

HESITATION CON AMORE

VALSE

By W. C. Powell

Juene



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Hesitation Con Amore.

Valse.

W. C. Powell.

Introd.
Moderato.

Piano.

p dolce.



pp rit e dim.



Valse.

p



The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The treble staff begins with a melodic line of eighth notes, while the bass staff provides a harmonic accompaniment of chords and single notes.

The second system continues the piece. The treble staff features a melodic line with some rests, and the bass staff maintains a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

The third system shows further development of the melodic and harmonic themes. The treble staff has a more active melodic line, and the bass staff continues with its accompaniment.

The fourth system continues the musical progression. The treble staff has a melodic line with some grace notes, and the bass staff provides a consistent accompaniment.

The fifth system features a melodic line in the treble staff with a fermata over a note, and a bass staff accompaniment. A dynamic marking of *p* (piano) is visible.

The sixth and final system on the page shows the concluding melodic and harmonic phrases. The treble staff has a melodic line with a fermata, and the bass staff provides a final accompaniment.

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 two flats (B-flat and E-flat). The music features a melodic line in the right hand with slurs and ties, and a supporting bass line in the left hand with chords and single notes.

The second system continues the musical piece. It maintains the same two-staff structure and key signature. The right hand continues with a melodic line, while the left hand provides harmonic support with chords and rhythmic patterns.

The third system of music shows further development of the melodic and harmonic themes. The right hand has more complex phrasing with slurs, and the left hand continues with a steady accompaniment.

The fourth system begins with a double bar line, indicating a new section or measure. The right hand features a series of chords and melodic fragments, while the left hand continues with a consistent bass line.

The fifth system continues the musical texture. The right hand has a more active melodic line with slurs, and the left hand provides a steady accompaniment with chords.

The sixth system concludes the piece. It features a final melodic phrase in the right hand and a supporting bass line in the left hand, ending with a double bar line.

TRY THESE ON YOUR PIANO

Twittering Birds Reverie JOHN J. FITZPATRICK *Sublimely beautiful in its melodic conception*
Andante espressivo

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Love's Sweet Dream Novelette LOUIS A. DRUMHELLER *The latest piano piece by a great composer*

Moderato

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Love's Whispering Waltzes Waltz LETTIE GOULD *A beautiful waltz, the favorite of bands and orchestras*
Tempo di Valse

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Rose Petals Reverie Wm. T. PIERSON *An excellently arranged composition*
Andante (M. M. ♩ = 60.)

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Salute The Flag March Wm. T. PIERSON *A stirring march, great favorite*
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Waltz

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Twinkling Stars Three Step JEROME HELLER *Very original number, something worth while*
Moderately slow

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