

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

COMPOSITIONS BY EDWARD ELGAR.

ORATORIO.		SONGS.	
s.	d.	s.	d.
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LIGHT OF THE WORLD ("The Light of Life"). S.A.T.B. ..	0 3	NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.	
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String Parts, 4s. 6d.; Wind Parts and Full Score, MS.		IMPERIAL MARCH ..	2 0
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MY LOVE DWELT IN A NORTHERN LAND. For S.A.T.B. (Tonic Sol-fa, 1½d.) ..	0 3	PRELUDE AND ANGEL'S FAREWELL ("Gerontius") ..	2 0
WEARY WIND OF THE WEST. S.A.T.B. (Tonic Sol-fa, 1½d.) ..	0 3	FUNERAL MARCH ("Grania and Diarmid") ..	2 0
O HAPPY EYES. For S.A.T.B. (Tonic Sol-fa, 1d.) ..	0 1½	MILITARY BAND.	
SPANISH SERENADE ("Stars of the Summer Night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Orchestral Parts, MS. ..	0 3	IMPERIAL MARCH ..	2 0
THE SNOW. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte ..	0 6	CHANSON DE NUIT (Op. 15, No. 1) ..	3 6
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FLY, SINGING BIRD. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.) ..	0 6	MAZURKA ..	5 0
THE CHALLENGE OF THOR ("King Olaf"). (Tonic Sol-fa, 2d.) ..	0 4	SÉRÉNADE MAURESQUE ..	5 0
String Parts, 2s.; Wind Parts and Full Score, MS.		CONTRASTS (The Gavotte, A.D. 1700 & 1900) ..	5 0
AS TORRENTS IN SUMMER ("King Olaf"). (Tonic Sol-fa, 1d.) ..	0 2	MEDITATION, from "Lux Christi" ..	5 0
IT COMES FROM THE MISTY AGES ("Banner of St. George") (Tonic Sol-fa, 2d.) ..	0 4	PIANOFORTE.	
String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS.		VARIATIONS ON AN ORIGINAL THEME (Op. 36) ..	3 6
BRITONS, ALERT! ("Caractacus") ..	0 3	INTERMEZZO ("Dorabella") from the above ..	2 0
LITANY ("The Dream of Gerontius") ..	0 2	THREE PIECES (Op. 10):—	
BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius") ..	0 3	1. Mazurka ..	2 0
GO FORTH UPON THY JOURNEY ("The Dream of Gerontius") ..	0 4	2. Sérénade Mauresque ..	2 0
PRaise TO THE HOLIEST IN THE HEIGHT. S.A.S.S.A.A. ("The Dream of Gerontius") ..	0 4	3. Contrasts (The Gavotte, A.D. 1700 & 1900) ..	2 0
SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (<i>Finale</i> from "The Dream of Gerontius") ..	0 6	MEDITATION ("The Light of Life") ..	2 0
GOD SAVE THE KING. Arranged for Solo, Chorus, Orchestra, and Military Band (<i>ad lib.</i>) ..	0 3	IMPERIAL MARCH (Op. 32) ..	2 0
Tonic Sol-fa, 1d.; Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.		CHANSON DE NUIT (Op. 15, No. 1) ..	1 6
		CHANSON DE MATIN (Op. 15, No. 2) ..	1 6
		PRELUDE AND ANGEL'S FAREWELL ("Gerontius") ..	2 0
		VIOLIN AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1) ..	1 6
		CHANSON DE MATIN (Op. 15, No. 2) ..	2 0
		MAZURKA (Op. 10, No. 1) ..	2 0
		VIOLA AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1) ..	1 6
		VIOLONCELLO AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1) ..	1 6
		CHANSON DE MATIN (Op. 15, No. 2) ..	2 0

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

PRICE THREE SHILLINGS AND SIXPENCE.

String Parts, 2s. 3d. Wind Parts, 4s. Violin and Pianoforte, 2s.

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REVERIE.

Frederic H. Cowen.

Andante molto sostenuto. ♩ = 58.

Flauti.

Oboi.

Clarineti in B \flat

Fagotti.

Corni I & II in F.

Corni III & IV in F.

Trombe in C.

Tromboni I II & III
(*ad lib.*)

Arpa.

