

Elsie Johnston

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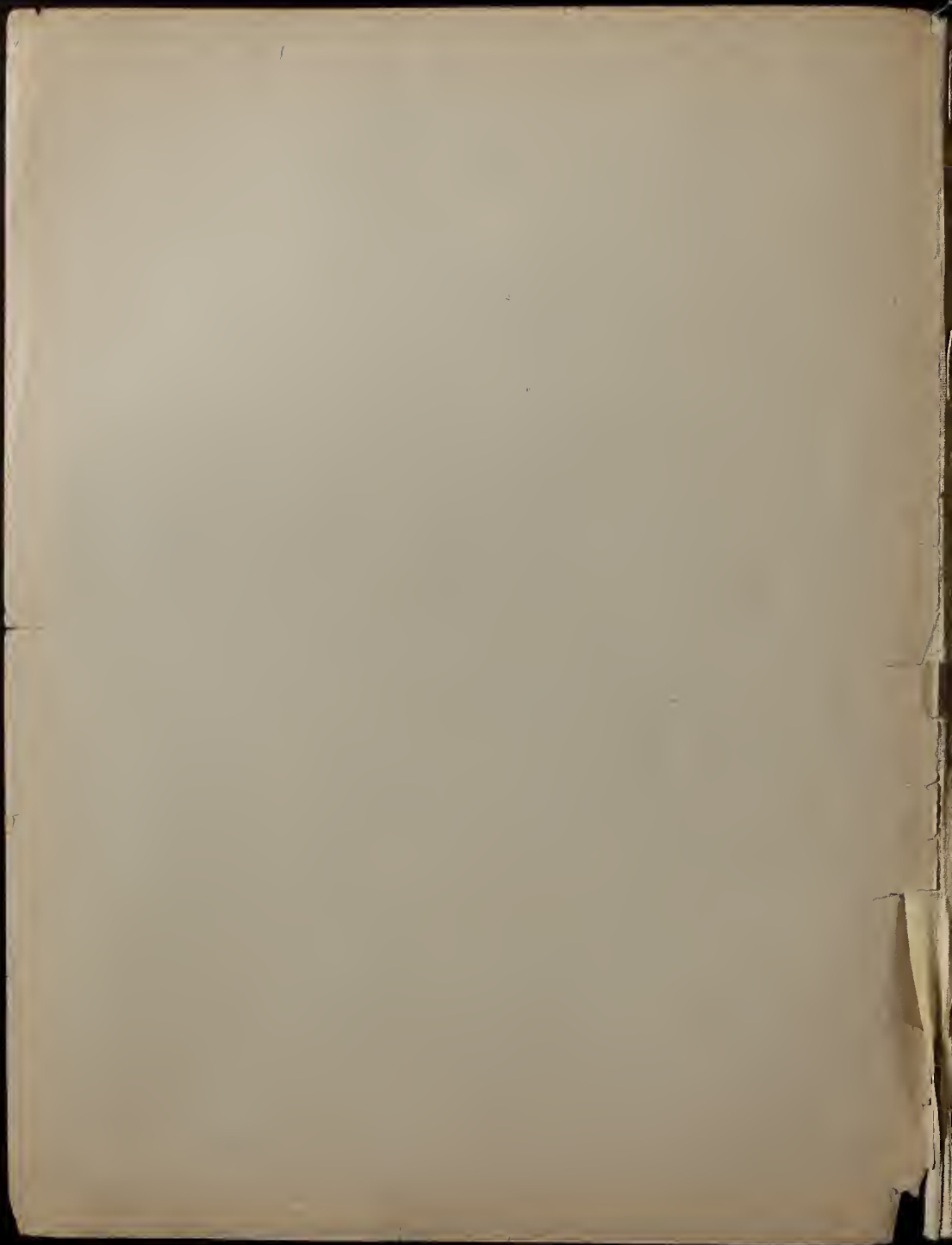


