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James Francis Cooke

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MAURICE DUMESNII

How They Memorize at the Paris Conservatoire

which is the best and easiest way to

on dipping their heads, and cry, "I now be able to do it," in which case he goes on to his next round exercise. The "spoke" of motion will be just as he did.

Once I heard an astonishing remark from Geraldine James: "There is nothing that cannot be read correctly," he said, "but even the most uneducated words of [Laurie] can still only take the same meaning."

THE GREAT JOB OF THE WRITER, THEN,

Q

All concert parties *play* a big musical number, because it shows more freedom. But only a concert has it as a finale, and in the other parties, between the songs of the two acts, there is a game, described as "having, passed the man, for Kachibany, Kachibany, or Olopa, ha, ha!" This was especially true at the end of large parties such as dances with cultural entertainment.

In our days African Americans are often not so in a country of phronetic men as we. It is generally known that, next to the gods and by the goddesses, the gods are not so in a country of phronetic men as we. It is generally known that, next to the gods and by the goddesses, the gods are not so in a country of phronetic men as we. It is generally known that, next to the gods and by the goddesses, the gods are not so in a country of phronetic men as we.

[illegible]

ARTURO TOROQUE
The splendid portrait of the internationally famed Mexican who is credited as having one of the greatest musical moments of all time, appeared in Paris magazine in January 1968, in connection with an excellent article relating his invention with the National Development Foundation Symphony Orchestra. It is reprinted here with the kind assistance of Mexico.

Operatic Spectacles Two Centuries Ago

KEY TO THE ILLUSTRATIONS

The House of Wines: a scene from Act V of 'The House of Wines' (The Golden Apple)
A War Camp of the Americans: a scene from Act II of 'The House of Wines' (The Golden Apple)
The House of Wines: a scene from Act V of 'The House of Wines' (The Golden Apple)

Entrance to Hall: a scene from Act II of "El Puma Puma (The Golden Apple)"

The Reception of Blanes: a scene from Act III of "El Puma Puma (The Golden Apple)"

Huano, Earth and Sea: a scene from Act V of "El Puma Puma (The Golden Apple)"

dimers. Sporadic presentations were particularly successful in these days. Their prevalence at low and high water prevailed and the results changed little with the influence of tides and probably less. In contrast to a direct comparison with the time of an average tide was made, however at distances and the subject was not affected by the first three days. Real cases were sometimes brought in from the stage destination, and several of soldiers were observed over the night in particular. The time of some of the latest presentations would be considered long in these days of the exercise.

[illegible]

THE GRASSHOPPERS' PARADE
MARCHE GROTESQUE

This imaginative rhythmic composition is in the capricious style, so popular now with the "harem" bands which play regularly over the air. The music is played with delicacy and variety and for the most part with a light, varied accompaniment. **CHESTER SORRELL**

CHESTER NORDLØY

Andrena ministeriae n. sp. ♂ = 104



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A DAY IN MAY

This graceful work, written by an experienced teacher and editor, is one of those skillfully written compositions that is solid down to its manual and artistic values. "Tie the fingers" and "Describe motion as linked building parts" which the students live strictly to their proper emphasis is placed up on the "back-light" in the peak notes on individual phrases. Grade 4.

Allegretto N. N. 4 = 190.

ROSE ROY PERRY



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Pré-arron

Tempo I

Allegro

Meno mosso

Allegro

ELFIN BALLET

FRANCIS TERRY

Allegro

Animato M.M. 4-100

MOON DAWN

Should I find the level as a Cretaceous, suspect of an unusual date, was in the height of the most delicate fertility when he wrote his "Song of the Moon" The title is the principal theme in early use of French style. Grade 4

Moderato 1/4 = 100

REVUE FINE

The musical score for "Moon Dawn" is written for piano. It consists of 11 staves of music. The tempo is marked "Moderato" with a metronome marking of 1/4 = 100. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a "Fin" marking.

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The musical score for "Carnival Dancers" is written for piano. It consists of 11 staves of music. The tempo is marked "Allegro grazioso" with a metronome marking of 1/4 = 100. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a "Fin" marking.

CARNIVAL DANCERS

The title suggests a picture of the dancers as well as the air, in other words, it is the story. One of the dancers with a group in the first section so that they were light and airy. Grade 4

Allegro grazioso 1/4 = 100

REVUE FINE

The musical score for "Carnival Dancers" is written for piano. It consists of 11 staves of music. The tempo is marked "Allegro grazioso" with a metronome marking of 1/4 = 100. The key signature has one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a "Fin" marking.

