

NO

X. L. C. R. EDITION.

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SOCIAL PASTIME

A COLLECTION OF
FOR EASY PIECES THE
PIANO OR CABINET ORGAN



HOUSTON & CO. LITH. PHILA.

MAMA'S PET WALTZ.
EARLY SPRING MARCH.
WINTER NIGHT REDOWA.
ORANGE MAZURKA.
OVER THE MOUNTAIN MARCH.
AFTER TEN SCHOTTISCHE.
LIGHT AS A FEATHER SCHOTT.

BY
H. MACK.

EVERYBODY'S POLKA.
OVER THE BRIDGE GALOP.
PET REDOWA.
RONDO WALTZ.
ALWAYS BRIGHT MAZURKA.
MY PUSSY'S WALTZ.
ELFIN POLKA.

John F. Ellis & Co.

RONDO WALTZ.

By E. MACK.

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music features a waltz-like melody with various ornaments and fingerings indicated by numbers 1-4 and '+' signs. The bass line provides a steady accompaniment with chords and single notes.

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The musical score is arranged in six systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. A large number '3' is positioned at the top right of the first system. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Rondo W.

INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

It is destined, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are overpowered by the study of music, it will be found the most valuable aid ever published. We would call attention briefly to the following points:
1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.
2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanation, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in a "vintage work."
4. It contains full and complete instructions in Harmony and Through-bass, subjects all important, and yet scarcely listed in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to this work.

A. It is the only piano school which treats, at any length, on the proper use of the pedal, and such-called "lead pedal." On this subject alone, the work is of priceless value to the young student.
B. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.
C. Aside from more than the usual amount of so-called technical matter, there is included a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Brahms, Liszt, Chopin, and others, with explanatory notes concerning the peculiarities and proper performance of each.
D. And last, but not least, it includes a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.
That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

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