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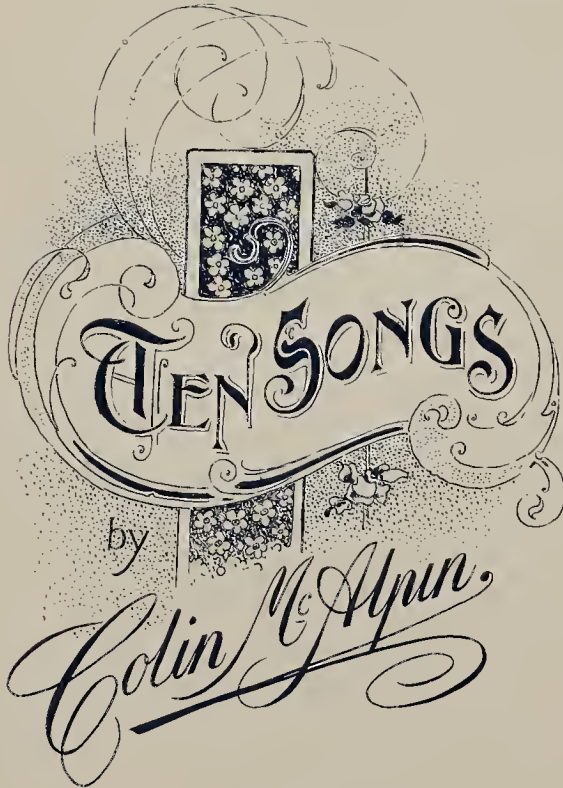
WINNIPEG MAN.
353 Main St.

TORONTO ONT.
158 Yonge St.



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WINNIPEG MAN.
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THE LIGHT OF LOVE.

H. COLERIDGE.

No 1.

COLLIN Mc ALPIN.

Andante. *p*

Voice.

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

Piano

view, As ma - ny mai - dens be: Her love - li - ness I nev - er knew, un - til she
cold... To mine they near 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,

poco rall. *mf*

p

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

Tempo *pp*

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 -
 cer _____ that brow _____ So soft, so

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

And all that's best of dark and
Which 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 Scr - row

Piano.

press no pon - drous tomb, But on thy turf shall ro - ses
lean her droop - ing head, And feed deep thought with man - yas

rear their leaves, the ear - liest of the year, And the wild ey - 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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "3. A - way! we know that tears are vain, That death nor". The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "heeds nor hears dis - tress: Will this un - teach us to com - plain? Or make one mourner". The piano accompaniment includes some chromatic movement in the bass line.

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

dim. e rall.

The third system continues the vocal line and piano accompaniment. The lyrics are: "weep the less? And thou who tellest me to for - get - for - get, — Thy looks are". The system concludes with a double bar line and the instruction "dim. e rall." above the vocal line. The piano accompaniment also has a "dim. e rall." instruction below it.

wan, thine eyes — are wet.

pp

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "wan, thine eyes — are wet." The system ends with a double bar line and the instruction "pp" (pianissimo) below the piano accompaniment.

A FADED VIOLET.

No. 4.

SHELLEY.

COLIN Mc ALPIN.

Moderato. *mf*

Voice. The colour from the flow'r is gone which like thy kiss - es

Piano. *mp*

breath'd on me; The colour from the flow'r is flown, 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 ei -

- lent rest. *f* 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 McALPIN.

COLIN McALPIN.

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, Ge -
 blue; Thysmiles and guile-less laugh - ter, Man's hope and faith re - new; Oh,

les - tial ransions leaving be - yond be-span-gled skies, Living in pure con -
 may the years neer tarnish, the child-soul from a - bove; Nev - er may time al -

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

pp

MUSIC, WHEN SOFT VOICES DIE.

SHELLEY.

N^o 6.

COLIN Mc ALPIN.

Grave.
mp

Voice. Mu-sic, when soft voi - ces die, ————— Vi-brates in the me-mor-

Piano. *p*

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

mp

Roseleaves, when the rose is dead, Are heap'd for the be - lov - ed's bed and so thy thought 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. A wi - dow - bird sat mourn - ing

Piano. *p legg.*

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 - - set bare No flow'r up - on the ground;

colla voce

a tempo

mp

And lit - tie 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.

a tempo *accel.*

rall. *sempre leggiero e dim.*

THOU WOULD'ST BE LOVED.

No 8.

E. A. POE.

COLIN Mc ALPIN.

Declamando.
mf

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

Piano. *mf colla voce*

part not! Being ev—ry—thing which now thou art, be noth—ing which thou art—

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

Adagio.
p

be an end—less theme of praise, And— love a sim—ple du—ty.

A LAMENT.

SHELLEY.

No 9. (a)

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.*

nev - er more! *pp* *Con moto.* *f* Out of the day and night *a*

joy has ta - ken flight, *rit.* Fresh spring and *rit.*

sum - mer and win - ter hoar, *Tempo primo.* Move my faint heart with grief! -

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

more, Nev-er more, nev-er more, e nev-er

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

rall. *Graus.* *pp*

mf

A LAMENT.

No 9. (b)

SHELLEY.

COLIN Mc ALPIN.

Andante.

