

# Saint Cecilia Series

Organ Compositions

## CHANT FOR DEAD HEROES

By  
HARVEY B. GAUL

*David  
Smith*

No. 110

# S. T. CECILIA S. SERIES

OF

## COMPOSITIONS FOR THE ORGAN

- |                                                |                                   |                                                       |                                      |
|------------------------------------------------|-----------------------------------|-------------------------------------------------------|--------------------------------------|
| 1. Cantilena in D . . . . .                    | H. A. Matthews                    | 51. } Concert Overture in D minor . . . . .           | H. A. Matthews                       |
| 2. Postlude No. 1 in C . . . . .               | H. W. Wareing                     | 52. } . . . . .                                       |                                      |
| 3. Scherzo No. 1 . . . . .                     | H. W. Wareing                     | 53. Adagio . . . . .                                  | Matthew Camidge. Arr. by T. T. Noble |
| 4. Grand Chorus in B . . . . .                 | John A. West                      | 54. Gavotta . . . . .                                 | Matthew Camidge. Arr. by T. T. Noble |
| 5. Bridal Procession . . . . .                 | John A. West                      | 55. Elevation . . . . .                               | Gustav Mebner                        |
| 6. Allegro Quasi Marcia . . . . .              | R. G. Cole                        | 56. Humoreske . . . . .                               | Frank E. Ward                        |
| 7. Andante Religioso . . . . .                 | Clifford Demarest                 | 57. Night . . . . .                                   | John W. Worth                        |
| 8. Cradle Song . . . . .                       | Edward Kreiser                    | 58. Allegro (From "Sonata in . . . . .                | Mark Andrews                         |
| 9. Minuet . . . . .                            | J. S. Bach. Arr. by E. Douglas    | 59. Evensong C minor, "No. 2) . . . . .               | Mark Andrews                         |
| 10. Minuet . . . . .                           | Boccherini. Arr. by E. Douglas    | 60. Scherzo " " . . . . .                             | Mark Andrews                         |
| 11. Sketch in F minor Chanson Triste . . . . . | H. B. Gaul                        | 61. Finale " " . . . . .                              | Mark Andrews                         |
| 12. Sketch in Db Mélodie Mignonne . . . . .    | H. B. Gaul                        | 62. Triumphal March . . . . .                         | T. Tertius Noble                     |
| 13. Lenten Meditation . . . . .                | H. B. Gaul                        | 63. Serenade . . . . .                                | H. A. Wheeldon                       |
| 14. Fughetta . . . . .                         | Harvey B. Gaul                    | 64. The Minster Bells . . . . .                       | H. A. Wheeldon                       |
| 15. Scherzo No. 2 . . . . .                    | H. W. Wareing                     | 65. A Prayer for Peace . . . . .                      | Paul Heid                            |
| 16. Berceuse . . . . .                         | Alex. Ilynsky. Arr. by H. B. Gaul | 66. Elevation in G major . . . . .                    | E. Lang                              |
| 17. March on Easter Themes . . . . .           | M. Andrews                        | 67. La Brume (The Mist) . . . . .                     | Harvey B. Gaul                       |
| 18. Cantabile . . . . .                        | Clifford Demarest                 | 68. From the Southland . . . . .                      | Harvey B. Gaul                       |
| 19. Canzonetta . . . . .                       | Mark Andrews                      | 69. First Minuet (From Suite L'Arlesienne)            |                                      |
| 20. Vespérale . . . . .                        | Frank Treat Southwick             | Bizet. Arr. by Walter Peck Stanley                    |                                      |
| 21. Communion . . . . .                        | E. H. Lemare                      | 70. Grand Chœur . . . . .                             | Robert G. Hailing                    |
| 22. Nocturne in D . . . . .                    | R. F. Maitland                    | 71. Scherzo . . . . .                                 | Stanley T. Reiff                     |
| 23. Intermezzo . . . . .                       | William Y. Webbe                  | 72. April . . . . .                                   | Harvey B. Gaul                       |
| 24. Prologue . . . . .                         | William Y. Webbe                  | 73. Prelude . . . . .                                 | Blumenfeld. Arr. by T. Tertius Noble |
