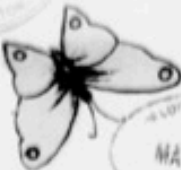
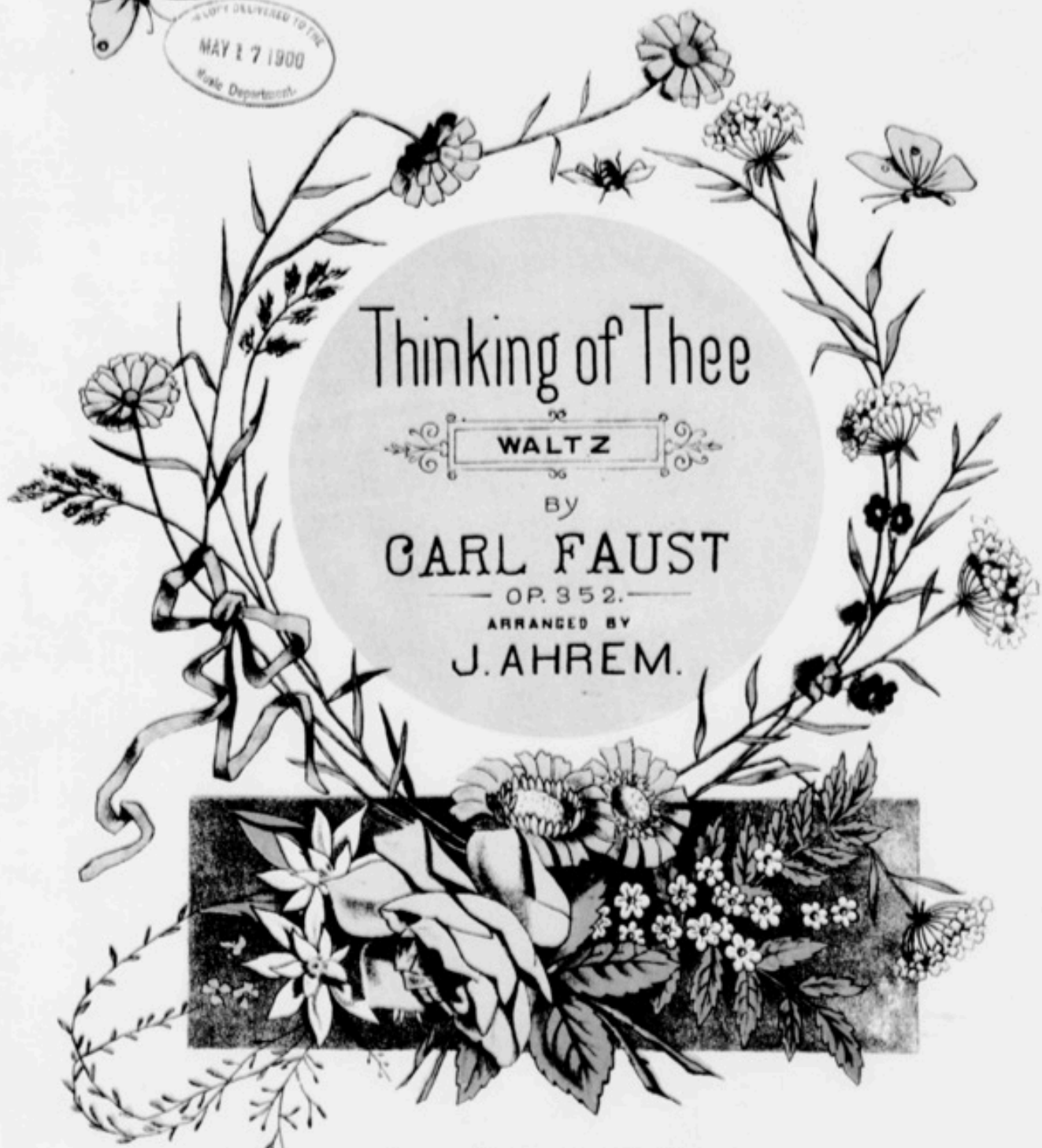


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Thinking of Thee

WALTZ

By

CARL FAUST

OP. 352.

ARRANGED BY

J. AHREM.

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THINKING OF THEE. WALTZ.

Arr by J AHREM.

CARL FAUST, Op. 352.

Allegro.

INTROD.



Waltz.



First system of musical notation, measures 1-4. The music is in 2/4 time and G major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes a piano (*p*) dynamic marking at the beginning.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a piano (*p*) dynamic marking at the end of the system. The system concludes with first and second endings.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a piano (*p*) dynamic marking at the beginning.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a piano (*p*) dynamic marking at the beginning.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a mezzo-forte (*mf*) dynamic marking at the beginning. The system concludes with first and second endings.

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with slurs and accents, and a wavy hairpin indicating a dynamic change. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with two staves. The upper staff shows further melodic development with slurs and accents. The lower staff maintains the harmonic accompaniment.

The third system contains two staves and includes first and second endings. The first ending is marked with a bracket and the number '1.' above it, leading to a repeat sign. The second ending is marked with a bracket and the number '2.' above it, leading to a double bar line. The upper staff has a melodic line with slurs and accents, while the lower staff provides accompaniment.

The fourth system consists of two staves. The upper staff features a melodic line with slurs and accents, and a wavy hairpin. The lower staff provides a harmonic accompaniment.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment.

6

The first system of the musical score consists of two staves, treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the middle of the system.

CODA.

The second system begins with the word *CODA.* above the treble staff. The treble staff features a melodic line with a dynamic marking of *p* (piano) at the beginning. The bass staff continues with a steady accompaniment of chords.

The third system continues the *CODA.* section. The treble staff has a melodic line with accents (>) over several notes. The bass staff maintains the accompaniment pattern.

The fourth system continues the *CODA.* section. The treble staff shows a melodic line with accents (>) and a dynamic marking of *mf* (mezzo-forte) appearing towards the end of the system. The bass staff continues with the accompaniment.

The fifth system is the final system of the *CODA.* section. The treble staff concludes with a melodic line, and the bass staff ends with a final chord. The dynamic marking *mf* is present.

The first system of music consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, including accents and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

The second system contains five measures. The right hand continues the melodic development with slurs and accents. The left hand maintains a steady accompaniment of chords.

The third system spans five measures. The right hand shows a transition to a more complex texture with sixteenth-note runs and slurs. The left hand accompaniment includes some dynamic markings like hairpins.

The fourth system consists of five measures. The right hand features a dense texture of sixteenth-note chords and runs. The left hand has a more active role with moving bass lines and slurs.

The fifth system contains five measures. The right hand has a very dense texture of sixteenth-note chords. The left hand accompaniment includes long slurs and dynamic markings, leading to a final cadence.

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