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MADAME FAVART.

OPERA BY

J. OFFENBACH.

POTPOURRI	7½
MINUET	3
WALTZ	3

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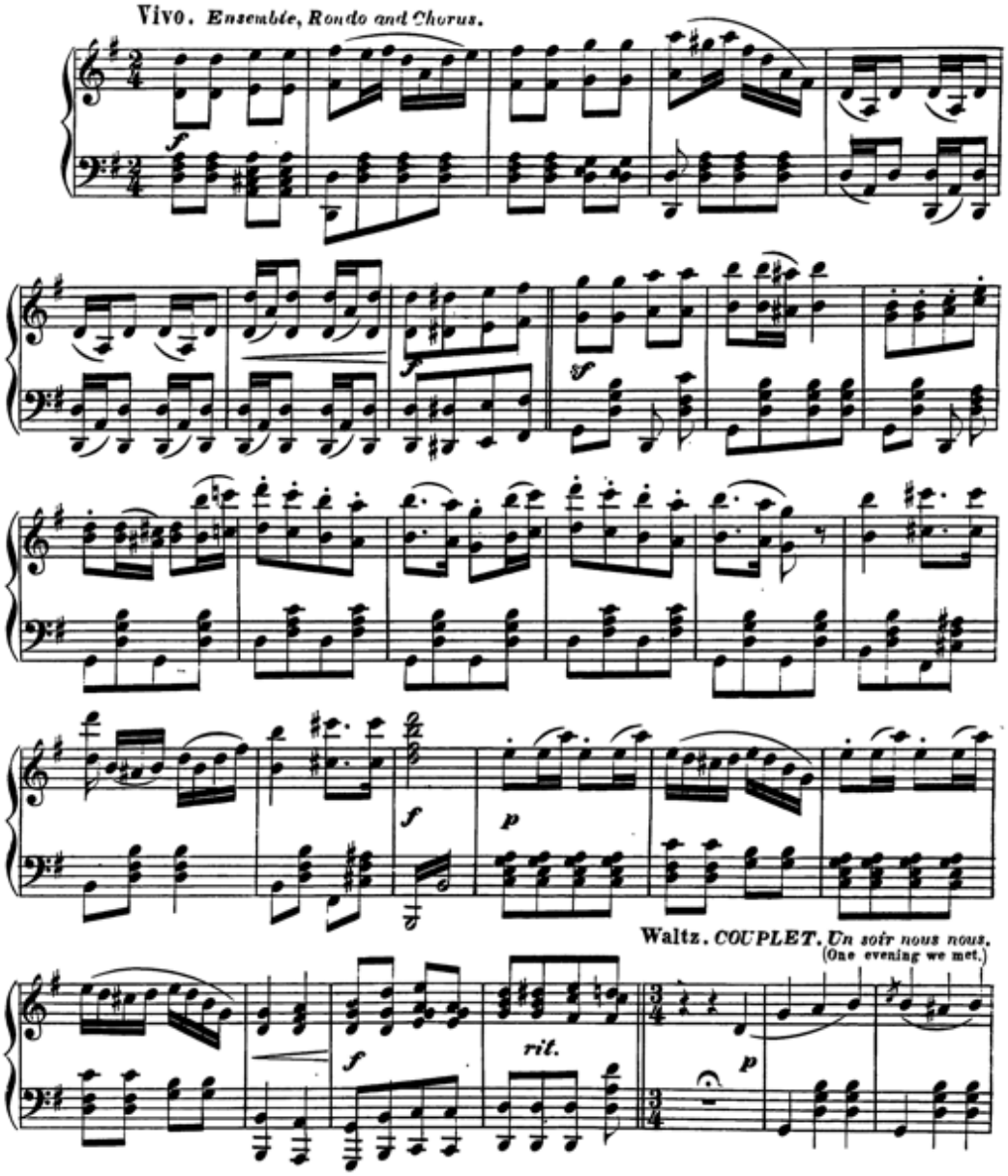
MADAME FAVART.

Potpourri.

Opera by J. Offenbach.

Arr. by H. MAYLATH.

