

1908 6p 5-8

# CANTATAS

for

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 NEW YORK, 8 West 40th St.

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To the  
Wednesday Morning Singing Club;  
Victor Harris, Conductor.

# LYGEIA.

The Poem by  
GERTRUDE ROGERS.

ARTHUR FOOTE  
Op. 58.

Allegretto grazioso. (♩ = 69)

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is 9/8. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 69 beats per minute. The score begins with a piano (*p*) dynamic. The first system includes a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The fifth system includes a fortissimo (*ff*) dynamic marking, a decrescendo (*dim.*) and a slight ritardando (*poco rit.*) instruction, and a return to piano (*p*) dynamic. The piece concludes with a double bar line and the number 12 in both staves.

(CHORUS OF SIRENS.)

SOPRANO I.

*p*

SOPRANO II.

*p*

ALTO I.

*p*

ALTO II.

*p*

There's a ro - sy light In the

There's a ro - sy light In the

There's a ro - - sy light In the

*legato*

*p*

*p*

*pp*

heaven - ly height, Where the stars — their vi - gils keep;

There's a

*pp*

Where the stars, the stars their vi - gils keep;

There's a

*pp*

heaven - ly height, Where the stars, the stars their vi - gils, vi - gils keep; There's a

*pp*

heaven - ly height, Where the stars — their vi - gils, vi - gils keep; There's a

*pp*

*ppf*

mur - mur of sound, 'Midst the shades pro - found That  
 mur - - mur, 'Midst the shades pro - found, The shades that  
 mur - - mur, 'Midst the shades pro - found, The shades that  
 mur - mur of sound, 'Midst the shades A - -

*cresc.* ho - - ver a - above the deep: And the first bright ray Of the  
*cresc.* ho - ver a - above the deep: And the first bright ray Of the com - ing,  
*cresc.* ho - ver a - above the deep: And the first bright ray Of the com - ing,  
*cresc.* bove, a - above the deep: And the first bright ray Of the

com - ing day Brings woe to the fail - ing

com - ing day Brings woe, brings woe to the

com - ing, com - ing day Brings woe, brings woe to the

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

night: While the pale moon

night: While the pale moon

*p* *p* *p*

*mf* *p*

VIOLA

dies, And the fierce wind sighs: sighs the  
 dies, And the fierce wind sighs: sighs the  
 dies, And the fierce wind sighs: sighs the  
 dies, And the fierce wind sighs: sighs the  
 dies, And the fierce wind sighs: sighs the

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

dirge of an - o - ther night.  
 dirge, the dirge of an - o - ther night.  
 dirge, the dirge of an - o - ther night.  
 dirge of the night.

*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*  
*p* *poco rit.*

*p tempo*  
Come we from ca - verns dim To sing our

*p tempo*  
Come from ca - verns dim To sing, to

*p tempo*  
Come from ca - - verns To sing, to

*espr.* *p tempo*

morn - - ing hymn; While o - ver the dan - cing

O - ver the dan - cing, dan - cing

sing - our morn - ing hymn; O - ver the dan - - cing

*esce.* *f*

waves \_\_\_\_\_ *p* Through all \_\_\_\_\_ the hol - low  
 waves \_\_\_\_\_ *p* Through all, through all the hol - low,  
 waves \_\_\_\_\_ *p* Through all, through all the hol - low,  
 \_\_\_\_\_ *p* Through all \_\_\_\_\_ the hol - low

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The music features chords and melodic lines in both hands. A dynamic marking of *p* is present. The system concludes with a fingering sequence: 1 3 2 4.

caves, \_\_\_\_\_ *pp* E - - - - choes the mu - sic  
 hol - - - low caves, - *pp*  
 hol - - - low caves, - *pp* E - - - - choes the mu - sic  
 caves, \_\_\_\_\_ *pp*

Piano accompaniment for the second system, including a grand staff with treble and bass clefs. The music features chords and melodic lines in both hands. A dynamic marking of *pp* is present. The system concludes with a fingering sequence: 1 3 2 4.



sweet, — As the new morn — the morn we

As the new — morn, the new

sweet, — As the new — morn, the new

As the morn — the morn we

*pp* *cresc.*

greet; — Hail! glo - rious day! —

morn — we greet; Hail! glo - rious day, glo - rious day!

morn — we greet; Hail! glo - rious day, glo - rious day!

greet; — Hail! glo - rious day! —

*f* *ff*

hail! glo - rious day!

hail, hail! glo - rious day!

hail, hail! glo - rious day!

