

1740

3-OCT 31
COPY 1973

SWEET MEMORIES OF CHILDHOOD



EASY PIECES
— For —
LITTLE PLAYERS



- NÖ. 1. MARCH.
- NÖ. 2. WALTZ.
- NÖ. 3. GALOP.
- NÖ. 4. MELODY.
- NÖ. 5. REDÖWA.
- NÖ. 6. TYROLIENK.
- NÖ. 7. GAVÖTTE.
- NÖ. 8. HYMN.
- NÖ. 9. RONDO.
- NÖ. 10. SONATINE.

EACH 25¢

SWEET MEMORIES OF CHILDHOOD!

REDOWA.

No. 5.

By H. MAYLATH.

PIANO

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a treble clef and a bass clef. The second system features a repeat sign. The third system includes a key signature change to one sharp (F#). The fourth system changes to two sharps (F# and C#). The fifth system changes to one sharp (F#). The sixth system concludes with a double bar line and a repeat sign.

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 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 ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical notation, but also by means of carefully graded, instructive exercises, and is so arranged as to be filled out by the pupil, affording a simple, clear and masterly 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 Through-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.

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

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The "National School" is rightly named. From what I know of your work in another department, "Anthem Gems," I had reason to expect much in your work, and my expectations are more than met. I find so many new features and such masterly treatment of the whole subject, that I can only say it is just what we teachers and our pupils need. No instruction book that I am acquainted with embraces so much, or so clearly defines the subject as this. I hope it may meet the success it merits.

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The "National School" is 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.

The Pilot, Boston, Mass.
And extensive and valuable book.

S. STURAN, New Haven, Conn.
Our teachers consider "National School" the best of all piano books published in the United States.

C. H. KIRKLAND, Manchester, N. H.
The publisher do not claim enough for never so thoroughly supplied before.

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I can confidently recommend "National School" to all who wish for an instruction book complete in all the details of piano-forte playing.

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I have thoroughly examined "National School," and have no hesitation in recommending it one of the best and most thorough instructors I have seen. Mr. Suds' exercises may be new and original ideas in his work, which cannot fail to prove of great value.

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I think "National School" a grand success in every way.

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"National School" is certainly the best piano instructor ever published in this country.

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I consider "National School" worth double that of any piano school I have ever seen.

4. 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.

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

6. Aside from 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, Brahms, Chopin, Liszt, and others, with explanatory notes concerning the peculiarities and proper performance of each.

7. And last, but not least, it includes a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent teachers 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 evidenced in former works. And after a double amount of musical information found in any other work of the kind.

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I have recently examined "National School" and find it a very thorough work, superior to any method I have ever seen.

AWA BELLE, New Haven, Conn.
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I have organized "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano-playing, and which, properly made use of, cannot fail to produce good players.

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Easy Pieces for Little Players

BY

H. MAYLATH.

No. 1.—MARCH.

No. 2.—WALTZ.

No. 3.—GALOP.

No. 4.—MELODY.

No. 5.—REDOWA.

No. 6.—TYROLIENNE.

No. 7.—GAVOTTE.

No. 8.—HYMN.

No. 9.—RONDO.

No. 10.—SONATINE.

Each,

1

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I have examined "National School" the best work of the kind we ever saw and it will certainly become popular.

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