| 25. Les Cloches de Ste. Marie . . . . .        | F. Lacey                          | 74. Liebestraume . . . . .                            | Liszt. Arr. by G. B. Nevin           |
| 26. Prière Du Matin . . . . .                  | Frederic Lacey                    | 75. Largo . . . . .                                   | Bach. Arr. by G. B. Nevin            |
| 27. Cradle Song . . . . .                      | Frederic Lacey                    | 76. Preghiera . . . . .                               | Paul Held                            |
| 28. Night Song . . . . .                       | A. W. Kramer                      | 77. Hymnus . . . . .                                  | Paul Held                            |
| 29. Concert Caprice . . . . .                  | E. Kreiser                        | 78. Sunshine and Shadow . . . . .                     | Clement R. Gale                      |
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| 31. Chant Celeste . . . . .                    | J. S. Matthews                    | 80. Andante Serioso . . . . .                         | Clarence Dickinson                   |
| 32. Prayer . . . . .                           | Russell S. Gilbert                | 81. Canzona . . . . .                                 | Clarence Dickinson                   |
| 33. Romance in C . . . . .                     | Frederick Maxson                  | 82. Bell Symphony . . . . .                           | Purcell. Arr. by W. C. Carl          |
| 34. Vorspiel. Act III, "Die Meistersinger"     |                                   | 83. Largo . . . . .                                   | Handel. Arr. by J. E. West           |
| Wagner. Arr. by John E. West                   |                                   | 84. Indian Legend . . . . .                           | Horace Alden Miller                  |
| 35. Festive March . . . . .                    | Frederick Maxson                  | 85. } Marche Slave . . . . .                          | Tschaikowsky. Arr. by G. B. Nevin    |
| 36. Triumphal March . . . . .                  | J. M. Dickinson                   | 86. } . . . . .                                       |                                      |
| 37. Passacaglia and . . . . .                  | Daniel Gregory Mason              | 87. Novelette in F major Schumann. Arr. by J. E. West |                                      |
| 38. Fugue . . . . .                            |                                   | 88. Nocturne in G major Chopin. Arr. by J. E. West    |                                      |
| 39. Mélodie . . . . .                          | Tschaikowsky. Arr. by E. A. Kraft | 89. Chanson Triste . . . . .                          | Tschaikowsky. Arr. by J. E. West     |
| 40. Sunrise . . . . .                          |                                   | 90. Death of Ase . . . . .                            | Grieg. Arr. by J. E. West            |
| 41. Rustic Dance . . . . .                     | (From "A Pastoral Suite")         | 91. Cornelius March . . . . .                         | Mendelssohn. Arr. by J. E. West      |
| 42. Sunset . . . . .                           | Clifford Demarest                 | 92. Chorale-Fantasia on "Bristol" . . . . .           | J. E. West                           |
| 43. Thanksgiving . . . . .                     |                                   | 93. Scherzo-Caprice . . . . .                         | Frank E. Ward                        |
| 44. Sunset (Harp and Organ) . . . . .          | Clifford Demarest                 | 94. Slumber Song . . . . .                            | John Gordon Seely                    |
| 45. } Finale in C major . . . . .              | Homer C. Humpfrey                 | 95. Meditation . . . . .                              | R. G. Hailing                        |
| 46. } . . . . .                                |                                   | 96. } Allegro Molto. . . . .                          | Tschaikowsky. Arr. by H. Houseley    |
| 47. } Yasnaya Polyana . . . . .                | Harvey B. Gaul                    | 97. } . . . . .                                       |                                      |
| 48. } . . . . .                                |                                   | 98. } Marche Funèbre. . . . .                         | Tschaikowsky. Arr. by E. A. Kraft    |
| 49. Two Traditional Hebrew Melodies            | Arr. by T. Tertius Noble          | 99. } . . . . .                                       |                                      |
| 50. Reverie . . . . .                          | John Hyatt Brewer                 | 100. Menuetto . . . . .                               | Haydn. Arr. by E. A. Kraft           |

