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# Part-Songs for Mixed Voices

## NEW SERIES. No. 2

			PRICE
11,536	Andrews, Addison F.	SLUMBER SONG	.10
11,533	Arne, Dr. Thomas	WHERE THE BEE SUCKS. (Arr. by W. G. Owst)	.12
11,076	Ascher, Joseph	ALICE, WHERE ART THOU? (Arr. by Hans Lichter)	.16
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		(Arr. by Frank J. Smith)	
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		(Arr. by Frank J. Smith)	
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		(Arr. by W. G. Owst)	
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		(Arr. by N. Clifford Page)	
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		(Arr. by Charles Villiers Stanford)	
11,314	Unknown	SONG OF THE BATTLE EVE. (Irish Air, "The Cruiskeen Lawn.") (Arr. by Charles Villiers Stanford)	.12
11,319	Ward, Frank E.	IN NICOTINA	.12
11,252	West, John E.	LOVE AND SUMMER	.05

BOSTON

**OLIVER DITSON COMPANY**NEW YORK  
CHAS. H. DITSON & CO.CHICAGO  
LYON & HEALY

M1646

.H

## SONG OF THE MARCHING MEN

Full Chorus, Bass Solo, Women's Chorus  
From "THE NEW EARTH"

O Word, Thou art the Future, making as one the steps of Many Nations.

And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away.

LOUISE AYRES GARNETT

HENRY HADLEY

Moderato e maestoso

PIANO *ff* Horns

Wind

Tpts.

Trombones

Trpns.

tutti

Horns

*ff*

The musical score is arranged in four systems. The first system features a Piano part with a forte (ff) dynamic and a Horns part with triplets. The second system continues the Piano and Horns parts, with the addition of Trombones. The third system introduces Trumpets (Trpns.) and Trumpets (Trpns.) with a tutti dynamic. The fourth system features Horns and a final forte (ff) dynamic in the Piano part.

*mf* Horns

*f* *cresc.* Tpts.

*cresc.*

## SOPRANO

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

## ALTO

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

## TENOR

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

## BASS

*ff*

March - ing, march - ing, march - ing feet, You are mov - ing tri - um - phant - ly

*ff*

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

o - ver the earth, And your march - ing makes mu - sic im -

*mf* *3* *cresc.*

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

pel - ling - ly sweet, — Rhyth - mic and ter - ri - ble,

*f* *3* *f*

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

Sweep-ing, un-bear-a-ble, Swell-ing our hearts to their ul-ti-mate girth. O

march, march of my broth-ers, tread-ing the liv-ing

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

sod, You are keep - ing in step with the fu - - ture, you are

march - ing be - side your God.

march - ing be - side your God.

march - ing be - side your God.

march - ing be - side your God. *mf* **BASS SOLO**

march - ing be - side your God. March - ing, march - ing,

march - ing feet, You are shak - ing the bas-tions dis - card - ed and done,

Tram-pling them un-der, re-morse-less and fleet, That man may new-fash-ion,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features triplet patterns in the bass line.

God-driv-en with pas-sion, In - vin - ci-ble tur - rets to flame in the

The second system continues the vocal line and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic marking. The vocal line has a 'ff' marking and a fermata over the final note.

*sun.*  
*f Tpts*

The third system features a vocal line and piano accompaniment. The vocal line is marked 'sun.' and 'f Tpts'. The piano part includes triplet patterns and a 'ff' dynamic marking.

**FULL CHORUS**

*ff*  
O march, march of my broth - ers,  
*ff*  
O march, march of my broth - ers,  
*ff*  
O march, march of my broth - ers,  
*ff*  
O march, march of my broth - ers,

The full chorus section includes four vocal lines and piano accompaniment. All vocal lines are marked 'ff'. The piano part features triplet patterns and a 'ff' dynamic marking.

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y game, You are keep - ing in step with the

play - ing the might - y. game, You are keep - ing in step with the

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet of eighth notes.

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

fu - - ture, You are pur - ging the earth of shame.

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet of eighth notes.

*Trombones*

*ff*

*p* SOPRANO I  
March-ing, march-ing, march-ing feet,

*p* SOPRANO II  
March-ing, march-ing, march-ing feet,

*p* ALTO  
March-ing, march-ing, march-ing feet, You are mov - ing a - cross the im -

*p*

*mf*  
And you march to in - fin - i - ty's

*mf*  
And you march to in - fin - i - ty's

*mf*  
mu - ta - ble sky, And you march to in - fin - i - ty's

*mf* *ff*

myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

myr - i - ad beat, Plan - ets for step - ping - stones, Stars for your o - ver - tones

FULL CHORUS  
or SOPRANO SOLO

Sound - ing their pen - e - trant, chal - len - ging cry. O

ALTO (*ad lib.*)

Sound - ing their pen - e - trant, chal - len - ging cry. O

TENOR (*ad lib.*)

Sound - ing their pen - e - trant, chal - len - ging cry. O

BASS (*ad lib.*)

O

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

march, march of my broth - ers, tread - ing the spa - cious

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

ways, You are keep - ing in step with the fu - - ture, You are

shap - ing the Book of Days.

