

COMPOSED FOR THE FESTIVAL OF THE SONS OF THE CLERGY,  
ST. PAUL'S CATHEDRAL, MAY 13, 1903.

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# THE LORD OF MIGHT,

MOTET

FOR

Chorus, Orchestra and Organ,

THE POEM

BY

BISHOP HEBER,

SET TO MUSIC

BY

CHARLES VILLIERS STANFORD.

(Op. 83.)

*Arrangement*

and Organ by SIR GEORGE MARTIN,  
price 1s. 6d.

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Printed in England.



# THE LORD OF MIGHT.

BISHOP HEBER.

C. V. STANFORD. Op. 83.

*Con moto maestoso.* (♩ = 80.)

ORGAN.

*Gt. Org. f*

*Ped.*

*ff L.H.*

*L.H.*

*Gt.*

*Sw.*

(1)

*ff Brass.*

THE LORD OF MIGHT.

Piano introduction in G major, 4/4 time. The right hand features a series of chords with a tremolo effect, while the left hand plays a rhythmic accompaniment of eighth notes.

**SOPRANO. *ff***  
The Lord of might, . . . . . from Si - nai's brow, gave

**ALTO. *ff***  
The Lord of might, . . . . . from Si - nai's brow, gave

**TENOR. *ff***  
The Lord of might, . . . . . from Si - nai's brow, gave forth His

**BASS. *ff***  
The Lord of might, . . . . . from Si - nai's brow, gave forth His

Vocal lines for Soprano, Alto, Tenor, and Bass. The piano accompaniment includes a guitar part marked 'Gt.' with a tremolo effect.

forth . . His voice . . of thun - - - - der,

forth His voice . . of thun - - - - der,

voice, His voice of thun - - - - der,

voice, . . His voice . . of thun - - - - der,

*sempre ff*

Vocal lines for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with a tremolo effect and includes the instruction 'sempre ff'.

THE LORD OF MIGHT.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are currently silent, indicated by horizontal lines. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth notes in both the right and left hands.

The second system of the musical score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "And Is - rael lay . . . . on earth be -". The piano accompaniment continues with a similar rhythmic pattern to the first system. A dynamic marking of *meno f* is present in the piano part.

The third system of the musical score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "low, . . . . Out - stretched in fear . . . . and won -". The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *dim.* and *dim.* in the piano part.

THE LORD OF NIGHT.

der. Be - neath His

der. Be - neath His

der. Be - neath His

won der. Be - neath His

*p* *Swell.* *mf*

feet . . . . . was pitch - y night, . . . . . Be -

feet . . . . . was pitch - y night, . . . . . Be -

feet . . . . . was pitch - y night, . . . . . Be -

feet . . . . . was pitch - y night, . . . . . Be

(4)

neath His feet . . . . . was pitch - y night, . . . . .

neath His feet . . . . . was pitch - y night, . . . . .

neath His feet . . . . . was pitch - y night, . . . . .

neath His feet . . . . . was pitch - y night, . . . . .

*Ped.* (4)

THE LORD OF MIGHT.

And at His left hand and His  
And at His left hand and His  
And at His left hand and His right, at His left hand and His  
And at His left hand and His right, at His left hand and His

*Gt. f*

right . . the rocks . . were rent, the rocks, . . . the  
right . . the rocks . . were rent, the rocks, . . . the  
right . . the rocks . . were rent, the rocks, . . . the  
right . . the rocks . . were rent, the rocks, . . . the

rocks were rent, . . . rent . . a -  
rocks were rent, . . . rent a -  
rocks were rent, . . . rent . . a -  
rocks were rent, . . . rent a -

(5)

THE LORD OF MIGHT.

sun der.

sun der.

sun der.

sun der.

*sempre ff*

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "sun der." written below. The piano accompaniment features a complex texture with triplets and dynamic markings.

(6)

This system contains the second four vocal staves and the second two staves of the piano accompaniment. The vocal parts are mostly rests, with the lyrics "sun der." from the previous system still visible. The piano accompaniment continues with intricate patterns and dynamic markings.

