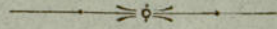


CARY EDITION.

602

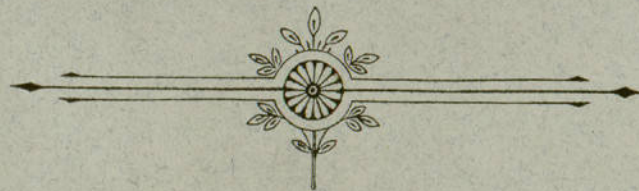


TEN SONGS



BY

COLIN M^cALPIN.



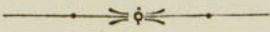
Copyright.

Price 2/- net.

London:
ALPHONSE CARY,
Oxford Circus Avenue, 231, Oxford Street, W.
Publisher of "THE IDEAL PIANOFORTE SCHOOL"

CARY EDITION.

602



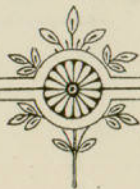
TEN SONGS



BY



COLIN McALPIN.



Copyright.

Price 2/- net.

London:
ALPHONSE CARY,
Oxford Circus Avenue, 231, Oxford Street, W.
Publisher of "THE IDEAL PIANOFORTE SCHOOL"

101.104

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.

H. COLERIDGE.

N^o 1.

COLIN M^c ALPIN.

VOICE. *Andante.*

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

PIANO. *Andante.*

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,

poco accel. *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 McALPIN.

VOICE. *Con moto.* *mf*

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

PIANO. *Con moto.* *mf*

Pedal throughout.

like the night Of cloudless climes and
 ray the less Had half impaired the
 o'er that brow So soft, so calm, yet

star - - - ry skies And all that's best of
 name - - - less grace Which waves in ev - - ry
 el - - - o - quent The smiles that win, the

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

eyes. Thus mellow'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.
 gva

ELEGY.

N^o 3.

COLIN McALPIN.

BYRON.

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

Adagio. *p*

PIANO.

press no pond'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.

N^o 4.

COLIN McALPIN.

SHELLEY.

VOICE. *Moderato.* *mf*

The o - dour from the flow'r is gone which like thy kiss - es

PIANO. *Moderato.* *mp*

breath'd on me; The col - our from the flow'r is flown, which glow'd of thee and on - ly thee! A

shrivell'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.

marcato.

legato.

p *legato.*

I weep, my tears re - vive it not! I

slower. *a tempo.*

sigh - it breathes no more on me; Its mute and uncom -

slower. *a tempo.*

rall e dim.

- plain - ing lot, Is such as mine, as mine should

rall e dim.

accel.

be.

accel.

pp

SLUMBER SONG.

N^o 5.

Words and Music by

COLIN MC ALPIN.

Andante. *mp*

VOICE.

God speed thee pret - ty an - gel, Thy mis - sion to this

Andante. *p*

PIANO

With Pedal.

earth; On gleaming rays thou stream - est, For God hath giv'n thee birth, Ce -

- les - tial mansions leaving be - yond be - span - gl'd skies, Living in pure con -

- tent - ment as light of lov - ing eyes.

pp

MUSIC, WHEN SOFT VOICES DIE.

Nº 6.

SHELLEY.

COLIN McALPIN.

Grave.
mp

VOICE. Mu - sic when soft voi - ces die, Vi - brates in the mem - or -

PIANO. *Grave.*
p

- 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

p

rit. *Slower.*
p

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

rit. *pp*

A WIDOW-BIRD.

N^o 7.

SHELLEY.

COLIN McALPIN.

Andantino. *p*

VOICE. *p*

PIANO. *p legg.*

A wi - dow bird sate mourn - ing

for her love, Up - on a win - try bough;

The fro - zen wind crept on a - bove,

The freezing stream be - low There was no

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

p ad lib.

colla voce.

And lit - tle — mo - tion

a tempo. *mp*

a tempo.

in the air, ex cept the mill - wheels sound. A wid - ow

pp

pp

bird, sate mourn - - ing.

rall. *a tempo.* *accel.*

accel.

rall. *a tempo.* *sempre leggiero e dim.*

THOU WOULD'ST BE LOVED;

Nº 8.

Words by
E. A. POE.

Music by
COLIN M^o ALPIN.

Declamando.

VOICE. *mf*

PIANO. *mf colla voce.*

Thou would'st be lov'd, then let thine heart from its present pathway 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 be an end - less theme of

Adagio.

praise, And love a sim - ple du - - ty'

ff *pp Adagio.*

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

mf *p* *rall.*

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

pp *f*

joy has ta - ken flight, Fresh spring and

rit. *mp*

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

Tempo primo.

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

more; Nev - er more, nev - er more, O nev - er

more! Nev - er more, O nev - er more nev - er

p *rall.* *pp* Grave.

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

more.

gva

A LAMENT.

N^o 9(b)Words by
SELLEY.Music by
COLIN M^o ALPIN.

