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James Francis Cooke

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THE ETVDE




SEPTEMBER 1912

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The nature of the vibrations at this period, is somewhat "bumpy." This is due to the fact that the tone is not yet fully formed, and the vibrations are somewhat irregular.

The tone is "bumpy" and the vibrations are somewhat irregular. This is due to the fact that the tone is not yet fully formed, and the vibrations are somewhat irregular. The tone is "bumpy" and the vibrations are somewhat irregular. This is due to the fact that the tone is not yet fully formed, and the vibrations are somewhat irregular.

FRANCHET BY PROGRAM

By FRANK J. HENNING

It is not the first time that a musician has been asked to play a program of Franchet's music. It is not the first time that a musician has been asked to play a program of Franchet's music. It is not the first time that a musician has been asked to play a program of Franchet's music.

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THE SECRET OF ASPHATIC ACCOMPANYING

By C. J. HENNING

There are many who say that the secret of asphatic accompanying is to play the notes of the scale. This is not the case. The secret is to play the notes of the scale in a way that is natural and easy. This is the secret of asphatic accompanying.

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OLIVERIO'S THE DANCE

Oliverio's "The Dance" is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music.

Oliverio's "The Dance" is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music.

A violinist who is naturally endowed with the talent of a musician, who plays in a natural way, who plays in a natural way, who plays in a natural way.



Suppose a violinist who is naturally endowed with the talent of a musician, who plays in a natural way, who plays in a natural way, who plays in a natural way. This is the secret of asphatic accompanying.

"READ AND RHYTHM" PART

By C. J. HENNING

There are many who say that the secret of asphatic accompanying is to play the notes of the scale. This is not the case. The secret is to play the notes of the scale in a way that is natural and easy. This is the secret of asphatic accompanying.

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A Flying Visit to an Old Music Centre

By LOUIS C. NELSON

When the hours begin to fly, I find the only way to pass the time is to play the notes of the scale. This is the secret of asphatic accompanying.

When the hours begin to fly, I find the only way to pass the time is to play the notes of the scale. This is the secret of asphatic accompanying.

THESE THINGS

When the hours begin to fly, I find the only way to pass the time is to play the notes of the scale. This is the secret of asphatic accompanying.

When the hours begin to fly, I find the only way to pass the time is to play the notes of the scale. This is the secret of asphatic accompanying.

THE WIGGLE OF THE WAGGLE

I have heard that the wiggle of the waggle is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music.

I have heard that the wiggle of the waggle is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music. It is a beautiful piece of music.

SPRING SONG

SONG WITHOUT WORDS No. 30

SECONDO

F. MENDELSSOHN, Op. 62, No. 1
Composed 1842Edited and Prepared by
G. J. BIERBRAUER

Allegretto grazioso 3/4, 4 - 32

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SPRING SONG

SONG WITHOUT WORDS No. 30

PRIMO

F. MENDELSSOHN, Op. 62, No. 1
Composed 1842Edited and Prepared by
G. J. BIERBRAUER

Allegretto grazioso 3/4, 4 - 32

Musical score for the second part of 'THE ETUDE'. The score is written for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. Dynamic markings include *dim*, *pp*, and *pp cresc.*. The piece concludes with a final chord marked *pp cresc.*

Musical score for the first part of 'THE ETUDE'. The score is written for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. Dynamic markings include *dim*, *pp*, *p cresc.*, *pp*, *pp cresc.*, and *pp*. The piece concludes with a final chord marked *pp*.

UNDER THE STARRY BANNER

UNTER DEM STERNENBANNER
MARCH

A. SAKTUNID, Op. 202

Tempo di Marcia n. 4 - 120

Musical score for 'Under the Starry Banner' (March) by A. Saktunid, Op. 202. The score is written for piano and includes a tempo marking of 'Tempo di Marcia n. 4 - 120'. The piece is in 2/4 time and features a lively, rhythmic melody with various musical notations including slurs, accents, and dynamic markings like 'cresc.' and 'dim.'.

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Musical score for 'Forever' (Nocturne) by Pierre Bernard. The score is written for piano and includes a tempo marking of 'Andante con espress. n. 4 - 66'. The piece is in 3/4 time and features a slow, expressive melody with various musical notations including slurs, accents, and dynamic markings like 'p' and 'cresc.'.

FOREVER

NOCTURNE

Andante con espress. n. 4 - 66

PIERRE BERNARD

Musical score for 'Forever' (Nocturne) by Pierre Bernard. The score is written for piano and includes a tempo marking of 'Andante con espress. n. 4 - 66'. The piece is in 3/4 time and features a slow, expressive melody with various musical notations including slurs, accents, and dynamic markings like 'p' and 'cresc.'.

