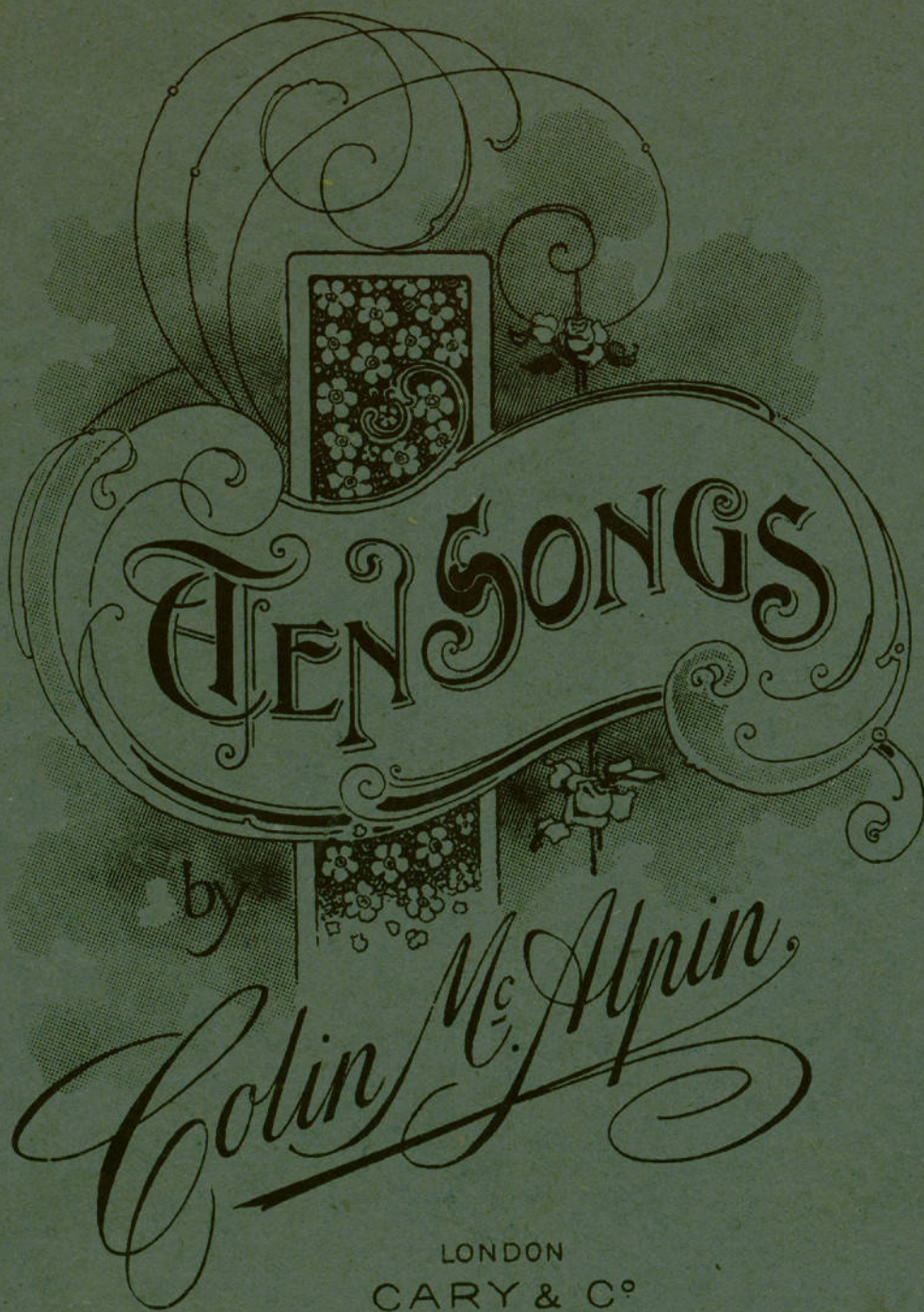


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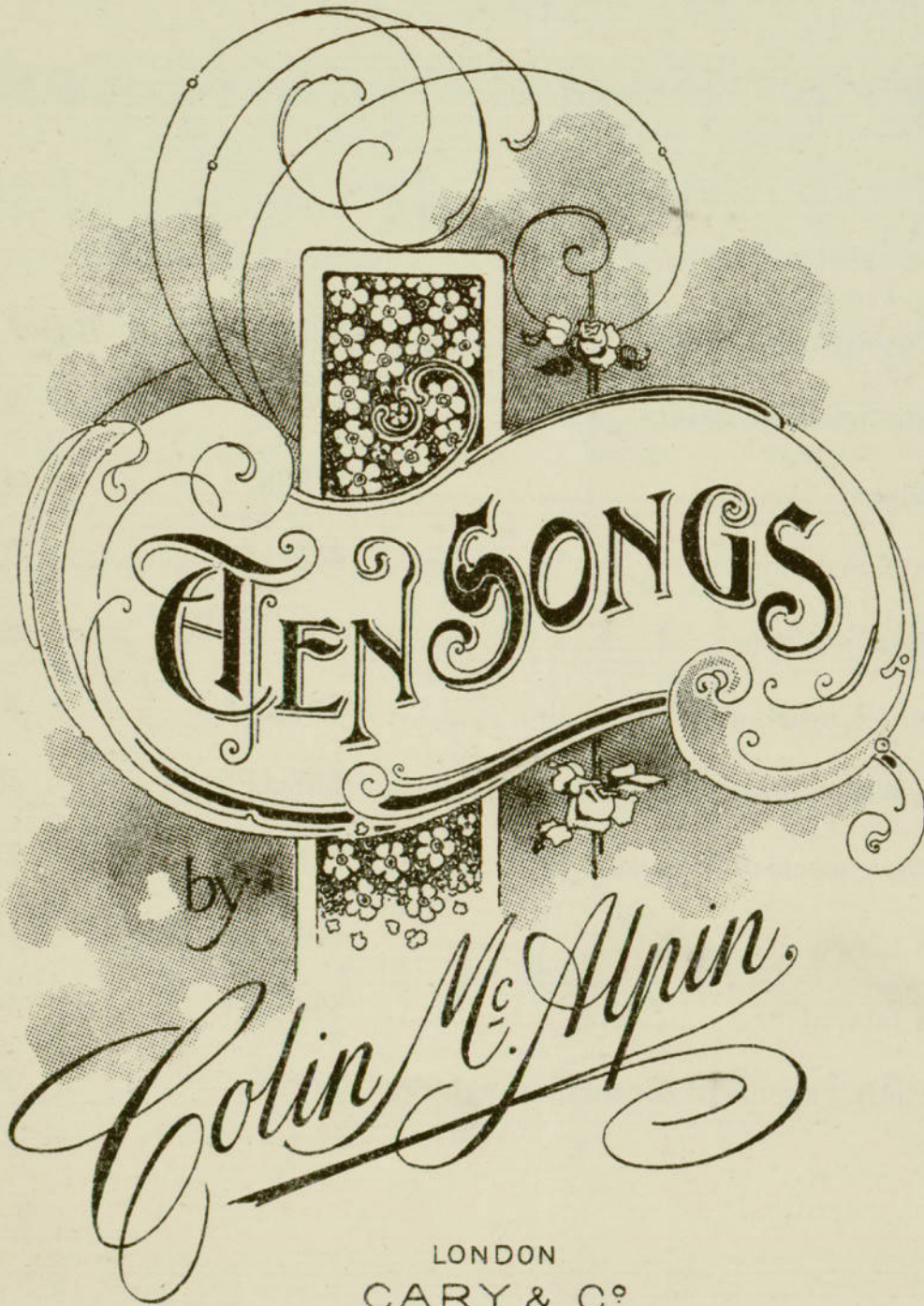
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CONTENTS.

N ^o 1.	The light of love. -----	H. COLERIDGE.	--- Page I.
N ^o 2.	She walks in beauty. -----	BYRON.	--- " 2.
N ^o 3.	Elegy. -----	BYRON.	--- " 4.
N ^o 4.	A faded violet. -----	SHELLEY.	--- " 6.
N ^o 5.	Slumber song. -----	C. M ^c ALPIN.	--- " 8.
N ^o 6.	Music, when soft voices die. -----	SHELLEY.	--- " 9.
N ^o 7.	A widow-bird. -----	SHELLEY.	--- " 10.
N ^o 8.	Thou wouldst be loved. -----	E. A. POE.	--- " 12.
N ^o 9. ^(a)	A lament. -----	SHELLEY.	--- " 13.
	(b) A lament. -----	SHELLEY.	--- " 16.
N ^o 10.	There be none of Beauty's daughters. -----	BYRON.	--- " 20.

