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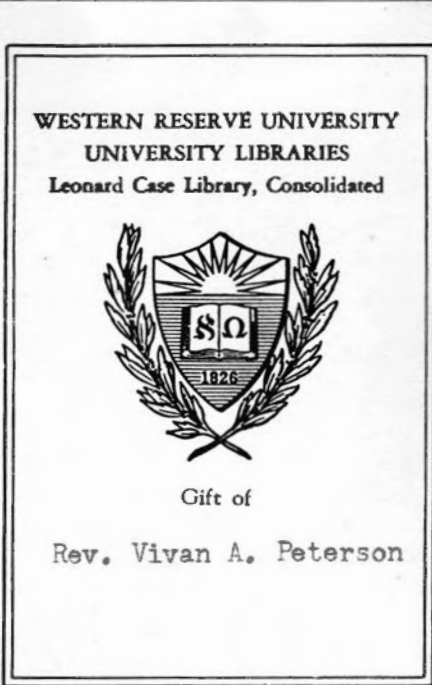
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SET TO MUSIC BY

LEO SOWERBY

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GREAT IS THE LORD

PSALM XLVIII

LEO SOWERBY

NEW YORK: THE H. W. GRAY CO., Sole Agents for NOVELLO & CO., LIMITED, LONDON

Broadly (♩ = 50)

ORGAN

SOP.

ALTO

TEN.

BASS

holding back

The musical score is arranged in three systems. The first system is for the organ, consisting of a grand staff with treble and bass clefs. The tempo is marked 'Broadly (♩ = 50)'. The second system continues the organ part. The third system includes four vocal staves labeled 'SOP.', 'ALTO', 'TEN.', and 'BASS', which are currently empty. Below the vocal staves is another organ part, which includes the instruction 'holding back' at the end of the first measure.

Great is the Lord, Great is the Lord, Great is the Lord, Great is the Lord.

in time

Lord, and high-ly to be prais-ed in the Lord, and high-ly to be prais-ed in the Lord, and high-ly to be prais-ed in the Lord, and high-ly to be prais-ed in the

cit - y of our God, _____

cit - y of our God, _____

cit - y of our God, _____

cit - y of our God, _____

holding back

more tranquil

mf e - ven up - on his ho - ly hill. *p*

mf e - ven up - on his ho - ly hill. *p*

mf e - ven up - on his ho - ly hill. *p*

mf e - ven up - on his ho - ly hill. *p*

mf

(reduce)

Sw.

Sw.

Gt.

(reduce)

(h)

Quietly *p*

The hill of Si-on is a fair place,

The

The hill of Si-on is a fair

Quietly (♩ = 72)

p

Sw.

is a fair place, and the

hill of Si-on is a fair place, and the

place, is a fair place, and the

The hill of Si-on is a fair place, and the

joy — of the whole earth; — God is well known in her

joy of the whole earth; God is well known in her

joy — of the whole earth; — God is well known in her

joy of the whole earth; — God is well known in her

(add)

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef (Soprano, Alto, Tenor) and bass clef. The piano part is in treble and bass clef. The music is in the key of D major and 4/4 time. The lyrics are printed below the vocal staves. Dynamic markings include *mf* and an instruction to add a lower octave line to the piano part.

pal - a - ces as a sure ref - uge, as a sure ref - uge.

pal - a - ces as a sure ref - uge, as a sure ref - uge.

pal - a - ces as a sure ref - uge, as a sure ref - uge.

pal - a - ces as a sure ref - uge, as a sure ref - uge.

Gt. *f*

mf

Detailed description: This system continues the vocal and piano parts from the first system. It features the same four vocal staves and two piano staves. The lyrics are printed below the vocal staves. Dynamic markings include *f* for the grand staff and *mf* for the piano part. The music maintains the same key signature and time signature.

The first system of the score features a piano accompaniment. It consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The key signature is two sharps (F# and C#). The music includes several measures with rests, followed by a section with triplets and a 'hurrying' section with sixteenth-note patterns. A guitar part is indicated by 'Gt.' and includes various techniques like slurs and accents.

