

The Modern Series of Part Songs for all Voices

No.			Cents.
1.	Miranda	S. A. T. B.	<i>W. W. Gilchrist</i> . . . 12
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7.	Sing, Maiden, Sing	S. S. A. A.	<i>P. C. Lutkin</i> . . . 12
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21.	To Celia (Drink to me only)	T. T. B. B.	<i>Andrews Arr.</i> . . . 10
22.	The Banks of Allan Water	T. T. B. B.	<i>Andrews Arr.</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
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32.	Music when Soft Voices die, (Eight Parts)	S. A. T. B.	<i>Clarence Dickinson</i> . . . 10
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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. Gevaert</i> . . . 12

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To the Ladies' Lyric Club, Kansas City, Mo
Glenn H. Woods, Conductor.

A DREAM OF SUMMER.

John Greenleaf Whittier.

Carl Busch.

Allegretto.

Piano.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a delicate melody in the right hand and a simple accompaniment in the left hand. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

Soprano I.

Soprano II.

Alto.

Bland as the morn - - ing

Bland as the morn - - ing

Bland as the morn - - ing

The vocal parts for Soprano I, Soprano II, and Alto enter with the lyrics 'Bland as the morning'. The piano accompaniment continues with a flowing melody. Dynamics include 'p' (piano) and 'p.' (piano).

breath of June The breez - -

breath of June The breez - -

breath of June The south - - west

The vocal parts continue with the lyrics 'breath of June The breeze' and 'breath of June The southwest'. The piano accompaniment features a prominent melodic line in the right hand. Dynamics include 'mf' (mezzo-forte).

es play; And
es play; The
breez - es play; And

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "es play; And", "es play; The", and "breez - es play; And". The bottom staff is a piano accompaniment in G major, featuring a melodic line in the right hand and a supporting bass line in the left hand.

mf through its haze, the win - - - ter
mf win - - - ter noon
mf through its haze, the win - - - ter

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "through its haze, the win - - - ter", "win - - - ter noon", and "through its haze, the win - - - ter". The dynamic marking *mf* is present. The bottom staff is a piano accompaniment in G major, featuring a melodic line in the right hand and a supporting bass line in the left hand.

noon Seems warm as a sum - - - mer
Seems sum - - - mer
noon Seems sum - - - mer

The third system of the musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "noon Seems warm as a sum - - - mer", "Seems sum - - - mer", and "noon Seems sum - - - mer". The bottom staff is a piano accompaniment in G major, featuring a melodic line in the right hand and a supporting bass line in the left hand.

day. of the

day. The snow-plumed An-gel

day. The snow-plumed An-gel

p

p

p

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

North Has dropped his spear, his i-cy spear; A-

of the North Has dropped his i-cy spear; the

of the North his spear; the

mf

mf

mf

p

p

mf

p

The piano accompaniment continues with a similar eighth-note texture, featuring some chromatic movement in the right hand.

-gain the moss-y earth looks forth, A-gain the streams gush

earth looks forth a-

moss-y earth looks forth a-

mf

mf

mf

p

p

The piano accompaniment features a more active eighth-note melody in the right hand, with some chromaticism.

clear.
- gain.
- gain.

f *mf*

This system contains three vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The music is in a key with one sharp (F#) and a 4/4 time signature.

Moderato.

The musk-rat
The fox his hillside cell for-sakes,

Moderato.

p *p*

This system features two vocal staves and piano accompaniment. The tempo is marked 'Moderato'. The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment is also marked with a piano (*p*) dynamic. The key signature changes to two flats (Bb, Eb) and the time signature changes to 4/4.

The blue-bird sings with the
leaves his nook, — The blue-bird in the mea-dow
The blue-bird in the mea-dow

p *mf* *mf* *mf*

This system continues the vocal and piano parts. The tempo remains 'Moderato'. The vocal parts are marked with piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment is marked with mezzo-forte (*mf*). The key signature remains two flats (Bb, Eb) and the time signature is 4/4.

brook, Bear up, O mo-ther Na-ture! cry bird, breeze and streamlet
brakes! O Na-ture! cry bird, and streamlet
brakes! Bear up, O mo-ther Na-ture! cry bird, and streamlet

p

free, Our wip-ter voi-ces pro-phe-sy Of
free, Our voi-ces pro-phe-sy Of
free, Our voi-ces pro-phe-sy Of

mf *f* *mf*

sum-mer days to thee!
days to thee!
sum-mer days to thee!

mf *p*

Lento. *mf*

win - - - - - ters

p So in those win - ters *p* By bit - ter

Lento.

those win-ters of the soul,—

mf blasts and drear *mf* O'er-swept from Mem'-ry's *f* fro - zen pole, Will

blasts and drear *mf* O'er-swept from Mem'-ry's *f* fro - zen pole, Will

By bit-ter blasts and drear *mf* O'er-swept from Mem'-ry's *f* fro - zen pole, Will

mf

Moderato.

sun - ny days ap - - pear. —

sun - ny days ap - - pear. — *p* They show the

days ap - pear. — *mf* Re - viv - ing Hope and Faith, —

Moderato.

f *p* *mf*

mf Its liv - ing powers, *f*
 soul, and how be - neath the win - - - ters
 beneath the win - - - ters

mf its liv - - - ing powers! The
 snow Lie germs of flowers! The
 snow Lie sum - - - mer flowers! The

Tempo I^o

p Night is mo - - ther of the
 Night is mo - - ther of the
 Night is mo - - ther of the

Tempo I^o

mf
 Day, The Win - - - - - ter
 Day, The Win - - - - - ter
 Day, The Win - - - - - ter of the

of the Spring, And ev - - - - - er
 of the Spring, And up - - - - -
 Spring, And ev - - - - - er

up - - on old De - cay The green - - est
 - - on old De - cay The moss - - -
 up - - on old De - - cay The moss - - -

moss - - es cling.
- es cling. Be -
- es cling. Be -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "moss - - es cling." on the first line, "- es cling. Be -" on the second line, and "- es cling. Be -" on the third line. The piano accompaniment is in bass clef and features a flowing, arpeggiated texture.

the cloud, Be - hind the cloud the
- hind the cloud the star - light lurks, be - hind the
- hind the cloud the star - light lurks, the

The second system continues the musical score. The vocal parts have lyrics: "the cloud, Be - hind the cloud the" on the first line, "- hind the cloud the star - light lurks, be - hind the" on the second line, and "- hind the cloud the star - light lurks, the" on the third line. The piano accompaniment continues with similar arpeggiated patterns. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

star - light lurks, Through show-ers the sun - - beams
star - light lurks, Through show-ers the sun - - beams
cloud. Through show-ers the sun - -

The third system concludes the musical score. The vocal parts have lyrics: "star - light lurks, Through show-ers the sun - - beams" on the first line, "star - light lurks, Through show-ers the sun - - beams" on the second line, and "cloud. Through show-ers the sun - -" on the third line. The piano accompaniment continues with arpeggiated patterns. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

fall; For God

fall; For God, who lov-eth

- beams fall; For God, who lov-eth

f

has left

all His works, Has left hope

all His works, Has left His hope, His

hope with all! For

with all! For

hope with all! For

mf

God has left His hope
God has left His hope with
God has left His hope with

mf

with all, His
all, with all, His
all, with all, His

rit.
hope with all!
rit.
hope with all!
rit.
hope with all!

ppp