

An illustration on the left side of the cover depicts several organ pipes of varying heights, standing in front of a stained glass window with a geometric, mosaic-like pattern. The pipes are rendered with vertical lines and shading to show their cylindrical form. The stained glass window is arched at the top and has a decorative border.

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By

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No. 26

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FANTASY

on two well-known Christmas Carols

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

John E. West.

MANUAL.

Con moto. ♩=100.

Lento maestoso. ♩=56.

f G! (Full Sw. coupled)

3

3

PEDAL.

f 16 & 8 ft, G! coupled

poco rit.

MANUAL.

Con moto.

Lento maestoso.

sf Sw. (to 8 ft Reeds) *sf* *p* (Sw. Full) *f* G!

poco rit.

f

MANUAL.

(to Oboe)

sf Sw. (to 8 ft Reeds) *sf* *p* *sf*

PEDAL.

G! to Ped. in

(The First Nowell.)

Con moto.

Ch. (or Solo) Clarinet

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The bottom staff is in bass clef. A 'Sw.' (Swell) marking is placed above the final measure of the system. The piano part includes a 'Sw. 8 ft' marking.

Sw. 8 ft

p G♯ (Sw. coupled)

Continuation of the first system, primarily in the bass clef. It starts with a piano (*p*) dynamic marking.

p

Second system of musical notation. The top staff is in treble clef. The bottom staff is in bass clef. A mezzo-forte (*mf*) dynamic marking is placed above the final measure of the system.

mf G♯

Continuation of the second system, primarily in the bass clef. It ends with a mezzo-forte (*mf*) dynamic marking and the instruction 'G♯ to Ped.'.

mf G♯ to Ped.

Third system of musical notation. The top staff is in treble clef. The bottom staff is in bass clef. A piano (*p*) dynamic marking is placed above the final measure of the system. A 'poco ritenuto' (slowing down) instruction is written above the system.

poco ritenuto

Sw.

p

p Sw.

Continuation of the third system, primarily in the bass clef. It ends with a piano (*p*) dynamic marking and the instruction 'G♯ to Ped. in'.

G♯ to Ped. in

Più mosso. ♩=120.

p Ch. 8 & 4 ft

p

Detailed description: This system contains three staves. The top staff is the piano part, starting with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with slurs and ties. The middle staff is the celeste part, starting with a bass clef and a key signature of two sharps. It contains a rhythmic accompaniment with slurs. The bottom staff is a lower bass line, also with a bass clef and two sharps, containing sparse notes. A dynamic marking of *p* is placed below the bottom staff.

Sw. 8 ft Reeds

p

mf Gt

mf Gt

Gt to Ped. *mf*

Detailed description: This system contains three staves. The top staff is the piano part, starting with a treble clef and a key signature of two sharps. It features a melodic line with slurs and ties. The middle staff is the celeste part, starting with a bass clef and a key signature of two sharps. It contains a rhythmic accompaniment with slurs. The bottom staff is a lower bass line, also with a bass clef and two sharps, containing sparse notes. Dynamic markings include *p* at the beginning, *mf* Gt above the middle staff, *mf* Gt below the middle staff, and Gt to Ped. *mf* at the end.

cresc.

f

f

Detailed description: This system contains three staves. The top staff is the piano part, starting with a treble clef and a key signature of two sharps. It features a melodic line with slurs and ties. The middle staff is the celeste part, starting with a bass clef and a key signature of two sharps. It contains a rhythmic accompaniment with slurs. The bottom staff is a lower bass line, also with a bass clef and two sharps, containing sparse notes. Dynamic markings include *cresc.* above the middle staff, *f* above the middle staff, and *f* below the bottom staff.

poco largamente

a tempo, animato

ff

ff

Poco Allegretto. ♩=66.

Ch. 8 & 4 ft

ff

(Good King Wenceslas.)

p Sw. 8 ft Reed

G! to Ped. in

p 16 & 8 ft uncoupled

Sw.

mp G! uncoupled

Ch.
Sw.

This system contains three staves of music. The top staff features a melodic line with a 'Ch.' (Celeste) marking. The middle and bottom staves provide harmonic accompaniment, with a 'Sw.' (Swell) marking in the middle staff.

Sw. *rit. poco a poco* *a tempo*
Gt.
Sw.

This system contains three staves of music. The top staff has a 'Sw.' marking and a tempo change from 'rit. poco a poco' to 'a tempo'. The middle staff includes a 'Gt.' (Guitar) marking. The bottom staff has a 'Sw.' marking.

Ch. *sft*
pp Sw. (Céleste)
pp
rit.

This system contains three staves of music. The top staff has a 'Ch. sft' marking. The middle staff has a '*pp* Sw. (Céleste)' marking. The bottom staff has a '*pp*' marking and a 'rit.' (ritardando) marking.

Allegro scherzando. ♩ 104.

p Ch. soft 8 & 4 ft! (Sw. 8 ft coupled)

First system of musical notation, including treble and bass staves with piano dynamics and specific performance instructions.

add to Sw.)
cresc. poco a poco
(add to Sw.)

Second system of musical notation, featuring a crescendo instruction and dynamic markings.

(add to Sw.)

Third system of musical notation, concluding with a dynamic marking.

(Sw. Full, closed)

f marcato

rit. **Con moto.** **Lento maestoso.**

add (Sw. to Gt)

f Gt

Gt to Ped. *f* *poco rit.*

Con moto.

sf Sw. (to 8 ft Reeds) *sf* *p* (Sw. Full)

f *poco rit.*

Lento maestoso.

