

1026 P

MAR 29 1906
Music Department

EIGHTH SERIES.

Catholic Church Music,

WITH AN ACCOMPANIMENT FOR THE PIANO OR ORGAN.

PUBLISHED AND FOR SALE BY

DITSON & CO., BOSTON, NEW YORK, AND PHILADELPHIA.

Battmann's Mass in F,..... 75

**Buhler's Mass, No. 1, in E₂*, (4 v.) 2 Sop., Tenor, and Bass,.....Arranged by *Peters*, 1.25

**Buhler's Mass, No. 2, in E₂*, (3 v.) Soprano, Alto, and Bass,.....Arranged by *Molengraff*, 1.25

**Buhler's Mass, No. 3, in F*, (4 v.) S., A., T., and Bass, 1.00

**Carl Greith's Choral Mass, in F*, (4 v.) Sop., Alto, Ten., and Bass,.....Arranged by *Peters*, 1.00

Carr's Easy Chant Mass, in D, (4 v.) S., A., T., and Bass, 30

Carr's Easy Mass, in C Minor, (3 v.) S., T., and Bass, 50

**Colman's First Mass, in F*, (4 v.) S., A., T., and Bass,.... 2.00

**De Monte's Mass, in C*, (2 or 3 v.) 2 Soprano, and Bass, ad lib.,.....Arranged by *Peters*, 1.00

**Derleth's Mass, No. 1, in E₂*, (4 v.) S., A., T., and Bass, 1.50

**Derleth's Mass, No. 2, in F*, (4 v.).....*Derleth*, 1.25

**Drobisch's Mass, No. 1, in C*, (4 v.) Sop., Alto, Ten., and Bass,.....Arranged by *Peters*, 1.25

**Drobisch's Mass, No. 2, in F*, (4 v.) S., A., T., and Bass, 1.25

**Fuch's Mass, in C*, (3 v.) S., A., and Bass,.....*Fuch*, 1.25

**Generali's Mass, in G*, (4 v.) Soprano, Alto, Tenor, and Bass,.....Arranged by *Dressler*, 2.50
Separate Voice Parts of the above for S., A., T., and B., each 50

**Haydn's First Mass, in E₂*, (4 v.) Peters' Large-Type Edition,.....Boards, \$1; Paper, 67

**Haydn's Second Mass, in C*, (4 v.) Peters' Large-Type Edition,.....Boards, \$1; Paper, 67

**Haydn's Third Mass, in D*, (4 v.) Peters' Large-Type Edition,.....Boards, 80c.; Paper, 50

**Haydn's Seventh Mass, in G*, (4 v.) Peters' Large-Type Edition,.....Boards, \$1; Paper, 67

**Haydn's Sixteenth Mass, in E₂*, (4 v.) Peters' Large-Type Edition,.....Boards, \$1.25; Paper, 1.00

Take note but Peters' Edition, longway shape, if you want the best copy.

**Knitze's Mass Pastorale, in G*, (4 v.) 2 Sop., Tenor, and Bass,.....Arranged by *Peters*, 1.25

**La Hache's Unison Mass, in G*, (1 or 2 v.) with Chorus, ad lib.,.....*La Hache*, 60

**Mercadante's Mass, in G Minor, Third Mass*, (4 v.) Sop., Alto, Tenor, and Bar., or Bass,.....Arranged by *Dressler*, 1.50

**Mozart's Mass, in C, No. 1*, (4 v.) Large Type, Longway Shape,.....Boards, \$1; Paper, 67

**Mozart's Mass, in C, No. 2*, (4 v.) Large Type, Longway Shape,.....Boards, \$1; Paper, 67

**Mozart's Mass, in G, No. 12*, (4 v.) Large Type, Longway Shape,.....Boards, \$1; Paper, 60

In purchasing Mozart's Masses, take note but Peters' edition with large clear type. They are much superior to the other copies.

1644.**Ohnewald's Reg'm Mass, No. 1, in F*, (4 v.) *Ohnewald*, 1.25

10016.**Ohnewald's Reg'm Mass, No. 2, in E₂*, (4 v.) *Ohnewald*, 80

**Peters' Catholic Harmonist*, (Bound.) A Choice Collection of Hymns, Masses, Vespers, for Church Service,..... 1.50

**Peters' Catholic Harp*, (Bound.) A School Book, containing Singing Exercises, Easy Mass, Vespers, etc. Two or more copies sold at the rate of \$15 per dozen,.....*Peters*, 1.50

**Peters' Catholic Melodist*, A Monthly Magazine, giving a Choice Collection of Hymns and Melodies, suitable for School, Sodality, and Church Service. Single Numbers, 15 cts.; Yearly,..... 1.00

**Peters' Evening Service*, (Bound) Containing a large selection of Music, for the Evening Service. Arranged and compiled by.....*W. C. Peters*, 4.00

