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BURIAL.

A. C. Mackenzie, Op. 27, No 3.

Grave. $\text{♩} = 66.$

Ch. Soft 8 ft

p quasi Recit.

Sw. Diap. 8 ft

This system contains the first system of music. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music is in a minor key and 3/4 time. The tempo is marked 'Grave' with a quarter note equal to 66 beats per minute. The dynamic is 'p' (piano) and the performance style is 'quasi Recit.' (quasi recitative). Pedal markings include 'Ch. Soft 8 ft' and 'Sw. Diap. 8 ft'.

Sw. Vox humana

Ped. 16 ft

This system contains the second system of music. It continues the melodic and accompanimental lines from the first system. The dynamic remains 'p'. Pedal markings include 'Sw. Vox humana' and 'Ped. 16 ft'.

Ch.

quasi Recit.

This system contains the third system of music. It concludes the piece with a final melodic flourish. The dynamic remains 'p'. Pedal markings include 'Ch.' and 'quasi Recit.'

Sw. Diap. 8 ft

This system contains three staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with a long slur spanning across the system. The middle staff is in bass clef and contains a series of chords, with a specific passage of chords marked with a slur and labeled "Sw. Diap. 8 ft". The bottom staff is also in bass clef and contains a series of whole notes.

This system contains three staves. The top staff continues the melodic line from the first system. The middle staff features a complex texture with many sixteenth notes and chords, some of which are grouped with slurs. The bottom staff continues with whole notes.

This system contains three staves. The top staff continues the melodic line, ending with a fermata. The middle staff continues with complex chordal textures and slurs. The bottom staff continues with whole notes.

First system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The music features complex chordal textures and melodic lines. A *cresc.* marking is present above the middle staff. Below the middle staff, the instruction "G! Clarabella coup! to Sw." is written.

Second system of musical notation, continuing from the first. It consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. A *f* marking is present above the middle staff. A *Sw.* marking is above the top staff. A *dim.* marking is below the bottom staff. The instruction "reduce Sw." is written above the top staff.

Third system of musical notation, continuing from the second. It consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The music continues with complex textures and melodic lines.

Vox humana

The first system of the score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment with grand staves. The music is characterized by long, flowing lines with many ties across bar lines. The bottom staff includes the instruction "in Sw. to Ped." near the end of the system.

The second system continues the musical material from the first system. It features the same three-staff layout with vocal and piano parts. The piano accompaniment includes various textures, including chords and moving lines in both hands.

The third system is marked "Ch. quasi Recit." in the vocal line. The piano accompaniment includes the instruction "Sw. Diap. 8 ft" (Swell Diapason 8 feet). The music features a more rhythmic and declamatory style in the vocal part, while the piano accompaniment provides harmonic support with sustained chords.

The fourth system is marked "Sw." (Swell) in the vocal line. The piano accompaniment features a dense texture of chords, with some notes marked with accents. The system concludes with a final cadence in both parts.

ORGAN ARRANGEMENTS

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12	Fugue, from Op. 35 ...	Mendelssohn
	Der aber die Herzen, from the Motetts ...	J. S. Bach
	I will sing of Thy great mercies, Arioso (<i>St. Paul</i>)	Mendelssohn

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13	Laudate Dominum ...	Mozart
	Chorus "All we like sheep" (<i>Messiah</i>) ...	Handel
	Agnus Dei, 6th Mass ...	F. Morlacchi
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	Air "He layeth the beams" (<i>Etius</i>) ...	Handel
15	Fantasia and Fugue ...	A. W. Bach
	Chorus, "The Nations are now the Lord's,"	
	<i>St. Paul</i> ...	Mendelssohn
16	Slow movement, Sonata, Op. 10 ...	Beethoven
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21	Iste dies observabilis Domine ...	Cherubini
	Adagio, from the Quartett, Op. 11 ...	Spohr
22	Hear us, O Lord (<i>Judas</i>) ...	Handel
	Domine salvum fac regem ...	S. Wesley
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	Aria, "Lord, at all times I will bless Thee"	
	(<i>Lauda Sion</i>) ...	Mendelssohn
	Adagio, from the Pianoforte Works ...	Mozart
24	Aria, "Hear ye, Israel," and Chorus, "Be not afraid" (<i>Elijah</i>) ...	Mendelssohn
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	Panis Omnipotentia, from the Litany in B \flat ...	Mozart
	Regina Cœli ...	Ant. Caldara
36	O come let us worship ...	Mendelssohn
	Come down, and in the dust (<i>Fall of Babylon</i>)	Spohr
	Adjiciat Domine (<i>Non nobis Domine</i>) ...	Mendelssohn