

1912

## Bridal Day : Reverie Sentimentale

Harriet E. Wilcox Wheeler  
*Composer*

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### Recommended Citation

Wheeler, Harriet E. Wilcox, "Bridal Day : Reverie Sentimentale" (1912). *Parlor Salon Sheet Music Collection*. Score 2105.  
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# BRIDAL DAY

REVERIE SENTIMENTALE

*by*  
HARRIET WILCOX



Published by  
WILL WOOD, NEW YORK  
17 West 25<sup>th</sup> Street

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Kas.  
011953

WILCOX

Try this over on your Piano.

# Dreaming

Waltz

INTRODUCTION  
Andantino

ADELAIDA AGÜERO  
(Havana, Cuba)

The introduction is written in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The right hand features a series of chords, while the left hand plays a simple bass line. The piece concludes with a final chord in the right hand.

Tempo di Valse

The first system of the waltz is in 3/4 time with a key signature of one flat. It starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur over the first two measures, and the left hand provides a rhythmic accompaniment. A repeat sign is present at the end of the system.

The second system continues the waltz melody. The right hand has a melodic line with a slur over the first two measures, and the left hand provides a rhythmic accompaniment. A repeat sign is present at the end of the system.

The third system concludes the waltz. The right hand has a melodic line with a slur over the first two measures, and the left hand provides a rhythmic accompaniment. The piece ends with a final chord in the right hand.

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# BRIDAL DAY.

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Reverie Sentimentale.

by HARRIET WILCOX.

Andante Moderato.

The musical score is arranged in five systems, each with a piano (p) part on the left and a violin part on the right. The piano part is written in treble clef, and the violin part is written in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics and tempo markings: *mf*, *accel.*, *f*, *rall. e dim.*, and *p a tempo*. The piece concludes with a first ending (marked '1') and a second ending (marked '2').

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*mf*

*mf rall.*

*pp rall.* *a tempo* *pp rall.* *mf a tempo*

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking. The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including a key signature change to one flat (B-flat) in the bass clef part.

Fifth system of musical notation, featuring more complex chordal structures and melodic movement.

Sixth system of musical notation, concluding the piece with dynamics including *p rit. e dim.*, *p*, and *pp*.

A New March, full of vim,- not too hard,- Suitable for a School March or for Dancing.- Exceptionally good for Teaching. Try this Page on your Piano.

## Whoop 'Er Up!

March and Twostep.

WILL WOOD,

Composer of the Famous "Let 'Er Go," March.

Tempo di Marcia.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Tempo di Marcia'. The first measure has a dynamic marking of *f*. The second system begins with a dynamic marking of *mf*. The third system contains a *cresc.* marking. The fourth system contains a *f* marking. The fifth system contains a *p* marking and the instruction 'Octaves ad lib. ben marcato'. The score concludes with a double bar line and repeat signs.

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