Andante molto sostenuto. ♩ = 58.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

The musical score is written for piano and consists of two systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The first system includes a piano introduction with a *cresc.* marking, followed by a section with *mf* and *dim.* markings, and a final phrase marked *p*. The second system continues the *mf* section, then transitions to a *p* section, and ends with a *divisi.* instruction for the piano.

sempre cresc. e poco agitato

mf

cresc

sempre cresc. e poco agitato
mf

mp 3

mf 3

p *poco cresc.*

mf *sempre cresc. e poco agitato*

sempre cresc. e poco agitato

mf

sempre cresc. e poco agitato
mf

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

mf *sempre cresc. e poco agitato*

a tempo

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are grouped with a brace on the left. The music includes several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also *dim.* (diminuendo) markings. The tempo is marked *a tempo* at the beginning of the system.

a tempo

The second system of the musical score continues with seven staves. It features similar notation to the first system, including triplets and dynamic markings like *f*, *mf*, and *p*. Specific markings include *f espress.* (forte, expressive), *2ª corda* (second string), and *unis.* (unison). The tempo remains *a tempo*. The system concludes with a *mf* marking at the bottom left.

A *p* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with the same key signature. The third staff is a treble clef with a key signature of two sharps (F# and C#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth and sixth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The music begins with a rest in the first measure, followed by a series of notes and rests in the subsequent measures. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with the same key signature. The third staff is a treble clef with a key signature of two sharps (F# and C#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth and sixth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The music begins with a rest in the first measure, followed by a series of notes and rests in the subsequent measures. Dynamics include *espress.* (espressivo), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). A section marker **A** is placed above the fifth measure of the top staff, and another **A** is placed below the fifth measure of the bottom staff.

poco cresc. agitato *mf* *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

agitato *p* *cresc.* *cresc. ed accel.*

p *cresc. ed accel.*

agitato *mf* *cresc. ed accel.*

mf *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

agitato

Detailed description of the musical score: The score is written for a multi-staff instrument, likely a piano. It consists of 12 staves. The first four staves are grouped together, and the last four are also grouped. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure contains the initial notation with dynamics *poco cresc.* and *mf*. The second measure continues the melodic lines with *mf* and *agitato*. The third measure shows further development with *cresc.* and *agitato*. The fourth measure concludes the section with *cresc. ed accel.*. Various musical notations are used, including slurs, accents, and triplets. The overall mood is increasingly agitated and energetic throughout the page.

sempre accel.

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

Poco Allegro.

The first system of the score consists of seven staves. The top two staves are for the piano, and the remaining five are for the violin. The music is written in 3/4 time with a key signature of one sharp (F#). The first two measures of the piano part feature a complex, arpeggiated texture. The violin part has a melodic line with some triplet figures. The system concludes with a *ff* dynamic marking and a fermata over the final notes.

Poco Allegro.

The second system continues the composition with seven staves. The piano part features a more rhythmic and melodic line, including a triplet figure. The violin part continues with a melodic line and some arpeggiated textures. The system concludes with a *ff* dynamic marking, the instruction *divisi.* (divided), and a fermata over the final notes.

dim. e rit.

Tempo I?

rall.

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the violin. The piano part begins with a *sf* (sforzando) dynamic marking, which then transitions to *p* (piano). The violin part also starts with *sf* and *p*. The tempo is marked *Tempo I?* and the dynamics include *dim. e rit.* (diminuendo e ritardando) and *rall.* (rallentando). The key signature has one sharp (F#).

dim. e rit.

Tempo I?

rall.

The second system of the musical score continues the piano and violin parts. The piano part features a *p* (piano) dynamic marking and includes the instruction *tranquillo*. The violin part includes the instruction *unis.* (unisono). The dynamics include *p*, *sf*, and *p*. The tempo is marked *Tempo I?* and the dynamics include *dim. e rit.* and *rall.*. The key signature has one sharp (F#).

dim. e rit.

p Tempo I?

rall. p

The image shows a page of musical notation for piano and strings. It consists of two systems of staves. The top system includes a vocal line and two piano accompaniment staves. The bottom system includes a piano accompaniment staff and two string staves. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked *a tempo* and *poco rit.*. Dynamics include *pp* and *pp non affrettando*. The score includes various musical notations such as triplets, slurs, and ties.