As at first

Great is the Lord, Great is the

Great is the Lord, Great is the

Great is the Lord, Great is the

Great is the Lord, Great is the

The second system of the score contains four vocal staves (treble clefs) and one bass staff (bass clef). The lyrics are 'Great is the Lord, Great is the'. The music includes various musical notations such as slurs, accents, and dynamic markings like *f*.

As at first (♩ = 80)

The second system of the score features a piano accompaniment. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps. The music includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*.

Lord, and high-ly to be prais - ed in the

Lord, and high-ly to be prais - ed in the

Lord, and high-ly to be prais - ed in the

Lord, and high-ly to be prais - ed in the

cit - y of our God, _____

cit - y of our God, _____

cit - y of our God, _____

cit - y of our God, _____

holding back

more tranquil

Quietly

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: e - ven up - on his ho - ly hill. The music is marked *mf* and *Quietly*.

Quietly (♩ = 72)

Piano accompaniment for the first system, including grand staff and bass line. Includes markings: *(reduce)*, *Sw.*, and *p*.

Four vocal staves with lyrics: Like as we have heard, so have we seen in the cit-y of our God; Like as we have heard, so have we seen in the cit-y of our God; Like as we have heard, so have we seen in the cit-y of our God; Like as we have heard, so have we seen in the cit-y of our God; The music is marked *p*.

Piano accompaniment for the second system, including grand staff and bass line.

p God up-hold-eth the same for ev-er, — God up-hold-eth the

p God up-hold-eth the same for ev-er, — God up-hold-eth the

p God up-hold-eth the same for ev-er, — God up-hold-eth the

p God up-hold-eth the same for ev-er, — God up-hold-eth the

(reduce)

same for ev-er. *pp* We

same for ev-er. *pp* We

same for ev-er. *pp* We

same for ev-er. *pp* We

Ch. *Sw. p* *retarding* *pp in time*

wait — for thy lov - ing - kind - ness, O God, — in the

wait for thy lov-ing - kind - ness, O God, — in the

wait — for thy lov-ing - kind - ness, O God, — in the

wait for thy lov-ing - kind - ness, O God, — in the

mf *p* *p* *p*

midst of thy tem - ple,

midst of thy tem - ple,

midst of thy tem - ple,

midst of thy tem - ple,

pp *pp* *pp* *pp*

Solo *p* *Sw.* *pp*

pp
 in the midst of thy tem - ple, we wait
pp
 in the midst of thy tem - ple, we wait
pp
 in the midst of thy tem - ple, we wait
pp
 in the midst of thy tem - ple, we wait

(very freely)
pp
 for thy lov - ing - kind - ness, O
pp
 for thy lov - ing - kind - ness, O
pp
 for thy lov - ing - kind - ness, O
pp
 for thy lov - ing - kind - ness, O

God. _____

God. _____

God. _____

God. _____

Gt. *p*

hurrying

With movement *mf*

O God, thy

mf

O God, thy

mf

O God, thy right hand is full

mf

O God, thy right hand is full

With movement ($\text{♩} = 100$) *mf*

accelerating - - - -

right hand is full of right - eous - ness,
 right hand is full of right - eous - ness,
 of right - eous - ness, O God, thy
 of right - eous - ness, O God, thy

O God, thy right hand is full of right - eous - ness.
 O God, thy right hand is full of right - eous - ness.
 right hand is full, is full of right - eous - ness.
 right hand is full, is full of right - eous - ness.
 (add)

More animated

ff Let mount Si - on re - joice, let mount Si - on re -

ff Let mount Si - on re - joice, let mount Si - on re -

ff Let mount Si - on re - joice, let mount Si - on re -

ff Let mount Si - on re - joice, let mount Si - on re -

Let mount Si - on re - joice, let mount Si - on re -

More animated (♩ = 112)

joice, and the daugh - ters of Ju - dah -

joice, and the daugh - ters of Ju - dah -

joice, and the daugh - ters of Ju - dah -

joice, and the daugh - ters of Ju - dah -

be glad, because of thy judgments. O

be glad, because of thy judgments. O

be glad, because of thy judgments. O

be glad, because of thy judgments. O

Suo. reads

God, ac-cord-ing to thy Name, so is thy praise un-to the world's end.

God, ac-cord-ing to thy Name, so is thy praise un-to the world's end.