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AGENTS FOR NOVELLO & CO., LTD.

Inscribed to the memory of  
Sergeant Fred Demmler, Artist, 136<sup>th</sup> Machine Gun Battalion.  
Corporal Francis Hogan, Poet, 4<sup>th</sup> U.S. Infantry. Pittsburgh, Pa.

# Chant For Dead Heroes

HARVEY B. GAUL

NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON

Grave Sempre Maestoso

Manuals

Gt. Heavy Diapason. Sub coupler.  
Gt. coupled to Sw. full. Shutter closed.

*ff marcato il canto*

Pedal



Pedal almost full coupled to all manuals



*allargando*

Gt. Full Organ without mixture or super coupler.



Ped. 16 and 8' stops uncoupled.

First system of musical notation, measures 1-3. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the bass line is in the left hand. The music features a series of chords and single notes, with a fermata over the final measure.

Second system of musical notation, measures 4-6. The music continues with similar chordal textures and melodic lines. A fermata is present over the final measure of the system.

Third system of musical notation, measures 7-9. The tempo marking *rallent dim.* is written above the first measure. The music features a series of chords and single notes. The instruction "Gradually return organ to string tone" is written above the staff in measure 8. The instruction "Couple Ped. to Gt." is written below the staff in measure 8. The tempo marking *moderato* is written below the staff in measure 9.

Fourth system of musical notation, measures 10-12. The tempo marking *poco a poco ritard* is written above the first measure. The music features a series of chords and single notes. The instruction "Ch. to Sw. full" is written above the staff in measure 11. The instruction "Gt. Choir and Sw." is written below the staff in measure 10. The instruction "Gt. Gamba with Diapasons" is written below the staff in measure 11. The instruction "Ped. 16 and 8 to Gt." is written below the staff in measure 12. The tempo marking *morendo* is written below the staff in measure 10. The tempo marking *ten.* is written below the staff in measure 11.

