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Lift High the Cross

Sydney H. Nicholson

arr. Lindsay Lafford

for organ

Dr. Lindsay Arthur Lafford

Dr. Lindsay Arthur Lafford, Professor Emeritus, was born in Gloucester, England, in 1912 and served as chorister in Hereford Cathedral from 1922 to 1929. He then became an organ scholar there and assistant of Sir Percy Hull, D. Mus., until 1935. In that year he left England to assume the positions of Organist and Choirmaster of St. John's Cathedral, Hong Kong, and conductor of the HK Philharmonic and Chorus.

In 1939 he was invited to the U.S.A. to teach at Haverford, Swarthmore, and Bryn Mawr Colleges, serving also as University Organist and Director of Music in the Chapel at Princeton. Following service in the United States Navy during World War II, Lafford was a member of the faculties of several colleges and universities – and organist of St. John's Cathedral, Jacksonville, Florida – until retiring from the University of Miami in 1994.

His extensive conducting career has included eight significant premières of works by Harold Darke, Gordon Jacob, Sir George Dyson, Gustav Holst, and Sir Edward Elgar (*Coronation Ode*). In 1954 he conducted the American première of Vaughan Williams' *Hodie*, the composer's last choral composition.

He holds the degree *Doctoris in Litteris Humanoribus* and is a Fellow of the Royal College of Organists (plus the Choirmaster's Diploma), a Fellow of Trinity College, London, and of the American Guild of Organists, and a Diplomate of both the Royal Academy of Music and the Royal College of Music.

He is the current Lord of the Manor of Ridley, Northumberland, England, a Title created by King Henry III in the year 1230. Lafford has held the Title since 1998, when it passed to him from the family of the late Queen Mother Elizabeth, of England.

In Memory of Dr. George Robertson Sinclair and Sir Percy Clarke Hull

Lift High the Cross

for organ

Tune: *Crucifer*, by Sydney H. Nicholson

arr. Lindsay Lafford, Lord of Ridley

Alla Marcia ♩ = 112

Organ

Gt. + Sw. + Reeds
ff

Ped. 16', 8', + Sw., Gt.
ff

5

9

f
Reeds off

legato

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14

18

mixtures off

f

23

26

Sw.

mf
legato

This musical score is for a piano piece, spanning measures 14 to 27. It is written for three staves: a grand staff (treble and bass clef) and a separate bass line. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. A large, diagonal watermark reading 'NOT COPY' is overlaid across the center of the page. Performance instructions include 'mixtures off' above measure 19, a forte dynamic '*f*' at the start of measure 20, and a mezzo-forte dynamic '*mf*' with the instruction 'legato' at the start of measure 26. The piece concludes with a 'Sw.' (Swell) marking above the final measure.

30

cresc.

34

38

Gt. *f*

rall.

a tempo

42

f

Solo Reed

ff

Gt.

The musical score is written for guitar and piano. It consists of four systems of staves. The first system (measures 30-33) features a piano accompaniment with a treble and bass staff, and a guitar staff. The second system (measures 34-37) continues the piano accompaniment. The third system (measures 38-41) introduces a guitar solo marked 'Gt. f' and includes tempo markings 'rall.' and 'a tempo'. The fourth system (measures 42-45) features a 'Solo Reed' section marked 'f' and 'ff' in the piano part, and a guitar part marked 'Gt.'.

46 *rit. poco*

50 **Maestoso**
ff
+ Reeds
legato

54 *rall. molto*

59 *fff*
L.H. Solo Reed
fff
Full
lunga pausa
+ 32'

The musical score consists of four systems of staves. The first system (measures 46-49) features a piano introduction with a 'rit. poco' marking. The second system (measures 50-53) is marked 'Maestoso' and 'ff', with a 'legato' instruction for the piano part. The third system (measures 54-58) is marked 'rall. molto'. The fourth system (measures 59-62) includes a 'Full' reed section, a 'lunga pausa' (long pause), and a 'L.H. Solo Reed' section. The score concludes with a '+ 32'' marking, indicating a repeat of the first 32 measures.

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