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# PRELUDE in F.

Piano Solo for the Left Hand

by

**FREDERICK HALL.**



2/- net.

**ALLAN & Co.,**  
Melbourne - Sydney - Adelaide



# Prelude in F.

FREDERICK HALL.

**Moderato.**

PIANO.

**Moderato e marcato.**





*piu mosso*

*f*

5 3 2 1 4

5 4 5 5 *rall.* 4 5 4 5

*Andante con moto*

*p*

5 3 2 1

5 3

5 3

*ped.* \*

5 3 2 1

5 3 2 1 3 2

5 3 2

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

5 3 2 1

5 3 2 1 3

*ped.* \* *ped.* \* *ped.* \*

3 4 5 4

5 3

*ped.* \*





2 1 2 1  
3 4 5 4  
1  
5 3 2 3 5  
1 1  
3 4

*Ad.* \*

2 1 2 1  
3 4 5 4  
5  
3 2 3 2  
1 3 2  
1

*Ad.* \*

*Appassionato* *Meno Mosso*

*mf* *p*

4 3 2 1 1 1 1 1 1 1 1 1  
3 5 3 2 5 2  
5 3 2 1 3 2

*Ad.* \*

2 1 1 1 1 1 1 1  
3 2 1 3 2  
5 4 3 2 1 4 5 3 2 1 3 2

*Ad.* \* *Ad.* \*

1. 2. *Allargando*

*rit.*

1 2 3 4 5 1 3 2 5 1 4 2 3 1 4 2 5 1 4 2 5  
3 3 2 5 4 3 2 5 1 4 2 5 1 4 2 5  
2 5 1 3 5 2 5 1 4 2 4

*Ad.* \* *Ad.* \*



*Grandioso*

*ff* *accel.*

The first system of music is in a grandioso tempo. It begins with a fortissimo (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. An acceleration (*accel.*) is indicated by a hairpin in the final measure.

*a tempo*

The second system is marked *a tempo*. The right hand continues with a rhythmic pattern of chords and eighth notes, and the left hand maintains its accompaniment. The tempo returns to the original *a tempo* after the acceleration in the previous system.

The third system continues the musical piece with similar rhythmic patterns in both hands, maintaining the *a tempo* marking.

*rall.*

The fourth system features a *rall.* (rallentando) marking, indicated by a hairpin. The tempo slows down as the system progresses.

*Andantino con moto*

*p*

The fifth system is marked *Andantino con moto*. It begins with a piano (*p*) dynamic. The right hand has a melodic line with a long slur, and the left hand has a rhythmic accompaniment. The tempo is *Andantino con moto*.

*ped.*

\*

*ped.*

\*



First system of musical notation, measures 1-3. The treble clef contains a melodic line with a long slur over measures 1 and 2, and a final note in measure 3. The bass clef contains a rhythmic accompaniment of eighth notes. The notation includes dynamic markings *ped.* and asterisks *\** under the bass line.

Second system of musical notation, measures 4-6. The treble clef continues the melodic line with slurs. The bass clef continues the rhythmic accompaniment. The notation includes dynamic markings *ped.* and asterisks *\** under the bass line.

Third system of musical notation, measures 7-9. The treble clef features a melodic line with a slur. The bass clef has a more active accompaniment with sixteenth notes. The notation includes dynamic markings *ped.* and asterisks *\** under the bass line.

Fourth system of musical notation, measures 10-12. The treble clef has a melodic line with a slur. The bass clef continues with rhythmic accompaniment. The notation includes dynamic markings *ped.* and asterisks *\** under the bass line.

Fifth system of musical notation, measures 13-15. The treble clef has a melodic line with a slur and a fermata over the final note. The bass clef has a rhythmic accompaniment with fingerings 5, 3, 2, 1, 3 indicated. The notation includes dynamic markings *fz* and asterisks *\** under the bass line.



# "A VENETIAN REVERIE"

*Andante con moto*

By FREDERICK HALL

The musical score is arranged in five systems. The first system begins with a piano (*p*) dynamic and contains five measures, each with a 'Ped.' (pedal) marking. The second system includes a 'rit' (ritardando) marking. The third system includes a 'Ped a tempo' marking. The fourth system starts with a forte (*f*) dynamic and includes a 'dim' (diminuendo) marking. The fifth system features a dense chordal texture in the right hand and a melodic line in the left hand, ending with an asterisk (\*).

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