*a poco crescendo it accelerando*

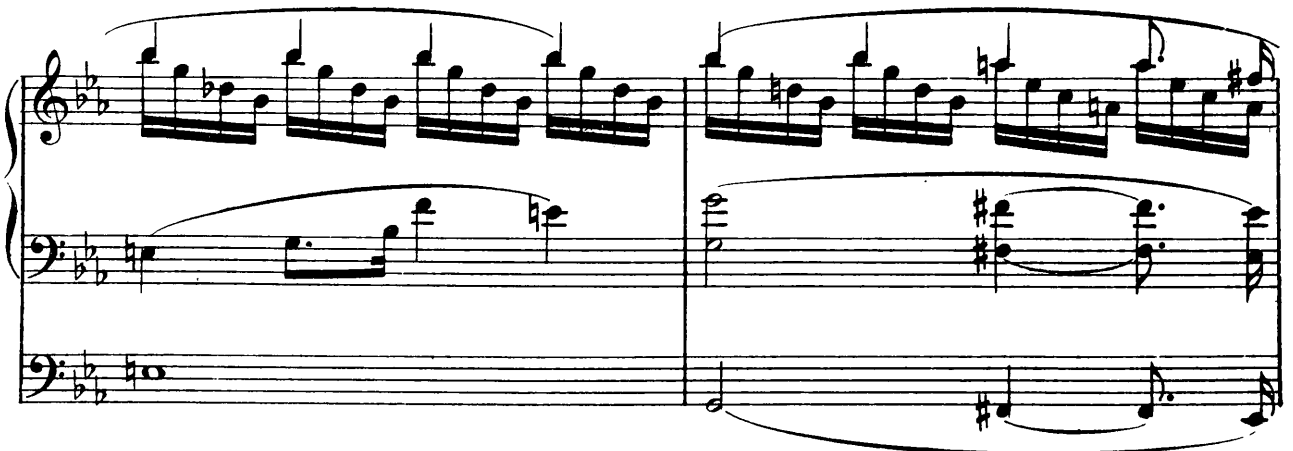
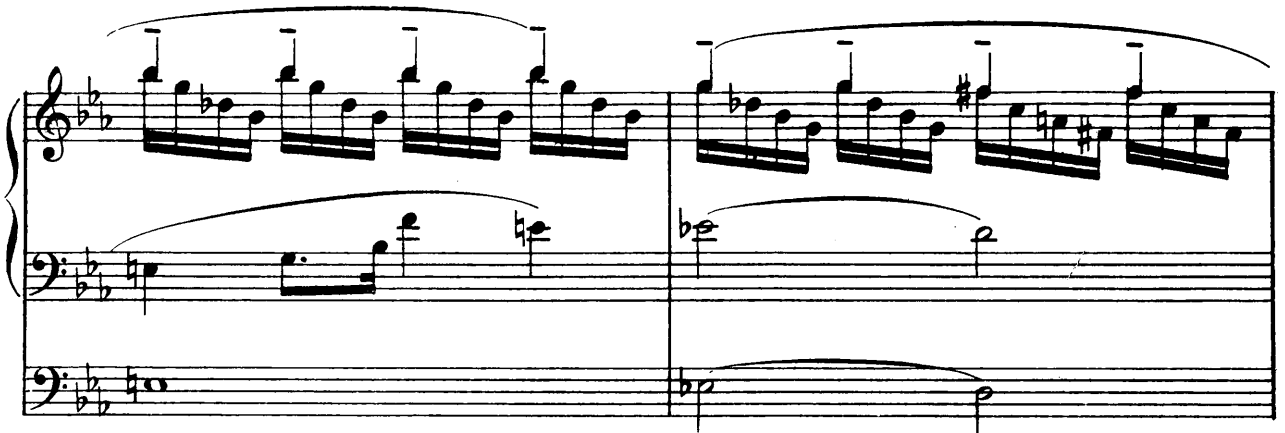
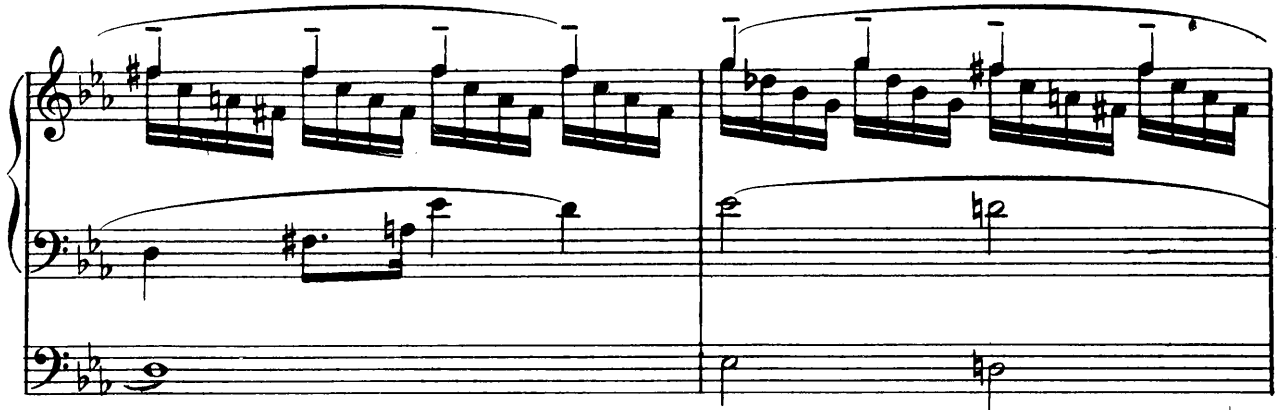
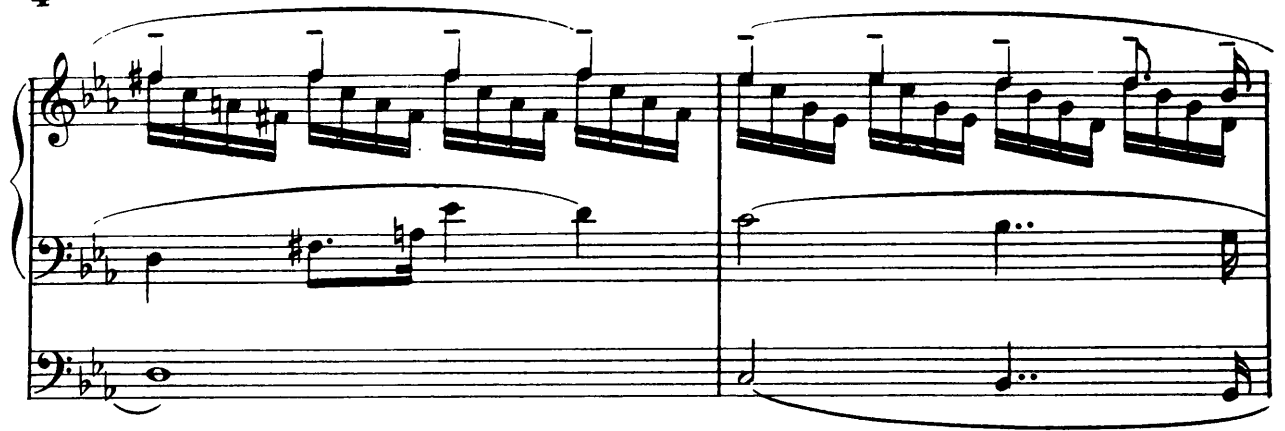
3

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a lower melodic line with similar rhythmic values. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes. The system is divided into two measures by a vertical bar line.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. The system is divided into two measures by a vertical bar line.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. The system is divided into two measures by a vertical bar line.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. The system is divided into two measures by a vertical bar line. Above the top staff in the second measure, there is a bracketed instruction: "Sw. full with couplers". Below the middle staff in the second measure, there is a bracketed instruction: "Gt. Diapasons or Tubas".



