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TO
G. Schirmer, Esq.



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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 piano 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 moving bass line and sustained chords in the right hand.

1590

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

The first system 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 vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then begins with the lyrics "As the". The piano accompaniment continues with a similar rhythmic pattern.

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

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "hart pant-eth for its woodland stream. As pines. as pines the wild dove". The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics: "from its mate remov'd. As longs, as longs the sun flower". The piano accompaniment continues with a similar rhythmic pattern.

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

meno.

1890

all I hold the near-est, the near-est in my heart, the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a melodic phrase: "all I hold the near-est, the near-est in my heart, the". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

near-est in my heart, the near-est in my heart. 0

molto rit.

The second system continues the vocal line with the lyrics "near-est in my heart, the near-est in my heart." followed by a fermata over the word "heart." and a "0" time signature. The piano accompaniment features a descending bass line and a more active right hand. The tempo marking *molto rit.* (molto ritardando) is placed below the piano part.

a tempo.

that I fain would here for-ev-er dwell. With that sweet

molto espress.

The third system begins with the tempo marking *a tempo.* The vocal line has the lyrics "that I fain would here for-ev-er dwell. With that sweet". The piano accompaniment is characterized by a rapid, rhythmic pattern in the right hand, marked *molto espress.* (molto espressivo).

being that I love, I love so well, so well.

molto rit. *meno rall.*

The fourth system concludes the piece with the lyrics "being that I love, I love so well, so well." The piano accompaniment features a *molto rit.* section followed by a *meno rall.* (meno rallentando) section. The system ends with a double bar line.

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.

