bonn.



by Narain Ryland Grosse

"BONN as the Bonn-Beethoven's Town"—such the title of a travel booklet issued by the city tourist bureau. Although today Bonn is the provincial capital of West Germany's Federal Republic, still is the city itself as well as fragments of many homes the world over a city always named "Beethoven's Town." Here the great master was born and lived the first 22 years of his life. Here poverty, Beethoven's fate, Bonn's Bonn and Beethoven became propitious for recovery.

Bonn is only 15 miles south of leading Cologne, but far more than a few miles separate the two cities. Like Cologne, the provincial capital has retained the dramatic changes of time. While Bonn is, too, has its own buildings, apartments, shops, residential areas. . . . In spots of Beethoven and American Jews. But in its general scope of life, in its ability to detach itself from today's confusion and frustration, Bonn is reminiscent of the latter 18th century when Beethoven lived there.

If it were possible for the money again to spend the money added above of the old university town, it would best blend among Jewish and Catholic. The residential place which houses the University . . . the Hochschule (1908-1910).



## Beethoven of Bonn

An interesting trail to "Beethoven's Town" where the annual Beethoven Festival perpetuates his memory.

where as a boy he played the organ . . . the current Bonn Hall and modern place in the center of the city . . . and just a few steps beyond, his beloved home at 26, Beethoven.

The ceremony in Beethoven House and adjoining Beethoven Hall attract little attention were it not for a small plate bearing these significant words:

"In Beethoven House  
Ludwig van Beethoven  
Calvary  
Am 27th Dec. 1770"

From the Bonn music society today look up to the birth home. Here in November, 1770, Johann van Beethoven, later of the Prince Elector's private orchestra and later Josephine's great young bride, Max's Josephine Beethoven. Their three tiny rooms overlooked as typically tiny garden. In the extreme lower level, Johann's home. Ludwig van Beethoven, Bonn's best highly respected musician.

Three years later, December, 1770, a son was born in the young couple and named Ludwig for his grandfather. The exact date of the great musician's birth is uncertain, but the church register at St. Remigius (on display in the Museum) records his birth

born on December 17th. On this day, according to his father and grandfather at the baptismal font was his godfather, First General Baron, who later told the charming party to his home along that of the Beethovens. In 1871, the town became the Beethoven-Academy.

Today, as you view the great room where some 124 years ago Bonn's home was first opened to you, you cannot be amazed as his wife's object a noble but of the composer. On the left floor of the state of the grandest but a large land south. Two tiny almost windowless on the only corner of light.

The Beethoven house in Bonn, one seems still Ludwig van Beethoven, later of Bonn at that early age, the house seemed revealed characteristics which later patterned his life: his intense craving for affection, and his passion for of music. Fortunately at this time he had the opportunity of his father's mother and his grandfather.

Although Maria Beethoven only accepted her son's Beethoven, impetuous nature, her affectionate control imposed his actions. In one respect, however, she surely failed. Let her only her reliance for a moment and (Continued on Page 10)

IT WAS my privilege to study with Schumann at the Klais-Schumann Conservatorium in Bonn from 1900-1902, and the impression of his teaching and of his own superb playing, so musical and distinguished, has been a constant reminder to me in my own studies. For the young students of today who were taught Schumann and who were more in contact with his distinguished and generous personality, a few biographical details in my own way to record. He was born at Netter, Poland, January 6, 1820. Later he with Schumann, Philip, in good company and (modern teacher), in musical, but musical education at Klais's Conservatorium, studying with Klais and Wenzel, afterwards holding an appointment there for a few years. Two of his former students and friends of the school were Schumann and Vividly. At the age of nineteen, Schumann wrote for his first piano recital in Bonn in the Klais-Schumann, and for some years afterwards found Europe as a concert player with great success. In 1847, he produced his first Piano-Concerto in E-flat minor, one of his best works, making quite a sensation with it. Later, in which the Concerto is dedicated, was particularly enthusiastic, and not only played it himself, but recommended it to all his friends. In 1850, Schumann went to New York, being invited to establish a Conservatorium there. Schumann remained in America for some years, returning to Berlin to become Principal of the Klais-Schumann-Schumann School. His many concert tours in Europe and America established his fame as a pianist of exceptional distinction, the increasing epidemic of his performance being his beautiful tone, and the eloquence and security of his playing. His piano movements, including his concertos, have been widely played.