**Peters' Gregorian Mass for the Dead, in F*, (1 v.) With unison Chorus, ad lib.,.....*Peters*, 60

**Peters' Jubilee Mass, in G*, (4 v.) S., A., T., and Bass, 2.00

Peters' Mass, in D, (3 v.).....*Peters*, 2.50

**Peters' Missa de Angelis, in C*, (1 v.) With Chorus in unison.....*Peters*, 80

**Peters' Selected Mass, in G*, (2 v.).....*Peters*, 80

**Rossi's Vespers, in F*, (4 v.) Sop., Alt., Ten., and Bass. Arranged by.....*Dressler*, 1.50

**Scheidermeyer's Mass, in C*, (4 v.) 2 Soprano, Tenor, and Bass. Arranged by.....*Peters*, 1.50

**Schmid's Mass, No. 1, in C*, (3 v.) Soprano, Ten., and Bass. Arranged by.....*Peters*, 1.25

**Schmid's Mass, No. 2, in A*, (3 v.) S., T., and Bass,.... 1.00

**Schmid's Mass, No. 3, in C*, (3 v.) Sop., Alt., (or Ten.) and Bass. Arranged by.....*Derleth*, 1.00

**Schmid's Mass, No. 4, in D*, (3 v.) Sop., Alt., (or Ten.) and Bass,.....*Schmid*, 1.00

**Schmid's Mass, No. 5, in E₂*, (3 v.) Sop., Alt., (or Ten.) and Bass,.....*Schmid*, 1.00

**Schmid's Mass, No. 6, in F*, (3 v.) S., A., (or T.) and Bass, 1.00

**Schmid's Mass, No. 7, in G*, (3 v.).....*Schmid*, 1.00

**Spoth's Mass, in D*, Originally published in E₂, (4 v.) *Spoth*, 1.25

**Stark's Easy Mass, in C*, (3 v.) Sop., Alt., and Bass, *Stark*, 80

**Tausman's Mass, in C*, (4 v.) See Peters' Catholic Harmonist, 1.50

**Vespers, No. 1*, Ten Sets, for the different Feasts of the Year, in Plain Chant,.....*Newland*, 1.25

Vespers, No. 2, Gregorian, in G, (4 v.) 2 Sop., Ten., and Bass, and Magnificat,.....*Peters*, 40

Vespers, No. 3, in Plain Chant, for Festivals of Blessed Virgin. With two "Ave Maria Stellas,".....*Peters*, 50

**Vespers, No. 4, in C*, (4 v.) Sop., Alt., Ten., and Bass. Arranged by *Dressler* from.....*Generali*, 1.25

**Vespers, No. 5, in F*, (4 v.) Sop., Alto, Tenor, and Bass. Arranged by *Dressler* from.....*Rossi*, 1.50

Vespers, No. 6, (CHORAL),.....*Sherbaur*, 50

**Weber's Mass, in G*, (4 v.) Ask for Peters' Edition. Large Plates with clear type,.....*Weber*, 1.00

**Witzka's Mass, in G*, (4 v.) Sop., Alto, Tenor, and Bass,.... 1.25

MASS IN F.

8

English words by J.C. Johnson.
Andantino.

Kyrie.

J.L. Battmann, Op. 193.

1st Voice: Ky-ri-e Ky-ri-e Ky-ri-e e-
Hear us Lord, by thy word won-der-ful and

2nd Voice: Ky-ri-e Ky-ri-e Ky-ri-e e-
Hear us Lord, by thy word won-der-ful and

Organ

le-i-son Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-le-i-son e-
mer-ci-ful Let our souls be restored to Thy lov-ing fav-or Lord. To Thy praise all our days shall songs of faith un-

le-i-son Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-le-i-son e-
mer-ci-ful etc.

le-i-son Ky-ri-e e-le-i-son e-le-i-son.
fall-ing be. Thou who art our on-ly Lord we pray to Thee.

le-i-son Ky-ri-e e-le-i-son e-le-i-son.

1st Voice Solo. 2nd Voice Solo.

Chris-te, Chris-te, Chris-te e-le-i-son, Chris-te, Chris-te, Chris-te e-le-i-son,
Christ-to- thee tear-ful-ly. Je-sus Christ our Sav-our Let the rays from thy face beam on us for-ev-er.

4

Chris-te, Chris-te, Chris-tè e - le-i-son, Chris-te e - le-i-son, e - le-i - son.
Love and peace, grace and life From thy death pro - ceed - ing, Christ the power-ful, in - ter-ceed-ing, hear our prayer!

Chris-te, Chris-te, Chris-te e - le-i-son, Chris-te e - le-i-son, e - le-i - son.

TUTTI.