Abt, Franz, Autumnal Winds. (Es brant der Herbstwind.) Sop. 35
 ——— Cupid the Mocker. (Amor der Spötter.) Sop. G. Alto E, each. 50
 ——— Hope of Spring. (Frühlings-Hoffnung.) Sop. A. Alto F, each. 50
 ——— In mid-Winter. (Mitten im Winter.) Sop. F. Alto D, each. 50
 ——— My lovely Child, good Night. (Schlaf ein, du holdes Kind!) Sop. Ab. Alto E, each. 50
 ——— Sweet Nellie. (Lieb' Lieschen.) Sop. D. Alto B, each. 50
Bauck, Carl, The Brook by the Mill. (Der Mühlbach.) 35
 ——— The Lark in Spring. (Die Frühlingslerche.) 50
 ——— Lullaby. (Wiegenges.) 35
Bassford, W. K., Nevermore. 50
 ——— Sigh, thou Winds! 50
 ——— Tarantelle. e. l. 75
 ——— Thou lo'v'st no more. 50
 ——— 'Tis all for thee. 50
Beltzhoover, D., The Rose. 35
Bendelari, Aug., Perché Oggi non è Jori. (Tit for Tat.) i. e. 50
 ——— Toujours Amour. Song. 50
 ——— Did you ever? Comic Song. 50
Boott, F., Soft, brown, smiling Eyes. 35
Bosoni, C., Altri Di! (Other Days.) Romanza. i. e. 35
 ——— La Gioia. (Joy.) Valzer di Bravura. i. e. 75
Buck, Dudley, Three Songs for M. Sop. 50
 No. 1. Where are the Swallows fled? 50
 No. 2. Down by the Mill. 50
 No. 3. The Sunsets' Smile has led the Sky 50
 ——— The Tempest. Dramatic Poem. 50
Centameri, P., Il Desiderio. Romanza per Contralto. l. 50
Comellas, Jos., The happy Summer Time. 50
 ——— Those Eyes of Fire. (Ojos Fenecidos.) 50
H., K. E., Awake, Love, awake! Serenade. 50
 ——— To-morrow, Love, to-morrow! 50
Hodges, Faustina Hasse, Dreams. Reverie. New Edition, revised by the Author. 75
 ——— The Dreary Day. Words by Longfellow. 30
 ——— Farewell to North-Maven. 35
 ——— The Rose Bush. Sop. B, Contralto C, each. 50
 ——— The same, with embellished Title, Sop. or Alto, each. 60
Hölzel, G., Be mine! (Sei mein!) 35
Huss, G. J., Cradle Song. 35
Johnson, Walter Russell, Afar beyond the Sea. 35
Maconda, Ora, The Ferns. 35
 ——— June Roses. 35
Manzocchi, M., La bella Stella di Trinidad. Barcarola. i. e. 50
Millard, H., After. 35
 ——— Before. (Companion to "After.") 35
 ——— Faith and Hope; or, the old Man's Song to his Wife. 35
 ——— Io ti voglio bene assai. (With all my Heart I love you.) i. e. 25
Millet, E., Diana. (The Maiden's Warning.) Waltz. i. e. 60
 ——— Giannotta. Allegro. l. 40
 ——— Invocation to Sleep. (Sommell.) i. f. e. 50
 ——— The Sailor's Song. 35
 ——— Song of our Country's Daughters. 35
Mollenhauer, F., The merry Lark. Song and Chorus. 35
Mosenthal, J., Three Songs: 35
 No. 1. Heavenly Rest on Earth descendeth. In dem Himmel ruht die Erde. Serenade. 35
 No. 2. Spring has newly come. (Neuer Frühling.) Notturmo 25
 No. 3. We wandered lonely. (Wir gingen einsam.) Notturmo 40
Moulton, Ch., Beware! Sop. D, M. Sop. B, each. 40
 ——— The Brook. 35
 ——— The Confession. 40
 ——— Hilda. 40
 ——— Love in thine Eyes. 40
Muzio, E., L'Amor. Clara Louisa Polka. i. e. Sop. D, M. Sop. B, each. 75
 ——— Di tanto Eccesso, o Perdid. (Ere Life's declining Sun has set.) Aria introduced in the Opera, Bohemian Girl. i. e. 60
 ——— Piccolomini Waltz. i. e. 75
Le Stelle d'Italia. (Stars of Italy.) Melodie. i. e.: 35
 No. 1. Stornello Toscano. (A Tuscan Evening Song.) 35
 No. 2. La Vedova. (The Widow.) 35
 No. 3. La Nanna. (Cradle Song.) 35
 No. 4. Il Scapiro. (The Sigh.) 40
 No. 5. L'Affezione. (Affection.) 40
 No. 6. All' Azzurro. (To the Breeze.) 50
 ——— L'Uscignuolo. (The Nightingale.) Canzone di Bravura. Sop. (Sung by Carlotta Patti.) 75
Neu, S. W., Tapping at the Garden Gate. 40
Parsons, Alb. R., Love's Caprice. 35
Pease, A. H., Blow, Bugle, blow! 50
 ——— Good Night. Sop. C. Alto A, each. 50
 ——— Stars of the Summer Night. 35
 ——— Tender and true Adieu. 50
 ——— A Year's Spinning. 50
Reden, K., My Heart is like a singing Bird. Ballad. 50
Rivarde, P. A., "The Harvest Moon is beaming. (Guide an Bord ta Nacée.) Barcarolle. f. e. 40
 ——— Mandolinas. (Stars of the Summer Night.) Words by Longfellow. 50
 ——— When Love is kind. 35
Rondinella, P., Il Giribilo. Waltz. i. e. Sop. E, Alto C, each. 65
Smith, S. D., No more. 50
 ——— No Time like the old Time. 35
Stigelli, G., Isolina. Arietta. i. e. Sop. C, M. Sop. A, each. 50
Thomas, J. R., In the clear Mirror of her Eyes. Canzonet. 35
Tauder, H. G., Sands o' Dee. Lyric Ballad. 50
Vilanova, R., Sognai! mori! (I dreamed 'twas gone!) Melodie. i. e. 35
 ——— Il Nospire. Melodie. l. 50
Warren, Sam'l P., Adrian's Apoptrophe. 35
 ——— Farewell, if ever fondst Prayer. 35
 ——— The Fountain. 35

Warren, Sam'l P., Mother's Morning Song. 50
 ——— The Owl. Words by Tennyson. 35
 ——— Sea Foam. 35
 ——— The Sea hath Pearls. 35
 ——— Two Songs from Tennyson's "Miller's Daughter": 50
 No. 1. The Miller's Daughter. 50
 No. 2. Love that hath us in the Net. 35
 ——— The Wings of Song. 35
Watson, H. C., The happy Tears down falling. 35
 ——— The roving, restless Streamlet. 35
 ——— Thine Eyes, my Love. 35
Wiebe, Edw., Slumber Song. (Wiegenges.) 35

VOCAL DUETS.