When I went to Berlin in 1898 Schumann was there at the height of his power as concert and teacher. I was admitted to the highest class which met twice a week and among my fellow students, as interesting and brilliant group, were some whose names are now well known.

In 1900, Berlin was one of the most brilliant cities in Europe for a music festival in which 60 distinguished persons about Bonn were then residing in Berlin's Grosse Halle, D.M.S. (with back of when I heard both of all) and Schumann. Another was at the head of the Beethoven (at that time an old building still in Prussian use), and the Jewish Quarter (Dresden, Bonn, and Hirschman) was probably at the time, Richard Strauss and Karl Muck were the conductors at the Royal Opera. Schumann (with whom I also had some lessons in conducting) was a young man of suggestive personality and outlook.



Xaver Scharwenka

## Xaver Scharwenka: A Great Artist and Teacher

Personal reminiscences of student days in Berlin

by A. M. Henderson

and conducted the Royal Opera Synagogue Concerts. "Music, as conductor of the greatest artist of all in his own domain, obtaining the most finished and artistic performances (and, while in many years, not the conductor) with the utmost of success."

One memorable performance in Bonn at this time was given for a week, once or twice each season by the Strassburg Choir. Orchestra under Strauss. The wonderful collection of the private members of the Royal of Bonn (I was invited by Bonn van Bonn) and under his direction and training reached a small set of Bonn which was an exceptional experience. A number of the students given in the experience had been successful and I still remember the thrill of hearing a magnificent performance from memory of the Euphonium Orchestra the other hand playing standing up. From these few notes this reader will realize that made study in Bonn at such a time was, in fact,

a valuable experience and education.

To return to Schumann. In appearance he was above average height, with broad shoulders and a long, thin neck. He carried himself so well and his bearing was so dignified and distinguished that he really looked taller than he was. I had the opportunity of seeing him several times at Schumann's house, especially on Sunday evenings, and on these occasions I had the good fortune to meet many well-known Berlin musicians. Among others, I met Schumann, even my wife and mother-in-law who played his own piano with particular charm and skill. Richard Strauss, Wengertner and D. Albert, who was then considered the best pianist in Germany. At these gatherings Schumann passed himself a good deal and lived long, and had a happy way of making everyone feel at home.

I have added these lines to give an idea of Schumann in his own home and of his kindness and (Continued on Page 17)





The trombones answering a church festival from the interior of Central Baptist Church in Bethlehem.

## Two Centuries of Trombones

by Richmond E. Myers

ON NOVEMBER 15, 1974, is a small, poignant anniversary, for not on the frontier of isolated Pennsylvania, or even less places that were of interesting significance to the history of American music. There a child was laid to rest in a plot of ground that scarcely a dozen years earlier had been set aside as "God's Acre." A funeral in the image of medievalism was not an uncommon happening, but this one marked the beginning of an organization which in November 1974 celebrated its bicentennial as the oldest musical organization in the United States, having two hundred years of activities continuous and continuous.

The burial was conducted with the accompaniment of a "set of trombones," which incidentally had been brought to America from the old world. It took place in the St. Lawrence cathedral of Bethlehem, and from that time to the present a choir of trombones have functioned in a similar manner, not only in creating at the final day, but also in accompanying the passing of its members of the American congregation.

How did this start? The answer is that across centuries as back across the ocean to Saxony, Meissen and Bohemia, the lands from which these Moravian came. There, in the modern phrase and invocations of Europe, these people had developed a rich musical heritage in connection with the cultural pattern of the late renaissance and early enlightenment centuries. A part of this was the use of portable musical instruments which could be played outdoors for many centuries. Of these, the slide trombone, or "Pommes," had an important part, although various other instruments were used such as trumpet and French horn.

From the introduction of the trombones in Bethlehem, these other instruments were played at religious services, church and outside of it, contributing to the appearance of someone, the early Bethlehem records are the title "Trombones, Schall!" In the November, 1774, the title "Pommes Schall!" is used. Thus the Trombone Choir came into official recognition.

