

NOVELLO'S ORIGINAL OCTAVO EDITION.

HEAR MY PRAYER

MOTET

FOR SOPRANO SOLO AND CHORUS

THE WORDS BY

W. BARTHOLOMEW

THE MUSIC COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

PRICE ONE SHILLING.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

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Full Score (English and German Words), 6s.; Orchestral Parts, 2s. 6d.; Vocal Score (Folio), 3s.; Vocal Parts, 1s.; Tonic Sol-fa Edition, 2d. The Accompaniments, arranged for Pianoforte and Harmonium (instead of Orchestra), by Myles B. Foster, 2s.

LONDON :
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

"Hear my Prayer."

Words by W. BARTHOLOMEW.

Music by FELIX MENDELSSOHN BARTHOLDI.

Andante.

SOPRANO SOLO.

ORGAN OF PIANO.

Hear my prayer, ... O God, in-cline Thine ear! Thy-self from my pe -

- ti - tion do not hide; Hear my prayer, O God, in-cline Thine

ear! Thy-self from my pe - ti - tion do not hide, Thyself from my pe -

- ti - tion do not hide! Take heed to me! Hear how in prayer I

cres.

cres.

mourn to Thee, Hear how in prayer... I mourn to Thee,

Hear how in prayer I mourn to Thee! Take heed to me, Take heed to

me! Without Thee all is dark,— . . . I have no guide,— . . . I have no

pp

pp

pp *cres.*

guide, no guide; With - out Thee all is dark, I have no

cres. *sf*

guide, I . have no guide; . . Hear my prayer, O God, incline Thine

ear! Thyself from my pe - ti - tion do not hide, Thyself from my pe -

- ti - tion do not hide! Hear my prayer, O God, in-cline Thine

ear! The

f Hear my prayer, O God, in - cline Thine ear!

f Hear my prayer, O God, in - cline Thine ear!

f Hear my prayer, O God, in - cline Thine ear!

f Hear my prayer, O God, in - cline Thine ear!

mf

CHORUS.

Allegro moderato.

e - ne-my shouteth, The godless come fast!

f The e - ne-my shouteth, The

f The e - ne-my shouteth, The

f The e - ne-my shouteth, The

f The e - ne-my shouteth, The

Allegro moderato.

mf

The e - ne-my shouteth, The

In - i - qui-ty, hat-red, up - on me they cast!

god-less come fast!

god-less come fast!

god-less come fast!

god-less come fast!

god-less come fast!

In - i - qui-ty,

In - i - qui-ty,

In - i - qui-ty,

In - i - qui-ty,

In - i - qui-ty,

In - i - qui-ty,

The wicked op-press me, Ah,

hat-red, up - on me they cast!

hat-red, up - on me they cast!

hat-red, up - on me they cast!

hat-red, up - on me they cast!

hat-red, up - on me they cast!

hat-red, up - on me they cast!

hat-red, up - on me they cast!

The wicked op-press me,

The wicked op-press me,

The wicked op-press me,

The wicked op-press me,

The wicked op-press me,

The wicked op-press me,

where shall I fly? Perplex'd and be - wilder'd, O God, hear my

sf

This system contains a vocal line and piano accompaniment. The vocal line begins with the lyrics "where shall I fly? Perplex'd and be - wilder'd, O God, hear my" and is marked with a forte dynamic (*sf*). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

cry, O God, . . . hear my cry! O God, . . . hear my

O God, . . . hear my cry! O God, . . . hear my

O God, . . . hear my cry, my cry! O God, . . .

