

# 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 Barkshire 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>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
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>Andrews Arr.</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. Gevaert</i> . . . . .	12

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 morn - - ing'. 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 breez - -' and 'breath of June The south - - west'. 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

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

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

day. of the

day. The snow-plumed An-gel

day. The snow-plumed An-gel

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The vocal lines begin with the word 'day.' followed by a long note, then 'of the' and 'The snow-plumed An-gel'. The piano accompaniment features a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment.

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

The second system of the musical score continues the vocal and piano parts. The vocal lines contain the lyrics 'North Has dropped his spear, his i-cy spear; A-' on the first line, 'of the North Has dropped his i-cy spear; the' on the second, and 'of the North his spear; the' on the third. The piano accompaniment continues with similar melodic and harmonic patterns, including some chromatic movement in the upper voice.

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

earth looks forth a-

moss-y earth looks forth a-

The third system of the musical score concludes the page. The vocal lines contain the lyrics '-gain the moss-y earth looks forth, A-gain the streams gush' on the first line, 'earth looks forth a-' on the second, and 'moss-y earth looks forth a-' on the third. The piano accompaniment continues with flowing melodic lines and a consistent harmonic accompaniment.

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.

*p* *p*

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

Moderato.

This system contains two vocal staves and a 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 music is in a key with one flat (Bb) and a 4/4 time signature.

*p* *mf*

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

*mf* *mf*

This system contains two vocal staves and a piano accompaniment. The tempo is 'Moderato'. The vocal parts are marked with piano (*p*) and mezzo-forte (*mf*) dynamics. The piano accompaniment is marked with mezzo-forte (*mf*). The music is in a key with one flat (Bb) and a 3/4 time signature.

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

*p* those win - ters of the soul, -

*Lento.*

*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<sup>o</sup>

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

Tempo I<sup>o</sup>



*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

*mf*

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* and *mf*.

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* and *mf*.

fall; For God

fall; For God, who lov-eth

- beams fall; For God, who lov-eth

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

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!  
hope with all!  
hope with all!

*rit.*  
*rit.*  
*rit.*

*ppp*