Allegro. ♩=132.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is *Lento maestoso.* and the time signature is 3/4. The key signature has two sharps (F# and C#). The first system includes dynamic markings *f Gt*, *sf*, *Sw.*, *(tr 8 ft Reeds)*, *mf Gt*, and *cresc. poco a poco*. There are also triplets indicated by a '3' over the notes.

Second system of the musical score, continuing the piano and guitar parts. It features similar dynamic markings and musical notation as the first system.

Third system of the musical score. It includes dynamic markings *ff* and *add Gt Reeds*. The piano part shows a change in texture with the addition of reeds. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. It includes dynamic markings *dim.* and *f*. The piano part shows a gradual decrease in volume followed by a final strong accent. The bass staff concludes with a final chord.

f Reeds in

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The tempo/mood marking is *cresc. poco a poco*. The music features complex chordal textures and melodic lines across the staves.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. The tempo/mood markings are *ff animato*, *rall. poco a poco*, and *a tempo, animato*. The music shows a dynamic range from *ff* to *ff* with varying rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. The tempo/mood marking is *rit. poco a poco*. The music features a prominent melodic line in the upper register and a *ff* dynamic marking.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps. The tempo/mood marking is *Poco Allegro. ♩=88.*. The music includes a *rit* marking and a *fff (gt)* marking. There are also markings for *(Solo Tuba)* and *fff* in the lower staves.



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ECILIA



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OF

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523.	The Rhapsody of the Sun	<i>Mawro-Cottone</i>	590.	Service Prelude in E flat	<i>Voris</i>
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527.	Andante	<i>Bach-Graham</i>	593.	Mendon	<i>McKinley</i>
528.	Reflections	<i>Miller</i>	594.	Hamburg	<i>McKinley</i>
529.	Prelude in G minor	<i>Miller</i>	595.	St. Catherine	<i>McKinley</i>
530.	Souvenir	<i>Dupré</i>	596.	St. Theodulph	<i>McKinley</i>
531.	Marche	<i>Dupré</i>	597.	Munich	<i>McKinley</i>
532.	Pastorale	<i>Dupré</i>	598.	Dominus Regit Me	<i>McKinley</i>
533.	Carillon	<i>Dupré</i>	599.	St. Clement	<i>McKinley</i>
534.	Canon	<i>Dupré</i>	600.	Amsterdam	<i>McKinley</i>
535.	Legende	<i>Dupré</i>	601.	Prelude and Fugue in A minor	<i>Illashenko</i>
536.	Final	<i>Dupré</i>	602.	Berense	<i>Saaly</i>
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538.	Lamento	<i>McGrath</i>	604.	Pastorale	<i>Correll-Germant</i>
539.	Melodia	<i>McGrath</i>	605.	Fantasia—Part 1	<i>Adams</i>
540.	Postlude	<i>McGrath</i>	606.	Fantasia—Part 2	<i>Adams</i>
541.	Serenata	<i>Nearing</i>	607.	St. Columba	<i>Banks</i>
542.	Idyl	<i>Chopin-Nearing</i>	608.	Let All Mortal Flesh }	<i>Improvisation</i>
543.	A Christmas Lullaby	<i>Voris</i>	609.	O Sacred Head, Surrounded	<i>Bach-Holler</i>
544.	The Lonely Pagoda	<i>Ferrari</i>	610.	Artoso	<i>Bach-Blecker</i>
545.	A Tragical Pantomime	<i>Ferrari</i>	611-2.	Christus Crucifixus	<i>Edmundson</i>
546.	The Mandarin's Procession	<i>Ferrari</i>	613.	When Jack Frost Paints a Picture	<i>Wolf</i>
547.	Praeludium	<i>Brune</i>	614.	Prelude in Olden Style	<i>Greenfield</i>
548.	Melancolia	<i>Brune</i>	615.	O For a Closer Walk With God	<i>Verrees</i>
549.	Pastorale	<i>Brune</i>	616.	Jubilate Deo. (Postlude)	<i>Dorrens</i>
550.	Toccata	<i>Miles</i>	617.	Choral Prelude: "A Lovely Rose"	<i>Brahms-Holler</i>
551.	Allegro Maestoso	<i>Miles</i>	618.	Rhapsody on a Christmas Chorale	<i>Andrews</i>
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560.	Paraphrase No. 2	<i>Miller</i>	627.	O Little Town of Bethlehem (Prelude)	<i>Oetting</i>
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563-4.	Allegretto	<i>Symph. Frank-Kidd</i>	629.	In Dulci Jubilo	<i>Edmundson</i>
565-6.	Allegro Non Troppo	<i>First Organ</i>	630.	Reverie	<i>Brahms-Black</i>
567-8.	Andante Con Tranquillita	<i>First Organ</i>	631.	Mountain Twilight (Nocturne)	<i>Bailey</i>
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583.	Carillon	<i>Seay</i>	646.	Fantare	<i>Sowerby</i>
584.	Festival March	<i>Seay</i>	647.	Chinese Boy	<i>Spencer</i>
585.	Christmas Pastoral	<i>Scarmolin</i>	648.	Now Thank We All Our God	<i>Bach-Means</i>
586.	In the Cathedral	<i>Zimmerman</i>	649.	Postlude on "Divinum Mysterium"	<i>Martin</i>
587.	March Heroique	<i>Peery</i>	650.	Polish Lullaby	<i>Kruffi</i>
588.	Prelude	<i>Carbone</i>	651.	Prelude & Fugue on "Iste Confessor"	<i>Egerton</i>
589.	Postlude on "Sleepers, Wake"	<i>Martin</i>			

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