The piano accompaniment features a complex texture with sixteenth-note runs and chords. It includes dynamic markings such as *p* and *pp*, and a *pp accel.* section. The score is written in a key with one flat and a 4/4 time signature.

*p* Hail! *pp accel.* Hail!

*p* Hail! *pp accel.* Hail!

*p* Hail! *pp accel.* Hail!

*p* *pp accel.* *a tempo* *mf*

The piano accompaniment continues with similar textures, including a section marked *a tempo* and *mf*. The score concludes with a final chord in the piano part.

A SIREN.

Where is Ly - gei - a? — Our — fair

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics "Where is Ly - gei - a? — Our — fair". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *p* and *f*.

sis - ter — Safe hid - den in some lone - ly

The second system continues the vocal line with the lyrics "sis - ter — Safe hid - den in some lone - ly". The piano accompaniment features a *ten.* (tension) marking and a *mf espress.* (mezzo-forte, expressive) marking. The piano part includes a *p* (piano) dynamic marking.

place, Mourns she the fate that holds her — In hate - ful bond - age to our

The third system continues the vocal line with the lyrics "place, Mourns she the fate that holds her — In hate - ful bond - age to our". The piano accompaniment includes a *p* (piano) dynamic marking.

ten. race?

The fourth system continues the vocal line with the lyrics "ten. race?". The piano accompaniment features a *f* (forte) dynamic marking.

The fifth system shows the piano accompaniment for the final part of the piece. It includes dynamic markings *p* (piano), *dim.* (diminuendo), and *rit.* (ritardando), ending with a *pp* (pianissimo) marking.

*Tranquillo* *pp*

Ah, see she comes with lag-ging pace, with droop-ing

Ah, see she comes with lag-ging pace, with droop-ing

*f* *p* *pp* *dim. rit. molto ppp*

head and sad-dened face She comes, she comes.

*f* *p* *pp* *dim. rit. molto ppp*

head and sad-dened face She comes, she comes.

*Allegro energico.* (♩=96)

LYGEIA.

*Animato*

Piano introduction for 'LYGEIA.' in G minor, 3/4 time. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the bass clef with a triplet of eighth notes (G3, Bb3, D4) and continues with various rhythmic patterns including triplets and pairs of eighth notes. Performance markings include *rit.* and *accel.* above the piano staff.

Vocal line and piano accompaniment for the first line of lyrics: "Sun, O Sun, thou ru - ler of the day,". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo marking *Animato* is placed below the vocal line, and the dynamic marking *fp* is placed below the piano staff.

Vocal line and piano accompaniment for the second line of lyrics: "Keep - ing ma - jes - tic watch a - - bove: I". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking *p* is placed above the vocal line.

Vocal line and piano accompaniment for the third line of lyrics: "know not when thy might - y ray Will". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

Vocal line and piano accompaniment for the fourth line of lyrics: "see the death of him I love, O". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Performance markings include *cresc. accel.* above the piano staff and *f* below the piano staff.

cru - el, cru - el fate that binds me!  $\frac{5}{4}$

*p* *espress.*  
A - las, a - las! And woe is me.  
She sings "A -

*p* *a tempo*

las!" She sings "A - las!" "woe is  
las!" She sings "A - las!" "woe is  
And woe is

*rit.* *a tempo*

In

*pp rit.*

me, A - las, a - las — and woe is me!"

*pp*

me, A - las and woe — is me!"

