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Melody for June, 1939

[Music staff notation]

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WALTER JACOBS, INC. 120 Eoyalst Street, Boston, Mass., U.S.A.
Soldier-Boy Musicians

By ALFRED E. ZEALLEY

What boys—still a boy or young—particularly in the Army life? And what a difference, although from a different angle, what girl! Ms. Zealley has written a very interesting manner concerning some aspects of a boy's life in the British Army, and this is a military duty that all men dislike. It is practically a day’s work on bread and cheese in the files of the regiment.

TODAY those people uninitiated in the routine and makeup of army life, the fact that a matter of a thousand boys are annually enlisted into the British Army, may be somewhat of a surprise. When I speak of the British Army, I do not refer to the territorial force, nor the militia of Canada, but to the Imperial Army of Great Britain, known as the regular army.

I might be asked in this connection that the writer passed through the whole of the story himself, and knows the life of a boy soldier, and, it might be added, both in peace-time and wartime. He will therefore relate his own experiences in the army, and it can be taken for granted that the rest of the gang have passed through similar or similar experiences.

Boys are enlisted, with the written consent of their parents or guardians, between the ages of fourteen and sixteen and one-half, and are posted to the band, the drums, the tooter shop, or the sheetmusic shop, but, it may be stated, a boy is never taken into the band without some previous musical knowledge. A boy is never allowed to handle arms, such as rifles, bayonet, or sword, until he reaches the age of eighteen. At the age of eighteen he becomes a man, and has to go through all the tactical training with arms. And as the question is readily asked, "What does a boy's daily routine consist of?"

A Boy's Day in the British Army

Well, boys in the Army have a day to jump at it the sound of the bugle at 6:30 A.M., which is known to soldiers as reveille, make up his bed, and get washed and dressed in readiness for the roll-call at seven o'clock. There would follow a run around the barracks square for a matter of ten minutes or so, just to wake him up, as it were. It might be well, however, to explain what the barracks-room life is like in the old days, and for that matter, with the exception that properly constituted dining rooms are now provided.

In the Infantry, these rooms were long and narrow, with perhaps a matter of thirty beds in a room, while in the cavalry they would be much smaller, owing to the rooms being situated over the stables. In the army at that period, there were no bathrooms, dressing-rooms, or parlors. They were very economical in such matters, and combined the three in one, and so to say, bed and eat and played a game of cards in the same room. Down the center of the room stood the tables on iron trestles with forks on each side of them. The beds were iron, made to fold up like a chair. And this was the boys’ home, thirty years ago.

At 7:30 A.M., the bugler sounded "Casual to the Cook-house Door," and the orderly for each room went to the cook-house where he was given a large bucket of tea or coffee. Breakfast for the day, meat, such as bacon, bread, butter, etc., were drawn the day previous, usually the afternoon. Breakfast and supper consisted of tea, bread, butter, and jam, with a good substantial cooked meal at midday. In the case of the band, they would put a penny day into a mess fund, and by this means procure some extra in the way of bacon and eggs for their breakfasts and suppers during the week.

The first regimental parade was called at 8:45 A.M., at which time the whole regiment went on parade, including the band and all staff-employed men. The senior major was generally in command, and in the event of no field day or route march, the band marched off the parade ground to its rehearsal room for a two-hour band rehearsal.

The boys attended all rehearsals, and it may be safely stated that there is no conservatory of music in civil life that offers a more thorough training than that obtained in a British Army band. The boys are taught theory and harmony, and some string instrument in addition to their wind instruments, with the possible exception of those who play banjoes, zithes, and French horns; these instruments are considered orchestral instruments anyway. At rehearsals, the band sergeant would take the stand; the band would go through a thorough process of tuning, followed by the playing of all major and minor scales from memory, and then, after the playing of a march, would be all warmed up and ready for the headmaster. When His Highness took the stand, was beside the man who acted in any way instructive. Should he commit the same error more than twice, he was usually fined for insubordination to duty, and taken before the commanding officer, who most often resulted in the accused being sent to barracks for several days. The class of music played by army bands may be considered good and wholesome, the popular trash was then, as now, eliminated at all times, the greater part of the programs consisting of light music and musical comedies, while the instrumental solos almost invariably appeared.

"Eats" Again

At 12:15 P.M., the bugle sounded "Cook-house" and the wet canteen was opened. It might be stated that boys were not allowed in the wet canteen; for this was the place where the man in the old days used to be able to get a pint of beer for four cents or two pence. As will be imagined, boys were not allowed to touch intoxicating liquor or smoke cigarettes.