a tempo

B

pp

a tempo

pp

pp

B

a tempo

4^a corda -

p tranquillo e sostenuto

4^a corda -

p tranquillo e sostenuto

pp

pp

B *a tempo*

The musical score on page 12 consists of several systems of staves. The top system includes a single treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a complex rhythmic pattern of triplets and sixteenth notes, with the instruction *sempre pp* (pianissimo) written below. The second system continues this pattern. The third system introduces a bass clef staff with a *pp* marking. The fourth system features a grand staff (treble and bass clefs) with *sempre pp* markings. The fifth system shows a grand staff with a *pp* marking and a triplet in the bass line. The sixth system continues the grand staff notation. The seventh system shows a grand staff with a key signature change to two sharps (F# and C#). The eighth system continues the grand staff notation. The final system shows a grand staff with a key signature change to one sharp (F#).

This musical score page contains two systems of music. The first system includes a piano part with a treble and bass clef, and a string quartet part with four staves. The piano part features a complex rhythmic pattern of triplets in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *pp* and *p*. The string quartet part consists of four staves, with the first staff (Violin I) playing a melodic line with long slurs. The second system continues the piano part with a more active right hand and a steady left hand accompaniment. It includes dynamic markings *p* and *pp*, and the instruction "divisi." indicating that the string quartet should play in divided parts. The score concludes with a triplet figure in the piano right hand.

C *sempre cresc. ed agitato*

mf

p *3*

cresc. *3*

sempre cresc. ed agitato
mf

sempre cresc. ed agitato

cresc. *3*

cresc.

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

p

sempre cresc. ed agitato
mf

sempre cresc. ed agitato

poco cresc.

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

3 *3*

p poco cresc.

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

3 *3*

poco cresc.

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

sempre cresc. ed agitato
mf

C

The musical score is arranged in two systems. The first system (staves 1-6) features a melody in the first violin with a *mf* dynamic, and a piano accompaniment in the first and second violas. The second system (staves 7-12) continues the piece, with the first violin playing *divisi.* and the piano accompaniment becoming more active. Dynamics range from *mf* to *f*, and a *cresc.* marking is present in the first system.

a tempo

The first system of the musical score consists of ten staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle six staves are grouped by a brace on the left. Dynamics include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). The tempo marking *a tempo* is at the beginning. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

a tempo

The second system of the musical score consists of ten staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle six staves are grouped by a brace on the left. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The tempo marking *a tempo* is at the beginning, and *largamente* (largely) is used for the first two staves. The instruction *2ª corda* (second string) is written above the third staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

ff a tempo

D

p *pp* *dim.* *p* *dim.* *dim.*

D

dim. *p* *p tranquillo* *dim.*
dim. *p* *p tranquillo* *dim.*

D

rall. al fine

The musical score is divided into two systems. The first system includes vocal staves with lyrics 'sempre dim. sempre dim.' and piano accompaniment staves with triplet markings (3) and dynamic markings (pp, dim.). The second system includes double bass parts with markings for unis. (unison), pizz. (pizzicato), arco (arco), and divisi. arco (divisi arco), along with other dynamic markings (pp) and triplet markings (3). The tempo marking 'rall. al fine' appears at the beginning and end of the section.