*rit.* *f a tempo (animato)*

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a *rit.* marking and a fermata. The piano accompaniment features a *pp* dynamic and a *rit.* marking. The lyrics are "me, A - las, a - las — and woe is me!" and "me, A - las and woe — is me!". The piano part includes a *f a tempo (animato)* section starting with a fermata and a *Red.* marking.

death — a lone may I pos - sess thee, Eu-

*mf*

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics "death — a lone may I pos - sess thee, Eu-". The piano accompaniment features a *mf* dynamic and a long melodic line across the system.

fold thee in these arms — of mine; And

*p*

This system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "fold thee in these arms — of mine; And". The piano accompaniment features a *p* dynamic and a long melodic line across the system.

kiss the eyes too dim to see me,

*crese.* While bit - ter tears shall seal thee mine. *sostenuto* 0

*a tempo* cru - el, cru - el fate that binds me,

A - las, a - las! and woe, A - las, a - las!" she sings, "A - las! and woe is

"A - las, a - las!" she sings, "and woe is



las, and woe is me! A - -

me! and woe is me!" Mourn - ing her bond-age to the

me! and woe is me!" Mourn - ing her bond-age to the

*pp* *p* *pp* *p* *pp* *p*

las and woe is me!

sea, She sings "A - las!"

sea, She sings "A - las!"

*rit.* *ppp* *rit.* *ppp* *rit.* *ppp* *rit.* *ppp* *rit.* *pp* *mp* *a tempo*

*p* *Red.* \*

*Red.* \*

*Red.* \*

*Animato.* *mf* *f.*

Hark! dost hear a sound ap-proaching, —

*mf* *f.*

Hark! dost hear a sound ap-proaching, —

*Animato.* (♩ = 112) *mf* *f.*

*p*

*mf* *cresc.*

Swift - ly com - ing from the land? —

*mf* *cresc.*

Swift - ly com - ing from the land? —

*mf* *cresc.*

*mf*

*poco più sostenuto*

E'en as she mourns, too late,— Her lov - er comes a -

*poco più sostenuto*

*poco più sostenuto*

E'en as she mourns, too late,— Her lov - er comes a -

*poco più sostenuto*

*cresc.*

*ff* *rit.*

cross — the sands,— He has - tens to his fate.—

*rit.*

*rit.*

cross — the sands,— He has - tens to his fate.—

*rit.*

*ff* *rit.*

*Red.* *\* Red.* *Red.* *Red.*

## THE LOVER.

Moderato. (♩ = 69)

The proud sun is beam - - ing, The

*legato* *p*

bright— waves are gleam - - ing, And

o'er the blue— deep The

breeze— whis - pers sweet;

*p*  
Come, love, from thy dream - - ing

*pp* *espressivo* *a tempo*  
Come, love, from thy dream - - ing: The

*pp* *dim.* *ppp*

breeze whis - pers sweet, My

*esce.*

*espress.*  
heart waits for thee - - - my

heart \_\_\_\_\_ waits for

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a half note followed by a quarter note. The piano accompaniment consists of flowing sixteenth-note patterns in both hands, with long slurs connecting the phrases.

thee. \_\_\_\_\_ The

*dolce*

*dim.*

*f*

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest followed by a quarter note. The piano accompaniment features a dynamic marking of *f* (forte) in the bass staff and *dim.* (diminuendo) in the treble staff. The tempo/mood marking *dolce* is placed above the vocal staff.

light winds are bring - - ing The

*pp*

The third system shows the vocal line and piano accompaniment. The vocal line has a long rest followed by a quarter note. The piano accompaniment has a dynamic marking of *pp* (pianissimo) in the bass staff. The piano accompaniment continues with its characteristic flowing sixteenth-note patterns.

sound of soft \_\_\_\_\_ sing - - ing, I

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long rest followed by a quarter note. The piano accompaniment continues with its flowing sixteenth-note patterns.

know that thou art here, My

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "know that thou art here, My". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part includes a long, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand.

soul feels thee near;

The second system continues the vocal line with the lyrics "soul feels thee near;". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the same key signature and tempo.

Where art thou lin - - gering

The third system features the vocal line with the lyrics "Where art thou lin - - gering". The piano accompaniment continues, with the vocal line showing a slight pause or breath mark over the word "lin".