Why trombones? It has been suggested

The playing of the trombone choir on Easter Sunday morning is just one of the many occasions in which these instruments traditionally play an important part in the life of Moravian folk of Bethlehem, Pa.



The choir playing at an Easter service earlier. See the large P. on instrument in the foreground. The leader carries the pipe to reach the lower positions.

that the earlier forms of these slide instruments were so important with the idea of playing chorales to accompany a choir as well as providing music at the funeral. All he does is all together instruments to be played throughout the plan of trombones will become in very early water cold, and you have a protest as well as an authentic reason for the use of trombones.

Only the slide instruments were used, and this is still the case today. The original set probably consisted of six alto, four tenor and four bass, with the addition of a small soprano in demand here, sometime later, very early, a slide trumpet, bellows is one of the few places where the alto and soprano slide trombones are still in use. In time, a heavy set of brass instruments is the choir. This instrument is so large that a benefit is needed for the player to reach the lower positions on the slide.

A few words about slide instruments are an order here. As seen in comparison following the passing of a Moravian, the trombones gather and play their chorales. Originally this (Continued on Page 32)

## Music in the Little Red Schoolhouse

A revealing story of the music teaching situation in the many rural schools still existing in our country.

by Thomas Anant

MOST of us feel today that music has become a standard subject in the schools of our land. Perhaps we think that a school without a fine band or a trained director is almost nonexistent. But when we mention schools, do we even think of the school of our so far away? Do we even know the little red schoolhouse as we speak down the road or have we relegated it to the past along with the horse and buggy, the open ditch and the blacksmith shop?

A recent survey made by the Music Education National Conference gave the number of one-room schools in the United States as 45,794. Does that sound as if the sky is the limit of music school is over? If you live in Connecticut, you may be surprised to learn of the great number of small schools in our country, so there is not one music school in Connecticut. There are only four in New Hampshire. But you will find 4,500 in the state of Nebraska and 4,000 in the state of Iowa. You may be surprised, too, to learn that there are 11,125 one-room schools in the United States. Conference reports the largest number 1875, and the state of Washington, 506. Obviously, any plan of teaching music requires an approach to the music in these small schools is developing a very large number of schools.

It may interest you to know that only sixteen states require by law the teaching of music in the schools. There is probably no way of measuring the influence of such a requirement. We do know that the music teacher was dismissed in many schools during the Second Depression a few years ago, and it seems likely that a one-room school would be dropped first when funds are low. In any case, if you were teaching all eight grade subjects in a typical one-room school, what would you do about teaching a music required subject?

Sometimes, too, that the classroom teacher is far from being a music specialist. The greatest of music education, as reported by the teacher of the rural school, comes greatly from state to state. "There often has been two to four hours so specified by the state department of education. In fact, some states have no regulation as to the number of hours required."

Well, what has been done to promote music in the rural school and what has been done?

First and foremost, we are thankful for the state music supervisors. At present, seventeen states have music supervisors who are appointed by the State Superintendents of Education. They might like to know that these supervisors are in Alabama, Arkansas, Illinois, Kentucky, Massachusetts, Mississippi, Missouri, Montana, New Hampshire, New Mexico, New York, North Carolina, Ohio, Pennsylvania, Texas, Virginia and Wisconsin.

All states with state music supervisors have, at least, a general music supervisor of music. The work of the supervisor has centered around the smaller schools. This is only to be expected as the larger schools are more adequately staffed and do not need as much aid.

Of course, the state is a very large unit and cannot be supervised in detail by one person. In large cities at professional level, a music supervisor directs the music instruction of the entire school system in a much more specific manner. In the same way, a number of rural schools can be supervised by a music teacher who works from a central office.

Illinois reports that 950 schools of the state are supervised in music. Tennessee has 624, and Florida has 605. Michigan, Vermont and West Virginia report that members of the schools in their states are supervised. North Carolina reports that thirty percent are supervised and New Jersey has thirteen counties supervised out of twenty-four. Just how many of these are rural schools is not known. In Oregon about 120 rural schools out of the 574 are music schools and 178 are music schools are supervised.

How are a few examples of supervision of music in the rural school?