Vivo. *Ensemble, Rondo and Chorus.*



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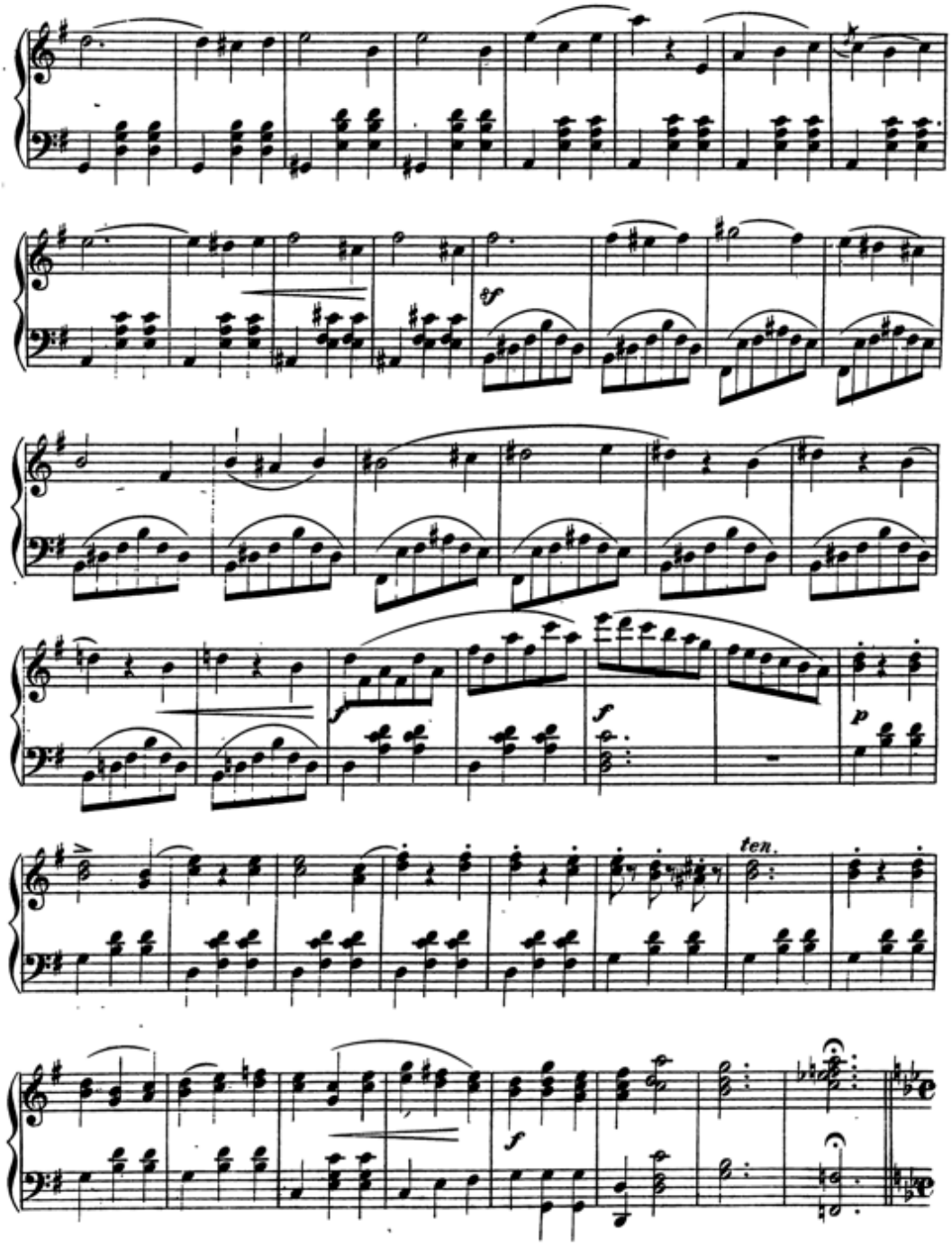
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ten.
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