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Romance Waltzes : Hesitation

Ernie Erdman

Composer

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- HESITATION -

ROMANCE WALTZES

*Mr. Charles
Dillingham
Presents*

*Miss
Doris
Keane*

*In
Edward
Sheldon's
"ROMANCE"*



*Composed
By
Ernie
Erdman*

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Dedicated by Permission to Miss Doris Keane

Romance Waltzes (Hesitation)

ERNIE ERDMAN

Moderato

mf

20 *

Detailed description: This system contains the first four measures of the Moderato section. The music is in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present. At the end of the system, there are markings '20' and a star symbol.

Waltz

p

Detailed description: This system contains measures 5 through 8 of the Waltz section. The tempo is indicated as 'Waltz'. The right hand continues the melodic theme with slurs and accents, and the left hand maintains the accompaniment. A dynamic marking of *p* is shown.

Detailed description: This system contains measures 9 through 12 of the Waltz section. The musical notation continues with slurs and accents in the right hand and accompaniment in the left hand.

Detailed description: This system contains measures 13 through 16 of the Waltz section. The notation continues with slurs and accents in the right hand and accompaniment in the left hand.

Detailed description: This system contains measures 17 through 20 of the Waltz section. The notation concludes with slurs and accents in the right hand and accompaniment in the left hand.

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Kas-W:
008689

ERDM

Brightly

mf

ff

mf

rall

Tempo Imo

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with similar melodic and harmonic development in both staves.

The third system features a change in dynamics. The lower staff begins with a *mf* (mezzo-forte) marking and later includes a *rall* (rallentando) instruction. The music becomes more expressive with longer note values.

The fourth system is marked *(Broad)* at the beginning. The tempo is significantly slower, and the music is characterized by wide intervals and a spacious feel.

The fifth system continues the broad tempo, with the upper staff featuring a more active melodic line while the lower staff maintains a steady accompaniment.

The sixth system concludes the piece with a final melodic flourish in the upper staff and a sustained harmonic base in the lower staff.

The first system of music consists of two staves. The treble staff contains a series of chords and short melodic phrases, while the bass staff provides a harmonic accompaniment with sustained notes and chords. The key signature has one flat, and the time signature is 3/4.

Tempo 1^{mo}

The second system begins with a piano (*p*) dynamic marking. It continues the musical theme with similar chordal textures and melodic fragments in both staves.

The third system shows further development of the waltz melody, with more complex chordal structures and melodic lines in both staves.

The fourth system continues the waltz progression, maintaining the characteristic 3/4 time signature and key signature.

Presto marcato

The fifth system is marked with a forte (*ff*) dynamic. The tempo is indicated as *Presto marcato*. The music becomes more rhythmic and energetic in this section.

The sixth system features dynamic markings of mezzo-forte (*mf*) and forte (*f*). The music concludes with a final chordal structure in both staves.

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ROGER LEWIS.

Music by
ERNIE ERDMAN

play - ing, The choir was sing - ing too. Je -
pin - ing, For it was just a dream

Refrain.

ru - sa-lem, Je - ru sa-lem, Rang so soft and

low. My heart was glad For you were near, The

same as long a - go, It seemed that an - gel

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I WANT TO SLEEP

Words by ROGER LEWIS
CHORUS

Music by ERNIE ERDMAN

I want to sleep for I've been dream - ing Of some one

sweet whom I a - dore In slum - ber deep

two eyes were beam - ing That I've been schem - ing to see once

more All through the night A fair face haunts me While stars a -

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