God, ac-cord-ing to thy Name, so is thy praise un-to the world's end.

God, ac-cord-ing to thy Name, so is thy praise un-to the world's end.

Let mount Si - on re - joice, and the daugh - - ters of Ju -

Let mount Si - on re - joice, and the daugh - - ters of Ju -

Let mount Si - on re - joice, and the daugh - - ters of Ju -

Let mount Si - on re - joice, and the daugh - - ters of Ju -

dah be glad, — be - cause of thy judg - ments.

dah be glad, — be - cause of thy judg - ments.

dah be glad, — be - cause of thy judg - ments.

dah be glad, — be - cause of thy judg - ments.

Sw. reeds *accelerating*

This system contains five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of two sharps (F# and C#). The fourth staff is the bass line in bass clef. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a 'Gt.' (Guitar) part indicated by a bracket. The piano part features complex chordal textures and melodic lines. A dynamic marking of *f* (forte) is placed above the bass line, and the word 'For' is written below it. At the end of the piano part, the instruction '(reduce)' is written.

Fairly fast

This system contains five staves. The top three staves are vocal parts in treble clef. The fourth staff is the bass line in bass clef. The fifth staff is the piano accompaniment in grand staff. The tempo marking 'Fairly fast' is at the beginning. A dynamic marking of *f* is present. The lyrics 'For this God' are written below the vocal staves. The bass line contains the lyrics 'this God is our God for ev - er and ev - er: For'.

Fairly fast (♩ = 152)

This system contains three staves. The top two staves are the piano accompaniment in grand staff, starting with a dynamic marking of *mf* (mezzo-forte). The bottom staff is the bass line. The tempo marking 'Fairly fast (♩ = 152)' is at the beginning.

is our God for ev - er and ev - er:

is our God for ev - er and ev - er:

this God is our God, For

Detailed description: This system contains the first three staves of a musical score. The top staff is a vocal line with lyrics 'is our God for ev - er and ev - er:'. The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment with lyrics 'this God is our God, For'. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(2nd Sopranos) **f**

For

For

For this God is our God, For this God is our

this God is our God, For this God is our

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line for the 2nd Sopranos, starting with the word 'For' and a forte (f) dynamic marking. The middle staff is another vocal line for the 2nd Sopranos, also starting with 'For' and a forte (f) dynamic marking. The bottom staff is a piano accompaniment with lyrics 'For this God is our God, For this God is our' and 'this God is our God, For this God is our'. The piano part continues with the same accompaniment as the first system, with some melodic lines in the right hand and a consistent bass line in the left hand.

this God is our God for ev - er and ev - er: For this God
 this God is our God for ev - er and ev - er: For
 God, For this God is our God, For this
 God, is our God, is our

is our God for ev - er and ev - er:
 this God is our God, For
 God is our God for ev - er and ev - er, is
 God, is our God,

For this God is our God for ev - er, For
 this God is our God, is our God for ev - er, For
 our God for ev - er and ev - er: For
 For this God is our God, For this God is

ff

Sw. *mf*

f

this God is our God for ev - -
 this God is our God for ev - -
 this God is our God, For this God
 our God for ev - er and ev - er: For this God is

mf

mf

f

mf

*f*Gt.

er and ev - er, for ev - er and ev - er: For

er and ev - - - er, for ev - er and ev - er:

is our God for ev - er and ev - er: For this God is

our God, For this God is our God for

Sw.

this God is our God for ev - er and ev - er, for

p For this God is our God for

p our God for ev - er, for ev - er and

p ev - - - er and ev - er, for ev - er and

Gt.

Gt.

Gt. to Ped.

ev - er and ev - er, for

ev - er and ev er, for ev - er and

ev - er, for ev - er, for ev - er and

ev - er, for ev - er and ev - er, for

ev - er and for ev - er:

ev - er and ev - er:

ev - er, for ev - er and ev - er: For this God

ev - er, for ev - er and for ev - er: For

ev - er, for ev - er and ev - er: For this God is

ff

For this God is our God for ev - er and
 is our God for ev - er and ev - er, for
 this God is our God for ev - er and ev -
 our God for ev - er and ev - er, for