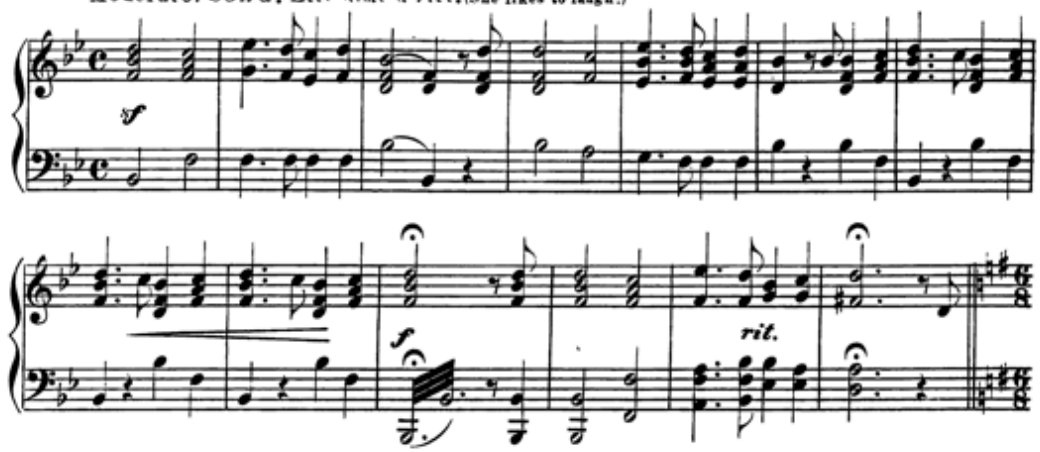
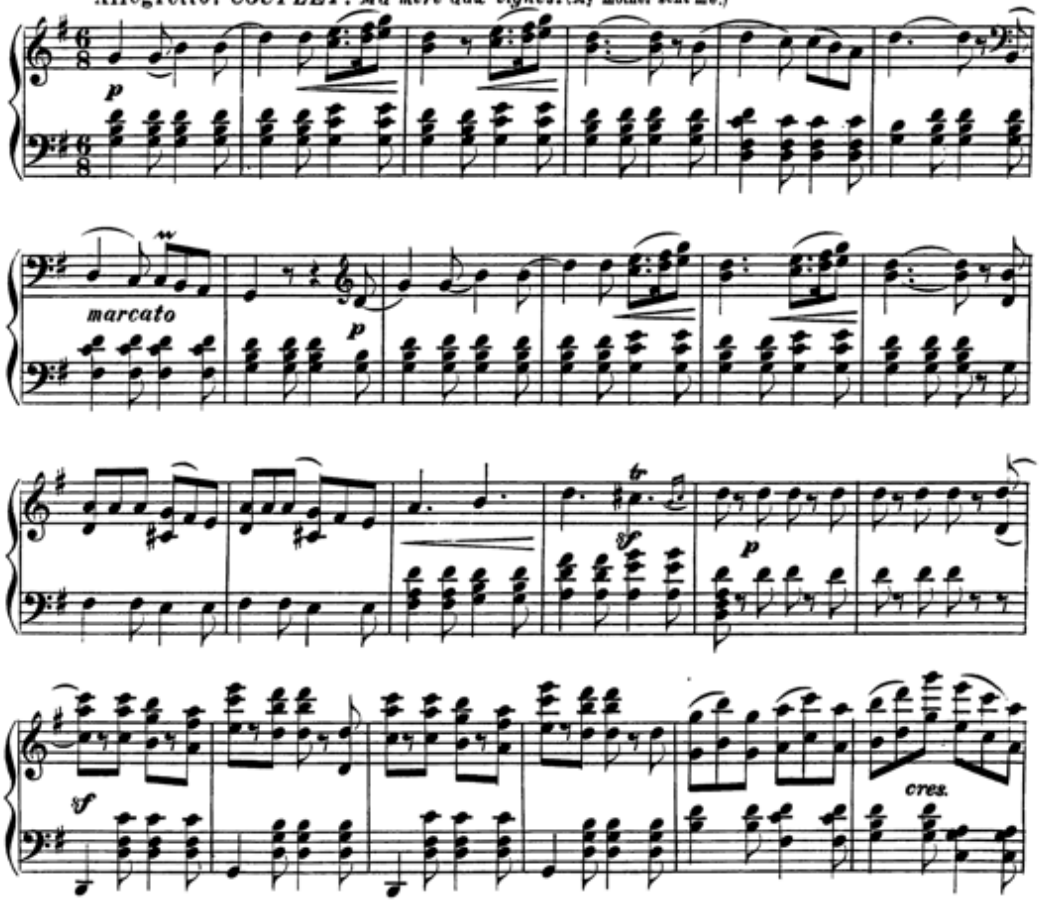
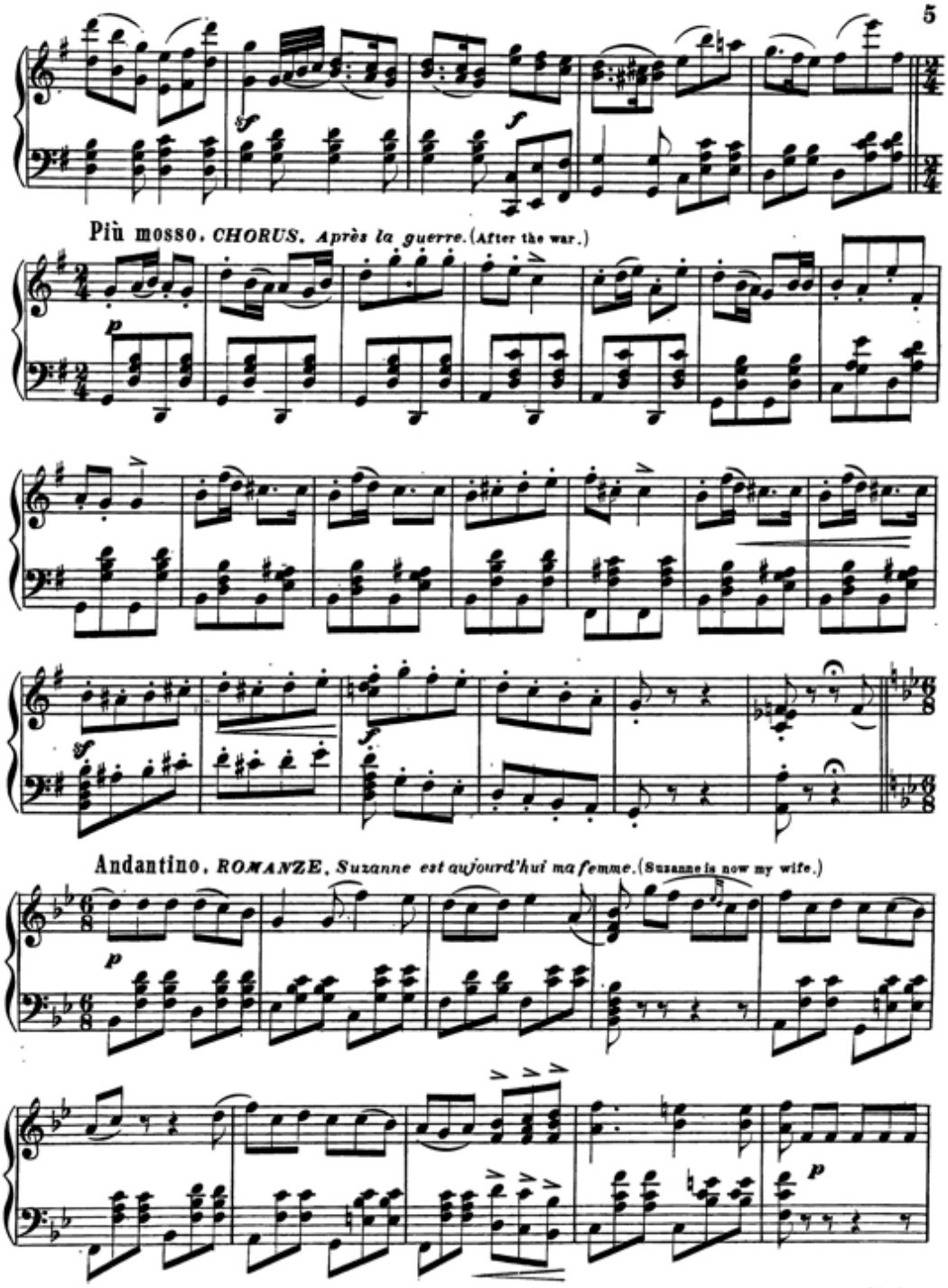
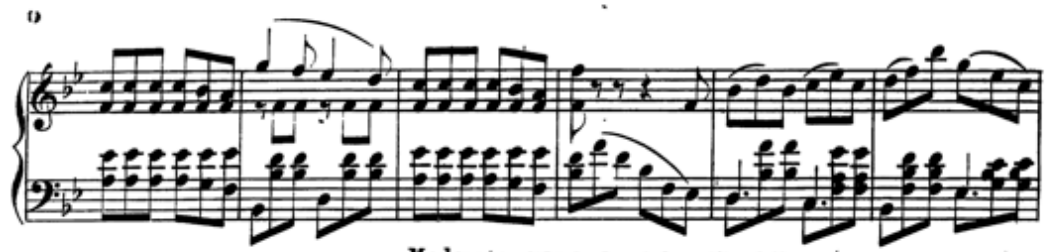
Moderato. *SONG. Elle aime à rire.* (She likes to laugh.)



