

The Modern Series

OF PART SONGS FOR ALL VOICES

No. 1	Miranda	S. A. T. B.	W. W. Gilchrist	.12
No. 2	A Rose to a Rose	S. A. T. B.	W. W. Gilchrist	.12
No. 3	The Future	S. A. T. B.	W. W. Gilchrist	.12
No. 4	First shall the Heavens	S. A. T. B.	H. W. Wareing	.12
No. 5	If Wishes were Horses	T. T. B. B.	Elliott Schenck	.12
No. 6	O Lady Moon	T. T. B. B.	Elliott Schenck	.12
No. 7	Sing, Maiden, Sing	S. S. A. A.	P. C. Lutkin	.12
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No. 22	The Banks of Allan Water	T. T. B. B.	Andrews Arr.	.10
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No. 26	Requiescat	S. A. T. B.	Joseph Henius	.12
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No. 42	A Wet Sheet and a Flowing Sea	T. T. B. B.	Clifford Demarest	.12
No. 43	Cavalry Song	T. T. B. B.	Clifford Demarest	.15

(CONTINUED)

NEW YORK ² WEST THE H. W. GRAY CO.
45TH ST.
SOLE AGENTS FOR
NOVELLO & CO., Ltd.

The Modern Series

OF PART SONGS FOR ALL VOICES

(CONTINUED)

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No. 45	Mopsa	T. T. B. B.	Mark Andrews	.12
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No. 62	Dirge	S. S. A. A.	F. S. Converse	.10
No. 63	Volga Boat Song	S. A. T. B.	B. C. Tuthill Arr.	.10
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No. 65	Heliotrope	S. S. A. A.	Winfred Douglas	.15
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No. 69	There be none of Beauty's Daughters	T. T. B. B.	John Pointer	.12
No. 70	If Doughty Deeds my Lady Please	T. T. B. B.	John Pointer	.15
No. 71	Summer Evening	T. T. B. B.	Selim Palmgren	.10
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No. 73	Finnish Lullaby	T. T. B. B.	Selim Palmgren	.12
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No. 83	A Spring Song	S. S. A.	Philip James	.12
No. 84	Swabian Dance Song	S. A. T. B.	Max Reger	.15
No. 85	May Song	S. A. T. B.	Max Reger	.12
No. 86	A Legend	S. A. T. B.	Max Reger	.15
No. 87	Stars of the Summer Night	T. T. B. B.	John Erskine	.10
No. 88	May Morning	S. S. A. A.	Benj. Lambord	.12
No. 89	Volga Boat Song	T. T. B. B.	B. C. Tuthill Arr.	.10
No. 90	Ye Singers All	S. A. T. B.	Gustav Mehner	.12

(CONTINUED)

NEW YORK ² WEST THE H. W. GRAY CO.
45TH ST.

SOLE AGENTS FOR

NOVELLO & CO., Ltd.

To Mrs. Richard Aldrich

The Red Cross Spirit Speaks

Arranged for mixed voices

JOHN FINLEY

HORATIO PARKER

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

In martial time

Soprano *mf* Wher - ev - er war, with

Alto *mf* Wher - ev - er war, with

Tenor *mf* Wher - ev - er war, with

Bass *mf* Wher - ev - er war, with

In martial time ♩ = 100

mf *p*

its red woes, Or flood, or fire, or fam - ine goes, There too, go

its red woes, Or flood, or fire, or fam - ine goes, There too, go

its red woes, Or flood, or fire, or fam - ine goes, There too, go

its red woes, Or flood, or fire, or fam - ine goes, There too, go

5

The Solo edition may be had in F minor, or G minor. Also Chorus editions for male voices and female voices. Copyright, 1918, by The H. W. Gray Co.

I; If earth in a - ny quar - ter quakes, Or pest - i - lence its

I; If earth in a - ny quar - ter quakes, Or pest - i - lence its

I; If earth in a - ny quar - ter quakes, Or pest - i - lence its

I; If earth in a - ny quar - ter quakes, Or pest - i - lence its

ff
rav - age makes, thith - er I fly.

ff
rav - age makes, thith - er I fly.

ff
rav - age makes, thith - er I fly.

ff
rav - age makes, thith - er I fly.

p
I kneel behind the soldiers' trench, I

p
I kneel behind the soldiers' trench, I

p
I kneel behind the soldiers' trench, I

p
I kneel behind the soldiers' trench, I

pp
walk midshambles' smear and stench, The dead I mourn; I

pp
walk midshambles' smear and stench, The dead I mourn;

pp
walk midshambles' smear and stench, The dead I mourn;

pp
walk midshambles' smear and stench, The dead I mourn;

bear the stretch-er and I bend O'er Fritz and Pierre and Jack to mend

pp
O'er Fritz and Pierre and Jack to mend

pp
O'er Fritz and Pierre and Jack to mend

pp
O'er Fritz and Pierre and Jack to mend

O'er Fritz and Pierre and Jack to mend

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melody with a mix of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

pp
What shells have torn. _____

pp
What shells have torn. _____

pp
What shells have torn. _____

pp
What shells have torn. _____

pp
What shells have torn. _____

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal lines are marked *pp* and feature a simple, repetitive melody. The piano accompaniment includes some dynamic markings, such as *pp* and *p*, and shows some harmonic complexity with chords and arpeggiated figures.

