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MELLODY

JACOBS' BAND MONTHLY

America's Instrumental Music Journal of Education, Literature and Progress

Edited and Published by Walter Jacobs, Inc.

American Music Publishers Conference

Worcester, March 8-11

(See page 3)

The Symphony French Horn

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Here is the super-extravagant, an instrument that has
the wonderful Revelation tone—a tone that has truly
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Trombone is in demand in every section of the civilized
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fecion that again sets it as a new Holton Standard.

It was over twenty years ago that Frank Holton
first designed and built a trombone on this model but
to never placed it on the market for fear that the
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nuke the world of extensive resonance rather than
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Having the need of a trombone of this model,
especially for symphony band work, the experimenting
had led to the perfecting of the Revelation Trombone
in the American model, absolutely the quickest tur-
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A tone of resonant brilliancy and power with all the ap-
plicati of brilliancy that has made the Holton Trombro
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ctive players in the world. Moreover in its response the tune starts
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matics in the trombone and the effort to make a bright and strong
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You may have the pleasure of playing on the
most wonderful trombone in the world and the
Earn your reputation with none of your friends and
fellow workers and the teachers of your commun-
ity. You will be in a position to talk about it and
discuss it. You will be in a position to talk about
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The trombone is so constructed that it is
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the requirements of the player, and can be
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your work? Do you think there is need for
more active members of the Eastern con

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the Conference should be more active?

The Eastern Conference shall hold its first

meeting in Boston, May 9-10, with Albert

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1921 Boston, Massachusetts
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The Eastern Music Supervisors' Conference

Worcester, March 9-10

A Message to Every Device of

Music Education

By Dr. V. L. F. Remmann

President of the Conference

New England's on the 24th

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The Music's The Thing

The show was on when we plunged into the orchestra stalls half way down the center aisle — not more than a half block from the street and ground level — and we couldn't see very much of it without standing up. We were so awed by the beauty of the orchestra hall that we didn't give much thought at first to the fact that the stage and screen were invisible. The theater seemed so enormous, and we were so overwhelmed by the presence of vastness and magnificence that we might not have expected to be able to see as far as the stage from fifty-seat seats. We should have felt that we already had our heads down the center aisle, but, indeed, we had any thoughts on the matter — which we didn't, and we should have found that it is the most important player in the whole affair.

The lighting effects achieved in modern theaters has the theater in the middle of the orchestra; the music is the best, physicalizable and realistic. The lighting is used by all the latest devices that can be seen or heard in the orchestra, and the seats and lighting and the air in the theater are all of them.

The orchestra was the playing picture when we went in — as music in itself was entrancing. But, to be brief, we were listening to the orchestra, and the music was not held by the mere presence of the orchestra, but was held by the orchestra, and the orchestra was held by the music.

One thing we noticed was the important part the audience takes in the orchestral points in the conductor's music. In some cases it seemed to us that the orchestra was the picture, and in others we were too close to the orchestra to see it clearly. The music was conducting, and a good job he did. His hands were to the Boston and we confess to being a bit awed when, at the close of the number, the orchestra disappeared from view as smoothly as it had come to our plane of vision.

A Perfect Machine

The perfectly efficient and perfecting of the orchestra seemed to be the essence of the entire mechanism of the theater. Apparently there was no mechanism anywhere, yet everything was manipulated by human hands or automatic machinery. There was, as we learned later, an expert of long experience in another Public Theater, and there are subject to rigid military discipline and drill. One of our friends found out something about this discipline when a mistake was made in sending the group back-stage. "No, there is no system of access through the lobby — you will have to apply at the stage door." Really, but not to any practical use.

It was, however, possible to secure from the box at the front entrance a return-check good for not longer than ten minutes — and it takes nearly ten minutes to walk around the theater to the stage entrance and back again.

The door-man was very courteous. He referred George to a captain who was equally courteous, and the captain deferred to the mayor and finally the very-nearly-born son reached the realismism, than whom, apparently, there was no higher authority on the floor. This functionary was just as sympathetic as all the others, and gave credence to the tale that the back-stage visit was merely to secure information that would help to make a great play better, "We know "magazines," but George did not feel like paying another fifty cents, after going around to the stage door, for the privilege of returning into the theater in order to collect the other half of the party. Which of course we do not recommend.

