



T.



ECILIA



ERIES

OF ORGAN COMPOSITIONS

- | | | | |
|--|----------------------------|---|-----------------------------|
| 652. Imaginary Folk Song..... | <i>Banks</i> | 708. Two Sinfonias..... | <i>Bach-Biggs</i> |
| 653. Twilight Dream..... | <i>Strauss-Black</i> | 1. God's Time is Best. 2. I Stand at the Threshold. | |
| 654. Prelude on "Netherlands"..... | <i>Fisk</i> | 709. Ballade in D..... | <i>Clokey</i> |
| 655. Slumber Song..... | <i>Gretchaninov-Black</i> | 710. Pastorale and Cradle Song..... | <i>Saxton</i> |
| 656. Bouree..... | <i>Bach-Whitehead</i> | 711. Grand Choeur..... | <i>Bedell</i> |
| * 657. Devotion..... | <i>Andrews</i> | 712. Postlude on "Come Thou Almighty"..... | <i>Whitney</i> |
| 658. March of the Wise Men..... | <i>Gaul-Black</i> | 713. Prelude on "A Chinese Christmas Carol"..... | <i>Noble</i> |
| 659. Noel..... | <i>D'Aquin-Watters</i> | 714. Duologue and Choral..... | <i>Nearing</i> |
| 660. Two Bach Airs..... | <i>Bach-Kraft</i> | 715. Hymn of the American Navy..... | <i>Gaul</i> |
| 1. Come Sweet Death. 2. When Thou Art Near. | | 716. Fantasia..... | <i>Barnes</i> |
| 661. Sarabande..... | <i>Schenck-Whipple</i> | 717. Rigaudon..... | <i>Ferrari</i> |
| 662. Reverie-Improvisation..... | <i>Bedell</i> | 718. Fanfare..... | <i>Thomson</i> |
| 663. Improvisation on "God Rest You"..... | <i>Roberts</i> | 719. Improvisation on Two Chorales..... | <i>Brown</i> |
| 664. Prelude on a Theme by Gibbons..... | <i>Whitehead</i> | 1. All Glory Laud. 2. Bourgeois. | |
| 665. Fantasy on Easter Kyries..... | <i>Gaul</i> | 720. Noel..... | <i>D'Aquin-Bitgood</i> |
| 666. Sheep May Safely Graze..... | <i>Bach-Biggs</i> | 721. Lo, How a Rose..... | <i>Pasquet</i> |
| 667. The Christ Child..... | <i>Hailing</i> | 722. L'Adoration Mystique..... | <i>Bedell</i> |
| 668. Four Chorale Preludes..... | <i>Langstroth</i> | 723. Largo in F sharp minor..... | <i>Veracini-Black</i> |
| 669. Offertoire-Carillon..... | <i>Bedell</i> | 724. Ave Maria..... | <i>Bach-Gounod-Volkel</i> |
| 670. Variation & Toccata on "America"..... | <i>Coke-Jephcott</i> | 725. Paraphrase on "Jesus Christ is Risen"..... | <i>Campbell</i> |
| 671. Come, Sweetest Death..... | <i>Bach-Fox</i> | 726. The Faithful Shepherd..... | <i>Handel-Biggs</i> |
| 672. Puritan Procession (In Pioneer America)..... | <i>Bingham</i> | 727. Chorale Prelude on "Dundee"..... | <i>Curry</i> |
| 673. Chorale Improvisation on "O Filii et Filiae"..... | <i>Verrees</i> | 728. Morning Hymn..... | <i>Peeters</i> |
| 674. Miserere (Have Mercy)..... | <i>Bach-Black</i> | 729. Nostalgia..... | <i>Peeters</i> |
| 675. Vespers at Solesmes..... | <i>Martin</i> | 730. Gavotte Antique..... | <i>Peeters</i> |
| 676. Donkey Dance..... | <i>Elmore</i> | 731. Carillon..... | <i>Roberts</i> |
| 677. Chorale from Cantata "Christ Lay"..... | <i>Bach-Kraft</i> | 732. Novelette..... | <i>James</i> |
| 678. Christus Nocte (Three Preludes)..... | <i>Edmundson</i> | 733. Festival March "Perstare et Praestare"..... | <i>James</i> |
