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FIFTH SERIES.

Catholic Church Music,

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| <p>6280. <i>O Salutaris, No. 6, in F# Minor</i>, (Solo.) A. or B., <i>Andres</i>, 20</p> <p>4548. <i>O Salutaris, No. 7, in B₂</i>, (Solo.) Soprano. From Verdi by..... <i>Dressler</i>, 40</p> <p>2856. <i>O Salutaris, No. 8, in A₂</i>, (Solo.) Mez., Sop., or Bar. By Bassini from..... <i>Bellini</i>, 40</p> <p>3376. <i>O Salutaris, No. 9, in B₂</i>, (Trio.) Arranged from Beethoven by..... <i>Peters</i>, 30</p> <p>6159. <i>O Salutaris, "Ti Prego," No. 10, in A₂</i>, (Trio.) Sop., Alt., and Ten.,..... <i>Curshman</i>, 35</p> <p>6220. <i>O Salutaris, No. 11, in E₂</i>, (Solo.) A. or B.,..... <i>Gounod</i>, 30</p> <p>3060. <i>O Salutaris, No. 12, in E₂</i>, (Solo.) Sop., and Ave Verum. No. 8 in F, (4 v.)..... <i>Himmel & Novello</i>, 20</p> <p>3300. <i>O Salutaris, No. 13, in E₂</i>, (Duo.) Sop. and Alt., or Ten. and Base,..... <i>Lambillotte</i>, 20</p> <p>3804. <i>O Salutaris, No. 14, in C</i>, (Duo.) 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Soprano and Alto and Chorus,..... <i>Lambillotte</i>, 80</p> <p>2627. <i>Regina Caeli, No. 5, in G</i>, (Trio.) Soprano, Alto, and Tenor,..... <i>Winter</i>, 35</p> <p>— <i>Regina Caeli, No. 6, in</i>..... 00</p> <p>1760. <i>Responses at High Mass, in B₂</i>..... 20</p> <p>5561. <i>*Rossi's Vespers, in F</i>, (4 v.) Sop., Alt., Ten., and Base. Arranged by..... <i>Dressler</i>,</p> <p>1907. <i>Salve Mundi, in E₂</i>, (Solo.) Base,..... 30</p> <p>5884. <i>Salve Maria, in F</i>, (Solo.) Soprano. See Ave Maria, No. 14,..... <i>Mercadante</i>, 60</p> <p>3011. <i>Salve Regina, No. 1, in G</i>, (4 v.) Sop., Al., Ten., and Base. For Vesper Service. Trinity Eve to Advent,..... <i>Carr</i>, 20</p> <p>1746. <i>Salve Regina, No. 2, in F</i>, (Solo.) Mezzo, Soprano, or Baritone,..... <i>Cooke</i>, 20</p> <p>6161. <i>Salve Regina, No. 3, in E₂</i>, (4 v.) Sop., Alt., Ten., and Base. From Danzi by..... <i>Derleth</i>, 35</p> |
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O SALUTARIS.

GRAND QUARTETTE AND CHORUS.

L. LAMBILLOTTE.

14

Largo.

Sop. *Ten.* *Basso.*

Organ
or
Piano.

p O Sa-lu-ta-ris, O Sa-lu-ta-ris, O Sa-lu-ta-ris,

O Sa-lu-ta-ris hos-ti-a, O Sa-lu-ta-ris hos-ti-a,

O Sa-lu-ta-ris hos-ti-a, O Sa-lu-ta-ris O Sa-lu-ta-ris hos-ti-a, Quae

Quae coe-li pandis os-ti-um: Bel-la-pre - munthosti - li.

coe-li pandis os-ti-um: Bel-la pre - . . munthosti - li.

a; Da-ro-bur, da-roburferauxili-um.

a; Da-ro-bur, da-roburferauxilium. O Salutaris

O Sa-lu-ta-ris, O Sa-lu-ta-ris hos-ti-a, O Sa-lu-ta-ris hos-ti-a.

O Sa-lu-ta-ris hos-ti-a, O Sa-lu-ta-ris hosti-a.

Andante.

Flutes & Clarinettes.

pp U - ni tri - no - que, tri - no - que, tri - no - que Do - mi - no, Sit sem - pi - ter - na, sem - pi -

pp U - ni tri - no - que, tri - no - que, tri - no - que Do - mi - no, Sit sem - pi - ter - na, sem - pi

pp ter - na glo - ri - a.

pp U - ni tri - no - que Do - mi - no, Sit

pp U - ni tri - no - que Do - mi - no, Sit

dim. pp

X3134-6

Solo. 5

sem-pi-ter-na glo-ri-a. U-ni tri-no-que Do-mi-no sempi-ter-na glo-ri-a. Qui
sem-pi-ter-na glo-ri-a. U-ni tri-no-que Do-mi-no sempi-ter-na glo-ri-a.

