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CONCERT FANTASIA ON A WELSH MARCH

"GORHOFFEDD GWYR HARLECH."

W. T. BEST.
Fl.

ANDANTE MAESTOSO.

MANUAL.

PEDAL.

Gt. *ff*

ff 32, 16, 8, 4.

Ch.

Fl.

Gt.

ff (Reeds)

Full. *ff*

Fl. *p*

The score is written for piano, guitar, and flute. It begins with a tempo marking of 'ANDANTE MAESTOSO'. The piano part is divided into 'MANUAL' and 'PEDAL' sections. The guitar part is marked 'Gt.' and features a 'ff' dynamic. The flute part is marked 'Fl.' and features a 'p' dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The piece is in a key with one flat and a common time signature. The score is arranged in four systems, each with three staves. The first system shows the piano manual and pedal parts, with guitar and flute parts entering. The second system continues the piano manual and pedal parts, with guitar and flute parts. The third system features the guitar part with a 'ff' dynamic and the piano manual part. The fourth system features the piano manual part with a 'Full.' dynamic and the flute part with a 'p' dynamic.

Ob. *p* Viola. Fl. *p*

8 ft. *p*

Viola. *p*

p 16,8.

dim.

p *rall.* *p* *sf* *Sw.* *sf*

Tempo.

ALLEGRETTO.

The musical score is arranged in three systems, each containing three staves. The top staff is for Flute (Fl.), the middle for Piano (p), and the bottom for Guitar (Gt.).

- System 1:**
 - Flute: *p* Sw., *f* (triplets), *tr*.
 - Piano: *p* Ch., *f* (triplets), *sf*, *p* Ch.
 - Guitar: *mf* (16,8).
- System 2:**
 - Flute: *f* (triplets), *tr*.
 - Piano: *mf* Sw., *p* Ch., *f* (triplets), *sf*, *p* Ch.
 - Guitar: *ten.*
- System 3:**
 - Flute: *f* (triplets), *tr*.
 - Piano: *mf* Sw., *p* Ch., *f* (triplets), *sf*, *p* Ch.
 - Guitar: *mf* Gt., *cres.*