Sw. *mf*

ev - er:(ab) For this God
 ev - er and ev - er: For this God is our God, is
 er: For this God is our God, For
 ev - er and ev - er, for ev - er and ev - er: For

f

is our God for ever and ever: For this God is
 our God for ever and ever: For this God is
 this God is our God for ever and ever: For this God is
 this God is our God, For this God is

Gt. *f*
ff (reed)

our God for ever and ever, for ever, and
 our God for ever, For this God is our God for
 our God for ever, for ever and
 our God for ever and ever, for ever

ev - er: he shall be our guide un - to
 ev - er and ev - er: he shall be our guide un - to
 ev - er: he shall be our guide un - to
 er and ev - er: he shall be our guide un - to

ff *ff* *ff* *ff*

ff (add reeds)

Faster

death. —
 death. — For this God is our God for
 death. —
 death. — For this God is our God for

ff *ff*

Faster (♩ = 160)

For this God is our God for ev-er and ev -
ev - er and ev - er: For this God is our God for ev -
For this God is our God for ev-er and ev -
ev - er and ev - er: For this God is our God for ev -

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment includes a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "For this God is our God for ev-er and ev - ev - er and ev - er: For this God is our God for ev - For this God is our God for ev-er and ev - ev - er and ev - er: For this God is our God for ev -". The first vocal line begins with a forte (*ff*) dynamic marking.

er: he shall be our guide
er: he shall be our guide
er: he shall be our guide
er: he shall be our guide

The second system of the musical score continues with four vocal staves and two piano staves. The lyrics are: "er: he shall be our guide er: he shall be our guide er: he shall be our guide er: he shall be our guide". The piano accompaniment continues with a grand staff. The music maintains the same key and time signature as the first system.

holding back in time

un - to death, for ev - er and ev - er,

un - to death, for ev - er and ev - er,

un - to death, for ev - er and ev - er,

un - to death, for ev - er and ev - er,

(add)

un - to death.

un - to death.

un - to death.

un - to death.

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No. 1

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| <p>No.</p> <ol style="list-style-type: none"> 1. Interlude.....Th. Dubois 2. Chanson de Matin.....Edward Elgar 3. Fantasia on the old melody "Urbs Beata".....W. Faulkes 4. There is a green hill far away.....Ch. Gounod 5. Marche Triomphale.....Alexandre Guilmant 6. Ave Maria.....A. Henselt | <p>No.</p> <ol style="list-style-type: none"> 7. Grand Choeur No. 2.....Alfred Hollins 8. Andantino in D flat.....Edwin H. Lemare 9. Chanson Triste.....P. Tchaikowsky 10. Prelude to "Lohengrin," Act. I.....R. Wagner 11. Romanza.....W. Wolstenholme 12. Allegretto in E flat.....W. Wolstenholme |
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No. 2

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| <ol style="list-style-type: none"> 1. Chanson de Nuit.....Edward Elgar 2. Alla Marcia.....Myles B. Foster 3. Minuetto.....Alexandre Guilmant 4. Lied.....H. Hofmann 5. Barcarolle.....H. Hofmann 6. Spring Song.....Alfred Hollins | <ol style="list-style-type: none"> 7. The Curfew.....Edward J. Horsman 8. Pastorale in E.....Edwin H. Lemare 9. Ave Maria d'Arcadelt.....Franz Liszt 10. Cantique d'Amour.....Theo. Wenzel 11. The Seraph's Strain.....W. Wolstenholme 12. Le Carillon.....W. Wolstenholme |
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No. 3

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|--|---|
| <ol style="list-style-type: none"> 1. Scherzo in A flat.....Edward C. Bairstow 2. Melody.....S. Coleridge-Taylor 3. Serenade.....H. Hofmann 4. Bridal March.....Alfred Hollins 5. Berceuse.....Edwin H. Lemare 6. Melodie in E.....S. Rachmaninoff | <ol style="list-style-type: none"> 7. Aubade.....A. Strelzky 8. Nocturne in C sharp minor.....P. Tchaikowsky 9. Procession to the Minster ("Lohengrin").....R. Wagner 10. Passacaglia.....John E. West 11. Fantasia upon the Plain-song Melody "Ad coenam Agni".....Healey Willson 12. Allegretto in A flat.....W. Wolstenholme |
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No. 4