*dim. molto* Where are thou *espress.* lin - - gering? My *a tempo*

The fourth system begins with the vocal line marked *dim. molto* (diminuendo molto). The lyrics are "Where are thou lin - - gering? My". The piano accompaniment continues. The vocal line then has a fermata over the word "lin" and is marked *espress.* (espressivo). The system concludes with the word "My" marked *a tempo* (al tempo).

soul feels thee near, My

*a tempo*

heart waits for thee, My

*p*

heart ————— waits for

*p*

LYGEIA. *Più animato.*

Ah! 'tis but a

thee. *Più animato. (♩ = 96).*



dream of mine \_\_\_\_\_ A dream I may not

own. *dolce*  
I care not, for one glance re-

pays Long years, long years \_\_\_\_\_ of suf-fering

*mp* Ah, go \_\_\_\_\_ *cresc.* ah, go,  
days. I care not, I

*cresc. poco a poco*

for 'tis death to stay,  
*poco sostenuto*  
 care not, for one glance, one glance re -

*ff* *sostenuto* 'tis fond est love that  
 pays Long years of suf - fering

*colla voce*

asks thee 'tis but a  
*dim.* *p* *rit. molto*  
 days, of suf - fering days My heart waits for

Moderato espressivo *p dolce*  
 dream. Then for the love of me You  
*p dolce*  
 thee. Then for the love of thee

Moderato espressivo (♩ = 96)

choose to die; And 'neath the  
 I choose to die; And 'neath the

rest-less sea for - ev - er lie.  
 rest-less, rest-less sea for-ev - er lie.

Then must thou say fare-well To the bright  
 Then must I say fare-well To the bright

sky; Then must thou say farewell,  
 sky; Then must I say farewell, Ne'er

Ne'er shall the sun dis-pel For thee -  
 shall the sun dis-pel For

*cresc.* *accel.* *cresc.* *accel.* *mf*

a sigh For thee, for thee a  
 me a sigh For me a sigh, for me a

sigh. A - las, for thou must say fare  
 sigh. A - las, for I must say fare -

*p* *dim. espress.* *dim.* *f* *p* *dim.* *dim.*

well. Fare - well to sum - mer's  
 well. Fare - well to sum - mer's

*p* *pp* *p*

bloom, Fare - well to win - ter's gloom:  
 bloom, Fare - well to win - - ter's gloom: *f*

Ne'er o'er the blos - soming dell See spring - tide  
 Ne'er o'er the blos - soming dell See spring - tide

blow. *p* Ne'er watch the ro - ses glow,  
 blow. *p* Ne'er watch the ro - ses glow,

*cresc.* Nor see the spring - tide blow: *espress.* What then a *a tempo f*  
*cresc.* Nor see the spring - tide blow: *espress.* What then a *a tempo f*  
*cresc.* *f*

love like mine! *sost.* E'en though it *dim. molto*  
 love, a love like mine! — E'en though it *dim. molto*

*sostenuto* *dim. molto*

be di - vine! *ten.* *p* *pp* Still dost thou  
 be di - vine! *pp* Still must I

*p*

choose to die! *pp*  
 choose to die! *f* *Animato*

care not, be it life or death! Be-lov-ed —

(He throws himself into the sea.)

I come to thee!

Grazioso. (♩ = 60)

*rit.* SIRENS. *a tempo*  
As the slow cur - rents creep, And the wild

*rit.* *a tempo*  
As the slow cur - rents creep, And the wild

*rit.* *a tempo*

bil - lows leap, — Down through the deep — Sinks he to

bil - lows leap, — Down through the deep — Sinks he to

*p*

sleep, — Sinks he to sleep, to sleep —

Down through the deep, Sinks he to sleep —

sleep, — Sinks he to sleep — Down through the deep, —

Sinks, sinks he to

*p*



*dim.* *pp*  
 Down through the deep — Sinks he, sinks he to sleep. To  
*dim.* *pp*  
 Down, — down — to sleep, to sleep. To  
*dim.* *pp*  
 Down through the deep — Sinks he, sinks he to sleep. Where  
*dim.* *pp*  
 sleep, sinks he to sleep. Where

sleep, To sleep, — Where  
 light and dark are one, Where nev - er comes the sun: Where

light \_\_\_\_\_ and dark \_\_\_\_\_ are one, Where

light \_\_\_\_\_ and dark \_\_\_\_\_ are one, Where

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto range. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: "light \_\_\_\_\_ and dark \_\_\_\_\_ are one, Where".

