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TO  
*G. Schirmer, Esq.*



Standard

NEW-YORK.

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## SEPARATION.

Poem by the late H. C. WATSON.

Music by JOSEPH COMELLAS, Op. 21.

Moderato.

The piano introduction consists of three measures. The first measure is a whole rest. The second measure features a piano (*p*) accompaniment with a melody in the right hand and a bass line in the left hand. The third measure continues the accompaniment with a triplet of eighth notes in the right hand.

The first line of the vocal melody is: *p* Though but a few miles distant, it appear'd to be As if a boundless

The piano accompaniment for this line features a sustained chord in the right hand and a moving bass line in the left hand.

The second line of the vocal melody is: o-cean, roll'd 'twixt thee and me. And my heart panted to o-verleap the

The piano accompaniment continues with a similar texture, featuring a sustained chord in the right hand and a moving bass line in the left hand.

1590

space, And gaze a - gain up - on thy an - gel face.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are "space, And gaze a - gain up - on thy an - gel face." The piano accompaniment features a steady bass line and chords in the right hand.

As the

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by the lyrics "As the". The piano accompaniment features a more active melody in the right hand, with a descending line in the bass line.

hart pant-eth for its woodland stream. As pines. as pines the wild dove

The third system of the musical score features the lyrics "hart pant-eth for its woodland stream. As pines. as pines the wild dove". The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment provides harmonic support with chords and moving lines.

from its mate remov'd. As longs, as longs the sun flower

The fourth and final system of the musical score on this page features the lyrics "from its mate remov'd. As longs, as longs the sun flower". The vocal line concludes with a treble clef and a key signature of one sharp. The piano accompaniment ends with a final chord.

for its parent, parent beam. I sigh and long to be with

*p*

thee, To be, to be with thee, be-lov'd.

*poco rit.*

*p*

How could I bear to

*meno*

be a-way from thee. When this short day hath

*agitato.*

*sempre cresc.*

seem'd e - ter - ni - ty. How could I lin - - ger

*p* *atempo. tranquillo.*

thro' an end - less year, With - out thy gen - - tle

voice to greet mine ear. With - out thy bles - - sed

*poco meno.*

smile to glad mine eyes. *p* And as swift sha - dows bid all sor - row

*a tempo p*

fly. Oh cheer'd by thee, the hours would pass like me - te - ors. Which thro'

*molto espressivo.*

Hea - ven's ex - pane dis - play. *p* And

*poco piu*

yet un - like them for their air - y beam,

*p*

But for an in - stant, thro' the night is seen. Then

*p*

1590

fade a - gain their in - fluence felt no more, Leav - ing all

*p* *meno mosso.*

cold and quiet, quiet as be - fore. But

*p* *rit.*

blest,..... but blest by thee each wing - ed hour that pass'd,

*cantabile.*

Would feel deep love, deep love re - flect - ed by the last. And

*espressivo.*

life would glide in a con-tin-ual flow Of joy, of joy as per - fect as

earth's chil-dren know, And life, and life would glide in a continual flow Of

joy, of joy as perfect as earth's chil-dren know. Is't then strangethat I, that

I should grieve to part From all I hold the nearest, The nearest in my heart, from

*poco piu*

*poco piu*

*meno.*



all I hold the near-est, the near-est in my heart, the  
 near-est in my heart, the near-est in my heart. *0*  
*molto rit.*

*a tempo.*  
 that I fain would here for-ev-er dwell. With that sweet  
*molto espress.*

being that I love, I love so well, so well.  
*molto rit.* *meno rall.* *p*

# Extract of the Catalogue of Music published by G. Schirmer, 701 Broadway, New-York.

## VOCAL MUSIC.

### SONGS FOR ONE VOICE.

N. B.—e. for English; i. for Italian; g. for German; f. for French; l. for Latin; m. for minor; M. Sop. for Mzzo-Soprano.

