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HURLSTONE

Romance in C

No. 2 of
Three Pieces

Violin & Piano

JOSEPH WILLIAMS, LIMITED.
LONDON



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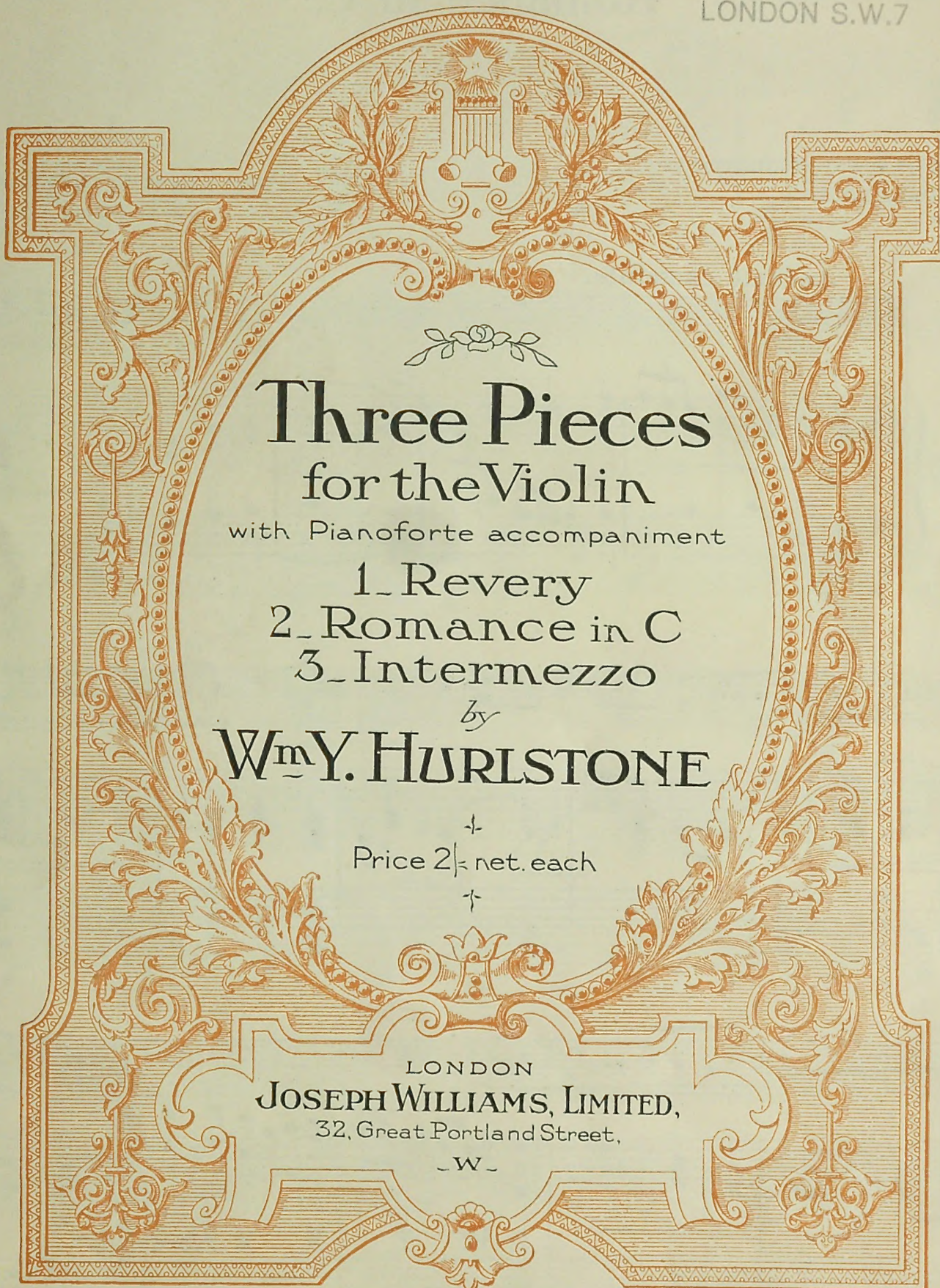
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Three Pieces
for the Violin

with Pianoforte accompaniment

1. Revery
2. Romance in C
3. Intermezzo

by

W^mY. HURLSTONE

†
Price 2½ net. each
†

LONDON
JOSEPH WILLIAMS, LIMITED,
32, Great Portland Street,

- W -

Made and printed in Great Britain.

