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## Adoration waltz.

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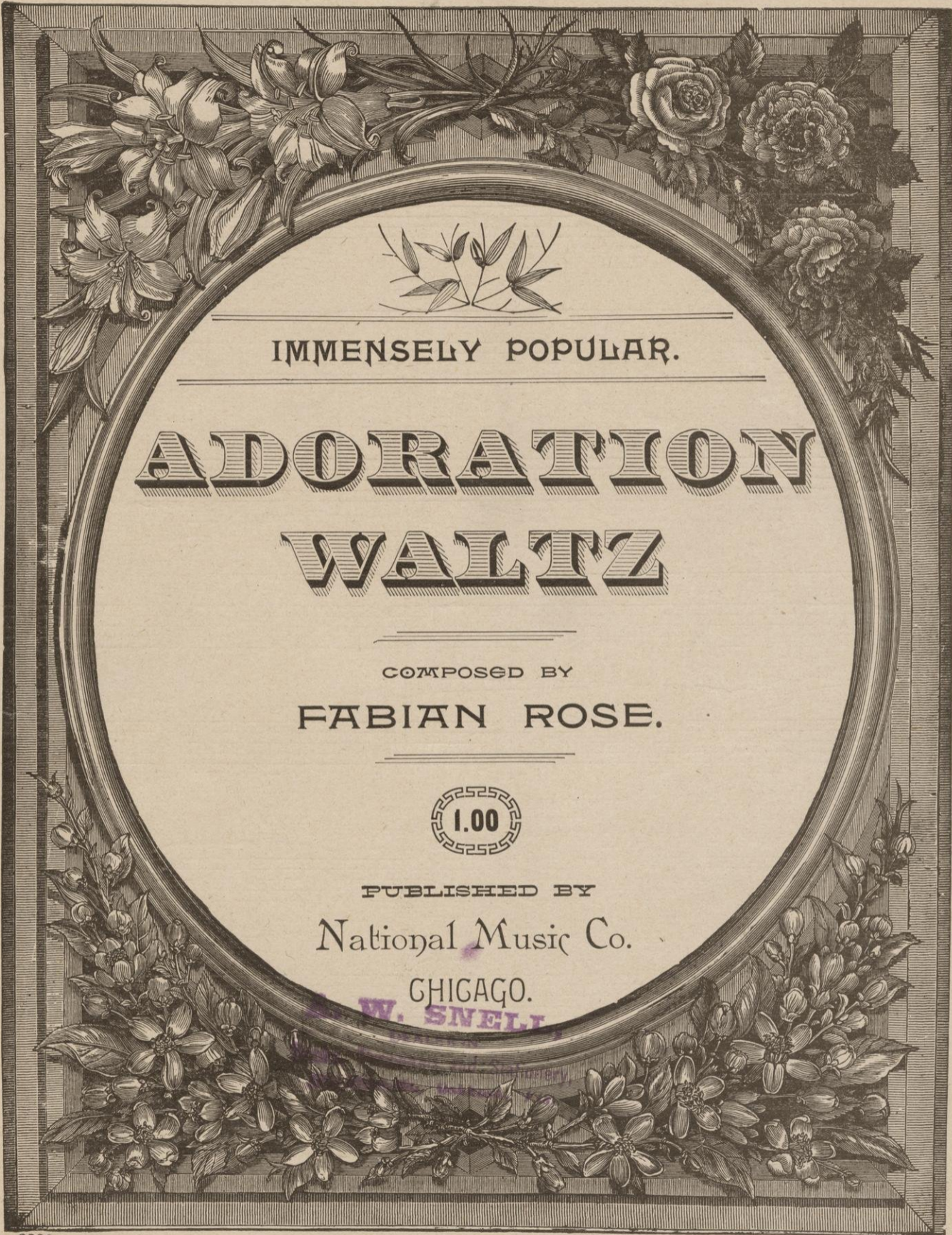
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*R. Bache' Nelson*



IMMENSELY POPULAR.

**ADORATION**  
**WALTZ**

COMPOSED BY  
**FABIAN ROSE.**

1.00

PUBLISHED BY  
**National Music Co.**  
CHICAGO.  
W. SNEEL

# ADORATION WALTZ.

INTRODUCTION.  
*Maestoso.*

FABIAN ROSE.

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*pp*) dynamic and features a series of chords and single notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system continues the introduction. The upper staff starts with a piano (*pp*) dynamic and includes a crescendo (*cres*) and a decrescendo (*cen*) marking. It features a melodic line with a 'do.' note. The lower staff continues the accompaniment. The system ends with a forte (*f*) dynamic marking.

The third system of the introduction shows the continuation of the piano accompaniment in the lower staff. The upper staff contains chords and rests. The system concludes with a repeat sign.

The fourth system of the introduction features a melodic line in the upper staff with dynamics ranging from forte (*f*) to piano (*p*). It includes markings for *rit* (ritardando), *ar* (arpeggio), and *do.* (do). The lower staff has a piano accompaniment with *Ped.* (pedal) markings and asterisks. The system ends with a repeat sign.

