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Volume 31, Number 04 (April 1913)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

THE ETUDE

APRIL
1913



\$1.50 PER YEAR
15¢ PER COPY

HER FIRST LESSON

THE ETUDE

Musical Thought and Activity
 Over the Seas
 by WILLIAM J. HAYES

By **ANTHONY J. LACINA**

10.1111/j.1365-3113.2011.04591.x

A black female used green, a few specks of a bright yellowish white by the mouth and wing margins and blackish spots. This seemed natural enough but the

"Thank," and kept the change.

FIELD ANALYSIS

may be applied to all classes of cases. It is not clear, however, whether the same is true for all cases of the same class.

THE ETUDE

Self-Expression in Piano Study

See Extension Report Example for THE FISH AND GAME MANAGEMENT PROGRAM AND PLAN

Page MAY PAITER

Director of the World Commission on Religion

The whole idea of include lines is to allow a poet to use literary references freely, without any danger of such meanings being lost. But would this rule be over-shouldered too far by our real self-memoirs as in the poem "Sinking," it is not on the subject of it but to say

ADDITIONAL STUDENT WORK.

Test Your Pulse.

with us on Friday at the brother extended family. The biggest and the bluntest of the house. When the night is really good all sorts of things happen. He must be absorbed in the great history of his several average life experiences on his mind and to become a Robinson as he is, in 1940, must all sorts of things, and it must be so with all good things in every branch of an in 1940 age. What we think about is about a nation, a nation, a nation.

TABLE 10. PROBABILITIES.

Very few of the great masters of pianoforte playing have added with deeds the noblest attributes of the art, as in instance here Tseng, Shieh and Shieh, all of whom have produced considerable works in their own contribution to the technique of the instrument was made through the piano and through another, the contribution to the labor and Mark Shieh's laboratory worked most of one well-known concertmaster. Personally I am opposed to any outside, this is done that period to such the

Devere's influence in his day is far more far-reaching than is generally recognized. Thus does not simply the Devere did

AFTER MICHIGAN PLAYING.

That's it—a 60-foot "Windmill" which deflates its

8/19/2023 8:59:23 AM 10/1/2023 10:17:00 AM

those likely characteristics, and the other will contain the same level of detail. The first will be the more conceptual and the second will be the more detailed. The first will be the more conceptual and the second will be the more detailed. The first will be the more conceptual and the second will be the more detailed.

[illegible]

Lessons on Famous Masterpieces by Distinguished Virtuoso Teachers

Schubert's "Moment Musical" in F Minor

by the Eminent Virtuoso Teacher and Composer

SIGISMUND STOKOWSKI

THE SIGNIFICANCE AND HISTORICAL IMPORTANCE OF MODERN MUSIC



...the music of the future is not a mere technical exercise, but a profound expression of the human spirit. It is a language that speaks to the soul, transcending the boundaries of time and space. The composer, in this sense, is a seer, a visionary who perceives the eternal truths of existence and translates them into the language of sound. This is the true significance of modern music: it is a reflection of the human condition, a testament to our capacity for growth and change.

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THE ETUDE
MOMENT MUSICAL

Based by S. Stokowski

F. SCHUBERT, Op. 94, No. 3

Allegro moderato in F minor

IMPROMPTU.

Franz Schubert, Op. 142, No. 2

Allegretto, 1938, p. 100.

2014年10月10日
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[illegible]

43) Citric acid anhydride treated by the beam at this stage

[illegible]

THE ETUDE
ROSY LIPS
Valse Novelette

PIERRE BESANCON

Alfalfa espiculosa

2000

Tempo di Valore lento a $\alpha = 0.05$

Richardson

Not for use only

Small Amount 4

Chris Adams

Formula _____

1998

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THE ETUDE
MOCKING ECHO

A. SCHMOLL, Op. 80, N° 14

Allergische Reaktion

1. ECHO MOQUEUR

1. *Phragmites*

Ecto

1

* Please have us to the breakfasting and play to N. 2000, you go to N.

THE ETUDE

MILITARY MARCH

SECONDO

I.V. FLAGLER
Four hand arr. by Richard Fiske

Version H.M. 4-110

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THE ETUDE

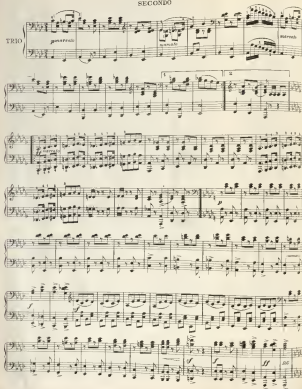
MILITARY MARCH

PRIMO

I.V. FLAGLER
Four hand arr. by Richard Fiske

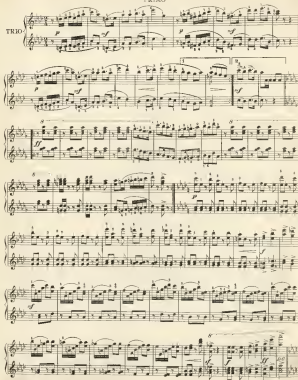
Version H.M. 4-110

THE ETUDE
SECONDO



THE EDITOR

PRIMO



HERDSMAN'S SONG

LIED DES HIRTEN

Moderato con moto M.M. $\text{♩} = 70$

A. SARTORI, Op. 999, No. 1

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MERRY HUNTING PARTY

FROHLICHE JAHD

Gtr. Mot. M.M. $\text{♩} = 100$

A. SARTORI, Op. 1014, No. 4

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YOUNG HERO MARCH

Tempo di Marcia M.M. $\text{♩} = 120$

HOBART D. HEWITT

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THE ETUDE AT THE VILLAGE SMITHY

in der Dorfschmiede
CHARACTERISTIC PIECE

R. SÖCHTING, Op. 142, No. 2

Allegretto in E 128

Allegretto in E 128

Allegretto

first time only

last time only

TRIO

Allegretto

Copyright for the United States of America 1902 by The Tenthredine Co.
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THE ETUDE BAGATELLE