| 679. Christmas Dance of Little Animals..... | <i>Gaul</i> | 734. Two Hymn Preludes 1. Stuttgart. 2. Advent..... | <i>Douglas</i> |
| 680. Fantasia on "Good King Wenceslas"..... | <i>Read</i> | 735. Le Carillon..... | <i>Bizez-Ingel</i> |
| 681. Polonaise et Double..... | <i>Bach-Bedell</i> | 736. Moravian Evening Hymn..... | <i>Gaul</i> |
| 682. Prelude on "Duke Street"..... | <i>Mead</i> | 737. Pavan..... | <i>Rowley</i> |
| 683. Nativity Song..... | <i>Bingham</i> | 738. Improvisation on "Jesus Christ is Risen"..... | <i>McRae</i> |
| 684. Two Lenten Preludes..... | <i>Douglas</i> | 739. Prelude on "Peel Castle"..... | <i>Leitz</i> |
| 685. Canonic Toccata on "Ye Watchers"..... | <i>Gore</i> | 740. A Christmas Pastorale..... | <i>Valentini-Biggs</i> |
| 686. Moravian Morning Star..... | <i>Gaul</i> | 741. Chaconne..... | <i>Couperin-Bonnet</i> |
| 687. Arioso..... | <i>Sowerby</i> | 742. Sinfonia, Chorale & Variation..... | <i>Bach-Biggs</i> |
| 688. Three Preludes on Welsh Hymn Tunes..... | <i>Penick</i> | 743. Paraphrase on "O Filii et Filiae"..... | <i>Downes</i> |
| 689. Fantasy..... | <i>Shostakovich-Neuins</i> | 744. The Cathedral at Night..... | <i>Marrriott</i> |
| 690. A Negro Once Sang of Good Friady..... | <i>Gaul</i> | 745. In Memoriam..... | <i>Roberts</i> |
| 691. Awake, Thou Wintry Earth..... | <i>Bach-Whitford</i> | 746. Chorale Prelude on "Jewels"..... | <i>Bitgood</i> |
| 692. Bell Prelude..... | <i>Clokey</i> | 747. Toccata Gregoriano..... | <i>Diggle</i> |
| 693. Two Pieces' 1. Air. 2. Trio All' Ottava..... | <i>Elmore</i> | 748. Solemn Prelude..... | <i>Schreiber</i> |
| 694. A Song for the Golden Harvest..... | <i>Gaul</i> | 749. Rhapsody on the Sursum Corda..... | <i>Candlyn</i> |
| 695. Choral Prelude on "It Came Upon"..... | <i>Schmutz</i> | 750. The Cuckoo..... | <i>D'Aquin-Biggs</i> |
| 696. Belgian Mother's Song..... | <i>Benoit-Courboin</i> | 751. Prelude..... | <i>Saint-Saens-Williams</i> |
| 697. Resurrection..... | <i>Nies-Berger</i> | 752. Fantasia on "God Rest You"..... | <i>Dow</i> |
| 698. Berceuse..... | <i>Pereda</i> | 753. Prelude on "Festal Song"..... | <i>Bingham</i> |
| 699. For Passiontide..... | <i>Edmundson</i> | 754. Chorale Prelude on "Palisades"..... | <i>Sowerby</i> |
| 700. Jesu, Joy of Man's Desiring..... | <i>Bach-Biggs</i> | 755. Prelude on the Ave Verum..... | <i>Mozart-Biggs</i> |
| 701. Litany (Rest in Peace)..... | <i>Schubert-Dickinson</i> | 756. Chorale Prelude on "Windsor"..... | <i>Cowell</i> |
| 702. Prelude on "Now Thank We All"..... | <i>Whitney</i> | 757. Slumber On, O Weary Spirit..... | <i>Bach-Means</i> |
| 703. A Toy..... | <i>Farnaby-McAmis</i> | 758. Interlude..... | <i>Sowerby</i> |
| 704. Postlude on "O Sacred Head"..... | <i>Martin</i> | 759. Sinfonia (Wir Danken Dir Gott)..... | <i>Bach-Whitford</i> |
| 705. Easter Procession of Moravian Brethren..... | <i>Gaul</i> | 760. Ariel..... | <i>Edmundson</i> |
| 706. From the Swiss Mountains..... | <i>Wentzell</i> | 761. Prelude on "Edsall"..... | <i>Leitz</i> |
| 707. Theme & Var. on "I Heard Two Soldiers"..... | <i>Kemmer</i> | 762. Finale on a Noel..... | <i>Banks</i> |