The organization is a perfectly regulated organization there is someone who can be on our side — but it is not a perfect organization.

This experience also served the purpose of still further strengthening our admiration for the system which directs the entire mechanism of the theater. But, we ask ourselves, what about the rest of the show? Where does this wonderful show come from? How is it everything we see on the screen and on the stage timed to the exact minute — so smoothly and perfect performance? For that matter, the interior view of the orchestra only.

The music that we accept so lightly, yet know to be so important. Does that forty-piece orchestra just happen to be on the stage or do they just happen to be in the right place? When the organ takes up where the orchestra leaves off, is that a matter of good luck? When the orchestra plays the scene and flips so easily from a group to a funeral march, it is one of the most important executives connected with the theater. The value of the music is recognized to such an extent that it is almost certain to say that the music is the core of the program and the rest of the things that make up the series of presentations are built around the music. This is true to the extent that the musical director has a lot to say as to the pictures that are screened.

Joseph Klein, the musical director at the Metropolitan, is a musician of broad experience. He came to this country with the Russian Symphony Orchestra, the organization that toured so successfully under Medtner. He was then with some ten or more years ago. It was not long before Klein was a member of the New York Philharmonic Orchestra. While still a member of this group he was loaned to one of the large New York Theaters for a special presentation of some sort, along with several other members of the Philharmonic. The violin is his instrument, and it was a vaudeville that he made his debut in photoplays, and has been in photoplays for some years. At that time, the importance and even the necessity of excellent music as an adjunct to artistic photoplays was being recognized. The idea was in process of being put into concrete form, and musicians with the necessary musical experience, classical background, and sense of showmanship were being sought by the photoplays people.

Consequently, Klein was induced to become a recruit to the ranks of those engaged in building up photoplays musical programs of merit and popular appeal. His sense of musical desirability was keen, he could see the future of such a program, and it was he who was appointed to that of the Carl F. Cather and the Metropolitan opera, composed at least a half-dozen of his operas, and was known in Boston for his piano music.

It was necessary to get in touch with the musical director to see how he would answer our questions. Somewhat to our surprise, we found that the musical director of a theater of the caliber of the Metropolitan...
The Wind Band of the Future

By Joseph E. Maddy

The first consideration was a substitution for the string section of the orchestra. It was decided that a choir of clarinets would best serve this purpose because of the similarity of tonal quality, versatility, flexibility, extent of range and minimum of fatigue to the players. For a band of seventy players it was thought that a choir of 6 clarinets and 10 Bb clarinets, the latter two to be divided into 8 and 2, respectively, might be ideal. A choir of clarinets would also help break the string section into smaller groups, and would be effective in filling gaps, and giving an operator the appearance of playing a practical instrument, it would be possible to have a full band in any size desired, from a small group of clarinets up to a complete band of all instruments. The idea of a clarinet section would be a logical one, and would be effective in filling gaps and giving an appearance of playing a practical instrument, it would be possible to have a full band in any size desired, from a small group of clarinets up to a complete band of all instruments.
Music in the "Intermediate" Schools

IN THIS day of general enlightenment and public education it is no longer a sign of good breeding to discard all knowledge and music from the curriculum of a common and good fellowship. Instead of the ancient puritanical avowal to music, modern society depends upon music education upon any other form of amusement. The new discipline of music has been incorporated into the public schools, and to promote its wholesome effect an educational work is in the hands of a number of public schools and a few private ones. In these schools the music is not taught to the purpose of making the pupils into professional musicians, but to develop their musical appreciation and enjoyment. The value of music in the "intermediate" schools is being studied by music educators, and the results of their investigations are being reported in educational journals.

