

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	Magnificat and Nunc Dimittis	<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
133	Awake Thou that sleepest	<i>G. B. Allen</i>	.16
134	Venite in E \flat	<i>C. Wirtz</i>	.16
135	Te Deum in E \flat	<i>C. Wirtz</i>	.16
136	Jubilate Deo in B \flat	<i>C. Wirtz</i>	.08
137	Hark my Soul it is the Lord. . . .	<i>C. E. B. Price</i>	.16
138	Hark the Herald Angels sing (Christmas)	<i>Price</i>	.16
139	As when the weary traveler.	<i>Henshaw Dana</i>	.08
140	Day is over, Shadows fall	<i>Arr. by O. B. Brown</i>	.10
141	Thy Way, not mine, o Lord	<i>Arr. by O. B. Brown</i>	.10
142	Peace, be still	<i>Arr. by O. B. Brown</i>	.16
143	Again from out the Gloom	<i>Arr. by O. B. Brown</i>	.16
144	The Way is long and dreary	<i>Arr. by O. B. Brown</i>	.16
145	Thy will be done	<i>Arr. by O. B. Brown</i>	.10
146	Turn thy Face from my Sins	<i>F. Lynes</i>	.10
147	Jerusalem the golden	<i>Wm. Reed</i>	.15
148	Exalt Him (Festival Anthem)	<i>E. W. Hanscom</i>	.16
149	The Babe of Bethlehem (Christmas)	<i>Marston</i>	.12

BOSTON:
ARTHUR P. SCHMIDT.

O Jesu, thou art standing.

Hymn Anthem.

Solo and Quartette.

G. W. MARSTON.

Andante molto espressivo. **Soprano or Tenor Solo.**

ORGAN.

O Je - su, thou art

stand - ing Out - side the fast - closed door, In low - ly patience wait - ing To

pass the threshold o'er. We bear the name of Christians, His name and sign we

bear, his name and sign we bear, his name and sign we bear, O

shame, thrice shame up - on us To keep him standing there. O

shame, thrice shame up - on us To keep him standing there, to keep him standing

Quartette.

there. We bear the name of Christians, His name and sign we bear, O

We bear the name of Christians, His name and sign we bear, O

ff

shame, thrice shame up - on us To keep him standing there, to keep him stand-ing

ff

shame, thrice shame up - on us to keep him standing

ff

ff

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line with lyrics 'shame, thrice shame up - on us To keep him standing there, to keep him stand-ing' and a piano accompaniment. The second system continues the vocal line with lyrics 'shame, thrice shame up - on us to keep him standing' and the piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns and chords.

there, to keep him stand - ing there.

there, to keep him stand - ing there.

there, to keep him stand - ing there.

there, to keep him standing there, stand - ing there.

Detailed description: This system contains the second two systems of the musical score. The first system features a vocal line with lyrics 'there, to keep him stand - ing there.' and a piano accompaniment. The second system continues the vocal line with lyrics 'there, to keep him stand - ing there.' and the piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns and chords.