Ky-ri-e. Ky-ri-e, Ky-ri-e e -
Mer-cy Lord, Mer-cy Lord, Humbly we en -

Ky-ri-e. Ky-ri-e. Ky-ri-e e -

le - i-son Ky-ri-e Ky-ri-e Ky-ri-e e - le-i-son Ky-ri-e e - le-i-son, e - le-i-son, e - le-i-son,
treat Thee, Help bestow here below till in heav'n we meet thee. Songs and hymns of ho-ly joy here constantly up - rais - ing

le - i-son Ky-ri-e Ky-ri-e Ky-ri-e e - le-i-son Ky-ri-e e - le-i-son e - le-i-son,
Songs and hymns of ho-ly joy up - rais - ing

p Ky-ri-e e - le-i-son, e - le-i-son, e - le-i-son e - le-i-son e - le-i-son.
Lord-er, grander ring the shouts of an-gel bands thee prais - ing Have mer-cy Lord, Have mer-cy Lord.

pp rall.

p Ky-ri - e e - le-i - son, e - le-i-son e - le-i-son e - le-i-son.
Lord-er, grander ring the shouts thee prais - ing Have mer-cy Lord, Have mer-cy Lord.

pp rall.

pp *rall.*

Allo moderato.

Gloria.

5

TUTTI.
 Glo-ri-a Glo-ri-a in ex-cel-sis De-o, Glo-ri-a Glo-ri-a in ex-cel-sis De-o
 Glo-ry, glo-ry in the high-est, glo-ry, Glo-ry, Glo-ry in the highest, glo-ry.

TUTTI.
 Glo-ri-a Glo-ri-a in ex-cel-sis De-o, Glo-ri-a Glo-ri-a in ex-cel-sis De-o

et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, Lau-da-mus
 And on earth be peace peace and good will, peace, good will, good will to men, We bless thee

et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, Lau-da-mus

te, Be-ne-di-ci-mus te, A-do-ra-mus te,..... Glo-ri-fi-ca-mus te, Lau-
 Lord And sing praise to thy name, we a-dore, a-dore..... and glo-ri-fy thy name, Lau-

te, Be-ne-di-ci-mus te, A-do-ra-mus te,..... Glo-ri-fi-ca-mus te, Lau-

da-mus te, Be-ne-di-ci-mus te, A-do-ra-mus te,..... Glo-ri-fi-ca-mus
 -bless thee, Lord, And we glo-ri-fy thee, We a-dore and praise..... and glo-ri-fy thy

Ja-mus te, Be-ne-di-ci-mus te, A-do-ra-mus te,..... Glo-ri-fi-ca-mus

te.
name.

2nd Voice Solo.

Solo de Recit.

p Gra-ti-as a-gi-mus ti-bi propter magnam
Grace and life to us ren-der in thy wondrous

pp *Ped.*

Positif.
(Choir Org.)

glo-ri-am tu-am Gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am.
love; for thy glo-ry grace and strength to us ren-der For thy great glo-ry, thy glo-ry

TUTTI.

Do-mi-ne De-us, Rex cœ-
Thou God the Fath-er King..... er.

TUTTI.

Do-mi-ne De-us, Rex cœ-les-tis,
Thou God the Fath-er King..... ce-les-tial

les-tis, Pa-ter om-ni-po-tens. Do-mi-ne
les-tial Fath-er om-ni-po-tent, Son of the

De-us, Pa-ter om-ni-po-tens. Do-mi-ne Fi-li
God..... the Fath-er om-ni-po-tent, Son of the Fath-er

p SOLO.

Fi - li u - ni - ge - ni - te Je - su Chris - te Do - mi - ne De - us, a - gnus
 Fath - er, Thou, the on - ly Son, Christ our Sav - iour and Lord, Thou Lamb of God our Lord and our

u - ni - ge - nite Do - mi - ne Fi - li Je - su Chris - te
 Thou, the on - ly Son, Thou, the on - ly Son of the Fath - er,

f TUTTI. *p* SOLO.

De - i Qui tol - lis pec - ca - ta mun - di, sus - ci - pe pre - ca - ti - o - nem
 Sav - iour. Who tak - est a - way the world's sin, list - en thou to our humble sup - pli.

SOLO. *f* TUTTI. *p* SOLO.

Do - mi - ne De - us Fi - li - us Pa - tris Qui tol - lis pec - ca - ta mun - di, sus - ci - pe pre - ca - ti - o - nem
 Thou Lamb of God the Son of the Fath - er, Who tak - est etc.

f TUTTI. *p* SOLO.

nostram. Qui se - des ad dex - te - ram Pa - tris mi - se - re - re no - bis.
 us - son Thou Christ at the throne of the Fath - er, Lord have mer - cy on us.

f TUTTI. *p* *rit.* SOLO.

nostram. Qui se - des ad - dex - te - ram Pa - tris mi - se - re - re no - bis.
 Lord have mercy on us.

p *col canto*

8 *Tempo I^o*
TUTTI.

