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A May Morning

Arranged as a Three-Part Song (S.S.A.)

Words by
FREDERIC E. WEATHERLY by Clarence Lucas

Music by
LUIGI DENZA

Allegro con spirito

SOPRANO I

SOPRANO II

ALTO

Piano

f *deciso*

f Come

f Come out, ——— come out, my dear - est

f Come out, ——— come out, my dear - est

out, ——— come out, ——— come out, my dear - est

dear, ——— Come out and greet the sun, ——— The

dear, ——— Come out and greet the sun, ——— The

dear, ——— Come out and greet the sun, ——— The

birds a - wake on tree and brake, The
 birds a - wake on tree and brake, The
 birds a - wake on tree and brake, The

mer - ry May's be - gun. Come out and drink the
 mer - ry May's be - gun. Come out and drink the
 mer - ry May's be - gun. Come out and drink the

p
p
p

dim. *p e legato*

dia - mond dew, Come out and tread the lea, The
 dia - mond dew, Come out and tread the lea, The
 dia - mond dew, Come out and tread the lea, The

cresc.
cresc.
cresc.

cresc.

world — is all a - wake, and you, — And

world — is all a - wake, and you, — And

world — is all a - wake, and you, — And

you — Are all, are all the world — to me!

you — Are all, are all the world — to me!

you — Are all, are all the world — to me!

col canto

mf Put

mf Put

mf Put

mf Put

dim.

on your gown of dain - ty white, Put on your bo - dice

on your gown of dain - ty white, Put on your bo - dice

on your gown of dain - ty white, Put on your bo - dice

mf

blue, For I've been wait - ing all the night To

blue, For I've been wait - ing all the night To

blue, For I've been wait - ing all the night To

greet the May with you. And ev - 'ry tree is

greet the May with you. And ev - 'ry tree is

greet the May with you. And ev - 'ry tree is

p

p

p

dim.

p e legato

cresc. white with thorn, The vil - lage blithe and gay, ——— Come *f*

cresc. white with thorn, The vil - lage blithe and gay, ——— Come *f*

cresc. white with thorn, The vil - lage blithe and gay, ——— Come *f*

out, ——— Come out, this hap - py morn, ——— And

out, ——— Come out, this hap - py morn, ——— And

out, ——— Come out, this hap - py morn, ——— And

be ——— our Queen, and be our Queen — of

be ——— our Queen, and be our Queen — of

be ——— our Queen, and be our Queen — of

col canto

May!

May!

May!

dim.

p

The white-throats sings un - to his mate, And

Ah!

p

The white-throats sings un - to his mate, And

p

un poco rit.

I am sing-ing too, For morn-ing ear-ly, ev'n-ing late, My

Ah!

un poco rit.

I am sing-ing too, For morn-ing ear-ly, ev'n-ing late, My

col canto

un poco rit.

pa tempo.

heart is all for you.

My songs shall blos - som

ah!

un poco rit.

My songs shall blos - som

pa tempo.

heart is all for you.

My songs shall blos - som

col canto

pa tempo.

Plegato

cresc.

f

at your feet, My heart your throne shall be,

For

cresc.

at your feet, My heart your throne shall be,

For

cresc.

at your feet, My heart your throne shall be,

For

cresc.

you are Queen of May, my sweet, And

you are Queen of May, my sweet, And

you are Queen of May, my sweet, And

ped.

*

ped.

*

ped.

*

all the world, And all the world— to

all the world, And all the world— to

all the world, And all the world— to

col canto

Red. *

cresc. *ff*

me. Come out! Come out! Come

cresc. *ff*

me. Come out! Come out! Come

cresc. *ff*

me. Come out! Come out! Come

cresc.

Red. * *Red.* * *Red.* *

out!

out!

out!

ff

Red. *

Useful Teaching Songs For All Voices

Edited and Compiled by

LIZA LEHMANN

The general song repertoire, as a rule, may be divided into a number of distinctive groups, each one of which admits of further detailed classification for particular concert, recital or studio uses. The so-called "teaching song" in particular, has come to be looked upon as one of the most important factors of a successful course of vocal study and the selection of serviceable, useful and beneficial material of this kind, constitutes one of the most necessary duties of an instructor. Serious minded teachers and students should therefore be considerably interested in Useful Teaching Songs for all Voices, edited and compiled by Liza Lehmann. In selecting the contents of these volumes the editor has given careful consideration to the vocal, expressive and interpretative needs of practically all singers and has offered a wealth of excellent material in one volume each for soprano, mezzo-soprano, contralto, tenor and a fifth one for baritone and bass.

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Space will hardly permit of mentioning all the individual titles of the sixty songs contained in these five volumes, but those who are interested in such instructive vocal material as this are urged to write to the publishers, Chappell-Harms, Inc., New York, and obtain from them a complete list of contents.

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