<b>Abt, Franz,</b> Autumnal Winds. (Es brant der Herbstwind.) Sop. 35	<b>Belthoover, D.,</b> The Rose. 35
— Cupid the Mocker. (Amor der Spötter.) Sop. G. Alto E, each. 50	<b>Bendelari, Aug.,</b> Perché Oggi non è Jori. (Tit for Tat.) i. e. 50
— Hope of Spring. (Frühlings-Hoffnung.) Sop. A. Alto F, each. 35	— Toujours Amour. Song. 50
— In mid-Winter. (Mitten im Winter.) Sop. F. Alto D, each. 35	— Did you ever? Comic Song. 35
— My lovely Child, good Night. (Schlaf ein, du holdes Kind.) Sop. Ab. Alto E, each. 50	<b>Boott, F.,</b> Soft, brown, smiling Eyes. 35
— Sweet Nellie. (Lieb' Lieschen.) Sop. D. Alto B, each. 35	<b>Booni, C.,</b> Altri Di! (Other Days.) Romanza. i. e. 35
<b>Bauck, Carl,</b> The Brook by the Mill. (Der Mühlbach.) 35	— La Gioia. (Joy.) Valzer di Bravura. i. e. 75
— The Lark in Spring. (Die Frühlingsstärche.) 50	<b>Buck, Dudley,</b> Three Songs for M. Sop. 50
— Lullaby. (Wiegengesänge.) 35	— No. 1. Where are the Swallows fled? 50
<b>Bassford, W. K.,</b> Nevermore. 50	— No. 2. Down by the Mill. 50
— Sigh, thou Winds! 50	— No. 3. The Sunsets' Smile has led the Sky 50
— Tarantelle. e. l. 75	— The Tempest. Dramatic Poem. 50
— Thou lo'v'st no more. 50	<b>Centameri, P.,</b> Il Desiderio. Romanza per Contralto. l. 50
— 'Tis all for thee. 60	<b>Comellas, Jos.,</b> The happy Summer Time 50
<b>Beltzhoover, D.,</b> The Rose. 35	— Those Eyes of Fire. (Ojos Fenecidos.) 50
<b>Bendelari, Aug.,</b> Perché Oggi non è Jori. (Tit for Tat.) i. e. 50	<b>H., K. E.,</b> Awake, Love, awake! Serenade. 50
— Toujours Amour. Song. 50	— To-morrow, Love, to-morrow! 85
— Did you ever? Comic Song. 35	<b>Hodges, Faustina Hasse,</b> Dreams. Reverie. New Edition, revised by the Author. 75
<b>Boott, F.,</b> Soft, brown, smiling Eyes. 35	— The Dreary Day. Words by Longfellow. 30
<b>Booni, C.,</b> Altri Di! (Other Days.) Romanza. i. e. 35	— Farewell to North-Maven. 35
— La Gioia. (Joy.) Valzer di Bravura. i. e. 75	— The Rose Bush. Sop. B, Contralto C, each. 50
<b>Buck, Dudley,</b> Three Songs for M. Sop. 50	— The same, with embellished Title, Sop. or Alto, each. 60
— No. 1. Where are the Swallows fled? 50	<b>Hölzel, G.,</b> Be mine! (Sei mein!) 35
— No. 2. Down by the Mill. 50	<b>Huss, G. J.,</b> Cradle Song. 35
— No. 3. The Sunsets' Smile has led the Sky 50	<b>Johnson, Walter Russell,</b> Afar beyond the Sea. 35
— The Tempest. Dramatic Poem. 50	<b>Maconda, Ora,</b> The Ferns. 35
<b>Centameri, P.,</b> Il Desiderio. Romanza per Contralto. l. 50	— June Roses. 35
<b>Comellas, Jos.,</b> The happy Summer Time 50	<b>Manzocchi, M.,</b> La bella Stella di Trinidad. Barcarolla. i. e. 50
— Those Eyes of Fire. (Ojos Fenecidos.) 50	<b>Millard, H.,</b> After. 35
<b>H., K. E.,</b> Awake, Love, awake! Serenade. 50	— Before. (Companion to "After.") 35
— To-morrow, Love, to-morrow! 85	— Faith and Hope; or, the old Man's Song to his Wife. 35
<b>Hodges, Faustina Hasse,</b> Dreams. Reverie. New Edition, revised by the Author. 75	— Io ti voglio bene assai. (With all my Heart I love you.) i. e. 25
— The Dreary Day. Words by Longfellow. 30	<b>Millet, E.,</b> Diana. (The Maiden's Warning.) Waltz. i. e. 60
— Farewell to North-Maven. 35	— Giannotta. Allegro. l. 40
— The Rose Bush. Sop. B, Contralto C, each. 50	— Invocation to Sleep. (Sommell.) i. f. e. 50
— The same, with embellished Title, Sop. or Alto, each. 60	— The Sailor's Song. 35
<b>Hölzel, G.,</b> Be mine! (Sei mein!) 35	— Song of our Country's Daughters. 35
<b>Huss, G. J.,</b> Cradle Song. 35	<b>Mollenhauer, F.,</b> The merry Lark. Song and Chorus. 35
<b>Johnson, Walter Russell,</b> Afar beyond the Sea. 35	<b>Mosenthal, J.,</b> Three Songs: 35
<b>Maconda, Ora,</b> The Ferns. 35	— No. 1. Heavenly Rest on Earth descendeth. In dem Himmel ruht die Erde. Serenade. 35
— June Roses. 35	— No. 2. Spring has newly come. (Neuer Frühling.) 25
<b>Manzocchi, M.,</b> La bella Stella di Trinidad. Barcarolla. i. e. 50	— No. 3. We wandered lonely. (Wir gingen einsam.) Notturmo 25