*dim.*

This system contains the third four vocal staves and the third two staves of the piano accompaniment. The vocal parts are rests. The piano accompaniment features a *dim.* (diminuendo) marking and continues with complex textures.

*Andante. (♩ = 69.)*

*dim - in - u - en - do.*

*p*

This system contains the fourth four vocal staves and the fourth two staves of the piano accompaniment. The vocal parts are rests. The piano accompaniment features a *Andante. (♩ = 69.)* tempo marking, a *p* (piano) dynamic marking, and the lyrics "dim - in - u - en - do." written below. The system concludes with a double bar line.



THE LORD OF MIGHT.

Introduction for piano. The score features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The piano part includes a Clarinet and Strings section. The music is in a minor key and begins with a series of chords and melodic lines.

SEMI-CHORUS.

The Lord of Love, the Lord of Love . . . . on  
The Lord of Love, the Lord of Love, . . . . the  
The Lord of Love, the Lord of Love, . . . . the  
The Lord of Love, the Lord of Love . . . . on

Vocal and piano accompaniment for the semi-chorus. The vocal parts are in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment includes a grand staff with piano and strings. Dynamics include *p* and *pp*.

(7)

Cal - va - ry, . . . . A meek and suf - fring  
Lord of Love on Cal - va - ry, A meek and suf - fring  
Lord of Love on Cal - va - ry, A meek and suf - fring  
Cal - - - va - ry, A meek and suf - fring

L.H. *pp*

*Doppio.*

Vocal and piano accompaniment for the final section. The vocal parts are in four voices. The piano accompaniment includes a grand staff with piano and strings. Dynamics include *pp* and *Doppio.*

THE LORD OF MIGHT.

*p*

stran - ger Upraised to Heav'n His lan - guid eye,

stran - ger Upraised to Heav'n His lan - guid eye,

stran - ger Upraised to

stran - ger Upraised to

CHORUS.

In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

Heav'n His lan - guid eye, In Na - ture's hour of dan - ger, in Na - ture's

CHORUS.

Heav'n His lan - guid eye, In Na - ture's hour of dan - ger, in Na - ture's

(8)

hour of dan - ger.

hour of dan - ger.

hour of dan - ger.

hour of dan - ger.

*pp*

THE LORD OF MIGHT.

SEMI-CHORUS.

*cres.*

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and met,

For us He bore the weight of woe, For us He gave His blood to flow, and

(9)

and met His Fa-ther's an-ger.

and met His Fa-ther's an-ger.

and met His Fa-ther's an-ger.

met His Fa-ther's an-ger.

*Ped.*

FULL CHORUS.

*pp*

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

For us He bore the weight of woe, For us He gave His blood to

( 9 )

THE LORD OF MIGHT.

flow, and met, and met His Fa - ther's an - ger.

flow, and met, and met . . His Fa - ther's an - ger.

flow, and met, and met . . His Fa - ther's an - ger.

flow, and met . . . . His Fa - ther's an - ger.

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2.

(10) SEMI-CHORUS.

He bore the

He bore the

FULL CHORUS.

For us

*pp* (Trom.) *mp*

The second system consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2.

THE LORD OF MIGHT.

*p*  
He bore the weight of woe, . . . He gave His  
He bore the weight of woe, . . . He gave His  
weight of woe, . . . He gave His blood to flow, .  
weight of woe, . . . He gave His blood to flow . . .  
*p*  
for us, for us,  
for us,

*pp*  
blood to flow, His blood to flow,  
blood to flow, He gave . . . His blood to flow,  
He gave, He gave . . . His blood to flow,  
He gave . . . His blood to flow,  
*pp*  
for us, . . . . .  
*pp*  
for us, . . . . .  
*pp*

THE LORD OF MIGHT.

(11)

pp

Piano introduction for 'The Lord of Might'. The music is in a minor key and begins with a treble clef. It features a series of eighth and sixteenth notes in the right hand, with a more rhythmic accompaniment in the left hand. The dynamic is marked *pp*.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

pp

And met His Fa - - ther's an - - ger.

Vocal staves for four voices (Soprano, Alto, Tenor, Bass) with lyrics. Each staff begins with a *pp* dynamic marking. The lyrics are: "And met His Fa - - ther's an - - ger."