THE LIGHT OF LOVE.

No 1.

H. COLERIDGE.

COLIN Mc ALPIN.

Andante. *p*

VOICE. *4/4*

PIANO. *4/4* *p*

1. She is not fair to out-ward
2. But now her looks are coy and

view, As ma-ny mai-dens be: Her lov-li-ness I nev-er knew, un-til she
cold. To mine they ne'er re-ply, And yet I cease not to be-hold the love-light

poco accel. *f* *Tempo*

smiled on me; Oh then I saw her eye was bright,
in her eye; Her ve-ry frowns are sweet - er far,

p *Tempo* *poco rit.*

A well of love, a spring of light.
Than smiles of o-ther mai-dens are.

SHE WALKS IN BEAUTY.

No 2.

BYRON.

COLIN Mc ALPIN.

Con moto. *mf*

VOICE.

1. She walks in beau - - - ty
 2. One shade the more one
 3. And on that cheek and

PIANO.

mf

Pedal throughout.

like _____ the night _____ Of cloud - less
 ray _____ the less _____ Had half im -
 o'er _____ that brow _____ So soft, so

climes _____ and star - - - ry skies _____
 paired _____ the name - - - less grace _____
 calm, _____ yet el - - - o - quent _____

And Which all that's best of dark and
 Which The waves in ev - ry ra - ven
 The smiles that win, the tints that

bright Meet in her as - pect and her
 tress Or soft - ly light - ens o'er her
 glow But tell of days in good - ness

eyes. Thus mel - low'd to that ten - der light which
 face. Where thoughts se - rene - ly sweet, ex -
 spent. A mind at peace with all be -

Heav'n to gaud - y day de - nies.
 press, How pure, how dear their dwell - ing place.
 low, A heart whose love is in - no - cent.

ELEGY.

No 3.

BYRON.

COLIN Mc ALPIN.

Adagio. *mp*

VOICE.

1. Oh! snatch'd a - - way in beau - ty's bloom, On thee shall
 2. And oft by yon blue gush - ing stream, shall Sor - row

PIANO. *p*

press no pon - d'rous tomb, But on thy turf shall ro - ses
 lean her droop - ing head, And feed deep thought with man - y'a

rear their leaves, the ear - liest of the year, And the wild cy - press
 dream and ling - ring pause and light - ly tread, Fond wretch! as if their

wave in ten - der gloom.
 step dis - turb'd the dead!

3. A - way! we know that tears are vain, That death nor

heeds nor hears dis - tress: Will this un - teach us to com - plain? Or make one mourner

weep the less? And thou who tell'st me to for - get - for - get, — Thy looks are

dim. e rall.

wan, thine eyes — are wet.

pp

A FADED VIOLET.

No. 4.

SHELLEY.

COLIN Mc ALPIN.

Moderato. *mf*

VOICE. *mp*

PIANO. *mp*

The o - dour from the flow'r is gone which like thy kiss-es
 breath'd on me; The col - our from the flow'r is flow'n, which glow'd of thee and
 on - - ly thee! A shri - vell'd, life - less, va - cant form it lies on my a -
 ban - don'd breast And mocks the heart which yet is warm with cold and si -

lent rest. *P* I weep, my tears re - vive it not!

marc. *legato*

legato *slower* I sigh - it breathes no more on me;

slower

a tempo Its mute and un - com - plain - ing lot,

a tempo

rall. e dim. Is such as mine, as mine should

rall. e dim.

be.

accel. *pp*

SLUMBER SONG.

No 5.

COLIN Mc ALPIN.

COLIN Mc ALPIN.

Andante. *mp*

VOICE.

1. God speed thee pret - ty an - gel, Thy mis - sion to this
 2. Thine eyes re - flect Heav'n's near - ness, Twin lakes of a - zure

PIANO.

p

With Pedal.

earth; On gleam - ing rays thou stream - est, For God hath giv'n thee birth, Ce -
 blue; Thy smiles and guile - less laugh - ter, Man's hope and faith re - new; Oh,

les - tial man - sions leaving be - yond be - span - gled skies, Living in pure con -
 may the years ne'er tarnish, the child - soul from a - bove; Never may time al -

tent - ment as light of lov - ing eyes.
 low thee, - thou per - fect thought of God.

pp

MUSIC, WHEN SOFT VOICES DIE.

