



**Five
Little Tone Pictures**

WITH WORDS

BY

C. W. Krogmann

Op. 55

(MAY BE USED AS SONGS OR FOR PIANO SOLOS)

No. 1. THE RAINDROPS. Polka Song40
No. 2. TWO LITTLE HONEY BEES50
No. 3. THE NINEPIN REGIMENT. March Song50
No. 4. THE CRICKET40
No. 5. GOOD NIGHT. Waltz Song40

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THE RAIN-DROPS.

POLKA-SONG.

Words and Music by
C. W. KROGMANN, Op. 55, No 1.

VOICE. *mf*

Allegro moderato.

PIANO. *mf*

Pat-ter, lit-tle rain-drops,

Detailed description: This system contains the first musical notation. The voice part is on a single staff in 2/4 time, starting with a rest followed by a melodic phrase. The piano part consists of two staves (treble and bass clef) with a complex accompaniment of eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *Allegro moderato*.

all the day, How I won-der, won - der what you say!

Detailed description: This system contains the second musical notation. The voice part continues the melody with lyrics. The piano part continues the accompaniment. Fingerings and dynamics are consistent with the first system.

Are you count - ing "One, two, three?" Are you say - ing.

rit. *a tempo*

Detailed description: This system contains the third musical notation. The voice part includes the lyrics and a tempo change from *Allegro moderato* to *rit.* (ritardando) and then *a tempo*. The piano part also reflects these changes. Fingerings and dynamics are clearly marked.

rit. *a tempo*

"A, B, C?" Tell me, tell me tru - ly, do you know

rit. *a tempo*

Where you come from— where you go? Now you make a

shin - ing train, Chas - ing down the win - dow pane.

mp quietly

When you wa - ken me at night, Tap - ping soft and clear,

mp quietly

rit.

Have you learned your les - sons right? Lis - ten I, to hear!

The first system of music features a vocal line in G major with lyrics 'Have you learned your lessons right? Listen I, to hear!' and a piano accompaniment. The piano part includes fingering numbers like 2, 1, 4, 2, 5, 1, 2, 5, 4, 3, 2, 1, 3, 4, 5, 2, 1, 3, 4. A 'rit.' marking is present above the vocal line.

a tempo

A, B, C, D, E, F, G, O'er and o'er a - gain,

The second system continues with the vocal line singing 'A, B, C, D, E, F, G, O'er and o'er a gain,'. The piano accompaniment includes fingering numbers such as 2, 1, 5, 2, 1, 5, 1, 2, 3, 4, 1. A 'a tempo' marking is placed above the vocal line.

lento *rit.*

Till once more I'm fast a - sleep, Lulled by your re - frain.

The third system features a vocal line with lyrics 'Till once more I'm fast a sleep, Lulled by your refrain.' and a piano accompaniment. The piano part includes fingering numbers like 5, 3, 5, 3, 4, 2, 5, 1, 1, 2, 4, 1. Markings include 'lento' and 'colla voce' above the piano part, and 'rit.' above the vocal line.

mf a tempo

Pat - ter, lit - tle rain - drops, all the day; How I won - der, won - der

The fourth system has a vocal line with lyrics 'Patter, little rain drops, all the day; How I wonder, wonder' and a piano accompaniment. The piano part includes fingering numbers like 1, 4, 1. A 'mf a tempo' marking is placed above the piano part.

what you say! Are you count - ing "One, two, three?"

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "what you say!" followed by "Are you count - ing" and "One, two, three?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are accents (^) over the notes "One", "two", and "three" in the vocal line, and a *rit.* (ritardando) marking above the first two notes of the piano accompaniment in the third measure.

Are you say - ing A, B, C? Tell me, tell me tru - ly,

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Are you say - ing A, B, C?" and "Tell me, tell me tru - ly,". The piano accompaniment includes *a tempo* markings in both the vocal and piano parts. There are accents (^) over the notes "A", "B", and "C" in the vocal line, and a *rit.* marking above the piano accompaniment in the second measure.

do you know Where you come from_ where you go?

The third system of music features the vocal line and piano accompaniment. The vocal line has the lyrics "do you know Where you come from_ where you go?". The piano accompaniment continues with chords and a bass line.

Ans-wer quick - ly, ev - 'ry one! Scam-per, lit - tle rain - drops_ here's the sun!