Romance in C.

Violin part bowed and fingered by
SPENCER DYKE.

WILLIAM Y. HURLSTONE.
(posthumous work.)

Andante cantabile.

VIOLIN.

PIANO.

The musical score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower two staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante cantabile'. The score includes various musical notations such as slurs, accents, and dynamic markings. The Piano part features a complex accompaniment with many chords and arpeggios. The Violin part has a melodic line with some triplets and slurs. The score is divided into three systems, each with a Violin staff and a Piano grand staff.

mf

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked *mf* (mezzo-forte), featuring a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and a bass line, also containing triplet figures.

f

ten.

poco agitato.

mf

mp

The second system continues the piece. The vocal line starts with a dynamic of *f* (forte) and includes a *ten.* (tenuto) marking. The piano accompaniment features a section marked *poco agitato.* (a little more agitated), with dynamics ranging from *mp* (mezzo-piano) to *mf*. The music includes various triplet and eighth-note patterns.

poco agitato e cresc.

sost.

cresc.

mp

The third system shows a transition in tempo and dynamics. The piano accompaniment is marked *poco agitato e cresc.* (a little more agitated and crescendo), with a dynamic of *mp*. The vocal line includes a *sost.* (sostenuto) marking and a *cresc.* (crescendo) marking. The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

The fourth system continues the piano accompaniment, characterized by prominent triplet rhythms in both the treble and bass staves. The vocal line continues with melodic fragments.

rall. *Poco più mosso.*

rall. *mf Poco più mosso.*

mf

dim.

p *sfz* *L.H.*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a dynamic marking of *f* and the instruction *accel.*. It features a melodic line with slurs and accents, including a triplet. The grand staff provides accompaniment with chords and moving lines. A dynamic marking of *sf* is present in the grand staff. The system concludes with the instruction *a tempo.*

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff starts with *rall.* and features a melodic line with a triplet. The grand staff includes a section labeled *R.H.* (Right Hand) and a dynamic marking of *p*. The system concludes with the instruction *Tempo primo.*

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with a triplet. The grand staff provides accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a dynamic marking of *f* and features a melodic line with a triplet. The grand staff provides accompaniment with chords and moving lines. The system concludes with the instruction *ten.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and chords. Dynamics include *p* (piano) and *f* (forte). The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a more rhythmic, driving quality. Dynamics include *poco agitato* and *f*. The key signature changes to two sharps (F#, C#).

Third system of musical notation. The piano accompaniment features a prominent triplet pattern in the bass line. Dynamics include *f* and *sost.* (sostenuto). The key signature remains two sharps.

Fourth system of musical notation. The tempo and mood change significantly. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). The tempo marking is *Poco più mosso*. The key signature changes to one sharp (F#).

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a trill-like figure and a triplet. The grand staff contains a complex accompaniment with sixteenth-note patterns. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation. Similar to the first, it features a treble staff and a grand staff. The treble staff has a melodic line with a triplet and a *poco rit.* marking. The grand staff continues the accompaniment. Dynamics include *f*, *dim.*, and *poco rit.*. Triplet markings are present.

Third system of musical notation. It begins with the instruction *Tempo primo*. The treble staff has a melodic line with a triplet and a *dim.* marking. The grand staff features a *p* dynamic and a *rall.* marking. A large slur covers a wide interval in the grand staff.

Fourth system of musical notation. It starts with *Adagio.* and *pp*. The treble staff has a melodic line with a triplet and a *f* dynamic. The grand staff has a *pp* dynamic and a *f* dynamic. A triplet of eighth notes is marked with a '3' and the instruction '(or sul D.)'. The system ends with *sul G.*

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