rall. al fine

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.		Strings.	Wind.	Full Score.
	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 6	5 0
Mother Carey (Three Sailor pieces) ...	—	—	—	Do. Pastorale ...	2 0	5 6	—
GEORGE J. BENNETT.				Do. Pavane ...	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	OLIVER KING.			
2. Girlhood ...	—	—	—	Concert Overture (No. 1), "Among the	—	—	—
S. COLERIDGE-TAYLOR.				Pines" ...	2 6	7 3	4 0
Four Characteristic Waltzes (also for Small	—	—	—	Concert Overture (No. 2) ...	4 0	—	—
Orchestra) ...	6 0	12 0	5 0	"Night." A Symphony in F ...	8 6	—	10 6
Ballade in D minor (Violin and Orchestra) ...	2 6	—	—	ALEX. C. MACKENZIE.			
Overture to "The Song of Hiawatha" ...	5 0	13 6	—	Benedictus ...	1 6	2 0	5 0
Solemn Prelude ...	2 6	—	—	"Burns." 2nd Scotch Rhapsody ...	3 6	6 6	5 0
Ballade in A minor ...	4 9	10 9	7 6	"Colomba." Prelude ...	2 0	4 9	4 0
Scenes from An Everyday Romance ...	9 6	—	—	Do. Ballet Music and Rustic March ...	4 0	9 3	10 6
Romance in G (Violin and Orchestra) ...	2 6	—	—	Concerto for Violin ...	6 6	10 3	21 0
"Toussaint l'Ouverture" ...	5 6	—	—	Highland Ballad ...	2 6	4 0	—
Idyll ...	2 6	—	—	"Jason." Intermezzo ...	2 0	5 3	7 6
Hemo Dance ...	5 0	—	—	"La belle dame sans merci" ...	5 6	11 9	7 6
Four Novelletten (String Orchestra, Tam-				"The Little Minister." Overture ...	4 6	10 0	—
bourine, and Triangle)	—	—	—	Do. (for Small Orchestra) ...	4 6	—	—
No. 1 in A ...	2 9	—	2 6	Do. Three Dances ...	4 6	11 0	—
" 2 in C ...	2 9	—	2 6	Do. 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 ...	4 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 Ecosaise (No. 1) ...	3 6	8 0	5 0
Funeral March with Incidental Music	—	—	—	"Story of Sayid." Solemn March ...	1 6	3 9	—
("Grania 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 Vari-	—	—	—	Suite in F (for Strings) ...	5 0	—	4 6
ations on an Original Theme) ...	2 3	1 6	3 0	PERCY PITT.			
ERNEST FORD.				Air de Ballet (for Strings) ...	2 6	—	2 0
Grand Valse from the "Faust" Ballet ...	2 6	11 3	—	Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
Scène Bacchanale from the "Faust" Ballet	5 0	—	—	Coronation March ...	2 6	15 0	5 0
HENRY GADSBY.				Oriental Rhapsody ...	3 0	11 0	7 6
"The Forest of Arden." Intermezzo and	—	—	—	E. PROUT.			
Tantarra ...	4 0	6 0	7 6	Symphony in F (No. 3) ...	8 0	17 0	25 0
HENRY E. GEEHL.				W. H. REED.			
Suite espagnole ...	6 6	—	—	Suite venitienne ...	6 0	—	—
EDWARD GERMAN.				WILLIAM SHAKESPEARE.			
"Henry VIII." Overture ...	3 0	—	—	Dramatic Overture ("Hamlet") ...	4 6	—	—
Do. Prelude, Act II. ...	2 0	—	—	ARTHUR SOMERVELL.			
Do. Prelude, Act III. ...	2 0	4 3	—	"Helen of Kirkconnell" ...	2 0	4 6	—
Do. Coronation March ...	2 0	4 3	3 6	C. VILLIERS STANFORD.			
Do. Prelude, Act V. ...	2 0	—	—	The Irish Symphony ...	11 0	22 6	30 0
Do. Three Dances ...	4 0	7 6	7 6	Prelude to "Œdipus Rex" ...	4 0	8 0	6 0
"As you like it." Masque (Three Dances)	4 6	10 6	7 6	Symphony (No. 4) in F major ...	11 0	26 0	30 0
Rhapsody on March Themes ...	5 6	—	—	Suite for Violin and Orchestra ...	7 0	12 6	21 0
"Gipsy Suite." Four Characteristic Dances	7 0	14 0	10 6	ARTHUR SULLIVAN.			
"Hamlet." Symphonic Poem ...	6 6	13 0	—	Overture, "In Memoriam" ...	4 6	8 6	15 0
"The Seasons." Spring ...	5 0	12 3	—	Overture, "Di Ballo" ...	5 0	12 0	12 0
Do. Harvest Dance (Summer) ...	5 0	12 6	—	"The Tempest." Incidental Music ...	11 6	19 0	30 0
Do. Autumn ...	2 6	6 0	—	(In 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	7 6	Gavotte and Musette ...	2 6	—	—
"Richard III." Overture ...	2 6	7 0	7 6	Valse Melancolique ...	2 6	—	—

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