O God, . . . hear my cry! O God, hear my

O God, . . . hear my cry! O God, . . .

f *sf* *f* *sf* *f* *sf* *f*

This system continues the vocal line and piano accompaniment. The vocal line has five lines of lyrics, each starting with "O God, . . . hear my cry!". The dynamics alternate between *f* and *sf*. The piano accompaniment continues with two staves, maintaining the harmonic structure.

cry, Per-plex'd and be-wil-der'd, O God, hear my cry!
 cry, Per-plex'd and be-wil-der'd, O God, hear my cry!
 . . . hear my cry, Per-plex'd and be-wil-der'd, O God,
 cry, Per-plex'd and be-wil-der'd, O God,
 . . . hear my cry, Per-plex'd and be-wil-der'd, O

sf O God, O God, hear my cry! The e-ne-my shouteth,
sf O God, O God, hear my cry! The *f*
sf O God, hear . . . my cry! The *f*
 -der'd, O God, hear . . . my cry! The *f*
 God, hear my cry, O God, hear my cry! The

mf

The god - less come fast, Per -
 e - ne - my shouteth, The god - less come fast;
 e - ne - my shouteth, The god - less come fast;
 e - ne - my shouteth, The god - less come fast;
 e - ne - my shouteth, The god - less come fast;

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with the first staff being the soprano line and the others descending. The piano accompaniment is in the bottom two staves. The music is in a major key with a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo).

- plex'd and be - wil - der'd, O God, hear my cry! O God, . . . hear my
 O God, . . . hear my
 O God, . . . hear my
 O God, . . . hear my
 O God, . . .

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with the first staff being the soprano line and the others descending. The piano accompaniment is in the bottom two staves. The music is in a major key with a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *f* (forte) and *ff* (fortissimo).

cry! O God! . . . hear my cry! . . .
 cry! O God! . . . hear my cry! . . .
 cry! . . . Per - plex'd and be - wil - der'd, O
 . . . hear my cry! O God, . . . hear my cry! Per - plex'd and be -
 . . . hear my cry! O God, . . . hear my cry! O

Per - plex'd and be - wilder'd, O God, hear my cry! O God, hear my
 Per - plex'd and be - wilder'd, O God, hear my cry! O God, hear my
 God hear my cry, . . . O God, O God, hear my
 - wil - der'd, O God, . . . hear, O God, hear my
 God, O God, . . . hear, O God, hear my

cry! O God, hear my cry! O
 cry! O God, hear my cry! O
 cry! O God, hear my cry! O
 cry! O God, hear my cry! O
 cry! O God, hear my cry! O

God, hear my cry! O God, hear my cry! O
 God, hear my cry! O God, hear my cry!
 God, hear my cry! O God, hear my cry!
 God, hear my cry! O God, hear my cry!
 God, hear my cry! O God, hear my cry!

God, hear my cry!

O God, hear my cry!

O God, hear my cry!

O God, hear my cry!

O . . . God, hear my cry!

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in G major and common time. The first vocal line has a dynamic marking of *f* and a fermata. The second and third vocal lines have dynamic markings of *p* and *pp*. The fourth vocal line has a dynamic marking of *p*. The piano accompaniment consists of two staves with chords and moving lines.

RECTT.

My heart is sore - ly pain'd with - in my breast, My soul with death - ly ter -

RECTT.

Detailed description: This system contains one vocal staff and two piano staves. The vocal part is in G major and common time, with a dynamic marking of *pp*. The piano accompaniment consists of two staves with chords and moving lines.

- - ror is oppress'd, Trem-bling and fear-ful-ness up-on me fall, With hor-ror o-ver-

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of two staves with chords and moving lines.

Sostenuto.

- whelm'd, Lord, hear me call, Lord, hear me call, With hor-ror o-ver-whelm'd, . .
 Lord, hear me call, With hor-ror o-ver-whelm'd, . .
 Lord, hear me call, With hor-ror
 Lord, hear me call, With hor-ror o-ver-
 Lord, hear me call, With hor-ror

This system continues the musical score with the same vocal and piano parts. It includes dynamic markings such as *f* and *sf*, and the instruction *Sostenuto.* is placed above the first staff.

sf
 Lord, . . . hear me call!
pp
 Lord, hear me call!
dim. *pp*
 o - ver - whelm'd, Lord, hear me call!
dim. *pp*
 - whelm'd, o - ver - whelm'd, Lord, hear me call!
dim. *pp*
 o - ver - whelm'd, Lord, hear me call!

SOLO. *Con un poco più di moto.*

O for the wings, for the wings of a dove! Far a - way, far a -

way would I rove! O for the wings, for the wings of a dove!