No 6.

SHELLEY.

COLIN Mc ALPIN.

Grave. *mp*

VOICE. *mp*

PIANO. *p*

Mu - sic, when soft voi - ces die, — Vi - brates in the memor -

y - O - dours, when sweet vio - lets sick - en, Live with - in the sense they quick - en,

mp

Rose leaves, when the rose is dead, Are heap'd for the be - lov - ed's bed and so thy thoughts when

rit. *p slower*

thou art gone, — art gone, Love it - self shall slum - - ber on.

rit. *pp slower*

A WIDOW-BIRD.

No 7.

SHELLEY.

COLIN Mc ALPIN.

Andantino. *p*

VOICE. *p*

PIANO. *p legg.*

A wi - dow bird sat mourn - ing
 for her love, Up - on a win-try bough;
 The fro - - zen wind crept on a - bove,
 The free - zing stream be - low. There was no

p ad lib.

leaf up - on the for - est bare No flow'r up - on the ground;

colla voce

a tempo *mp*

And lit - tle mo - tion

a tempo

pp

in the air, ex - cept the mill - wheels sound. A wi - dow

pp

rall. *a tempo*

bird, sat mourn - ing.

accel.

a tempo *sempre leggiero e dim.*

rall.

THOU WOULD'ST BE LOVED.

No 8.

E. A. POE.

COLIN Mc ALPIN.

Decamando.
mf

VOICE. *mf*

PIANO. *mf colla voce*

Thou would'st be lov'd, then let thine heart from its pre-sent path-way

part not! Being ev'ry-thing which now thou art, be nothing which thou art

not. So with the world thy gen-tle ways, thy grace, thy more than beau-ty, Shall

Adagio.

f *p*

be an endless theme of praise, And love a sim-ple du- - - ty.

f *ff* *pp*

A LAMENT.

No 9. (a)

SHELLEY.

COLIN MC ALPIN.

Adagio appassionata.

VOICE. *mf*

O world, o

PIANO. *p*

life, — o time, on whose last steps I climb, —

Trembling at that where I had stood be-fore.

ad lib.

When will re - turn, When will re - turn — the glo - -

pp *p*

- ry of your prime? Nev - er more, o nev - er more; —

rall.

mf *p* *rall.*

nev - er more! Out of the day and night a

pp *Con moto.* *f*

joy has ta - ken flight, Fresh spring and

rit. *rit.* *mp*

sum - mer and win - ter hoar, — Move my faint heart with grief! —

Tempo primo.

But with de-light no more, but with de-light, nev-er

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The piano accompaniment consists of chords and single notes, with a triplet of eighth notes in the right hand.

more; Nev-er more, — nev-er more, — o nev-er

The second system continues the vocal line with a rest, followed by a triplet of eighth notes (G4, A4, B4) and a melodic line. The piano accompaniment features chords and single notes, with a triplet of eighth notes in the right hand.

more! Nev-er more, o nev-er more, — nev-er

p *rall.* *Grave.* *pp*

The third system continues the vocal line with a rest, followed by a triplet of eighth notes (G4, A4, B4) and a melodic line. The piano accompaniment features chords and single notes, with a triplet of eighth notes in the right hand. Dynamic markings include *p*, *rall.*, *Grave.*, and *pp*.

more.

The fourth system continues the vocal line with a rest, followed by a triplet of eighth notes (G4, A4, B4) and a melodic line. The piano accompaniment features chords and single notes, with a triplet of eighth notes in the right hand.

A LAMENT.

No 9.(b)

SHELLEY.

COLIN Mc ALPIN.

Andante. *mf*

VOICE. *mp*

PIANO.

Swif - ter than the sum-mer's flight,
 Swif - ter far than youth's de-light, Swif - ter far than hap-py night,—
 Art thou come and gone. As the earth when leaves are dead,
 As the night when sleep is sped, As the heart when joy is fled.

I am left a - lone.

The first system of the musical score. The vocal line (treble clef) begins with the lyrics "I am left a - lone." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

The piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It continues the harmonic and melodic development from the first system.

