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**MORNING**  
**REVERIE**  
**MORCEAU GRACIEUX**

BY  
**CARL WAGNER.**

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# PETERS' SELECTED CATALOGUE OF POPULAR MUSIC.

34

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# MORNING REVERIE.

MORCEAU GRACIEU.

CARL WAGNER.

ALLEGRETTO MODERATO.

The musical score is written for piano in 6/8 time, with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a *Sya* (Sustained) marking above the treble staff. The third system also features a *Sya* marking. The fourth system includes a *Sya* marking, a fortissimo (*sf*) dynamic, and a trill (*ten. tr*) in the final measure of the treble staff.

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First system of musical notation. The right hand features a melodic line with trills (tr) and a *Sya* (Sustained) marking. The left hand provides a steady accompaniment. Dynamics include *p* and *pp*.

Second system of musical notation. The right hand continues with trills and *Sya* markings. The left hand accompaniment remains consistent. Dynamics include *p* and *pp*.

Third system of musical notation. The right hand features trills and *Sya* markings. The left hand accompaniment is steady. Dynamics include *p* and *sf*.

Fourth system of musical notation. The right hand has a more active melodic line. The left hand accompaniment consists of chords. Dynamics include *fp*.

Fifth system of musical notation. The right hand has a fast, rhythmic melodic line. The left hand accompaniment is steady. Dynamics include *f* and *poco rit.*

*a tempo.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'a tempo.' The first measure is marked *p* and the second *pp*. The melody in the upper staff features slurs and accents. The word 'Sya' is written above the first and fifth measures of the upper staff.

The second system continues the piece. The upper staff has slurs and accents. The word 'Sya' is written above the first and third measures of the upper staff.

The third system continues the piece. The upper staff has slurs and accents. The word 'Sya' is written above the third measure of the upper staff.

*un poco piu mosso.*

The fourth system begins with the tempo change 'un poco piu mosso.' The upper staff has slurs and accents. The word 'Sya' is written above the third measure of the upper staff.

The fifth system continues the piece. The upper staff has slurs and accents. The word 'Sya' is written above the third measure of the upper staff.

The sixth system continues the piece. The upper staff has slurs and accents. The word 'Sya' is written above the third measure of the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *Spa* is present in the upper staff.

The second system continues the piece with similar complex textures. A dynamic marking of *f* appears in the lower staff, and another *Spa* marking is in the upper staff.

The third system includes a dynamic marking of *f* in the lower staff and *Spa* in the upper staff. The tempo marking *sempre rit.* is placed above the right-hand staff.

The fourth system begins with the tempo marking *a tempo.* above the right-hand staff. A dynamic marking of *p* is in the lower staff.

The fifth system continues with complex textures. A dynamic marking of *f* is in the lower staff, and a *p* marking is in the upper staff.

The sixth system concludes the piece with a tempo marking of *tempo 1mo.* above the right-hand staff. Dynamic markings of *f* and *p* are present in the lower and upper staves respectively.

Musical score for "Morning Reverie" (Op. 9, No. 360-5). The score is written for piano and consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece features a variety of dynamics and articulations.

The first system begins with a *pp* dynamic and includes a *Sya* marking. The second system continues with *p* and *pp* dynamics, also featuring *Sya* markings. The third system introduces a *f con emphasis.* dynamic in the right hand. The fourth system includes a *cres.* marking and a *f* dynamic. The fifth system features a *fp* dynamic and concludes with *sempre dim. e rall.* markings. The sixth system provides the final chords of the piece.