

SUITE VENITIENNE

Composed by
W. H. REED.

ARPA.

Price 1/6

London: NOVELLO & COMPANY, LIMITED; and NOVELLO, EWER & CO, New York.

I. APPROACHING VENICE.

Allegro moderato.

Corni

1 *p* 2 3 4 5 6 7 8

f *p*

poco rit.

rit. *Un poco meno mosso* (Marziale.) *allargando a tempo un poco animato*

1 6 12 6 4 2 12

6 Fl. Clar. *tr.* 7

8 *rit.* *P a tempo*

8

The first system of the musical score is written for arpa. It consists of two staves, treble and bass clef, in the key of D major (two sharps). The music features a series of ascending and descending eighth-note runs in the right hand, while the left hand provides a simple harmonic accompaniment with eighth and quarter notes. A measure rest of 9 measures is indicated at the end of the system.

The second system of the musical score continues the piece. It includes performance instructions: *poco rit.* (a little slower), *a tempo* (return to tempo), and *cresc.* (crescendo). The right hand plays chords and short melodic fragments, while the left hand plays a steady eighth-note accompaniment. A measure rest of 5 measures is indicated at the end of the system.

The third system of the musical score begins with a measure rest of 10 measures. The right hand features a series of chords, with a dynamic marking of *f* (forte) and a crescendo hairpin. The left hand remains mostly silent, with a few notes in the final measure. A measure rest of 5 measures is indicated at the end of the system.

The fourth system of the musical score continues with a *rit.* (ritardando) instruction. The right hand plays a series of chords, with a dynamic marking of *p* (piano). The left hand plays a simple accompaniment. The system concludes with a long, sweeping melodic line in the right hand. A measure rest of 2 measures is indicated at the end of the system.

II.
SERENADE.

ARPA.

Allegretto moderato.

p

pp

f

f

poco rit.

p a tempo

10 4 2

12 13

14

Musical score for measure 14, featuring a treble and bass staff in G major. The treble staff contains a series of eighth-note chords, while the bass staff has a simple eighth-note accompaniment.

*Meno mosso.**poco rit.**mf*

Musical score for measures 15 and 16. Measure 15 continues the eighth-note pattern. Measure 16 features a change in the bass line and a dynamic marking of *mf*.

E. A. Jäger.

15

Musical score for measure 17. The treble staff shows a change in the eighth-note pattern, and the bass staff has a simple accompaniment. A dynamic marking of *p* is present.

*rit.**a tempo**mf**molto dim.*

Musical score for measures 18 and 19. Measure 18 features a change in the eighth-note pattern. Measure 19 features a change in the bass line and a dynamic marking of *molto dim.*

*rit.**pp**ppp*

Musical score for measures 20 and 21. Measure 20 features a change in the eighth-note pattern. Measure 21 features a change in the bass line and a dynamic marking of *ppp*.

III. GONDOLA SONG.

ARPA.

Andante.

16

Allegretto con grazia.

17

18

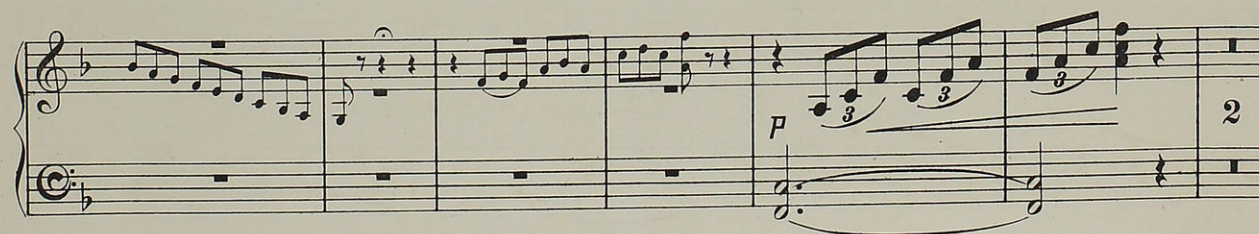
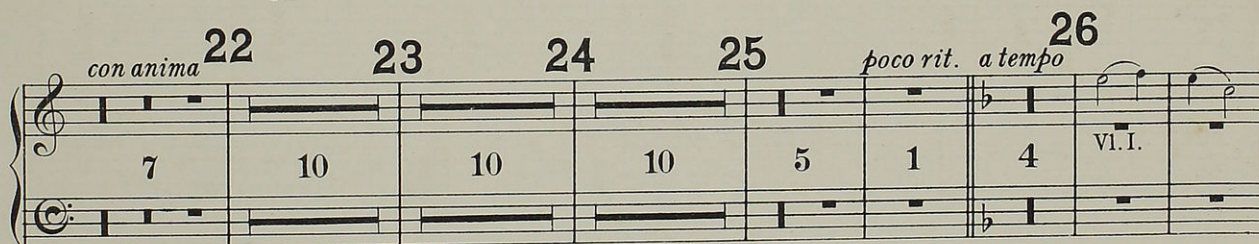
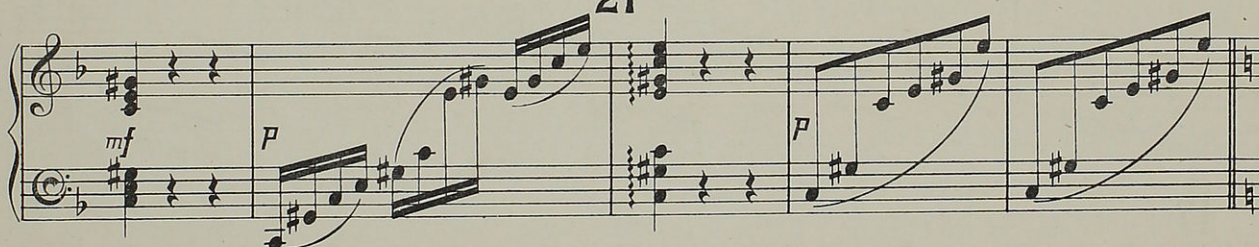
19



20



21



27 28

5 2 *p* *f*

dim. *f*

29

dim. *f*

dim. *f*

30 31 32

molto rall. a tempo

10 6 4 Fag. *pp*

dim. *f* *pp*

pp

IV. CARNIVAL.

9
ARPA.

Allegro vivo.

Musical score for measures 32-33. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked *Allegro vivo*. Measure 32 begins with a fortissimo (*ff*) dynamic. Both the treble and bass staves feature a triplet of eighth notes. Measure 33 continues the triplet pattern in the bass staff, while the treble staff has a whole rest. A measure rest of 2 measures is indicated in the bass staff. The system concludes with a measure rest of 5 measures in the bass staff, followed by a fortissimo (*f*) dynamic marking.

