

SECOND SERIES.

Arthur P. Schmidt's Octavo Edition.

SACRED.

101	Come unto me	<i>W. L. Blumenschein</i>	.08
102	Hosanna to the Prince (Easter)	<i>Blumenschein</i>	.16
103	Te Deum, in B \flat	<i>G. W. Marston</i>	.20
104	Beyond the smiling (Response) . .	<i>Marston</i>	.10
105	Come hither ye faithful (Christmas)	<i>Chadwick</i>	.12
106	Behold the works of the Lord. . .	<i>Chadwick</i>	.08
107	While Thee I seek	<i>Chadwick</i>	.08
108	Saviour like a Shepherd	<i>Chadwick</i>	.08
109	Love divine all love excelling. . .	<i>Gounod</i>	.08
110	Hail to the Monarch (Christmas) .	<i>Marston</i>	.12
111	Nunc Dimittis	<i>Mrs. H. H. A. Beach</i>	.08
112	Peace I leave with you	<i>Beach</i>	.08
113	With Prayer and Supplication . . .	<i>Beach</i>	.08
114	Praise the Lord all ye nations . . .	<i>Beach</i>	.15
115	Festival Te Deum	<i>W. Reed</i>	.20
116	Deus Misereatur	<i>W. Reed</i>	.15
117	He that soweth	<i>F. Lynes</i>	.08
118	I was glad when they said unto me.	<i>Lynes</i>	.15
119	It came upon the Midnight	<i>Goodrich</i>	.10
120	Lyric Invocation	<i>Jules Jordan</i>	.20
121	Hark! what mean those holy voices	<i>C. A. Elliot</i>	.20
122	The first Christmas (Carol). . . .	<i>O. B. Brown</i>	.05
123	Benedicite, omnia opera.	<i>Arthur Foote</i>	.20
124	<u>Magnificat and Nunc Dimittis</u>	<i>Arthur Foote</i>	.16
125	Venite, in C	<i>Arthur Foote</i>	.12
126	Benedictus, in E \flat	<i>Arthur Foote</i>	.8
127	O Jesu, Thou art standing	<i>G. W. Marston</i>	.10
128	Cantate Domino, in D	<i>G. W. Marston</i>	.12
129	Bonum est, in B \flat	<i>G. W. Marston</i>	.10
130	Venite exultemus, in B \flat	<i>G. W. Marston</i>	.12
131	One thing have I desired	<i>G. W. Marston</i>	.12
132	Sentences and Responses	<i>G. W. Marston</i>	.40

BOSTON:
ARTHUR P. SCHMIDT.

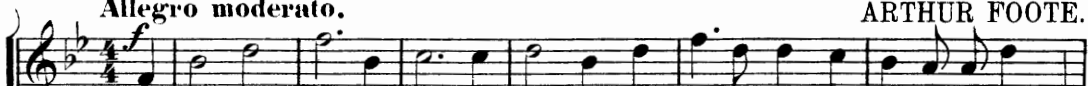
Magnificat

in B flat major.

Allegro moderato.

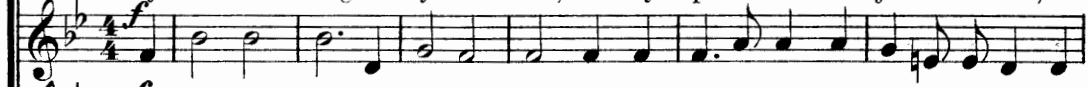
ARTHUR FOOTE.

SOPRANO.

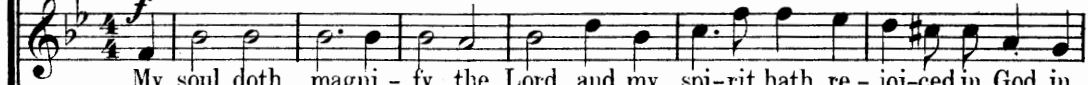


My soul doth magni - fy the Lord, and my spi - rit hath re - joi - ced in God, in

ALTO.

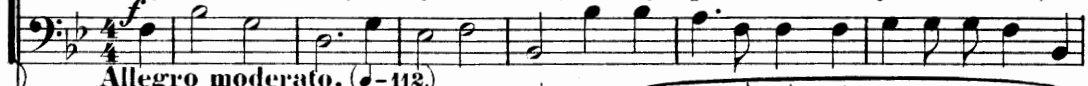


TENOR.

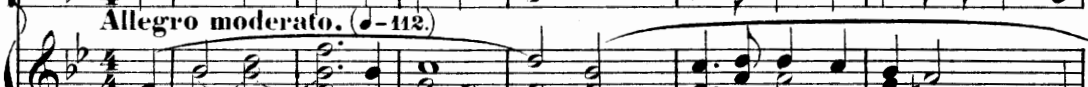


My soul doth magni - fy the Lord, and my spi - rit hath re - joi - ced in God, in

BASS.



ORGAN.



Allegro moderato. (♩-112.)

Pedal.