Andante

VOICE. *mf*

PIANO. *Andante* *mp*

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.

p *pp*

mf *cres.*
The swal - low Sum - mer comes a - gain, The ow - let Night re -

mp *cres.*

cres. *f*
- sumes her reign, But the wild swan Youth - is fain to fly with thee, false as

cres. *f*
gva...

ff accel.

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

colla voce.

rit.

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

ff *rit.*

a tempo

mp

bough. Lil-lies for a bri-dal bed,

mp a tempo *p*

Ro-ses for a matron's head,

Vio-lets for a mai-den dead,

rall. p Grave.

pan - sies let my flow - ers be; On the liv - ing

rall. *pp Grave.*

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

molto rall. *pp*

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

pp molto rall.

me.

rall e dim. *ppp*

marcato.

THERE BE NONE OF BEAUTY'S DAUGHTERS.

Nº 10.

Words by
BYRON.

Music by
COLIN M^cALPIN.

Moderato. *mp*

VOICE. There be
And the

PIANO. *p*

Pedal throughout

none of Beau - ty's daugh - ter's, 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 lie still and gleam - ing and the
 full but soft e - mo - tion like the swell of

p a tempo.

rall.

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

gva

dim.

pp

after 2nd Verse

The Ideal Pianoforte School.

CONTENTS.

Theory and Exercises.

	<i>Page</i>
Keyboard	4
Great Stave and C Clef	5
Treble and Bass Clefs	5
Names of Notes	6
Crotchets	7
Bar Lines	7
Common Time	7
Semibreves	7
Slurs and Ties	8
Minims	8
Exercises on Minims, Crotchets, and Semibreves	8
Repeats, and Finger Exercises	9
Exercises on Reading and Time	9
Quavers, with Exercises on same	9
Exercises on Reading and Time	10
Time Signatures $\frac{3}{4}$ and $\frac{2}{4}$	10
Daily Exercises	12
Rests	13
Exercises introducing rests	13
The Dot, and Exercise on same	14
Ledger Lines	15
Exercise on rests	15
Compound Triple Time	16
Exercise on Double Notes	16
Triplets and Exercise on same	16
Semiquavers and Semiquaver Rests	17
Staccato and Legato with Study on same	17
Demisemiquavers, with Exercise	18
Tables of the Value of the Notes	18
Exercises for strengthening the Fingers	19
Sharps, Flats and Naturals, with Exercises	19
Major and Minor Keys and Keynotes	20
Finger Exercise	20
Prelude in G Major	21
Study on Double Notes	25
Study on Scales and Chords	25
Appoggiatura and Acciaccatura	32
Study in G, with Acciaccaturas	33
Accent and Syncopation, with Exercise	34
Alla-Breve Time	34
Turns	34
Shakes	35
Exercises on Turns, and Shakes	35
Study in A Major	48
Common Chords and Dominant Seventh	49
Study on changing the Fingers	49

Popular and Classical Melodies.

	<i>Page</i>
Melody in C	10
Lightly Row	10
Lullaby	11
March <i>by Weber</i>	11
The Heavens are telling	14
Swiss Melody	14
Caller Herring. <i>Scotch Air</i>	15
Blue Bells of Scotland	21
Venetian Air	21
Home sweet home	22
Huntsmen's Chorus	22
Dorothy Gavotte. <i>W. Smallwood</i>	23
Blumenlied. <i>G. Lange</i>	23
The Fairy Lake. <i>W. Smallwood</i>	24
Sailing Home. <i>W. Smallwood</i>	24
Sunday Morning. (Duet.) <i>W. Smallwood</i>	25
Sunday Evening. (Duet.) <i>W. Smallwood</i>	27
Five Finger Schottische. (Duet.) <i>W. Smallwood</i>	28
Leafy Bower. (Duet.) <i>W. Smallwood</i>	29
Dora's Little Garden. (Duet.) <i>W. Smallwood</i>	30
French Melody in E Minor	32
Rondo (introducing Appoggiaturas)	33
Old English Melody (on turns)	34
Le Petit Tambour. <i>French Air</i>	36
Robin Adair. <i>Scotch Air</i>	36
March in C. <i>W. Spark. Mus. D.</i>	37
Intermezzo. <i>W. H. Lonsdale</i>	38
Melody in F. <i>Rubinstein</i>	39
Huntingtower. <i>Scotch Air</i>	39
Stephanie Gavotte. <i>Czibulka</i>	40
Reconnoitre March. <i>H. Stanislaus</i>	41
Angels Harps. <i>F. Behr</i>	42
Delphine Gavotte. <i>J. Brown</i>	43
Match-box Polka. <i>V. Dobrowolski</i>	44
Rondo in C. <i>Beethoven</i>	45
Melody in G. <i>Beethoven</i>	46
Caro Mio Ben. <i>Giordani</i>	46
Gavotte in G. <i>Handel</i>	47
God save the Queen.	48

Arpeggios of Common Chords in all the Major and Minor Keys	50-51
---	-------

Appendix. 52-69

The Major, Harmonic Minor, and Melodic Minor Scales in Octaves, Sixths and Tenths.

Five Finger Exercises, and Cadences, in all the Major and Minor Keys.

Price Five Shillings.