

**Edition Schmidt No. 19.**

Six  
Love Songs.  
(Verses by W. H. Gardner)  
Composed  
by

**Edward Mac Dowell.**

OP. 40.

*Eigentum des Verlegers für alle Länder.*

**Arthur P. Schmidt.**

Boston                      Leipzig                      New York  
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# Six Love Songs.

(Words by W. H. Gardner.)

## 1.

E. A. MAC DOWELL, OP. 40.

Daintily, not too sentimentally.

*p* Sweet blue-eyed maid, Where

*p lightly* *ten.* *ten.* *p*

go-est thou, — where go-est thou? — Art thou a-fraid, To

meet me now? Come tell me pray, Who hath thy heart? Or

*dim.* *retard.*

*ff.* *In time* *very*

doth it beat With - out love's smart? Ha,

*f* *softly*

*softly* *softly*

ha! thy cheeks, Say thou \_\_\_\_\_ art mine, \_\_\_\_\_ No

lov - er seeks a tru - er sign, Thy cheeks, say thou art mine.

*lightly, softly*

Dear heart I know Thou lov'st but me, \_\_\_\_\_

*diminish.* *p*

Thou lov'st but me, Thine eyes say so, They speak for



The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "Thou lov'st but me, Thine eyes say so, They speak for". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A *dim.* marking is present at the end of the system.

thee. Thy cheeks say thou art mine, Say thou art mine, Thy

*slower*



The second system continues the vocal line and piano accompaniment. The lyrics are "thee. Thy cheeks say thou art mine, Say thou art mine, Thy". A *slower* marking is placed above the vocal line. The piano accompaniment continues with chords and a bass line.

cheeks say thou art mine. I know

*f* *p*

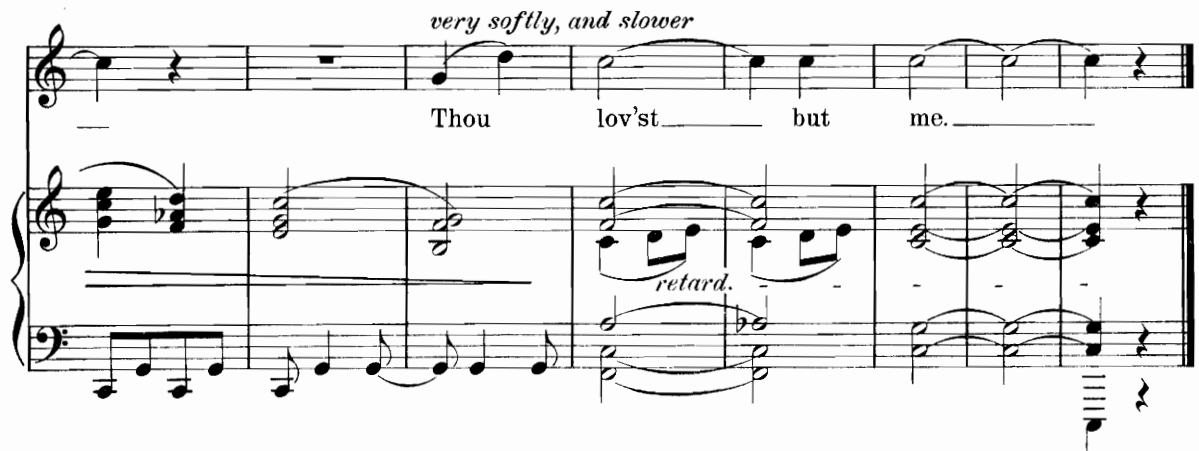


The third system shows the vocal line and piano accompaniment. The lyrics are "cheeks say thou art mine. I know". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the right hand.

*very softly, and slower*

Thou lov'st but me.

*retard.*



The fourth system concludes the piece. The lyrics are "Thou lov'st but me.". A *very softly, and slower* marking is placed above the vocal line. The piano accompaniment includes a *retard.* marking. The system ends with a double bar line.

## 2.

Softly, tenderly. *very softly*

Sweet-heart tell me, What— be - fell thee,

*very delicately*

Why— this grief to - day?— Tell me dear - est,

*the melody with soft singing*

What thou fear - est, Brush thy tears a - way.

*tone*

*very softly* Sweetheart tell me, What— be - fell thee, Why this grief— to - day?

*retard.*

*very softly* *retard.*

*louder*

Tell me dear - est, What thou fear - est, Brush thy tears —

*louder*

*retard. dim.* *softly*

— a-way, See sweet maid-en, Love is lad - en, With a

*retard.* *softly*

love, love is lad - en

treas-ure rare, He be - lieve me, Will re - lieve thee,

*retard.*

Of thy load of care.

*retard.*

## 3.

With sentiment, passionately.

Thy beam - ing eyes, Are Par - a - dise, To me, my love, to

*loud*

me. Thy trem - bling kiss, Is heav'n - ly bliss, To me — sweet

*softly* - - - *increase* - - - *loud*

*loud*

love, — But oh, thy heart! It has — no —

*softly*



*softly*

part, — With thee, my dear,

*softly* the melody with singing tone

*softly — passionately*

Tis strange - ly cold, And doth with - hold, Its

love — I fear, — Thy beam - ing eyes, Are Par - a - dise, To

*retard.*

me, my dear.

*retard.* — — — — — *as soft as possible*

## 4.

Simply, with feeling.

For sweet love's sake, I pray thee take, — This lit-tle knot of blue,

*very softly*

this lit - tle knot of blue, It on - ly shows, The love that glows, With -

in thy heart so true. But shouldst thou find, —

*softly*

Love is un-kind, — Grieve not, o love-ly maid, Grieve not, grieve not,

*very softly*

For winds will blow, And tears will flow, — Be-fore love's debt is paid,

*slightly retard. very softly*      *still softer and slower*

For sweet love's sake, I pray thee take, This lit-tle knot of blue. —

*very softly and retard.*

Red. \*

## 5.

Slowly, with great simplicity.

O love - ly rose, No flow - er that grows, Is half so fair — as

*as softly as possible*

*always softly*

*with two pedals throughout*

thou, as thou, Thy beau - ty rare be - yond com - pare, Makes me in hom - age

*slightly retard.*

*slightly retard.*

*Very soft, and slightly slower.*

bow. O cru - el rose, Thou dost disclose, A love - li - ness di -

vine, But had I seen, Thy thorns, I ween, I'd all thy love de - cline.

*retard.*

*retard.*

## 6.

Moderately fast, almost banteringly.

I ask but this, Yet

*lightly, piquantly*

one more kiss, While twi - - - light

ling - - - - ers by.

*slightly retard.*

No one will see, Or care, if

*softly*

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with a key signature of two flats. The tempo/mood is marked 'softly'.

we Thus say our sweet "good bye," I

*aim.*

This system contains the next four measures. The piano accompaniment includes a dynamic marking 'aim.' in the third measure.

ask but this, but this. Just

*hold*

*hold*

*hold*

*softly*

$\text{♩} = \text{♩}$

This system contains the next four measures. It features a time signature change from common time (C) to 2/4 time. The piano accompaniment has multiple 'hold' markings. A tempo change is indicated by the symbol  $\text{♩} = \text{♩}$ .

one more, one more, love, The stars above wont

This system contains the final four measures of the piece. The piano accompaniment features a key signature change to one flat (B-flat) in the second measure.

look at us, The stars a - bove wont look at

*retard.*

us, sweet - heart. And they'll not tell,

*softly*

they'll not tell, They know full well, They know full

*retard.*

*dim.*

well, How all fond lov - - ers part.

*demurely*

*retard.*

*hold*

*hold*

*retard.*