

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

7-1-1930

### Volume 48, Number 07 (July 1930)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 48, No. 07. Philadelphia: Theodore Presser Company, July 1930. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/780>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*



RICHARD WAGNER

*In this issue "The Götter Wagner Sings"*

*JULY 1930*

PRICE 15 CENTS

\$1.00 A YEAR





















# Aphorisms from the Note Book of a Music Student

By LESLIE FAIRCHILD

With Pen-and-Ink Musical-Character Drawings by the Author

## THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN



## Individual Musical Dictations

By H. H. H. H.

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN

THE MUSICIAN







A lively movement in Allegro style for 4

## TANGLED VINES

PAUL ZILCHER

Scherzando a 4/4  
lively and fast

Copyright 1970 by Theodore Kerner Co.

British Copyright secured

Lively and buoyant, Grade 3

Allegro 3/4 4/4 time

## FAIRY SPIRIT

PAUL ZILCHER, Op. 45, No. 2

Copyright 1971 by G. K. Publishers



# BLOSSOM WALTZ

Floral and graceful by a very popular writer. Grade 4  
Waltz tempo

MANA-ZUCCA, Op. 84, No. 4

Copyright 1919 by The Arts and Crafts Company

International Copyright

Assigned 1920 to The Arts and Crafts Company

# VALSE BLUETTE

A LA VIENNOISE

HANS PROTOWINSKY

A lovely slow waltz in the true

Viennese manner. Grade 4

Tempo di valse capriccioso

trouspillo

Vivo

Copyright 1919 by The Arts and Crafts Company

International Copyright secured

BACH'S "GOLDEN AGE" and "The Acrobat" Suite by

## THE ACROBAT

JOHN FRANCIS GILDER

Allegro x 2 - 110

Copyright © 1939 by The J. M. G. Company

International Copyright

Copyright © 1939 by The J. M. G. Company

Copyright in the United States by Theodore Presser Co.  
Traditionally in G major, 2/4ROMANCE  
EVER OF THEE I DREAM

FREDERIC CHOSTAKOVICH, Op. 10

THE STUDY

Copyright 1910 by Theodore Presser Co.

Revised Copyright 1910

THE STUDY

MODERN MASTER WORKS

PRELUDE IN E<sup>b</sup> MINOR

From an entitled 'The Minor Study' A fine piano study by one of America's and popular composers. Grade 5

REGINALD DE KOVEN, Op. 360, No. 5

Entered according to act of the Parliament of Canada in the year 1910, by The John Church Company in the Department of Agriculture  
Copyright 1910 by The John Church Company International Copyright  
And paid 15.00 to Theodore Presser Co.





AND I HAVE YOU

THE ATOM

Unfavourable

DOROTHY WILSON EDIT

[illegible]

## CANTILENE IN B FLAT

THE AUTHOR

JULY 1993 Page 405

A very pretty little volume, re-

Prepared by { Gt. Rob. Stebbins  
Rev. Mrs. Stebbins  
Ch. F. Hale  
Prof. Sullivan, H.  
Ed. to St.

E. S. HOISMER

Andante waltz 4/4. 1900.

