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1862  
MUS-ETR

BSS

# THE WILHELMINA SCHOTTISCHE.

By FRED. SCHILLING.

INTRODUCTION.

Musical notation for the Introduction section, consisting of two staves (treble and bass clef) in 2/4 time. The key signature has two flats. The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a simple harmonic accompaniment.

Continuation of the musical notation for the Introduction section, showing the final measures of the piece.

## SCHOTTISCHE.

Musical notation for the Schottische section, consisting of two staves in 2/4 time. The key signature has two flats. The piece starts with a piano (*p*) dynamic and includes several measures marked with a pedaling symbol (*Ped.*) and an asterisk (\*). The right hand has a more active melodic line compared to the introduction.

Musical notation for the Schottische section, including first and second endings. The notation shows two staves in 2/4 time, with the right hand playing a melodic line and the left hand providing accompaniment. The first ending leads to a repeat, and the second ending concludes the piece.

Entered according to Act of Congress, AD. 1862, by P. A. Wunderman, in the Clerk's Office of the Dist. Court of the Southern Dist. of N. Y.

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8va

*f*  
*Ped.* \*

This system contains the first two staves of music. The upper staff is marked with an 8va line. The music is in a key with two flats and a 3/4 time signature. The first staff begins with a forte (*f*) dynamic and includes a pedaling instruction (*Ped.*) with an asterisk. The second staff continues the piece with similar dynamics and includes another *Ped.* instruction with an asterisk.

8va

This system contains the next two staves of music. The upper staff is marked with an 8va line. The music continues with complex textures and includes a fermata over a note in the final measure of the upper staff.

*p*

This system contains the next two staves of music. The music is marked with a piano (*p*) dynamic. The texture is dense with many notes in both staves.

**FINE.**

This system contains the next two staves of music. The piece concludes with a double bar line and the word **FINE.** written in the right margin.

*Ped.*  
*p* \*

*Ped.* \*

This system contains the final two staves of music. The first staff begins with a pedaling instruction (*Ped.*) and a piano (*p*) dynamic, followed by an asterisk. The second staff continues with another *Ped.* instruction and asterisk.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes.

Second system of musical notation. The treble clef part continues with similar melodic patterns. The bass clef part includes dynamic markings: *f* (forte) and *Ped.* (pedal) with asterisks. There are also some 'x' marks above the treble clef notes.

Third system of musical notation, continuing the piece with similar melodic and harmonic structures. The bass clef part continues with the same rhythmic patterns.

Fourth system of musical notation. The treble clef part has a dynamic marking of *p* (piano). The bass clef part continues with the established harmonic accompaniment.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The bass clef part has a dynamic marking of *f*.

DA CAPO  
Schottisch AL FINE.

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