



...SELECTED... OCTAVO PUBLICATIONS

DUETS—Female Voices

Key Price

X 6055	We Will Praise Thee (Sop. and Alto)	F. R. Kroeger	B flat	.25
	95th Psalm (Two Sop.)	F. Mendelssohn	F	.20
6013.	Maiden's Song (Sop. and Alto)	Meyer-Helmund	A	.12
6034.	Silver Bells, Jubilee Song (Sop. and Alto)	I. M. Wilkins	C	.10
6009.	Swing Song (Sop. and Alto)	F. N. Lohr	G	.10
* 6029.	The Lotus Flower (Sop. and Alto)	A. Rubinstein	A	.12
6016.	When Life is Brightest (Duet or Cho. female voices)	Pinisul	G	.10

TRIOS—Female Voices

6026.	Claribel (Two Sop. and Alto)	F. M. Ralston	A minor	.20
6035.	On Music's Wing (Two Sop. and Alto)	F. Mendelssohn	A	.10
6011.	I Waited for the Lord (From "Hymn of Praise")	F. Mendelssohn	E flat	.15
6027.	The Winter Hath Not a Blossom (Two Sop. and Alto)	Carl Reinecke	G	.12

QUARTETTES—Female Voices

6014.	Ding, Dong, Bell	J. W. North	E flat	.25
6033.	Spinning Song from "Flying Dutchman"	R. Wagner	A	.20
6032.	The Lost Chord	A. Sullivan	A flat	.12
6017.	Little Boy Blue,	Four Quartettes	F	Complete .30
6018.	The Song of the Ice,	by	G	
6019.	Cradle Song,	W. H. Pommer.	F	
6020.	In the Spring,		D	

QUARTETTE OR CHORUS—Mixed Voices

6008.	Christians, Awake! Salute the Happy Morn'g	E. R. Kroeger	B flat	.30
	Christmas Anthem	R. S. Poppen	B flat	.10
6023.	Decalogue	E. R. Kroeger	E	.08
6007.	Epithalmium	Balfe	G	.10
6005.	Gypsy Chorus, "Bohemian Girl"	Handel	D	.10
6003.	Hallelujah Chorus, from "Messiah"	Henneman-Moore	F	.10
6006.	Let Erin Remember the Day of Old	S. A. Day	G	.10
6001.	Prodigal Boy, The	R. S. Poppen	B flat	.25
6025.	Sun Declines, The	W. H. Pommer	E	.20
6021.	Susban Folk Song	W. C. McCreery	E minor	.30
6010.	Te Deum Laudamus	W. H. Pommer	B flat	.50
6022.	Te Deum	H. P. Dibble	C	.20
6036.	Te Deum Laudamus	R. S. Poppen	C	.30
6024.	The Lord is My Shepherd			

SOLOS

6031.	Folk Song (Alto)	Rob't Schumann	E	.08
6004.	I Go to Prove My Soul (Sop. or Ten.)	Taussig-Harraden	F	.20
6002.	Ring Out Wild Bells (Sop. or Ten.)	Meyer-Helmund	A	.12
6030.	To the Sunshine (Sop. or Ten.)	R. Schumann	G	.08

QUARTETTE—Male Voices

6015.	The Summer Sea	J. W. North	F	.15
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Order by Number only, if you prefer.

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THE PIANO AND MUSIC HOUSE OF ST. LOUIS

Composed for the Graduating Class of the Mary Institute, St. Louis, 1904.



WILL PRAISE THEE.

Psalm 134, 10, 14.

E. R. Kroeger.

Sopr.

Alto.

Piano.

f

I will praise Thee, O

f I will praise Thee, O

mf

cresc.

Lord, with my whole heart, I will praise Thee, O

Lord, with my whole heart, I will praise Thee, O

Lord, with my whole heart; I will show forth,

Lord, with my whole heart; I will show



I will show forth, all Thy mar - vel - lous
 forth, I will show forth Thy mar - vel - lous

works, all Thy mar - vel - lous works.
 works, all Thy mar - vel - lous works.

mf
 I will be glad and re -

joice in Thee; I will sing praise to Thy
I will be glad and re-joice in Thee;

name, to Thy name; O Thou most High,
I will sing praise to Thy name, to Thy name, O Thou most

O Thou most High, O Thou most High.
High, O Thou most High, Thou most High. The
mf *dimin.* *rit.*

Piu moderato.

5

Lord al - so will be a ref-uge for the op-pres-sed,

p

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line begins with a half rest in the first measure, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5 in the second measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a piano (*p*) dynamic marking.

for the op-pres-sed *cantando.* He will be a ref-uge,

This system contains measures 4 through 6. The vocal line continues with a half rest in measure 4, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5 in measure 5. The piano accompaniment continues with chords and single notes. The instruction *cantando.* is written below the vocal line in measure 5.

mf
And
a ref-uge in time of trou - - ble.

This system contains measures 7 through 9. The vocal line begins with a half rest in measure 7, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5 in measure 8. The piano accompaniment continues with chords and single notes. The dynamics *mf* and *And* are indicated. The system concludes with a double bar line in measure 9.

they that know Thy name will put their trust in Thee: for Thou, Lord, hast not for-

mp *cresc.*

saken them that seek Thee. And they that know Thy name will put their trust in Thee

espressivo. *dim. e rit.*

Thou hast not forsaken them that seek Thee.

dim. e rit.

