



MARY ANDERSON



Concert Polka (40)
Op. 100

Victory March (40)
Op. 102

Schorrische (40)
Op. 103

Waltzes (60)
Op. 101

Composed by
Louis Wallis

Author of Sarah Bernhardt Galop and Waltz Pearl of the Orient Waltz
Schorrische and Galop Sea Breeze Grand March Galop Schorrische Waltzes &c.

MARY ANDERSON MARCH.

LOUIS WALLIS Op. 102.

The musical score for "Mary Anderson March" is written for piano and treble clef. It is in 2/4 time and the key of D major. The score consists of five systems of music. The first system begins with a forte (ff) dynamic and includes a crescendo (cres) marking. The second system features a piano (p) dynamic and includes a first ending. The third system includes a mezzo-forte (mf) dynamic and includes a second ending. The fourth system includes a piano (p) dynamic and includes a first ending. The fifth system includes a forte (ff) dynamic and includes a second ending. The score is marked with various dynamics (ff, f, p, mf, cres) and articulation (accents). It also includes phrasing (trills, triplets, first and second endings).

The musical score is arranged in three systems. The first system consists of two staves: a piano accompaniment (treble and bass clef) and a vocal line (treble clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line has a melody with various ornaments and a final triplet. Dynamics include *f* and *ff*. The second system continues the piano accompaniment and includes a vocal line with a first ending (1.) and a second ending (2.). Dynamics include *ff*. The third system is a grand staff (treble, middle, and bass clefs) for piano and a vocal line. The piano part has a more complex texture with triplets and slurs. The vocal line includes the instruction *p Con Grazia.* and various dynamics like *f* and *p*. The fourth system continues the piano accompaniment with dynamics *f* and *p*. The fifth system features a piano accompaniment with a first ending (1.) and a second ending (2.) with a triplet. Dynamics include *p* and *f*. The sixth system continues the piano accompaniment with dynamics *ff* and includes a triplet. The score is written in G major (one sharp) and 2/4 time.

4

ff

p Con Grazia.

f *p* *f* *p*

ff

f *grs.* *ff* *p* *p*

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a forte (*ff*) dynamic and includes triplet markings. The second system introduces a piano (*p*) dynamic and the instruction *Con Grazia.*. The third system shows alternating *f* and *p* dynamics. The fourth system returns to a forte (*ff*) dynamic. The fifth system includes a crescendo (*grs.*) and a fortissimo (*ff*) dynamic. The sixth system continues with various dynamics and triplet markings. The notation includes numerous beamed sixteenth and thirty-second notes, as well as chords and rests.

Mary Anderson M.

This musical score is written for piano in G major (one sharp). It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing triplets and a bass staff with chords. The second system features a first ending bracket in the treble staff and a forte (*f*) dynamic in the bass. The third system starts with a piano (*p*) dynamic. The fourth system includes a measure with a dotted line and the number '8' above it. The fifth system has first and second ending brackets and a fortissimo (*ff*) dynamic. The sixth system concludes with a fortissimo (*ff*) dynamic and a 'Fine.' marking at the end of the piece.

5

mf

1 2

f *ff*

p

8

ff *ff*

ff

Fine.

Mary Anderson M.

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