This musical score is for a piano and orchestra. It consists of several systems of staves. The first system includes a piano part with a grand staff (treble and bass clefs) and a single treble clef staff. The piano part features complex chordal textures with many notes beamed together. The second system continues the piano part with similar textures and includes dynamic markings such as *sf* (sforzando), *p Sw.* (piano swell), and *p* (piano). The third system introduces the orchestra with parts for Flute (Fl.), Viola (tremolo), and Arpa (harp). The Flute part has a *p* dynamic. The Viola part is marked *pp* (pianissimo) and *tremolo*. The Arpa part has a *p* dynamic. The fourth system features a section titled "MARCH. ALLEGRO CON BRIO." with a *f* (forte) dynamic and a "Full Sw." (full swell) marking. The fifth system continues the piano part with complex textures. The sixth system continues the piano part with similar textures. The seventh system continues the piano part with similar textures. The eighth system continues the piano part with similar textures. The ninth system continues the piano part with similar textures. The tenth system continues the piano part with similar textures. The eleventh system continues the piano part with similar textures. The twelfth system continues the piano part with similar textures. The thirteenth system continues the piano part with similar textures. The fourteenth system continues the piano part with similar textures. The fifteenth system continues the piano part with similar textures. The sixteenth system continues the piano part with similar textures. The seventeenth system continues the piano part with similar textures. The eighteenth system continues the piano part with similar textures. The nineteenth system continues the piano part with similar textures. The twentieth system continues the piano part with similar textures. The twenty-first system continues the piano part with similar textures. The twenty-second system continues the piano part with similar textures. The twenty-third system continues the piano part with similar textures. The twenty-fourth system continues the piano part with similar textures. The twenty-fifth system continues the piano part with similar textures. The twenty-sixth system continues the piano part with similar textures. The twenty-seventh system continues the piano part with similar textures. The twenty-eighth system continues the piano part with similar textures. The twenty-ninth system continues the piano part with similar textures. The thirtieth system continues the piano part with similar textures. The thirty-first system continues the piano part with similar textures. The thirty-second system continues the piano part with similar textures. The thirty-third system continues the piano part with similar textures. The thirty-fourth system continues the piano part with similar textures. The thirty-fifth system continues the piano part with similar textures. The thirty-sixth system continues the piano part with similar textures. The thirty-seventh system continues the piano part with similar textures. The thirty-eighth system continues the piano part with similar textures. The thirty-ninth system continues the piano part with similar textures. The fortieth system continues the piano part with similar textures. The forty-first system continues the piano part with similar textures. The forty-second system continues the piano part with similar textures. The forty-third system continues the piano part with similar textures. The forty-fourth system continues the piano part with similar textures. The forty-fifth system continues the piano part with similar textures. The forty-sixth system continues the piano part with similar textures. The forty-seventh system continues the piano part with similar textures. The forty-eighth system continues the piano part with similar textures. The forty-ninth system continues the piano part with similar textures. The fiftieth system continues the piano part with similar textures. The fifty-first system continues the piano part with similar textures. The fifty-second system continues the piano part with similar textures. The fifty-third system continues the piano part with similar textures. The fifty-fourth system continues the piano part with similar textures. The fifty-fifth system continues the piano part with similar textures. The fifty-sixth system continues the piano part with similar textures. The fifty-seventh system continues the piano part with similar textures. The fifty-eighth system continues the piano part with similar textures. The fifty-ninth system continues the piano part with similar textures. The sixtieth system continues the piano part with similar textures. The sixty-first system continues the piano part with similar textures. The sixty-second system continues the piano part with similar textures. The sixty-third system continues the piano part with similar textures. The sixty-fourth system continues the piano part with similar textures. The sixty-fifth system continues the piano part with similar textures. The sixty-sixth system continues the piano part with similar textures. The sixty-seventh system continues the piano part with similar textures. The sixty-eighth system continues the piano part with similar textures. The sixty-ninth system continues the piano part with similar textures. The seventieth system continues the piano part with similar textures. The seventy-first system continues the piano part with similar textures. The seventy-second system continues the piano part with similar textures. The seventy-third system continues the piano part with similar textures. The seventy-fourth system continues the piano part with similar textures. The seventy-fifth system continues the piano part with similar textures. The seventy-sixth system continues the piano part with similar textures. The seventy-seventh system continues the piano part with similar textures. The seventy-eighth system continues the piano part with similar textures. The seventy-ninth system continues the piano part with similar textures. The eightieth system continues the piano part with similar textures. The eighty-first system continues the piano part with similar textures. The eighty-second system continues the piano part with similar textures. The eighty-third system continues the piano part with similar textures. The eighty-fourth system continues the piano part with similar textures. The eighty-fifth system continues the piano part with similar textures. The eighty-sixth system continues the piano part with similar textures. The eighty-seventh system continues the piano part with similar textures. The eighty-eighth system continues the piano part with similar textures. The eighty-ninth system continues the piano part with similar textures. The ninetieth system continues the piano part with similar textures. The hundredth system continues the piano part with similar textures.

Gt. *ff*

Sw.(Reeds.) *ten.*

f sf f

sf

R.H. *sf f sf ff*

Gt.

ff cap sf

This system contains the first two staves of music. The top staff is for guitar (Gt.) and the bottom two staves are for piano. The piano part begins with a fortissimo (ff) dynamic and includes a 'capp' (crescendo) marking. The system concludes with a sforzando (sf) dynamic.

ten.

ff

This system contains the next two staves of music. The top staff is for guitar (Gt.) and the bottom two staves are for piano. The piano part features a fortissimo (ff) dynamic. A 'ten.' (tension) marking is placed above the guitar staff.

ff

ritard.

Tempo.

This system contains the next two staves of music. The top staff is for guitar (Gt.) and the bottom two staves are for piano. The piano part starts with a fortissimo (ff) dynamic, followed by a 'ritard.' (ritardando) marking. The system ends with a 'Tempo.' marking and a fortissimo (ff) dynamic.

f Tr.

dim.

p Ob.