God my Sa - viour. For he hath re - garded the low - li - ness of his hand - maiden. For be -

God my Sa - viour. For he hath re - garded the low - li - ness of his hand - maiden. For be -

hold, from hence - forth, all gene - rations shall call me, shall call me blessed. For he that is

hold, from hence - forth, all gene - rations shall call me, shall call me blessed. For he that is

Pedal.

mighty hath mag-ni-fi-ed me; and ho-ly, ho-ly is his name. And his mercy is

mighty hath mag-ni-fi-ed me; and ho-ly, ho-ly is his name. And his mercy is

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piano part features a flowing accompaniment with some arpeggiated figures.

Manual.

on them that fear— him, through-out, through-out all gen-e-ra-tions. He hath

on them that fear— him, through-out, through-out all gen-e-ra-tions. He hath

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *dim.* (diminuendo), *ff* (fortissimo), and *p* (piano). The piano part continues with a similar accompaniment style.

showed strength with his arm; he hath scatter-ed the proud in the imag-i-nation of their

showed strength with his arm; he hath scatter-ed the proud in the imag-i-nation of their

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte). The piano part features a more active accompaniment with some melodic lines.

Pedal.

mf dim. e rit.

hearts. He hath put down the mighty, the mighty from their seat; and hath ex- alt-ed the

mf dim. e rit.

hearts. He hath put down the mighty, the mighty from their seat; and hath ex- alt-ed the

mf dim. e rit.

p dim. e rit.

Manual.

humble and meek.

humble and meek. *espressivo*

He hath fil- led the hungry with good things; and the rich, and the rich he hath sent

cresc.

dim.

Audante con moto.

He, re - mem-bering his mer - cy, hath holpen his servant

He, re - mem-bering his mer - cy, hath holpen his servant

empty a - way. **Audante con moto. (♩-76.)**

cresc.
 Is - ra - el, as he promis - ed to our fore - fa - thers, A - bra - ham and his seed for
cresc.
cresc.
 Is - ra - el, as he promis - ed to our fore - fa - thers, A - bra - ham and his seed for
cresc.
cresc.

pp
 ev - er. He, re - mem - bering his mer - cy, hath holpen his servant Is - ra - el, as he
pp
pp
 ev - er. He, re - mem - bering his mer - cy, hath holpen his servant Is - ra - el, as he
pp
pp

cresc.
 promis - ed to our fore - fa - thers, as he promis - ed to our fore - fathers, A - bra - ham
cresc.
cresc.
 promis - ed to our fore - fa - thers, as he promis - ed to our fore - fathers, A - bra - ham
cresc.
f.

dim. molto *pp* **Allegro moderato.**

and his seed for ev-er, his seed for ev - er. Glo-ry be to the

dim. molto *pp* *f*

and his seed for ev-er, his seed for ev - er. Glo-ry be to the

dim. molto *pp* *f* **Allegro moderato. 112**

Pedal.

mf *cresc.*

Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be-ginning, is

mf *cresc.*

Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be-ginning, is

mf *cresc.*

mf *cresc.*

f *ff* *p*

now, and ev-er shall be, world with-out end. A - men! A - men! A - men!

f *ff* *p*

now, and ev-er shall be, world with-out end. A - men! A - men! A - men!

f *ff* *p*

Nunc Dimittis

in B flat major.

ARTHUR FOOTE.

Andante sostenuto.

SOPRANO. *pp*
Lord, now lettest thou thy servant depart in peace, ac - cording to thy word;

ALTO. *pp*
Lord, now lettest thou thy servant depart in peace, ac - cording to thy word.

TENOR. *pp*
Lord, now lettest thou thy servant depart in peace, ac - cording to thy word. For mine

BASS. *pp*
eyes have seen thy sal - va - tion, which thou hast pre -

ORGAN. *pp* **Andante sostenuto.** (♩-76.) *p*
Manual.

p cresc. *espress.*

For mine eyes have seen thy sal - va - tion, which thou hast pre -

p *cresc.*
For mine eyes have seen, mine eyes have seen

cresc.
eyes have seen, mine eyes have seen thy sal - va - tion, which thou hast pre -

p *cresc.*
For mine eyes have seen, have seen

p cresc. poco a poco *f* *string. e cresc.*

pared before the face of all people; To be a light to lighten the

p cresc. poco a poco *f* *string. e cresc.*
pared be - fore the face of all people; To be a light, to be a light to lighten the

p cresc. poco a poco *f* *string. e cresc.*
pared be - fore the face of all people; To be a light, to be a light to lighten the

p cresc. poco a poco *f* *string. e cresc.*
to be a light

Pedal.

8

ff sostenuto *più rit.*

Gen - tiles; And to be the glo - ry of thy people Is - ra - el.

ff sostenuto *più rit.*

Gentiles, to lighten the Gentiles, *ff sostenuto* *più rit.*

Gentiles, to lighten the Gentiles, And to be the glo - ry of thy people Is - ra - el.

ff sostenuto *più rit.*

to lighten the Gentiles, *ff sostenuto* *più rit.*

Allegro moderato.

f *mf*

Glory be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be-

f *mf*

Glory be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was in the be-

Allegro moderato. (♩-112.)

f *mf*

cresc. *f.* *ff* *p*

gining, is now, and ever shall be, world without end. A - men! A - men! A - men!

cresc. *f.* *ff* *p*

gining, is now, and ever shall be, world without end. A - men! A - men! A - men!

cresc. *f.* *ff* *p*

cresc. *f.* *ff* *p*