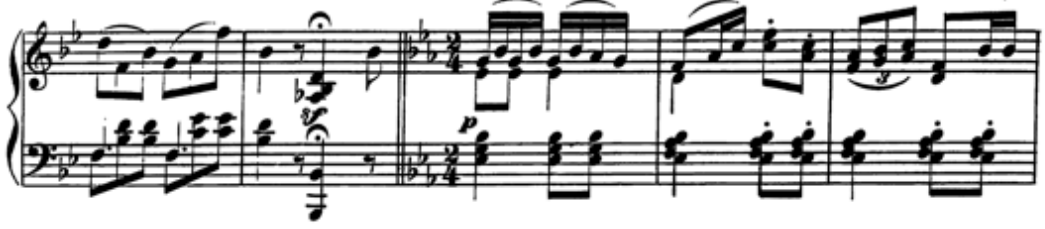
Allegretto. *COUPLET. Ma mère aux vignes.* (My mother sent me.)

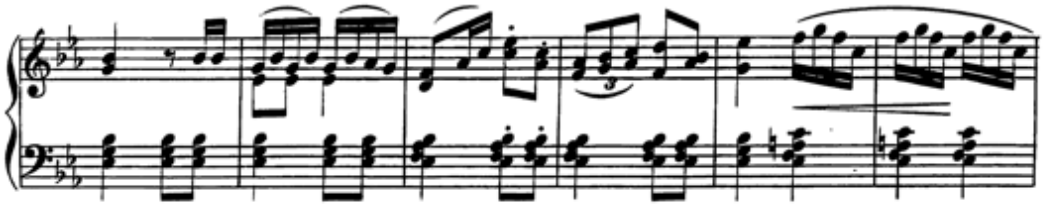


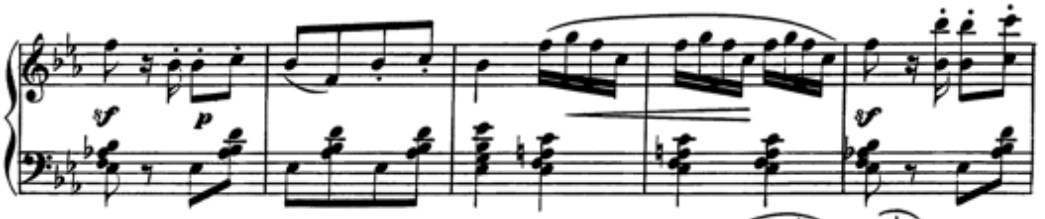

Più mosso. CHORUS. Après la guerre. (After the war.)
Andantino. ROMANZE. Suzanne est aujourd'hui ma femme. (Suzanne is now my wife.)

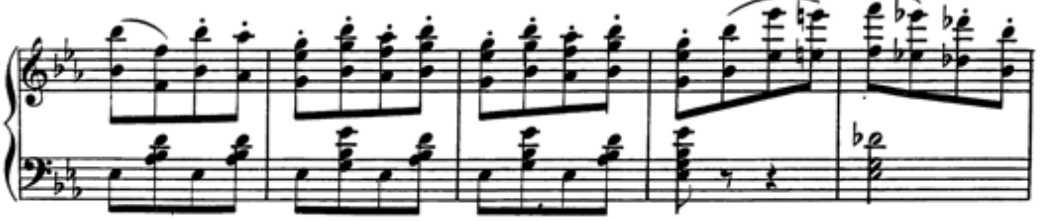


Moderato. *SONG: Je suis la petite vielleuse.* (I'm the little woman.)