The fourth system of music concludes the piece. The vocal line has the lyrics "Ans-wer quick - ly, ev - 'ry one! Scam-per, lit - tle rain - drops_ here's the sun!". The piano accompaniment includes *accel.* (accelerando) markings in both parts, a *rit.* marking above the piano accompaniment in the second measure, and a *f* (forte) marking above the piano accompaniment in the fourth measure. There are also accents (^) over the notes "Scam-per", "lit - tle", and "here's" in the vocal line.

TWO LITTLE HONEY BEES.


Words and Music by
C. W. KROGMANN, Op. 55, No 2.

Con Spirito.

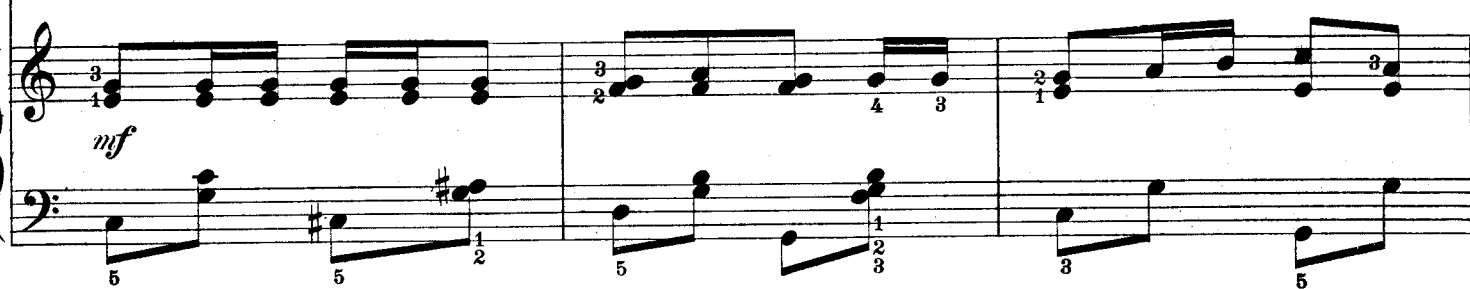
VOICE. 

PIANO. 

Moderato.

mf 

Two lit - tle hon - ey bees flew, one day, For a blos - som - ing field of

mf 

marcato poco a poco rit. a tempo

clo - ver. They were told not to stop by the road-side to play, For the

poco a poco rit. a tempo



With animation.

day would so soon be o - ver. With a buzz, buzz, buzz, and a

con anima.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "day would so soon be o - ver. With a buzz, buzz, buzz, and a". The piano accompaniment is in 2/4 time, with a bass clef. It features a series of chords and moving lines, including triplets and slurs. Fingerings are indicated with numbers 1-5. The tempo/style marking is "With animation." and "con anima."

hum, hum, hum, With a buzz, buzz, buzz, And a hum, hum, hum, They

Detailed description: This system contains the next two measures. The vocal line continues with "hum, hum, hum, With a buzz, buzz, buzz, And a hum, hum, hum, They". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The tempo/style marking "con anima." is present.

flew to the field of clo - ver.

Con spirito.

p scherz.

Detailed description: This system contains the next two measures. The vocal line concludes with "flew to the field of clo - ver.". The piano accompaniment features more complex rhythmic figures, including slurs and accents. The tempo/style marking changes to "Con spirito." and "p scherz." (piano scherzo).

fz

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a final flourish with a forte dynamic marking "fz" (forzando). The piece ends with a double bar line and a sharp sign indicating the key signature.

mp a little slower

One lit - tle hon - ey bee, (so they say,) With

mp a little slower

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo/mood is marked 'mp a little slower'. The lyrics are 'One lit - tle hon - ey bee, (so they say,) With'. The piano accompaniment includes fingerings such as 3, 1, 4, 1, 3, 1 in the right hand and 5, 2, 1 in the left hand.

a most wise re - flec - tion, Did gath - er hon - ey

The second system continues the vocal line and piano accompaniment. The lyrics are 'a most wise re - flec - tion, Did gath - er hon - ey'. The piano accompaniment includes fingerings such as 2, 3, 1, 2, 4, 1, 3, 2 in the right hand and 1, 3, 5 in the left hand.

all the day, Ac - cord - ing to di - rec - tion. The

The third system continues the vocal line and piano accompaniment. The lyrics are 'all the day, Ac - cord - ing to di - rec - tion. The'. The piano accompaniment includes fingerings such as 5, 4, 3, 2, 2 in the right hand and 5, 3, 2 in the left hand.