20. *diffusion.Vary* *Response* = 1

MANUAL

no triplets

expressive

PEDAL

First time to Coda

2nd time to Coda

3rd time to Coda

4th time to Coda

5th time to Coda

6th time to Coda

7th time to Coda

8th time to Coda

9th time to Coda

10th time to Coda

11th time to Coda

12th time to Coda

13th time to Coda

14th time to Coda

15th time to Coda

16th time to Coda

17th time to Coda

18th time to Coda

19th time to Coda

20th time to Coda

21st time to Coda

22nd time to Coda

23rd time to Coda

24th time to Coda

25th time to Coda

26th time to Coda

27th time to Coda

28th time to Coda

29th time to Coda

30th time to Coda

31st time to Coda

32nd time to Coda

33rd time to Coda

34th time to Coda

35th time to Coda

36th time to Coda

37th time to Coda

38th time to Coda

39th time to Coda

40th time to Coda

41st time to Coda

42nd time to Coda

43rd time to Coda

44th time to Coda

45th time to Coda

46th time to Coda

47th time to Coda

48th time to Coda

49th time to Coda

50th time to Coda

51st time to Coda

52nd time to Coda

53rd time to Coda

54th time to Coda

55th time to Coda

56th time to Coda

57th time to Coda

58th time to Coda

59th time to Coda

60th time to Coda

61st time to Coda

62nd time to Coda

63rd time to Coda

64th time to Coda

65th time to Coda

66th time to Coda

67th time to Coda

68th time to Coda

69th time to Coda

70th time to Coda

71st time to Coda

72nd time to Coda

73rd time to Coda

74th time to Coda

75th time to Coda

76th time to Coda

77th time to Coda

78th time to Coda

79th time to Coda

80th time to Coda

81st time to Coda

82nd time to Coda

83rd time to Coda

84th time to Coda

85th time to Coda

86th time to Coda

87th time to Coda

88th time to Coda

89th time to Coda

90th time to Coda

91st time to Coda

92nd time to Coda

93rd time to Coda

94th time to Coda

95th time to Coda

96th time to Coda

97th time to Coda

98th time to Coda

99th time to Coda

100th time to Coda

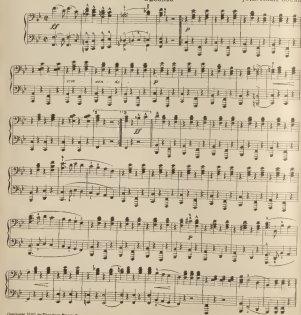
CODA

THE ROYAL WELCH FUSILIERS  
MARCH

The Welsh Peniarth was organized about 1860 for the war of William and Mary II has taken part in many campaigns, the names of some of which appear as follows. During the American Revolution it was recognized as being British in sentiment, and was accordingly recognized as having been a Marine by General Boscawen. Some of its battalions of that name appeared in the colors. During the Boer War, Sir John de la Motte (1900) was closely associated with the 3d Battalion of the Welsh Peniarth. The Welsh Peniarth was also recognized as being a Marine by the U.S. Marines in taking of the drawings formed. This Marine resulted from that association.

## SECONDO

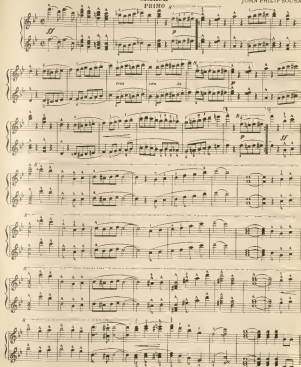
JOHN PHILIP SOUSA



THE ROYAL WELCH FUSILIERS  
MARCH  
PRIMO

JULY 1980 Page 497

JOHN PHILIP SOUSA



SECONDO

THE STUDY

Drums

Musical score for Drums, SECONDO part. The score is written in bass clef with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a 'D' time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo), and articulation marks like accents and slurs. The notation includes many beamed notes and rests, typical of a drum part in a musical score.

THE STUDY

PRIMO

Regimental Trumpets

Musical score for Regimental Trumpets, PRIMO part. The score is written in treble clef with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a 'D' time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo), and articulation marks like accents and slurs. The notation includes many beamed notes and rests, typical of a trumpet part in a musical score.



Arr. by Gustav J. Lehner

Molto moderato

**CHAPEL BELL**

Violin

Piano

Copyright 1929 by Theodore Presser Co.

British Copyright secured

I V FLAGEOLE

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

## MARCH OF THE WEE FOLK

One of the most popular miniature marches, Grade 3

Lightly - in march tempo

JESSIE L. GAYNOR

Copyright 1929 by The John Church Company

Reprinted 1930 by Theodore Presser Co.

International Copyright secured

## DOLLY'S LULLABY

TRIO FOR THREE LITTLE GIRLS

WALLACE A. JOHNSON

Melody by Evelyn E. Johnson

SING TO THE TUNE OF THIS TUNE AND MAY SING TO IT SOFTLY ALL THROUGH, SINGING A AND G ONE NOTE HIGHER

Slowly and softly  $4/4$ ,  $\text{♩} = 40$ 

Hum melody softly

Singing dolly lullaby

Let us try, do not cry, do - ty dear, ma - mams near

By - ty, By - ty, By - ty, By - ty.

When - her thought the day long, night, God will

By - ty, By - ty, By - ty, By - ty.

Long you till she looks When you wake and in day I will with my doll try

By - ty, By - ty, By - ty, By - ty.

I hope play fast in by do - ty dear Close your eyes Fast in sleep, good night.

By - ty, By - ty, By - ty, By - ty.

Copyright 1930 by Theodore Presser Co.

For Maxine's Study Notes see Junior Etude Department.

British Copyright secured

## SWING ME HIGH

N LOUISE WRIGHT

A "Swing-me" piece Grade 1

Easily M.M. 2-30

Swing-me, Swing-me, Swing-me, Swing-me, Swing-me high, To the sky

Push me hard and you're right on - dot, Swing me high, Now the swing is go-ing grand

This is just the fair - y - land, Now the swing is go-ing slow er, Let the car die

*Swing-me and always*

Copyright 1931 by Theodore Presser Co.

British Copyright secured

A "Study in style" Grade 1

One motif

## THE SINGING BROOK

WILLIAM BERWALD

*Swing-me and always*

Copyright 1933 by The John Church Company

International Copyright

Copyright 1933 by The John Church Company

*Andante*

*Andante*

A July 1935 characteristic number Grade 1

Allegretto M.M. 1-100

## THE GRASSHOPPER

H.P. HOPKINS

*Andante*

*Andante*

Copyright 1933 by Theodore Presser Co.

British Copyright secured

## THE BIG BELL AND THE LITTLE BELL

ELLA KETTERER

A first "swing piece" Grade 1

Moderato

Ding-dong, Ding-dong, Bells do ring Ding-a-dong-a-dong, Ding-a-dong-a-dong, Ding-dong, Ding-dong, Ding

Ding-dong, How they ring Ding-a-dong-a-dong, They ring, Ding-dong, Ding-dong, Ding

Copyright 1933 by Theodore Presser Co.

