



To MR. M. LICHTEN.

# ROSE LEAVES.



MARCH

FOR THE PIANO.



BY  
LOUIS WALLIS.

Op. 88.



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# ROSE LEAVES.

## MARCH.

By LOUIS WALLIS, Op. 88.

PIANO.

*ff* *p*

*p*

1. 2.

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Musical score for "Rose Leaves, M." in 2/4 time, featuring piano and organ accompaniment. The score is divided into two systems, each with two staves (treble and bass clef).

**First System:**

- Staff 1 (Piano):** Starts with a forte (*ff*) dynamic. The right hand plays a rapid, repeated eighth-note pattern. The left hand plays a simple bass line.
- Staff 2 (Organ):** Features a melodic line with a fermata on the first measure, followed by a series of chords and a final flourish.

**Second System:**

- Staff 1 (Piano):** Continues the piano accompaniment. It includes a first ending (marked "1.") and a second ending (marked "2.") leading to a section labeled "TRIO." The section begins with a forte (*f*) dynamic.
- Staff 2 (Organ):** Continues the organ accompaniment, featuring a melodic line with a fermata and a final flourish.

**Third System:**

- Staff 1 (Piano):** Features a melodic line marked "dolce" (sweet) and "p" (piano). It includes a first ending (marked "1.") and a second ending (marked "2.") leading to a section labeled "TRIO." The section begins with a forte (*f*) dynamic.
- Staff 2 (Organ):** Continues the organ accompaniment, featuring a melodic line with a fermata and a final flourish.

**Fourth System:**

- Staff 1 (Piano):** Continues the piano accompaniment, featuring a melodic line with a fermata and a final flourish.
- Staff 2 (Organ):** Continues the organ accompaniment, featuring a melodic line with a fermata and a final flourish.

**Fifth System:**

- Staff 1 (Piano):** Continues the piano accompaniment, featuring a melodic line with a fermata and a final flourish.
- Staff 2 (Organ):** Continues the organ accompaniment, featuring a melodic line with a fermata and a final flourish.

**Sixth System:**

- Staff 1 (Piano):** Continues the piano accompaniment, featuring a melodic line with a fermata and a final flourish.
- Staff 2 (Organ):** Continues the organ accompaniment, featuring a melodic line with a fermata and a final flourish.

A musical score for a piano piece titled "Rose Leaves, M.". The score is written for piano (p) and features a variety of musical notations including dynamics (p, f, ff, dolce, hr), articulation (accents, slurs), and fingerings (3, 8). The piece is in 4/4 time and ends with a double bar line and a "D.C." (Da Capo) instruction. The score is divided into six systems, each with a treble and bass staff. The first system starts with a piano (p) dynamic. The second system features a forte (f) dynamic. The third system includes a piano (p) dynamic and a "dolce" marking. The fourth system has a piano (p) dynamic. The fifth system features a fortissimo (ff) dynamic. The sixth system includes a piano (p) dynamic and a "D.C." instruction.

Rose Leaves, M.

# THE KING OF PIANO INSTRUCTORS. NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

INCOMPARABLY THE BEST.



Endorsed by Press and Profession.

It is designed, 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 compelled to become self taught players, 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 explanations, 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 average works.

4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at 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 the work.

6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

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JULIUS EICHENBERG (Boston Conservatory of Music), Boston, Mass.

I find "National School" a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success.

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After a careful survey of "National School," I am very glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to recommend and use it as far as it is in my power.

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An admirable and exhaustive work.

Harrisburg (Pa.) Independent.

Contains more than double the amount of musical information found in any other book of the kind.

GEO. F. THORP, Philadelphia, Pa.

I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

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"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

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"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.

LOUIS DENNIS, New York.

I have carefully examined "National School," and find it a very thorough work, superior to any method published.

ANNA BULLY FORD, Blairsville, Pa.

"National School" is an admirable work. It will give me pleasure to recommend it.

DUDLEY BUCK, Brooklyn, N. Y.

I have examined "National School" and am glad to say that I think you have completed a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.

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"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

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Sacramento (Cal.) Daily Record-Union.

This book is all that is claimed for it.

Chicago (Ill.) Inter-Ocean

A valuable book of instruction and reference.

## Canada's Verdict:

CARL MARTENS, Toronto, Ontario.

I can truly say that I see much to admire in your "National School." I think it the best school of its kind, and it will certainly have a very large sale among the more prominent teachers in Canada and the United States.

London (Ont.) Daily Record

It will be found the most valuable and ever published.

PRICE, HANDSOMELY BOUND IN HALF CLOTH, \$3.25.