The next parade came at 4:00 P.M., but the band usually went to its room for an hour rehearsal. The principal performers were generally excused from this rehearsal, which was under a junior non-commissioned officer. Every afternoon at three o'clock, the boys had to attend the regimental school for one hour. All boys were compelled to attend school until after they had obtained their first-class army certificate of education, or until reached the age of eighteen. They were allowed off barracks after supper, but had to be back again in their rooms by 7:00 P.M., unless they obtained a special pass to remain out later.

This was, and is substantially today, the routine adopted in an infantry regiment; whereas the cavalry is it somewhat different, since both the boys and men have to attend riding drill. They actually perform as a band mounted, but their mounts are usually old large bays. Mounted bands play marches in a remarkably dapper manner. All hands in the cavalry have to take their turn in mounting guard as drum major, a duty that lasts for twenty-four hours continuously.

There are still some duties that have been overlooked. Foremost is the mess night when the band has to go to be in attendance at the officers’ mess; a night when guests are usually present. It is more or less a request program of music, and the bandmaster has generally to submit his program for the commanding officer’s approval. During the summer months, the regiment may be on a field day, which day is that of another regiment of the same or similar duty. It is a practically a day’s work, on bread and cheese in the files of the regiment.

The Faculty Council

By HARRY A. KING

Why Transposing Instruments?

Why transposing instruments that would require individual transcriptions if transposed to actual pitch instruments: clarinets, trumpets, cornets, trombones, French and English horns, piccolo, flute, clarinet, and bassoon? Is there any reason for the latter instruments to be written in the actual pitch on the staves?

Clarinet in A, B, and C, are used by modern musical organizations. Most professional clarinet players use the clarinet in Bb that has the extra key for high notes for its use, and this is indispensable. The bass clarinet is not run in Bb, and there is no harm in writing for it in Bb.

The treble flute would be used in a number of cases, such as for the clarinet and the bassoon. These are written in the treble clef. The treble oboe would be used in a number of cases, such as for the clarinet and the bassoon.

The instruments are written in the treble clef. The treble oboe would be used in a number of cases, such as for the clarinet and the bassoon. The bass clarinet is not run in Bb, and there is no harm in writing for it in Bb.

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A Cornet Playing Pilgrim's Progress

Chapter XXII

By HERBERT L. CLARKE

In this chapter Mr. Clarke gives some excellent advice, both practical and philosophical. His progress in music has here brought him to a point where he feels that he can offer his audience some new and valuable insights into his own inner world. His music is gradually developing.

Ambition is the first incentive for musical success, but patience is the greater virtue. It is too hard to be held back by enemies, for the needs of our profession are so vast and so numerous that some of the most prominent offer themselves to it: in other words, his reputation is gradually developing itself.

In the winter season I arranged three concerts a week for solo playing, the concert covering the entire Province of Ontario, and even extending to Mountville, Quebec. With all these engagements, I managed to carry out my duties with the band, not once falling in my obligations to the regiment or band engagements, and the more work I had, the happier I became. I never wasted much time gossiping with musicians whose principal theme, generally, was to “knock” successful players and the different leaders upon whom they depended for a livelihood. And still I seemed to be popular among them, trying to help everyone who was not doing very well, recommending many for jobs, and also advising each to try his better playing through proper study and practice.

I am mentioning my successes at this early age to impress the reader with the thought that everyone has an equal chance to succeed if he goes about it in the proper way, there being no such thing as luck, either good or bad. I had my hardships, in fact I am never without them, but I always tried my best to overcome obstacles that at first seemed impossible. By sticking to it, I managed to conquer many faults (another name for obstacles), and gained a realization that the most important matter was to learn hard work. This has been the first step of my life.

I am not unconverted myself, but the feeling is that since I am the leader of the Cornet Band, the band must be guided by my decisions. And even the board of directors are completely satisfied. The band has improved to the extent that it can be considered the best in the province.

The Cornet Band has been a source of great inspiration to me, and I am grateful to have had the opportunity to lead it.

The Cornet Band is not a mere assembly of musicians, it is a great family, and I consider it my duty to do whatever I can to promote its welfare.

I am grateful for the opportunity to lead the Cornet Band, and I will do my best to make it a success.
Soldier-Boy Musicians

The December 1938 issue of Soldier-Boy Musicians, featuring an article on John Philip Sousa's work for the Army, and a notice of a performance by the Army Band at the National Association of Music Clubs Convention in Philadelphia.

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The Quaker Critic is an article discussing the role of the Quaker in society and the importance of Quaker values. It highlights the Quaker's commitment to peace and social justice, and the Quaker's role in advocating for these values in the public sphere.