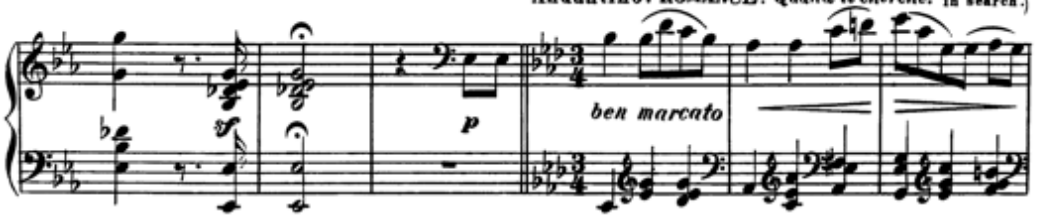


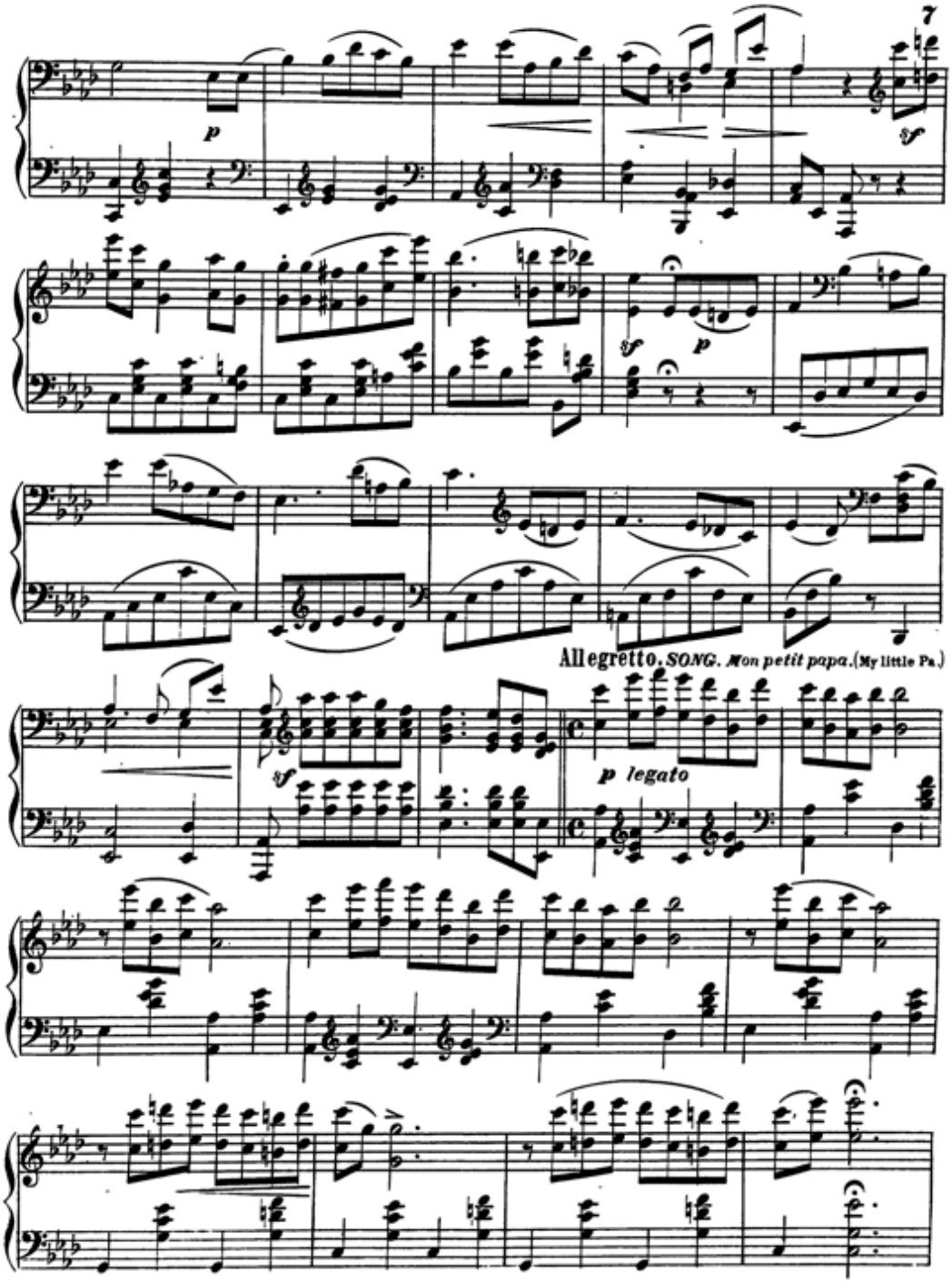


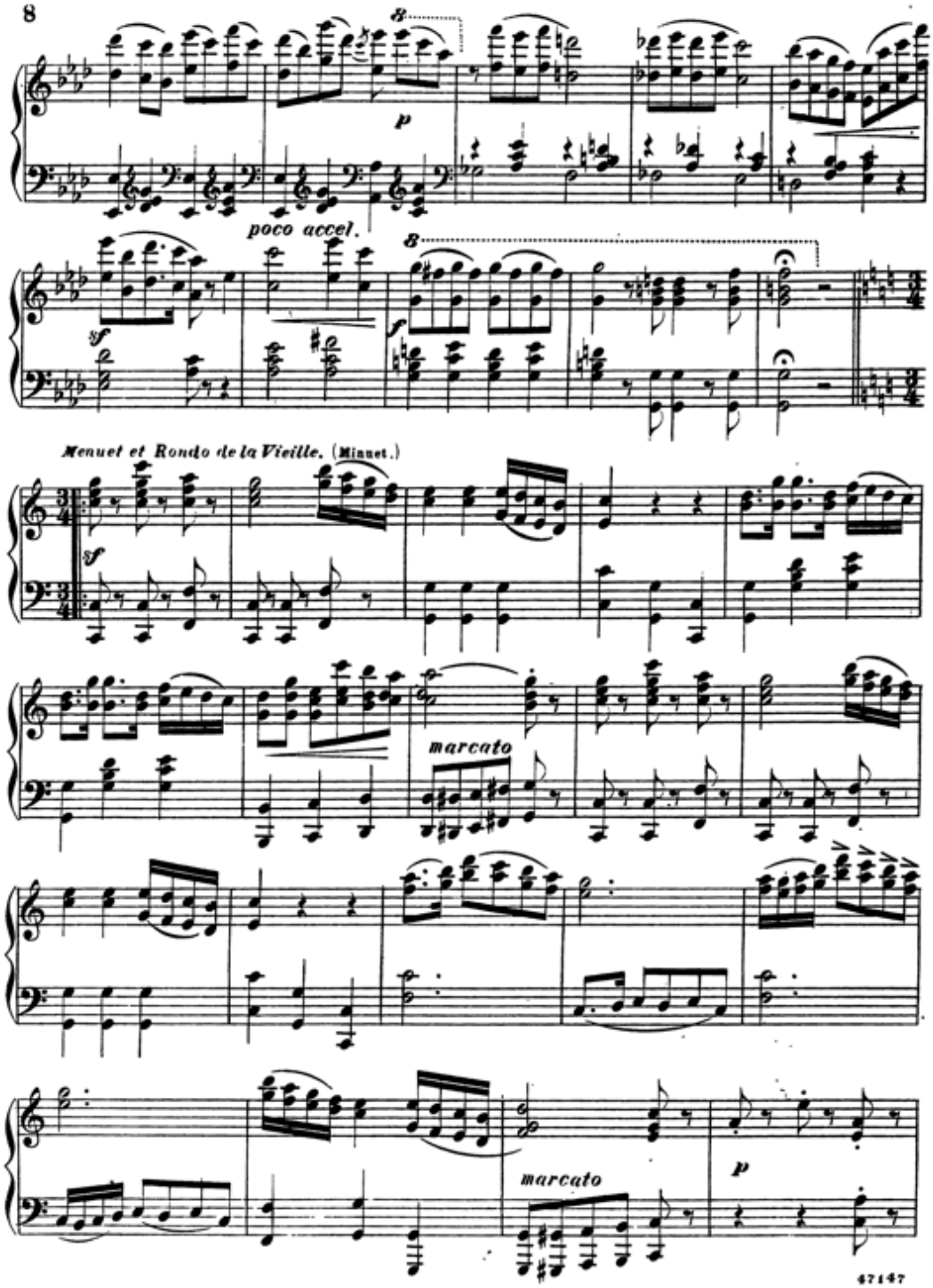




Andantino. *ROMANCE: Quand il cherche.* (When he is in search.)