Far a - way, far a - way, far a - way, far a - way would I rove! In the

wil- derness build me a nest, And re - main there for ev - er at rest, In the

wilderness build me, build me a nest: And re - main there for ev - er at rest,

In the wil- derness build me a nest, And re - main there for ev - er at rest,

And . . re - main there for ev - er at rest, And . . re - main there for ev - -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of triplet eighth notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of chords and single notes.

- - - er at rest.

O for the wings, for the wings of a dove,

mf cres.

The second system continues the musical score. The vocal line resumes with the lyrics "er at rest." and then "O for the wings, for the wings of a dove,". The piano accompaniment includes a dynamic marking of *f* (forte) and *mf cres.* (mezzo-forte crescendo). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

SOLO E TUTTI.

f

O for the wings, for the wings of a dove, the wings of a dove!
 wings . . . of a dove, a dove!
 dove! for the wings, O for the wings of a dove!
 O for the wings of a dove! Far a -

Far a - way, far a - way would I rove, far a -
 Far a - way, far a - way, far a - way, far a -
 Far a - way, far a - way would I
 way . . would I rove, . . far a - way,

- way would I rove, a - way would I rove, far a - way!
 - way would I rove, a - way would I rove, far a - way! In the
 rove, far a - way would I rove, far a - way! . . .
 far a - - way, far a - way would I rove, far a - way! . . .

In the wil - der-ness build me a nest, And re-main there for
 wil - der-ness build me a nest, And re-main there for ev - er at
 . . . In the wil - derness build me a nest, And re -
 . . . far a - way!

ev - er at rest, And re - main there for
 rest, re - - main there for ev - - - er, for
 - main there for ev - er at rest, And re - main there for ev - er, for
 In the wil - der-ness build me a nest, And re -

ev - er at rest, re - main . . . there for ev - er at rest, re - main .
 ev - er at rest, re - main . . . there for ev - er at rest, re - main . .
 ev - er at rest, re - main . . . there for ev - er at rest, re - main . .
 - main there at rest, re - main . . there for ev - er at rest, re - main . .

SOLO.

there for ev - er at rest. O . . for the wings, for the

there for ev - er at rest, for ev - er at rest.

there for ev - er at rest, for ev - er at rest.

there for ev - er at rest, for ev - er at rest.

there for ev - er at rest, for ev - er at rest.

there for ev - er at rest, for ev - er at rest.

wings of a dove! Far a-way, far a-way would I rove, O . . for the wings, for the

And re - main

And re - main

And re - main

And re - main

wings of a dove, Far a - way, far a - way, far a - way, far a -
cres. *f*
cres.
there, far a - way
cres.
there, far a - way
cres.
there, far a - way
cres.
there, far a - way
cres.
there, far a - way

way would I rove! In the wil - derness build me a nest, . . . And re -
cres.
would I rove!
would I rove!
p *cres.*
would I rove! O for the wings, for the
p *cres.*
would I rove! O for the wings, for the wings, . . . for the

cres. 8 *f*

- main there for ev - er at rest, In the wil - der-ness build me,
 O for the wings of a dove! . . .

cres.

O for the wings, for the wings of a dove!

wings of a dove!

wings of a dove!

dim. *p* *f*

build me a nest, And remain there for ev - er at rest; In the wilderness
 In the wil - der-ness
 In the wil - der-ness
 In the wil - der-ness
 In the wil - der-ness
 In the wil - der-ness

build me a nest, And re - main there for ev - er at rest, for
cres.

build me a nest, And re - main there for
cres.

build me a nest, And re - main there for
cres.

build me a nest, And re - main there for
cres.

build me a nest, And re - main there at
cres.

ev - er at rest, for ev - - - - er at rest;
f

ev - er at rest, for ev - er at rest, for ev - er at rest;
f *dim.* *pp*

ev - er at rest, for ev - - - - er at rest;
f *dim.* *pp*

ev - er at rest, for ev - er at rest, for ev - er at rest;
f *dim.* *pp*

rest, for ev - - - - er at rest;
f *dim.* *pp*

And . . re-main there for ev - er at rest, And . . re-main there for

And re - - -

And re - - -

And re - main

And re - main

The first system of the musical score features a vocal line with triplets and piano accompaniment. The lyrics are: "And . . re-main there for ev - er at rest, And . . re-main there for". The piano part includes dynamic markings of *pp* and *ppp*.

ev - - - er at rest.