No. 1. Fair the gold - en sun - beams, Fair the stars may be.....

The first system of the main piece is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and is marked *Con espressione.* The melody consists of chords and single notes. The lower staff provides a simple accompaniment of eighth notes.

Fair - er far than sun or star Is my true love to me.....

Musical notation for the first system, featuring piano accompaniment with dynamics markings: *cres.*, *cen.*, *do.*, and *dim.*

Fair the gold - en sun - beams, Fair the stars may be.....

Musical notation for the second system, starting with a piano (*p*) dynamic marking.

Fair - er far than sun or star Is my true love to 

1st & last time. me.....	2d, me.....
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Musical notation for the third system, including first and second endings.

*Con spirito.*

Musical notation for the fourth system, starting with a forte (*f*) dynamic marking.

Musical notation for the fifth system, including first and second endings and a *D. C.* marking.

No. 2.  
*Con anima.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It maintains the same key signature and time signature. The dynamics are marked as *mf* in the beginning and *f* (forte) later in the system. The melodic and harmonic lines continue to develop.

The third system features a change in dynamics to *ff* (fortissimo). The upper staff has a more active melodic line with some grace notes, while the lower staff continues with a steady accompaniment.

The fourth system is marked with a first ending bracket labeled '1'. It includes dynamic markings: *cres.* (crescendo), *cen* (crescendo), *do.* (diminuendo), and *ff dim.* (fortissimo diminuendo). The music concludes with a final chord and a fermata.

The fifth system is marked with a second ending bracket labeled '2'. It provides an alternative conclusion to the piece, featuring a different melodic and harmonic progression in the upper staff.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, and a fermata over the final measure. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* at the beginning and middle of the system.

Second system of musical notation, measures 5-8. The upper staff continues the melodic line with some rests and a fermata over the final measure. The lower staff maintains the accompaniment. Dynamic markings include *f* at the start and *mf* at the end of the system.

Third system of musical notation, measures 9-12. The upper staff has a melodic line with a fermata over the final measure. The lower staff accompaniment includes a *cres.* (crescendo) marking. Dynamic markings include *mf* and *cres.*

Fourth system of musical notation, measures 13-16. The upper staff features a melodic line with a fermata over the final measure. The lower staff accompaniment includes markings for *cen.* (crescendo), *do.* (diminuendo), and *dim.* (diminuendo). Dynamic markings include *mf* and *dim.*

No. 3.

Fifth system of musical notation, measures 17-20. The music changes to 3/4 time. The upper staff has a melodic line with a fermata over the final measure. The lower staff accompaniment includes markings for *Risoluto.* (Ritardando), *f* (forte), and *mf* (mezzo-forte). Dynamic markings include *f* and *mf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *cres*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *cen*, *do.*, *ff*, and *mp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *cres.* and *Fine.*

*Con amore.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including sixteenth notes and rests. Dynamics include *p*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including sixteenth notes and rests. Dynamics include *mf*.

**CODA.  
INTRODUCTION.**

*WALTZ, Con espressione.*

Fair the gold - en sun - beams, Fair the stars may be.....

Fair - er far than sun or star Is my true love to me.....



Fair the gold - en sun - beams, Fair the stars may be.....

Musical notation for the first system, featuring piano accompaniment for the lyrics 'Fair the gold - en sun - beams, Fair the stars may be.....'. The music is in 3/4 time and B-flat major. The piano part consists of chords in the right hand and a simple bass line in the left hand.

Fair - er far than sun or star Is my true love to 

1st me.....	2d, me.....
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Musical notation for the second system, featuring piano accompaniment for the lyrics 'Fair - er far than sun or star Is my true love to'. The system includes first and second endings for the piano part, indicated by bracketed measures and repeat signs.

*Con spirito.*

Musical notation for the third system, featuring piano accompaniment with a forte (*f*) dynamic marking. The music is more rhythmic and energetic, with chords in the right hand and a more active bass line.

Musical notation for the fourth system, featuring piano accompaniment with first and second endings. The system concludes with a *D.C.* (Da Capo) marking, indicating a repeat of the beginning.

Musical notation for the fifth system, featuring piano accompaniment with a forte (*f*) dynamic marking. The music continues with chords and a bass line, ending with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with a long slur over the first six measures. The lower staff provides a harmonic accompaniment with chords and some moving lines.

The second system continues the piece. It maintains the same key signature and dynamic. The melodic line in the upper staff continues with a slur, and the accompaniment in the lower staff remains consistent with the first system.

The third system shows further development of the musical themes. The upper staff has a slur over the first five measures. The lower staff continues with its accompaniment, showing some changes in chord voicings.

The fourth system introduces a new dynamic, fortissimo (*fff*), starting in the fifth measure. The upper staff features a series of chords with accents (^) above them. The lower staff has a more active accompaniment with eighth notes and chords.

The fifth system concludes the piece. It features a series of chords in the upper staff, some with accents (^) above them. The lower staff continues with its accompaniment, ending with a final chord in the bass clef.

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