Sw.

This system contains the final two staves of music. The top staff is for guitar (Gt.) and the bottom two staves are for piano. The piano part begins with a fortissimo (f) dynamic and includes a 'Tr.' (trill) marking. The system concludes with a piano (p) dynamic. The woodwind parts (Sw. and Ob.) are shown with notes and dynamics (p) in the bottom two staves.

dim e rall. *pp* *p* Tempo. Sw.

This system features a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and dynamics including *dim e rall.*, *pp*, and *p*. The bass clef part provides harmonic support with sustained chords. A *Sw.* (Swell) marking is present above the treble clef staff.

Gt. Octave Flute. 4. *f* *p* *p*

This system introduces the Great Octave Flute 4. The flute part is written in the treble clef and features a complex, rapid melodic passage starting with a forte (*f*) dynamic. The piano accompaniment continues in the bass clef with a *p* (piano) dynamic.

This system continues the Great Octave Flute 4 part with further melodic development. The piano accompaniment in the bass clef provides a steady harmonic foundation.

This system concludes the Great Octave Flute 4 part with a final melodic flourish. The piano accompaniment in the bass clef ends with a sustained chord.

p Echo. Fl.

This system contains three staves. The top staff is for the Echo Flute, marked *p*, and features a complex, rapid melodic line with many slurs. The middle staff is the piano accompaniment, marked *pp*, with a more melodic and harmonic line. The bottom staff is the bass line, providing a steady accompaniment.

This system continues the musical material from the first system. The Echo Flute part remains highly technical with many slurs. The piano accompaniment and bass line continue to support the melody.

Gt. Fl.
f

mf

This system introduces the Great Flute part, marked *f*, which has a melodic line with some slurs. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth notes in the bass line.

cres.

This system continues the Great Flute and piano accompaniment. The Great Flute part has a melodic line with slurs. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line, with a *cres.* (crescendo) marking above the staff.

First system of musical notation. It consists of three staves. The top staff features a complex melodic line with many sixteenth notes, some beamed together. The middle staff has a more melodic line with some rests and a dynamic marking of *p*. The bottom staff provides a bass line with eighth and sixteenth notes.

Second system of musical notation. The top staff continues the intricate melodic pattern. The middle staff has a melodic line with some rests and a dynamic marking of *p*. The bottom staff provides a bass line with eighth and sixteenth notes.

Third system of musical notation. The top staff features a melodic line with a dynamic marking of *p* and the text "Echo Fl." above it. The middle staff has a melodic line with a dynamic marking of *p*. The bottom staff provides a bass line with eighth and sixteenth notes.

Fourth system of musical notation. The top staff features a melodic line with a dynamic marking of *p*. The middle staff has a melodic line with a dynamic marking of *p*. The bottom staff provides a bass line with eighth and sixteenth notes.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. It features a complex, rapid melodic line with many slurs and accents. The middle staff is a treble clef with a key signature of two flats, containing a more melodic line with slurs and accents. The bottom staff is a bass clef with a key signature of two flats, containing a simple bass line with slurs and accents. A dynamic marking *p* is present in the middle staff.

Second system of musical notation, continuing the three-staff format. The top staff continues the rapid melodic line. The middle staff continues the melodic line with slurs and accents. The bottom staff continues the bass line. A dynamic marking *p* is present in the middle staff.

Third system of musical notation. It features a guitar part on the top staff, indicated by the marking *Gt. STREPITOSO.*. The middle and bottom staves continue the piano accompaniment. The middle staff has a dynamic marking *ff* and the instruction *senza rall.*. The bottom staff also has a dynamic marking *ff*.

Fourth system of musical notation. It features a vocal part on the middle staff, indicated by the marking *pp (Vox Humana.)*. The top staff continues the piano accompaniment. The bottom staff continues the bass line. A dynamic marking *pp* is present in the middle staff. The instruction *PIÙ LENTO.* is written above the top staff.

