

1910

Waltz Reminiscenses of Waldteufel

Eugene Platzmann
Arranger

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Illustrator

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Recommended Citation

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Love Me Again.

50c.

Andante. (not too slow.)

mp mp mp

Love me a-gain as you used to do, Love me a-gain for I long for you, Wak-ing or sleeping your face I see;
Oft as I sit in the twilight's shade, Watching the sun-set o'er field and glade, Far in the distance I hear the dove,

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Beloved.

50.

Andante con espress.

mp

There may be oth-er fa-ces fair as thine, And other hearts that speak of love, But I would worship at no oth-er shrine, Thou
There may be oth-er suns that somewhere shine, But which no mortal eye may see, There may be oth-er eyes as blue as thine, Yet

L. H. L. H. L. H. L. H. R. H.

mp marcato. R. H.

Ped. * Ped. * Ped. * Ped. *

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Let Me Call You "Dearie."

50.

mp con moto

mp

Let me call you "dearie," as I used to do, Let me call you "dearie," for I love but you,
Let me call you "dearie," when the sun shines clear, Let me call you "dearie," when the world seems drear,

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Memories.

50.

Andant con espress.

mp

I see the woods and shady vale,..... I hear the brook-let play,..... As o'er its pebbles, bright and
I hear the wind sing thro' the trees,..... That skirt the moss grown height,..... I hear the night bird's dulcet

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The Choir Angelic.

50.

Andante.

mp

'Twas in a grand Ca - the - dral, And near the close of day,..... A per - fect peace o'er-came me, As
It was a heav'nly vis - ion, That stirred my soul that day,..... The souls of ma - ny ran - somed, All

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Handwritten: 7/26/10
Feb 6

Handwritten: In the Shadows

Waltz Reminiscences of Waldteufel N^o 1.

Containing the principal Strains of his most popular Waltzes.

Arr. by EUGENE PLATZMANN

(La Berceuse)

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system is marked with a piano (p) dynamic. The music is in 3/4 time and features a mix of chords and melodic lines. The fifth system includes first and second endings, with the second ending marked with a '2' and a repeat sign.

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to secure copies of these beautiful songs.

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(Toujours ou Jamais)

First system of the musical score for '(Toujours ou Jamais)'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef, featuring a steady eighth-note pattern.

Second system of the musical score for '(Toujours ou Jamais)'. The melody continues in the treble clef, and the bass clef accompaniment maintains its rhythmic pattern. The dynamics remain consistent with the first system.

Third system of the musical score for '(Toujours ou Jamais)'. This system concludes with a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the piece, and the second ending provides an alternative conclusion. The piece ends with a double bar line.

(Près de toi)

First system of the musical score for '(Près de toi)'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef, featuring a steady eighth-note pattern.

Second system of the musical score for '(Près de toi)'. The melody continues in the treble clef, and the bass clef accompaniment maintains its rhythmic pattern. The dynamics remain consistent with the first system.

Third system of the musical score for '(Près de toi)'. This system concludes with a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the piece, and the second ending provides an alternative conclusion. The piece ends with a double bar line and a fortissimo (*ff*) dynamic.

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