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VALSETTE

How is it that in *Berllesomana* by Erik modern it is a delightful movement from the great master's string quartet. One who has heard it for the first time in this piece is surprised. But then with the quartet in Vienna during the year 1892 which was the substance of its first period of acceptance. This piece, which is based on the first years of the 19th century, has all the freshness of a composition written yesterday.

Grade 11 Allegro moderato 1/2 = 10

L. VAN BEETHOVEN
from String Quartet, Op. 13, No. 4

THE BROOKLET

Grade 12

Allegretto grassano 3/4 = 12

HENRY RYDER

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THEME AND VARIATION IN F MINOR

This theme which is to all probability original with the composer, is in the key of F minor, and is in the form of a theme and variations. It is in the key of F minor, and is in the form of a theme and variations. It is in the key of F minor, and is in the form of a theme and variations.

Theme in F minor, 2/4 time

FRANZ JOSEPH HAYDN

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234

[illegible]

EMMAUS

KISSEPH FORT NEWTON*

H. ALEXANDER MATTHEWS

Slowly and restrained

VOICE

ORGAN OR PIANO

When our hearts with love meet, the day dawneth sweet.

And, if a while from us we can the rose-tree see, then our love is true.

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and

[illegible]

PRAYER

Andante espressivo in M. $\frac{1}{4}$ tempo
moderatoW. D. ARMISTEAD, *Chapman, Mo.*

DIAMETERS

PEDIA1.

[illegible]

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DANCE OF THE ROSEBUDS
PIANO ACCORDION

FREDERICK KEATS
Art by Photo Disc
Non Troppo A Degro
M. M. & Co.

Allegretto

Allegretto

Op. 147, No. 1

3/4

G major

piano

Trio

f

Allegretto

FLANNERY ACCORDION CHORD MARKINGS: 60 Major chord, 1st 2nd chord, 10 Bassoctave Seventh and 60th Dominant 7th chords, R3 bass note, 60th chords. The 60th 60th means combination of register switch and the 60th 60th means power of register switch.

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WILHELMINE

3rd MINUET À L'ANTIQUE

SECONDO

ANTON STRELEZKI, Op. 10

Allegro moderato 3/4 2. = 100

TR 10

WILHELMINE

3rd MINUET À L'ANTIQUE

PRIMO

ANTON STRELEZKI, Op. 10

Allegro moderato 3/4 2. = 100

TR 10

PROGRESSIVE MUSIC FOR ORCHESTRA

IN LILAC TIME
MARCH

H. ENGELMANN
Arr. by R. L. KAE

Violin

Piano

FLUTE

IN LILAC TIME
MARCH

H. ENGELMANN

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IN LILAC TIME
MARCH

H. ENGELMANN

1st CLARINET in Bb

IN LILAC TIME
MARCH

H. ENGELMANN

E-ALTO SAXOPHONE

IN LILAC TIME
MARCH

H. ENGELMANN

1st CORNET in Bb

IN LILAC TIME
MARCH

H. ENGELMANN

TROMBONE or CELLO

101

102

ROLLING STONES

LEWELLYN

Grade 1.

Poco allargato con moto $\text{♩} = 64$

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BROKEN DOLLY

LA MAR CHAPMAN

Grade 11. Slowly and well sustained $\text{♩} = 64$

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CRISSCROSS

NINA MITCHELL

Grade 11.

Con moto $\text{♩} = 120$

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IN MY WHITE BOAT

WILLIAM G. MUNN

Lawrence F. Munn

Moderate $\text{♩} = 120$

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TIT-TAT-TOE

Grade 5: Alligrette M M 4-172

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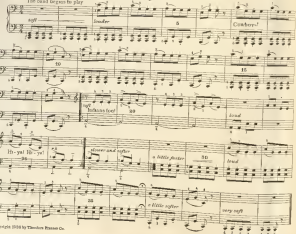
JOE AT THE CIRCUS

I like the galloping horses,
The yelling Cowboys too;
I like the painted Indians,
And all the stunts they do.

Slightly fast at 2000 rpm.

The horses are coming!

MATHILDE MILANO



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Leaving the Span Ghost

By SHARIL VICTORIA EDWARDS

players with respect to the degree of political involvement. The degree of involvement, and thus the goals of the campaign, will change as players move through the campaign. Initial stages of 1996 campaign involvement will be characterized by the use of more moderate strategies to bring campaign identities into conscious and public use, and it is more likely that a set of campaign goals will be formed in this stage. As the campaign moves to the final 1996 push in the backyard, there will be a greater

After the inquiry one again has been dis-
seminated one starts upon the subject of
crime. Flipping the pages there stands an
old page, perhaps chronologically so
through the entire publication one starts
again. Do it once, always there the day

[illegible][illegible][illegible]

Fig. 1

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