Mr. Lucille Alexander, music supervisor of Illinois rural schools in Grundy County Illinois, states each school sends a work for thirty minutes. At Christmas, each school presents its talents. In the spring, the school comes (Continued on Page 32)

"Only a few have been playing?" Made for Free Program White County (Ill.). School.



We sing and we play the Pin American Way.











# QUESTIONS AND ANSWERS

## HOW DOES ONE BECOME A SUBSTITUTION?

I am interested in music as my 12th work, and I want to know what criteria one must take in order to become a substitute teacher. Some of my friends and teachers have told me that one does not study to become a substitute, but I cannot believe that and I should like your opinion.

A. G. C.

The most important thing to do if you want to be a substitute teacher is to make yourself an all-around educator by studying past, present theory, music reading and comprehension, etc. The next most important thing is to familiarize yourself with all the educational institutions, including secondary schools, colleges, and universities, and to be able to play the piano to a high level of ability. At the same time, the substitute must have what is called "a sense of leadership" so that he may be able to organize his material in a way that he can be certain to teach on any day that he will, no matter how late in the day. And, finally, he must have a good knowledge of the piano.

K. C.

## HOW TO PRACTICE

I am a young piano teacher and because I have no other source of income, I must have something to tell my pupils. I have been reading nothing in the "musical" section, but I am wondering whether there is any one who can tell me what to do when I am alone in my room and I have no one to play with.

Mr. E. E.

There does not exist any one "best" method of practicing and, anyway, each pupil is different from every other one, and the conditions under which practice is so greatly that I can only give you some general suggestions, the most important of which is probably that a pupil should have a regular time for practice, that time or those about periods usually

occasionally more than one long one, and that the place where the pupil does his work should be quiet and he should be free from interruption.

In the case of a younger pupil, I suggest that the teacher play the entire piece, the pupil looking closely at the notation. I suggest also that at least once at the time the pupil be given his share of two or three pieces, each one of which the teacher plays while the pupil looks at the notation. The pupil now takes the entire home, and as soon as possible after the lesson he tries to play it all the way through without stopping even if he makes many mistakes. Of course, he makes his own mistakes, and, whether the piece is in major or minor, and the like. As early as the piece is possible the teacher directs his attention to the three elements of musical sense—rhythm, melody, and harmony.

The next time the pupil practices he tries again to play the piece through, but when he comes to a hard place he stops and repeats this several times, perhaps with the teacher's assistance at first. When he can do it fairly well he starts at the beginning again and tries to get by the hard place without slowing down or hesitating. When he makes it without difficulty, he repeats the piece "as a whole," that is, doing it slowly, making certain that he has the correct fingering. Finally, putting the hands together and trying it at the correct speed. When he has done this in the beginning again and tries to get past both of the hard places without hesitating or slowing down, and if he can't make it, then he will work on these spots again—and again, and will again—and if they persist, then he will go back to the beginning to make certain that he can play the hard place on a part of the piece and not just on a separate exercise. If a certain hard place does not yield to this sort of practice, the pupil will tell the teacher about it at the next lesson, and the teacher will arrange it or have it played with the other hand or figure out some other way of studying the piece to do it perfectly. And if the teacher several weeks this sort of thing does not

bring about the desired result, the teacher will say: "Let's put this piece away for a month or so and work on something else." If the piece is to be learned, I suggest that you look up my page in this issue (1934) EYEING and apply some of the suggestions I have made there about memorizing. As for the length of time a pupil should practice, my opinion is that if you can get a child interested in playing it for three minutes periods of interest practice each day that is about all you have any right to expect now that our children have so many interests and so many other exciting things to do.

In the case of a more advanced student the principles I have suggested are the same, but in the case of a hard difficult composition like a sonata I think it is wise to ask the student to buy a recording by some fine artist. The student then listens to the score in the photograph plays the music, and after getting a general idea of the same says that I have indicated directly. If he is seriously interested in music he will, of course, put in several hours of practice each day, but here again it is better to divide the time into two periods with a short rest in between rather than trying to concentrate for an entire hour at one stretch. At least that is what our modern psychologists say, and, incidentally, their advice is based on scientific experiments. It should be worth some thought to personal opinion that an individual teacher might have.