Hodges, Faustina Hasse, L'Amicizia. (Friendship.) i. e. 2 Sop. or 2 female Voices. 50
 ——— Bright be the Place. Duet. 35
Millard, H., Vieni al mio Sen! (Come to my Heart!) i. e. Sop. and Tenor, or 2 Sop. 60
 ——— Vieni, mio Edgardo! (Come, dear Edgardo!) Notturmo for two Voices. 60
Millet, E., L'Aven. (The Avenal.) f. e. Sop. and Tenor, or 2 Sop. 100
 ——— Giovecca. f. e. M. Sop. and Tenor 50
Muzio, E., Brindisi. Waltz Duet. i. e. Sop. and Alto. 75
Smith, S. D., Felice Amore. (Tell me then, Dearest.) i. e. Sop. and M. Sop. 50
Vilanova, R., Ah! vien, la Barca è pronta. (O come, the Barque is waiting!) i. e. Tenor and Sop. 50
 ——— Dimelo di! (Tell it to me.) Spanish Duet. s. e. 35

TRIOS AND CHORUSES

FOR FEMALE VOICES.*

Ritter, F. L., God, be merciful. (67th Psalm.) Sop. Solo and Chorus 75
 ——— Practical Method for female Chorus Classes. Part 1 and 2, each. 60
 *Have published a large number of this class; please send for complete Catalogue.

SACRED MUSIC.

SACRED SONGS FOR ONE VOICE.

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

SACRED DUETS.

Hodges, Faustina Hasse, Blessed are the Meek. 2 Sop. 25
 ——— Blessed be the Man. Offertory Sentence. M. Sop. and Baritone 35
 ——— Bright be the Place. Duet. 35
Millet, E., Beaten to death. (Adored forever.) i. e. Duet or Chorus 75
 ——— Ave Maria. Grand Te Deum, in E. Sop. and Quartet. 60
 ——— Meekly may my Soul receive. M. Sop. and Baritone. 50
 ——— Que te Christie. (Awake up, my Glory.) i. e. Sop. and Contralto. 80
 ——— With cheerful Notes. Sop. and Tenor, or 2 Sop. 80
Mosenthal, Jos., I will magnify Thee, O God. 2 Sop. Ab. 75
 ——— The same, transposed in F, M. Sop. and Alto. 75

Sacred Trios, Quartets and Choruses.

Bauck, C., 3 sacred Quartets (or Sop. Solos.) Complete. 100
 ——— The same, in separate Numbers: 50
 No. 1. Dawn. 50
 No. 2. The Morning Star. 35
 No. 3. The Cloudless. 35
Bassford, W. K., Grand Te Deum, in E. 125
 ——— Ave Maria. Sop. Solo and Quartet. 50
 ——— My Faith looks up to Thee. Alto and Sop. Solo, with Duet and Quartet, arranged from *Lachner*. 65
 ——— There is a Fountain filled with Blood. Tenor or Sop. and Alto Solo and Quartet, arranged from *Abt*. 50
Bonner, Rob., Hear my Cry. Anthem. From M. Hauptmann. 10
Buck, Dudley, Episcopal Church Music for Quartet or Chorus Choir: Morning Service, Op. 25: 75
 No. 1. Venite. 75
 No. 2. Te Deum. 100
 No. 3. Benedictus. 50
 No. 4. Jubilate Deo. 65
 Evening Service, Op. 31: 50
 No. 1. Gloria in Excelsis. 50
 No. 2. Bonum est. 50
 No. 3. Deus miseratur. 65
 No. 4. Cantate Domino. 85
 No. 5. Benedictus Anima. 75