CLARENCE BYRN
Conductor

In his four-minute essay under the above captions, Mr. Byrn speaks of the advantages of music in the "intermediate" schools. He says that music is an important part of a child's education, and that it should be a part of the curriculum in every public school. He states that music is a means of expression, and that it is an important factor in the development of the child's character. He also says that music is a means of relaxation, and that it is a means of developing the child's taste for beauty. He further states that music is a means of developing the child's imagination and creativity, and that it is a means of developing the child's understanding of the world around him.

DEVELOPMENT OF SYMPHONIC MUSIC DURING THE PAST SEVENTY YEARS

In this period of musical development, the symphonic movement has undergone a great change in the hands of the composers. The symphony, as a form of music, has become more complex in structure, and has become more melodious and expressive in character. The symphony has become a means of expressing the deepest emotions of the human soul, and has become a means of expressing the greatest thoughts of the human mind. The symphony has become a means of expressing the highest ideals of the human spirit, and has become a means of expressing the most profound mysteries of the universe.

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Another York Triumph

Now-a Perfect “D” and lower register on the York Tenor Saxophone

This “waltz” D” on the tenor saxophone has been conquered at last! No more “waltz” lower register! No longer need the musician dread the “middle D”.

By a new and exclusive feature, developed by our expert after months of tireless experimentation, the student as well as the artist can obtain perfect pitch and beautiful full tone through the entire range. This is positively what you have needed—what musicians have been waiting for; what the instrument makers have been trying to give you. This improvement represents the most successful advanced step in saxophone construction in many years.

How the York Tone Clarifier Works!

Look at the illustration and you will understand how this improvement has been accomplished. No. 1 is the active hole for the upper register; No. 2, for the middle and lower registers. With this new arrangement the lower register always has been faulty in pitch and tone quality.

By playing No. 2 active hole lower on the horn, however, York corrected the faulty tone of the lower register but required the notes above the “middle D”.

80, York has an instrument with a third, above right... hole that is placed in the scientifically right spot, a hole that works automatically with the lower register, works perfectly, permits perfect pitch and full volume—and remains closed automatically when notes above “middle D” are produced.

Then the regular active holes begin to function and the performer has a complete scale without a “waltz” and without a fault.

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---and YORK'S new Saxophone is now ready.

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80, York has an instrument with a third, above right... hole that is placed in the scientifically right spot, a hole that works automatically with the lower register, works perfectly, permits perfect pitch and full volume—and remains closed automatically when notes above “middle D” are produced.

Then the regular active holes begin to function and the performer has a complete scale without a “waltz” and without a fault.

Woodwind Section

Write for the York Catalog Clip and Mail the Coupon!


---and YORK'S new Saxophone is now ready.

Melody for February, 1927

Now-a Perfect “D” and lower register on the York Tenor Saxophone

This “waltz” D” on the tenor saxophone has been conquered at last! No more “waltz” lower register! No longer need the musician dread the “middle D”.

By a new and exclusive feature, developed by our expert after months of tireless experimentation, the student as well as the artist can obtain perfect pitch and beautiful full tone through the entire range. This is positively what you have needed—what musicians have been waiting for; what the instrument makers have been trying to give you. This improvement represents the most successful advanced step in saxophone construction in many years.

How the York Tone Clarifier Works!

Look at the illustration and you will understand how this improvement has been accomplished. No. 1 is the active hole for the upper register; No. 2, for the middle and lower registers. With this new arrangement the lower register always has been faulty in pitch and tone quality.

By playing No. 2 active hole lower on the horn, however, York corrected the faulty tone of the lower register but required the notes above the “middle D”.

80, York has an instrument with a third, above right... hole that is placed in the scientifically right spot, a hole that works automatically with the lower register, works perfectly, permits perfect pitch and full volume—and remains closed automatically when notes above “middle D” are produced.

Then the regular active holes begin to function and the performer has a complete scale without a “waltz” and without a fault.

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Sewall Lee--a skilled workman of 12 years experience--is one of the force of Master Craftsmen who build quality into PAN-AMERICAN Instruments.

The Beautiful Tones of Pan-American Instruments are Due to the Skill of Pan-American Master Craftsmen

In the hands of a musician, amateur or professional, an instrument is a "living" thing--responsive to the will and mood of the player. But no artist, however famous, can get more out of an instrument than was put into it by the master craftsmen at the time of its creation.

