

# The Modern Series of Part Songs for all Voices

No.				Cents.
1.	Miranda . . . . .	S. A. T. B.	<i>W. W. Gilchrist</i> . . . . .	12
2.	A Rose to a Rose . . . . .	S. A. T. B.	<i>W. W. Gilchrist</i> . . . . .	12
3.	The Future . . . . .	S. A. T. B.	<i>W. W. Gilchrist</i> . . . . .	12
4.	First shall the Heavens . . . . .	S. A. T. B.	<i>H. W. Wareing</i> . . . . .	12
5.	If Wishes were Horses . . . . .	T. T. B. B.	<i>Elliott Schenck</i> . . . . .	12
6.	O Lady Moon . . . . .	T. T. B. B.	<i>Elliott Schenck</i> . . . . .	12
7.	Sing, Maiden, Sing . . . . .	S. S. A. A.	<i>P. C. Lutkin</i> . . . . .	12
8.	Stars of the Summer Night . . . . .	T. T. B. B.	<i>G. F. Goodale</i> . . . . .	12
9.	At the Spinning Wheel . . . . .	S. S. A. A.	<i>Joseph Pache</i> . . . . .	12
10.	With Sheathed Swords . . . . .	S. A. T. B.	<i>M. Costa</i> . . . . .	8
11.	The Song of the Triton . . . . .	S. A. T. B.	<i>J. L. Molloy</i> . . . . .	5
12.	Widdicombe Fair . . . . .	T. T. B. B.	<i>Mark Andrews</i> . . . . .	15
13.	My Love is Like a Red, Red Rose . . . . .	T. T. B. B.	<i>Mark Andrews</i> . . . . .	15
14.	The Berkshire Tragedy . . . . .	S. A. T. B.	<i>R. Boughton</i> . . . . .	25
15.	King Arthur had Three Sons . . . . .	S. A. T. B.	<i>R. Boughton</i> . . . . .	15
16.	Widdicombe Fair . . . . .	S. A. T. B.	<i>Mark Andrews</i> . . . . .	15
17.	A Dream of Summer . . . . .	S. S. A.	<i>Carl Busch</i> . . . . .	15
18.	A May Song . . . . .	S. S. A.	<i>Carl Busch</i> . . . . .	10
19.	Light . . . . .	S. S. A.	<i>Carl Busch</i> . . . . .	10
20.	The Rover . . . . .	S. S. A.	<i>J. S. Matthews</i> . . . . .	12
21.	To Celia (Drink to me only) . . . . .	T. T. B. B.	<i>arr. Andrews</i> . . . . .	10
22.	The Banks of Allan Water . . . . .	T. T. B. B.	<i>arr. Andrews</i> . . . . .	10
23.	Home Coming . . . . .	T. T. B. B.	<i>Elliott Schenck</i> . . . . .	15
24.	Sleep my Love, Sleep . . . . .	S. S. A.	<i>Elliott Schenck</i> . . . . .	12
25.	The Mermaid's Song . . . . .	S. S. A. A.	<i>Bella Coale</i> . . . . .	12
26.	Requiescat . . . . .	S. A. T. B.	<i>Joseph Henius</i> . . . . .	12
27.	Golden Slumbers . . . . .	S. S. A.	<i>Elliott Schenck</i> . . . . .	12
28.	June is Here . . . . .	S. A. T. B.	<i>Mark Andrews</i> . . . . .	15
29.	The Rat . . . . .	T. T. B. B.	<i>George Swift</i> . . . . .	12
30.	Spring Madrigal . . . . .	T. T. B. B.	<i>W. A. Sabin</i> . . . . .	12
31.	John Peel . . . . .	T. T. B. B.	<i>Arr. Andrews</i> . . . . .	12
32.	Music when Soft Voices die, (Eight Parts)	S. A. T. B.	<i>Clarence Dickinson</i> . . . . .	10
33.	Let us go hence . . . . .	S. A. T. B.	<i>Harold P. Brown</i> . . . . .	12
34.	Gather ye Rosebuds . . . . .	S. S. A.	<i>Mark Andrews</i> . . . . .	10
35.	By the Sea . . . . .	T. T. B. B.	<i>Mark Andrews</i> . . . . .	15
36.	The Birds of Bethlehem . . . . .	T. T. B. B.	<i>Elliott Schenck</i> . . . . .	12
37.	Old Flemish Love Song . . . . .	S. A. T. B.	<i>F. A. Gewaert</i> . . . . .	12



To the Wednesday Morning Singing Club  
New York  
Victor Harris, Conductor.