Musical score for measures 34-35. Measure 34 begins with a fortissimo (*ff*) dynamic. The treble staff has a half note, and the bass staff has a half note. Measure 35 is marked *Tempo di Valse*. The treble staff has a half note, and the bass staff has a half note. The system concludes with a measure rest of 5 measures in the bass staff, followed by a fortissimo (*f*) dynamic marking.

Musical score for measures 36-37. Measure 36 begins with a fortissimo (*ff*) dynamic. The treble staff has a half note, and the bass staff has a half note. Measure 37 continues the pattern. The system concludes with a measure rest of 5 measures in the bass staff, followed by a fortissimo (*f*) dynamic marking.

Musical score for measures 38-39. Measure 38 begins with a fortissimo (*ff*) dynamic. The treble staff has a half note, and the bass staff has a half note. Measure 39 continues the pattern. The system concludes with a measure rest of 5 measures in the bass staff, followed by a fortissimo (*f*) dynamic marking.

Musical score for measures 40-41. Measure 40 begins with a fortissimo (*ff*) dynamic. The treble staff has a half note, and the bass staff has a half note. Measure 41 continues the pattern. The system concludes with a measure rest of 5 measures in the bass staff, followed by a fortissimo (*f*) dynamic marking.

38

ff

39

fff 2 *ff*

40

dim. 1 *mf* 1 *P* 1

41 *rit.* 42 *Andante non troppo.* 43 *Un poco meno mosso.*

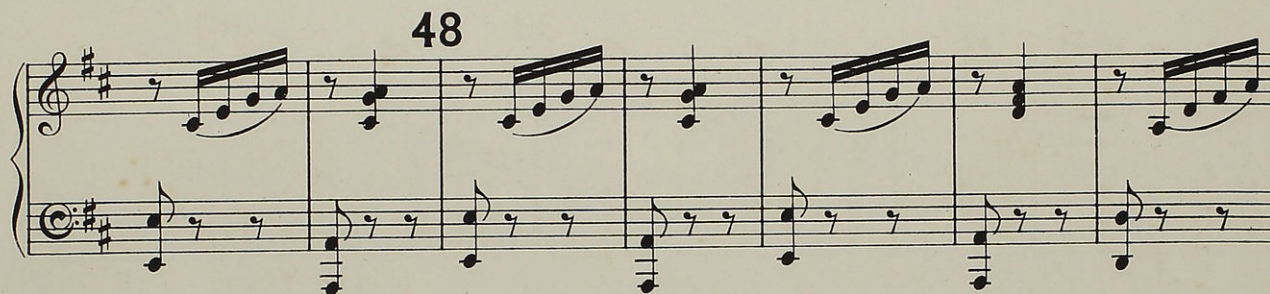
4 *p* 8 9 *rit.* 1 2 7 Fl.

44 *a tempo* 45 *Tempo di Valse.* 46 47 *V.I.I.*

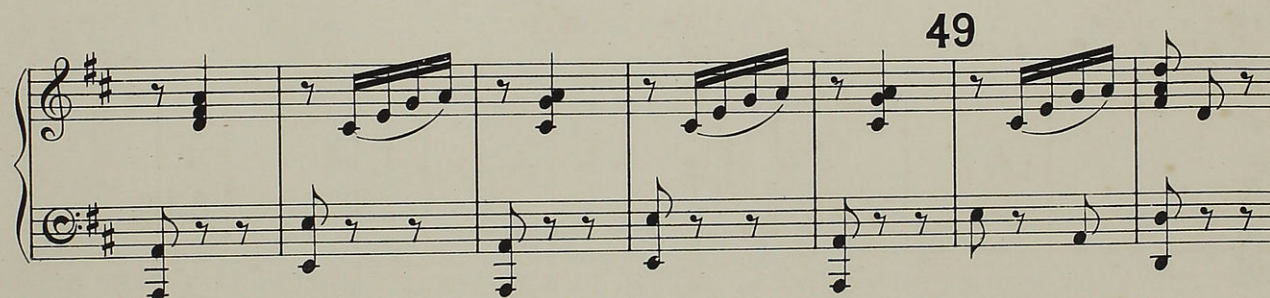
8 2 2 7 9



First system of music. Treble clef, key of D major (two sharps). The right hand plays a series of eighth notes, followed by a flourish marked 'Fl.' and a piano 'P' dynamic. The left hand is mostly silent, with a few notes at the end of the system.



Second system of music, starting at measure 48. The right hand continues with eighth notes and slurs. The left hand plays a steady eighth-note accompaniment.



Third system of music, starting at measure 49. The right hand continues with eighth notes and slurs. The left hand continues with eighth-note accompaniment.



Fourth system of music, starting at measure 50. The right hand has a rest for two measures, then enters with a flourish marked 'Vl. I.'. The left hand has fingerings '8' and '5' indicated. The system ends with a fortissimo 'ff' dynamic.



Fifth system of music, starting at measure 51. The right hand plays chords. The left hand plays eighth notes. The system ends with a fortissimo 'fff' dynamic and a final measure marked '2'.

52 *Allegro vivo.*

ff

53

ff

54 *con anima*

1 1 10

55 56 57 58

animato assai

8 2 10 10 7

THE VERA BRANCO
MUSIC COLLECTION
S.C.V. FRANKSTON

SUITE VENITIENNE

Composed by
W. H. REED.

VIOLINO PRIMO

London: NOVELLO & COMPANY, LIMITED; and NOVELLO, EWER & CO., New York.

I.

APPROACHING VENICE.

Price 1/6

Allegro moderato.

Corn. pizz. *p*

arco 1 *p*

mf

0 *f* *dim.* *poco rit.* *a tempo* *p*

Un poco meno mosso (Marziale).

2 pizz. 1 *f* *cresc.* *arco* 3 3 3 3 3 3 3 3 3 3

div. *p* 3 3 3 3 3 3

cantabile *unis.* 4 *mf*

f allargando

11759

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a tempo (un poco animato) 5

pp *cresc.*

trem. *pp cresc.* *f appassionato*

6 *mf*

rit. *pizz.* 7 *a tempo* *arco* *p divisi*

8 *p* *mf*

f

9 *poco rit.*

a tempo 10 *mf* *dim.*

rit. *p*

SERENADE.

VIOLINO PRIMO.

Allegretto moderato.

Harp & Vla.