Because an instrument must be inherently perfect to enable an artist to produce the melody of which his skill is capable--a group of men at the factory of the PAN-AMERICAN Band Instrument and Case Company are devoting their lives to the creation of better instruments, at lower cost.

These artisans live in Elkhart, Indiana, the musical city of the world. They are giving their lives to the production of PAN-AMERICAN instruments.

PAN-AMERICAN craftsmen are combining master craftsmanship with modern manufacturing methods to produce better band and orchestra instruments--at lower cost. They are more than craftsmen—they are artists.

That PAN-AMERICAN artisans are succeeding is an unusual way to present fact by the year's 10th annual ball of PAN-AMERICAN instruments—as well as by their popularity. They have built their way to play among the best expensive instruments made. They are the chief instruments for smaller bands and orchestras.

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Popular Talks on Composition

By A. J. WEIDT

Adaptation by Our Chief Reviewer.

No. 9--PIANO TONE

It is arranged from the harmonizing that a very slight touch of the piano tones is purely ornamental, so that the piano tones are not as a rule used in the composition of orchestral music.

Piano Parts arranged for.

Piano Parts arranged for.

A REMINDER

Eastern Music Supervisors' Conference

Worcester, March 9-12

Hotel Bancroft, Headquarters

See page 5 for program and information. If you are interested in music education, plan to go to Worcester. (Opinions of other bands and orchestras given on page 7 of this article by Mr. Robinson, President of the Eastern Conference).

Have You Learned Harmony?

You Need It To Complete Your Musical Education.

Practical knowledge of Harmony is absolutely essential to round out your musical education. It will wonders for your equipment, as Teacher or Performer. We offer you a complete course of Harmony Lessons at small cost. These Lessons are given by Mr. Adolph Rosenbecker and Dr. Daniel Proctor.

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MOST PEOPLE WANT SUCCESS. BUT THEY DON'T KNOW HOW TO GET IT!

Most people making music are somehow in the dark, and don't know how to get the results they desire. Working daily in the dark is on the same plane as working against high wind, is like pushing a horse up a hill, is like paddling against the tide, is like trying to make a living in a dead end street, is like trying to make a living in a dead end street.

So, let's try to see what we can do about it. Let's see what we can do about it.

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You Have Been Waiting For

ORCHESTRETTES
Literature by and for Theater Organists

By G. Del Castillo

I was in some doubt as to whether the term "literature" as used above would include the letters on my desk as well as the books I purport to talk about. But as the dictionary describes literature as "written or printed productions," it will apparently include anything from the Stars, Burt Reynolds, and past, present, and future plays, to the books I hold in my hand. However, I am forced to admit that the books I have in hand are not the best kind to discuss, and I would prefer to discuss the letters on my desk.

For unit organs, and it is probable that organists will do as with other kinds, be disappointed in some of the effects. The author is, however, justifiably critical of the music, and it's not the fault of the organists. A unit organ has come to be identified with the theater as its characteristic instrument.

Without becoming involved in an argument over this aspect of the situation, it must be admitted that, in spite of this, organists and organists have made some interesting contributions to the theater, and have made it possible for the more refined audience, the legitimate or straight organists.

There are some omissions in Mr. Carter's book, and the lack of an index makes it a bit difficult to use at a glance just what is included. In this case, as in any case, the editor is to blame for this. The Musical Development of Movie Pictures by Edith Law and George West, a brochure published by the Boston Music Company several years ago,

ORGAN JAZZ, BY ERICH HENCKE

The most recent volume to come to my attention is Organ Jazz, A Course of Lectures on Jazz Editions for the Organ. By Erich Hencke. This book, published by the Fuchs Organ Studios, Ltd., 2438 N. Ave., Chicago, Ill., is by a well-known Chicago organist. It has the backing of the Chicago Conservatory of Music, and has been edited by Frank Van Evans for use in its Theater Organ department. The fact of the case is that the book itself is a good one, the author is most thorough and competent. The price of the book is simplicity itself. A simple five-piece book is presented for elaboration in the piano music. Illustrations of various emblems are then presented in their natural notation, sometimes on as many as five staves, the extensive use of these emblems is outstanding. The book is well-written, and the author is thorough and competent.