Allegretto. SONG. Mon petit papa. (My little Pa.)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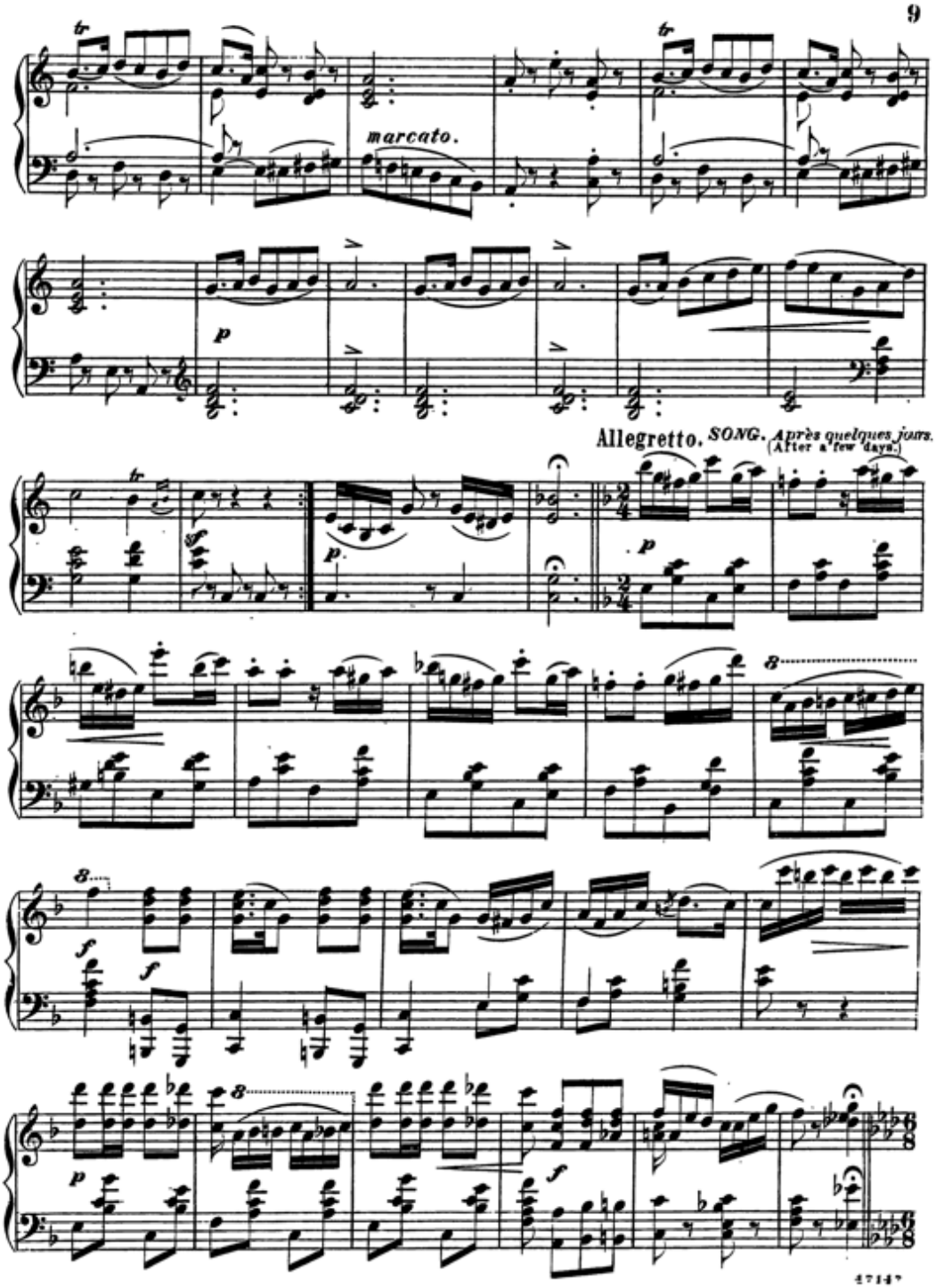
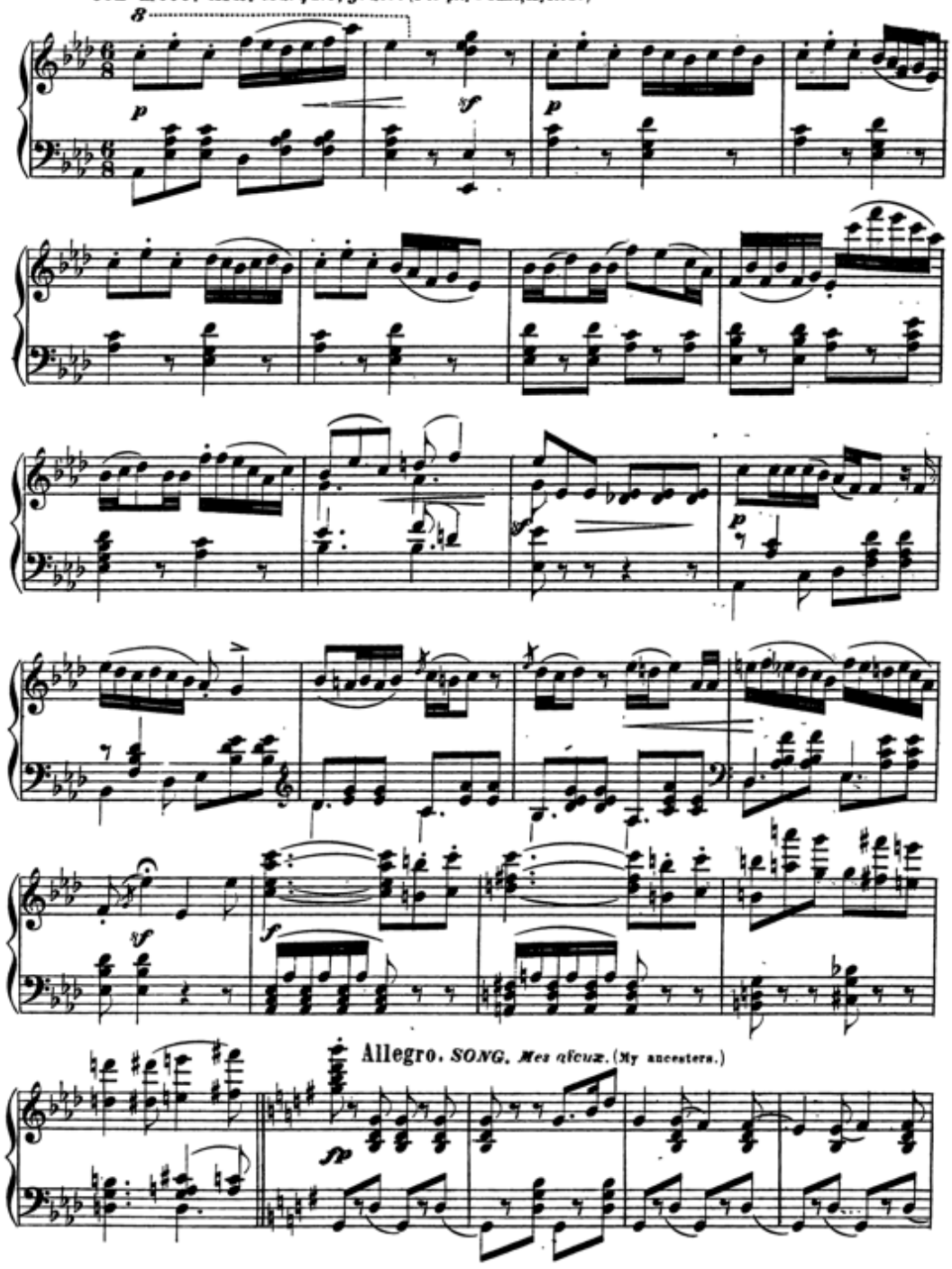
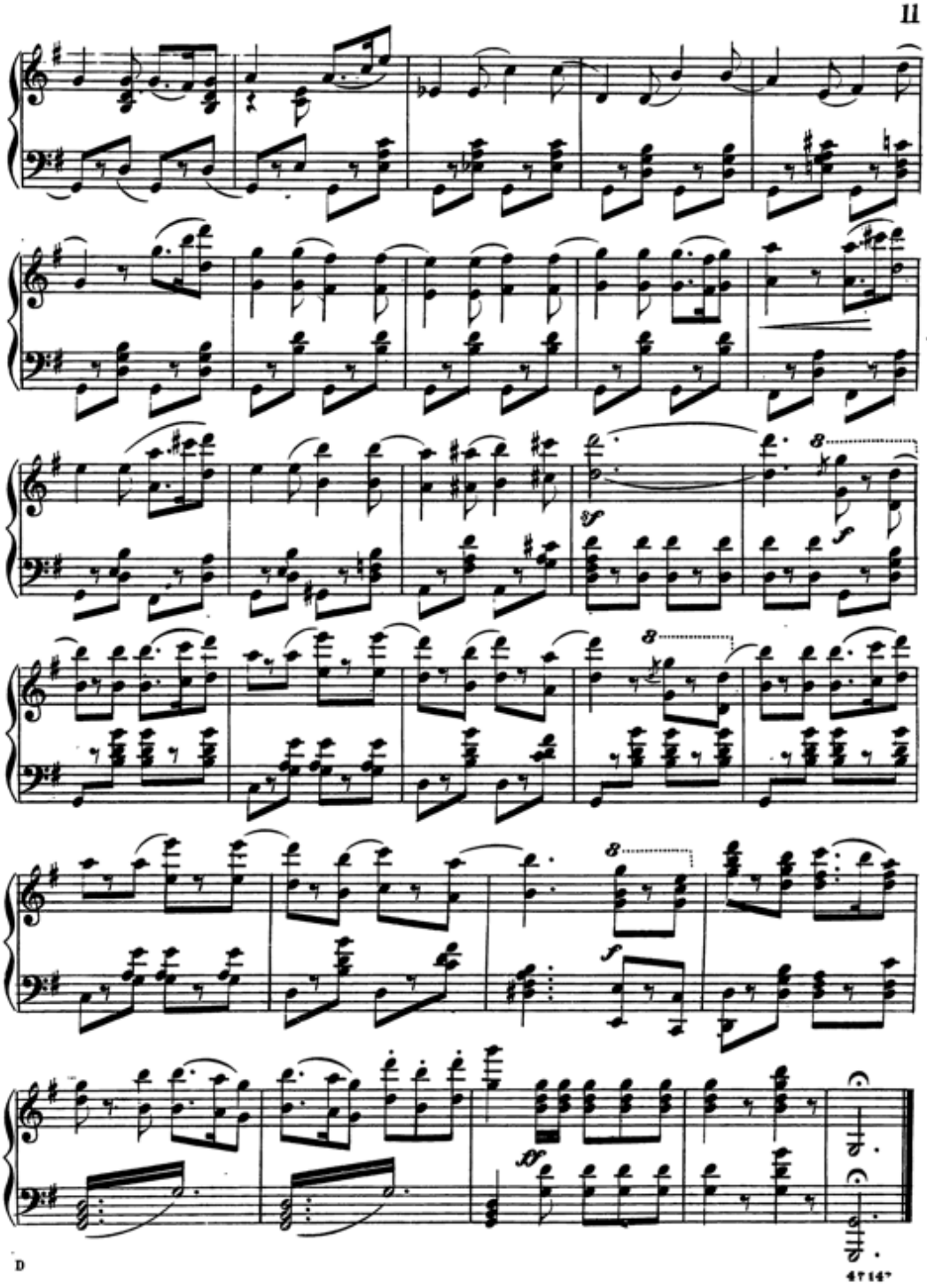
Menuet et Rondo de la Vieille. (Minuet.)
ff
marcato
marcato
p


marcato.
Allegretto.
SONG. Après quelques jours.
(After a few days.)