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"S:" We are located in the heart of the music publishing industry and we are able to provide you with a superior product. We are prepared to receive your order at any time.
You Can Take It Or Leave It
By ALFRED SPRISLER

Sousmes d'Automne

Coueuillies par KRoMBa, in his beloved, would
have never thought of playing any other music than that
for which he was born to play. Receremous,
with his passion of silence, his bowing blackbird
and that blackbird with only the rubber of its wing
moving, as a natural essence of grace, on the platform.
If you could play him now, he would be beside the point.

At his last address there were two people in the
orchestra, including the chef. Van Kroemhout had asked to
play the Beethoven Concerto in D major (op. 56).
He stood alone upon the platform, a figure worthy of
an artist's garland.

He bowed, deferential, before the audience made up of
his friends. He was the man of the night.

But, in his position, he had no longer the desire to
play the concert. His music was only a shadow, a
memory of a past that had become more remote.

The Beethoven Concerto was played to the rapturous
applause of the audience, a memory of a past that had
become more remote.

The keyboard presented a sort of wall between
himself and his dreams. With these steps, he
was on the road back to his old familiar self.


WILLIAM SHAY, in his beloved, would
have never thought of playing any other music than
that for which he was born to play. Receremous,
with his passion of silence, his bowing blackbird
and that blackbird with only the rubber of its wing
moving, as a natural essence of grace, on the platform.
If you could play him now, he would be beside the point.

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IN BOSTON

by CHARLES REPPPER

In the spring a teacher's class is not
without a few oddities, and the in
creasing number of pupils makes it
necessary to divide the class into
sections. The following are the sec-
tions:

Section A:

1. Trumpet

2. Trombone

3. Cornet

4. Flugelhorn

Section B:

1. French Horn

2. Euphonium

3. Tuba

4. Baritone Horn

Section C:

1. Alto Saxophone

2. Tenor Saxophone

3. Baritone Saxophone

4. Bass Saxophone

Section D:

1. Tenor Trombone

2. Baritone Trombone

3. Euphonium Trombone

4. Sousaphone

Section E:

1. Bass Trombone

2. Bass Horn

3. Bass Saxophone

4. Bass Clarinet

Section F:

1. Bassoon

2. Contrabassoon

3. Tubaphone

4. Bass Tubaphone

Section G:

1. Cello

2. Viola

3. Bassoon

4. Contrabassoon

Section H:

1. Violin

2. Viola

3. Cello

4. Bass

Section I:

1. Oboe

2. English Horn

3. Bassoon

4. Contrabassoon

Section J:

1. Clarinet

2. Bassoon

3. Contrabassoon

4. Tubaphone

Section K:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section L:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section M:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section N:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section O:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section P:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section Q:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section R:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section S:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section T:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section U:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section V:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section W:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section X:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section Y:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

Section Z:

1. Bassoon

2. Euphonium Bassoon

3. Tubaphone

4. Bass Tubaphone

In conclusion, it is important to
note that while the teacher is
responsible for maintaining order and
discipline in the classroom, it is also
the responsibility of each student to
respect their peers and uphold the
standards set for the class.

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Kiss of Spring

Words by Phil Staats
Composer of "Some Day You'll Dream Gone True"

Music by Walter Rolfe

VOICE
Andante Moderato

I wonder if you
I've thought of you so

Piano

ever knew, Dear heart how much
many times, So far a-way in

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MELODY 26
Continued on page 39
Dream Thoughts
Waltz

MELODY

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Memories of Home

REVERIE

ELIZABETH STRONG

Moderate

PIANO

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MELODY

34
MEMORIES of the past that cling Are brought back with the Kiss of Spring,
guide you back across the sea, Sweet-heart to home, and love, and me.

CHORUS
Tempo di Valse

Now the winter's gone, And the

skies are blue, 'Neath the old

oak tree. Here I dream of

MELODY
you: I'll a-wait your word,

And the joy you'll bring When you come back dear, With the kiss of spring. Nor the spring.

MELODY 38

39 MELODY
MUSIC

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The result is something sophisticated, perhaps, and certainly has its intensity of energy, but distinctly less enjoyable than the real jazz or "symphonic music" if you prefer the term, or heard in our best concert shows and as played by our best concert bands.

Jazz not only has pop, and all that sort of thing, but it has the best of it has real facts and it is the music that is really good.

Of course this has been heard in Symphony Hall this season. George Lewis was the first. Unfortunately I was unable to hear it, but I have heard all accounts, and it is the same sort of music that we played in Boston as the other night, just described. The tone was "S]^em," and the woodwind was wonderful. Mr. Allan Sherman finished a very quiet "progressive" for his song, and I may be the only one to prefer it, but as a whole, the impression was that he was attempting it in a jazz manner sacrilegiously. As a result, he used more wood. In particular, and a base line, along with the wind and horns. Meanwhile, "Brando" doesn't lend you to expect something in the way of jazz, what would?