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 ——— Darkly rose the guilty Morning. Lenten Anthem. Op. 33. 65
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 No. 3. Te Deum. (Short, without Repetition.) 100
 No. 4. Benedictus. 65
 No. 5. Benedictus. 65
 No. 6. Kyrie and Sanctus. 50
 Evening Service, Op. 47: 65
 No. 1. Gloria in Excelsis. (Festival.) D. 65
 No. 2. Gloria in Excelsis. (In Chant Form.) G. 35
 No. 3. Bonum est. (Trinity Sunday.) 65
 No. 4. Deus miseratur. 65
 No. 5. Cantate Domino. 85
 No. 6. Benedictus Anima. 65
 Christmas Anthem, Op. 48. Christ our Passover. 100
 Special Hymns (in Anthem Form) for Quartet or Chorus Choir, Op. 49: 100
 No. 1. The Strain uprising. Alleluia. 100
 No. 2. Hark! a thrilling Voice is sounding. (Advent.) Saviour, Source of every Blessing. 35
 No. 3. Hail to the Lord's Anointed. (Trinity Sunday.) 75
 No. 4. Day of Wrath. (Dies iræ.) 75
 No. 5. Christ the Lord is risen. (Easter.) 75
 No. 6. O holy, holy Lord. 65
 No. 7. Breaker of the World in Mercy broken. My Faith looks up to Thee. 75
 No. 8. Come, ye Disciples. 25

Christopher, Marion, Deus Misereatur. Anthem. 4 Voices. 125
Hodges, Faustina Hasse, Blessed are the Pure in Heart. 3 female Voices. 35
 ——— I heard a Voice from Heaven. Funeral Anthem for 4 Voices. 25
 ——— The Litany Hymn. Saviour, when in Dust to Thee. 4 Voices. 25
 Offertory Sentences: 35
 No. 1. Blessed be the Man. Duet for M. Sop. and Baritone. 35
 No. 2. Let your Light so shine. Quartet. Lay not up for yourselves. Solo for Sop. 25
 No. 3. Whatsoever ye would. Quartet. Not every one. Solo for Alto. Zaccarias. Solo for Alto and Quartet. 50
 No. 4. Who goeth a Warfare. Quartet and Baritone Solo. 50
 ——— Te Deum. Chant for 4 Voices. 25

Huss, G. J., The Lord is my Shepherd. (Psalm 23.) A Song for Sunday-School and Home. 25
Jackson, Sam., As pants the wearied Hart for cooling Springs. (Selection from *Viotta's* Agnus Dei.) Tenor Solo, with Quartet, from *Robert Franz*. 50
 ——— Benedictus Anima, Op. 4 Voices. 75
 ——— Benedictus. C. Anthem. 4 Voices. 75
 ——— Benedictus. E. 4 Voices. 75
 ——— Benedictus. F. 4 Voices. 60
 ——— Deus miseratur. Op. 75
 ——— Gloria in Excelsis. Chant. 2b. 4 Voices. 75
 ——— Gloria in Excelsis. Anthem. C. 4 Voices. 75
 ——— Gloria in Excelsis. Chant. D. 4 Voices. 60
 ——— Gloria in Excelsis. Chant. E. 4 Voices. 75