- - - main there at rest.

- - - main . . there at rest.

- - - there at rest.

- - - there at rest.

The second system continues the vocal line with lyrics: "ev - - - er at rest.", "- - - main there at rest.", "- - - main . . there at rest.", "- - - there at rest.", and "- - - there at rest.". The piano accompaniment features a *ppp* marking.

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Benedictus.

288. ADLAM, FRANK, in E flat (with Te .. 4d.	517. JACOBS, W., in A (Chant) 1d.	125. ROBERTS, J. V., in G (Chant .. 1d.
<i>Deum</i>) 4d.	382. JORDAN, C. W. (founded on the .. 1d.	<i>form</i>) 1d.
523. BARNEY, J. (Chant, with other .. 4d.	8th Tone) 1d.	188. SMITH, BOYTON, in E flat (with .. 3d.
Canticles) 4d.	432. LEMARE, E. H., in F 4d.	<i>Te Deum, Sanctus, and Kyrie</i>) .. 3d.
146. BROWN, A. H., in A 3d.	456. LITTLETON, A. H., in D (Chant .. 3d.	216. STAINER, J. (1st Series, Greg. Can- .. 2d.
309. CHIPP, E. T., in D 2d.	<i>form, with Te Deum</i>) 3d.	<i>ticles, 3rd Tone</i>) 2d.
417. COLERIDGE-TAYLOR, S., in F 4d.	154. MACPHERSON, STEWART (with .. 3d.	219. STAINER, J. (2nd Series, Greg. Can- .. 2d.
56. ELLIOTT, J. W., in D 3d.	<i>Kyrie</i>), in E flat 4d.	<i>ticles, 6th Tone</i>) 2d.
408. FIELD, J. T., in D (Chant form, .. 4d.	84. MARCHANT, ARTHUR W., in E flat .. 3d.	307. STAINER, J. (3rd Series, Greg. Can- .. 2d.
with <i>Te Deum</i> , in A) 4d.	373. MARTIN, G. C., in A 4d.	<i>ticles</i>) 2d.
244. GOSS, SIR J., in A (Unison) 2d.	580. MATTHEWS, T. R., in E flat 2d.	337. STAINER, J. (4th Series, Greg. .. 2d.
247. *GOSS, SIR J., in C (Chant) 2d.	609. MONK, M. J., in G 3d.	Tones) 2d.
254. GOSS, SIR J., in A (Four voices) .. 3d.	121. READ, F. J., in D 1d.	297. STANE, BRUCE, in F 3d.
317. GOSS, SIR J., in D 3d.	122. ROBERTS, J. V., in F (Chant form) .. 1d.	610. TOZER, FERRIS, in F 3d.
442. HERBERT, E., in D (Chant form) .. 3d.	123. ROBERTS, J. V., in D (Chant form) .. 1d.	322. TURLE, J., in D (Chant) 2d.
159. HOLDEN, G., in A (arranged by .. 1d.	124. ROBERTS, J. V., in C (Chant .. 1d.	288. WEST, JOHN E., in G 4d.
<i>J. T. Field</i>) 1d.	<i>form</i>) 1d.	468. WESTBURY, G. H., in A 3d.
48. HUTCHINSON, THOMAS, in E flat .. 3d.		

(For continuation see other list)

NOVELLO'S PARISH CHOIR BOOK—(continued).

Jubilate Deo.