Quo-ni-am tu so-lus Sanc-tus tu so-lus Do-mi-nus tu so-lus al-tis-si-mus,
Thou a-lone art ho-ly, thou a-lone, Thou on-ly art ex-alt-ed in glo-ry with the

Quo-ni-am tu so-lus Sanc-tus tu so-lus Do-mi-nus tu so-lus al-tis-si-

f *Tempo I^o*

mus, tu so-lus Al-tis-si-mus, Je-sus Chri-ste, Je-sus Chris-tus,
Lord thou a-lone, thou a-lone, Je-sus, Sav-ior, Je-sus Christ our

mus, tu so-lus Al-tis-si-mus, Je-sus Chri-ste, Je-sus Chris-

p *cres.*

Più mosso.
te, Cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men, a-men,
Lord, Thou with the Spir-it ho-ly art in the glo-ry of the Fath-er A-men

te, Cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris. Amen, a-men, a-men,
Thou with the Spir-it ho-ly art in the Fath-er's glo-ry, A-men, a-men, A-men

Più mosso.

a-men, a-men, a-men, a-men, a-men,.....
a-men, a-men, a-men, a-men, a-men,.....

a-men, a-men, a-men, a-men, a-men,.....

Credo.

Allegro moderato.

Cre - do, Cre - do in u - num De - - um
We be - lieve, We be - lieve in God the - - Pat - - er

Cre - do. Cre - do in u - num De - - um

2nd Voice, Solo.

Patrem om - ni - po - ten - tem, fac - to - rem cœ - li et terræ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
Who all things hath cre - a - ted, Who hath the heav'ns and the earth made Who hath made all things that are seen; made all things that are un -

TUTTI

Et in u - num Do - minum, Je - sum Christum Fi - li - um, De - i, De i u - ni - ge - ni - tum.
And in one Lord, in one Lord Je - sus, Je - sus Christ and Lord, Sa - viour, of the Father on - ly Son.

TUTTI

um Et in u - num Do - minum, Je - sum Christum Fi - li - um, De - i, De i u - ni - ge - ni - tum.

Et ex Pa - tre na - tum an - te om - ni - a se - cu - la;
With the Fath - er reigned he ere the heav'ns and the earth were made,

Et ex Pa - tre na - tum an - te om - ni - a se - cu - la;

De - um de De - o lu - men de lu - mine De - um de De - o lu - men de lu - mine De - um .
 Lord of all lords, Light of all lights is he, Lord of all lords, Light of all lights is he, True God,

De - um de De - o lu - men de lu - mine De - um de De - o lu - men de lu - mine De - um

ve - rum de De - o ve - ro
 True Lord, the Lord of all lords.

SOLO.
Più lento

ve - rum de De - o ve - ro
 Ge - ni - tum non fac - tum con substanti - a - lem
 Ere the world was made he dwelt in the glo - ry of the

p rall. poco a poco
Più lento

Pa - tri per quem om - ni - a om - ni - a fac - ta sunt; Qui prop - ter nos ho - mi - nes et prop - ter
 Fa - ther, By Him all was made, all things in heav'n and earth, Who in His lov - ing mer - cy came on earth to

nostram sa - la - tem des - cen - dit de coe - lis de - scen - dit de coe - lis
 . heal and to save us, Who from heav'n de - scend - ed, from heav'n came to bless us.

rit.
rit.
p sempre rall.

1st Voice Solo. *espressivo*

molto rit. Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a
He in the form of Man a-while bore our woes and fears He as Ma-ry's

pp Lento.

vir-gi-ne; et ho-mo fac-tus est. Et in-car-na-tus est
son a-mong the sons of men was seen. he shared our hum-ble state

SOLO.
Et in-car-na-tus est de Spi-ri-tu sanc-to
He shared our hum-ble state be-cause his love was great.

Et Ho-mo fac-tus est; et Ho-mo
he with the sons of men. low-ly, hum-ble

ex Ma-ri-a Vir-gi-ne; et Ho-mo fac-tus est;
He as Ma-ry's son a-peared a-mong the sons of men.

rit.
fac-tus est, Et Ho-mo fac-tus est.
dwelt a-while kind-ly shared he our low state.

et Ho-mo fac-tus est, Et Ho-mo fac-tus est.
with us he dwelt a-while be-cause his love was great.

colla voce *in tempo*

1st Voice. *in tempo*

cresc. *rit. e dim.*

Cru - ci - fi - xus e - ti - am pro - no - bis, sub Pon - ti - o Pi - la - to passus et sep - ul - tus
 Cru - ci - fied was he un - der Pon - ti - us Pi - late, Was cru - ci - fied to save us and was in the sepulchre.

colla voce

Tempo I?

est.....
 laud.....

f *Tempo I?*

f TUTTI.

