

NO1 IN A \flat



NO2 IN B \flat



NO3 IN C



A HEAP OF ROSE-LEAVES

SONG

WORDS BY

EDWARD TESCHEMACHER

MUSIC BY

CHARLES WILLEBY.

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A HEAP OF ROSE-LEAVES.

A heap of rose-leaves crimson red and white,
Is all that's left of summer's lost delight,
And yet they are so fragrant, sweet and fair,
I love and cherish them just dying there.

A heap of rose-leaves, happy thoughts of you,
Is all that's left of love that proved untrue,
And yet so pure are they, such memories bring,
I would not change one thought for anything.

EDWARD TRSCHEMACHER

A HEAP OF ROSE-LEAVES.

Song.

Words by
EDWARD TESCHEMACHER.

Music by
CHARLES WILLEBY.

Lento e sostenuto.

VOICE.

PIANO.

p

con Ped.

dim.

mp

A heap of rose - leaves crim - son red and

v cresc.

white Is all that's left of

dim.

cresc.

The musical score is written for voice and piano. It begins with a tempo marking of 'Lento e sostenuto.' and a 4/4 time signature. The piano accompaniment starts with a piano (*p*) dynamic and includes a 'con Ped.' (con pedal) instruction. The first system shows the piano introduction with chords in the right hand and a bass line in the left hand. The voice part enters in the second system with the lyrics 'A heap of rose - leaves crim - son red and'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The second system of the voice part contains the lyrics 'white Is all that's left of'. The piano accompaniment features a crescendo (*cresc.*) and a decrescendo (*dim.*) dynamic. The score concludes with a final chord in the piano part.

sum-mer's lost de - light, And yet they

cresc.

are so fra - grant, sweet and fair, I

love and cher - ish them, just dy - ing there.

dim. e rit.

f

dim. e rit.

p

A

a tempo

cresc.

dim.

p

25808

pesante

heap of rose - leaves, hap - py thoughts of

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "heap of rose - leaves, hap - py thoughts of". The piano accompaniment is in a grand staff (treble and bass clefs) and features a slow, heavy texture with sustained chords and some melodic movement in the bass line. There are two asterisks (*) in the bass line of the piano part, one under the first measure and one under the third measure.

you, Is all that's left of

The second system of music continues the vocal line and piano accompaniment. The lyrics are "you, Is all that's left of". The piano accompaniment maintains the slow, heavy texture, with some changes in chord structure and bass line movement. There is an '8' marking in the bass line of the piano part at the end of the system.

più mosso

love that proved un - true, And yet so

più mosso

The third system of music features a change in tempo to "più mosso". The lyrics are "love that proved un - true, And yet so". The piano accompaniment becomes more active, with more frequent chord changes and a more pronounced bass line. There is an '8' marking in the bass line of the piano part at the end of the system.



v cresc.

pure are they, such mem - - ries bring, I

cresc.

f accel. e cresc.

would not change one thought for

ff

accel. e cresc. al fine.

f

an - y - thing.

senza rit.

ff

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Table listing musical pieces by composers like Liza Lehmann, Guy d'Ardelet, Paolo Tosti, etc., with columns for key signature and artist.