R.H. Flauto Dolce. 8.

STREPITOSO.

pp Vox Humana. Un poco cres. ff Gt.

This system shows the piano accompaniment and vocal line. The piano part consists of two staves. The vocal line is on a single staff. Dynamics include *pp* for the vocal line, *Un poco cres.* for the piano accompaniment, and *ff* for the guitar (Gt.).

PIÙ LENTO.
(Vox humana.)

pp Fl. V.H. Un poco cres.

This system continues the piano accompaniment and vocal line. Dynamics include *pp* for the piano accompaniment, *pp* for the vocal line (V.H.), and *Un poco cres.* for the piano accompaniment. A Flute (Fl.) part is also indicated.

STREPITOSO.

ff Gt. ff Trom. ff Gt. mp 32.16.8(uncoupled.)

This system features piano accompaniment and guitar. Dynamics include *ff* for the guitar (Gt.), *ff* for the trombone (Trom.), and *mp* for the piano accompaniment. A tempo marking of *mp 32.16.8(uncoupled.)* is present.

TEMPO DI MARCIA.
Sw.

p Cres: mp

This system features piano accompaniment. Dynamics include *p* for the piano accompaniment, *Cres:* for the piano accompaniment, and *mp* for the piano accompaniment.

cres.
Gt. mf *sempre cres.* *Gt. f.*

mf *f*

ten. *ten.* *ten.*

f

16. 8. 4.
mf Gt. *cres.* *poco a poco.*

sf *f* *sf* *f*

Detailed description: This page of a musical score is for guitar and piano. It features four systems of music. The first system has three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with a piano accompaniment. Dynamic markings include *cres.*, *Gt. mf*, *sempre cres.*, and *Gt. f.*. The second system also has three staves, with *mf* and *f* markings. The third system has three staves, with *ten.* markings above the treble staff and *f* below the bass staff. The fourth system has three staves, with a tempo change to 16, 8, and 4 beats per measure. It includes *mf Gt.*, *cres.*, and *poco a poco.* markings. The final system has three staves, with *sf* and *f* markings.

Musical score system 1, featuring piano and Tromboni parts. The piano part includes the instruction *f* (Mixture-work) and *f* Gt. The Tromboni part is marked *ff*. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

Musical score system 2, featuring piano and Trom. parts. The piano part includes the instruction *ff* and *f*. The Trom. part is marked *ff*. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

Musical score system 3, featuring piano and ANIMATO parts. The piano part includes the instruction *ff*. The ANIMATO part is marked *ff*. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

Musical score system 4, featuring piano and Trom. parts. The piano part includes the instruction *ff*. The Trom. part is marked *ff*. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a dynamic marking of *f*. The middle staff is in bass clef. The bottom staff is in bass clef. The music features rapid sixteenth-note passages in the upper staves and a slower, more melodic line in the lower staff. Performance markings include *Con fuoco.* and *ten.* (tenuto).

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a dynamic marking of *staccato.*. The middle staff is in bass clef. The bottom staff is in bass clef. The music continues with rapid sixteenth-note passages in the upper staves and a slower line in the lower staff. A dynamic marking of *ff* is present at the end of the system.

Third system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a dynamic marking of *ff*. The bottom staff is in bass clef. The music features a series of notes with slurs and a dynamic marking of *ten.* (tenuto).

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef. The bottom staff is in bass clef. The music features rapid sixteenth-note passages in the upper staves and a slower line in the lower staff.

Fifth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a dynamic marking of *vivo.*. The middle staff is in bass clef. The bottom staff is in bass clef. The music features rapid sixteenth-note passages in the upper staves and a slower line in the lower staff. Dynamic markings of *mf* are present.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff with a crescendo marking (*cres.*) and a forte marking (*f*). The middle staff has a similar melodic line. The bottom staff contains a bass line with a marking *R.* above it.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff with a marking *ff con fuoco.* The middle staff has a similar melodic line. The bottom staff contains a bass line with a marking *ff* above it.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff with a marking *Trombe.* and *ten.* The middle staff has a similar melodic line with markings *ff* and *ten.*. The bottom staff contains a bass line with a marking *ff* above it.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff with a marking *ff*. The middle staff has a similar melodic line with markings *sf* and *ff Trom.*. The bottom staff contains a bass line with a marking *ff* above it.