441. ARNOLD, G. B., in C 1½d.	275. *GOSS, Sir J., in A (<i>Four voices</i>) .. 2d.	389. SOMERVELL, A., in F 3d.
523. BARNBY, J. (<i>Chant, with other Canticles</i>) 4d.	75. HAMILTON-GELL, Rev. A. W., in E flat 1½d.	303. STEANE, BRUCE, in F 3d.
347. BREWER, A. H., in B flat 1½d.	148. HAMILTON-GELL, Rev. A. W., in G (<i>Chant form</i>) 1½d.	69. SULLIVAN, ARTHUR, in D (<i>with Kyrie</i>) 3d.
602. BREWER, A. H., in E flat 3d.	573. HOPKINS, E. J., in A 6d.	474. THORNE, E. H., in G (<i>with Te Deum</i>) .. 3d.
310. CHIFF, E. T., in E flat 2d.	552. KING, OLIVER, in D (<i>with Te Deum</i>) .. 6d.	460. TILLEARD, J., in F (<i>with Kyrie</i>) .. 3d.
313. CHIFF, E. T., in C 2d.	509. MACFARREN, W., in C (<i>with Kyrie and Sanctus</i>) 2d.	621. TOZER, FERRIS, in F 2d.
418. COLERIDGE-TAYLOR, S., in F 3d.	229. MACPHERSON, C., in F 3d.	295. TURLE, JAMES (<i>Chant form, with Kyrie</i>) 1½d.
50. ELLIOTT, J. W., in D 3d.	444. MATTHEWS, T. R., in C 3d.	120. WALMISLEY, T. F., in C 3d.
472. FORD, E., in F (<i>with Te Deum</i>) .. 6d.	615. NAYLOR, E. W., in A 3d.	558. WILLIAMS, C. LEE, in A (<i>with Te Deum and Kyrie</i>) 6d.
393. FOSTER, M. B., in C 3d.	410. SHAW, J., in G 1½d.	
208. GALE, C. R., in F 3d.		
245. GOSS, Sir J., in A (<i>Unison</i>) 2d.		

The Office of the Holy Communion.

479. ADAMS, T., in D 6d.	483. SELBY, B. L., in E flat (<i>for Treble voices</i>) 4d.
235. BLISS, W. H. The Communicants' Choral Card 1½d.	484. SELBY, B. L., in E flat (<i>for Four voices</i>) 6d.
234. BRYANS, F. R. A Simple Choral Communion Card 3d.	438. SHAW, J., in G 6d.
576. CLEMONSON, W. J., No. 3, in A flat 2d.	390. SOMERVELL, A., in F 4d.
356. ELLIOTT, J. W., in F 6d.	565. STAINER, J., in A 6d.
263. HAYNE, LEIGHTON GEORGE, in G 6d.	355. STAINER, BRUCE, in F 6d.
352. JOULE, E. St. J. B., in C 2d.	534. THORNE, E. H., in E flat 6d.
369. MERBECKE (<i>from the Cathedral Prayer Book, Stainer</i>) .. 6d.	266. TRIMNELL, T. T., in C (<i>Festival</i>) 4d.
221. OUSELEY, Rev. Sir F. 4d.	

Kyrie eleison.

495. BUTTON, H. E. Four Kyries .. 1½d.	509. MACFARREN, W. (<i>with Jubilate and Sanctus</i>) 2d.	482. STAINER, J. Four Kyries 2d.
130. CALKIN, G. Six Kyries .. 1½d.	401. MACPHERSON, C., in E flat 1d.	69. SULLIVAN, ARTHUR, in D (<i>with Jubilate</i>) 3d.
341. CLIPPINGDALE, J. Six Kyries .. 1½d.	154. MACPHERSON, S., in E flat (<i>with Benedictus</i>) 4d.	460. TILLEARD, J., in F (<i>with Jubilate</i>) .. 3d.
575. Four Settings. Various Composers .. 1½d.	505. MACPHERSON, S., in B flat (<i>with Creed</i>) 4d.	137. TRIMNELL, T. T., in F (<i>with Creed</i>) .. 3d.
430. GODFREY, A. E. Three Kyries .. 1½d.	582. MATTHEWS, T. R. Four settings .. 1½d.	295. TURLE, J. (<i>with Jubilate</i>) 1½d.
555. GREENISH, F. R., Six Kyries .. 2d.	535. SELBY, B. L., in F 1½d.	400. WEST, JOHN E., in E flat 1d.
414. ILLIFFE, F. Six Kyries .. 2d.	188. SMITH, BOYTON, in E flat (<i>with Te Deum, Benedictus, and Sanctus</i>) .. 3d.	558. WILLIAMS, C. LEE (<i>with Te Deum and Jubilate</i>) 6d.
214. KING, O. Five Kyries .. 3d.		
453. LEMARE, E. H. Six Kyries .. 3d.		
454. LEMARE, E. H. Five Kyries .. 3d.		