Musical score for Violino Primo, Serenade, II. The score is in G major, 6/8 time, and consists of 15 measures. The tempo is *Allegretto moderato*. The score includes various dynamics, articulations, and performance instructions.

Measures 1-10: *mf* (measures 1-3), *pp* (measure 11), *mf* (measure 12), *f* (measure 13), *p* (measure 14), *cresc.* (measure 15).

Measures 11-15: *poco rit.* (measure 11), *a tempo* (measure 12), *pizz.* (measure 13), *arco* (measure 14), *pizz.* (measure 15).

Measures 16-20: *arco* (measure 16), *pizz.* (measure 17), *arco* (measure 18), *pizz.* (measure 19), *arco* (measure 20).

Measures 21-25: *poco rit.* (measure 21), *pizz.* (measure 22), *arco* (measure 23), *pizz.* (measure 24), *arco* (measure 25).

Measures 26-30: *Meno mosso.* (measure 26), *p* (measure 27), *tr.* (measure 28), *pp* (measure 29), *ppp* (measure 30).

Measures 31-35: *dim.* (measure 31), *pp* (measure 32), *ppp* (measure 33), *rit.* (measure 34), *a tempo* (measure 35).

Measures 36-40: *molto dim.* (measure 36), *pp* (measure 37), *ppp* (measure 38), *rit.* (measure 39), *a tempo* (measure 40).

III. GONDOLA SONG.

VIOLINO PRIMO.

Andante.

pp con sordini senza sordini 16 2 2
colla parte rit.

Allegretto con grazia.

p con molto espress. 17 pp

18 p

19 pp mf

divisi f

20 dim. pp

21 ppp 7 22 arco 1 pp f

23 ff p

pizz. arco p

24 3 3 3 pp

25

26

27

28

29

30

31

32

mf

poco rit.

Tempo I°

mf

p

f

dim.

pp

molto cresc.

ff

p

divisi

unis.

molto rit.

mf

rit.

ten.

a tempo

molto dim.

pp

IV. CARNIVAL.

VIOLINO PRIMO.

Allegro vivo.

Measures 30-34 of the first section, *Allegro vivo*. The music is in 2/4 time with a key signature of two sharps (F# and C#). Measure 30 starts with a fortissimo (*ff*) dynamic and features a series of chords. Measures 31-32 continue with eighth-note patterns. Measure 33 is marked with a forte (*f*) dynamic and includes a triplet of eighth notes. Measure 34 ends with a fortissimo (*fff*) dynamic and a triplet of eighth notes. A first ending bracket spans measures 33 and 34, leading to a repeat sign.

*Tempo di Valse.**sempre leggiero*

Measures 35-38 of the second section, *Tempo di Valse*. The music is in 3/8 time with a key signature of two sharps. Measure 35 begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. Measure 36 starts with a piano (*p*) dynamic and includes a triplet of eighth notes. Measure 37 begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to a first ending bracket. Measure 38 starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The section concludes with a fortissimo (*ff*) dynamic.

39

3

dim.

40

molto dim.

41

rit.

Andante non troppo.

sul G - - - - -

p

mf

42

p

43

rit.

Un poco meno mosso.

pp

ppp

44

div.

f

a tempo

ff

Tempo di Valse.