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2. Gloria in Excelsis, from the same	4 -	J. Wodehouse ...	3 -	29. Fugue, Et vitam venturi (Mass	2 6
		March from the 4th Symphony (some-		in E flat) ...	2 -
GRAUN.		times called Pilgrims' March). Ar-		33. Andante (Octet, Op. 166) ...	3 -
Arrangements by Ebenezer Prout:—		anged by J. Wodehouse ...	3 -	35. Adagio (Quartet in E flat) ...	2 -
5. Choral Fugue, from "Der Tod		Three Movements. (Westbrook) ...	2 6	38. Air, Steh im letzten Kampf	
Jesu" ...	2 -	Two Songs without words (No. 1,		(Lazarus) ...	2 -
17. Choral Fugue, In te domine,		Allegro; 2, Adagio). Arranged by		42. Kyrie (Mass in G) ...	2 -
speravi, from the "Te Deum"	2 -	Wortham ...	3 -	44. Andante (Symphony in B minor)	3 -
		Wedding March. Arranged by G. J.			
HANDEL, G. F.		van Eyken ...	3 -	SCHUMANN.	
Arrangements by Ebenezer Prout:		Arrangements by Ebenezer Prout:		Arrangements by Ebenezer Prout:	
1. Chorus, Ye Boundless Realms of		25. Chorus, Der Erdkreis ist nun		27. Solo and Chorus. Dir, der	
Joy (11th Chandos Anthem)...	2 -	des Herrn (Paulus) ...	2 -	Unberührbaren (Faust) ...	1 -
7. Crown with festal pomp the day			6	31. Solo and Chorus, Schlaf nun	
(Hercules) ...	2 -		6	und ruhe (Paradise and the Peri)	2 -
13. Fugue from the 2nd Oboe concerto		MEYERBEER, J.		37. Chorus, Denn heilig ist das	3 -
14. Air. O sleep, why dost thou		Coronation March from "Le Pro-		Blut (Paradise and the Peri)	3 -
leave me (Semele) ...	2 -	phète." Arr. by J. Wodehouse ...	3 -	40. Slow Movement (Symphony in	2 6
22. He saw the lovely youth (Theo-				E flat) ...	2 -
dora) ...	2 -	MONK, J. J.		43. Nachtstück (Op. 23, No. 4) ...	2 -
Choruses arranged by Stevenson.		Triumphal March ...	3 -	Evening Song. Arranged by G. J.	
complete	5 -			van Eyken:—	
Comfort ye, from "Messiah." Ar-		MOSZKOWSKI, M.		In the Original Key, D flat ...	1 -
anged by E. Stirling ...	3 -	Andante ("From Foreign Parts").		Or easier, in D ...	1 -
Fugue in E minor from the "Lessons."		Arranged by J. Wodehouse ...	3 -	SILAS, E.	
Arranged by Henry Smart ...	4 -			Meditation in an old Gothic Church.*	
Hallelujah, from "Messiah." Ar-		MOZART.		Fugue ...	3 -
anged by G. J. van Eyken ...	3 -	Adagio. Arranged by Westbrook ...	2 6	SMART, HENRY.	
O Lord in Thee have I trusted, from		Larghetto, from the Clarinet Quintet.		Andante in A. (Posthumous Work)...	3 -
"Chandos Te Deum." Arranged		Arranged by J. Higgs ...	2 6	Fugue in E minor from Handel's	
by J. Hiles ...	3 -	Tuba Miram, from "Requiem." Eyken	3 -	"Lessons." Arranged ...	4 -
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The Marvellous Works, from "Crea-		Concerto in A, No. 10 ...	2 -	1. Faith (La Fede)...	3 -
tion." Arranged by G. J. van Eyken	3 -	10. Andantino, from Violin Sonata		2. Hope (La Speranza) ...	3 -