Voice. *mf*

Piano. *mp*

Swift - ter than the sum - mer's flight,

Swift - ter far than youth's de-light, Swift - 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 swal - low Summer comes a - gain, The ow - let Night re -

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

ff accel.

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

colla voce

rit.

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

ff *rit.*

a tempo *mp*

bough. Li-lies for a

a tempo *mp* *p*

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

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

rall. *Grave.*
p

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

rall. *pp*

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

molto rall. *pp*

pp molto rall.

me.

rall. e dim.

marcato *PPP*

THERE BE NONE OF BEAUTY'S DAUGHTERS.

No 10.

BYRON.

COLIN Mc ALPIN.

Moderato.

Voice. *mp*

Piano. *p*

Pedal throughout.

1. There be
2. And the

none of Beau-ty's daugh-ers, 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 brenst is gent-ly heav-ing, as an

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

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The voice part has two verses. The first verse begins with '1. There be' and '2. And the'. The lyrics continue: 'none of Beau-ty's daugh-ers, 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 brenst is gent-ly heav-ing, as an voice to me: When, as if its sound were in-fant's a sleep: So the spi-rit bows be-'. The score includes dynamic markings such as *p*, *mp*, and *mf*. There are also performance instructions like 'Pedal throughout' and 'Moderato'.

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

- sing. The
thee. With a

poco rit.

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

rall.