Of course, this "progressive" might be treated from different aspects. It might be taken as the one with the usual "jazz" thought, the latter and one with the one and the same thing, but there is not much about it.

PIZZITOLA STRUMMERS

HOLYOKE, MASS.

JOSEPH PIZZITOLA, Director

Win First Prize

at Don Santos' Banjo Band Contest

at Convention Hall, Rochester, N.Y.

on Friday Evening, April 25th, 1930

The four Judges (Herbert Boote of Hamilton, Ont.; Frank Bradbury of Hartford, Conn.; Chas. Claude of Rochester, N.Y.; and Conrad Gebelein of Baltimore, Md.) were unanimous in selecting the Pizzitola Strummers as the first prize winners.

Each of the seven players played a B & D Silver Bell Banjo, and each has played this famous Banjo since the club was first organized. In talking to some of his friends after the contest was over, Mr. Pizzitola said, "We owe a good part of our success this evening to our wonderful Bacon Banjos, which enable us to produce a quality of tone that is musical, and the different parts blend so perfectly together."

It is gratifying to recall at this time that in other great contests held in recent years, in which solisti competed for honors, the winning artist played a B & D Silver Bell Banjo.

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Melody for June, 1938

The Violin Bow
By EDWIN A. SABIN

I t is a hundred violin players who could be questioned as to their appreciation of the fine qualities of the violin bow. If we wonder how many would answer accurately, it is because they understand the possibilities of this familiar tone-producer. Or would a violin player be able to list each one of the hundred average players to whom he is a bow? Few would be likely to realize the bow's influence on the music. It is possible in such cases that the player who knew the bow best should be the best educated in exploring its possibilities.

For the bow is the great, and the bow is the bow, and all the other players, and all the other players, and all the other players.

The bow is the real instrument and the player is its exponent.

No violin bow is the same. Each bow is a marvel of craftsmanship. Each bow is adjusted to the player's hand and the player's needs. Each bow is a part of the player's personality. Each bow is a part of the music.

The bow is the heart of the violin. Without it, the violin is nothing. With it, the violin is everything.

The bow is the key to the violin. Without it, the violin is locked. With it, the violin is opened.

The bow is the player's voice. The bow speaks the music. The bow sings the song. The bow tells the story.

The bow is the violin's soul. Without it, the violin is dead. With it, the violin is alive.

The bow is the violin's heart. Without it, the violin is a machine. With it, the violin is a living thing.

The bow is the violin's breath. Without it, the violin is silent. With it, the violin is alive.

The bow is the violin's life. Without it, the violin is dead. With it, the violin is alive.

The bow is the violin's music. Without it, the violin is silent. With it, the violin is alive.

The bow is the violin's voice. Without it, the violin is silent. With it, the violin is alive.

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The bow is the violin's heart. Without it, the violin is a machine. With it, the violin is a living thing. 
New York Notes
By ALANSON WELLER

At the end of the season, the season of 1938-39 is just in its opening. Both the Metropolitan Opera and The Philharmonic Symphony Orchestra, New York's two chief opera and concert companies, are offering a number of very important and interesting programs, including among other things important works of composers of the Romantic era.

The Metropolitan Opera has announced its opening season of 1938-39, which will take place on October 11, with the presentation of Verdi's 'Otello.' The opening performance will be given at the Metropolitan Opera House, New York City.

The Philharmonic Symphony Orchestra, under the direction of Arturo Toscanini, will present a program of works by Beethoven, Brahms, and Tchaikovsky, on the same date.

Both these companies are looking forward to another successful season, and their audiences are eagerly awaiting the new offerings.

For the music lovers, this season promises to be one of the most rewarding in many years. The Metropolitan Opera will offer a splendid lineup of singers, both new and established, and the Philharmonic Symphony Orchestra will present a program of music that is sure to delight all those who love music.

Have you had your centenary music, and it will make these auditions a rather fine affair. It is to be hoped that the public will take full advantage of this opportunity to hear some of the best music being offered by these two great companies.

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Melody for June, 1930

The Students' Round Table

Wherein our staff contributes diverse matters of interest to players, students and teachers. Subscribers are invited to submit questions or suggestions for discussion regarding any instrument of the orchestra and bands, piano, organ.

Clarinet Technique

By ROSSELLI TOLL

Chaired by Professor T. A. T. T.