4 Gloria Patri's: 35
 No. 1. G. S. Jackson. 4 Voices. 35
 No. 2. In F, arranged from *Girchner*. 4 Voices. 35
 No. 3. In F, arranged from *Hesse*. 4 Voices. 35
 No. 4. In B, arranged from *Dr. John Smith*. 4 Voices. 35
 4 Gloria Te Deums: 35
 Hark! a thrilling Voice is sounding. (Advent Hymn 218.) Arranged for Sop. or Tenor Solo, with Quartet, from *Mozart*. 35
 I will arise. (Sentence.) From an *Agnus Dei* by *Lamotte*. 4 Voices. 50
 Inspirer and Helper of Prayer. (Hymn 173.) Sop. and Tenor Solo, with Duet and Quartet. 50
 Jesus Christ is risen to-day. (Easter Hymn 228.) Arranged for Sop. or Tenor Solo, with Quartet, from *Mozart*. 35
 Jesus, Saviour of my Soul. (Hymn 113.) Arranged for Sop. and Tenor Solo, with Quartet, from *Franz Abt*. 65
 Jubilate Deo. 4 Voices. 75
 Jubilate Deo. 2b. 4 Voices. 75
 Jubilate Deo. F. 4 Voices. 75
 Lord, forever at Thy Side. (Selection of *Psalm 106*.) Arranged for Sop. and Tenor Solo, with Quartet, from *Franz Abt*. 50
 The Lord my Pasture shall prepare. (Hymn 9.) Sop. Solo, and Sop. and Tenor Duet, with Quartet, from *Guglielmi*. 65
 Lord, we pray Thee. Sop. Solo, with Quartet ad lib., from *Amofato's* Agnus Dei. 50
 Lord, with glowing Heart. (Psalm 150.) Sop. or Tenor Solo, with Quartet, from *Mendelssohn*. 65
 Peace, troubled Soul. (Hymn 146.) Solo, Duet, Alto and Quartet, from *Lysberg*. 65
 Saviour, breathe an Evening Blessing. (Opening Hymn.) Sop. Solo and Quartet, from *Mendelssohn*. 50
 Saviour, Source of every Blessing. (Hymn 10.) Sop. and Tenor Duet, with Alto and Bass Solo, and Quartet, from *Franz Abt* Sun of my Soul. (Hymn 268.) Quartet arranged from an ancient Melody. 35
 Grand Te Deum. 4 Voices. 200
 Teach me, O Lord. Sop. Solo, with Quartet ad lib., from *Mendelssohn's* O quam Suavis. 65
 Thanksgiving Anthem: Great God! we come with grateful Hearts. 4 Voices. 100
 Trisagion. (Therefore with Angels.) Arranged from *Mendelssohn*. 40

King, W. A., Six sacred Quartets. 100
Kotzschmar, H., Deus miseratur. Quartet. 60
 ——— O Lord! O Lord. Quartet, with Quartet, from *Franz Abt*. 75
 ——— Rejoice in the Lord. Anthem. 75
 ——— Te Deum, F. 4 Voices. 125
Mayer, Karl, Te Deum, C. 4 Voices. 100
Millet, E., Ye Fields of Light. Trio, Sop., Alto, and Baritone. 75
Morgan, John P., Benedictus. Chorus with Solos, Score. 100
 ——— 4 Voice Parts, each. 10
 ——— Te Deum landamus. Chorus with Solos, Score. 200
 ——— 4 Voice Parts, each. 20
 ——— Make us to be numbered. Separately from the above. 75
Paine, John K., Mass in D. 4 Voices. Piano Score. 50
Ritter, F. L., God, be merciful. (67th Psalm.) Sop. Solo and Chorus 75
 ——— Te Deum. 100
Rivarde, P. A., Softly now the Light of Day. Solo and Quartet. 50
Saar, D., Gloria Patri. Quartet. 35
Schilling, Fred., Jubilate Deo, C. 4 Voices. 75
Walter, Wm. H., O how amiable. (Psalm 84.) Quartet. 75
 ——— Out of the Deep. (Psalm 130.) Anthem for Tenor and Sop., with full Choir. 100
Warren, S. P., Hymns adapted and arranged for Quartet Choir: 75
 No. 1. Hark! what mean those holy Voices? (Also Text: Saviour, Source of every Blessing.) Christmas Hymn, from *Schumann*. 65
 No. 2. There is a Fountain filled with Blood. From *Smart*. 50
 No. 3. Sun of my Soul, thou Saviour dear. From *Schumann*. 50
 No. 4. How sweet the Name of Jesus sounds. From *Henselt*. 50
 No. 5. Asleep in Jesus. By S. P. Warren. 35
 No. 6. Glorious Things of Thee are spoken. From *Schumann*. 50
 No. 7. Saviour, when Night invades the Skies. From *Mendelssohn*. 50
 ——— Venite, exultemus Domino. Anthem, 4 Voices. 35