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and naturals). The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a bass line with whole and half notes, some beamed together. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with whole and half notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and naturals). The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a bass line with whole and half notes, some beamed together. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with whole and half notes. The text "Gt. Full. uncoupled" is written above the middle staff.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and naturals). The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a bass line with whole and half notes, some beamed together. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with whole and half notes.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and naturals). The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a bass line with whole and half notes, some beamed together. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with whole and half notes. The text "Gt." is written above the middle staff.

The image displays a page of musical notation for a guitar piece, featuring a piano accompaniment and a guitar part. The piano part consists of three systems of staves (treble and bass clef). The guitar part is shown in a single system with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like "poco rit", "a tempo primo", "allargando", and "fff". There are also indications for "Gt to Sw." and "3" (triplets).

*poco allargando e sostenuto  
tutta forza*

*fff*  
Gt. to Sw. and Ch. all couplers  
Ped. all couplers full

Reduce to soft stops with crescendo Pedal

*tempo rubato*  
Sw. or Solo Oboe or Vox Humana  
ten. ten.  
ppp pp

Reduce organ to softest string stops. Prepare Sw. and Ch.

# ST. CECILIA SERIES

OF

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| 397. Marche Ecossaise . . . . .             | G. W. Chadwick       | 460-1 Capriccio Fantastico . . . . .                     | Mebner                 |
| 398. Fantasia in E-flat . . . . .           | G. W. Chadwick       | 462-3 Overture Tannhauser . . . . .                      | Wagner-Ellingford      |
| 399. In Tadaussac Church . . . . .          | G. W. Chadwick       | 464. Intermezzo . . . . .                                | Beobide-Williams       |
| 400. Serenade . . . . .                     | Widor-Sanders        | 465-6 Southwestern Sketches . . . . .                    | H. Nearing             |
| 401. Slumber Song . . . . .                 | Ilynsky-Kountz       | 467. Contrition . . . . .                                | De Arabaclaza-Williams |
| 402. Melodie . . . . .                      | Tschaikowsky-Kountz  | 468. Notturmo . . . . .                                  | Borodine-Whitford      |
| 403. Hungarian Dance No. 5 . . . . .        | Brabms-Keedy         | 469. Paraphrase on the Easter Hymn (St. Kevin) . . . . . | Miles                  |
| 404. Prelude . . . . .                      | C. O. Banks          | 470. Air a la Bource . . . . .                           | Handel-Ward            |
| 405. Gavotte in B minor . . . . .           | Bach-Ward            | 471. Summer Caprice . . . . .                            | Day                    |
| 406. Pastorale . . . . .                    | R. E. Clewell        | 472. Mirage . . . . .                                    | Ceiga                  |
| 407. Canzonetta . . . . .                   | C. P. Wood           | 473. A Chassidic Dance of the Feast . . . . .            | Beymer                 |
| 408. Along the Way . . . . .                | H. Sanders           | 474. A Chassidic Religious Song . . . . .                | Beymer                 |
| 409. Clouds . . . . .                       | G. F. Ciega          | 475. Chanson d'Ete . . . . .                             | Fichtborn              |
| 410. Choral Prelude . . . . .               | H. A. Mackinnon      | 476. A Song of Happiness . . . . .                       | Fairclough             |
| 411. Romanza . . . . .                      | Grieg-James          | 477. Toccata in E-flat . . . . .                         | Hupp                   |
| 412. Marche Characteristique . . . . .      | Wm. Berwald          | 478. Scherzetto . . . . .                                | Archer                 |
| 413. In the Cathedral . . . . .             | Pierne-Dickinson     | 479. Barcarolle . . . . .                                | Bivona                 |
| 414. Twilight . . . . .                     | A. Carbone           | 480. Processional March . . . . .                        | Archer                 |
| 415. Spring Song . . . . .                  | Mendelssohn-Kountz   | 481. Evening Calm . . . . .                              | Glynn                  |
| 416. Overture to Coriolanus . . . . .       | Beethoven-Ellingford | 482. Evening Prayer . . . . .                            | Mebner                 |
| 417. Poco Allegretto . . . . .              | Brabms-Nevin         | 483. Sunset Hour . . . . .                               | Davis                  |
| 418. Gavotte . . . . .                      | R. Kountz            | 484. Caprice . . . . .                                   | Voris                  |
| 419. Scherzo Humoresque . . . . .           | R. E. Clewell        | 485. Scherzando (Springtime Mood) . . . . .              | Voris                  |
| 420. A Sketch . . . . .                     | Wm. A. Goldsworthy   | 486. Walloon Christmas Rhapsody . . . . .                | Ferrari                |