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - tu - ras;
 Death could not hold him from the grave rose he, the scrip - ture ful - fill - ing

f TUTTI.

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - tu - ras;

Et as - cen - dit in cœ - lum, se - det ad - dex - teram Pa - tris; Et i - ter - um ven -
 Up to heav'n he as - cend - ed There with the Fath - er he reigneth From thence he shall de -

Et as - cen - dit in cœ - lum, se - det ad - dex - teram Pa - tris; ven -

tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os;
ascend in the glo-ry of God the Fath-er Judge of the liv-ing and dead,

tu-rus est cum glo-ri-a ju-di-ca-re vi-vos vi-vos et mor-tu-os; cu-jus
Judge of all liv-ing and the dead, of his

SOLO.
cu-jus reg-ni non e-rit fi-nis. Et in Spi-ri-tum sanctum Do-mi-num, et vi-vi-fi-
of his king-dom no end shall be, And in one Spir-it Ho-ly we be-lieve; Source of life and

reg-ni non e-rit fi-nis.
king-dom and his do-mi-nion.

can-tem; qui ex Pa-tre Fi-li-o-que Fi-li-o-que pro-ce-dit;
be-ing, Who pro-ceed-eth from the Fath-er, from the Fath-er and from the Son,

SOLO.
Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et
With the Fath-er, our souls a-dore and we glo-ri-fy him, a

Qui cum Pa-tre et Fi-li-o, et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-
With the Fath-er and with the Son, our souls a-dore and we glo-ri-fy him, we glo-ri-fy, a

con glo-ri-fi - ca - - tur; Qui lo-cu-tus est per Prophe - tas.
dore and glo - ri - - fy him As hath been fore - told by the ho - ly prophets.

ca - tur; Qui lo - cu - tur est per Pro - phe - - - tas.
dore him As hath been fore - told by the ho - - - ly prophets.

TUTTI.

Et u - nam, sanctam, catho - licam et a - pos - to - li - cam Ec - cle - si - am Con - fi - te - or u - num bap -
We be - lieve in one ho - ly church as by this - pos - ites found - ed One ho - ly church and in one bap - tism we be -

TUTTI.

Et u - nam, sanctam, catho - licam et a - pos - to - li - cam Ec - cle - si - am Con - fi - te - or u - num bap -

tis - ma in re - mis - si - o - nem pec - ca - to - rum: Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -
lieve and in re - mis - sion of all, of all of - fen - ces. We a - wait the glo - rious re - sur - rec - tion. All the

tis - ma in re - mis - si - o - nem pec - ca - to - rum: Et ex - pec - to re - sur - rec - ti - o - nem

Più mosso.

o - - - rum: Et vi - tam ven - tu - ri se - cu - li. Et
 dead shall rise: Life e - ter - - nal; this our por - tion be. In

mor - tu - o - rum: Et vi - tam ven - tu - ri se - cu - li. Et vi - tam ven -
 all the dead shall rise Life e - ter - - nal; this our por - tion be. In life, life e -

Più mosso.

vi - tam ven - tu - ri ven - tu - ri se - cu - li. Et vi - tam ven - tu - ri se - cu -
 life, life e - ter - - nal, in life for - ev - er - more, We be - lieve in life for - ev - er -

tu - ri, ven - tu - ri se - cu - li. A - men, a - men, Et vi - tam ven - tu - ri se - cu -
 ter - nal, in life for - ev - er - more, A - men, a - men. We be - lieve &c.

cres. *ff*
 li A - men, a - men, a - men, a - men, a - men, a - men.
 more, A - men, a - men, a - men, a - men, a - men, a - men.

cres. *ff*
 li A - men, a - men, a - men, a - men, a - men.

cres. *ff*

Sanctus.

Andantino. *p* SOLO.

Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us
Ho-ly, Ho-ly, Ho-ly, Ho-ly Lord God of

Andantino. *p* SOLO.

Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us

Sa-ba-oth, Sanc-tus, Sanc-tus, Sanc-tus, De-us Sa-ba-oth.
Sa-ba-oth, Ho-ly, Ho-ly, Ho-ly, Lord of Sa-ba-oth.

Sa-ba-oth, Sanc-tus, Sanc-tus, Sanc-tus, De-us Sa-ba-oth.

Allegretto non troppo. TUTTI.

Ple-ni sunt cœ-li et ter-ra glo-ri-a tu-a Ho-san-na in ex-
cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-cel-sis.
filled are the heavens and the earth, filled with thy glo-ry. Ho-san-na in the high-est, Ho-san-na in the high-est, Ho-san-na in the high-est.

TUTTI.