Piano accompaniment for the first vocal entry. It continues the musical texture from the introduction, with the right hand playing a melodic line and the left hand providing harmonic support. The dynamic is *pp*.

*Più lento.* *mp*

The Lord of

*mp*

The Lord of

*mp*

The Lord of

*Più lento.* *p*

Second system of vocal staves and piano accompaniment. The vocal staves have lyrics: "The Lord of". The piano accompaniment is marked *Più lento.* and *p*.

THE LORD OF MIGHT.

(12)

Love, The Lord of might, *cres.*

Love, The Lord of might, *cres.*

Love, The Lord of might, *mp. cres.*

*cres. poco a poco. Trom.*

*Ped.*

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

The King of all cre - a - ted, *ff*

*Tempo del 1mo Coro ma un poco più animato.*

*Gt. ff*

*Swell.*

*dim.*

THE LORD OF MIGHT.  
(13)

Shall back re - turn to claim His right on clouds of glo -

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The lyrics are: "Shall back re - turn to claim His right on clouds of glo -".

Shall back re - turn to claim His right on clouds of glo -  
ry seat - - ed, Shall back re - turn on clouds of glo -  
Shall back re - turn to claim His right on clouds of glo -

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Shall back re - turn to claim His right on clouds of glo -", "ry seat - - ed, Shall back re - turn on clouds of glo -", and "Shall back re - turn to claim His right on clouds of glo -".

ry seat - - ed, With trum - pet sound and  
ry seat - - ed, With trum - pet sound and  
ry seat - - ed, With trum - pet sound and  
ry seat - - ed, With trum - pet sound and

*Gt.*

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ry seat - - ed, With trum - pet sound and", "ry seat - - ed, With trum - pet sound and", "ry seat - - ed, With trum - pet sound and", and "ry seat - - ed, With trum - pet sound and". The piano part includes a grand staff with treble and bass clefs. The word "Gt." is written below the piano part.



THE LORD OF MIGHT.  
(14)

An-gel song, . . . with  
An-gel song, . . . with trum - pet sound and An-gel song, . . . with  
An-gel song, . . . with trum - pet sound and An-gel song, . . . with  
with trum - pet sound and An-gel song, . . . with

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "An-gel song, . . . with", "An-gel song, . . . with trum - pet sound and An-gel song, . . . with", "An-gel song, . . . with trum - pet sound and An-gel song, . . . with", and "with trum - pet sound and An-gel song, . . . with".

trum - pet sound and An-gel song, and An - gel song, . . . .  
trum - pet sound and An-gel song, and An - gel song, . . . .  
trum - pet sound and An-gel song, and An - gel song, . . . .  
trum - pet sound and An-gel song, and An - gel song, . . . .

This system contains the next four staves. The lyrics are: "trum - pet sound and An-gel song, and An - gel song, . . . .", "trum - pet sound and An-gel song, and An - gel song, . . . .", "trum - pet sound and An-gel song, and An - gel song, . . . .", and "trum - pet sound and An-gel song, and An - gel song, . . . .". The piano accompaniment includes a *cres.* (crescendo) marking.

and hal - le - lu - jahs loud and strong, . . .  
and hal - le - lu - jahs loud and strong, . . .  
and hal - le - lu - jahs loud and strong, . . .  
and hal - le - lu - jahs loud and strong, . . .

This system contains the final four staves. The lyrics are: "and hal - le - lu - jahs loud and strong, . . .", "and hal - le - lu - jahs loud and strong, . . .", "and hal - le - lu - jahs loud and strong, . . .", and "and hal - le - lu - jahs loud and strong, . . .". The piano accompaniment includes a *f* (forte) marking and a triplet of eighth notes.

THE LORD OF MIGHT.

(15)

O'er death and hell . . . de - feat - ed,  
 O'er death and hell . . . de - feat - ed,  
 O'er death and hell . . . de - feat - ed,  
 O'er death and hell . . . de - feat - ed,

and hal - le - lu - - jahs  
 and hal - le - lu - - jahs  
 and hal - le - lu - - jahs  
 and hal - le - lu - - jahs

loud and long, . . . o'er death . . . and  
 loud . . . and long, . . . o'er death . . . and  
 loud and long, . . . o'er death and  
 loud and long, . . . o'er death and

(16) THE LORD OF MIGHT.

hell . . de - feat - ed.

hell . . . de - feat - ed.

hell . . . . de - feat - ed.

hell . . . . de - feat - ed.