1 45 6 VI. II. 2 46 4

47 *p* *cresc.* *f* *ff*

dim. *pp* *simile*

48 1 2 3 4 5 3

49 3

50 *pp* *p* *mf* *cresc.* *divisi* 3

51 3 1 3

52 *ff* 3

Allegro vivo. $\frac{2}{4}$ *ff*

53 *mf* $\leftarrow$ *ff*

con anima 54 *p molto leggero*

55 *p*

Animato assai. 56 *f*

ff

57

58

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full		Strings.	Wind.	Full
	s. d.	s. d.	Score.		s. d.	s. d.	Score.
WILLIAM HENRY BELL.				EDWARD GERMAN—continued.			
"A Song in the Morning" ...	7 0	—	—	"Romeo and Juliet." Prelude ...	2 6	5 6	5 0
Mother Carey (Three Sailor pieces) ...	—	—	—	Do. Pastorale ...	2 0	5 6	—
GEORGE J. BENNETT.				Do. Pavana ...	2 0	5 6	3 6
Suite in D minor ...	10 0	—	—	Do. Nocturne ...	2 0	5 6	—
"Eventide," Melody from above, for Strings	—	—	—	Do. Dramatic Interlude ...	2 0	5 6	—
Harp, and Organ ...	2 3	—	2 6	"Much ado about nothing." Overture ...	4 6	10 6	—
(Harp and Organ parts, 6d. each.)				Do. Bourrée and	—	—	—
FREDERIC H. COWEN.				Gigue ...	4 0	9 0	7 6
Coronation March ...	4 0	11 3	5 0	BATTISON HAYNES.			
Symphony No. 4 (The Welsh) ...	7 0	13 0	15 0	"Westwood" Gavotte (also for Small	—	—	—
Four English Dances in the Olden Style ...	6 0	12 0	10 6	Orchestra) ...	2 0	4 3	—
Do. (Small Orchestra) ...	6 0	9 0	—	Idyll (Violin and Orchestra) ...	2 0	2 9	—
Waltz from "Sleeping Beauty" ...	2 0	6 6	5 0	GEORGE HENSCHEL.			
Orchestral Interlude from "Sleeping Beauty" ...	3 6	5 9	5 0	Incidental Music to Shakespeare's "Hamlet" ...	7 6	15 0	30 0
Overture, "The Butterfly's Ball" ...	6 6	14 3	10 6	ARTHUR HERVEY.			
Reverie ...	2 3	4 0	3 6	"Youth." Concert Overture ...	6 0	17 0	10 6
Two Pieces for small orchestra:—				Two Tone Pictures { "On the Heights" ...	5 0	14 3	10 6
1. Childhood ...	2 3	3 0	6 0	Do. { "On the March" ...	—	—	—
2. Girlhood ...	—	—	—	OLIVER KING.			
S. COLERIDGE-TAYLOR.				Concert Overture (No. 1), "Among the	—	—	—
Four Characteristic Waltzes (also for Small				Pines" ...	2 6	7 3	4 0
Orchestra) ...	6 0	12 0	5 0	Concert Overture (No. 2) ...	4 0	—	—
Ballade in D minor (Violin and Orchestra) ...	2 6	—	—	"Night." A Symphony in F ...	8 6	—	10 6
Overture to "The Song of Hiawatha" ...	5 6	13 6	—	ALEX. C. MACKENZIE.			
Solemn Prelude ...	2 6	—	—	Benedictus ...	1 6	2 0	5 0
Ballade in A minor ...	4 9	10 9	7 6	"Burns." 2nd Scotch Rhapsody ...	3 6	6 6	5 0
Scenes from An Everyday Romance ...	9 6	—	—	"Colomba." Prelude ...	2 0	4 9	4 0
Romance in G (Violin and Orchestra) ...	2 6	—	—	Do. Ballet Music and Rustic March ...	4 0	9 3	10 6
"Toussaint l'Ouverture" ...	5 6	—	—	Concerto for Violin ...	6 6	10 3	21 0
Idyll ...	2 6	—	—	Highland Ballad ...	2 6	4 0	—
Hemo Dance ...	5 0	—	—	"Jason." Intermezzo ...	2 0	5 3	7 6
Four Nocturnettes (String Orchestra, Tam-				"La belle dame sans merci" ...	5 6	11 9	7 6
bourine, and Triangle)				"The Little Minister." Overture ...	4 6	10 0	—
No. 1 in A ...	2 9	—	2 6	Do. Three Dances ...	4 6	11 0	—
"2 in C ...	2 9	—	2 6	Do. { (for Small Orchestra) ...	4 6	7 0	—
"3 in A minor ...	2 9	—	2 6	"Manfred." "Astarte" ...	3 0	—	—
"4 in D ...	4 3	—	2 6	Do. Pastorale ...	3 0	—	—
FREDERICK CLIFFE.				Do. "The Flight of the Spirits" ...	5 0	—	—
Symphony in C minor ...	11 0	21 0	42 0	Morris Dance ...	2 6	—	—
Ballade from do. ...	3 6	6 6	5 0	Pibroch Suite (Violin Solo and Orchestra) ...	6 6	11 6	—
EDWARD ELGAR.				Processional March ...	2 6	—	—
Variations on an Original Theme ...	10 0	22 0	25 0	"Ravenswood" Music (Prelude and 1st, 2nd,	—	—	—
Prelude and Angel's Farewell ("Gerontius") ...	3 6	13 6	6 0	and 3rd Entr'actes) ...	8 6	—	—
Imperial March ...	2 0	7 0	3 6	Do. Courante (3rd Entr'acte) ...	2 0	6 0	—
Meditation ("The Light of Life") ...	2 0	5 6	6 0	Rhapsodie Ecossaise (No. 1) ...	3 6	8 0	5 0
Funeral March with Incidental Music				"Story of Sayid." Solemn March ...	1 6	3 9	—
("Gloria and Diarmid") ...	2 6	6 6	6 0	"Twelfth Night." Overture ...	6 6	12 0	12 0
Froissart. Concert Overture ...	4 6	9 0	7 6	Processional March ...	2 6	—	—
Triumphal March ("Caractacus") ...	2 6	10 6	—	HAMISH MACCUNN.			
Chanson de Nuit ...	1 3	1 6	2 6	"The Land of the Mountain and the Flood" ...	4 0	8 0	10 6
Chanson de Matin ...	1 6	1 6	2 6	C. H. H. PARRY.			
Three Pieces. 1. Mazurka ...	2 6	5 0	5 0	Symphonic Variations ...	4 6	8 6	10 0
2. Sérénade Mauresque ...	2 6	4 3	5 0	Symphony in C (The English Symphony).			
3. Contrasts ...	2 6	5 3	5 0	(In the Press) ...	—	—	—
Intermezzo ("Dorabella") for strings,				Symphony in F, No. 3 (The Cambridge)	12 0	—	—
wood-wind, and drums (from Variations on an Original Theme) ...	2 3	1 6	3 0	Suite in F (for Strings) ...	5 0	—	4 6
ERNEST FORD.				PERCY PITT.			
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Air de Ballet (for Strings) ...	2 6	—	2 0
Scene Bacchanale from the "Faust" Ballet	5 0	—	—	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
HENRY GADSBY.				Coronation March ...	2 6	15 0	5 0
"The Forest of Arden." Intermezzo and				Oriental Rhapsody ...	3 0	11 0	7 6
Tantarra ...	4 0	6 0	7 6	E. PROUT.			
HENRY E. GEEHL.				Symphony in F (No. 3) ...	8 0	17 0	25 0
Suite espagnole ...	6 6	—	—	W. H. READ.			
EDWARD GERMAN.				Suite venitienne ...	6 0	—	—
"Henry VIII." Overture ...	3 0	—	—	WILLIAM SHAKESPEARE.			
Do. Prelude, Act II. ...	2 0	—	—	Dramatic Overture ("Hamlet") ...	4 6	—	—
Do. Prelude, Act III. ...	2 0	4 3	—	ARTHUR SOMERVELL.			
Do. Coronation March ...	2 0	4 3	3 6	"Helen of Kirkconnell" ...	2 0	4 6	—
Do. Prelude, Act V. ...	2 0	—	—	C. VILLIERS STANFORD.			
Do. Three Dances ...	4 0	7 6	7 6	The Irish Symphony ...	11 0	22 6	30 0
"As you like it." Masque (Three Dances)	4 6	10 6	7 6	Prelude to "Edipus Rex" ...	4 0	8 0	6 0
Rhapsody on March Themes ...	5 6	—	—	Symphony (No. 4) in F major ...	11 0	26 0	30 0
"Gipsy Suite." Four Characteristic Dances				Suite for Violin and Orchestra ...	7 0	12 6	21 0
"Hamlet." Symphonic Poem ...	6 6	13 0	10 6	ARTHUR SULLIVAN.			
"The Seasons." Spring ...	5 0	12 3	—	Overture, "In Memoriam" ...	4 6	8 6	15 0
Do. Harvest Dance (Summer) ...	5 0	12 6	—	Overture, "Di Ballo" ...	5 0	12 0	12 0
Do. Autumn ...	2 6	6 0	—	"The Tempest." Incidental Music) (In	11 6	19 0	30 0
Do. Winter ...	7 0	16 6	—	Symphony in E (The Irish Symphony)			
Suite in D minor ...	13 6	26 6	—	(In the Press)			
Do. Valse Gracieuse ...	4 0	10 0	7 6	THEOPHIL WENDT.			
"Richard III." Overture ...	2 6	7 0	7 6	Air de Ballet, with Intermezzo ...	2 6	3 0	—

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ORCHESTRA
VIOLINO SECONDO.

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I.

Price 1/6

APPROACHING VENICE.

Allegro moderato.

