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U.S. DEPARTMENT OF AGRICULTURE

MADAME FAVART.

OPERA BY

J. OFFENBACH.

POTPOURRI	7 1/2
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WALTZ	3

BOSTON:

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MADAME FAVART.

Potpourri.

Opera by J. Offenbach.

Arr. by H. MAYLATH.

Vivo. Ensemble, Rondo and Chorus.

The musical score is arranged in five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: The piano accompaniment begins with a forte (*f*) dynamic. The vocal line features a melodic phrase with a slur.

System 2: The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a melodic line with a slur.

System 3: The piano accompaniment features a series of chords. The vocal line has a melodic line with a slur.

System 4: The piano accompaniment has a forte (*f*) dynamic. The vocal line has a melodic line with a slur. A piano (*p*) dynamic marking appears in the piano part.

System 5: The piano accompaniment has a forte (*f*) dynamic. The vocal line has a melodic line with a slur. A piano (*p*) dynamic marking appears in the piano part. The system concludes with a double bar line and a 3/4 time signature change.

Waltz. COUPLET. *Un soir nous nous.*
(One evening we met.)

The waltz section begins with a piano (*p*) dynamic. The piano accompaniment features a characteristic waltz rhythm. The vocal line has a melodic line with a slur. A *rit.* (ritardando) marking is present in the piano part.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a fermata over a note, and the bass staff features a more active accompaniment with slurs.

Third system of musical notation, showing a melodic line in the treble and a steady accompaniment in the bass.

Fourth system of musical notation, featuring a more complex melodic line in the treble with many slurs and ties, and a bass line with chords.

Fifth system of musical notation, with a treble staff containing block chords and a bass staff with a rhythmic accompaniment. A *ten.* (tension) marking is present above the treble staff.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with a fermata, and the bass staff has a simple accompaniment. A *ten.* marking is also present here.

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

The first system of music for the Moderato section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff and a bass line in the bass staff. A dynamic marking of *f* (forte) is present in the bass staff.

The second system of music for the Moderato section. It continues the grand staff notation. The melody in the treble staff includes a fermata. The bass staff has a dynamic marking of *f* and a *rit.* (ritardando) marking. The system concludes with a key signature change to one flat (B-flat).

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

The first system of music for the Allegretto section. It is a grand staff in 6/8 time with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff features a rhythmic accompaniment of chords. A dynamic marking of *p* (piano) is present.

The second system of music for the Allegretto section. The bass staff begins with a *marcato* marking. The treble staff continues the melody, and the bass staff provides a steady accompaniment. A dynamic marking of *p* is present.

The third system of music for the Allegretto section. The treble staff features a melodic line with some grace notes. The bass staff continues with the accompaniment. A dynamic marking of *p* is present.

The fourth system of music for the Allegretto section. The treble staff has a more active melodic line. The bass staff continues with the accompaniment. A dynamic marking of *cres.* (crescendo) is present.

Musical score for the first system, featuring a treble and bass clef with various chords and melodic lines.

Più mosso. CHORUS. Après la guerre. (After the war.)

Musical score for the second system, starting with a piano (*p*) dynamic marking.

Musical score for the third system, continuing the piano accompaniment.

Musical score for the fourth system, ending with a double bar line.

Andantino. ROMANZE. Suzanne est aujourd'hui ma femme. (Suzanne is now my wife.)

Musical score for the fifth system, starting with a piano (*p*) dynamic marking.

Musical score for the sixth system, ending with a double bar line.

11

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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

The second system continues the piece. It includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a time signature change to 2/4. The tempo marking 'Moderato' is present. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The third system continues the piece. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system continues the piece. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fifth system continues the piece. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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

The first system of the second piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The tempo marking 'Andantino' is present. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The instruction 'ben marcato' is written above the treble staff.

p

p

p

p legato

Allegretto. SONG. Mon petit papa. (My little Pa.)

The musical score consists of six systems of notation. The first system shows the beginning of the piece with a piano (*p*) marking. The second system continues the piano accompaniment. The third system features a vocal line in the upper staff and piano accompaniment in the lower staff. The fourth system is marked *p legato* and shows a dense piano accompaniment. The fifth and sixth systems continue the piano accompaniment with various textures and dynamics.

8

p

poco accel.

8

This system contains two staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff includes a *poco accel.* (poco accelerando) instruction. Both staves feature a circled '8' above the first measure of the second system, indicating an eight-measure phrase.

Menuet et Rondo de la Vieille. (Minnel.)

marcato

marcato

p

This system contains six staves of music. The first two staves are the beginning of the piece. The third and fourth staves feature a *marcato* (marked) dynamic marking. The fifth and sixth staves conclude the system with a piano (*p*) dynamic marking.

tr marcato.

p

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

p

p

p

p

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

The first system of the 'AIR' section consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. It begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth-note figures.

The second system continues the 'AIR' section. The upper staff shows the continuation of the melodic line, with some notes beamed together and slurs. The lower staff continues the harmonic accompaniment with chords and rhythmic patterns.

The third system of the 'AIR' section. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues the accompaniment, with some notes marked with a piano (*p*) dynamic.

The fourth system of the 'AIR' section. The upper staff has a melodic line with eighth-note runs and slurs. The lower staff continues the accompaniment with chords and rhythmic patterns.

The fifth system of the 'AIR' section. The upper staff shows a melodic line with some slurs and dynamics like *f* and *p*. The lower staff continues the accompaniment with chords and rhythmic patterns.

The 'Allegro. SONG' section begins with a new key signature of two sharps (F-sharp, C-sharp) and a time signature of 2/4. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns. The tempo is marked as *Allegro*.

The musical score consists of six systems of grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *mf*. The piece concludes with a fermata over the final chord in the sixth system.

D

Op. 11
4714

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, 5 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 Bass, 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:

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

CALCOTT'S MUSICAL GRAMMAR. \$1.00.
PETERS' BURBOWES 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 delightful 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 skillfully developed. Before long, we are dodging consecutive Fifths and Octaves, these bite notes 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 L. 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,

SARONI'S THEORY OF HARMONY. \$1.25.

By a good, practical teacher.

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Dream of Pleasures Waltzes. 3....By R. H. Clouston. 60
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 Four bright waltzes, with an Introduction and a Coda. Musical riflemen will agree that Mr. Pratt has hit the mark, this time.

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 " 2. 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.

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" 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.

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 A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.

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 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.

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 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.

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 Now this is just the thing for misses who are learning 'e play,—a nice march, and made expressly for them.

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Six Easy Sonatas.....By G. Gurielt. 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.

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The Merry Days of Youth. Six Melodious and Instructive Pieces.....By Josef. Lew. 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). Ad. 3.....Spindler. 35
 The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Etude, in which Spindler shows his usual good taste.

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Gay Poetic. (Blümlein Tausendshön). Op. 230. C. 3. Spindler. 35
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Evening Song. Op. 65, No. 12. B. 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. 3." means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

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