A Core of Short Fingers

It is of the utmost importance to the effective performance of the clarinet to develop a sense of finger facility. This is especially true in the execution of passages which require the simultaneous use of several fingers. A method for developing this sense of finger facility is the so-called "core of short fingers," which is based on the principle that the fingers should be used in such a manner as to ensure the maximum of ease and control in playing.

1. There is no reason why you should not use the third finger in the right hand, if desired, but it should be used sparingly, as it is not so flexible as the first and second fingers.

2. The core of short fingers is based on the principle that the fingers should be used in such a manner as to ensure the maximum of ease and control in playing.

3. The core of short fingers is based on the principle that the fingers should be used in such a manner as to ensure the maximum of ease and control in playing.

Drum Questions Answered

By GEORGE L. STONE

Head of the Stone Drum School

A Question of Tension

Can you tell us how to take care of drum heads, and also how to tension them in order to get the best sound?

You are either trying for information, which is hard to get, or you are trying to improve your playing, which is easy to do.

In either case, I hope the following hints will help you to continue your efforts.

1. You should always keep your drum heads soft and pliable.
2. You should never use drum heads that are too tight or too loose.
3. You should always keep your drum heads in good condition.

Angle of Drum—Transposition

Will you kindly answer the following question in the forthcoming issue of "Journal of Musicology and Band Conducting."

"What is the angle of the drum, and how should it be played to achieve the best sound?"

You are either trying for information, which is hard to get, or you are trying to improve your playing, which is easy to do.

In either case, I hope the following hints will help you to continue your efforts.

1. You should always keep your drum heads soft and pliable.
2. You should never use drum heads that are too tight or too loose.
3. You should always keep your drum heads in good condition.

Melody for June, 1930

The Standard of Perfection

The THROUGH-ROUGHLY

Tone

The tone is the one thing that makes your instrument stand out among others. There are many ways to obtain a good tone, but the most important factor is to have a good reed. A good reed will produce a rich, full tone that will carry well over other instruments.

The tone of a clarinet is influenced by several factors, including the reed, the mouthpiece, the body of the instrument, and the way it is held. Each of these factors can affect the tone in different ways.

1. Reed: The reed is the most important factor in determining the tone of a clarinet. A good reed will produce a rich, full tone that will carry well over other instruments.
2. Mouthpiece: The mouthpiece affects the tone by its shape and size.
3. Body: The body of the instrument affects the tone by its materials and construction.
4. Holding: The way in which the clarinet is held affects the tone by the pressure applied to the reed and mouthpiece.

In conclusion, the tone of a clarinet is influenced by several factors, including the reed, the mouthpiece, the body of the instrument, and the way it is held. Each of these factors can affect the tone in different ways.

THE VEGAM CO.

135 Columbus Ave. Boston, Mass.
I have been on the inside of your business since I started taking Jacob's Orchestra Motifs. Your willingness to help me in my ambition to produce good music, particularly keeps me. I have been playing saxophone professionally for three years. As I had played clarinet previously, I had broken a lot of ground. I am now recording because I want to produce a good smooth tone. I am greatly indebted to Jacob's Orchestra Motifs for this record. I have always played with various organizations, but you are the first group that I have met that is interested in recording. I wish to thank you for giving me the opportunity of recording with you.

A member of the Motif Amateurs' Workshop, I am a student of the late Mr. Jacob H. Jacobs. I have been with the orchestra for two years and have been with the clarinet section. I have been with the saxophone section for one year. I have been with the orchestra for two years and have been with the clarinet section. I have been with the saxophone section for one year.

The orchestra is made up of a clarinet section, a saxophone section, a trumpet section, a trombone section, a bass section, and a drum section. The clarinet section is made up of three clarinets, a saxophone section of two saxophones, a trumpet section of one trumpet, a trombone section of one trombone, a bass section of one bass, and a drum section of one drum. The orchestra is conducted by Mr. Jacob H. Jacobs. The orchestra is rehearsed every Saturday afternoon in the studio of the Motif Amateurs' Workshop.
Our YOUNGER SET

OAK HARBOR WITH US AGAIN

Dear Young’er:

As a result of the huge success we had in the past, we have decided to continue the Younger Set for two more months. We will start the new year off with a bang and hope to see many of you there! We have planned some fun events for the next two months and we want everyone to join us.

Best regards,

[Signature]

Highland, Ohio

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2. The Swing
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2. Little Indian
3. On the Lake
4. Deseret Girl
5. Soldier Boy

Introducing the First Finger

1. Raindrops
2. The Swing
3. Lullaby
4. Etering Lane

Introducing the Second Finger

1. Merry-Go-Round
2. The Climber
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Hail Columbia
Hail to the Chief
Hurry, Hurry The Train, The
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