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|--|---|
| <ol style="list-style-type: none"> 1. Arietta.....S. Coleridge-Taylor 2. Souvenir de Printemps.....Joseph Holbrooke 3. Andante in D.....Alfred Hollins 4. Pavane in A.....Bernard Johnson 5. Harmonies du Soir.....S. Karg-Elert 6. An Eton Memorial March.....C. H. Lloyd | <ol style="list-style-type: none"> 7. Allegro alla Marcia.....A. L. Peace 8. Visione.....J. Rheinberger 9. Chant sans Paroles.....P. Tchaikowsky 10. Prelude to Act III. ("Die Meistersinger").....R. Wagner 11. Allegro Pomposo.....John E. West 12. Canzona.....W. Wolstenholme |
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No. 5

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| <ol style="list-style-type: none"> 1. Jour de Noces.....J. Stuart Archer 2. Festival Prelude on "Ein' feste Burg".....W. Faulkes 3. Legend.....Harvey Grace 4. Allegretto Pastorale.....H. M. Higgs 5. Benediction Nuptiale.....Alfred Hollins 6. Sursum Corda.....John N. Ireland | <ol style="list-style-type: none"> 7. Alla Marcia.....John N. Ireland 8. Adagio Cantabile.....Edwin H. Lemare 9. Fanfare.....Edwin H. Lemare 10. Intermezzo.....B. Luard-Selby 11. Easter Morn.....John E. West 12. Finale in B flat.....W. Wolstenholme |
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No. 6

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| <ol style="list-style-type: none"> 1. Nôcturne.....Thomas F. Dunhill 2. Postludium.....William Faulkes 3. Andante Tranquillo.....H. M. Higgs 4. In Springtime.....Alfred Hollins 5. Madrigal.....Edwin H. Lemare 6. Triumphant March.....J. Lemmens | <ol style="list-style-type: none"> 7. Allegro in B flat.....Mendelssohn 8. Choral Prelude on "Rockingham".....C. Hubert H. Parry 9. Praeludium Pastorale.....J. Stainer 10. Romance in F minor.....Tchaikowsky 11. Romance in A flat.....H. Sandiford Turner 12. Festal Commemoration.....John E. West |
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No. 7 (Funeral Music)

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| <ol style="list-style-type: none"> 1. Funeral March (Pianoforte Sonata, Op. 26).....Beethoven 2. Blest are they that mourn (Requiem).....Brahms 3. Funeral March (Pianoforte Sonata, Op. 35).....Chopin 4. Funeral March.....William Faulkes 5. Funeral March ("Saul").....Handel 6. I know that my Redeemer liveth ("Messiah").....Handel | <ol style="list-style-type: none"> 7. Funeral March ("Lieder ohne Worte").....Mendelssohn 8. O rest in the Lord ("Elijah").....Mendelssohn 9. Marche Solonnelle.....Schubert 10. Marche-Funebre.....Tchaikowsky 11. Finale from "Symphonie Pathctique".....Tchaikowsky 12. Lament.....John E. West |
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No. 8 (Christmas Music)

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|--|--|
| <ol style="list-style-type: none"> 1. Chorale Prelude, "In dulci jubilo".....J. S. Bach 2. Pastoral Symphony ("Christmas Oratorio").....J. S. Bach 3. Quem Vidistis, Pastores.....W. T. Best 4. Venite in Bethlehem.....W. T. Best 5. December—Christmas Morn.....Frederick H. Cowen 6. Fantasia on Old Christmas Carols.....William Faulkes | <ol style="list-style-type: none"> 7. For unto us a Child is born ("Messiah").....Handel 8. Pastorale.....Theodore Kullak 9. Chorus of Shepherds.....J. Lemmens 10. Christmas Pastorale.....Gustav Merkel 11. A Christmas Pastoral.....B. Luard-Selby 12. Fantasy on Two Christmas Carols.....John E. West ("The First Nowell" and "Good King Wenceslas.") |
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No. 9 (Wedding Music)