The musical score is written for Violino Secondo in G major (three sharps) and 2/4 time. It consists of ten staves of music. The first staff is marked 'Corni pizz.' and 'p'. The second staff is marked 'arco' and 'p'. The third staff is marked 'mf' and 'f'. The fourth staff is marked 'dim.' and 'poco rit.'. The fifth staff is marked 'a tempo', 'pizz.', 'p', 'f', and 'cresc.'. The sixth staff is marked 'ff' and 'p'. The seventh staff is marked 'cantabile' and 'mf'. The eighth staff is marked 'f' and 'allargando'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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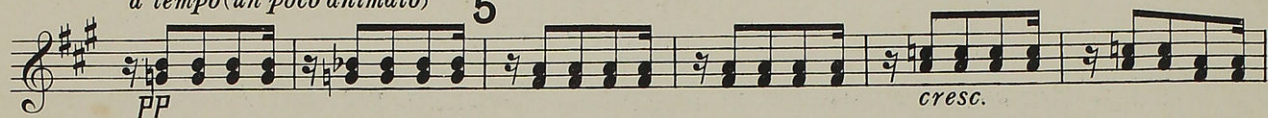
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a tempo (un poco animato)

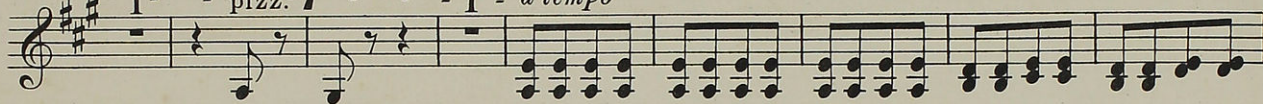
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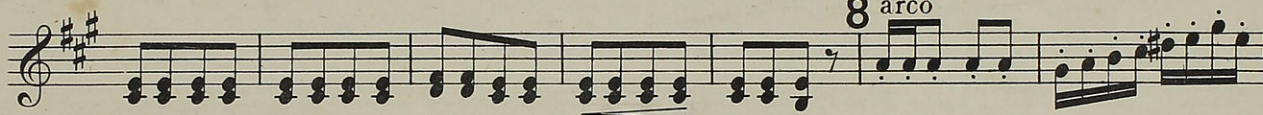
6



1 - pizz. 7 - - - 1 - a tempo



8 arco



9

*poco rit.**a tempo*

pizz.

arco

5 10 5

Vl. I.



divisi



II.
SERENADE.

3
VIOLINO SECONDO.

Allegretto moderato.

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco

mf

11

pp

12

pp

f

13

cresc.

f

poco rit.

pizz. arco pizz. arco pizz. arco pizz.

p

14

arco pizz. arco pizz. arco pizz. arco pizz. poco rit. arco pizz.

arco

Meno mosso

p

15

pp

rit.

molto dim.

pp

ppp

rit.

III. GONDOLA SONG.

VIOLINO SECONDO.

Andante.

con sordini divisi senza sordini 16

pp *colla parte rit.*

Allegretto con grazia.

p con molto espress. *pp*

17 *p*

18 *pp* *mf*

19 *f*

20 *dim.* *pp* *f*

21 *ppp* *f* 22 *pizz. Con anima.* *Fl.* *arco* *pp*

23 *f* *ff* *p*

24 *pizz.* *arco* 1

24 3 1 3 3

25 *poco rit.*

a tempo

26 *pp*

27 *pp*

28 *mf*

29 *f* *dim.*

30 *pp* *molto cresc.* *ff* *p* *divisi*

31 *a tempo* *mf* *div.* *ten.*

32 *pp*

IV.
CARNIVAL.

VIOLINO SECONDO.

Allegro vivo.

Measures 33 and 34 of the *Allegro vivo* section. Measure 33 begins with a forte (*ff*) dynamic and features a series of eighth-note chords. Measure 34 continues with similar eighth-note patterns, ending with a repeat sign.

Tempo di Valse.

Measures 35 through 38 of the *Tempo di Valse* section. Measure 35 starts with a forte (*f*) dynamic, followed by a decrescendo (*dim*) to piano (*p*). Measure 36 includes a triplet of eighth notes marked *pp*. Measure 37 features a crescendo from piano (*p*) to mezzo-forte (*mf*) and includes the instruction *divisi*. Measure 38 begins with a first ending bracket (*1*) and a forte (*f*) dynamic, followed by a triplet of eighth notes.

39

ff

dim.

40

molto dim.

41

rit. *p*

Andante non troppo.
sul G *p*

42

mf

E. N. Jäger.

divisi *p*

rit.

43

Un poco meno mosso.

pp *ppp* *mf*

44

a tempo *f* *ff*

Tempo di Valse. 45

1 6

46

p *cresc.*

f *p* *cresc.* *f*

47

ff *dim.*

48

pp

49

3

50

pp *p* *mf* *cresc.* *divisi*

51

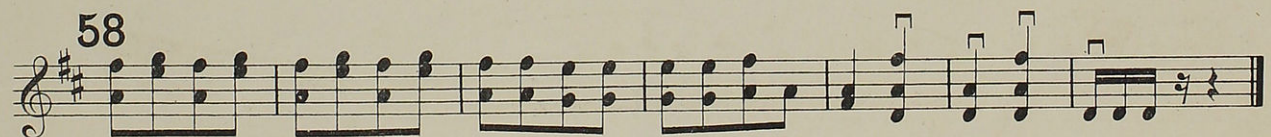
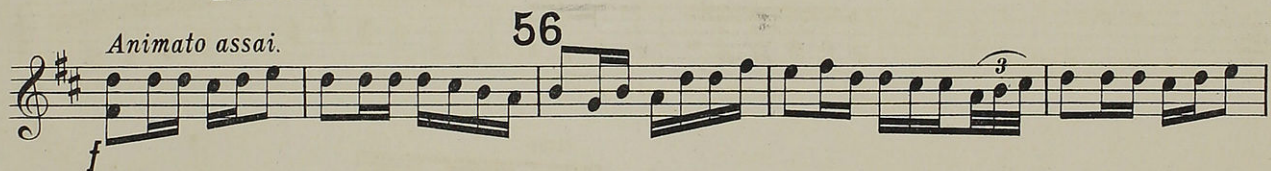
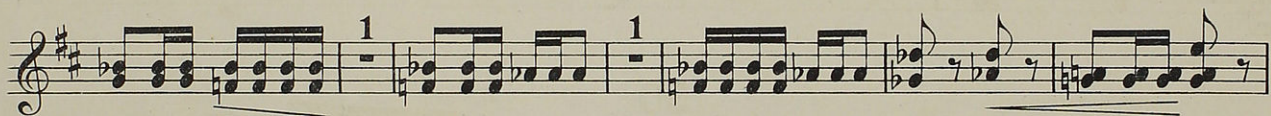
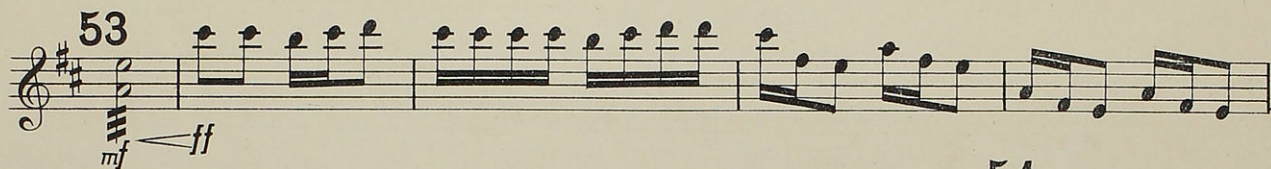
f *unis.*