*dim. e rit.*

ne - ver, ne - ver comes the sun. \_\_\_\_\_

*dim. e rit.*

ne - ver, ne - - ver \_\_\_\_\_ comes the sun. \_\_\_\_\_

*dim. e rit.*

ne - - - ver comes the sun. \_\_\_\_\_

The second system continues the vocal and piano parts. It includes three vocal staves and a piano accompaniment. The lyrics are: "ne - ver, ne - ver comes the sun. \_\_\_\_\_", "ne - ver, ne - - ver \_\_\_\_\_ comes the sun. \_\_\_\_\_", and "ne - - - ver comes the sun. \_\_\_\_\_". The piano accompaniment continues with the arpeggiated pattern. The instruction *dim. e rit.* is placed above the first three vocal staves.

*a tempo* *pp*

There 'neath the rest - less wave, Share thou the

*a tempo* *pp*

There 'neath the rest - less wave, Share thou the

*a tempo* *pp*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain the lyrics 'There 'neath the rest - less wave, Share thou the'. The first and third staves are marked with 'a tempo' and 'pp' (pianissimo). The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, marked with 'a tempo' and 'pp'. The piano part includes a long melodic line with a slur and a fermata over the first two measures.

sai - lor's grave, While the low mur - murs sweet Lull thee to

sai - lor's grave, While the low mur - murs sweet Lull thee to

*pp*

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one flat. They contain the lyrics 'sai - lor's grave, While the low mur - murs sweet Lull thee to'. The first and third staves are marked with 'a tempo' and 'pp' (pianissimo). The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs, marked with 'a tempo' and 'pp'. The piano part includes a long melodic line with a slur and a fermata over the first two measures.

*sempre pp*

slum - ber deep, Down through the deep, the deep \_\_\_\_\_

*sempre pp*

Down through the deep, Sinks he to sleep —

*sempre pp*

slum - ber deep, Down through the deep, Sinks he to sleep; —

*sempre pp*

Down, down Sinks he to

*pp sempre*

LYGEIA.

Be -

Down through the deep — sinks he to sleep, To

Down, down — sinks — to sleep,

Down through the deep — sinks — to sleep, To

sleep, — to sleep,

lo - - ved, rest thou from earth's a - larms

sleep, sleep

sleep, sleep

Safe in the o - cean's cir - cling arms; Ev - er a -

Down through the deep

Down through the deep

*cresc.*

bove thee shall flow my tears, Lov-ing and  
Sinks he to sleep,  
Sinks he to sleep,

*dim. molto*

Detailed description: This system contains the first two lines of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are in a major key with a one-flat key signature. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are: 'bove thee shall flow my tears, Lov-ing and' on the first line, and 'Sinks he to sleep,' on the second line. The piano part is marked 'dim. molto'.

mourn - ing thee Through the sad years. As the slow  
Sinks he to sleep. As the slow  
Sinks he to sleep. As the slow  
Sinks he to sleep. As the slow

*rit. tempo più moderato*  
*rit. tempo più moderato*  
*rit. tempo più moderato*  
*rit. tempo più moderato*

*ppp*

Detailed description: This system contains the second two lines of the musical score. It features four vocal staves and two piano staves. The vocal lines continue from the first system. The lyrics are: 'mourn - ing thee Through the sad years. As the slow' on the first line, and 'Sinks he to sleep. As the slow' on the second line. The piano accompaniment continues with the same pattern as in the first system. The tempo markings 'rit.' and 'tempo' are placed above the vocal lines, and 'più moderato' is placed above the piano lines. The piano part is marked 'ppp'.

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

cur - rents creep, Down through the deep Sinks he to

ten. morendo

ten. morendo

ten. morendo

ten. morendo

ten. morendo

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

sleep, to sleep.

rit. morendo

rit. morendo

rit. morendo

rit. morendo

rit. morendo

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