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James Francis Cooke

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THE ETUDE

Marion Robison

MUSIC MAGAZINE

JAN

FEB

MAR

APR

MAY

JUNE

GOLDEN ANNIVERSARY

1933

FIFTIETH YEAR

Marion Robison

Quona, Pa.

JANUARY

JULY

AUG

SEPT

OCT

NOV

DEC

WORLD LEADERSHIP
YESTERDAY·TODAY·TOMORROW

PRICE 25 CENTS

An Inspiring Message To Students of Singing

An Interview with the Eminent Spanish Soprano

LUCKREZIA BORI

SOLO SINGER OF THE METROPOLITAN OPERA COMPANY

Secured Exclusively for THE STUDIO

By R. H. WOLLASTON



LUCKREZIA BORI
As the Duchess of Trastevere in "Don Carlos"

the great presence in the world should be called in constant sympathy. Dr. Kusan delivers most excellent, logical and in his book to this important subject. No one can read these words without great profit, and this message should be observed.

The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured.



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signatures before which human youth is none. Thousands of men and women who make these daily things hold dear to them, and whose value is so, which scarcely can be said to be a measure of value at all. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured.

Thousands of men and women in these countries, districts and towns had, however, as the late poet said: "They do not know." It is a fact that the world is full of people who do not know. It is a fact that the world is full of people who do not know. It is a fact that the world is full of people who do not know.

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THOSE ARE the best of all things that are given to man. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured.

To make something better, it is necessary to know what is wrong. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured.

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A man's mind is not a thing that is given to him. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured. The line of age is so pronounced with some people that it is almost as obvious. The close skin and the "black" skin of the young are so apparent in the face of the matured.

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JEUNESSE Valse de Ballet

CHARLES F. MANKEY

Tempo di Valse, rubato

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THE SLEIGHRIDE

There is a definite little melody track about this beautiful work which will make hundreds of teachers want to give it to their pupils as study or reference. Grade 4

Allegretto moderato
M. M. 4 = 100-120

W.C.E. SEESEBECK

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And paid \$100 to Theodore Presser Co.

The most recent work of a brilliant
Swiss modernist! Very novel and in-
teresting! "Come!" "Come!" "Come!"

PREMIERE DANSEUSE VALSE MODERNE

ISE JOELS

Tranquille M. 24, 68-78

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CALIBAN'S ISLE INTERMEZZO BIZARRE

VICTOR RENTON

Grade 3.

Allegretto M. 32, 144

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Bisarramento

Allegretto

A fine rental and sales on every copy of the most
 widely played of the highest class American compositions
 Grade 4

VILLANELLE

JAMES H. ROGERS, Op. 33, No. 2

Cosa anima

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Allegretto

Follegando e vivacissimo

Musical score for "Greetings from Vienna" by Hans Protin Hensky. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system includes markings for *arco*, *pizzicato*, and *arco*. The second system includes markings for *arco*, *pizzicato*, and *arco*. The third system includes markings for *arco*, *pizzicato*, and *arco*. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

GREETINGS FROM VIENNA

The vibrant spirit of Vienna with its songs and melodies is embodied in this typical Viennese waltz. Grade 2

Tempo di Valzer $\text{♩} = 10$

HANS PROTIN HENSKY

Musical score for "Greetings from Vienna" by Hans Protin Hensky. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system includes markings for *arco*, *pizzicato*, and *arco*. The second system includes markings for *arco*, *pizzicato*, and *arco*. The third system includes markings for *arco*, *pizzicato*, and *arco*. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

Musical score for "Greetings from Vienna" by Hans Protin Hensky. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system includes markings for *arco*, *pizzicato*, and *arco*. The second system includes markings for *arco*, *pizzicato*, and *arco*. The third system includes markings for *arco*, *pizzicato*, and *arco*. The score is written for piano and includes dynamic markings such as *pp* and *ppp*.

See Master Lessons by the famous violinist,
Nadia Boulanger, in Schumann's music, Op. 9, No. 1,
at which two exercises appear in this issue.
Grade 5

Prestissimo (100 N. 4-115)

PAPILLONS

ROBERT SCHUMANN, Op. 9, No. 2

CHIARINA

ROBERT SCHUMANN, Op. 9, No. 1

Grade 4

Pastorale (100 N. 4-114)

FRISKA

from Hungarian Rhapsody, No. 6

FRANZ LISZT

Transcribed by Henry S. Sawyer

The subsequent part brought within the grasp of the not very player. A substantial entry is repeated after the 4th grade page.

Grade 4 Allegro (100 N. 4-116)

This image shows a page of handwritten musical notation for a piano piece. The score is written on ten staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked 'Presto' and 'Allegretto'. The handwriting is in ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The tempo 'Presto' is written above the first staff, and 'Allegretto' is written above the second staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a final chord.