The King, the King of all cre -

The King, the King of all cre - a - - - - - ted,

The King, the King of all cre - a - - - - - ted,

The King, the King of all cre - a - - - - - ted,

a - - - - - ted,

THE LORD OF NIGHT.

shall back re - turn . . . to claim His right, . . .

shall back re - turn . . . to claim His right . . .

shall back re - turn . . . to claim His right, . . .

shall back re - turn . . . to claim His right, . . .

*poco rit.* on clouds of glo - - - ry seat - ed,

*un poco più Lento e Maestoso.*

on clouds of glo - - - ry seat - ed,

on clouds of glo - - - ry seat - ed,

on clouds of glo - - - ry seat - ed,

on clouds of glo - - - ry seat - ed, *un poco più Lento e Maestoso.*

*poco rit.*

**f (18)**

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

shall back re - turn to claim His right, on clouds of glo - -

THE LORD OF MIGHT.

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

ry seat - ed. With hal - le -

*f*

*Hrns.*

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

lu - jahs loud and long, . . . O'er

death and hell de - feat - ed ;

death and hell de - feat - ed ;

death and hell de - feat - ed ;

death and hell de - feat - ed ;

(19)

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(19)

5962.

THE LORD OF MIGHT.

Hal - le - lu - jah !

Hal - le - lu - jah !

Hal - le - lu - jah !

Hal - le - lu - jah !

*ff* Hal - le - lu - jah ! Hal - le - lu - jah !

*ff* Hal - le - lu - jah ! Hal - le - lu - jah !

*ff* Hal - le - lu - jah ! Hal - le - lu - jah !

*ff* Hal - le - lu - jah ! Hal - le - lu - jah !

*ff* Hal - le - lu - jah ! Hal - le - lu - jah !