Marvellous, Lord, are Thy Works		in B flat ...	2 -	3. Charity (La Carita) ...	3 -
(Seasons). Arranged by J. Hiles	3 -	16. Andante, from Violin Quartet.			
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Chorus, Quoniam Tu solus, from the		PROUT, E.		"Great and Wonderful are all Thy	
Sixth Mass. Arranged by Ebenezer		Adagio Sostenuto, from the Violin		Works." (E. Clare) ...	4 -
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		Op. 4. Sonata ...	6 -	Arranged by J. Hiles ...	3 -
HESSE, A.		Se i miei Sospiri. Church Air by			
God save the Queen ...	3 -	Stradella ...	3 -	STEPHENS, C. E.	
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HILES, J.		RACHMANINOFF, S.		troppo and Andante Pastorale ...	2 6
Six Concluding Voluntaries, selected		Prelude, arranged by B. W. Horner.	3 -	STIRLING, ELIZABETH.	
from the Works of Classical				Organ Arrangements:—	
Authors:—		REA, W.		1. Comfort ye (Messiah) ...	3 -
1. Quoniam Tu solus, from Op. III.		Three Organ Pieces:—		2. Wir setzen uns mit Thränen	
Hummel ...	3 -	1. Andante Cantabile ...	3 -	nieder (Bach's Passion Music)	3 -
2. O Lord, in Thee have I trusted		2. Andante con variazione ...	3 -		
(Chorus from "Chandos Te		3. Larghetto ...	3 -	STRADELLA, A.	
Deum"). Handel ...	3 -			Se i miei Sospiri. Arranged by	
3. Amen, from "Stabat Mater."		REINECKE, C.		E. Prout ...	3 -
Rossini ...	3 -	Entr'acte (King Manfred). Arr. by			
4. Storm Chorus (Seasons). Haydn	3 -	E. Prout. (No. 33) ...	2 -	TOVEY, C. H.	
5. Marvellous, Lord, are Thy works				Serenade, from Sterndale Bennett's	
(Seasons). Haydn ...	3 -	RENAUD, A.		Trio, Op. 26... ...	4 -
6. O Thou Eternal God (Crucifixion).		Andantino con Moto ...	3 -	WAGNER, R.	
Spohr ...	3 -	Contemplation ...	3 -	Marches from "Rienzi"; arranged	
		Invocation ...	3 -	by J. Wodehouse:—	
HOEPNER.				March of the Ambassadors (Marsch	
Ten Adagios ...	5 -	ROECKEL, J. L.		der Gesandten) ...	3 -
		Air du Dauphin. Paraphrase by		March of Peace (Friedensmarsch)	4 -
HORNER, B. W.		W. T. Best ...	3 -	War March (Grosser Kriegsmarsch)	4 -
Prelude by S. Rachmaninoff. Arr....	3 -				
HUMMEL, J. N.		ROSSINI, G.		WEST, JOHN E.	
Quoniam Tu solus. Arranged by		Amen (Stabat Mater) by J. Hiles ...	3 -	Funeral March by Xaver Scharwenka.	
J. Hiles ...	3 -	3 Sacred Choruses transc. by H. Smart:		Op. 43, No. 5. Arranged ...	3 -
KILNER.		1. Faith (La Fede) ...	3 -	WODEHOUSE, J.	
My Heart ever Faithful, by J. S. Bach	2 -	2. Hope (La Speranza) ...	3 -	Arrangements, see Bennett, Mendels-	
LEE, M.		3. Charity (La Carita) ...	3 -	sohn, Meyerbeer, Moszkowski,	
Gavotte de Louis XV. (Gladstone)	3 -			and Wagner.	
Sylvana, Menuet d'Exaudet ...	3 -	SCHARWENKA, XAVER.			
LUTHER, DR. Martin.		Funeral March. Op. 43, No. 5.			
Chorale "Ein' feste Burg." Fantasia		Arranged by John E. West ...	3 -		
by Fischer ...	3 -				