52

ff

3

2/4

Allegro vivo.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full		Strings.	Wind.	Full
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
WILLIAM HENRY BELL.				EDWARD GERMAN—continued.			
"A Song in the Morning" ...	7	0	—	"Romeo and Juliet." Prelude ...	2	6	5 0
Mother Carey (Three Sailor pieces) ...	—	—	—	Do. Pastorale ...	2	0	5 6
GEORGE J. BENNETT.				Do. Pavane ...	2	0	5 6
Suite in D minor ...	10	0	—	Do. Nocturne ...	2	0	5 6
"Eventide," Melody from above, for Strings	—	—	—	Do. Dramatic Interlude ...	2	0	5 6
Harp, and Organ ...	2	3	—	"Much ado about nothing," Overture ...	4	6	10 6
(Harp and Organ parts, 6d. each.)	—	—	—	Do. Bourrée and	—	—	—
FREDERIC H. COWEN.				Gigue ...	4	0	9 0
Coronation March ...	4	0	11 3	BATTISON HAYNES.			
Symphony No. 4 (The Welsh) ...	7	0	13 0	"Westwood" Gavotte (also for Small	—	—	—
Four English Dances in the Olden Style ...	6	0	12 0	Orchestra) ...	2	0	4 3
Do. (Small Orchestra) ...	6	0	9 0	Idyll (Violin and Orchestra) ...	2	0	2 9
Waltz from "Sleeping Beauty" ...	2	0	6 6	GEORGE HENSCHEL.			
Orchestral Interlude from "Sleeping Beauty" ...	3	6	5 9	Incidental Music to Shakespeare's "Hamlet" ...	7	6	15 0
Overture, "The Butterfly's Ball" ...	6	6	14 3	ARTHUR HERVEY.			
Reverie ...	2	3	4 0	"Youth." Concert Overture ...	6	0	17 0
Two Pieces for small orchestra:—	—	—	—	Two Tone Pictures ("On the Heights" ...	5	0	14 3
1. Childhood ...	2	3	3 0	Do. "On the March" ...	—	—	—
2. Girlhood ...	—	—	—	OLIVER KING.			
S. COLERIDGE-TAYLOR.				Concert Overture (No. 1), "Among the	—	—	—
Four Characteristic Waltzes (also for Small	—	—	—	Pines" ...	2	6	7 3
Orchestra) ...	6	0	12 0	Concert Overture (No. 2) ...	—	—	—
Ballade in D minor (Violin and Orchestra) ...	2	6	—	"Night." A Symphony in F ...	8	0	—
Overture to "The Song of Hiawatha" ...	5	0	13 6	ALEX. C. MACKENZIE.			
Solemn Prelude ...	2	6	—	Benedictus ...	1	6	2 0
Ballade in A minor ...	4	9	10 9	"Burns." and Scotch Rhapsody ...	3	6	6 6
Scenes from An Everyday Romance ...	2	6	—	"Colomba." Prelude ...	2	0	4 9
Romance in G (Violin and Orchestra) ...	2	6	—	Do. Ballet Music and Rustic March ...	4	0	9 3
"Toussaint l'Ouvrière" ...	5	6	—	Concerto for Violin ...	6	6	10 3
Idyll ...	2	6	—	Highland Ballad ...	2	6	4 0
Hemo Dance ...	5	0	—	"Jason." Intermezzo ...	5	6	11 9
Four Novelletten (String Orchestra, Tam-	—	—	—	"La belle dame sans merci" ...	5	6	11 9
bourine, and Triangle)	—	—	—	"The Little Minister." Overture ...	4	6	10 0
No. 1 in A ...	2	9	—	Do. Three Dances ...	4	6	11 0
"2 in C ...	2	9	—	Do. do (for Small Orchestra) ...	4	6	7 0
"3 in A minor ...	2	9	—	"Manfred." "Astarte" ...	3	0	—
"4 in D ...	4	3	—	Do. Pastorale ...	4	0	—
FREDERICK CLIFFE.				Do. "The Flight of the Spirits" ...	5	0	—
Symphony in C minor ...	11	0	21 0	Morris Dance ...	2	6	—
Ballade from do. ...	3	6	6 6	Pibroch Suite (Violin Solo and Orchestra) ...	6	6	11 6
EDWARD ELGAR.				Processional March ...	2	6	—
Variations on an Original Theme ...	10	0	22 0	"Ravenswood" Music (Prelude and 1st, 2nd,	—	—	—
Prelude and Angel's Farewell ("Gerontius") ...	3	6	13 6	and 3rd Entr'actes) ...	8	6	—
Imperial March ...	2	0	7 0	Do. Courante (3rd Entr'acte) ...	2	0	6 0
Meditation ("The Light of Life") ...	2	0	5 6	Rhapsodie Ecossaise (No. 1) ...	3	6	8 0
Funeral March with Incidental Music	—	—	—	"Story of Sayid." Solemn March ...	1	6	3 9
("Grania and Diarmid") ...	2	6	6 6	"Twelfth Night." Overture ...	6	6	12 0
Froissart. Concert Overture ...	4	6	9 0	Processional March ...	2	6	—
Triumphal March ("Caractacus") ...	2	6	10 6	HAMISH MACCUNN.			
Chanson de Nuit ...	1	3	1 6	"The Land of the Mountain and the Flood" ...	4	0	8 0
Chanson de Matin ...	1	6	1 6	C. H. H. PARRY.			
Three Pieces. 1. Mazurka ...	2	6	5 0	Symphonic Variations ...	4	6	8 6
2. Sérénade Mauresque ...	2	6	4 3	Symphony in C (The English Symphony).	—	—	—
3. Contrasts ...	2	6	5 3	(In the Press)	—	—	—
Intermezzo ("Dorabella") for strings,	—	—	—	Symphony in F, No. 3 (The Cambridge)	12	0	—
wood-wind, and drums (from Vari-	—	—	—	Suite in F (for Strings) ...	5	0	—
ations on an Original Theme) ...	2	3	1 6	PERCY PITT.			
ERNEST FORD.				Air de Ballet (for Strings) ...	2	6	—
Grand Valse from the "Faust" Ballet ...	2	6	11 3	Ballade (Violin Solo and Orchestra) ...	2	6	6 0
Scène Bacchanale from the "Faust" Ballet	5	0	—	Coronation March ...	2	6	15 0
HENRY GADSBY.				Oriental Rhapsody ...	3	0	11 0
"The Forest of Arden." Intermezzo and	—	—	—	E. PROUT.			
Tantarra ...	4	0	6 0	Symphony in F (No. 3) ...	8	0	17 0
HENRY E. GEBHL.				Do. W. H. READ. Suite venitienne ...	6	0	—
Suite espagnole ...	6	6	—	WILLIAM SHAKESPEARE.			
EDWARD GERMAN.				Dramatic Overture ("Hamlet") ...	4	6	—
"Henry VIII." Overture ...	3	0	—	ARTHUR SOMERVELL.			
Do. Prelude, Act II. ...	2	0	—	"Helen of Kirkconnell" ...	2	0	4 6
Do. Prelude, Act III. ...	2	0	4 3	C. VILLIERS STANFORD.			
Do. Coronation March ...	2	0	4 3	The Irish Symphony ...	11	0	22 6
Do. Prelude, Act V. ...	2	0	—	Prelude to "Œdipus Rex" ...	4	0	8 0
Do. Three Dances ...	4	0	7 6	Symphony (No. 4) in F major ...	11	0	26 0
"As you like it." Masque (Three Dances)	4	6	10 6	Suite for Violin and Orchestra ...	7	0	12 6
Rhapsody on March Themes ...	5	6	—	ARTHUR SULLIVAN.			
"Gipsy Suite." Four Characteristic Dances	7	0	14 0	Overture, "In Memoriam" ...	4	6	8 6
"Hamlet." Symphonic Poem ...	6	6	13 0	Overture, "Di Ballo" ...	5	0	12 0
"The Seasons." Spring ...	5	0	12 6	"The Tempest." Incidental Music ...	11	6	19 0
Do. Harvest Dance (Summer)	5	0	12 3	Symphony in E (The Irish Symphony) (In	—	—	—
Do. Autumn ...	2	6	6 0	the Press)	—	—	—
Do. Winter ...	7	0	16 6	THEOPHIL WENDT.			
Suite in D minor ...	13	6	26 6	Air de Ballet, with Intermezzo ...	2	6	3 0
Do. Valse Gracieuse ...	4	0	10 0				
"Richard III." Overture ...	2	6	7 0				