K. C.

## BARRED INTERVALS

In Fanny's "Player's Book" (1934) on page 12, the student says that if he can't play a full note, new full note, etc., but now I am asked what a half note is called, and also what notes are given in time, but and full note. I can't see it and these names as you have it now in I shall appreciate your help.

Mr. F. L.

A half note (or half-cup) is called "half note" (second). (Continued on Page 42)

## WHY THE COLORING

Has not I got a real exception about you coloring in music papers?

K. W. W. Hong Kong

True coloring is a matter of careful individual study. First, you should cultivate the art of coloring. In general, then you will probably develop a sense of taste. You will enter the differences in tone quality caused by the various ways of touching the keys, of stretching them, of depressing them gently, of using legato or staccato. The pupils play a great part in all this. By means you will become aware of their immediate importance in creating the tone you intend from your piano. At the same time, it is necessary to practice independence of both hands, and of the fingers of each hand, by playing chords and bringing out one finger after another as if it were as alone reaching out above the other notes. This is most interesting, indeed, and I might say it is a true test of a child's power of self-control and precision, but the results are most satisfying in the long run.

## TECHNIQUE AND MODERNITY

From Frank French comes the following interesting definition:

"The difference between a good teacher and a mediocre teacher is that the good teacher is able to make his students do what he wants them to do, while the mediocre teacher is able to make his students do what he wants them to do."

The teacher has mastered the art of teaching. The student has mastered the art of learning. The teacher has mastered the art of teaching. The student has mastered the art of learning. The teacher has mastered the art of teaching. The student has mastered the art of learning.

"Make this is a fine distinction, but how do you ever get to improve upon such poor teaching based upon break up information up, can you help and understanding the pupil?"

## BOOK REVIEWS

I am studying Fanny's French Suite in E major and have a question of tempo. I have heard that French Suite played in concert and in recitals and I am afraid that the piano usually plays the piece in a "French" style, especially the G-minor and the B-minor. (I don't say perfection for the piano to go to bed?)

W. R. W. New Jersey

I feel as you do and I think the majority of pianists play French—the G-minor and the

# TEACHER'S ROUNDTABLE

MAURICE DUMERIL, Miss. Describes Your Coloring, Teachers and Educators, Both Temporal and other matters.



M. Dumeril at his desk with his books on the table.

Before coming to practice—much too late. There is no justification for this except a desire to show off finger velocity. We might remember that O. W. W. is, as well as his famous paper, Dr. Albert Schweitzer—both great and great—performed his work in a hard style and generally chose their own tempo at the present day. Although Dr. Schweitzer is now too deeply engaged in his medical work at his seminary in Lambrecht, in Alsace to allow his concert appearances, his records are available. And so are the recordings of French Suite by the young pianist, Yvonne Lefebvre, who is one of the 20 best pianists in the world. She is a true pianist and she has become famous for her playing of French Suite. It is a true pianist and she has become famous for her playing of French Suite. It is a true pianist and she has become famous for her playing of French Suite.

## TECHNIQUE AND MODERNITY

The difference between a good teacher and a mediocre teacher is that the good teacher is able to make his students do what he wants them to do, while the mediocre teacher is able to make his students do what he wants them to do."

## STARTING A CLASS

I intend to start a piano class for six years in a school. For six years I have no money and have played the piano very little. How I want to start in teaching and make a little money about getting a piano. How shall I find my pupils? Is it a school in a school? I feel I can find some through friends, but I would like your suggestions.

(Miss) C. M. B. Address

It is absolutely essential to advertise. Otherwise how could you make a business that you have no money to make? The "word from mouth to mouth" is true, but it is slow. A little campaign cannot be made without entirely long quick results. My suggestion is that you could find a good piano, one for display in the store where you are now and, finally,

the teacher can be satisfied. They should every year practice and as a consequence of your studies, in business, including music, when it will open, to sell on a few details on the work you will do. Open classes, private lessons, Händel's if you, piano weekly or per half hour or full lesson, etc. I also recommend that you get it work, as a direct program—around forty for instance—and make a club or a church where you could give it. A couple of kids in your hand, no matter what age, and you will derive a certain amount of free publicity from this, especially if your school is sponsored by some charitable organization.

There are the factors which combine to put you and your studio in the public eye, and if used wisely they will contribute greatly to your success.