Con moto. *AIR. Marquis, grâce!* (For pity's sake, Mylord!)

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What to Study, and What to Read.

To acquire a Good Knowledge of the Science of Music.

PRELIMINARY.

When a person has learned to read, he naturally, as he grows older, wishes to learn how words are constructed and put together. He therefore studies Spelling, and afterwards Grammar, and afterwards, perhaps, Rhetoric.

When a person, having passed through the ordinary singing School Course, is able to read ordinary music, he, also, wishes to know how it is made.

All simple runs are made from the Scale. Using the numbers, we will say that 1, 2, 3, 4, 5, 6, 7 and 8 constitute a Scale. 1, 2, 3, 4, 5, or 1, 2, 3, 2, 1, or 1, 4, 3, 2, 1, or 5, 4, 3, 2, 1, are melodies made out of the Scale. But we soon become tired of this simplicity, and begin to make melodies by skipping every other letter. Thus 1, 3, and 5, or 4, 6 and 8, or 5, 7, and 2 of the next scale above, are good melodies. But we soon notice that when such sounds are sung rapidly, they seem to harmonize with each other, as sounds in a run do not, and if we play 1, 3 & 5 at the same time, on the piano, we find that the combination is very agreeable. It is, in fact, a CHORD, and on these simple Chords, formed by skipping every other note in the Scale rests the whole structure of the *Science of Music*.

To become familiar with Chords, one should learn to play them. To be sure, by reading a Thorough Bass book carefully through, one can get a fair understanding of their general drift. It is, however so brief and easy a study to learn to play them as they appear in Sunday School Tunes, or Psalm Tunes, that all who can spare the time will wish to do so. For this purpose it is safe to recommend Ditson & Co's latest book on the subject,

Johnson's New Method for Thorough Bass.

By A. N. JOHNSON. Price $1.00.

This very easily understood and thorough book commences with a description of Intervals, to which are affixed numerous exercises and questions on the subject. Then follows advice on Practice, and an exhortation to "describe aloud" all things that require it. A person who studies aloud is not a pleasant neighbor, but he is the best kind of Thorough Bass scholar. Then we have "Thirds and Fifths," "The way of Naming Letters," "Finding the First," "Forming a Chord," "Names of Chord Letters" and "Spelling Chords," all accompanied by the plainest of explanations, by questions and exercises.

After this we are told how to find the name of a chord, how to understand a Figured Base, how to "spell" or describe Chords in different ways, how to place them in three Positions, and how to recognize the Position by the Treble Note.

All these things being well understood, we are, at the 20th Chapter, and the 21st page, already capable of playing a simple harmonized tune in 4 parts. Henceforth, practice and pleasure go together. We gain our first triumph in playing the chords of "Bounding Billows," and "Haste thee Winter." After this we play in different keys, with musical tunes in each key, and to learn to pick out our Chords from a 4-staff tune. We are now under full headway, and in the next few chapters learn about Forms, Accidentals, Unisons, various arrangements of Figured Bases, &c. There is a great deal of practice with Passing Notes.

At Chapter 46 we are introduced to the Chords of the 7th, which are described and practised in all possible ways. Finally, having passed carefully through more than Sixty Chapters, we feel that we can play and understand 4-part tunes. In fact we have already studied and learned to play about One Hundred and Sixty tunes of good quality.

We have now successfully passed through one division of the study of the Science of Music. We have learned to "spell" chords, and can recognize them easily as they appear in tunes.

Before proceeding to the "Grammar" of Music, or Harmony, it will be well to occupy some weeks or months in playing all the Sabbath School Music, all the School Songs, all the Hymn Tunes, and all the easy Glees and Four-Part Songs we have time for.

We may also read over, and partially study other books on Thorough Base, (or Bass. The word is spelt either way.) This term, in some books, includes Harmony, but should not do so. Some of the other books are:

BURROWES' THOROUGH BASS PRIMER. 60 cts.
" COMPANION TO THOROUGH BASS PRIMER. 60 cts.

CALCOTT'S MUSICAL GRAMMAR. $1.00.

PETERS' BURROWES THOROUGH BASS AND COMPANION. 75 cts.

These four are easy books.

A DICTIONARY OF MUSICAL TERMS. By STAINER and BARRETT. $5.00.

This is a Musical Encyclopedia, and contains treatises on most points of Musical Theory.

* * * * * * * * *

We are now prepared to take another, and very important step in our delighful Science. We are to learn the way Chords succeed each other, and either will learn, ourselves, to compose music, or at least will understand perfectly how others do it. The best book for our purpose is the newest, being just through the press at the date of writing this description. There are many other excellent books, but the latest writer has always some advantage. The author has already conveyed us safely through one branch of the Science, and now in

Johnson's New Method for Harmony.

By A. N. JOHNSON. PRICE $1 00,

will endeavor to make perfectly clear to our minds how, and according to what rules, one chord follows another. We are to learn about Fifty rules. We are to understand the occasion of those rules. We are to write, and write without end, until we can write music correctly. We are to examine and criticise tunes by our Fifty rules, until our well-sharpened eyes will detect errors in a moment, and our knowledge will warn us against committing them.

The work commences in this way. The author begins to talk about some simple elementary things, that most of us knew before we studied the Thorough Bass book. This talk continues, page after page, matters being explained that seem to need no explanation, and truisms being stated as though they had never been said or written before. We get tired of this, and begin to wonder whether this is not a Primer, instead of a deep treatise on Harmony, when suddenly, on turning a leaf, we notice a few natural deductions from what we have been reading, and discover, to our surprise, that we are already in possession of some of the important principles of the Science.

After this we do not complain of the work being too easy. We have plenty to do, in writing exercises according to rule. Everything is made pleasant as possible, but there is no way for one intending to be a practical composer to avoid hard work. Principle after principle is skilfully developed. Before long, we are dodging consecutive Fifths and Octaves, these *bêtes noires* of harmonists, and learn to shudder even at their relatives, the Hidden Fifths and Octaves.

Three fourths of the book are good and interesting reading. The last fourth is unavoidably dry, but is soon got through with.

Finally, we feel as if we understand Harmony. Hereafter we shall appreciate, and take vastly increased pleasure in the music of all composers. We may or may not be ourselves successful, but may be sure we write correctly.

The book we are considering does not treat of Counterpoint; nor of Form. We have simply become familiar with our Musical Grammar. "Rhetoric" is still in the future.

Before leaving this New Method, it may be well to say, that the maker intended that it should be used in either of three different ways.

1st way. Persons who do not wish to be composers but simply wish to understand in a general way the principles of Harmony, may read the work through, carefully. The conversational style of the explanations favors this attentive perusal. A good memory will carry away and retain a great part of it.