Ple-ni sunt cœ-li et ter-ra glo-ri-a glo-ri-a tu-a Ho-san-na in ex-
cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-cel-sis.
filled are the heavens and the earth, filled are the heavens with thy glo-ry Ho-san-na in the high-est, Ho-san-na in the high-est, Ho-san-na in the high-est.

rall.

rall.

Agnus Dei.

Andante. **p** **TUTTI**

Ag-nus Ag-nus De - i, qui tol-lis pec-ca-ta mun - di,
Lamb of God who tak - est a - way the sins of all the world,

Andante. Ag-nus Ag-nus De - i, qui tol-lis pec-ca-ta mun - di,

p

cres. mi - se - re - re no - bis, *f* mi - se - re - re no - bis. *dim.* **Agnus**
Lord have mer - cy on us, Lord have mer - cy up - on us. **Lamb of**

cres. mi - se - re - re no - bis, *f* mi - se - re - re no - bis. *dim.* **Agnus**

De - i, qui tol - lis pec-ca-ta mun - di, **mi - se - re - re no - bis.**
God, thou who tak - est a - way the world's sins, Lord have mer - cy on us.

De - i, qui tol - lis pec-ca-ta mun - di, **mi - se - re - re no - bis.**

30111

DITSON & COMPANY'S

CHOICE COPYRIGHT SHEET MUSIC PUBLICATIONS.

Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed.

Vocal.

- The Wild Flower of the Vale. F. 3. d to a. *Haydn Mellor.* 35
 " By the silvery river
 In the joyous mouth of May,
 Beneath the spreading branches
 A merry maiden lay."
 This is truly a sweet wild-flower of a song,
 and one can hardly help being quite attached to it.
- Song from Lakmé. The flowers are more fair; but why? E. 3. E to a. *Delibes.* 40
- Song from Lakmé. Some Grief your looks betray. A. 3. E bass staff to f. *Delibes.* 35
- Song from Lakmé. 'Neath the starry canopy. C minor. 3. G to g. *Delibes.* 35
- Song from Lakmé. Wh' we goes the maiden straying? B minor and E. 7. E to d. *Delibes.* 50
 Lakmé is an East Indian opera, and the lady, Lakmé, is the daughter of a Hindoo priest. Her beauty attracts from his duty, for awhile, a young officer of the English army. True love for his English lady-love, and true honor triumphs.
- Tarry with me, O my Saviour. Solo, duet and chorus. A. 3. c to f. *E. McLaughlin.* 35
 " Deeper, deeper grow the shadows,
 Paler now the glowing west."
 The ever beautiful thoughts, wrought into so many hymns. The music is admirable.
- There's no Wife like my Wife. D. 4. c to g. *Ethel B. Moore.* 30
 " And one in all her splendor,
 With whispers that are tender."
 So say we all of us! A fine song, and we speak a sale of 50,000 copies of it!
- The Clouds will never roll away. F. 3. b to E. *Richard Stahl.* 30
 " The maiden, parted from her love,
 In grief bewails her cruel fate."
- Sing, Sweet Bird. (Concert songs for piano and other instruments.) For voice, flute and piano. C. 4. c to a. By W. Gunn. 30
 " Sing sweet bird, and chase my sorrow,
 Let me listen to thy strain."
 This should be a great success in a concert, as the voice and piano "warble" most beautifully, and the addition of the flute seems to bring us in the neighborhood of a whole grove of nightingales.
- Te Deum Laudamus. C. 4. c to a. By William C. Deland. 75
 This arrangement favors, especially, Chorus Choirs, but of course is as good for quartets.

- Two Responsive Services for Pastor and Choir. By Edward P. Mason. 35
 No. 1. For Christmas. F. 3. c to F.
 No. 2. Easter. F. 3. c to F.
 These are simple and most appropriate services, including well chosen Scripture passages.
- Pomegranate Blossom. Words by Saxe Holm. F. 3. F to g. By S. A. Emery. 35
 Pomegranate blossom!
 Heart of steel!
 I dare to be thy death!
 A little poem of remarkable beauty, which, with the fine music, should at once secure popularity.
- Under the Old Apple Tree. Comic. G. 3. d to E. By Sarah Cole. 30
 "Oh, she's one of the prettiest girls
 With the daintiest golden curls."
 This is a lady's idea of a comic song. It is not near as funny as it is pretty, and it is so much that way, that we could wish this delicate wit was catching.
- O that we two were Maying. Duet. A. 4. E to g. By W. F. Sudds. 35
 O, that we two were dreaming
 On the sword of some sheep-trimmed downs,
 The doer is for soprano and tenor, but of course can be sung by other voices. Very graceful and musical.
- Where the wild Rose sweetly doth bloom. Waltz Song from "The Queen's Lace Handkerchief." B. 3. E to F. By Louisa Knight. 30
 "If to my grief thou could remain
 Thy heart must be of stone."
 Strauss-like arrangement from the new Strauss opera.
- Regrets. (Souvenir of Italy.) No. 2. G. 2. B to C. By F. Cirillo. 30
 "Sweet days of my childhood,
 Golden hours of pleasure."
 "Gloria filled
 Del' ed' novella."
 It is a strange thing to mark an Italian song (2) but it is all on two letters and very easy. With the accompaniment, however, there is plenty of variety.
- Why? (Perchè?) (Souvenir of Italy.) No. 3. E. 3. d to F. By F. Cirillo. 40
 "Ah, why dost thou, my darling,
 Still linger far from me?"
 "Perché, dolce amor mio."
 A true Italian song with good translation.
- Remembrance. (Souvenir of Italy.) No. 1. G minor. 4. d to F. By F. Cirillo. 40
 "If thou could'st only listen, dear,
 To hear my heart's deep sighing."
 "Se tu potessi porgerle."
 For mezzo-soprano or baritone voice, and has a smooth going and effective minor-solfeggio sort of melody.