| 421. Fugato . . . . .                       | Wm. A. Goldsworthy   | 487. Toccata . . . . .                                   | Ferrari                |
| 422. Air . . . . .                          | Matteson-Fricker     | 488. Praeludium . . . . .                                | Voris                  |
| 423. Nocturne . . . . .                     | Gluck-Fricker        | 489. By the Sea . . . . .                                | Arensky-Nevin          |
| 424. Scherzo . . . . .                      | D. Peele             | 490. A Watteau Picture . . . . .                         | Ferrari                |
| 425. Hymn to the Sun . . . . .              | Korestebenko-Kraft   | 491. Adoration . . . . .                                 | Mauro-Cottone          |
| 426. Au Bord d'Un Ruisseau . . . . .        | Korsakoff-Kraft      | 492. Ave Maria . . . . .                                 | Mauro-Cottone          |
| 427. Les Reves . . . . .                    | Boisdeffre-Kraft     | 493. Melodia Serena . . . . .                            | Mauro-Cottone          |
| 428. Notturmo . . . . .                     | Bizet-Kraft          | 494. Interludio . . . . .                                | Antonio-Jose           |
| 429. A Masonic March . . . . .              | Grieg-Goldsworthy    | 495. Dreams . . . . .                                    | McAmis                 |
| 430. Prelude and Liebestod . . . . .        | H. F. Ellingford     | 496. Noel . . . . .                                      | Wiedermann-Read        |
| 431. Majesty . . . . .                      | Wagner-Ellingford    | 497. Intermezzo (from Storm King Symphony) . . . . .     | Dickinson              |
| 432. Marche Burlesque . . . . .             | W. A. Goldsworthy    | 498. Offertorio . . . . .                                | Beobide                |
| 433. Intermezzo . . . . .                   | D. Peele             | 499. A Song without Words . . . . .                      | Sealy                  |
| 434. Melodrama . . . . .                    | Godard-Kraft         | 500. Adoration . . . . .                                 | J. S. Matthews         |
| 435. Triumphal March . . . . .              | Guiraud-Kraft        | 501. A Sabbath Melody . . . . .                          | Mueller                |
| 436. Introduction and Fugue in Bb . . . . . | Grieg-Kraft          | 502. Fugue and Chorale, E minor . . . . .                | Mendelssohn-James      |
| 437. Marche Fantastique . . . . .           | D. Peele             | 503. Ostinato . . . . .                                  | James                  |
| 438. Festival March . . . . .               | D. Peele             | 504. In Hadrian Square . . . . .                         | Whitford               |
| 439. Sixth Nocturne . . . . .               | Wagner-Fricker       | 505. Scherzo Fantastico . . . . .                        | Diggle                 |
| 440. Song without Words . . . . .           | D. Peele             | 506. When Shadows Deepen . . . . .                       | Mueller                |
| 441-2 Jubilee Overture . . . . .            | Mendelssohn-Kountz   | 507. A Madrigal . . . . .                                | Jawelak                |
| 443. Romanza . . . . .                      | Weber-Ellingford     | 508. Legende . . . . .                                   | Ward                   |
| 444-5 La Reine des Fetes . . . . .          | Mozart-Ellingford    | 509. Grand Choeur . . . . .                              | Jawelak                |
| 446. Old Dutch Lullaby Arr. . . . .         | Wm. Y. Webb          | 510. Adoration . . . . .                                 | Wiedermann-Read        |
| 447. Introduction and Fugue in Eb . . . . . | C. Dickinson         | 511. Siegfried's Rhine Journey . . . . .                 | Wagner-James           |
| 448. Four Chime Preludes . . . . .          | Russell-Ellingford   | 512. . . . .                                             |                        |
| 449. I Heard the Sound of Harpers . . . . . | D. Peele             | 513. First Movement (from New World Symphony) . . . . .  | Dvorak-Stanley         |
| 450. Cantilena . . . . .                    | D. Peele             | 514. . . . .                                             |                        |
| 451. Humoresque . . . . .                   | Bach-James           | 515. Sicilian Rhapsody (No. 4 Sicilian Suite) . . . . .  | Mauro-Cottone          |
| 452. Caprice . . . . .                      | Tschaikowsky-James   | 516. . . . .                                             |                        |
| 453. Pastorale . . . . .                    | Gluck-James          | 517. Andante and Variations . . . . .                    | Schumann-Archer        |
| 454. Prelude . . . . .                      | Scarlotti-James      | 518. . . . .                                             |                        |
| 455. Allegretto . . . . .                   | Lucke                | 519. Ave Maria . . . . .                                 | Wiedermann-Read        |
| 456. Meditation . . . . .                   | Lucke                | 520. Cortege Funebre . . . . .                           | Salter                 |
| 457. Procession . . . . .                   | Lucke                | 521. Love Scene (From Lohengrin) . . . . .               | Wagner-Salter          |
| 458. Canzonetta . . . . .                   | Lucke                | 522. A Tone . . . . .                                    | Cornelius-Salter       |
|                                             | Martin               |                                                          |                        |