Tempo primo. *a tempo*

And they that know Thy—

And they that know Thy—

a tempo.

rit.

f

name will put their trust in Thee, And they that know Thy

name will put their trust in Thee, And they that know Thy

name will put their trust in Thee, For Thou, Lord,

name will put their trust in Thee, For Thou,

for Thou, Lord, hast not for-sak - en —
 Lord, for Thou hast not for-sak - en —
 them — that seek — Thee. —
 them — that seek — Thee. —

rit.
mf

*Andante.**espressivo.*

Have mer-cy up - on me, O Lord, con-
Have mer-cy up - on me, O Lord, con-

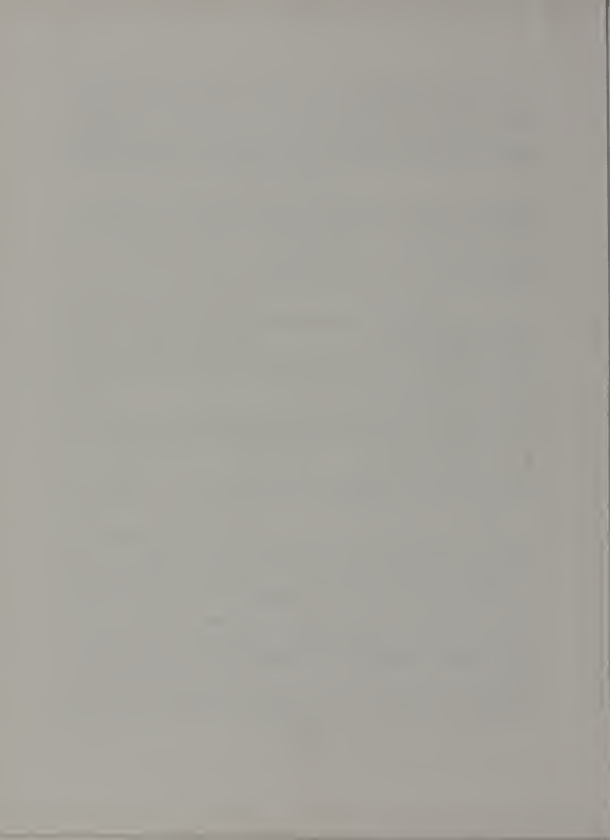
The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics 'Have mer-cy up - on me, O Lord, con-'. The middle staff is another vocal line, also in B-flat major, with the lyrics 'Have mer-cy up - on me, O Lord, con-'. The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a piano (p) dynamic marking.

sid-er my trouble of them that hate me, Thou that
sid-er my trouble which I suf-fer Thou that

The second system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics 'sid-er my trouble of them that hate me, Thou that'. The middle staff is another vocal line, also in B-flat major, with the lyrics 'sid-er my trouble which I suf-fer Thou that'. The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a piano (p) dynamic marking.

lift-est me up from the gates of death, from the gates — of death.
lift-est me up from the gates of death, from the gates — of death.

The third system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics 'lift-est me up from the gates of death, from the gates — of death.'. The middle staff is another vocal line, also in B-flat major, with the lyrics 'lift-est me up from the gates of death, from the gates — of death.'. The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a piano (p) dynamic marking.



Ficc.

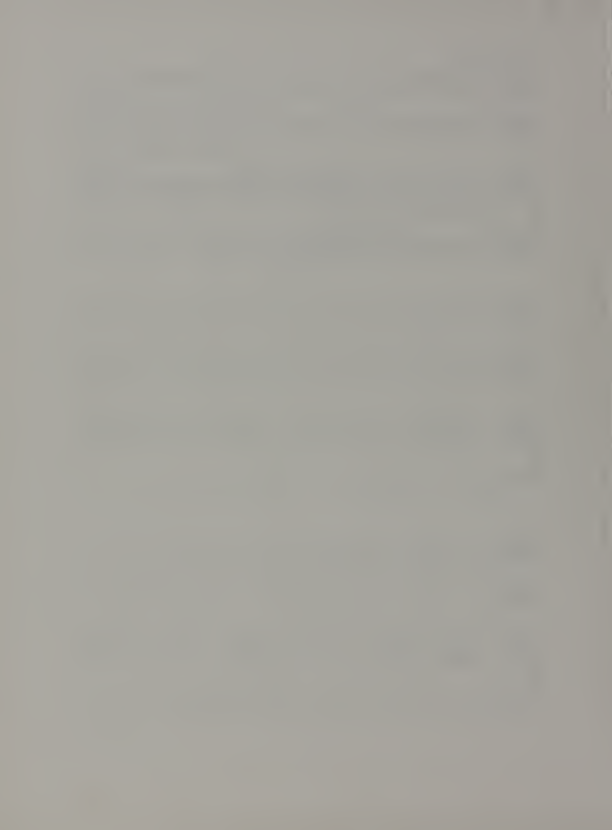
f

That I may show forth

That I may show forth

all Thy praise in the gates of the daugh - ter of
all Thy praise in the gates of the daugh - ter of

Zi - on: I will re - joice, I will re - joice,
Zi - on: I will re - joice, I will re - joice,



I will re-joice in Thy sal - va - - - tion.

I will re-joice in Thy sal - va - - - tion.

I will re-joice, I will re-joice,

I will re-joice, I will re-joice,

f Lento. mf

I will rejoice in Thy sal - va - - tion. A - men, A - - men.

I will rejoice in Thy sal - va - - tion. A - men, A - - men.

UNIVERSITY OF MICHIGAN
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