

# Pelham Waltzes

*by May Aufderheide*



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## PELHAM WALTZES

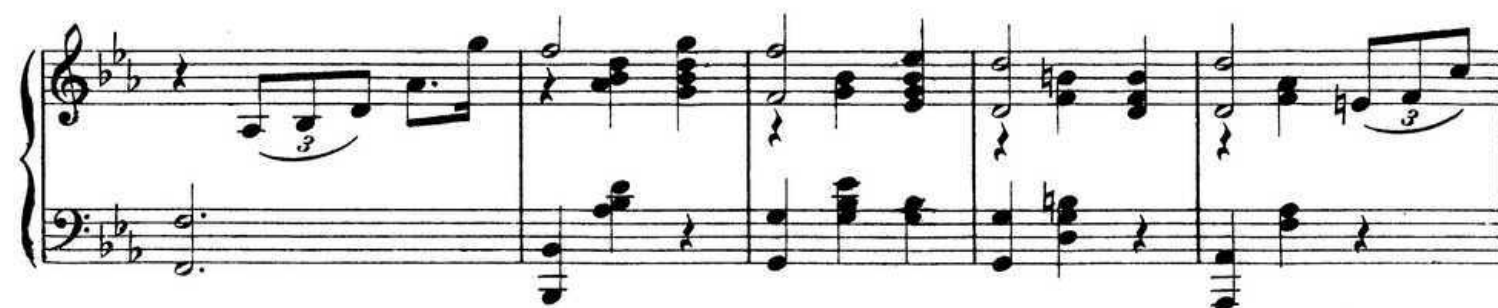
MAY AUFDERHEIDE

## Valse Moderato

The musical score for "Pelham Waltzes" by May Aufderheide is written for piano. It is in 3/4 time and the key signature has two flats (B-flat major). The tempo is marked "Valse Moderato". The score consists of four systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and includes a first ending bracket. The second system is marked mezzo-forte (*mf*). The third system is marked ritardando (*rit.*). The fourth system concludes the piece.









The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a *rit.* (ritardando) marking. The treble staff features a series of chords and a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic foundation with chords and single notes.



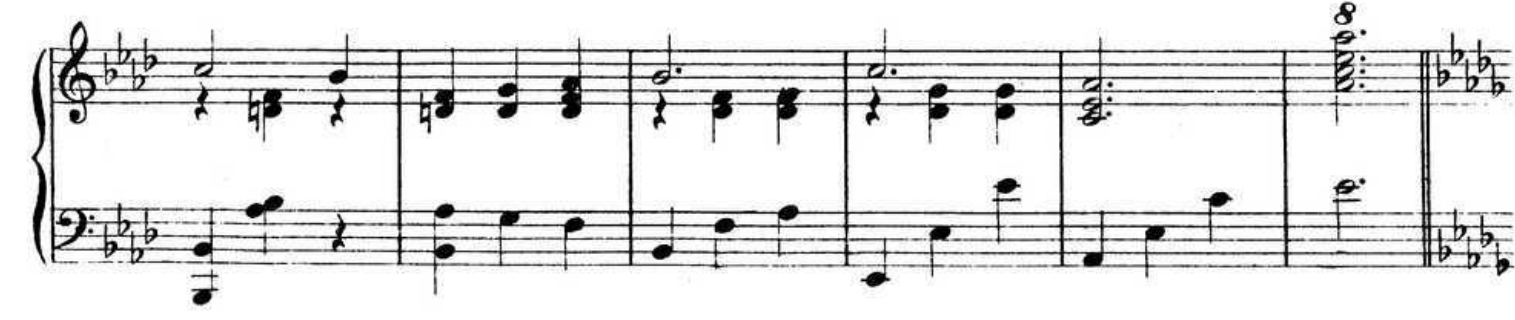
The second system continues the musical piece. The treble staff shows a melodic line with some rests and eighth notes. The bass staff continues with a steady accompaniment of chords and single notes.



The third system of musical notation shows further development of the melody in the treble staff, including some tied notes. The bass staff maintains the harmonic support.



The fourth system of musical notation includes a triplet of eighth notes in the treble staff towards the end of the system. The bass staff continues with its accompaniment.



The fifth and final system of musical notation on this page concludes the piece. It features a final chord in the treble staff and a sustained note in the bass staff, ending with a double bar line.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system continues the melodic and harmonic development. The third system includes a *rit.* (ritardando) marking, indicating a gradual slowing down. The fourth system shows a continuation of the piece. The fifth system features a first and second ending bracket. The sixth system concludes with a piano (*p*) dynamic marking.





New Song Hit  
for 1912

...  
**DUSTY RAG**  
**SONG**



Words by  
**J. Will Callahan**

Music by  
**May Aufderheide**



**In Bamboo Land.**

Lyric by  
**EARLE C. JONES.**

Music by  
**MAY AUFDERHEIDE.**

**CHORUS.**

Hon - ey I am sav-ing my mon - ey Just to mar-ry you

*p-fa tempo.*

hon ey Be-cause I do love you so true, Lin-ten while I woo.

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**NEW SONG HITS  
FOR 1912**

...  
**I Love You  
Dearie**

**Moontime is  
Spoontime**

**That's Some  
Tune**

**That Ever  
Lovin' Bear  
Cat Dance**

**My Dreams Are  
All of Yesterday**

*(Dedicated to Gertrude A. Archibald, Indianapolis, Ind.)*

**A Totally Different Rag**

Lyric by  
**EARLE C. JONES**

Music by  
**MAY AUFDERHEIDE**

**VOICE**

Ann-a-belle Green I'm sore at  
Ann-a-belle Green the way you

**VAMP**

that Cu-ban ol-a glide Those tunes you play will sure-ty  
rag them old mel-o dies Just makes me think you'll sure-ty

drive me to su-i-cide That rag-gy "Spring Song" that poor  
bust them pi-a-no keys Why don't you try to play some

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**"Drifting In Dreams With You"**

Lyric by  
**RUDOLPH AUFDERHEIDE**

Music by  
**MAY AUFDERHEIDE**

**CHORUS**

Drift-ing, Drift-ing, drift-ing in dreams with you Re-

call-ing the last of a gold-en past, When we kiss'd beath the heav-en's blue.

Lift-ing lift-ing lift-ing me up to you For I

sail a-way at the ebb of day Drift-ing in dreams with you

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