*rall.*

February 1902  
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1	1st Sunday in Advent ... ..	Ad te levavi ... ..	Bass Solo or Quartet ... ..	... ..	... ..	W. M. Lutz	2
2	2nd Sunday in Advent ... ..	Deus tu converteas ... ..	Quartet or Chorus ... ..	... ..	... ..	Henry Smart	2
3	3rd Sunday in Advent ... ..	Iuste et pie vivamus ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
4	4th Sunday in Advent ... ..	Ave Maria ... ..	Solo or Chorus ... ..	... ..	... ..	W. M. Lutz	3
6	Any Sunday during Advent ... ..	Rorate ... ..	Chorus and Solo ... ..	... ..	... ..	Webbe	2
6	Christmas Day ... ..	Adeste Fideles ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
7	Sunday within Octave of Christmas ... ..	Attolite ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
8	Circumcision ... ..	Tui sunt coeli ... ..	Tenor Solo and Chorus ... ..	... ..	... ..	A. Sullivan	2
9	Epiphany ... ..	Reges Tharsis ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	2
10	Sunday within Octave ... ..	Jubilate ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	2
11	Holy Name ... ..	Jesu dulcis ... ..	Quartet and Chorus ... ..	... ..	... ..	Beethoven	3
12	3rd Sunday after Epiphany ... ..	Dextera Domini ... ..	Chorus ... ..	... ..	... ..	Schumann	3
13	Septuagesima Sunday ... ..	Bonum est ... ..	Solo and Chorus ... ..	... ..	... ..	Benedict	3
14	Sexagesima Sunday ... ..	Perfice ... ..	Solo or Chorus ... ..	... ..	... ..	Webbe	3
15	Quinquagesima Sunday ... ..	Super flumina ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
16	1st Sunday in Lent ... ..	Ecece nunc Tempus ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	3
17	2nd Sunday in Lent ... ..	Preces populi ... ..	Chorus ... ..	... ..	... ..	Webbe	3
18	3rd Sunday in Lent ... ..	Iustitie ... ..	Chorus or Quartet ... ..	... ..	... ..	Mendelssohn	2
19	4th Sunday in Lent ... ..	Ad te levavi ... ..	Bass Solo or Quartet ... ..	... ..	... ..	Webbe	2
19	Passion Sunday ... ..	Stabat Mater ... ..	Chorus ... ..	... ..	... ..	Webbe	2
20	Palm Sunday ... ..	Improprium ... ..	Chorus ... ..	... ..	... ..	André	2
21	Easter Sunday (Gradual) ... ..	Hæc Dies ... ..	Chorus or Trio. T. T. and B. ... ..	... ..	... ..	Webbe	3
22	" (Offertory) ... ..	Victimæ ... ..	Chorus ... ..	... ..	... ..	Webbe	3
23	Low Sunday ... ..	Angelus Domini ... ..	Chorus ... ..	... ..	... ..	André	3
24	2nd Sunday after Easter ... ..	Deus miseratur ... ..	Chorus and Solo ... ..	... ..	... ..	Webbe	3
25	3rd Sunday after Easter ... ..	Lauda Anima ... ..	Solo or Chorus ... ..	... ..	... ..	Webbe	2
26	4th Sunday after Easter ... ..	Jubilate ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	3
26	5th Sunday after Easter ... ..	Benedicimus ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
27	Ascension Day ... ..	Ascendit Deus ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	3
28	Sunday within Octave of Ascension Day ... ..	Rex Gloriae ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
29	Whit Sunday (Gradual) ... ..	Emitte ... ..	Trio or Chorus ... ..	... ..	... ..	Webbe	3
30	" (Offertory) ... ..	Veni sancte spiritus ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	3
30	Trinity Sunday ... ..	Confirma hoc Deus ... ..	Solo or Chorus ... ..	... ..	... ..	W. M. Lutz	3
31	1st Sunday after Pentecost ... ..	Benedictus est ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	3
32	1st Sunday after Pentecost ... ..	Intende voce ... ..	Chorus ... ..	... ..	... ..	André	2
33	Corpus Christi (Gradual) ... ..	Lauda Sion ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	3
34	" (Offertory) ... ..	O sacrum convivium ... ..	Solo ... ..	... ..	... ..	Webbe	2
35	2nd Sunday after Pentecost ... ..	Domine convertere ... ..	Solo and Chorus ... ..	... ..	... ..	W. M. Lutz	3
36	3rd Sunday after Pentecost ... ..	Protector ... ..	Duet ... ..	... ..	... ..	Webbe	2
37	4th Sunday after Pentecost ... ..	Illumina ... ..	Solo or Chorus ... ..	... ..	... ..	W. M. Lutz	3
38	St. Peter and St. Paul ... ..	Roma Felix ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
39	5th Sunday after Pentecost ... ..	Audi hymnum ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