<b>Millard, H.,</b> After. 35	<b>Moulton, Ch.,</b> Beware! Sop. D, M. Sop. B, each. 40
— Before. (Companion to "After.") 35	— The Brook. 35
— Faith and Hope; or, the old Man's Song to his Wife. 35	— The Confession. 35
— Io ti voglio bene assai. (With all my Heart I love you.) i. e. 25	— Hilda. 40
<b>Millet, E.,</b> Diana. (The Maiden's Warning.) Waltz. i. e. 60	— Love in thine Eyes. 40
— Giannotta. Allegro. l. 40	<b>Muzio, E.,</b> L'Amor. Clara Louisa Polka. i. e. Sop. D. M. Sop. B, each. 75
— Invocation to Sleep. (Sommell.) i. f. e. 50	— Di tanto Eccesso, o Perdid. (Ere Life's declining Sun has set.) Aria introduced in the Opera, Bohemian Girl. i. e. 60
— The Sailor's Song. 35	<b>Piccolomini Waltz.</b> i. e. 75
— Song of our Country's Daughters. 35	<b>Le Stelle d'Italia.</b> (Stars of Italy.) Melodie. i. e.: 35
<b>Mollenhauer, F.,</b> The merry Lark. Song and Chorus. 35	— No. 1. Stornello Toscano. (A Tuscan Evening Song.) 35
<b>Mosenthal, J.,</b> Three Songs: 35	— No. 2. La Vedova. (The Widow.) 35
— No. 1. Heavenly Rest on Earth descendeth. In dem Himmel ruht die Erde. Serenade. 35	— No. 3. La Nanna. (Cradle Song.) 35
— No. 2. Spring has newly come. (Neuer Frühling.) 25	— No. 4. Il Scarpino. (The Sigh.) 40
— No. 3. We wandered lonely. (Wir gingen einsam.) Notturmo 25	— No. 5. L'Affezione. (Affection.) 35
<b>Moulton, Ch.,</b> Beware! Sop. D, M. Sop. B, each. 40	— No. 6. All' Azzurro. (To the Breeze.) 35
— The Brook. 35	— L'Uscignuolo. (The Nightingale.) Canzone di Bravura. Sop. (Sung by Carlotta Patti.) 75
— The Confession. 35	<b>Neu, S. W.,</b> Tapping at the Garden Gate. 40
— Hilda. 40	<b>Parsons, Alb. R.,</b> Love's Caprice. 35
— Love in thine Eyes. 40	<b>Pease, A. H.,</b> Blow, Bugle, blow! 50
<b>Muzio, E.,</b> L'Amor. Clara Louisa Polka. i. e. Sop. D. M. Sop. B, each. 75	— Good Night. Sop. C. Alto A, each. 35
— Di tanto Eccesso, o Perdid. (Ere Life's declining Sun has set.) Aria introduced in the Opera, Bohemian Girl. i. e. 60	— Stars of the Summer Night. 35
<b>Piccolomini Waltz.</b> i. e. 75	— Tender and true Adieu. 50
<b>Le Stelle d'Italia.</b> (Stars of Italy.) Melodie. i. e.: 35	— A Year's Spinning. 35
— No. 1. Stornello Toscano. (A Tuscan Evening Song.) 35	<b>Reden, K.,</b> My Heart is like a singing Bird. Ballad. 50
— No. 2. La Vedova. (The Widow.) 35	<b>Rivarde, P. A.,</b> The Harvest Moon is beaming. (Guide an Bord ta Nacée.) Barcarolle. i. e. 40
— No. 3. La Nanna. (Cradle Song.) 35	— Mandolin. (Stars of the Summer Night.) Words by Longfellow. 50
— No. 4. Il Scarpino. (The Sigh.) 40	— When Love is kind. 35
— No. 5. L'Affezione. (Affection.) 35	<b>Rondinella, P.,</b> Il Giribilo. Waltz. i. e. Sop. E, Alto C, each. 35
— No. 6. All' Azzurro. (To the Breeze.) 35	<b>Smith, S. D.,</b> No more. 35
— L'Uscignuolo. (The Nightingale.) Canzone di Bravura. Sop. (Sung by Carlotta Patti.) 75	— No Time like the old Time. 35
<b>Neu, S. W.,</b> Tapping at the Garden Gate. 40	<b>Stigelli, G.,</b> Isolina. Arietta. i. e. Sop. C, M. Sop. A, each. 30
<b>Parsons, Alb. R.,</b> Love's Caprice. 35	<b>Thomas, J. R.,</b> In the clear Mirror of her Eyes. Canzonet. 35
<b>Pease, A. H.,</b> Blow, Bugle, blow! 50	<b>Tauder, H. G.,</b> Sands o' Dee. Lyric Ballad. 50
— Good Night. Sop. C. Alto A, each. 35	<b>Vilanova, R.,</b> Sognai! mori! (I dreamed 'twas gone!) Melodie. i. e. 35
— Stars of the Summer Night. 35	— Il Nospino. Melodie. l. 50
— Tender and true Adieu. 50	<b>Warren, Sam'l P.,</b> Adrian's Apoptrophe. 35
— A Year's Spinning. 35	— Farewell, if ever fondest Prayer. 35
<b>Reden, K.,</b> My Heart is like a singing Bird. Ballad. 50	— The Fountain. 35
<b>Rivarde, P. A.,</b> The Harvest Moon is beaming. (Guide an Bord ta Nacée.) Barcarolle. i. e. 40	
— Mandolin. (Stars of the Summer Night.) Words by Longfellow. 50	
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— Il Nospino. Melodie. l. 50	
<b>Warren, Sam'l P.,</b> Adrian's Apoptrophe. 35	
— Farewell, if ever fondest Prayer. 35	
— The Fountain. 35	

