

Composed for the Gloucester Musical Festival, 1907

IN TE, DOMINE, SPERAVI

A PRELUDE

FOR STRINGS, BRASS, ORGAN, AND DRUMS

BY

JOSEPH W. G. HATHAWAY

(OP. 24.)

ARRANGED AS ORGAN SOLO

BY

A. HERBERT BREWER.

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Full Score and Parts of this work may be hired from the Publisher.

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PRELUDE FOR STRINGS, ORGAN, BRASS, AND DRUMS.

Arranged as Organ Solo by
A. HERBERT BREWER.

JOSEPH W.G. HATHAWAY, Op. 24.

Adagio.

MANUAL.

Sw. Soft 8ft.
p

PEDAL.

Sw. to Ped.

add Oboe

Gt Soft. 8 ft. Sw.

cresc. add 4 ft.

Gt Soft. Coup. to Sw. *f*

Gt

Gt to Ped.



First system of musical notation. It consists of a grand staff (treble and bass clefs) and a single bass clef line below. The grand staff contains complex chordal textures with many beamed notes. The lower bass clef line has a simpler melodic line. A *dim.* (diminuendo) marking is present in the middle of the first staff.



Second system of musical notation. It features a grand staff and a lower bass clef line. The grand staff includes a *pp* (pianissimo) marking and a *Sw.* (swell) marking. The lower line has a *p* (piano) marking and a *Choir.* (choir) marking. A *Sw. Oboe.* (swell Oboe) marking is above the right staff. A *Sw. to Ped.* (swell to pedal) marking is below the left staff. A *Choir to Ped.* (choir to pedal) marking is below the right staff. The system includes various dynamic markings like *pp*, *mp*, and *p*.



Third system of musical notation. It consists of a grand staff and a lower bass clef line. The grand staff features a *poco cresc.* (poco crescendo) marking. The system includes various musical notations such as beamed notes, slurs, and ties.



Fourth system of musical notation. It features a grand staff and a lower bass clef line. The grand staff includes a *rall.* (rallentando) marking. The system includes various musical notations such as beamed notes, slurs, and ties.

Tempo I.

First system of musical notation. The top staff (treble clef) begins with a *mp* dynamic marking. The middle staff (bass clef) has a *p* dynamic marking. The bottom staff (bass clef) has a *p* dynamic marking. The system includes a *cresc.* marking and a *Gt* marking. The bottom staff ends with the instruction *Gt to Ped.*

Second system of musical notation. The top staff (treble clef) has a *f* dynamic marking. The middle staff (bass clef) has a *cresc.* marking. The bottom staff (bass clef) has a *rall.* marking.

Third system of musical notation. The top staff (treble clef) has a *tr* marking. The middle staff (bass clef) has a *ff* dynamic marking. The system includes a *Più mosso.* marking. The bottom staff (bass clef) has a *mf Sw.* marking. The system ends with the instruction *Sw. to Ped.*

Fourth system of musical notation. The top staff (treble clef) has a *Gt* marking. The middle staff (bass clef) has a *Sw.* marking. The bottom staff (bass clef) has a *Gt* marking. The system ends with the instruction *Gt to Ped.*

First system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The first two measures are marked with a *cresc.* (crescendo) hairpin. The third measure has a *Gt* (Guitar) marking. The music consists of flowing sixteenth-note passages in the upper staves and block chords in the lower staves.

Second system of the musical score. It features a grand staff with three staves. The key signature has two flats. The first measure is marked with *ff* (fortissimo). The second and third measures are marked with *Tuba* and *Gt* (Guitar). The music features a complex texture with many beamed sixteenth notes and triplets, creating a dense, rhythmic pattern.

Third system of the musical score. It features a grand staff with three staves. The key signature has two flats. The first measure is marked with *ff* (fortissimo) and *allargando* (ritardando). The music features a complex texture with many beamed sixteenth notes and triplets, creating a dense, rhythmic pattern.

Fourth system of the musical score. It features a grand staff with three staves. The key signature has two flats. The first measure is marked with *cresc.* (crescendo). The second measure is marked with *rall.* (ritardando). The music features a complex texture with many beamed sixteenth notes and triplets, creating a dense, rhythmic pattern.