Instrumental.

- The Beggar Student. Comic Opera Potpourri. 4. *Müllöcker.* arr. by Le Baron. 75
 A beggar student is not our American style; but it may be a Spanish one, for instance; and we will beg a student who has a piano to give this merriest potpourri a thumping. It certainly puts on airs—in quantity.
- Assembling March. F. 3. By Charles Wels. 50
 Mr. Wels is accustomed to compose pieces of a higher calibre than marches, and accordingly he is just the one (and he has done it) to put a higher and better quality than usual into this March composition.
- The Daisy. Polka Caprice. F. 3. By W. F. Sudds. 50
 This good piece as well as other new ones by the same hand should be carefully played over. One is quite sure to like it.
- Mennet de Bergame. G. 3. Aug. Durand, prepared by Leon Keuch. 50
 Here is a very charming Mennet that holds your attention, and talks charmingly to you from beginning to end.
- Mennetto. (Stray Leaves, No. 3.) B. 4. F. Brundage. 35
 A midget is supposed to be a quiet, uneventful dance. The player who begins this piece, however, with the idea he is to sail calmly through it, soon finds himself in a rough sea, jagged and black with flats. Passing these, there is smooth sailing to pleasant music.
- Ringletten March. E. 3. By M. D. S. 40
 A most vivacious march.
- Waltz from the Beggar Student. B. 3. *Müllöcker,* arr. by Le Baron. 35
 You would not need to beg-a-student to dance this very pretty Waltz. It will do its own coaxing.
- Potpouri from "Princess of the Canaries." Comic Opera by Lecocq. *Le Baron.* 75
 Here are 37 airs, certainly almost all one princess could "put on," and the combination is very neat and playable.
- Alpine Horn. E. 3. By J. W. Turner. 40
 Mr. Turner has a decided genius for making or arranging easy music in the most graceful and natural way, for the player. Quite a celebrated air.
- ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 5. 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. 3. c to E." means "Key of C, fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

OLIVER DITSON & COMPANY, BOSTON.

C. H. DITSON & CO.
 307 Broadway, New York.

ATON & HEALY Chicago.

J. E. DITSON & CO.
 1225 Chestnut St. Phila.

SURPRISINGLY BEAUTIFUL

SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

- Dinna Chide.** AA. 3. E to F. By August Mignon. 30
 "Oh! dinna chide the mother!
 You may not have her loag.
 Her voice about your baby rest,
 So softly crossed the song."
 Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.
- My Donald is lang at the Fair.** AA. 3. d to F. By Lucombe Scirelle. 40
 "In the morn' he had past, so blithe and strong,
 A driving his focks to the town;
 And he said from the hill, she should hear his song.
 Ene over the sun went down."
 The companion, (after many years,) of the "bunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.
- The Maiden's Secret.** D. 4. d to F. By Arthur G. Fisher. 40
 "I told it the mayflowers on the way,
 And they did not keep it true.
 Oh, meadow path! Oh, meadow path,
 That leads to our greenwood shade!"
 Wonderfully melodious, and every way effective and charming.
- Love Fancies.** Words by Owen Meredith. Eb. 4. d to g. By August Mignon. 30
 "I do love thee, love, believe
 Twelve times dearer, twelve hours longer;
 One dream deeper, one sight stronger,
 One sun sorer; thus much more,
 Than I loved thee, love, before."
 Wonderfully pretty fancies!
- The Difference.** Waltz Song. Words by Mary Mapes Dodge. AA. 3. d to a. By F. Kerby. 40
 "Oh, little cared I for the stress of the weather,
 So Robin and I could whisper together."
 Thanks to Mary Mapes Dodge for good waltz words. One likes to waltz in good company.
- The Motherlie.** (Words by C. W. Russell.) Eb. 3. E to g. By Heinrich Noel. 35
 "Stately and pleasant with silvery hair,
 Sitting so quietly in her chair,
 Working or writing, ever serene,
 The mother shall e'er be the household queen."
 It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherlie!"
- I once had a sweet little Doll, dears.** (Two songs written by Chas. Kingsley.) AA. 3. E to F. By E. W. Nordin. 30
 "Her cheeks were so pink and white, dear,
 Her hair so charmingly curled."
 A nice song for the little girls, who are not often remembered in this manner.
- Fisherman John.** Eb. 2. b to E. By J. H. Elwood. 30
 "We think of what lovers we net love,
 And dream of what life would be,
 If only Fisherman John loved her,
 And Fisherman Jack loved me."
 Well put, and a very taking ballad.

