

VENETIAN REVERIE

For VIOLIN and PIANO



by

FREDERICK HALL

Also published for
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ORCHESTRA . 2/6

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VENETIAN REVERIE

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Andante con moto

VIOLIN

PIANO

The musical score is arranged in four systems. Each system contains a Violin staff and a Piano staff. The Piano staff is divided into a right-hand (treble) and left-hand (bass) part. The music is in common time (C) and begins with a piano (*p*) dynamic. The first system shows the initial melodic line in the violin and the piano accompaniment. The second system includes a *cresc.* marking in the violin part. The third system features a triplet in the violin part. The fourth system includes a *cresc.* marking in the violin part and a *mf* marking in the piano part. The score concludes with a final cadence in the piano part.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth notes and a half note. The middle staff is a grand staff (treble and bass clefs) with a complex, rhythmic accompaniment of chords and arpeggios. The bottom staff is a single bass line with a bass clef, providing a harmonic foundation with chords and a few moving notes.

The second system continues the musical piece with similar notation. The top staff shows a melodic line with some grace notes and a half note. The middle and bottom staves continue the intricate accompaniment and bass line.

The third system of musical notation follows the same pattern. The top staff has a melodic line with a half note and a quarter note. The middle and bottom staves continue the accompaniment.

Agitato

The fourth system of musical notation is the final system on the page. It begins with a double bar line and a repeat sign. The top staff has a melodic line with a half note and a quarter note, marked with a dynamic of *mf*. The middle and bottom staves continue the accompaniment, also marked with *mf* in the middle staff.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking *accel.* is placed above the vocal line in the third measure.

The second system continues the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. The piano accompaniment includes a prominent eighth-note bass line in the left hand.

The third system continues the musical piece. The vocal line and piano accompaniment follow the same pattern as the first system. The piano accompaniment includes a prominent eighth-note bass line in the left hand.

Tempo primo

The fourth system concludes the piece. The vocal line and piano accompaniment follow the same pattern as the first system. The piano accompaniment includes a prominent eighth-note bass line in the left hand. The tempo marking *rit.* is placed above the piano accompaniment in the third measure.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains piano accompaniment with chords and some melodic fragments.

Second system of musical notation. The upper staff continues the melodic line with a triplet. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff begins with a *cresc.* marking. The lower staff continues the piano accompaniment.

Fourth system of musical notation. The upper staff includes markings for *poco lent.* and *rall.*. The lower staff includes dynamic markings for *p* and *pp*. The system concludes with a double bar line.

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VIOLIN

By FREDERICK HALL.

Andante con moto

Piano

The first section of the score is marked "Andante con moto" and begins with a "Piano" dynamic. It consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing four sixteenth-note groups. The second staff includes a "cresc." marking and a "V" (violin) marking. The third staff also has a "cresc." marking. The fourth staff begins with a "mf" (mezzo-forte) dynamic and includes a "V" marking. The section concludes with a "cresc." marking.

Più mosso

The second section is marked "Più mosso" and consists of three staves. The first staff begins with a "mf" dynamic and includes a "V" marking. The second staff has an "accel." (accelerando) marking. The third staff continues the melodic line with a "V" marking. The section ends with a "cresc." marking.

Tempo primo

The third section is marked "Tempo primo" and consists of four staves. The first staff begins with a "rit." (ritardando) marking and includes a "V" marking. The second and third staves both have "cresc." markings. The fourth staff is marked "poco lento" and ends with a "rall." (rallentando) marking. The section concludes with a final cadence.

MUSN
mbb
787-2
H175
R1

MODERN

MASTERS

FOR THE VIOLIN

(3)	Nº	1. Alice, Where Art Thou	J. ASCHER	1 6
(3)	"	2. Serenade	F. SCHUBERT	1 6
(3)	"	3. Killarney	BALFE	2 0
(1)	"	4. Gavotte Mignon	AMBROISE THOMAS	2 0
(2)	"	5. Remembrance	KURTZ	2 0
(4)	"	6. Nocturne, Op. 9, Nº 2.	F. CHOPIN.. .. .	2 0
(2)	"	8. Meditation	GABRIEL MOREL.. .. .	2 0
(4)	"	9. Serenade	CHARLES GOUNOD.. .. .	2 0
(3)	"	13. Home Sweet Home	MARK CLIFTON	2 0
(3)	"	15. Spring Song (Mendelssohn)	"	2 0
(2)	"	16. Old Folks at Home	"	2 0
(5)	"	19. Cavatina (Raff)	"	2 0
(3)	"	23. Melodie d'Amour	H. ENGELMANN	1 6
(4)	"	24. Two Mazurka, Op. 19 (Obertass, Menetrier)	H. WIENIAWSKI	2 0
(4)	"	25. Pierrette	MOREL	2 0
(3)	"	26. Norwegian Cradle Song	MOREL	2 0
(2)	"	27. La Paloma	VRADIER	2 0
(2)	"	28. Traumerei & Abendlied	SCHUMANN	2 0
(2)	"	29. Madrigal	ERNEST TOY	2 0
(3)	"	30. Dream Thoughts	ERIC R MOSS	2 0
(2)	"	31. Recollection	GABRIEL MOREL.. .. .	2 0
(2)	"	32. Melody	PAUL WERNER	1 6
(2)	"	33. Sweet Visions	PAUL WERNER	1 6
(3)	"	34. Sonatina	FREDERICK HALL	3 0
(3)	"	35. Valse Lente	LAVATER	2 0
(5)	"	36. Air for the G String	J. S. BACH	2 0
(4)	"	37. Reverie Appassionata	HENRY CURTIS	2 6
(3)	"	38. Minuet in F	W. E. THOMAS	2 0
(4)	"	39. Serenade	STEWART BURTON	2 0
(3)	"	42. Romance d'Automne or Cello & Piano..	ADELE GERARD	2 6
(5)	"	43. Romance	SVENDSEN	2 6
(3)	"	44. Prelude	PACHULSKI	2 0
(4)	"	45. Orientale	CESAR CUI	2 0
(3)	"	46. Chanson d'Amour	SADLIER FORSTER	2 0
(4)	"	47. Minuet in G	BEETHOVEN	2 0
(2)	"	49. The Happy Gondolier.. .. .	HORACE TUREMAN	1 6
(3)	"	50. In the Cradle (Bradley)	GODFREY LUDLOW	2 0
(3)	"	51. Minuet (Beethoven)	GODFREY LUDLOW	2 0
(3)	"	52. Day Dreams	HELEN JOHNSTONE	2 0
(1)	"	53. Un Sonnet D'amour	GABRIEL MOREL	2 0
(1)	"	54. Venetian Reverie	FREDERICK HALL	2 0

NOTE: The difficulties are shown as follows: (1) Easy, 1st position. (2) Moderate, 1st position. (3) Moderate using 3rd pos.
(4) Moderately difficult. (5) Difficult. (6) Very difficult.

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