

1900

Wilhelmina Waltzes

John T Hall
Composer

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WILHELMINA

WALTZES

BY JOHN T. HALL
COMP. OF WEDDING OF THE WINDS



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"WILHELMINA WALTZES."

JOHN T. HALL.

Composer of "The Wedding of the Winds,"
"Adlyn Waltzes."

INTRO.
Allegretto grazioso.

The musical score is written for piano in G major and 6/8 time. It consists of six systems of music. The first system is the beginning of the Intro, marked *p*. The second system is marked *mf* and *cresc.*. The third system is marked *f* and *ff*. The fourth, fifth, and sixth systems continue the Intro. The seventh system is the beginning of the Waltz, marked *rall.* and in 3/4 time.

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Waltz.

1.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each (treble and bass clef). The first system is marked with a first ending bracket and a '1.' label. Dynamics include *mf*, *ff*, and *mf*. The second system continues with *ff* and *mf*. The third system features *ff* and *mf*. The fourth system has a first ending bracket with '1.' and '2.' markings, followed by *Fine.*, *ff cresc.*, and a fermata. The fifth system is marked *ff*. The sixth system also has a first ending bracket with '1.' and '2.' markings, ending with *D.S. al Fine.* and a fermata.

Delicato.

2.

The musical score consists of six systems of piano and bass staves. The first system is marked with a large '2.' and includes dynamics *mf* and *ff*. The second system includes *mf*. The third system features first and second endings, with the second ending marked '2. & last.' and ending with 'Fino.'. The fourth system includes dynamics *mf*, *cresc.*, and *ff*. The fifth system includes *mf* and *ff*. The sixth system includes *mf*. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It includes various musical notations such as chords, arpeggios, slurs, and accents.

First system of musical notation, measures 1-4. The music is in G major and 3/4 time. The first staff (treble clef) features a melody with accents and slurs, starting with a *cresc.* marking. The second staff (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) in measures 2 and 4.

Second system of musical notation, measures 5-8. Measures 5-6 are marked with a first ending bracket labeled '1.'. Measures 7-8 are marked with a second ending bracket labeled '2.'. The first staff continues the melody, and the second staff continues the accompaniment. Dynamics include *f* (forte) in measure 6. The system concludes with the instruction *D.S.al Fine.*

Third system of musical notation, measures 9-12. The music changes to 3/4 time. The first staff features a melody with accents and slurs. The second staff provides a rhythmic accompaniment with chords. Dynamics include *f* (forte) in measure 9.

Fourth system of musical notation, measures 13-16. The first staff features a melody with triplets (marked with a '3' over the notes) and slurs. The second staff provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) in measure 13 and *f* (forte) in measure 16.

Fifth system of musical notation, measures 17-20. The first staff features a melody with accents and slurs. The second staff provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) in measure 20. A triplet (marked with a '3' over the notes) is present in the final measure.

Sixth system of musical notation, measures 21-24. Measures 21-22 are marked with a first ending bracket labeled '1.'. Measures 23-24 are marked with a second ending bracket labeled '2. & last.'. The first staff features a melody with slurs. The second staff provides a harmonic accompaniment. The system concludes with the instruction *Fine.*

mf *cres - cen - do.* *ff* *mf*

1. 2. *D.S. al Fine.*

CODA. *mf* *cresc. poco a poco sempre.*

mf *dim.*

rall.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of chords in the bass and a melodic line in the treble. Dynamic markings include *mf* at the beginning, *f* in the middle, and *mf* at the end.

The second system continues the piece with similar chordal textures. The upper staff has some melodic movement, including a half note with a slur. Dynamic markings include *ff* and *mf*.

The third system shows a continuation of the harmonic structure. The upper staff features a melodic line with a slur and a fermata. Dynamic markings include *ff* and *mf*.

The fourth system introduces a more active melodic line in the upper staff, with eighth notes and slurs. The lower staff remains primarily chordal. A dynamic marking of *ff* is present.

The fifth system continues the melodic development in the upper staff, featuring slurs and accents. The lower staff provides harmonic support with chords.

The sixth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The upper staff has a melodic line with slurs and accents, while the lower staff has chords. The first ending leads to a final chord, and the second ending provides an alternative conclusion.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first three systems feature a melody in the right hand and a bass line in the left hand, with dynamic markings of *f*, *ff*, and *mf*. The fourth system shows a change in the right-hand part, with a new melodic line and a change in dynamics to *f* and *mf*. The fifth system continues with a similar texture, and the sixth system concludes with a final cadence and a double bar line. The score includes various musical notations such as slurs, ties, and accents.



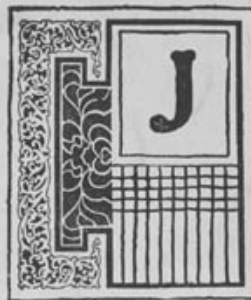
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 The Giggler, March and
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