* * MS. copies can be lent on hire in all cases where no prices are inserted.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
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SUITE VENITIENNE

VIOLA.

Composed by
W. H. REED.

London: NOVELLO & COMPANY, LIMITED; and NOVELLO, EWER & C^o., New York.

I.

Price 1/-

APPROACHING VENICE.

Allegro moderato.

The musical score is written for Viola in E major (three sharps) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The tempo is marked 'Allegro moderato.' and the initial dynamics are 'pizz.' (pizzicato) and 'p' (piano). The score includes various musical notations such as slurs, ties, and dynamic markings. The second staff has a 'pizz.' marking. The third staff has an 'arco' (arco) marking. The fourth staff has a 'div.' (divisi) marking. The fifth staff has a 'poco rit.' (poco ritardando) marking. The sixth staff has a 'dim.' (diminuendo) marking. The seventh staff has a 'cresc.' (crescendo) marking. The eighth staff has a 'mf cantabile' (mezzo-forte cantabile) marking. The ninth staff has a 'f allargando' (forte allargando) marking. The tenth staff has a 'f' (forte) marking. The score also includes several first and second endings, marked with '1' and '2'.

11759

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a tempo (un poco animato)

5

*pp**cresc.**div.**pp**cresc.**appassionato*

6

*div.**unis.**f**mf**dim.**rit.**pizz.*

7

1

*a tempo pizz.*8 *arco**p**div.**mf**poco rit.**a tempo pizz.**arco**p**pp*

V.I.

5 10 5

rit.

1

*p**p*

SERENADE.

VIOLA.

Allegretto moderato.

Musical score for Viola part of a Serenade, measures 11-15. The score is written in G major (one sharp) and 6/8 time. It includes various musical notations such as dynamics (*p*, *mf*, *f*, *pp*, *ppp*), articulation (*div.*, *unis.*, *simile*), and performance instructions (*pizz.*, *arco*, *rit.*, *Meno mosso*, *a tempo*, *molto dim.*). The score is divided into measures 11, 12, 13, 14, and 15.

Measure 11: *p*, *div.*, *unis.*, *simile*.
 Measure 12: *mf*, *espress.*, *f*, *3*, *12 2*.
 Measure 13: *pizz.*, *arco*, *p*, *cresc.*, *f*, *13*.
 Measure 14: *poco rit.*, *div.*, *unis.*, *a tempo*, *pp*, *div.*, *pizz.*, *unis.*, *div.*, *simile*, *14*.
 Measure 15: *poco rit.*, *Meno mosso*, *p*, *15*, *pp*, *rit.*, *a tempo*, *molto dim.*, *pizz.*, *rit.*, *arco*, *ppp*.

III. GONDOLA SONG.

VIOLA.