Tempo I.



First system of musical notation. The treble staff begins with a forte (*ff*) dynamic and contains complex, rapid sixteenth-note passages. The bass staff provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).



Second system of musical notation. The treble staff features a crescendo leading into a section marked *dim.* (diminuendo) and *rall.* (rallentando). The bass staff continues with eighth-note accompaniment. The key signature changes to two sharps (F# and C#).



Third system of musical notation. The treble staff includes a *cresc.* (crescendo) marking and a fortissimo (*f*) dynamic. The bass staff continues with eighth-note accompaniment. The key signature remains two sharps.



Fourth system of musical notation. The treble staff features a fortissimo (*ff*) dynamic and a section marked *Sw. p* (Swell to piano). The bass staff continues with eighth-note accompaniment. The key signature remains two sharps.

Sw. to Ped.

add Oboe.

Gt! Soft 8 ft. Sw.

Gt! Sw.

Gt! mf

Gt! to Ped.

p Sw. p

Sw. to Ped.

rall. pp più lento tranquillo ppp

SONGS.

Joseph Holbrooke.

SIX ROMANTIC SONGS, for Tenor and Soprano.

- | | | | |
|--|------------------------------------|---|---|
| 1. A Lake and a Fairy Boat <i>Tom Hood</i> | 4. Farewell ... <i>Tennyson</i> | | |
| 2. To my Wife | 5. To a cold Lover <i>Tom Hood</i> | | |
| 3. Come not <i>Tennyson</i> | 6. The Stars | | |
| | Complete | 2 | 6 |

C. E. Vulliamy.

- | | | |
|---|---|---|
| DAFFODILS (<i>Herrick</i>), for Tenor Voice | 2 | 0 |
| COME NOT, WHEN I AM DEAD, with separate Vocal part | 2 | 0 |

Cecil Barber.

- | | | |
|---|---|---|
| AH LOVE, IF I WERE KING (<i>Justin McCarthy</i>), with separate Vocal part | 2 | 0 |
|---|---|---|

Frederick Kessler.

- | | | |
|---|---|---|
| THREE FANTASIES, for low voice (<i>Thomas Moore</i>)... .. | 2 | 0 |
| 1. A Night Thought. 2. A Reflection at Sea. 3. To the Fire Fly. | | |

E. Maurice Besly.

- | | | |
|--|---|---|
| TO DAFFODILS (<i>Herrick</i>) | 2 | 0 |
|--|---|---|

E. J. Grutchfield.

- | | | |
|---|---|---|
| WANDERER'S NIGHT SONGS (<i>Longfellow</i>) | 1 | 0 |
|---|---|---|

PART SONGS.

Frank Davidson.

- | | | |
|--|---|---|
| THE ROSE IS FAIREST WHEN 'TIS BUDDING NEW (<i>Scott</i>) | | |
| Chorus for Ladies' Voices (S.S.A.) | 0 | 4 |

J. W. G. Hathaway.

- | | | |
|--------------------------------------|---|---|
| SLEEP (S.A.T.B.) | 0 | 2 |
| LET THE BELLS RING (S.A.T.B.) | 0 | 4 |

PIANOFORTE.

Frederick Kessler.

- | | | |
|--|---|---|
| FOUR INTERLUDES | 2 | 0 |
| THREE STUDIES | 2 | 6 |
| 1. Contemplation. 2. Ecstasy. 3. Erotic. | | |

C. E. Vulliamy.

- | | | |
|----------------|---|---|
| ROMANCE | 2 | 0 |
|----------------|---|---|

ORGAN.

J. W. G. Hathaway

- | | | |
|---|---|---|
| IN TE, DOMINE, SPERAVI, Prelude for Strings, Brass, Organ and Drums (Arranged as Organ Solo by A. H. BREWER) | 2 | 0 |
|---|---|---|

CHAMBER MUSIC.

Joseph Holbrooke.

- | | | |
|--|----|---|
| THIRD SEXTET, in F minor, for Piano or Wind.
(Flute, Oboe, Clarinet, Horn and Bassoon ; or Two Violins, Two
Violas and Violoncello) | 10 | 6 |
|--|----|---|

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