# A MAY SONG.

Lady Currie.

Carl Busch.

Allegro.

Piano introduction in 2/4 time, key of D major. The right hand plays a melody starting on G4, and the left hand provides harmonic support. Dynamics range from *mf* to *f*. The piece concludes with a fermata on a G4 chord.

Soprano I. *mf*  
A lit - tle while my love and I, ——— my

Soprano II. *mf*  
A lit - tle while my love and I, ——— and

Alto. *mf*  
Be - fore the mow - ing of the

Vocal and piano accompaniment for the first system. The piano part continues with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *p*.

love, Twi'nd dai - sy chains and balls and car - oll'd glee, and

I, Twi'nd dai - - - sy chains, cow - - - slip -

hay, Twi'nd dai - - - sy chains and balls and car - - - oll'd

Vocal and piano accompaniment for the second system. The piano part features a more active melody in the right hand. Dynamics include *mf*.

2

glees, Be-fore the hay, My love  
-balls, Be-neath the may, the may, My love (who lov'd me then)  
ma - dri-gals, Be - neath the may, My love (who lov'd me then)

and I.  
and I.  
and I.  
and I.

*p* *ritard.*

Molto moderato.

Tread sever'd paths to  
se - ver'd  
For long years now my love and I Tread se - - ver'd

Molto moderato.

var - ied ends; We sometimes meet,  
 paths,  
 paths, and sometimes say The

*mf* *p* *mf* *p* *And p*

my love and I. But  
 meet as com - rades, meet as friends. But  
 trivial things of ev' - ry day.

*rit.* *p* *Allegro.* *mf* *mf*

*rit.* *Allegro.*

nev - er - more my love and I, my love, Or  
 nev - er - more my love and I, my love and  
 Will wander forth, as once, to - geth - er,

*mf*

sing the songs we used to sing in spring-time,  
 I to - geth - - - er, as  
 love, Some chord is mute that used to ring, Some

love, In cloud-less weath - - - er, *mf* my love  
 once, *mf* Some chord is mute that used to ring, that used to ring,  
 word for-got we used to say, we used to say, my love

and I Amongst the may, *mf*  
 my love, *mf* Amongst the may,  
 and I Amongst the may, *mf*

Be-fore the hay,  
Be-fore the hay,  
Be-fore the hay,

My love (who loves me not,) my love and I,  
My love (who loves me not,) love and  
My love (who loves me not,) my love,

my love and I.  
I, my love and I.  
my love and I.

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Continued

38. The Pride of May . . . . .	S. A. T. B.	<i>Philip James</i> . . . . .	12
39. O'er the Waters Gliding (Barcarolle). . . . .	S. A.	<i>Offenbach</i> . . . . .	5
40. Oft in the Stilly Night . . . . .	T. T. B. B.	<i>Arr. G. Matthew.</i> . . . .	10
41. I know a Maiden (unaccompanied) . . . . .	S. A. T. B.	<i>Philip James</i> . . . . .	12
42. A wet Sheep and a Flowing Sea. . . . .	T. T. B. B.	<i>Clifford Demarest</i> . . . . .	12
43. Cavalry Song . . . . .	T. T. B. B.	<i>Clifford Demarest</i> . . . . .	15
44. Awake Æolian Lyre. . . . .	T. T. B. B.	<i>J. Danby, Arr.</i> . . . . .	12
45. Mopsa . . . . .	T. T. B. B.	<i>Mark Andrews</i> . . . . .	12
46. When Life is Brightest . . . . .	S. A.	<i>C. Pinsuti</i> . . . . .	12
47. Verses from "Omar". . . . .	S. A. T. B.	<i>Benj. Lambord</i> . . . . .	25