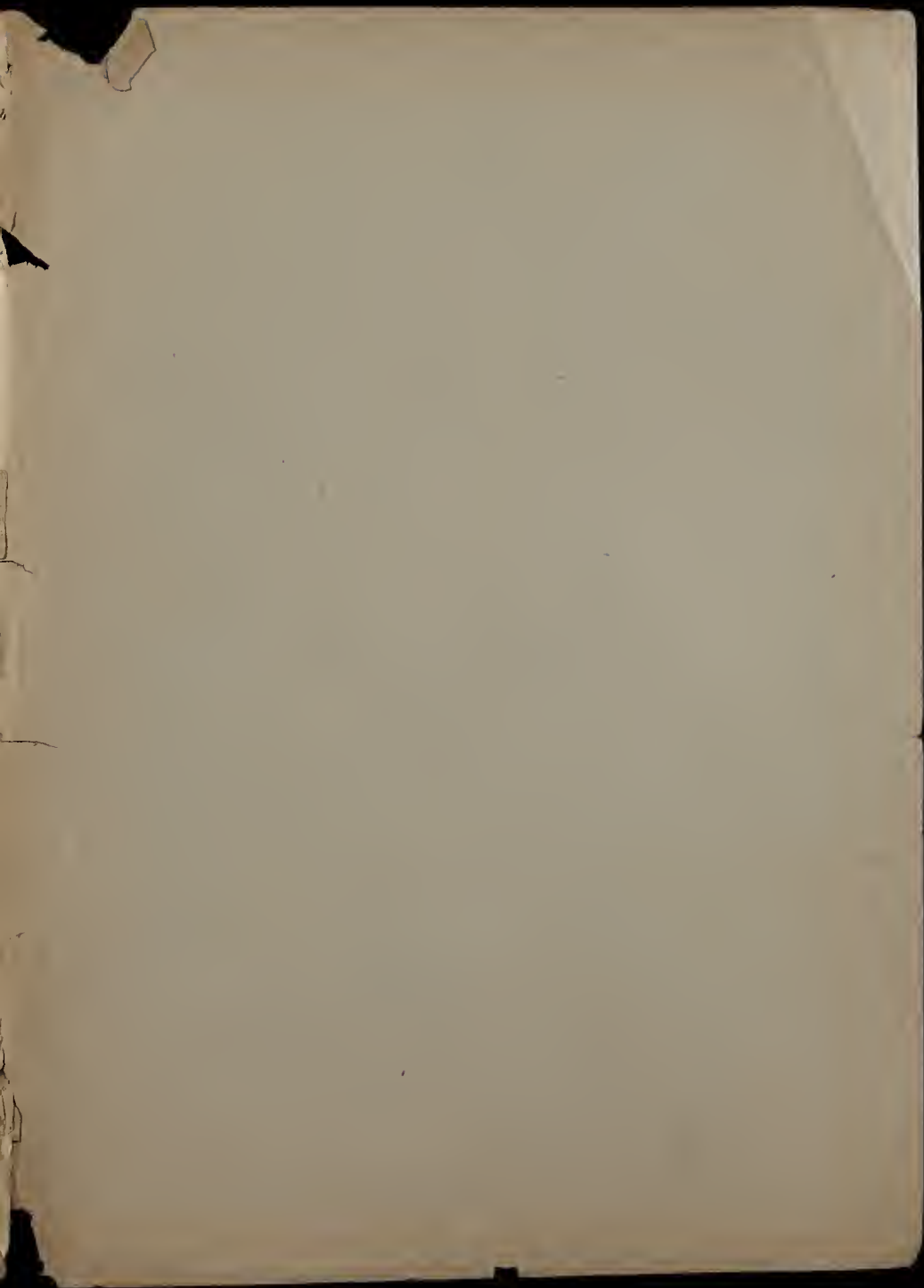
p a tempo *rall.*

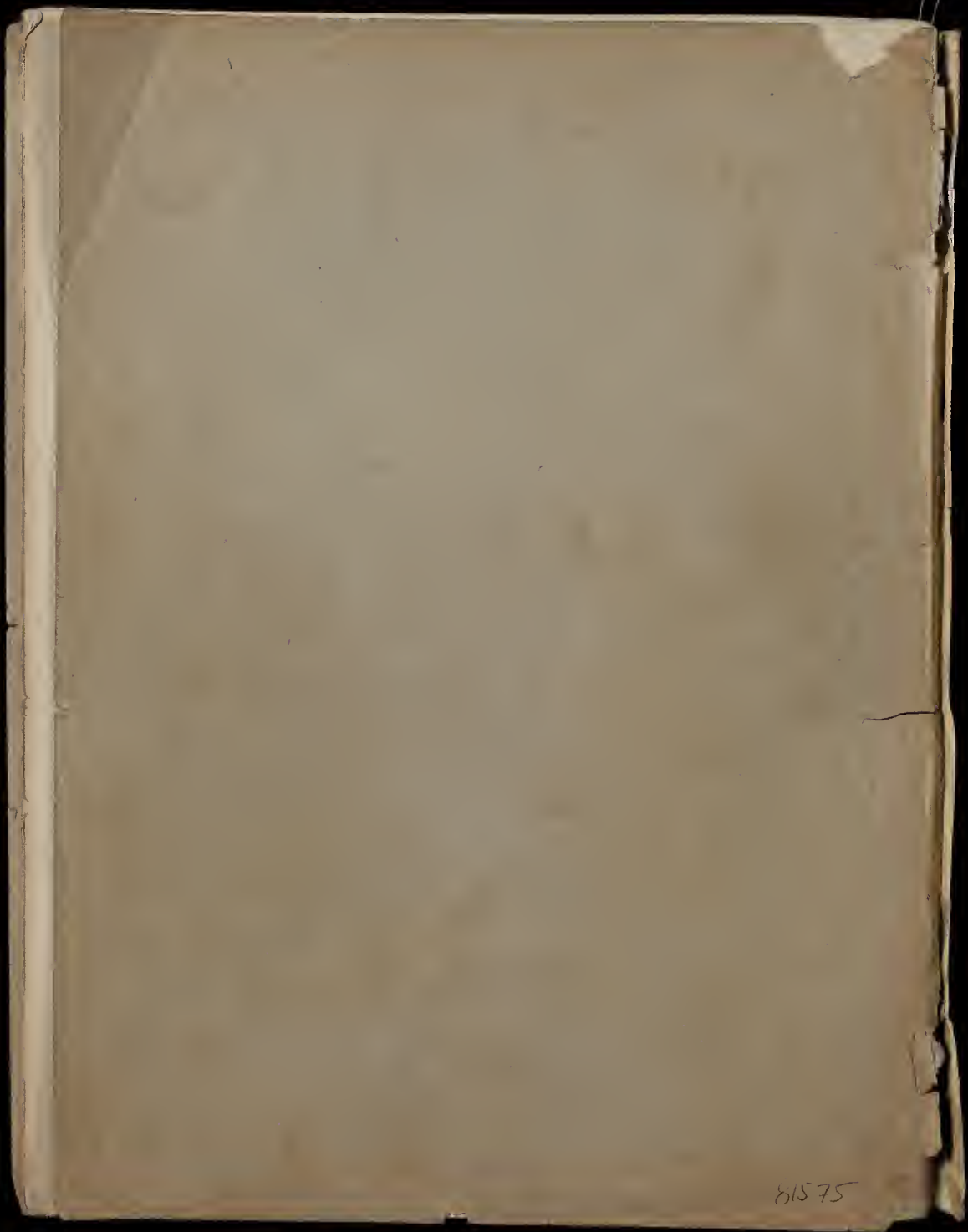
After 2nd Verse.
lull'd winds seem dream - ing.
sun mer's e - can.

After 2nd Verse.

dim. *pp*

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