

1880

Nanon Waltz

Richard Genée

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The views expressed in this paper are solely those of the author.

Music has charms to soothe the savage breast
To soften rocks, and bend the knotted oak.

GEMS

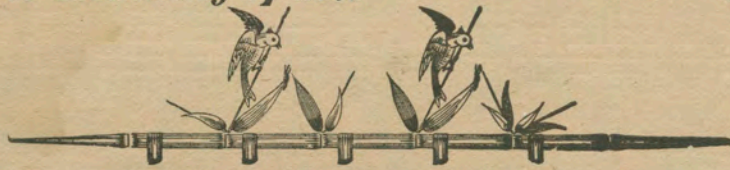
FROM THE

LATEST OPERAS.

<i>The Black Hussar</i>	40 cts.
<i>Nanon Waltz.</i>	30 "
<i>Captain Cupid.</i>	30 "
<i>Boccacio</i>	30 "
<i>Bohemian Girl</i>	30 "

The Latest Vocal Gems.

<i>Let 'er go, Gallagher</i>	40 cts.
<i>Blue Wings, Sequel to White Wings.</i>	40 "
<i>Mother is Thinking of me.</i>	30 "



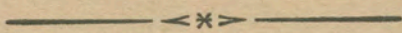
COMPLIMENTS OF
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426 Market Street, HARRISBURG, PA.

Music sp'ere descended maid,
Friend of pleasure, wisdom's aid.

NANON WALTZ.



R. GENEÉ.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (pp, mf, f, cres.), articulation (accents), and repeat signs. The first system begins with a piano (p) dynamic. The second system also starts with piano (pp). The third system begins with mezzo-forte (mf) and includes a crescendo (cres.) marking. The fourth system starts with forte (f) and features first and second endings. The fifth system is marked with 'Fine' and includes repeat signs. The sixth system concludes the piece with a first ending.

The first system of musical notation for 'Nanon Waltz' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A second ending bracket is visible at the end of the system.

Repeat 8va.

The second system of musical notation begins with the instruction *Repeat 8va.* in the upper staff. The music continues with a melody in the upper staff and accompaniment in the lower staff. The dynamic is mezzo-piano (*mp*). The upper staff includes some notes with accents (^).

The third system of musical notation shows the continuation of the piece. The upper staff has a melody with many slurs, and the lower staff has a steady accompaniment. The dynamic is piano (*p*).

The fourth system of musical notation continues the composition. The upper staff features a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment. The dynamic is forte (*f*).

The fifth system of musical notation shows further development of the melody and accompaniment. The dynamic remains forte (*f*).

The sixth and final system of musical notation on this page concludes the piece. The upper staff has a melodic line with a large slur, and the lower staff has a final accompaniment. The dynamic is *Cres.* (Crescendo).

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