- Remember me, Love, in your prayers.** Song and Chorus. D. 3. d to E. By Edwin Christie. 30
 "Far from my home,
 Far from my love;
 Here among strangers and cares—
 The best way, in such circumstances, is to sing of the cares, and remember that—"
 "— my darling is true.
 And remembers me still in her prayers."
Only a Dream. Eb. 3. E to F. By Herndon Morsell. 30
 "Tis gone, like a tale that is told, Love,
 Like a dream it hath faded; although
 'Twas only a year ago, Love;
 'Twas only a year ago!"
 A song of true hearts that should please more than a fleeting year.
- When all the world is young, Lad.** Words by Chas. Kingsley. A. 3. E to E. By W. Nordin. 30
 "Then hey for boot and horse, lad,
 And round the world away,
 Young blood must have its course, lad,
 And every dog his day."
 Charles Kingsley was always young, and this is one of his vivacious songs, with just the music for it.

Instrumental.

- Dreaming of the Past.** (Traume der Vergangenheit.) F. 4. By H. Riegelman. 30
 The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.
- Inognito Mazurka.** F. 3. By Otto Gannar. 35
 Very graceful, and though "inognito," we cannot be long in company with it without perceiving its beauty.
- Charming. Gavotte.** Eb. 3. Le Tiers, arr. by Muffoly 35
 The title, outside, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.
- Suburban Waltzes.** 3. By Harry Harper. 50
 Four good waltzes, with the usual Introduction and Coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.
- Potpouri, from the Queen's Lace Handkerchief.** by Strauss. 3. Arr. by Le Baron. 75
 This cannot be anything else than good music, and there is considerable variety, as there are 20 different airs from the opera.
- Dream Faces.** Waltz. AA. 3. By W. H. Hutchinson. 35
 The melody of "Dream Faces" has become a favorite, and in waltz form is very agreeable.
- Don't stand still March.** Eb. 3. By Carl Goerber. 30
 In a well-played march there is a power which says—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.
- Lillie Waltzes.** 3. By Clarence Sternberger. 75
 The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.
- Country Club Galop.** Eb. 3. By M. D. S. 35
 Nothing countrified about this sprightly galop, which will do for rurality, suburbity, and city life, and be good everywhere.
- Angel's Evening Hymn.** (Hymns du Soir.) Morceau de Salon, Eb. 4. By Carl Brucke. 30
 An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.
- March Militaire.** C. 3. By Ant. Mazzarosa. 30
 A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well contrived, and keep up interest to the end.
- Sly young Miss Polka.** F. 3. By Carl Brucke. 30
 If young misses will be as prettily sly as this, let them, by all means! An unusually pretty polka. Will please,—immense—sly.
- Secret Love. Illustrated Title.** 4 Hands. G. 4. Resch. arr. by Dressler. 40
 Quite elegant and complete in its beautiful form, and excellent for duet practice.
- Banjo imitations.** D. 2. By J. W. Turner. 30
 A simple trick of imitation piece; quite pleasing to young players.
- Robin Adair. Variations.** C. 3. By J. W. Turner. 40
 Neat and musical variations, reminding one of the very enjoyable ones once so prevalent.
- Vesper Hymn.** (Var.) F. 3. By J. W. Turner. 40
 An old favorite, simply varied.
- Alice.** (Var.) Eb. 3. By J. W. Turner. 40
 Beautiful and favorite song melody—definitely varied.
- Meditation. Valse Melodie.** (Spring Flowers.) Ab. 3. By Frederick T. Easta. 35
 The difference between a Waltz and a Valse Melodie seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melody!
- HOURS OF PLEASURE.—Instruction and Recreation for Juvenile Players.** 12 Nos. By Le Baron, each, 25
 Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.
- No. 1. Beggar Student.** (Millocker.) C. 2.
 " 2. Gavotte Stephanie (Czibulka.) G. 2.
 " 3. Prince Methusalem Galop. (Strauss.) C. 2.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Eb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters is 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 6th space."

Published by OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 367 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & CO., 1228 Chestnut St., Phila.