vitam si-ne ter-mi-no, Nobis donet in pa-tria Qui vitam si-ne ter-mi-no, Nobis donet in
Qui vitam si-ne ter-mi-no, Nobis donet in pa-tria, Qui vitam si-ne ter-mi-no, Nobis donet in pa-tria, Qui

pa-tria, vitam no-bis si-ne termino, nobis donet in pa-tria, pa-tria, Qui vi-tam nobis do-net nobis donet in pa-tria, Qui

x 3434-6

vitam no · bis si · ne ter · mi · no, no · bis do · net in pa · tri · a,

vi · tam no · bis do · net, no · bis do · net in pa · tri · a,

no · bis do · net in pa · tri · a.

no · bis do · net in pa · tri · a.

p O Sa · lu · ta · ris O Sa · lu · ta · ris hos · ti · a, Quæ

p O Sa · lu · ta · ris, O Sa · lu · ta · ris hos · ti · a, Quæ

p *fp*

coe-li pan-dis os-tiu-um: Bel-la premunt hos-ti-li-a; Da-ro-bur

coe-li pan-dis os-ti-um: Bel-la pre-munt hos-ti-li-a; Da-ro-bur

f

Da-ro - bur da-

fer au-xi-li-um, Da-ro-bur fer au-xi-li-um, Da-ro-

fer au-xi-li-um, Da-ro-bur-fer au-xi-li-um, Da-ro-

-ro - bur da

-bur, da-ro-bur ro-bur fer au-xi-li-um.

-bur, da-ro-bur ro-bur fer au-xi-li-um.

al segno.

x3434-6

CHOICE SHEET MUSIC PUBLICATIONS.

NOTE.—The publishers know that this bulletin goes into the hands of a large number of practical teachers of vocal and instrumental music. To such they would say, that great care is taken in the revision of the music, and the description of it, to make it a list safe to select from by teachers and amateurs. The key, degree of difficulty, and the compass (of the vocal) are given, and the few lines of description indicate, as far as possible, the character of each piece.

Vocal.

Wake Not, but Hear me, Love. Two editions: A flat. 3. F to F, and F. 3. d to D. *Geo. L. Osgood, each 35*

Wake not, but hear me, love!
Adrift, adrift on slumber's sea,
Thy spirit call to list to me,
A gift from Sleep, the restful king,
All happy, happy dreams I bring.

The words are from "Ben Hur," and from that source and from the compiler we expect to get the best of work, and do get it. This song is, in a sense, already popular, as it has appeared in a 100,000 edition of a well-known paper, and is therefore, well known.

High in the Vault of Heaven. Swedish Volksong. Allt under Himmelens Fäste. F minor. 4. E to F. 25

Peculiar Swedish song with a strange Cadenza, ending in the key of B flat.

The Lowland Home. (e) D'runtten im Unterland. B flat. 2. d to F. And Thou Flaxen Haired Maiden. (f) Du flachshorats Dirnel. A. 3. E to F. 40

Two pretty peasant songs, the first being the praise of the "warm-hearted" valley as contrasted with the steep mountains, and the second, about a girl spinning flax, has a "tridltwee-ah" to it, for a "warble" or "yodl."

Neath Yonder Tree. Volksong. E. 3. c to E. *C. Pinsuti. 25*

How oft to our hearts came the wondrous refrain,
That it might thus forever remain.

So selig, so wonnig, so wunderbar lieb.
Beautiful thoughts with a fine melody.

Ever Near Thee. Immer bei dir. Violin accompaniment. E flat. 4. d to a. *Joachim Paff. 60*

It is thine eyes I see drooped lowly,
When I am near to thee.

A song of fine workmanship, and with the accompaniment of the violin, quite striking.

Forth from the Dark and Stormy Sky. F min. 5. g to E. *N. H. Allen. 35*

Weary and weak, thy grace we pray,
Turn not, O Lord, thy guests away.
Beautiful sacred solo for Bass or Alto.

Greeting. E flat. 3. c to g. *Claude Crittenden. 30*

Thou lovest me well, thou lovest me well,
Thy little red mouth has told,
Let it reach me a kiss, and however it is,
My child, I am well consoled.

A sweet and pure song of affection. Good melody.

Going Home. Song and Chorus. E flat. 3. E to E. *M. A. Knight. 30*

There the dreams and the hopes of the past,
That lie dead in the valley of years,
Shall wake from their slumbers at last
When the dearly loved Master appears.

A "Gospel Song" of the very best quality.

Helen's Lullaby. G. 4. F to F. *Louis Lombard. 30*

Sleep, my precious one, sleep!
Speed, my darling one, speed,
Swift to that dreamy land,
Far to that fairy land,
Lullaby!

One of the lullabies that a "mother speciosa" would sing to her baby. Refined and beautiful.

Nell, the Village Lass. F. 3. c to F. *J. W. Wheeler. 30*

Light as a fairy,
Joyous and merry.

A very merry, pretty song of a pretty village maiden.