British Copyright secured





# THE ORGANIST'S ETUDE

Edited for July by  
HENRY S. FRY

Chair of the Perseus Chapter of the American Guild of Organists  
in the Department of Music, University of California, Los Angeles

**M**USIC is the organist's only medium. He is constantly creating music, as those of singing or dancing are. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt. The organist's music is not only heard but also felt.

## Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

Registration

## SUCCESS IN MUSIC

**Success in Music is easy—**  
It merely the adding each week, each month, a little more knowledge, a little more skill through properly done study and training. Those words of great musicians are standing tall—**"It's a fact"**—because they have gone far as their training in music will permit.

**Is this your case? If so, then the solution is a simple and easy one. More music, greater recognition, higher position are readily and waiting for you, just soon as you are ready for them.**

**LET US HELP YOU**  
For at this time the Music Education has been helping our business members help themselves. Thousands of letters from teachers and students and graduates testify to the great value and profit of our systematic training.

In your spare time, right on your own time, and at a trifling cost, you can gain a musical training which will be the best and most profitable investment you have ever made.

**SEND FOR FULL DETAILS AND SAMPLE LESSONS FREE**

**If you are ready actually to succeed in music, if you have faith in yourself, if you are willing to learn and to work, we will send you our wonderful Sound-Study Method of musical training, and also a number of sample lessons from the course checked free today.**

**University Institute Conservatory**  
Lansdale Ave. at 10th Street  
Chicago

**University Institute Conservatory**  
Lansdale Ave. at 10th Street  
Chicago

**Please send me name and address of nearest branch office, and also send me full details of your course.**

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_  
Occupation \_\_\_\_\_  
Age \_\_\_\_\_  
Sex \_\_\_\_\_  
Marital Status \_\_\_\_\_  
Education \_\_\_\_\_  
Experience \_\_\_\_\_  
References \_\_\_\_\_  
Comments \_\_\_\_\_

## A Singing Voice

**D**URING THE last few years the music industry has been the most active in the world. It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

**It has been the most active in the world.**  
It has been the most active in the world. It has been the most active in the world. It has been the most active in the world.

## NEW Opportunity for PIANISTS and ORGANISTS



**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**THE Introduction of any new product is a challenge to the imagination of the artist who has not yet seen the light of day. The artist who has not yet seen the light of day. The artist who has not yet seen the light of day.**

**REMOND FRANKS SCHOOL OF MUSIC**  
100 West 10th Street  
New York, N.Y. 10011

**REMOND FRANKS SCHOOL OF MUSIC**  
100 West 10th Street  
New York, N.Y. 10011

**REMOND FRANKS SCHOOL OF MUSIC**  
100 West 10th Street  
New York, N.Y. 10011

**REMOND FRANKS SCHOOL OF MUSIC**  
100 West 10th Street  
New York, N.Y. 10011

**REMOND FRANKS SCHOOL OF MUSIC**  
100 West 10th Street  
New York, N.Y. 10011























THESE PORTRAITS ACQUAINT YOU WITH BUT A FEW  
OF THE HUNDREDS WHOSE STUDIES, COMPOSITIONS  
AND KNOWLEDGE HAVE BEEN UTILIZED  
TO MAKE AND KEEP THE

# STANDARD GRADED COURSE OF STUDIES

FROM THE EDITOR

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Dr. W. B. A. M. Nijhof

Supreme in Its Field!

YEAR AFTER YEAR THIS WORLD-FAMOUS COURSE CONTINUES TO BE THE MOST  
EXTENSIVELY USED WORK FOR INSTRUCTION IN PIANO PLAYING

[illegible]

Students' drawings showed human figures at the very beginning of pain, and at the end of the pain experience. Interestingly, the drawings at the beginning of the pain experience were characterized by a tendency to draw the body of the human figure in a somewhat rigid, mechanical way, while the drawings at the end of the pain experience were characterized by a tendency to draw the body of the human figure in a somewhat more fluid, organic way. This suggests that the experience of pain is not only a physical one, but also a psychological one, and that the experience of pain is a process that involves the whole person.

ON THE CHARGE, ANY CHARGE MAY BE FORWARDED TO: PETER, 2016 BLACK CANYON  
Frederick Day House, Apt. 40, 2016 Black Canyon

*Works to Provide the "Standard Graded Course" Where Necessary*

*For Little Engineers:*  
**MUSIC PLAY FOR EVERY DAY**  
*The Sound of Your Home*

My First  
REPORTS IN THE PRISON CAMP

**A** NEW YORK CITY COURT has ordered the city to pay \$100,000 to the estate of a woman who died in 1957 after a long illness. The court found that the city had failed to provide her with adequate medical care. The woman, who was 70 years old at the time of her death, had been in the city's custody for several years. The court's decision is a landmark case in the history of the city's social services.

[illegible]

THEODORE PRESSER CO

1712-1714 CHESTNUT STREET

PHILADELPHIA, PA.

More Publishers and Dealers in Everything on More Publications in World's Largest Book Store.