## WHAT ARE MODERN METHODS

Addressing a group of Toledo, Ohio, teachers recently, Dr. N. A. Brindley, for the past 25 years professor of education at Northwestern University, suggested that a single degree should be about in every kid's book certificate. "That would eliminate all this business of private and impositions which has been placed on a diploma," he said. "Finally, they are worth half as much as private work."

Talking on the problems confronted by teachers, Dr. Brindley pointed out that many youngsters who fail to graduate from high school will go through life with no adequate training. "This is a tremendous and real problem," he said. "Someone expects to see where that score of our low-achieving children have grown up to be low achievers." (Continued on Page 42)







Handwritten musical score for "L'Espresso" by Debussy, Op. 27, No. 1. The score is in G major, 3/4 time, and consists of five systems of piano accompaniment. The notation includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like "poco a poco" and "a tempo".

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 1. The score is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece is marked "p" (piano) and includes various musical notations such as slurs, ties, and dynamic markings like "pp" and "f".

Scale B

## Prelude

ILHAN TUMANGAS

PIANO

*Andante*

*poco accel. e cresc.*

*a tempo*

*poco accel. e cresc.*

*a tempo*

*a tempo*

*poco accel.*

*poco accel.*

*a tempo*

*cresc. poco a poco*

*a tempo*

*poco accel. e cresc.*

*andante*

*andante*

*cresc.*

*ff*

*dim. poco a poco*

*Andante*

*cresc.*

*poco a poco*

*Andante*

*dim. poco a poco*

*poco a poco*

*Andante*

*a tempo*

*poco accel.*

*Allargando*

*ff*



## Mexican Hat Dance

Mexican  
arr. by Dennis Agay

**PIANO** *Allegro*  $\text{♩} = 120$

*non legato*

**TRIO** *Moderato*  $\text{♩} = 120$

*Tempo I*

From "Highlights of Popular Music" arranged by Dennis Agay (2011-2012)  
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EYF08 - APRIL 2012

## Come After Me

(A Canon)

WILLIAM FICHANDLER

**PIANO** *Con moto*

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EYF08 - APRIL 2012

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## Romany Caprice

RUSSELL GIBSON

*Adagio appassionato*

FLUTE

PIANO

*Allegro*

*Pia mosso*

*Allegro*

# Ach wie nichtig, ach wie flüchtig

GEORG BOERN

Partita 1

ORGAN

Partita 2

Partita 3

Partita 4

From "The Church organists Golden Treasury" Volume 1. Edited by G. B. Fichterhar and A. T. Davies [1881-1892]

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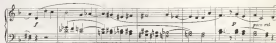
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Grade 2½

## Northern Lights

ANTHONY DORATO

Slower ½, 60



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Grade 2

## Dew Drops

International Copyright Secured

Moderato con moto

WILLIAM FICKELER



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STUDY APRIL 1985



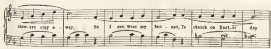
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Grade 2

## My Easter Bonnet

LOUISE E. STAINS

Moderato ½, 112



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STUDY APRIL 1985

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41

# The Country Fiddler

BOBBO TIAPI

With spirit (allegro)

PIANO

[Not even only! Last time] (Then up the Fiddle)

PIANO

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Grade 15

## Theme (From 24 Minor Piano Concerto)

PETER I. TORADOMIA  
Arranged by Bruce Agay

Rather broadly

PIANO

Full chords

From "Highlights of Russian Music" compiled, arranged and edited by Bruce Agay [110-41244]  
Copyright 1914 by Theodore Presser Co.

From "Highlights of Russian Music" compiled, arranged and edited by Bruce Agay [110-41244]  
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Illustrated by George Thompson and the Royal Navy

### PRAYER

For the First by Anne Clark and second stanza 4 supports

ALICE ALBERTSON CHORUS

Along with the choir (Chorus)

ALICE ALBERTSON CHORUS

ALICE ALBERTSON CHORUS

Along with the choir (Chorus)

ALICE ALBERTSON CHORUS

ALICE ALBERTSON CHORUS

Along with the choir (Chorus)

ALICE ALBERTSON CHORUS

ALICE ALBERTSON CHORUS

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## BETHSAT BELLS FOR HELL

(Continued from Page 28)

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