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	— No. 5. Cantate Domino. 85
	— No. 6. Benedictus Anima. 65
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<b>Millard, H.,</b> Vieni al mio Sen! (Come to my Heart!) i. e. Sop. and Tenor, or 2 Sop. 60	— No. 3. Hail to the Lord's Anointed. (Trinity Sunday.) 75
— Vieni, mio Edgardo! (Come, dear Edgardo!) Notturmo for two Voices. 60	— No. 4. Day of Wrath. (Dies ira.) 75
<b>Millet, E.,</b> L'Aven. (The Avenir.) i. e. Sop. and Tenor, or 2 Sop. 1.00	— No. 5. Christ the Lord is risen. (Easter.) 75
— Giocoso. i. e. M. Sop. and Tenor. 50	— No. 6. O holy, holy Lord. (Trinity Sunday.) 65
<b>Muzio, E.,</b> Brindisi. Waltz Duet. i. e. Sop. and Alto. 75	— No. 7. Breaker of the World in Mercy broken. My Faith looks up to Thee. 75
<b>Smith, S. D.,</b> Felice Amore. (Tell me then, Dearest.) i. e. Sop. and M. Sop. 50	— No. 8. Come, ye Disciples. 25
<b>Vilanova, R.,</b> Ah! vien, la Barca a prona. (O come, the Barque is waiting!) i. e. Tenor and Sop. 50	<b>Christopher, Marion,</b> Deus Misereatur. Anthem. 4 Voices. 1.25
— Dimelo di! (Tell it to me.) Spanish Duet. s. e. 35	