40	6th Sunday after Pentecost ... ..	Perfice ... ..	Solo or Chorus ... ..	... ..	... ..	Webbe	3
41	7th Sunday after Pentecost ... ..	Sicut in holocaustis ... ..	Quartet or Chorus ... ..	... ..	... ..	Mozart	3
41	8th Sunday after Pentecost ... ..	Tu es gloria ... ..	Bass Solo ... ..	... ..	... ..	Webbe	2
41	9th Sunday after Pentecost ... ..	Iustitie ... ..	Chorus or Quartet ... ..	... ..	... ..	Mendelssohn	2
42	10th Sunday after Pentecost ... ..	Ad te levavi ... ..	Solo or Quartet ... ..	... ..	... ..	Webbe	2
42	11th Sunday after Pentecost ... ..	Exurgat Deus ... ..	Chorus ... ..	... ..	... ..	Webbe	2
43	Assumption ... ..	Assumpta est ... ..	Chorus ... ..	... ..	... ..	Neukom	3
44	12th Sunday after Pentecost ... ..	Benedicam ... ..	Chorus ... ..	... ..	... ..	Bybler	3
45	13th Sunday after Pentecost ... ..	In te speravi ... ..	Tenor Solo (and Chorus <i>ad lib.</i> ) ... ..	... ..	... ..	W. M. Lutz	3
46	14th Sunday after Pentecost ... ..	Protector ... ..	Duet ... ..	... ..	... ..	Webbe	2
47	15th Sunday after Pentecost ... ..	Bonum est ... ..	Solo or Chorus ... ..	... ..	... ..	Benedict	3
48	16th Sunday after Pentecost ... ..	Domine in auxilium ... ..	Solo and Chorus ... ..	... ..	... ..	W. M. Lutz	3
48	17th Sunday after Pentecost ... ..	Oravi ... ..	Solo and Chorus ... ..	... ..	... ..	Dr. Crookal	3
48	18th Sunday after Pentecost ... ..	Timebunt ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	3
49	19th Sunday after Pentecost ... ..	Si ambulavero ... ..	Bass Solo (and Chorus <i>ad lib.</i> ) ... ..	... ..	... ..	W. M. Lutz	3
49	20th Sunday after Pentecost ... ..	Super flumina ... ..	Chorus ... ..	... ..	... ..	Webbe	2
50	21st Sunday after Pentecost ... ..	Vir erat Hus ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	3
51	22nd Sunday after Pentecost ... ..	Recordare ... ..	Solo and Chorus ... ..	... ..	... ..	Führer	2
52	All Saints (Gradual) ... ..	Tibi omnes angeli ... ..	Chorus ... ..	... ..	... ..	Webbe	3
53	" (Offertory) ... ..	Iustorum ... ..	Solo ... ..	... ..	... ..	Webbe	2
54	23rd Sunday after Pentecost ... ..	Hæc dicit Dominus ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
55	Nativity ... ..	Beata ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	2
56	Holy Name ... ..	Ave Maria ... ..	Solo ... ..	... ..	... ..	Cherubini	3
57	Seven Dolours ... ..	Stabat Mater ... ..	Chorus ... ..	... ..	... ..	Gregorian	2
4	Rosary ... ..	Ave Maria ... ..	Solo or Chorus ... ..	... ..	... ..	W. M. Lutz	2
55	Maternity ... ..	Beata ... ..	Chorus ... ..	... ..	... ..	W. M. Lutz	3
58	Purity ... ..	Succurre miseri ... ..	Duet and Chorus ... ..	... ..	... ..	Webbe	3
4	Patronage ... ..	Ave Maria ... ..	Solo or Chorus ... ..	... ..	... ..	W. M. Lutz	2
59	Confessor ... ..	Ecece sacerdos ... ..	Duet ... ..	... ..	... ..	Webbe	3
60	Martyrs ... ..	Que seminans ... ..	Duet and Chorus ... ..	... ..	... ..	Webbe	2
61	One Martyr ... ..	Justus ut palma ... ..	Quartet or Chorus ... ..	... ..	... ..	W. M. Lutz	2
62	Apostles ... ..	Gloria et honore ... ..	Quartet or Chorus ... ..	... ..	... ..	W. M. Lutz	3
63	Virgins and Holy Women ... ..	Diffusa ... ..	Quartet or Chorus ... ..	... ..	... ..	W. M. Lutz	2
64	" ... ..	Asperges ... ..	Chorus ... ..	... ..	... ..	Gregorian	2
65	In Paschal Time ... ..	Vidi aquam ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
66	Prayer for the King ... ..	Domine salvam fac ... ..	Chorus ... ..	... ..	... ..	Martini	2
67	Magnificat ... ..	" ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	3
68	Alma (from 1st Sunday in Advent till the Purification) ... ..	" ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
69	Ave Regina (from the Purification till Maunday Thursday) ... ..	" ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
70	Regina Cœli (from Holy Saturday till Trinity Eve) ... ..	" ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
71	Salve Regina (from Trinity Eve till Advent) ... ..	" ... ..	Solo and Chorus ... ..	... ..	... ..	Webbe	2
72	O Salutaris ... ..	" ... ..	Chorus ... ..	... ..	... ..	Webbe	2
73	O sacrum convivium ... ..	" ... ..	Duet or Chorus ... ..	... ..	... ..	Webbe	2
74	Tantum ergo ... ..	" ... ..	Chorus ... ..	... ..	... ..	Webbe	3

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