In the Harz. E. 3. g to D. *Josephine L. Kingsley. 35*

Across the mountain and the valley,
The goat bells tinkle, tinkle, tinkle,
The warm winds whisper, sing and rally,
In heather bloom and periwinkle.

A beautiful musical, lulling description of a slumbrous, sunny, summer day among the mountains.

O, Sweetest Lass. F. 3. c to F. *Seth C. Clark. 40*

Yon crescent moon, a golden boat,
Hangs dim behind the tree.

The sweetest kind of rustic words by Jean Ingelow, to good music.

The Brook and the Wave. G. 3. d to g. *Seth C. Clark. 35*

And the brooklet has found the billow,
Tho' they flowed so far apart.

Words by Longfellow, fitly set to music.

The Sun Lies Red above the River. B. 4. b to F. *Madam Hilma Berg. 35*

Night comes soon to part forever,
To part forever you and me.

A musical farewell song of much merit.

Good Morrow. A. 3. E to F. *Seth C. Clark. 35*

Wake from thy nest, Robin Red Breast,
Sing, birds in every furrow,
And from each hill let music shrill,
Give my fair love good morrow.

The words are ancient (1596), but have kept well, and are full of sweetness, which is the characteristic of the song.

Longfellow's Work-Song. Duet. F. 3. c to F. *J. M. Driver. 40*

Labor with what zeal we will,
Something yet remains undone.

Longfellow's good, wholesome words, arranged to a nice duet.

Broken Vase. Le vase brisé. C min. 3. c to F. *E. Paladilke. 50*

Poor broken heart, that no one heeds!
Il est brisé. N'y touchez pas!

A very delicate thought of the slow destruction of the vase, the rose it holds, and the heart of which it is a type.

God is Love. E. 4. d to F. *James Nuns. 35*

All the quiet bliss that lies,
All our human sympathies,
These are voices from above,
Sweetly whispering: God is love

Very well made stanzas, and a very beautiful thing for a church-service solo.

A Hunting we Will go. (a) C. 2. e to F. Sing Willow, Willow, Willow. (b) E min. 3. E to E. *English Volksongs. 40*

And a hunting we will go, will go, will go,
And a hunting we will go.

Two charming and quaint old English ballads.

Irish Lullaby. E flat. 3. c to E. And Mother's Lament. D flat. 3. d to F. *Irish Volksongs. 40*

Two simple and pretty ballads, with good melodies.

Instrumental.

"Lilly's Garden," is the engaging name of a set of pieces for beginners by Louis Meyer. Though simple, such pieces require a decided talent in the composer, who is obliged to make good music that must be very easy.

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| No. 1. Minuet. D. 2. | <i>Louis Meyer. 25</i> |
| 2. Gavotte. F. 2. | " 25 |
| 3. Waltz. G. 2. | " 25 |
| 4. Polka. F. 3. | " 25 |
| 5. Schottische. F. 2. | " 25 |
| 6. Tyrolienne. E flat. 3. | " 25 |
| 7. March. C. 2. | " 25 |
| 8. Scherzo. D. 2. | " 25 |
| 9. Rondo. F. 3. | " 25 |
| 10. Allegretto Pastorale. G. 3. | " 25 |

Romance. D flat. 4. *Henselt. 30*
A romance with rich harmony and a good "singing" quality.

Etude de Concert. C. 5. (or 6) *W. G. Fenellosa. 60*
Excellent practice. Of course the difficulty increases with the speed, and one will find much active occupation in playing with correctness.

Mandolin Polka. For Violin or Mandolin and Piano. D. 3. Arr. by C. E. Pratt. 40
The Mandolin is a sort of "easy Guitar," and makes very pleasing music. A Mandolin and Piano duet is a novelty. Violinists will find this a satisfactory piece.

Consolation. E. 4. *Liszt. 25*
Contains on its two pages as much thought and music as do many pieces on 6 or 7 pages. Conveniently figured.

Traumerei. Reverie. E. 3. *H. Scholtz. 25*
A quiet and enjoyable dreamy piece.

Valsetto. A flat. 3. *Roeckel. 35*
Arr. by G. F. Sauer.
A nice waltz that suggests good music more than dancing.

Polish Mazurka. G min. 4. *P. Scharwenka. 50*
A piece worth possessing, with the taking form of a mazurka, and the rich qualities of a good piano piece.

In the Emperor's Garden. Zum Zapfen streich des Kaisers. E flat. 4. *R. Goldbeck. 50*

A piece that one would at once select for a lesson piece, in good form, entertaining and instructive, and with some pretty hard work toward the end.

Lightning Flash Polka. La Flèche Electrique. Polka de Concert. E flat. 4. *John Francis Gilder. 50*

Music which is well charged with electricity to the extent of making it very brilliant. A few lightning runs conclude it. Audiences will be "struck" with its beauty, and the accompanying "clap" may amount to a "thunder" of applause.

Lady of the White House Grand March. With Portrait. G. 3. 40
Very taking title, and new, bright music.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E." means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

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