

# 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 music is marked *mf* and *f*. It features a melody in the right hand and a bass line in the left hand.

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 is marked *mf*. The vocal parts are for Soprano I, Soprano II, and Alto.

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 is marked *mf*. The vocal parts continue the melody.

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.*

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

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

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

*f*

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,

*p*

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

*rit.* *mf a tempo*  
*rit.* *mf a tempo*  
*rit.* *mf a tempo*  
*rit.* *a tempo*  
*mf*

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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