

# The Modern Series of Part Songs for all Voices

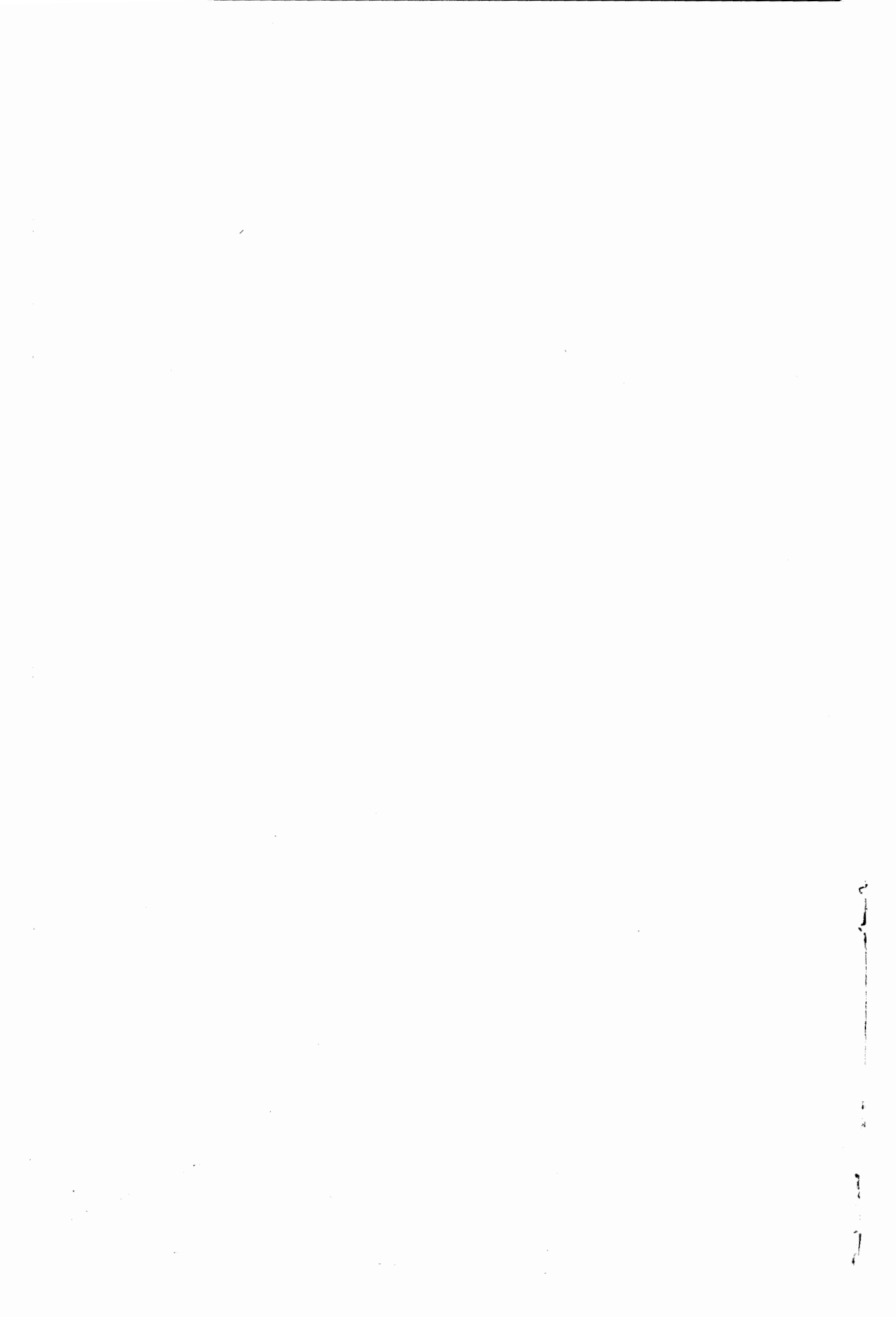
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*New York—The H. W. Gray Co., Sole Agents for Novello & Co. Ltd.,—London*



*In Memoriam A. W. G.*

# VERSES FROM OMAR

Text from Omar Khayyám

CHORUS for MIXED VOICES

Translated by Edward Fitzgerald.

with Accompaniment for Pianoforte

New York: The H. W. GRAY C<sup>o</sup>, Sole Agents for NOVELLO & COMPANY, Limited, London.