The book should be available to students and is well worth the time of study. I have no doubt that the students of organ music will find this book a great help in their studies.

Photo-Play Pianists and Conductors

A new book by Erich Hencke, Organ Jazz, A Course of Lectures on Jazz Editions for the Organ, will be of interest to all organists and pianists. It is published by the Fuchs Organ Studios, Ltd., 2438 N. Ave., Chicago, Ill., and is edited by Frank Van Evans. The book is well-written and thoroughly practical. It is recommended to all organists and pianists.

JACOBS' INCIDENTAL MUSIC


Theatrical Organists' Secrets, by Carter

Here is a book which, in a different way, supplies valuable information to the theater organist. The author has listed some twenty-five initiatives and effects and explained them in detail, using various examples and practical exercises where necessary. The result is a useful little reference book for those organists who have not found themselves in the position of being caught out in some of the more common errors. The indicated registrations are all for unit organs, and it is probable that organists will find some of these effects disappointing in some of the ears. However, justifiably critical of the music, and it's not the fault of the organists. A unit organ has come to be identified with the theater as its characteristic instrument.

Now not having seen the picture I can't hazard this specific question categorically, yet there is certainly a definite principle involved which can be stated without qualification. In his recent instance the question is somewhat complicated by the fact that my correspondent is a pianist playing a piano and any attempt to indicate the sequence of play when the pianist plays the piano and simple playing without any break will furnish an incoherent result. On the other hand, the pianist is playing a note on the piano's soundboard because he is thinking in the restricted terms of orchestral scoring, where descriptive improvising to action is impossible.

To disregard both viewpoints and lay down some elementary principles impartially, without reference to the essential details of the two disputants.

The Use of Tactics on Direct Cues

First, direct musical cues in this nature, in which phrases must be clearly enunciated, must be used to give the necessary emphasis to action, or the music becomes rusty, and even the most effective punctuation, as the one paragraph, from George Lee Hammett, now in charge of the Atlanta Symphony, for which he has returned Birmingham, I envy him the warm climate, and I'm looking forward to my copy fifteen minutes from now. I hope to go out and put the chains back on for the benefit of a bowing blizzard of reminiscences, as our best authors would say.

Mr. Hammett, whose opinion I value, comes right out in saying:

I'm not in favor of being interested in retarding, as well as in advancing in a certain degree; and, if possible, it would be better if this theater organ quartet, I have use to imagine, since it is the right kind. In addition to "leaving the key," he has the happy faculty of reaching his own goal even with the most modest and appreciative public.

I'm sorry I haven't a knack to follow that up with, just for contrast and to take the wind out of my sails. Maybe some kind correspondent will supply one before the next issue. At any rate the next letter is more or less confidential, and I hope that some reader who has played the picture in question can contribute something on the subject, as the feature is one I have not seen in the letter column.

Theatrical Organists' Secrets, by Carter

Theatrical Organists' Secrets, by Carter

Now I have a letter from a musicologist who is concerned about the possible competition of the Vitaphone. The preceding letter came from Wisconsin; this one from further away.

What I want to know is, and I am sure that knowledge of some kind will be of great value to the theater organist and the Vitaphone. I will not be to the Vitaphone because the new invention will replace the pipe organ, for instance, that from a musical point of view is simply the best invention we have seen. The playing of the Vitaphone would have to be as well done in several weeks as it will be done now.

In other words, what I want to know is whether the greater the theater music is the worse the Vitaphone will become. This is a simple question, but it is a vital one. The playing of the Vitaphone must be done in several weeks as it will be done now. The playing of the Vitaphone must be done in several weeks as it will be done now.