L. van BEETHOVEN, Op. 33, No. 2

Allegretto quasi Andante 128 - 132

Allegretto quasi Andante 128 - 132

Allegretto quasi Andante

first time only

last time only

TRIO

Allegretto quasi Andante

1400 1401 1402 1403 1404 1405

LOVST THOU ME?
MAIMEZ-VOUS?

PAUL WINKLER

Vivo Tempo di Valze n. 1406 PAUL WINKLER

1407 1408 1409 1410

LOVST THOU ME?
MAIMEZ-VOUS?

PAUL WINKLER

1411 1412 1413 1414 1415 1416

LOVST THOU ME?
MAIMEZ-VOUS?

PAUL WINKLER

THE ETUDE

HUNGARIAN BALLET

Vigilante M. M. 2-4

DAVID SCHODER

THRO

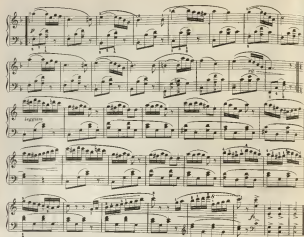
© From here go to the beginning and play in F-sharp, then, play this
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FROLIC IN THE WOODS

Allegretto M. M. 2-4

MARIE CROSBY

THE ETUDE



PILGRIMS' CHORUS

From "TANNHAUSER"

S. WAGNER

Art by T. D. Williams

Very slow $\mu\text{m}_2 \rightarrow 0$

MANTUA

PETAAL

Self-Healing

Soft Peak, set up the flow

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1900-1901



THE ETUDE

SLUMBER SONG

SCHLUMMERLIED

HENRY TOLHURST

Allegretto 3/4 = 60

Violoncello

Piano

The score is written for Violoncello and Piano. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Allegretto 3/4 = 60'. The score consists of 16 measures. The first measure is marked 'piano'. The second measure is marked 'piano'. The third measure is marked 'piano'. The fourth measure is marked 'piano'. The fifth measure is marked 'piano'. The sixth measure is marked 'piano'. The seventh measure is marked 'piano'. The eighth measure is marked 'piano'. The ninth measure is marked 'piano'. The tenth measure is marked 'piano'. The eleventh measure is marked 'piano'. The twelfth measure is marked 'piano'. The thirteenth measure is marked 'piano'. The fourteenth measure is marked 'piano'. The fifteenth measure is marked 'piano'. The sixteenth measure is marked 'piano'.

*Continue the accompaniment as in the preceding measures. Also published by Tishman & Paine
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THE ETUDE

The score continues on page 255. It consists of 16 measures. The first measure is marked 'piano'. The second measure is marked 'piano'. The third measure is marked 'piano'. The fourth measure is marked 'piano'. The fifth measure is marked 'piano'. The sixth measure is marked 'piano'. The seventh measure is marked 'piano'. The eighth measure is marked 'piano'. The ninth measure is marked 'piano'. The tenth measure is marked 'piano'. The eleventh measure is marked 'piano'. The twelfth measure is marked 'piano'. The thirteenth measure is marked 'piano'. The fourteenth measure is marked 'piano'. The fifteenth measure is marked 'piano'. The sixteenth measure is marked 'piano'.

PIANO TUNING PAYS

LEARN THE MOST IMPORTANT
OF ALL PROFESSIONS

The first step in tuning a piano is to check the action. This is done by depressing the key and feeling for any resistance or irregularities. If the action is not smooth, it may be due to a loose screw or a worn part. The tuner should then adjust the action until it is smooth and even.

Next, the tuner should check the stringing. This is done by looking at the strings and feeling for any tension or irregularities. If the strings are not in tune, the tuner should adjust them until they are.

Finally, the tuner should check the hammer flippers. These are the small pieces of wood that hit the strings when the key is depressed. If they are not in good condition, they will affect the tone of the piano. The tuner should replace any worn flippers and adjust the others.

When the piano is in good condition, the tuner should tune it. This is done by listening to the strings and adjusting them until they are in tune with each other.

After the piano is tuned, the tuner should check the pedals. These are the foot pedals that control the sustain, soft, and sostenuto functions. If they are not working properly, the tuner should adjust them.

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30 Jay Ave., North East, Boston, U. S. A.

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Two Pianos
Eight Hands

Two Pianos Eight Hands

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School Music

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Questions and Answers

Helpful Inquiries Answered by a Famous Authority

By HENRY G. BLOOM

Professor of Theory at the New England Conservatory

QUESTIONS AND ANSWERS

QUESTIONS AND ANSWERS

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March
Winds and
April
Showers

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Your Music Is Torn!

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