*ff*

March-ing, march-ing, march-ing feet,— You are wear - ing a trail to the

*ff*

March-ing, march-ing, march-ing feet,— You are wear - ing a trail to the

*ff*

March-ing, march-ing, march-ing feet,— You are wear - ing a trail to the

*ff*

March-ing, march-ing, march-ing feet,— You are wear - ing a trail to the

ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat

ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat

ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat

ut-ter-most pole. U - nit - ed you move and your foot-steps re-peat

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

No - bly and ring-ing-ly, Meas - ured-ly, sing-ing-ly, The song of man's

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*molto rall.* *ff*  
ser - vice a - flame in his soul. O

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

*a tempo*

march, march of my broth - ers, blaz - ing the earth new -

hurl'd, You are keep - ing in step with the fu - ture, O —

hurl'd, You are keep - ing in step with the fu - ture, O

hurl'd, You are keep - ing in step with the fu - ture, O

hurl'd, You are keep - ing in step with the fu - ture, O

*rit*  
March-ing Men of the World! \_\_\_\_\_

*rit*

*molto maestoso*

*a tempo*

*fff*

*rall.*

Feb. 12, 1913

# PART-SONGS—MIXED VOICES

(PLEASE ORDER BY NUMBER)

<b>BROOME, EDWARD</b> No. 11,283. SLOWLY THE DAY IS DYING..... 16 A quiet part-song for a chorus of mixed voices, melodious and interesting in harmonies. It is a fine study in soft tone.	<b>GRACEY, WILLIAM ADOLPHE</b> No. 9,708. SLEEP ON, BABY, ON THE FLOOR.. 08 A beautiful little lullaby, calling for soft tone and tender expression. Makes good contrast with a lively piece.
<b>BUSCH, CARL</b> No. 10,980. O MOONLIGHT DEEP AND TENDER 10 A part-song, exceptionally rich in tone color, as it is set mainly in the middle and lower registers for the voices. The bass has the melody in some sections.	<b>HAHN, REYNALDO</b> No. 11,911. GOOD DAY, MY DARLING! (Vivons, Mignarde!)..... 12 A broad, melodious part-song in the old madrigal style, the special feature being the canon in the octave between the soprano and tenor. It is not at all difficult, and has both French and English text.
<b>COWLES, EUGENE</b> No. 11,919. DON'T YOU MIND THE SORROWS.. 10 A harmonized version of the latest popular success by the composer. It contains some delightful vocal effects.	No. 11,910. WEEP WITH ME (Pleurez Avec Moi)..... 12 An exquisite piece, by a modern French composer, in the classic madrigal style. We recommend both this and No. 11,911 as especially desirable numbers for choral society programs. French and English text.
<b>DAY, H. BROOKS</b> No. 8,515. KOBOLD'S SONG..... 20 A concert chorus, brilliant and lively, with piano accompaniment; baritone solo.	<b>HARPER, FRED J.</b> No. 9,432. A SAILOR'S SONG..... 08 Robust and vigorous, with a fine "Yee ho" refrain.
<b>DONIZETTI, GAETANO</b> No. 11,908. NOW THE NIGHT IN STARLIT SPLENDOR. (The Sextet from "Lucia di Lamermoor," arranged for Quartet of Mixed Voices by Wm. Dressler)..... 12 A splendid song for a school commencement, and one of the most popular operatic songs ever written. It is moderate in difficulty.	<b>HYATT, NATHANIEL IRVING</b> No. 11,785. A SOUTHERN REFRAIN..... 10 A very striking composition which can be used either by a quartet or chorus of mixed voices. The general sentiment is minor, and the piece itself will give a very fine contrast to any other piece of light, rather cheerful character.
<b>GEIBEL, ADAM</b> No. 6,975. DOWN IN A PRETTY VALLEY..... 12 A melodious part-song in the German folk style; easy and effective.	<b>KELLER, MATTHIAS</b> No. 11,751. OPENING ODE OF THE WOMEN'S RELIEF CORPS. (The American Hymn)..... 08 A fine song for patriotic meetings.
<b>GENÉE, RICHARD</b> No. 11,947. ITALIAN SALAD..... 20 A fine work for choral societies, arranged for a tenor or soprano solo, with chorus of mixed voices. It is a parody on the finale of an Italian opera, and is one of the most effective light choral numbers published.	<b>MARZO, EDUARDO</b> No. 11,596. CLOVER..... 12 One of the best examples of this popular composer's writing; melodious in the extreme and with a most captivating rhythm, that of the Valse Lente.
<b>GOUNOD, CHARLES</b> No. 11,767. THE FAIR (Kermesse)..... 25 Grand chorus from "Faust," Act II, No. 3, which will need a good chorus of mixed voices. There are passages for the male voices alone, for the women's voices alone, and for both choirs combined.	<b>REICHARDT, LUISE</b> No. 11,803. IN THE TIME OF ROSES (Wenn die Rosen blühen). (Arr. by N. Clifford Page).. 10 A simple arrangement of a favorite German lyric in folk song style. It will prove an excellent number for glee clubs, college choral societies, and madrigal clubs.

NOTE: These works will be sent with return privilege to those with no accounts upon receipt of list price, which will be returned, less postage, if not satisfactory.

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