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|---|---|
| <ol style="list-style-type: none"> 1. Wedding March.....William Faulkes 2. Happy Pair ("Alexander's Feast").....Handel 3. Love Song—Liebeslieb.....Henselt 4. Benediction Nuptiale.....Alfred Hollins 5. Bridal March.....Alfred Hollins 6. Minuet Nuptiale.....Edwin H. Lemare 7. Spring Song ("Lieder ohne Worte").....Mendelssohn | <ol style="list-style-type: none"> 8. Wedding March.....Mendelssohn 9. Bridal March and Finale ("The Birds" of Aristophanes).....C. Hubert H. Parry 10. Finale ("Blest Pair of Sirens").....C. Hubert H. Parry 11. Serenade ("Schwanengesang").....Schubert 12. Bridal Chorus ("Lohengrin").....Wagner |
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| No. | | |
| 1. | Andante | (1746-1801) <i>Karl Stamitz</i> |
| 2. | Ronde des Princesses | <i>Igor Stravinsky</i> |
| 3. | Arioso (Sonata 333) | (1697-1773) <i>Johann Joachim Quantz</i> |
| 4. | Presto (Sonata 333) | (1697-1773) <i>Johann Joachim Quantz</i> |
| 5. | Minuet | (1712-1778) <i>Jean Jacques Rousseau</i> |
| 6. | The King's Hunt | (1563-1628) <i>John Bull</i> |
| 7. | Lament | (1668-1733) <i>Francois Couperin</i> |
| 8. | Choral Prelude—"Have Mercy, O Lord" | (1615-1692) <i>J. Heinrich Bach</i> |
| 9. | Prelude and Fugue | (1642-1703) <i>J. Christopher Bach</i> |
| 10. | Choral Prelude—"When My Last Hour Is At Hand" | (1648-1694) <i>J. Michael Bach</i> |
| 11. | Variations on "Thou Prince of Peace" | (1676-1749) <i>J. Bernhard Bach</i> |
| 12. | Capriccio—"On the Departure of My Beloved Brother" | (1685-1750) <i>J. Sebastian Bach</i> |
| 13. | Choral Prelude—"We Thank Thee, Lord" | (1710-1784) <i>W. Friedemann Bach</i> |
| 14. | Fantasia and Fugue | (1714-1788) <i>C. Philipp Emanuel Bach</i> |
| 15. | Adagio Sostenuto ("Moonlight" Sonata) | (1770-1827) <i>Beethoven</i> |
| 16. | Preludio e Capriccio | (1718-1795) <i>Friedrich Wilhelm Marburg</i> |
| 17. | Prayer | (1526-1594) <i>Palestrina</i> |
| 18. | Fantasia | (1605-1667) <i>Johann Jakob Froberger</i> |
| 19. | Valse (Symphony V) | (1840-1893) <i>Tschaikowsky</i> |
| 20. | Forlane | (1668-1753) <i>Jacques Aubert</i> |

VOL. II

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|-----|--|---|
| 1. | Lacrymae | (1583-1626) <i>John Dowland</i> |
| 2. | Suite (La Gaillarde, La Tendre, Sarabande, Gigue) | (1717-1761) <i>Christoph Nichelmann</i> |
| 3. | Minuet and Gigue | (1673-1764) <i>Jean Philippe Rameau</i> |
| 4. | Concert Fugue | (1736-1800) <i>Carl Friedrich Christian Fasch</i> |
| 5. | Giles Farnaby's Dream (His Dreame. His Rest. His Humour) | (c. 1592) <i>Giles Farnaby</i> |
| 6. | Tabor ("My Country") | (1824-1884) <i>Bedrich Smetana</i> |
| 7. | Blanik ("My Country") | (1824-1884) <i>Bedrich Smetana</i> |
| 8. | In the Church | (1870-) <i>Vitezslav Novak</i> |
| 9. | Paradise | (1850-) <i>Zdenko Fibich</i> |
| 10. | Choral Prelude "In Dulci Jubilo" | (1685-1750) <i>J. Sebastian Bach</i> |
| 11. | Prelude in D Minor | (1676-1749) <i>Louis Nicholas Clerambault</i> |
| 12. | Soeur Monique | (1668-1733) <i>Francois Couperin</i> |
| 13. | Trio in F | (1713-1780) <i>Johann Ludwig Krebs</i> |
| 14. | Christmas Pastorale | (c. 1653-1706) <i>Johann Pachelbel</i> |
| 15. | "Ora Pro Nobis" (Melody from Jerusalem) | (1811-1886) <i>Liszt</i> |
| 16. | Carillon and Fugue | (1721-1785) <i>Matthias van der Gheyn</i> |
| 17. | Ave Maria | (1514-1575) <i>Arkadelt-Liszt</i> |
| 18. | Andante from Concerto for Flute Stops | (1770-1846) <i>Rinck</i> |
| 19. | Trumpet Voluntary | (1658-1695) <i>Henry Purcell</i> |
| 20. | Anna Magdalena's March | (1685-1750) <i>J. Sebastian Bach</i> |