Benjamin Lambord. Op. 11. N<sup>o</sup> 1.

Poco adagio.

SOPRANO.

ALTO. *molto p e sostenuto*

TENOR.

BASS.

PIANO. *ppp*

When You and I be -

Poco adagio. ♩ = 48.

- hind the Veil are past, Oh, but the long,

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long while the World shall last,

*dim.* *pp*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "long while the World shall last,". The second staff is a vocal line in treble clef, currently empty. The third staff is a vocal line in bass clef, currently empty. The fourth staff is a piano accompaniment in treble clef, featuring a continuous eighth-note arpeggiated pattern. The piano part begins with a dynamic marking of *pp* and a *dim.* (diminuendo) hairpin.

Which

Which

Which

Which

Which of our Com - ing and De - par - ture

*pp*

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "Which". The second staff is a vocal line in treble clef with lyrics: "Which". The third staff is a vocal line in treble clef with lyrics: "Which". The fourth staff is a vocal line in bass clef with lyrics: "Which". The fifth staff is a piano accompaniment in treble clef with lyrics: "Which of our Com - ing and De - par - ture". The piano part continues with the arpeggiated pattern and includes a *pp* dynamic marking.

*mf dim.*

heads As the Sea's self should heed a

*mf dim.*

heads As the Sea's self should heed a

*mf dim.*

heads As the Sea's self should heed a

*mf dim.*

heads As the Sea's self should heed a

*Allegro.*

peb - - - ble - cast.

*molto p sotto voce*

peb - - - ble - cast. A Mo - ment's Halt - a

*sotto voce*

peb - - - ble - cast. A

peb - - - ble - cast.

*Allegro.*

*molto p*

*sotto voce.*

A

mo - men - ta - ry taste Of Be - ing from the Well \_\_\_\_\_ a -

Mo - ment's Halt- a mo - men - ta - ry taste Of Be - ing

A Mo - ment's Halt- a

*cresc.*

Mo - ment's Halt- a mo - men - ta - ry taste Of Be - ing

*cresc.*

-mid, \_\_\_\_\_ a - mid the Waste Of Be - -

*cresc.*

from the Well- Of Be - ing from the

*cresc.*

mo - men - ta - ry taste Of Be - ing from the Well \_\_\_\_\_ the

*cresc.*

from the Well a - mid the Waste And  
 - ing from the Well a - mid the Waste - And  
 Well a - mid the Waste - And  
 Well a - mid the Waste - And

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

Lo! the phan - tom Car - a - van has reach'd The  
 Lo! the phan - tom Car - a - van has reach'd The  
 Lo! the phan - tom Car - a - van has reach'd The  
 Lo! the phan - tom Car - a - van has reach'd The

*f* *ff*

*f* *allarg.*  
 Noth - - - ing it set out from Oh, make  
*f* *allarg.*  
 Noth - - - ing it set out from Oh, make  
*f* *allarg.*  
 Noth - - - ing it set out from Oh, make  
*f* *allarg.*  
 Noth - - - ing it set out from Oh, make

*molto dim. e accel.* *rit. dim. ppp (echo)* *Poco andante tranquillo.*  
 haste, make haste, make haste!  
 haste, make haste, make haste! Would you that span - gle  
 haste, make haste, make haste, make haste!  
 haste, make haste, make haste, make haste!

*Poco andante tranquillo.*



*p*

Would you that span - gle of Ex - is - tence spend A - bout the  
of Ex - is - tence spend A - bout the Se - - - cret, the  
Would you that span - - - gle

Soprano I.  
*p subito*

Se - cret A Hair di - vides the

Soprano II.  
*p subito*

Se - cret A Hair di - vides di -

Alto I.  
*p*

Se - - - - cret quick a - bout it,

Alto II.  
*p*

Se - - - - cret quick a - bout it, Friend!