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Handwritten musical score for 'THREE CHEERS! MARCH MILITAIRE'. The score is written for piano and features multiple systems of music. It includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The music is characterized by a rhythmic, march-like quality with many beamed notes and rests.

THREE CHEERS!

MARCH MILITAIRE

WILL A. HARRING, Op. 18, No. 1

Continuation of the musical score for 'THREE CHEERS! MARCH MILITAIRE'. It shows the final systems of the piece, maintaining the same musical style and notation as the previous section.

Handwritten musical score for 'THE ETUDE'. The score is written for piano and features multiple systems of music. It includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The music is characterized by a rhythmic, march-like quality with many beamed notes and rests.

SCHERZO VALE

EMILIO VAN CRESPIAN

Moderato 1/2 - 4

First system of the musical score for Scherzo Vale. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Moderato 1/2 - 4'. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'p' (piano) and 'f' (forte). The system ends with a double bar line.

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Second system of the musical score for Scherzo Vale. It continues the grand staff notation. The system includes a 'Coda' section marked with a double bar line and a diamond symbol. There are also 'TRIO' sections indicated. The music continues with various rhythmic patterns and dynamics. The system ends with a double bar line.

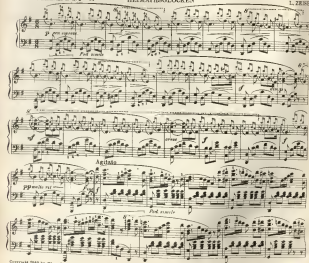


BELLS OF HOMELAND

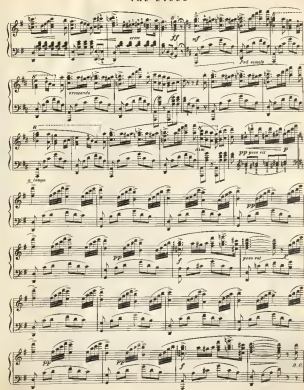
Andantino 3/4 = 54

HEIMATISGLOCKEN

L. ZIESE



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PROCESSIONAL MARCH

RALPH KING

Mantioso pomposo e moderato

MANUAL.

St. Polksey in the cloud

PEDAL.

The first system of the musical score for 'PROCESSIONAL MARCH' is written for a four-part setting. It includes a vocal line (St. Polksey in the cloud) and a piano accompaniment. The tempo is marked 'Mantioso pomposo e moderato'. The key signature has one sharp (F#), and the time signature is 2/4. The system consists of five measures.

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The second system of the musical score continues the four-part setting. It includes a vocal line and a piano accompaniment. The tempo remains 'Mantioso pomposo e moderato'. The key signature has one sharp (F#), and the time signature is 2/4. The system consists of five measures.

THE WORLD OF TO-MORROW

ELLA BROOKS TOMBERGER

A soloist

Andante Grazioso

R. M. STULTS

The world of to-mor-row is
call-ing us With the voice of a sil-ver flut-ter, It tells of the shad-ows, cool and gray. Of the
val-ley slopes and the flow-er'd way, And the rip-pling of ree-y brooks
tells of the hopes that are all ful-filled, It whis-pers each hap-py name, And grow-(-)s we near-er
rest and calm, Where any soul shall be free from pain and harm. In tune with the in-fi-nite

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Then why should I turn from the in-fi-nite, To
lie per-ched on the way, 'Mid dust and heat of the travel'd road, Weight-ed and burdened by
many a load, When the voice is call-ing to-day? When the voice is call-ing to-day?

THE CHANGING SEA

CHARLES DUTTON GOING

E. L. ASHFORD

Oh, the din - - - - -
And the wheel-ing con-quer-ing play, And the wheel-ing con-quer-ing play, Oh, the
distant coast, And the wheel-ing con-quer-ing play, And the wheel-ing con-quer-ing play, Oh, the

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THE ETUDE

who cry out, The dew is on That crown thy ship a - way!
 a tempo
 On the hill see the shell and the lamp on a rock and a - y song by the grey sea - a - no spread. So to
 a tempo
 grey skies a - ver spread, Oh, the brave sea, The green sea and a tempo That sails lead from land!
 a tempo
 On the blue sea the eye see, White white even like the sea, girls breast and the wind tracks round it.
 a tempo
 Oh the long sea, and the strong sea that has ever my good ship look!
 a tempo
 Oh the long sea, and the strong sea that has ever my good ship look!
 a tempo
 Oh the long sea, and the strong sea that has ever my good ship look!

THE ETUDE

BALLET OF DRAGONFLIES
LIBELLANTANZ

ἐν τῇ πόλει καὶ ἐν τῇ ἀγορᾷ

Alingretta leghero n. n. d. - 19

PIA DIO

di laggiù

Assi fino to Coda

Coda

Poco più lento

D.C.