Popular Christmas Carols

Composed, arranged and edited by

Clarence Dickinson

<i>Sacred Chorus</i>		<i>Composer</i>	<i>Price</i>
111	Angels and the Shepherds	<i>Bohemian</i>	.15
111	Babe in the Manger	<i>Norwegian</i>	.15
17	Bethlehem	<i>Traditional</i>	.15
101	Christmas Carol from Lapland	<i>Lapland</i>	.15
112	Christmas Cradle Song	<i>Georg Schumann</i>	.15
48	Dearest Jesus, Gentle, Mild	<i>Traditional</i>	.10
52	From Heaven High the Angels	<i>14th Century</i>	.15
97	From Heaven High the Angels (Female)	<i>14th Century</i>	.15
80	In Bethlehem's Manger	<i>16th Century</i>	.15
113	In Bethlehem's Manger (Female)	<i>16th Century</i>	.15
11	Jesus Gentle Babe	<i>Gevaert</i>	.20
90	Jesus Gentle Babe (Female)	<i>Gevaert</i>	.20
45	Jesu Thou Dear Babe	<i>Traditional Haytien</i>	.15
96	Jesu Thou Dear Babe (Female)	<i>Traditional Haytien</i>	.15
11	Joyous Christmas Song	<i>Gevaert</i>	.20
90	Joyous Christmas Song (Female)	<i>Gevaert</i>	.20
17	Lo In a Manger	<i>Traditional</i>	.15
14	Mid Ox and Ass	<i>Gevaert</i>	.15
29	Mid Ox and Ass (Female)	<i>Gevaert</i>	.15
10	Neighbors of Bethlehem	<i>Gevaert</i>	.15
30	Nowell	<i>Dickinson</i>	.20
77	Nowell (Female)	<i>Dickinson</i>	.20
91	Nowell (Male)	<i>Dickinson</i>	.20
121	O Bethlehem	<i>Spanish (Basque)</i>	.15
83	O Wonder Ineffable	<i>Vittoria</i>	.15
132	Quest Eternal	<i>Dickinson</i>	.15
15	Shepherd's Noel of 1750	<i>Gevaert</i>	.15
7	Shepherd's Christmas Song	<i>Austrian-Reimann</i>	.15
106	Shepherd's Christmas Song (Female)	<i>Reimann-Phelps</i>	.15
134	Shepherd's Christmas Song (Male)	<i>Reimann-Dickinson</i>	.15
30	Shepherd's Story ("Nowell")	<i>Dickinson</i>	.20
77	Shepherd's Story (Female)	<i>Dickinson</i>	.20
91	Shepherd's Story (Male)	<i>Dickinson</i>	.20
14	Slumber Song of Infant Jesus	<i>Gevaert</i>	.15
29	Slumber Song of Infant Jesus (Female)	<i>Gevaert</i>	.15
38	Song of the Angels	<i>18th Century</i>	.15
105	Song of the Angels (Female)	<i>18th Century</i>	.15
70	Still Grows the Evening	<i>Bohemian</i>	.15
147	Still Grows the Evening (Female)	<i>Bohemian</i>	.15
87	What A Wonder	<i>Lithuanian</i>	.10
107	What A Wonder (Female)	<i>Lithuanian</i>	.10
103	While Shepherds Watched	<i>17 Century-Jungst</i>	.15
124	While Shepherds Watched (Male)	<i>Jungst</i>	.15
125	While Shepherds Watched (Female)	<i>Jungst</i>	.15

For S. A. T. B. unless otherwise noted

New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd.

ERIC H. THIMAN

Cantata

THE LAST SUPPER

For Soprano and Baritone Soli, Chorus, and Organ, 75 cents.