(sadly)

oth - er lit - tle hon - ey bee stopped to play, For the

The fourth system begins with the tempo/mood marking '(sadly)'. The lyrics are 'oth - er lit - tle hon - ey bee stopped to play, For the'. The piano accompaniment includes fingerings such as 3, 1, 4, 1, 3, 1 in the right hand and 5, 2, 1 in the left hand.

lento

but - ter - flies were call - ing Un - til he found to

rit.

his dis - may, The twi - light shad - ows fall - ing.

mf a tempo

Two lit - tle hon - ey bees flut - tered home, For the

marcato e rit - ar -

gol - den day was o - ver, And which would you think was the

dan - do a tempo
hap - pi - est, The bu - sy one, or the

dan do a tempo

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics "hap - pi - est, The bu - sy one, or the". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with some slurs and fingerings (1, 4, 4, 2). The left hand provides a harmonic accompaniment with fingerings (3, 7). The tempo marking "a tempo" is placed above the vocal line.

with animation
ro - ver? With a buzz, buzz, buzz, And a

con anima

The second system continues the musical score. The vocal line has the lyrics "ro - ver? With a buzz, buzz, buzz, And a". The piano accompaniment features a more active and rhythmic accompaniment, with the right hand playing chords and moving lines, and the left hand playing a steady bass line. The tempo marking "with animation" is placed above the vocal line, and "con anima" is placed below the piano accompaniment.

hum, hum, hum, With a buzz, buzz, buzz, And a

The third system continues the musical score. The vocal line has the lyrics "hum, hum, hum, With a buzz, buzz, buzz, And a". The piano accompaniment maintains the rhythmic accompaniment from the previous system, with the right hand playing chords and moving lines, and the left hand playing a steady bass line.

f
hum, hum, hum, And the gol - den day is o - ver.

The fourth system concludes the musical score. The vocal line has the lyrics "hum, hum, hum, And the gol - den day is o - ver." The piano accompaniment features a final, more active accompaniment, with the right hand playing chords and moving lines, and the left hand playing a steady bass line. The dynamic marking "f" (forte) is placed above the vocal line.

THE NINEPIN REGIMENT.

MARCH-SONG.

Words and Music by
C. W. KROGMANN, Op. 55, No 3.

Allegro moderato.

PIANO.

f *risoluto*

1. A
2. When

con spirito.

reg - i - ment we, (as you may see,) Of Nine - pins good and true. We
standing in line, our val - iant Nine Will chal - lenge ev - 'ry foe. De -

con spirito.

stand with head e - rect, In man - ner most cor - rect. We
 fi - ant, one and all, We can - not fear a fall. No

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "stand with head e - rect, In man - ner most cor - rect. We fi - ant, one and all, We can - not fear a fall. No". The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melody with some slurs and accents. The left hand has a bass line with some slurs and accents. There are some fingerings indicated: 5, 1, 3, 5 in the right hand and 2, 4, 2, 4 in the left hand.

look so gay, in proud ar - ray, Be - decked in red and blue, And
 sword or gun for a - ny one In all our lit - tle band, But

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "look so gay, in proud ar - ray, Be - decked in red and blue, And sword or gun for a - ny one In all our lit - tle band, But". The piano accompaniment is in grand staff. The right hand has a melody with some slurs and accents. The left hand has a bass line with some slurs and accents. There are some fingerings indicated: 1, 1, 2, 3, 2, 4 in the right hand and 2, 4, 2, 4 in the left hand.

as we go, we fear no foe, We are so strong and new.
 we have grit, you must ad - mit, E - nough for all the land.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "as we go, we fear no foe, We are so strong and new. we have grit, you must ad - mit, E - nough for all the land." The piano accompaniment is in grand staff. The right hand has a melody with some slurs and accents. The left hand has a bass line with some slurs and accents. There are some fingerings indicated: 3, 2, 1, 2, 3, 3, 1, 2, 1 in the right hand and 1, 1, 1, 1, 1 in the left hand.

REFRAIN.

Tempo di Marcia.

Musical notation for the first system of the refrain. The vocal line begins with a forte dynamic and accents. The piano accompaniment features a steady march rhythm with chords and single notes.

March - ing, march - ing, Now we march a - way,

Musical notation for the second system of the refrain. The vocal line continues with the lyrics. The piano accompaniment includes fingerings (1, 2, 4) and accents.

We're a val - iant "Nine," Fin - est of the fine!

