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Titania

Lefebure Wely
Composer

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STANDARD AND FAVORITE COMPOSITIONS

Beaumont, P.	Con Amore,40
Beaumont, P.	Slumber Sweetly,40
Czibulka, A.	Love's Dream After the Ball, . . . .	.60
Durand, Aug.	Babillage (Tittle-Tattle), . . . .	.50
Gautier, L.	Le Secret, . . . .	.65
Ganne, L.	La Czarine Mazurka, . . . .	.50
Gillet, E.	In the Mill, . . . .	.60
Hollaender, V.	Canzonetta, . . . .	.30
Heller, S.	Tarantelle, . . . .	.80
Jensen, A.	The Mill, . . . .	.35
Lack, Th.	Cabaletta, . . . .	.35
Lack, Th.	Idilio, . . . .	.40
Lysberg, C. B.	Idylle, . . . .	.30
Lysberg, C. B.	La Fontaine, . . . .	.50
Mascagni, P.	Cavalleria Rusticana (Intermezzo), . . . .	.40
Mendelssohn, F.	Spring Song, . . . .	.40
Meyer-Helmund, E.	Tanzweise (Dance), . . . .	.60
Merkel, G.	In the Lovely Month of May, . . . .	.60
Paderewski, I.	Melodie, . . . .	.40
Pehel, J.	In the Valley, . . . .	.35
Thomas, A.	Gavotte (Mignon), . . . .	.40
Thome, F.	Simple Confession, . . . .	.50
Voss, Ch.	Santa Lucia, . . . .	.40
Wely, L.	Titania, . . . .	.60
Wollenhaupt, H.	La Gazelle Polka, . . . .	.60

McKINLEY MUSIC CO.

CHICAGO

NEW YORK

Kas.
002386

Wely

TITANIA.

LEFEBURE WELY.

INTRO.

Allegro.

Handwritten: *g a a g*

Handwritten: *3 2 1 3 2 1 3 2 1 3 2 1*

f Ped.

Ped.

Sva. *une corde.*

mp Ped.

Ped.

Sva. *trois corde.* *une corde.* *trois corde.* *une corde.*

f Ped. *mp* *f* *mp*

trois corde.

cres. *p animez.* *dim.* *retardez.*

Allegro.

Handwritten: *3 2 1 3 2 1 3 2 1 3 2 1*

Handwritten: *1 2 3 1 2 3 2 1 4 3 2 1*

Handwritten: *3 2 1 3 2 1 3 2 1*

f Ped. *Ped.* *Ped.*

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Handwritten fingerings: 4 3 2 1 3 2 1 3 2 4 3 1 2 3 4 5

Treble: 4 3 2 1 3 2 1 3 2 4 3 1 2 3 4 5
 Bass: Ped. *

Handwritten fingerings: 1 3 2 4 3

Treble: 1 3 2 4 3
 Bass: Ped. *

2nd time an octave higher.

Handwritten fingerings: 2 1 2 1 2 1 2 1

Treble: 2 1 2 1 2 1 2 1
 Bass: Ped. * Ped. *

Handwritten fingerings: 2 4 3 4

Treble: 2 4 3 4
 Bass: f Ped. * Ped. *

Handwritten fingerings: 1 2 3 1 2 3 2 1 4 3 2 1

Treble: 1 2 3 1 2 3 2 1 4 3 2 1
 Bass: f Ped. * Ped. *

Kas.
 002386
 Tit

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a simple harmonic accompaniment. Pedal points are indicated by asterisks (*) in measures 1, 2, 3, and 4.

Second system of musical notation, measures 5-8. The right hand continues the arpeggiated pattern. Measure 6 includes a triplet of sixteenth notes in the right hand. Pedal points are indicated by asterisks (*) in measures 5, 6, 7, and 8.

Third system of musical notation, measures 9-12. The right hand continues the arpeggiated pattern. Measure 10 includes a triplet of sixteenth notes in the right hand. Pedal points are indicated by asterisks (*) in measures 9, 10, 11, and 12.

Fourth system of musical notation, measures 13-17. The right hand continues the arpeggiated pattern. Pedal points are indicated by asterisks (*) in measures 13, 14, 15, 16, and 17.

Fifth system of musical notation, measures 18-21. The right hand continues the arpeggiated pattern. Pedal points are indicated by asterisks (*) in measures 18, 19, 20, and 21.

Musical notation system 1. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

Musical notation system 2. Treble and bass staves. Pedal markings: *Ped.* with asterisks. Dynamic markings: *reteuez.* and *diminuez.*

Musical notation system 3. Treble and bass staves. Pedal markings: *Ped.* with asterisks. Dynamic marking: *p*.

Musical notation system 4. Treble and bass staves. Pedal markings: *Ped.* with asterisks. First and second endings are indicated by numbers 1 and 2.

Musical notation system 5. Treble and bass staves. Treble staff features triplets and fingerings (1, 2, 3). Pedal markings: *Ped.* with asterisks. Dynamic marking: *f*.

Musical notation system 6. Treble and bass staves. Pedal markings: *Ped.* with asterisks.

1 2 2nd time an octave higher.

Ped. * *Ped.* * *mf Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

1 2 SVL

f Ped. * *Ped.* * *Ped.* * *Ped.* *

f Ped. * *Ped.* * *Ped.* *

SVL

Ped. * *Ped.* * *Ped.* * *f Ped.* *

Handwritten checkmark at the top center.

Ped.

Ped.

Ped. retenez.

Ped.

Ped.

Ped.

Ped.

Ped. augmentez.

Sva.

1

Ped.

Ped.

2 Sva.

1 1

cres. Ped.

cres. Ped.

ff Ped.

Sva.

Sva.

Ped.

Ped.

Ped.

Ped.

241 6-6.

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COME, HOLY SPIRIT

Duet for Soprano or Tenor and Alto

Mus. by Frederic Jerome



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THY WILL BE DONE

Duet for Tenor and Soprano

Mus. by Frederic Jerome



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COME UNTO ME

Mus. by Frederic Jerome



TO THE HAVEN OF THY BREAST



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