Price: Single Numbers, Seventy-Five Cents

Double Numbers, One Dollar and a Half

NEW YORK: THE H. W. GRAY CO.

Sole Agents for NOVELLO & CO., Ltd.

To my friend John Cheney Platt

DEVOTION

Sw. Reed and Flute
Gt. Flute coupled to Solo Gamba
Ch. *p* Flute or Diap.
Solo Gamba
Ped. *p* 16' & 8'

MARK ANDREWS

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

Andante con moto

Manual

Pedal

Also published for Violin, Harp and Organ.

St. Cecilia No. 657

Made in U. S. A.

Copyright, 1939, by The H.W. Gray Co., Inc.

a tempo
a tempo
poco rit.
a tempo
Strings and Vox Humana
Sw.

This system contains the first four measures of the score. The top staff features a melodic line with a slur over the first three measures and a final note in the fourth. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a simple bass line. Performance markings include 'a tempo' at the beginning and 'poco rit.' in the second measure. The section is labeled 'Strings and Vox Humana' and includes a 'Sw.' (Swell) marking.

(or 8va lower)
Gt. or Ch.
dolce

This system contains measures 5 through 8. The top staff has a melodic line with a slur over measures 5-7 and a final note in measure 8. The middle staff continues the harmonic texture. The bottom staff remains mostly silent. Performance markings include '(or 8va lower)' above the first measure, 'Gt. or Ch.' in the second measure, and 'dolce' in the eighth measure.

off
Vox Humana
Solo
Gamba
mf

This system contains measures 9 through 12. The top staff features a melodic line with a slur over measures 9-11 and a final note in measure 12. The middle staff continues the harmonic texture. The bottom staff remains mostly silent. Performance markings include 'off Vox Humana' above the first measure, 'Solo Gamba' in the second measure, and 'mf' in the twelfth measure.

Solo
Gamba

This system contains measures 13 through 16. The top staff features a melodic line with a slur over measures 13-15 and a final note in measure 16. The middle staff continues the harmonic texture. The bottom staff remains mostly silent. The section is labeled 'Solo Gamba'.

Sw.
add to Sw.
Gt.

This system contains three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with various ornaments and a sixteenth-note triplet. The middle staff has a treble clef and contains a guitar accompaniment with a 'Gt.' label. The bottom staff has a bass clef and contains a bass line with a sixteenth-note triplet. A 'Sw.' (Sostenuto) marking is present at the beginning, and 'add to Sw.' is written later.

Solo
Gt.

This system contains three staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with a 'Solo' marking. The middle staff has a treble clef and contains a guitar accompaniment with a 'Gt.' label. The bottom staff has a bass clef and contains a bass line. The key signature changes to two flats (Bb and Eb) at the end of the system.

Ch.

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a triplet. The middle staff has a bass clef and contains a chordal accompaniment with a 'Ch.' (Chords) label. The bottom staff has a bass clef and contains a bass line. A triplet of eighth notes is marked with a '3'.

Gt.
Gt. to Ped.
cresc. Ped. *f*
accel.
off cresc. Ped.

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a triplet and a seventh-note triplet. The middle staff has a treble clef and contains a guitar accompaniment with a 'Gt.' label. The bottom staff has a bass clef and contains a bass line with a 'Gt. to Ped.' marking. Dynamic markings include 'cresc. Ped. *f*' and 'accel.'. The system ends with 'off cresc. Ped.'.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with three flats. The first staff has a melodic line with a fermata and a slur. The second staff has a rhythmic accompaniment of chords. The third staff has a simple bass line. Performance instructions include "cresc. Ped." and "sempre accel.".

Second system of musical notation. It consists of three staves. The first staff features a melodic line with triplets and accents. The second staff has a rhythmic accompaniment with triplets. The third staff has a bass line with rests. Performance instructions include "sempre accel. e cresc.".

Third system of musical notation. It consists of three staves. The first staff has a melodic line with accents and a fermata. The second staff has a rhythmic accompaniment. The third staff has a bass line with rests. Performance instructions include "solo stop", "Sw.", "risoluto quasi recitativo", "rit.", "a piacere", "another solo stop", "Sw.", and "add soft 16' or 16' coupler".

Fourth system of musical notation. It consists of three staves. The first staff has a melodic line with a slur and a fermata. The second staff has a rhythmic accompaniment with triplets. The third staff has a bass line with rests. Performance instructions include "a tempo", "p", and "Ch.".

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and slurs.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic lines across the three staves.

Third system of musical notation. It includes performance instructions: *sva ad lib.* with a dotted line above the treble staff, and *ff* (fortissimo) in the middle of the system.

Fourth system of musical notation. It includes performance instructions: *8* at the beginning of the system, *off* and *Vox Humana* above the treble staff, *accel.* and *ff* in the middle, and *a tempo* and *Sw.* (Swell) towards the end.

luna

f 3 3

Ch.

This system contains the first system of music. It features a grand staff with three staves. The top staff has a melodic line with a long note marked 'luna'. The middle and bottom staves have accompaniment with triplets. A 'Ch.' (Chorus) marking is present in the middle staff.

rit.

a tempo

Solo Gamba

This system contains the second system of music. It features a grand staff with three staves. The top staff has a melodic line with a 'rit.' (ritardando) marking. The middle staff has a 'Solo Gamba' marking. The bottom staff has accompaniment. A 'rit.' marking is also present in the middle staff.

Sw.

Solo *espress.*

Ch. Flute

This system contains the third system of music. It features a grand staff with three staves. The top staff has a melodic line with a 'Sw.' (Sforzando) marking. The middle staff has a 'Solo *espress.*' (Solo *espressivo*) marking. The bottom staff has accompaniment with a triplet. A 'Ch. Flute' marking is present in the middle staff.

rit. al fine

3 3

This system contains the fourth system of music. It features a grand staff with three staves. The top staff has a melodic line with a 'rit. al fine' (ritardando to the end) marking. The middle and bottom staves have accompaniment with triplets.