Musical notation for the third system of the refrain. The vocal line repeats the first phrase. The piano accompaniment continues with the march rhythm.

March - ing, march - ing, Now we march a - way, We

Musical notation for the fourth system of the refrain. The vocal line concludes with a first and second ending. The piano accompaniment includes dynamics like *cresc.* and *ff*, and a *D.C.* (Da Capo) instruction.

are the Nine-pin reg - i-ment, Hur - ray, hur - ray! ray!

(When used as a song this march may be omitted.)

March-Allegro.

f con anima

ff

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The piece is marked 'March-Allegro' and begins with the instruction '*f con anima*'. The score includes various musical notations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The final system concludes with a double bar line and the dynamic marking '*ff*'.

THE CRICKET.

Words and Music by
C. W. KROGMANN, Op. 55, No 4.

Tempo di Polka.

PIANO.

mf scherzando

The piano introduction consists of two staves in 2/4 time. The right hand features a melody with eighth notes and quarter notes, including trills and accents. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

1. Hear the mer - ry crick - et trill!
2. Au - tumn winds are grow - ing chill,

p scherz.

The first system of the song features a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes. The key signature remains B-flat.

Chirp - ing, chirp - ing, high and shrill, Hear the crick - et
Soon we'll miss your mer - ry trill, Miss your mer - ry

rit.

The second system of the song concludes with a vocal line and piano accompaniment. The piano part includes a trill in the right hand and a descending line in the left hand. The tempo marking *rit.* (ritardando) is present. The key signature remains B-flat.

a tempo

trill! trill! Let us find his se - cret nook,
 But you'll come a - gain, some day,

a tempo

un poco lento

In each ti - ny crev - ice look! He is play - ing
 And your sum - mer vi - sit pay; Then once more your

un poco lento

un poco rit.

hide and seek Mocks us with a sau - cy squeak.
 song we'll hear, With its joy - ous tone of cheer.

un poco rit.

Vivace.

Chirp, chirp, chirp, chirp, Hap - py lit - tle ac - ro - bat;

mf scherz.

Chirp, chirp, chirp, chirp, Thro' the night and day.

Chirp, chirp, chirp, chirp, In his suit of shin - ing black,

rall. *a tempo*

Hop-ping, leap-ing, squeak-ing, creak-ing, That's the crick-et's way.

rall. *a tempo* *fz*

POLKA.

f con anima

sempre staccato

cresc. *ff*

GOOD NIGHT! LULLABY.

Words and Music by
C. W. KROGMANN, Op. 55, No. 5.

Andante.

PIANO.

p

cresc.

mf dolce

1. Day is fad - ing in the
2. When the lit - tle birds a -

f

mf dolce

west, Ev - ry bird is in its nest,
wake, And their joy - ous mu - sic make;

lento

Drow - sy flow'rs their heads in - cline, Say - ing, "It is
 When the flow'rs in fra - grance, say Their "Good morn - ing!"

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/2 time signature. The lyrics are: "Drow - sy flow'rs their heads in - cline, Say - ing, 'It is When the flow'rs in fra - grance, say Their 'Good morn - ing!'". The piano accompaniment is in a grand staff with a 4/2 time signature. The right hand has a treble clef and the left hand has a bass clef. The tempo marking "lento" is placed above the vocal line and below the piano accompaniment.

sleep - y time!" Now, my ba - by, so must
 to the day, Then, my ba - by, so may

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "sleep - y time!" Now, my ba - by, so must to the day, Then, my ba - by, so may". The piano accompaniment continues with the same 4/2 time signature and key signature.

rall - *en* - *tan* - *do*

you Sleep, as birds and flow - ers do. _____
 you Wake, when birds and flow - ers do. _____

rall - *en* - *tan* - *do*

The third system of music features a vocal line and a piano accompaniment. The lyrics are: "you Sleep, as birds and flow - ers do. _____ you Wake, when birds and flow - ers do. _____". The piano accompaniment includes the tempo markings "rall", "en", "tan", and "do" above the notes. The piano accompaniment continues with the same 4/2 time signature and key signature.

REFRAIN.

Tempo di Valse Lente.

p con espress.

Good - night! Good - night! Sleep till

dolce con espress.

p

1 2 4 5 1 3 4 5 2 3 4

morn - ing beams! Good - night!

p

p

1 3 2 1 5 1 3

Good - night! Hap - py be thy dreams!

rall - en - tan - do

rall - en - tan - do

3 4 2 1 5

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