## TRIOS AND CHORUSES

### FOR FEMALE VOICES.\*

<b>Ritter, F. L.,</b> God, be merciful. (67th Psalm.) Sop. Solo and Chorus 75	<b>Hodges, Faustina Hasse,</b> Blessed are the Pure in Heart. 35
— Practical Method for Female Chorus Classes. Part 1 and 2, each. 75	— I heard a Voice from Heaven. Funeral Anthem for 4 Voices. 25
	— The Litany Hymn. Saviour, when in Dust to Thee. 4 Voices. 25

\*Have published a large number of this class; please send for complete Catalogue.

## SACRED MUSIC.

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<b>Albites, L.,</b> Prière à la Vierge Marie. (Sweetest of Mothers.) i. e. 50	<b>Hodges, Faustina Hasse,</b> Cloister Memories. The Beatitudes: 25
<b>Auber, D. F. E.,</b> Pie Jesu. l. Sop. G m. 35	— No. 1. Blessed are the Poor in Spirit. M. Sop. 25
<b>Comellas, Jos.,</b> Ave Maria. l. e. i. g. Sop. D. Alto B, each. 50	— No. 2. Blessed are they that mourn. Contralto 25
<b>Hervey, D. E.,</b> Ave Maria. i. e. Tenor or Sop. F. Baritone or Contralto B, each. 35	— No. 3. Blessed are the Meek. Duet for 2 Sop. 25
<b>Hodges, Faustina Hasse,</b> Cloister Memories. The Beatitudes: 25	— No. 4. Blessed are they that do hunger and thirst. Contralto. 25
— No. 1. Blessed are the Poor in Spirit. M. Sop. 25	— No. 5. Blessed are the Merciful. Sop. and Sop. Solo. 25
— No. 2. Blessed are they that mourn. Contralto 25	— No. 6. Blessed are the Pure in Heart. 3 female Voices. 25
— No. 3. Blessed are the Meek. Duet for 2 Sop. 25	<b>Jackson, Sam.,</b> The Lord is in His holy Temple, and from the Rising Sun. 2 Sentences, for Tenor or Sop. Solo, arranged from <i>Viotta</i> . 35
— No. 4. Blessed are they that do hunger and thirst. Contralto. 25	— Lord, we pray Thee. Sop. Solo, with Quartet ad lib., arranged from <i>Panofsky's Agnus Dei</i> . 50
— No. 5. Blessed are the Merciful. Sop. and Sop. Solo. 25	— Teach me, O Lord. Sop. Solo, with Quartet ad lib. 50
— No. 6. Blessed are the Pure in Heart. 3 female Voices. 25	<b>King, Wm. A.,</b> Ave Maria. i. e. 40
<b>Jackson, Sam.,</b> The Lord is in His holy Temple, and from the Rising Sun. 2 Sentences, for Tenor or Sop. Solo, arranged from <i>Viotta</i> . 35	<b>Millard, H.,</b> Ave Maria. i. e. 40
— Lord, we pray Thee. Sop. Solo, with Quartet ad lib., arranged from <i>Panofsky's Agnus Dei</i> . 50	<b>Mosenthal, J.,</b> Be Thou near us. Hymn. 40
— Teach me, O Lord. Sop. Solo, with Quartet ad lib. 50	<b>Pecher, W. F.,</b> O Salutaris. l. Sop. 40
<b>King, Wm. A.,</b> Ave Maria. i. e. 40	<b>Speranza, D.,</b> The Hour of Prayer. 35
<b>Millard, H.,</b> Ave Maria. i. e. 40	— A Hymn of Thanksgiving. 50
<b>Mosenthal, J.,</b> Be Thou near us. Hymn. 40	<b>Torrente, G.,</b> Show me Thy Ways, O Lord! Anthem. Sop. G, M. Sop. F, each. 60
<b>Pecher, W. F.,</b> O Salutaris. l. Sop. 40	<b>Vilanova, R.,</b> Ave Maria. l. l. Sop. or M. Sop. 50
<b>Speranza, D.,</b> The Hour of Prayer. 35	<b>Wood, A. H.,</b> A Psalm of Life. Words by Longfellow. 35
— A Hymn of Thanksgiving. 50	

