

# MASTER-WORKS

## ALBERT W. KETELBEY.

	PIANO SOLO <i>net.</i> 2. 6		PIANO SOLO
ALGERIAN SCENE		SANCTUARY OF THE HEART	2. 6
BOW BELLS	2. 0	SCENES FROM THE CINEMA SUITE	2. 6
BY THE BLUE HAWAIIAN WATERS	2. 6	SOUVENIR DE TENDRESSE	2. 0
CHAL ROMANO OVERTURE	2. 6	SUITE ROMANTIQUE	3. 6
COCKNEY SUITE	3. 0	SWEET LOUISIANA WALTZ	2. 0
DREAM OF CHRISTMAS	2. 0	THREE FANCIFUL ETCHINGS	3. 0
DREAM IDYLL	1. 0	VALSE APPASSIONATA	2. 0
FAIRIES OF THE STREAM	2. 0	WEDGWOOD BLUE	2. 0
GALLANTRY	2. 0	THE CLOCK AND THE DRESDEN FIGURES	2. 6
IN A CAMP OF THE ANCIENT BRITONS	2. 6	THE MYSTIC LAND OF EGYPT	2. 0
IN A CHINESE TEMPLE GARDEN	2. 6	THE VISION OF FUJI-SAN	2. 0
IN A FAIRY REALM SUITE	3. 0	DANCE OF THE MERRY MASCOTS	2. 0
IN A PERSIAN MARKET	2. 6	A BIRTHDAY GREETING	2. 0
IN THE MOONLIGHT	2. 0	MY LADY BROCADE	2. 0
JUNGLE DRUMS	2. 6	A STATE PROCESSION (From "COCKNEY SUITE")	2. 0
LOOSE LEAF FILM PLAY SERIES Books I II III each	2. 6	FROM A JAPANESE SCREEN	2. 0
LOVES AWAKENING	2. 0	WITH HONOUR CROWNED	2. 0
SACRED HOUR	2. 6	THE WANDERER'S RETURN	2. 0
SANCTUARY OF THE HEART	2. 6	WITH THE ROUMANIAN GYPSIES	2. 0

BOSWORTH & CO LTD.

LONDON

*11/18, Heddon St. Regent St. W. 1.*

NEW YORK · BRUSSELS

LEIRZIG · VIENNA

*Albert W. Ketelbey*

# THE SACRED HOUR.

## REVERIE.

(with choir, ad lib.)\*

*Synopsis:*—A young priest is playing the organ, the melody expressing his changing mood. His thoughts are suddenly interrupted by the singing of the "Ave Maria," and in an access of reverent emotion he resumes playing and almost imperceptibly his melody adapts itself to the "Ave Maria" (which is still being sung), and rises to a grand climax of devotional fervour.

**PREPARE:—**

Swell. Full(closed) (coup to Gt.)

Great. Diapasons.

Choir. Clarinet 8ft.

Ped. 16ft coupled to Sw.

ALBERT W. KETÈLBEY.

**Religioso.** **Moderato con moto.**

*p* *pp* Sw. *espress.*

MANUAL. Sw. closed.

PEDAL. 16 ft coupled to Swell.

\*If desired to perform with Choir, Voice parts may be obtained of the publishers. Price 4<sup>d</sup> each.

Gt. 8 ft.  
R.H. *mf* *poco accel.* *p*

L.H.

Sw.

Gt. to Ped.

both hands  
Gt. (increase)

*allarg.* *rit.*

*ff* *a tempo*

*ff*

(reduce Gt.) *p*

R.H. *rall.* *pp*

Gt. Ped off.

# Più mosso.

Sw. Voix celeste.

*p*  
Choir (Clarinet) (or Gt.)  
*mf* SOLO.

Sw. to Ped.

*mf* *grazioso* *rall.* *pp* *ten.*  
Sw. *ten.*  
*rall.*

Gt. (to 4 ft.) *a tempo* (increase)  
*f* *accel.*

16 ft. & Gt. to Ped.

*allarg.* Full organ. *ff* *ten.* *rall.*  
*rall.*

# AVE MARIA.

(with voices ad lib.)

Full Sw.(closed)

A - ve Ma - ri - a Gra - tia ple - na Do - mi - nus - te - cum

Be - ne - dic - ta tu.

Gt. *ff*

*ff*

Full Ped. organ.

Full organ.

*fff*

## Più mosso.

Sw.(closed) (reduce Gt.)

*p* voix celeste

rail.

rail.

16 ft. only

Full Tempo I. (with voices ad lib.)

Sw. *espress.*  
 (like a chant) A - ve Ma - ri - a Gra - tia ple - na Do - mi - nus te - cum,  
 Gt. 8 ft. *mf* (rather prominently)

*cresc.* *rall.* **Grandioso.** Full organ. Gt. *ff*  
 Do - mi - nus te - cum Be - ne - dic - ta tu.  
 Gt. to Ped. Full Ped. organ.

Full Sw. (open) *rall.* *fff* a tempo  
 (Full Ped. organ.)

Full organ. Gt. *allarg.* *rit.* *fff*

# THE SACRED HOUR.

## RÊVERIE.

Full Choir (*ad lib.*)

ALBERT W. KETÈLBEY.

Religioso.

Moderato con moto.

Più mosso.

*ten.*

Organ.

22 12

All Voices in unison.

*p* (Altos & Basses)

*a tempo*

A - - ve Ma - ri - - a, Gra - - tia ple - - na, Do - mi - nus te - - cum, Be - ne - dic - ta tu.

A - - ve Ma - ri - - a, Gra - - tia ple - na, Do - mi - nus te - - cum, Be - ne - dic - ta tu. Sanc - - ta!

SOP.

ALT.

TEN.

BASS.

*ff*

A - - ve Ma - ri - - a, Gra - - tia ple - na, Do - mi - nus te - - cum, Be - ne - dic - ta tu. Sanc - - ta!

Più mosso.

Tempo I.

Organ.

*rall.* All Voices in unison.

*very devotionally*

A - ve Ma - ri - a, Gra - ti - a ple - na,

Do - mi - nus te - cum, Do - mi - nus te - cum, Be - - ne - dic - - ta tu.

Grandioso.

SOP. Sanc - ta Ma - ri - a, O - ra pro no - - - bis Sanc - ta Ma - ri - a, O - ra pro no - -

ALT. *a tempo*

TEN.

BASS. *ff*

Sanc - ta Ma - ri - a, O - ra pro no - - - bis, Sanc - ta Ma - ri - a, O - ra pro no - -

- bis. Sanc - tal Sanc - ta Ma - ri - - a, Sanc - tal Sanc - ta Ma - ri - al

*ff a tempo* *rall.* *fff*

- bis. Sanc - tal Sanc - ta Ma - ri - - a, Sanc - tal Sanc - ta Ma - ri - al

Composed in honour of the birthday of H. R. H. the Princess Elizabeth of York,  
to whom, by special permission, it is most respectfully dedicated.  
April 21st. 1932

# A Birthday Greeting

ALBERT W. KETÈLBEY

THE GREETING OF THE BIRDS: THE GREETING OF THE BELLS:  
PARENTAL DEVOTION: THE JOYOUS CHIMES:

THE GREETING OF THE BIRDS.  
**Allegretto con moto**

PIANO *pp* *delicato*

Ped. \* Ped. \* Ped. \* Ped. \*

*tr* *tr*

8

*rit.* *p* **Grazioso (about Gavotte tempo)**

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*espress.*

**f** **a tempo**

Ped. \*