Anthems

Christ the Lord is risen again.....	.12	Lo! round the Throne a glorious band..	.12
Come, Holy Ghost .....	.15	O Christ, the Heavens' eternal King.....	.15
Earth does not hold (Unison) (Armistice) .....	.12	O Father, Who didst all things make.....	.12
Eternal Ruler of the ceaseless round (Unison) .....	.12	O Lord, Who didst in olden time.....	.12
Heaven's King, whose voice is sounding.....	.12	O Strength and Stay.....	.12
Immortal, invisible, God only wise.....	.15	Praise, O praise the Lord of Harvest.....	.12
King of Glory, King of Peace.....	.12	Sing Alleluia forth .....	.12
Let all the world in every corner sing....	.15	The strife is o'er .....	.15
		While shepherds watched their flocks by night .....	.12

Part-Songs

A shepherd kept sheep (2-part Canon for equal voices) .....	.12	There is a lady sweet and kind (S.A.T.B.)	.15
Shepherds' evening song (2-part).....	.12	To Daffodils (2-part Canon for equal voices) .....	.12
Sister, awake! (2-part Canon for equal voices) .....	.12	Traveller's Song (2-part) .....	.15

In the blest and comfortable		C & D).....	.60
Jesus, the true Shepherd is		Shepherd is	
My Mary		keys, F & A flat) .60	
		ys, E & G).....	.60
		minor & C minor). 60	

I have		.....	.08
equal		and come (Unison)	.08
The Pip			

Come, I		! (With Descant) .06	
Day)		(Carol) .....	.12
God that		arden }	
uer nat		e }	.06

Compositions by

Alfred Whitehead

Born Peterborough, England, 1887. O. & C. Christ Church Cathedral, Montserrat

ANTHEMS, MOTETS AND CAROLS

Christ the Lord is risen	(Easter)	C.M.R.	1129
Come ye faithful	(Easter)	C.M.R.	1200
First Noel, The	(Christmas Carol)	C.M.R.	1023
Holly and the Ivy, The	(Christmas Carol)	C.M.R.	1038
Jesu, the very thought of thee	(Motet)	C.M.R.	1105
Most Glorious Lord of Life	(Motet Double Choir) (Easter)	C.M.R.	1186
Now sing we (S.A.T.B.)	(Christmas Carol)	C.M.R.	728
Now sing we (S.S.A.)	(Christmas Carol)	C.M.R.	1128
O God we thank Thee	(Thanksgiving)	C.M.R.	1173
Our Jesus hath a garden (S.S.A.)		C.M.R.	1137
Praise to the Lord		C.M.R.	1210
Unto us a boy is born	(Christmas Carol)	C.M.R.	1093
Whom of old the Shepherds praised	(Christmas Carol)	C.M.R.	1095

PART SONGS

Dead Horse, The (T.T.B.B.)	Three	Modern	396
Johnny, come down to Hilo (T.T.B.B.)	American Sea	Modern	398
Tom's gone to Hilo (T.T.B.B.)	Shanties	Modern	399

ORGAN

Passacaglia	St. Cecilia	573
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Compositions by

Lucina Jewell

ANTHEMS

By Nazareth's Green Hills	(Christmas)	C.M.R.	516	.1
Christmas Star	(Christmas)	C.M.R.	886	.1
Five Morning and Evening Responses		C.M.R.	723	.1
1. Come, light, serene and still	3. Our Vows, our prayers			
2. Where'er have trod	4. O Holy Father			
5. Day O Lord is spent				
Immortal Love		C.M.R.	760	.1
In Quietness and in Confidence		C.M.R.	1053	.1
Prepare ye the way	(Advent or General)	C.M.R.	229	.1
Ride on! Ride on!	(Palm Sunday or General)	C.M.R.	891	.1
Te Deum Laudamus in D major		C.M.R.	1040	.2
There came Three Kings	(Christmas)	C.M.R.	517	.1

PART SONGS

Bells of Youth, The (S.S.A.A.)	Modern	334	.1
Bugles of Dreamland, The (S.S.A.A.)	Modern	369	.20
There be none of Beauty's Daughters (S.S.A.A.)	Modern	386	.1

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