2nd way. Teachers of Singing or Playing, who have no time for thorough study, may read the book through carefully and afterward refer to it as occasion arises, and especially when they wish to answer questions by their pupils.

Having the work thus at hand, after two or three years they may gain a good practical insight, and even be able to teach Harmony, without being skilful composers.

3rd way. The thorough way, such as been described at length.

OUTLINE OF MUSICAL FORM. By W. S. B. Mathews. 60 cts.

This will enlighten us as to "Rhythm," "Symmetry," "The Song Form," &c., and will show us how "Minuets and Modern Waltzes" differ from soberer pieces.

We may also read with interest:

GUIDE TO MUSICAL COMPOSITION. By H. Wohlfahrt. $1.25.

MANUAL OF THOROUGH BASS AND TEXT BOOK OF MUSICAL THEORY. By E. B. Oliver. 50 cts.

WOODBURY'S ELEMENTS OF MUSICAL COMPOSITION. By I. B. Woodbury. 75 cts.

This last little book has some sensible and simple directions for arranging Band Music.

If we wish to look through other and larger Harmony books, we will take,

SABONI'S THEORY OF HARMONY. $1.25.
By a good, practical teacher.

RICHTER'S HARMONY. $2.00.
This is a standard book in Germany.

Any book mailed, post-free, for the retail price.

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New Pieces for the Piano.

Published in the Autumn and Winter of the Years 1877-78.

Quadrilles.

Mazurka Quadrille. Violin and Piano. 3..*S. Winner.* 50
This is one of nine quadrilles, with a common title, giving quite a variety. Mr. Winner understands the instruments for which he arranges, and brings in no unnecessary difficulties.

Collier's Tower of London Quadrille. 3.....*Strauss.* 40
This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

Waltzes.

"Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.

Village Belle Waltz. C. 3.....By *W. F. Sudds.* 30
A bright waltz, with a most agreable sparkle to it.

Nancy Lee Waltz and Quickstep. Eb. 3. By *C. E. Pratt.* 40
Includes a favorite melody, finely arranged for the piano.

Dream of Pleasures Waltzes. 3.....By *R. H. Clouston.* 60
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.

International Rifle Match Waltzes. 3. By *C. E. Pratt.* 75
Four bright waltzes, with an Introduction and a Coda. Musical riflemen will agree that Mr. Pratt has hit the mark, this time.

No. 1. Silver Cross Waltz. C. 3.....*J. S. Knight.* 30
" 9. Don't forget me. Waltz. C. 3. " 30
These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. K. had quite a "Strauss-like" facility in the composition of music for the dance, for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.

Two Waltzes for 4 Hands.....By *Carl Bohm*, each, 40
No. 1. Grace. (La Gracieuse.) D. 3.
" 2. Golden Locks. (Blonde Locken.) G. 3.
These are bright and rather easy waltzes, rendered still more bright and spirited by the 4-hand arrangement.

Telephone Waltz. F. 2.....*J. W. Turner.* 30
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.

Valse Aerienne. Ab. 3.....*Spindler.* 35
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.

The Man in the Moon Waltz. D. 3.....*Fernald.* 30
A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.

Wedding Tour Galop. By *Louis Wallis.* F. 3..... 35
Quite pleasing enough to merit its pretty name. Contains a couple of glissandos, and quantities of accents, staccato marks and marks of expression.

Spring Greeting. Galop de Bravoura. Db. 6.
By *T. B. Grass.* 40
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to Spring, with quantities of octaves, chromatics and arpeggios,—a sort of March wind galop.

Wild Rose Schottische. A. 3.....*J. S. Knight.* 30
The charming wild rose has here an elegant tribute of bright tones.

Minuet by *Boccherini.* A. 3.....Arr. by *J. Lee.* 35
Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.

First Attempt Polka. Bb. 2.....*Riley.* 30
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.

Hidden Smiles. Mazurka Caprice. F. 6.
By *Fred. Kenyon Jones.* 65
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

5th Avenue Bell Chimes March. A. 3. By *J. A. Helfrich.* 35
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.

School Girl's March. D. 3. By *Maurizio G. Giannetti.* 30
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.

Telephone March. G. 3.....*J. W. Turner.* 30
A fine march or quickstep, with a title for the times.

Secret Love. Gavotte.....*Johann Resch.* 35
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.

Grand Turkish March. Bb. 3.....*Henry Pierre Keens.* 40
As performed by Gilmore's Band at the Summer Nights' Concerts. A very spirited March, which should make its way to popularity without the endorsement of the "concerts," which, however, have given it a good "launch."

Four Compositions by *Francis Mueller*.....Each, 30
No. 1. Farewell Schottische. F. 3.
Easy and pleasant practice, the only difficulty being to master a few short runs in octaves.

Old Nick's Galop. F. 3.....*J. S. Knight.* 30
Rather a wicked name for a very innocent and pretty galop.

Instructive Pieces.

These pieces are by no means *only* for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.

Six Easy Sonatas.....By *G. Gariett.* Each, 35
An easy Sonata is a Sonatina. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.

Musical Nosegay. 12 Melodious pieces in the easiest Major and Minor keys, graded as to difficulty. In 3 Numbers. Each..... 75
These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Lichner, and comprise:
In the 1st Number. "Blue Violets," "Reseda," "Dancing and Spinning," and "Golden Spurs."
In the 2d Number, "Evergreen," "Forget me not," "Snow-bells," and "Lilies."
In the 3d Number, "Pure White," "May Blooms," "The Prize," and "The Cypress Tree."

The Merry Days of Youth. Six Melodious and Instructive Pieces.....By *Josef. Low.* 30
No. 1. A Morning in the Woods. "Morgens in Walde." C. 3.
May serve as a specimen. It is a fine piece, and pays for the learning.

Rondos.

The Sirens. (Die Sirenen). Ab. 3.....*Spindler.* 35
The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Rondo, in which Spindler shows his usual good taste.

Song of the Summer Winds. Reverie. Eb. 4. *Newton.* 35
The summer breezes and the whispering pines and hemlocks, suggest many restful reveries,—which are here very gracefully expressed.

Gay Posies. (Blümlein Tausendschön). Op. 230. C. 3.
Spindler. 35
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.

Evening Song. Op. 85, No. 12. Bb. 4 and 3. *Schumann.* 25
There are two arrangements, one easier than the other, on opposite pages.

The Chimes of Home. F. 4.....*Parker.* 40
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E." means "Key of C. Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space.

CANTATAS. It is now quite a common thing for Choirs, Schools and Societies to give Cantatas, (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

THE AMERICAN GLEE BOOK. ($1.50 or $13.50 per dozen). By W. O. PERKINS, is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glees, and also Part-songs, etc. 224 pages and more than 100 pieces.

EMERSON'S CHORUS BOOK. By L. O. EMERSON. ($1.25 or $12.00 per dozen), has an admirable collection of Sacred Choruses, and an equal number of Glees, forming one of the best collections out for Societies.

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