

Dorothy Vernon

WALTZES



5

BY
SAM FOX.

PUBLISHED BY H.N. WHITE, CLEVELAND, O.

Four Good Waltzes by Four Good Writers

FLOYD J. ST. CLAIR
C. A. GRIMM

ANTHONY L. MARESH
JAMES D. JOHNSTON

Land of The Midnight Sun.

WALTZES.

Floyd J. St. Clair.

Con Express. *p*

Andante. *pp*

rit. *pp* *a tempo.* *crum.* *rit.*

Waltz No. 1

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Land of the Midnight Sun

This set of waltzes is one of Floyd J. St. Clair's best. They are melodious and pleasing, and a great favorite among the orchestras and bands.

Ever Thine

By the composer of "Life is but a Dream" waltzes. The kind that will live forever. "Ever Thine" waltzes are becoming more and more popular every day. Very easy to play.

Ever Thine

WALTZES.

Anthony L. Maresch

Andante. *mf*

rit. *a tempo.* *Capitativo.* *rit.*

Waltz No. 2

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GOLDEN ECHOES.

WALTZES.

C. A. Grimm.

Composer of "Prayer & Passion" Waltzes
"Queen of Hearts" Waltzes, etc.

Marcia *mf*

a tempo. *rit.* *f* *a tempo.* *rit.*

Canzabile. *mf* *a tempo.* *rit.*

Allo. *f*

Waltz No. 3

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Golden Echoes

By C. A. Grimm, the popular waltz writer and composer of "Prayer and Passion" and "Queen of Hearts" waltzes.

Dream of Paradise

A beautiful set of waltzes by James D. Johnston. The pleasing and refreshing kind. Praised by amateurs and professionals alike.

Dream of Paradise.

WALTZES.

James D. Johnston.

Andante espress. *p*

mf *dim.* *tranquillo.* *rit.*

ff *allegro.* *rit.* *Con moto.*

Waltz No. 4

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Complete copies of the above four waltzes for sale by all music dealers or the publisher.

H. N. WHITE,

Cleveland, Ohio

To Miss Elsa A. Buerger.

Dorothy Vernon.

WALTZES.

SAM FOX.

Arr. by F. J. St Clair.

Andante.

The first section of the waltz is marked 'Andante'. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The music is in 6/8 time and features a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef with some grace notes and slurs.

Piu Mosso.

The second section of the waltz is marked 'Piu Mosso'. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The tempo is faster than the first section. The bass clef part has a more active eighth-note accompaniment. The treble clef part includes dynamic markings: 'cresc.' (crescendo) in the first measure of the second system, 'f' (forte) in the second measure, and 'p rall.' (piano, rallentando) in the third measure. The piece concludes with a final cadence in the fourth measure of the second system.

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4.

Waltz No. 1

dolce.

p

ff

mf

f Con Spirito.

1.

2.

p

p

mf

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings *ff*, *mf*, and *dim*. The right hand plays a complex melodic line with many accidentals, while the left hand provides a rhythmic accompaniment of chords and single notes.

Second system of musical notation, labeled "No. 2" on the left. It continues the piece with dynamic markings *f* and *p*. The right hand has a more active melodic role with slurs and accents, while the left hand maintains a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The right hand features a series of chords and moving lines, while the left hand continues with a consistent accompaniment.

Fourth system of musical notation, including dynamic markings *mf* and *p*. The right hand has a more melodic focus with slurs, while the left hand provides harmonic support.

Fifth system of musical notation, featuring dynamic markings *f* and *mf*. The right hand has a more active melodic line with slurs and accents, while the left hand continues with a consistent accompaniment.

Sixth system of musical notation, concluding the piece with dynamic markings *f* and first/second endings. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. The piece ends with a double bar line and first and second endings.

6.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords and a final melodic phrase. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic patterns. The treble staff features more complex rhythmic figures and the bass staff maintains a steady accompaniment.

The third system includes dynamic markings. The treble staff has a *mf* marking and a *p* marking. The bass staff continues with its accompaniment, showing some rhythmic variation.

The fourth system is marked *CODA.* and *mf*. The treble staff has a more active melodic line, while the bass staff consists of a series of chords in a 3/4 time signature.

The fifth system features dynamic markings *ff*, *fz*, and *rit*. The treble staff has a very active, rhythmic melodic line with many accents. The bass staff also has a rhythmic accompaniment.

The sixth system is marked *f Con Spirito.* The treble staff has a melodic line with some grace notes, and the bass staff has a steady accompaniment of chords.

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7.

mf *rit.* *p*
Lento. *a tempo.*

mf

ff *rit.*

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