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Thelma Waltzes

M. H Andrews

Composer

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Miss Fannie

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M. H. Andrews

TO MRS. E. H. LANSING

THE

THELMA WALTZES



A SOUVENIR OF HAPPY DAYS ON
COMMODORE LANSING'S
YACHT "THELMA"

75

By

PUBLISHED FOR ORCHESTRA

M. H. ANDREWS

COMPOSER OF "PRIDE OF THE NAVY" AND "PRIDE OF THE ARMY" MARCHES

PUBLISHED BY
M. H. ANDREWS
BANGOR, MAINE.

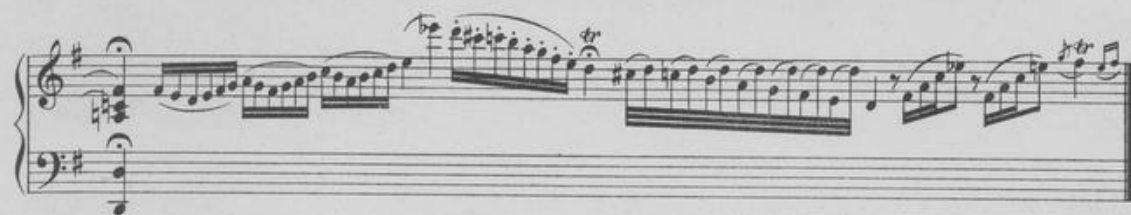
THELMA WALTZES.

By M.H. ANDREWS.

INTROD.
Tempo di Bolero.

PIANO.

f *f* *f* *mf* *p*



Thelma Waltzes, 8.

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This musical score is for a piano piece titled "Thelma Waltzes, 8." It is written in G major (one sharp) and 3/4 time. The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The second system starts with a forte (*f*) dynamic in both staves. The third system features a first ending bracketed over the final two measures, marked with a piano (*p*) dynamic. The fourth and fifth systems continue the melodic and harmonic development with various phrasing slurs and articulation marks. The piece concludes with a final chord in the bass staff.



3.

f *ff* *p* *p*

mf

f

p *f*



This musical score is for a piece titled "Thelma Waltzes, 8." It is written for piano in 3/4 time with a key signature of one sharp (F#). The score consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and features a melody in the treble staff with eighth-note patterns and chords in the bass. The second system includes a first ending bracket labeled "1." and continues the melodic and harmonic development. The third system features a second ending bracket labeled "2." and a piano (*p*) dynamic marking. The fourth system shows a melodic line in the treble and a steady eighth-note accompaniment in the bass. The fifth system introduces a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) crescendo. The sixth system concludes the piece with a final melodic flourish in the treble and a sustained harmonic base in the bass.



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