Apostles' Creed.

197. BRIDGE, J. F., on G (<i>with Lord's Prayer</i>) 1½d.	320. CORNELL, J. H. 1½d.	321. MONK, E. G., in G 2d.
527. BRIDGE, J. F., on F (<i>with Lord's Prayer</i>) 1½d.	348. CRUSE, E. 1½d.	167. ROBERTS, J. V. (<i>with Lord's Prayer</i>) .. 1½d.
	III. ELLIOTT, J. W. 1½d.	76. STATON, W., in F 1½d.

Nicene Creed.

95. BARNBY, J. (<i>Merbecke</i>) 1½d.	291. GOSS, Sir J. 3d.	268. STAINER, J. (<i>Merbecke</i>) 1d.
198. BRIDGE, J. F. 1½d.	505. MACPHERSON, S. (<i>with Kyrie</i>) .. 4d.	597. STEANE, B., in F (<i>Four voices</i>) .. 3d.
349. CROWE, R. W. 3d.	268. MERBECKE, in F (<i>Arr. by F. Stainer</i>) .. 1d.	203. TOURS, B. (<i>from Service in F</i>) .. 3d.
204. ELLIOTT, J. W., in D 3d.	168. ROBERTS, J. V. 1½d.	137. TRIMNELL, T. T., in F 3d.
402. FOSTER, MYLES B., in C 4d.	251. STAINER, J., in G (<i>Easy form</i>) .. 2d.	156. WESLEY, S. S., in E 4d.
350. GLADSTONE, F. E. 3d.		

Athanasian Creed.

174. BEST, W. T., in F 3d.	155. BIRCH, E. H., in G 3d.	351. STAINER, J. (<i>Plainsong, Unison</i>) .. 3d.
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Offertory Sentences.

333. FIELD, J. T. (<i>Nos. 1 to 5</i>) 3d.	270. JORDAN, C. W. (<i>with Processional Hymn</i>) 3d.	605. METCALFE, J. P. 4d.
334. FIELD, J. T. (<i>Nos. 6 to 9</i>) 3d.	149. KNIGHT, H. 6d.	330. STAINER, J. 3d.
335. FIELD, J. T. (<i>Nos. 10 to 15</i>) 3d.	287. MARTIN, GEORGE C. 6d.	223. TOZER, FERRIS 4d.
336. FIELD, J. T. (<i>Nos. 16 to 20</i>) 3d.		616. TOZER, FERRIS (<i>Six</i>) 2d.

Benedictus qui venit and Agnus Dei.

114. CALKIN, J. B., in C 3d.	332. GARRETT, G. (<i>from Service in E flat</i>) 3d.	462. STAINER, J., No. 1 (<i>from Service in E flat</i>) 3d.
316. CALKIN, J. B., in D 3d.	452. HAYNES, B., in E flat 3d.	463. STAINER, J., No. 2 (<i>from Service in E flat</i>) 2d.
117. ELVEY, Sir G., in E 3d.	112. MARTIN, G. C. (<i>from Service in C</i>) .. 3d.	464. *STAINER, J., No. 1 (<i>from Service in A</i>) .. 3d.
404. FOSTER, MYLES B., in C 3d.	314. MEACHAM, C. J. B., in F 1½d.	465. *STAINER, J., No. 2 (<i>from Service in A</i>) .. 2d.
115. GARRETT, G., in A 3d.	142. PAGE, ARTHUR (<i>from Service in F</i>) .. 3d.	118. TOURS, B. (<i>from Service in C</i>) .. 3d.
331. GARRETT, G. (<i>from Service in E</i>) .. 3d.	116. STAINER, J., in F 3d.	

(For continuation see other list.)