The swal - low Summer comes a - gain, The ow - let Night re -

The third system of the musical score. The vocal line (treble clef) begins with the lyrics "The swal - low Summer comes a - gain, The ow - let Night re -". The piano accompaniment (grand staff) includes dynamics *mf*, *cresc.*, and *mp*.

sumes her reign, But the wild swan Youth— is fain— to fly with thee, false as

The fourth system of the musical score. The vocal line (treble clef) begins with the lyrics "sumes her reign, But the wild swan Youth— is fain— to fly with thee, false as". The piano accompaniment (grand staff) includes dynamics *cresc.*, *f*, and *8va*.

ff accel.

thou! My heart each day de-sires the mor-row, Sleep it-self is turned to

colla voce

sor-row; Vain-ly would my Win-ter tor-row, Sun-ny leaves from an-y

rit.

ff

rit.

a tempo

bough.

a tempo

mp

p

Li - lies for a

bri - dal bed, Ro - ses for a ma - tron's head, Vio - lets for a

mai - den dead, pan-sies let my flow - ers be On the liv - ing

rall. *p* Grave.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mai - den dead, pan-sies let my flow - ers be On the liv - ing'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo is marked 'rall.' and the dynamics are 'p' and 'Grave.'.

grave I bear, Scat - ter them with - out a tear; Let no friend, how -

The second system continues the vocal line with the lyrics 'grave I bear, Scat - ter them with - out a tear; Let no friend, how -'. The piano accompaniment continues with similar chordal and bass line patterns. The tempo remains 'rall.' and the dynamics are 'pp'.

ev - er dear, — Waste one hope, one fear for me, — for

molto rall. *pp*

pp *molto rall.*

The third system features the vocal line with lyrics 'ev - er dear, — Waste one hope, one fear for me, — for'. The piano accompaniment includes a section marked 'molto rall.' and 'pp'. The dynamics are 'pp' and 'molto rall.'.

me.

rall. e dim.

marcato *ppp*

The fourth system shows the vocal line with the word 'me.' and the piano accompaniment. The tempo is marked 'rall. e dim.' and the dynamics are 'ppp'. The piano accompaniment includes a section marked 'marcato'.

THERE BE NONE OF BEAUTY'S DAUGHTERS.

No 10.

BYRON.

COLIN Mc ALPIN.

Moderato. *mp*

VOICE. 1. There be
2. And the

PIANO. *p*

Pedal throughout

none of Beau - ty's - daugh - ters, With a ma - gic like
mid - - night - moon is - - wea - ving her, bright chain o'er the

thee; And like mu - sic on - the wa - ters is thy sweet
deep; Whose breast is gent - ly - heav - ing, as an

voice - - to me: When, as if its sound were
in - fant's a - - sleep: So the spirit bows be -

mf
marcato

caus - ing the charm - ed o - cean's pau -
 fore - thee, to list - en and a - dore

sing. thee. The With a

poco rit.

waves full lie but still and gleam - ing and the
 soft e - mo - tion like the swell of

a tempo *p* *rall.*

lull'd winds seem dream - ing.
 sum - mer's o - cean.

After 2nd Verse.

dim. *pp*

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Moderato.

In fair Ar-ca-dia long a-go, A youth dreamed of a-maid with eyes of blue which spar-kled so, and

Dorothy Forster.
To one I love.
in C. D & Eb.

Espressivo.

Oh let me plead with thee to have a nook, A gar-den nook not far from thy do-main

Sybil Palliser.
I wonder!
in F & G.

Allegro e grazioso.

What do sum-mer fai-ries do? I won-der! I won-der!

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My dear and on-ly love, I pray, That lit-tle world of thee Be go-vern'd by no-

Daisy Mc Geoch.
My little Lady.
in Eb & F.

My Lady's hair is nei-ther gold nor jet; It's soft and brown as au-tumnleaves, and yet - It shines like phosph'rous in a

Robert Coningsby Clarke.
When I am dead,
my dearest.
in D. Eb & F.

Andante con moto.

When I am dead, my dear-est, Sing no sad songs for me; Plant thou no

Gustav Krenkel.
Nevermore.
in Bb. C & D minor.

Lento con passione.

A wi-dow bird sate mourn-ing for her love Up-on a win-try bough The

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