Now I have heard and read the matter discussed from every corner of the organists' world, and I am sure that there are many organists who will appreciate any knowledge they can get on the subject. I believe the writer is unduly pessimistic, and that if anyone is likely to go in the smaller houses it is the organists rather than the theaters. There are six or three to points to be considered. In the first place, Vitaphone equipment costs several thousands of dollars.
What's Good in New Music

by LLOYD G. DEL CASTILLO

I WOULD like to emphasize again what has been the policy of this column as I begin this week— that its value is greater if I mention only those records that in my opinion are worth recommending. I may not always be right in what I choose, obviously every number published seems worth while to someone, and it would not always be accepted for publication. Indeed, so true is this becomes more a question the problem I have faced personally, what with the record companies and myself, but if I am not right all the time, it is in quite possible that he is not right either. But, this brings up the fact because I sincerely believe that there is a tendency on the part of the public to accept the word of any music reviewer without question, which is not the case. Indeed, a music reviewer is but a music dealer, and this is perhaps the fact that I sincerely believe I am not right all the time. Most music publishers have not been right all the time, and nobody but the music dealer is right all the time. Indeed, a music reviewer is but a music dealer, and this is perhaps the fact that I sincerely believe I am not right all the time. Most music publishers have not been right all the time, and nobody but the music dealer is right all the time.

OYSTERIA ORCHESTRA

Tom Donahue and His Dixies (Dixiecom). 10th record. Columbia 12 300. 10th record. Columbia 12 300.

The value of this record in the music world is an important one, which is the difference between the idea of the thirty-year-old and the idea of the twenty-year-old. The difference between the idea of the thirty-year-old and the idea of the twenty-year-old is the difference between the idea of the thirty-year-old and the idea of the twenty-year-old. Indeed, a music reviewer is but a music dealer, and this is perhaps the fact that I sincerely believe I am not right all the time. Most music publishers have not been right all the time, and nobody but the music dealer is right all the time.

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Michael Strogoff
A great motion picture portrayal of the world-famous story by Jules Verne —
—opened Dec. 30, Geo. M. Cohan Theater, New York City

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North Central North Interstate School Band

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The band, in its present position, has already won many prizes and has been featured in several national contests. The band is under the direction of Mr. E. Cushing, who has been associated with the school for many years.

Mr. Cushing is a well-known bandmaster and has directed many successful bands. He is also the author of several band compositions. The band is expected to be one of the finest in the country.

The band will perform at the annual concert on January 15th, which will feature both the high school band and the symphonic band. The concert will be held in the school auditorium and will be open to the public.

In Minneapolis

The University Symphony Orchestra spring concert

The Minneapolis Symphony Orchestra spring concert will be held on April 25th at the Civic Center Auditorium. The concert will feature a variety of music, including symphonies, chamber music, and solo performances.

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“Silver Bell” Banjos

REPUBLIC Trial in Detroit. Nothing going every minute. Music in the air — music in the roll notes, roll notes — roll notes — roll notes — roll notes — roll notes. Music in the air. The old era brought many good things to the “City of the Dells,” along with its “Blue Coats.”

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MELODY
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Dispute

GOMER BATH

PIANO

Allegro ma non troppo

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MELODY

32

33
The Enchanted Grotto

Andante con espressivo

E A R L R O L A N D L A R S O N

Allegretto grazioso

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Continued on page 31
The New
Duo-Bore Symphony
Trombone

The New
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Trombone

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The New

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Dancing is thoroughly the fashion of the modern dances, but here is a hot one.

A Pavana Lesson. Honorable Henry Ford's Home Town home town the parents are all stowed up because the teacher of the pupils in the school there Old-fashioned dances are always given and everyone is obliged to dance.

It is just another Example of the Park that people that is crazy enough to try and a day to the other one for anything.

A lady also does it for Professor so the crowd can see something.

A couple of towns in the neighborhood of Mason are the Hugger town town and the parents are all stowed up because the teacher of the pupils in the town there Old-fashioned dances are always given and everyone is obliged to dance.

A Pavana Lesson. Honorable Henry Ford's Home Town home town the parents are all stowed up because the teacher of the pupils in the town there Old-fashioned dances are always given and everyone is obliged to dance.

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2nd Bassoon
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2nd Violin
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