General Anthems

No. 6507
Comfort Ye, My People
An Anthem for Four-part Mixed Chorus with Tenor and Baritone Solos and Organ Accompaniment
By
Gottfried H. Federlein
Price, 12 cents net

No. 6508
Good and Upright is the Lord
An Anthem for Four-part Mixed Chorus with Organ Accompaniment
Arranged from a Composition of Mendelssohn
By
Gottfried H. Federlein
Price, 8 cents net

G. Schirmer
New York: 3 East 43d St. · London, W. 18, Berners St.
Boston: The Boston Music Co.
"Good and upright is the Lord"

Anthem for Four-part Mixed Chorus

Psalm xxv: 8-10

Felix Mendelssohn
Arranged by Gottfried H. Federlein

Andante (♩ = 76)

Good and upright is the Lord, therefore will He teach sinners the way.

Good and upright is the Lord, therefore will He teach sinners the way.

Good and upright is the Lord, therefore will He teach sinners the way.

Good and upright is the Lord, therefore will He teach sinners the way.

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paths of the Lord are mercy and truth un-to such as keep His covenant. The
paths of the Lord are mercy and truth,

The paths of the Lord are mercy, the paths of the Lord are mercy,

The paths of the Lord are mercy, the paths are

The paths of the Lord, the paths are

* Soprano may take the first alto part here, if desired
meek will He guide in judgement, and the meek will He teach, will He
teach His way; the paths of the Lord
His way; the paths, the paths of the Lord are
cresc. Flute
Lord are mercy and truth, are mercy and truth.

Lord are mercy and truth, are mercy and truth,

Lord are mercy and truth.

Good and upright is the Lord.

Good is the Lord.

Good is the Lord.
THE VOICE
ITS PRODUCTION, CARE AND PRESERVATION

BY
FRANK E. MILLER, M.D.

WITH A NOTE BY
GUSTAV KOBBE

Pp. viii and 196. Price, Cloth, $1.25 net

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BEETHOVEN. No. 5650. Short is our grief (Kurz ist der schmerz), Ger. Eng. 3-part Canon, a cappella

BORNSTEIN. F. C. No. 4531. A wet sheet and a flowing sea

CHAILLON. F. A. No. 5049. By the sea

Gevaert. F. A. No. 5075. A joyful Christmas song

Glinka. M. No. 5216. Cherubim song

GRECHENKOFF. A. No. 5217. Sun and moon

KÖNEMANN. F. No. 5218. 'Neath our earth

Mack. A. A. No. 4801. Good-night

Maxfield. W. H. No. 5047. Mariner's song

MEYER-OLEKESLEBEN. M. No. 5319. The Wood-Queen

Nevin, A. A. No. 4539. Daybreak

Parker, H. No. 5081. King Gorm the Grim

Pearson. W. W. No. 5123. Three doughty men

Raphaelson. W. D. No. 4874. Johnny Schmoker

ROSSINI. G. No. 4980. Ave Maria

Sullivan. A. S. No. 5304. Sink and scatter

Van der Stucken. F. No. 5094. Let sorrow come

Vogt. A. S. No. 5074. Brunette (My Pretty, my Proud)

Weere, W. Y. No. 4771. The splendour falls on castle walls

Wolfe, H. No. 5045. The mad fire-rider

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Matthews. The Slave’s Dream

Novacek. My Goddess (Meine Göttin)

Palmer. Sir Galahad

Parker. A Song of Times

Rachmaninoff. Spring tide (Der Frühling), Op. 20

For chorus of mixed voices with tenor (or soprano) solo, bass solo (ad lib.) and orchestra. Words from Psalm XCVIII.

A choral ballad for four-part chorus of mixed voices with tenor solo and orchestra accompaniment. Poem by Longfellow.


Cantata for chorus of mixed voices and orchestra. Poem by Alfred Tennyson.

Cantata for chorus of mixed voices with orchestra accompaniment. Words by John Luther Long.


New York: G. Schirmer
Boston: The Boston Music Co.
GEORGE FRIEDRICH HÄNDEL
THE MESSIAH
(Oratorio)
Edited by T. TERTIUS NOBLE
Revised according to Händel's original score by
MAX SPICKER
Price, Vocal Score:
Paper 75 cents, net; Boards $1.00; Cloth $1.75; Half morocco $3.25

The unique value and importance of this new edition of The Messiah lies in its absolute and faithful agreement with the facsimile edition of Händel's original score, and with his conception of the work as crystallized in successive yearly performances under his direction in London, from 1743 on.

And it may fairly be considered the only really representative edition, in vocal score, of this choral masterpiece now available, for it is based upon the historically authenticated original which discloses the true Händel in the plenitude of his inspiration.

This authentic and representative character is lacking in practically all other editions now extant. Some are pianistic transcriptions, capriciously and arbitrarily made, rather than exact reproductions of the original score; others, again, are so disfigured by errors, both of omission and commission, as to directly impair their usefulness. Aside from these, some of the more recently issued scores are based on the Mozartean orchestral partitur; and the consequent increased difficulty of their piano-part makes them unpractical.

It is clear, therefore, that an edition which avoids the disadvantages instanced: one in which every question regarding interpretation,—dynamics, the proper treatment of the appoggiatura, both in recitative and aria, the respective authenticity and value of varying readings, etc.,—has been weighed, considered and passed upon by an editor—Max Spicker—who is an authority on the subject, may be recommended with the conviction that "it has been prepared with the thoroughness and reverent care due to an eternally beautiful master-work," and is in short, definitive.

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<td>5610*</td>
<td>Saviour, breathe an evening blessing</td>
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<td>5611</td>
<td>Sing to the Lord of Harvest</td>
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<td>I need Thee, precious Jesus</td>
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<td>Behold, God is my salvation</td>
<td>C. O'Hare</td>
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Anthem with the indication (*) are not difficult and are suitable for quartet or average chorus choir.