ALL FOR YOU

Works by Harriet Leonard

Mind over matter

MUNA-ZUCCA, Cho 110

[illegible]

O LOVE DIVINE!
Duet for Soprano or Tenor and Alto

OLIVER WENDELL HOLMES

Words by position of word arrangement with frequency: 30-100 = 4.0.

A reflective

SOPKANDI ET AL. / THE 2002 SOUTH AFRICAN ELECTIONS

GEO. H. NEVILL

[illegible]

30

THE MARCH OF PROSPERITY

Tempo di Marcia 3/4 J. 100

SECONDO

VICTOR RENTON

TRIO

ff First at Piano

THE MARCH OF PROSPERITY

Tempo di Marcia 3/4 J. 100

PRIMO

VICTOR RENTON

TRIO

ff First at Piano

CHANSON

FREDERIC GROTON, D.D., 78.

THE KITCHEN

©From here go back to sign \mathbb{B} and play to A , then go to B .
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Kindly (Copyright) removed

COUNTRY DANCE
LANDLICHER REIGEN DANSE CHAMPÊTRE

The writer provides first-hand information
with the "What a wonderful little
book!" phrase.

JANUARY 1913 Page 47

Allegretto

ARTHUR SEYBOLD, Op. 209

Violino

Piano

Lento

10

20

30

40

50

60

70

80

90

100

110

120

130

140

150

160

170

180

190

200

210

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250

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270

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290

300

310

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330

340

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360

370

380

390

400

410

420

430

440

450

460

470

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660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

1010

1020

1030

1040

1050

1060

1070

1080

1090

1100

1110

1120

1130

1140

1150

1160

1170

1180

1190

1200

1210

1220

1230

1240

1250

1260

1270

1280

1290

1300

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2020

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2040

2050

2060

2070

2080

2090

2100

2110

2120

2130

2140

2150

2160

2170

2180

2190

2200

2210

2220

2230

2240

2250

2260

2270

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2990

3000

3010

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3100

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3120

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3160

3170

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3890

3900

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3920

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3940

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3960

3970

3980

3990

4000

4010

4020

4030

4040

4050

4060

4070

4080

4090

4100

4110

4120

4130

4140

4150

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EVENING SONG

ROBERT SCHEIDTMAIER

Art by John N. Kliche

Adele et al.

Test Yourself

Barn

24 VIOLIN

EVENING SONG

ROBERT SCHUMANN

Advantage

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In *Journal of Theoretical Biology*

Answers 101 to 120: **Answers**

VIOLIN OBLIGATO

Appendix

IN CLABINET 12

EVENING SONG

1991年12月15日 第1111期 A 版2版

A. a. aegypti

EVENING SONG

ROBERT SCHUMANN

1st CORNET in FR

EVENING SONG

ROBERT SCHUMANN

E-LATO S.A. GDFHNE

EVENING SONG

GERHART SCHUMANN

CELLO or THROMBONE?

EVENING SONG

ROBERT SCHUMANN

Andersson

100

19

Grade 14

CAPTAIN KIDD, JR.

ELLA KETTESER

Allegretto $\text{♩} = 100$

Meno mosso

Tempo I

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It would be difficult to imagine a more pedal study than this by Margaret R. Martin

Grade 14 $\text{♩} = 100 - 120$

PEDAL STUDY

MARGARET R. MARTIN

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HAPPY DREAMS TO YOU, DEAR, NOW GOOD NIGHT

This composition is constructed in the style and in a few instances the lower notes, thus supplying the work of the two hands. The words of the title will suggest the rhythm of the notes in place

Grade 14 $\text{♩} = 100$

MARGARET R. MARTIN

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OH! SUCH FUN

Grade 1

$\text{♩} = 100$

MARGARET L. STANGER

Take my hand and
Oh, if you
Me, my name
I say don't
e - me
day, my
Called to me
Don't, please
Come bring your
keep and a
place we will
play
find

Oh bring your
When we can
keep and your
roll it and
del - ly
roll it a
long,
back your hat
all the way
down the hill
to play a
song
This ends our
song

I look up
head and I
hold down, No, no
I look up
no - one when
I looked my
too

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Grade 1

Allegretto $\text{♩} = 100$

DADDY AND I SING

ROBERT NOLAN KEER

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FIFTY YEARS

THE ETUDE, reborn, stands upon the threshold of its fiftieth year, concluding its First Triumphant Half Century—imbued with the spirit of its Founder—grateful for the splendid loyalty of its patrons and co-workers throughout the world—inspired by the friendship of its colleagues—proud of the accomplishments which have brought it distinction and made the far-reaching undertakings which have evolved from it possible—but most of all exultant in contemplation of the glorious new opportunities which await it and its readers everywhere in this the greatest period of musical development in the history of the art—in recognition of which we have planned the most important and engaging series of issues in its career.