Andante.

pp con sordini

1 pizz.

senza sordini colla parte

Allegretto con grazia.

arco

pp

16

17

18

19

pp

mf

20

f

dim.

pp

f

21

ppp

pizz.

f

Con anima

7

arco

fp

1

pp

f

22

pizz.

ff

p

23

arco

24

3

2

4

3

3

25

f

poco rit.

a tempo

pp subito

26

p

pp

27

pp

28

mf

29

30

f

dim.

pp

molto cresc.

ff

p

31

molto rall. divisi

mf

ten.

a tempo

pizz.

arco

32

rit.

pp

fp

E. A. Jäger.

IV. CARNIVAL.

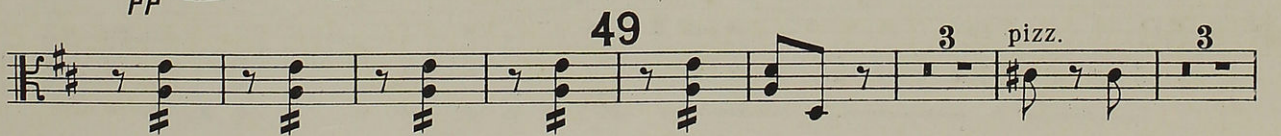
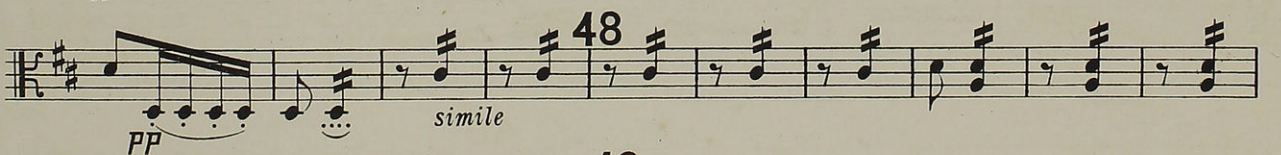
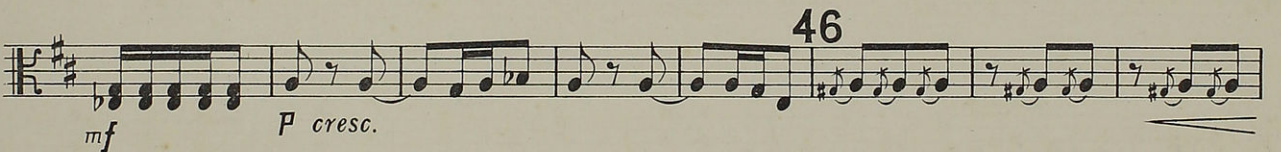
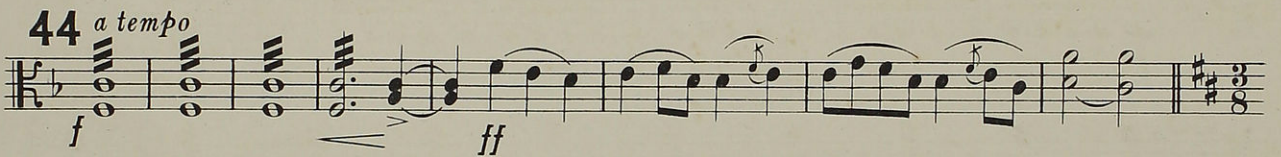
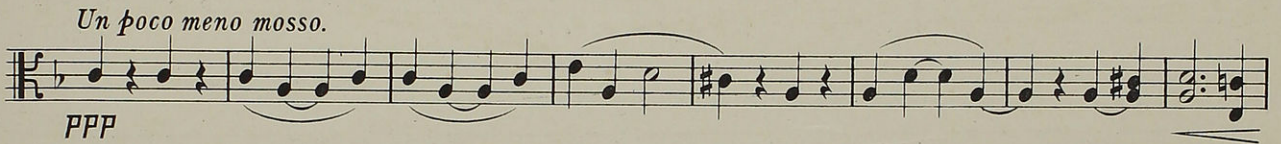
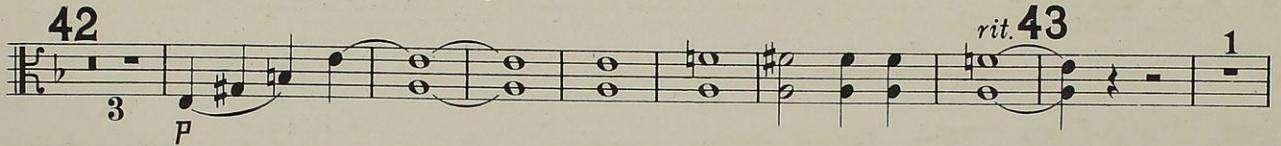
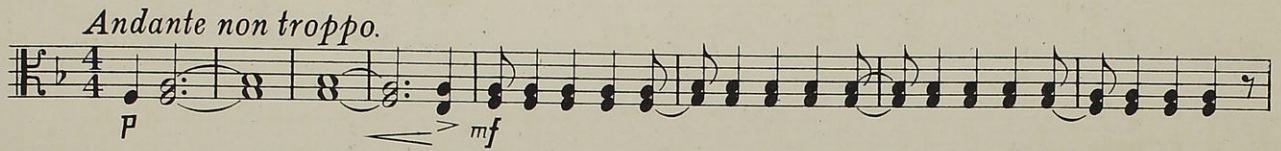
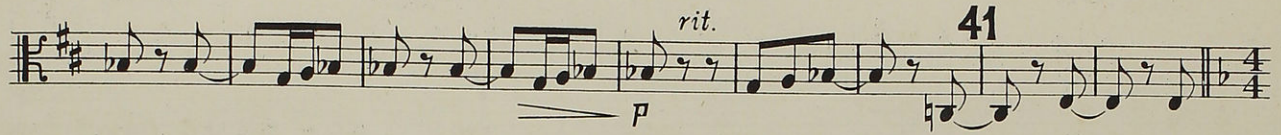
VIOLA.

Allegro vivo.

Measures 33 and 34 of the *Allegro vivo* section. The key signature is one sharp (F#) and the time signature is 2/4. Measure 33 begins with a fortissimo (*ff*) dynamic and features a series of eighth notes with accents. Measure 34 continues with eighth notes and includes a fortississimo (*fff*) dynamic marking. The section concludes with a final measure in 3/8 time.

Tempo di Valse.

Measures 35 through 40 of the *Tempo di Valse* section. The key signature is one sharp (F#) and the time signature is 3/8. Measure 35 starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic, ending with the instruction *sempre leggiero*. Measure 36 includes a *simile* marking. Measure 37 features a *pizz.* (pizzicato) marking and a crescendo (*cresc.*). Measure 38 begins with an *arco* (arco) marking and a forte (*f*) dynamic. Measure 39 is marked *ff* (fortissimo). Measure 40 concludes with a decrescendo (*dim.*) and a *molto dim.* (molto decrescendo) instruction.



50 pizz. *p* *mf* *cresc.* *f* arco *f*

51 *ff*

52

53 *Allegro vivo.* *ff* *mf* *ff*

54 *1 con anima* *p*

55 *f* *p* *f* *p*

56 *Animato assai.* *f* *ff*

57

58