### SACRED DUETS.

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— Blessed be the Man. Offertory Sentence. M. Sop. and Baritone 35	<b>Kotzschmar, H.,</b> Deus miseratur. Quartet. 60
<b>Millet, E.,</b> Beaten to death. (Adored forever.) i. e. Duet or Chorus 75	— O Lord, O Lord. Quartet, with Quartet, from Franz Abt. 75
— Ave Maria. Grand Te Deum, in E. 60	— Rejoice in the Lord. Anthem. 75
— Meekly may my Soul receive. M. Sop. and Baritone. 75	— Te Deum, F. 4 Voices. 1.25
— Que te Christie. (Awake up, my Glory.) i. e. Sop. and Contralto. 80	<b>Mayer, Karl,</b> Te Deum, C. 4 Voices. 1.00
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<b>Mosenthal, Jos.,</b> I will magnify Thee, O God. 2 Sop. Ab. 75	<b>Morgan, John P.,</b> Benedictus. Chorus with Solos, Score. 1.00
— The same, transposed in F, M. Sop. and Alto. 75	— Te Deum landamus. Chorus with Solos, Score. 2.00

### Sacred Trios, Quartets and Choruses.

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— The same, in separate Numbers:	<b>Millet, E.,</b> Ye Fields of Light. Trio, Sop., Alto, and Baritone. 75
— No. 1. Dawn. 50	<b>Morgan, John P.,</b> Benedictus. Chorus with Solos, Score. 1.00
— No. 2. The Morning Star. 35	— Te Deum landamus. Chorus with Solos, Score. 2.00
— No. 3. The Cloudless. 35	— 4 Voice Parts, each. 20
<b>Bassford, W. K.,</b> Grand Te Deum, in E. 1.25	— Make us to be numbered. Separately from the above. 75
— Ave Maria. Sop. Solo and Quartet. 50	<b>Paine, John K.,</b> Mass in D. 4 Voices. Piano Score. 5.00
— My Faith looks up to Thee. Alto and Sop. Solo, with Duet and Quartet, arranged from <i>Lachner</i> . 65	<b>Ritter, F. L.,</b> God, be merciful. (67th Psalm.) Sop. Solo and Chorus 75
— There is a Fountain filled with Blood. Tenor or Sop. and Alto Solos and Quartet, arranged from <i>Abt.</i> 65	<b>Rivarde, P. A.,</b> Softly now the Light of Day. Solo and Quartet. 50
<b>Bonner, Rob.,</b> Hear my Cry. Anthem. From M. Hauptmann. 10	<b>Saar, D.,</b> Gloria Patri. Quartet. 35
<b>Buck, Dudley,</b> Episcopal Church Music for Quartet or Chorus Choir: Morning Service, Op. 25:	<b>Schilling, Fred.,</b> Jubilate Deo, C. 4 Voices. 75
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