Tenor.  
*f*

of Ex - is - tence spend A - bout the Se - - - cret quick a - bout it,

Bass.  
*f*

up - - - on

*p* *f*

False and True; on what does life  
 -vides the False and True; And up - on what, pri - - thee, does  
 Friend, A Hair di - vides the  
 Friend, A Hair di - vides the  
 Friend, A Hair di - vides the  
 what, pri - thee, does

The piano accompaniment consists of a right-hand melody with sixteenth-note runs and a left-hand accompaniment with chords and moving lines.

de - pend? A Hair per-haps di-vides the  
 life de - - pend? A Hair per-haps di-vides the  
 False and True A Hair per-haps di-vides the  
 False and True A Hair per-haps di-vides the  
 False and True Yes;  
 life de - pend? A

The piano accompaniment continues with similar melodic and harmonic patterns, including sixteenth-note runs and sustained chords.

*stretto sempre cresc.*

False and True Yes; and a sin - gle A - lif were the clue - Could  
 False and True Yes; and a sin - gle A - lif were the clue - Could  
 False and True Yes; and a sin - gle A - lif  
 False and True Yes; and a sin - gle A - lif  
 and a sin - gle A - lif were the clue Could you but  
 Hair di - vides the False and True Could you but

you but find it - to the Trea - sure - house,  
 you but find it - to the Trea - sure - house,  
 were the clue to the  
 were the clue to the  
 Tenor I. find it - to the Trea - sure - house,  
 Tenor II. find it - to the Trea - sure - house,  
 find it - to the Trea - sure

*slargando*

And per - ad - ven - ture to the Mas - ter  
 And per - ad - ven - ture to the Mas - ter  
 Trea - - sure - house, And to the Mas - ter  
 Trea - - sure - house, And to the Mas - ter  
 And per - ad - ven - ture the Mas - ter  
 And to the Mas - ter  
 - house And to the Mas - ter

*molto rit.* *Andante molto sostenuto.*  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that  
 too; *molto rit.* Yet Ah, that

sweet - scent - ed

Spring should van-ish with the Rose! That Youth's sweet - scent - ed  
 Spring should van-ish with the Rose! That Youth's sweet man - u -  
 Spring should van-ish with the Rose! That Youth's sweet man - u -  
 Spring should van-ish with the Rose! That Youth's sweet man - u -

Soprano I.

Soprano II.

man-u-script should close! The Night-in - gale that in the bran-ches  
 man-u-script should close! The Night - in - gale that in the bran - ches  
 -script should close! The Night - in - gale that sang that  
 -script should close! The Night - in - gale that in the bran - ches  
 -script should close! The Night - in - gale that sang that

*f* *ff* *espress. ten.*

sang, Ah whence, and whi-ther flown a - gain, Ah whence, and *espress.*

*f* *ff* *espress.*

Alto I. sang, Ah whi - ther flown, Ah whence, and *espress.*

*f* *ff* *espress.*

Alto II. sang, Ah whence, and whi - ther flown, Ah whence, and *espress.*

*f* *ff* *espress.*

sang, Ah whence, and whi - ther flown, Ah whence, and *espress.*

*f* *ff* *espress.*

sang, Ah whi - ther flown, Ah whence, and

*ff* *mf*

*p*

whi-ther flown a - gain, Ah whence, and whi-ther flown a -

*p*

whi-ther flown a - gain, Ah whi - ther flown, whi - ther

*p*

whi-ther flown a - gain, Ah whi - ther flown, whi - ther

*p*

whi-ther flown a - gain, Ah whence, and whi - ther flown a -

*p*

whi-ther flown a - gain, Ah whi - ther flown, whi - ther

*molto espress.*

- gain, who knows,  
flown who knows,  
- gain, who knows,  
flown who knows,

who knows!  
who knows!  
who knows!  
who knows!

*sempre dim.* **ppp**

# 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
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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
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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. Gevaert</i> . . . . .	12

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