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T.



ECILIA



ERIES

OF

## COMPOSITIONS FOR THE ORGAN

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|-----------------------------------------|-----------------------|-----------------------------------------------|------------------|
| 523. The Rhapsody of the Sun            | Mauro-Cottone         | 590. Service Prelude in E flat                | Voris            |
| 524. Chanson                            | Balakirew-Kraft       | 591. Italian Hymn                             | McKinley         |
| 525-6. Overture Appassionata            | Sanders               | 592. Melcombe                                 | McKinley         |
| 527. Andante                            | Bach-Graham           | 593. Mendon                                   | McKinley         |
| 528. Reflections                        | Miller                | 594. Hamburg                                  | McKinley         |
| 529. Prelude in G minor                 | Miller                | 595. St. Catherine                            | McKinley         |
| 530. Souvenir                           | Dupré                 | 596. St. Theodulph                            | McKinley         |
| 531. Marche                             | Dupré                 | 597. Munich                                   | McKinley         |
| 532. Pastorale                          | Dupré                 | 598. Dominus Regit Me                         | McKinley         |
| 533. Carillon                           | Dupré                 | 599. St. Clement                              | McKinley         |
| 534. Canon                              | Dupré                 | 600. Amsterdam                                | McKinley         |
| 535. Legende                            | Dupré                 | 601. Prelude and Fugue in A minor             | Illiashenko      |
| 536. Final                              | Dupré                 | 602. Berceuse                                 | Sealy            |
| 537. Andante Cantabile                  | McGrath               | 503. Two Christmas Folk Songs                 | Whitmer          |
| 538. Lamento                            | McGrath               | 504. Pastorale                                | Corelli-Germani  |
| 539. Melodia                            | McGrath               | 605. Fantasia—Part 1                          | Adams            |
| 540. Postlude                           | McGrath               | 606. Fantasia—Part 2                          | Adams            |
| 541. Serenata                           | Nearing               | 607. St. Columba                              | Banks            |
| 542. Idyl                               | Chopin-Nearing        | 608. Let All Mortal Flesh } Two Choral        | Banks            |
| 543. A Christmas Lullaby                | Voris                 | 609. O Sacred Head, Surrounded                | Bach-Holler      |
| 544. The Lonely Pagoda                  | Ferrari               | 610. Arioso                                   | Bach-Blecker     |
| 545. A Tragical Pantomime               | Ferrari               | 611-2. Christus Crucifixus                    | Edmundson        |
| 546. The Mandarin's Procession          | Screen                | 613. When Jack Frost Paints a Picture         | Wolf             |
| 547. Praeludium                         | Brune                 | 614. Prelude in Olden Style                   | Greenfield       |
| 548. Melancolia                         | Brune                 | 615. O For a Closer Walk With God             | Verrees          |
| 549. Pastorale                          | Brune                 | 616. Jubilate Deo. (Postlude)                 | Dounes           |
| 550. Toccata                            | Brune                 | 617. Choral Prelude: "A Lovely Rose"          | Brahms-Holler    |
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