SOLO (or Chorus in Unison)

espress.

I go wher-ev-er men may dare, I

poco rit.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in a single treble clef with a key signature of two flats (B-flat and E-flat). The lyrics "I go wher-ev-er men may dare, I" are written below the notes. The bottom two lines are a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *poco rit.* marking. The music features various chords and melodic lines, with some notes beamed together.

go wher-ev-er wom-an's care and love can live, Wher-

pp

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics "go wher-ev-er wom-an's care and love can live, Wher-". The piano accompaniment continues, featuring a *pp* (pianissimo) dynamic marking. The piano part includes complex chordal textures and melodic fragments.

ev-er strength and skill can bring Sur-cease to hu-man suf-fer-ing, Or

p

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics "ev-er strength and skill can bring Sur-cease to hu-man suf-fer-ing, Or". The piano accompaniment continues, with a *p* (piano) dynamic marking. The piano part features a prominent five-measure rest in the bass line, indicated by a '5' above the bar line.

rit. *a tempo* *p* *cresc.*
 sol - ace give. I helped up-on Hal-dor - a's
rit. *p a tempo* *cresc.*
 I helped up - on Hal - dor-a's
rit. *a tempo* *p* *cresc.*
 I helped up-on Hal-dor - a's
rit. *p a tempo* *cresc.*
 I helped up - on Hal - dor-a's

a tempo
rit. *p* *cresc.*

p
 shore;With Hospi - tal - ler knights I bore The first red cross.
p
 shore;With Hospi - tal - ler knights I bore The first red cross.
p
 shore;With Hospi - tal - ler knights I bore The first red cross.
p
 shore;With Hospi - tal - ler knights I bore, I bore the first red cross.

p *mf* *6*

I was the La-dy of the Lamp;

I was the La-dy of the Lamp;

I was the La-dy of the Lamp;

I was the La-dy of the

poco marcato

I saw _____ in Sol-fer-i-no's

I saw in Sol-fer-i-no's

I saw in Sol-fer-i-no's camp The crim-son

Lamp I saw in Sol-fer-i-no's

camp The crim - son loss.

camp The crim - son loss.

loss, The crim - son loss.

camp The crim - son loss.

leggiero

pp
I am your pen-nies and your pounds;

pp
I am your pen - nies and your pounds;

pp
I am your pen - nies and your pounds;

pp
I am your pen - nies and your pounds; I

pp

I am your bod-ies on their rounds of pain a - far; I am

I am your bod - ies on their rounds of pain a - far;

I am your bod - ies on their rounds of pain a - far;

am your bod - ies on their rounds of pain a - far;

YOU, do-ing what you would If you were on-ly where you could_

I am YOU, do - ing what you_would If you were on-ly where you could_

I am YOU, do - ing what you_would If you were on-ly where you could_

I am YOU, do - ing what you would If you were on-ly where you could_

cresc. *f* Ben maestoso

Your av - a - tar. The cross which on my arm I wear, The

cresc. *f*

Your av - a - tar. The cross which on my arm I wear, The

cresc. *f*

Your av - a - tar. The cross which on my arm I wear, The

cresc. *f*

Your av - a - tar. The cross which on my arm I wear, The

Ben maestoso

ff

flag which o'er my breast I bear, - Is - but the sign Of

ff

flag which o'er my breast I bear, - Is - but the sign Of

ff

flag which o'er my breast I bear, - Is but the sign Of

ff

flag which o'er my breast I bear, Is but the sign Of

what you'd sac - ri - fice for him Who suf - fers on the hell - ish

what you'd sac - ri - fice for him Who suf - fers on the hell - ish

what you'd sac - ri - fice for him Who suf - fers on the hell - ish

what you'd sac - ri - fice for him Who suf - fers on the hell - ish

ff

sfz

SOLO (or Chorus in Unison) (*ad lib.*)

rim; The sign of what you'd sac - ri - fice for

rim;

rim;

rim;

rim;

ff

CHORUS *cresc. molto e rit.* *ff* *a tempo*

him, On war's red line.

On war's red line.

On war's red line.

On war's red line.

For him on war's red line.

p *cresc. molto e rit.* *ff* *a tempo*

For our Red Cross.

For our Red Cross.

For our Red Cross.

For our Red Cross.

rit.

Call