



# FOUR SONGS

COMPOSED  
BY

EDWARD MAC DOWELL  
OP. 56.

HIGH  
OR  
LOW  
VOICE

Edition Schmidt.  
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# Four Songs.

## I.

EDWARD MAC DOWELL.

Op. 56.

Simply, with pathos. (♩ = about 72.)

VOICE.

Long a - go \_\_\_\_\_ sweet - heart mine, Ros - es

PIANO.

*p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The piano part features a series of chords and a melodic line in the bass clef.

bloomed as ne'er be - fore, Long a - go \_\_\_\_\_ the world was young For

PIANO.

*p*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a melodic line in the bass clef.

us \_\_\_\_\_ sweet-heart. Fields of vel-vet, a - zure skies \_\_\_\_\_ Whisp'ring

PIANO.

*pp* very softly.

The third system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a melodic line in the bass clef.

*pp*

trees and murm-'ring stream; Long a - go Life spread his

*very softly.*

wings For us sweet - heart. And now that

*p*

night is near Must God's harvest e'en be reaped, Yet our love

our love shall live For aye sweet - heart.

*ppp*

Ed.

\*

II.

EDWARD MAC DOWELL.  
Op. 56.

With much feeling. (♩ = about 112.)

VOICE. "The Swan bent low to the Lil - y, Mid

PIANO.

wav - 'ring shadows green, - And the songs he mur - mur'd soft - ly,

*pp*

Know'st thou what they mean?" I could tell thee

*f passionately.*

tru - ly, But Oh, I may not dare

Look in my eyes and tell me, What said the Lil - y

fair?

## III.

EDWARD MAC DOWELL.

Op. 56.

Brightly, archly. (♩ = about 100.)

VOICE.

A maid sings light, and a maid sings low, With a

PIANO.

*p* follow the voice markings throughout.

*ret.*

merry, merry laugh in her eyes of sloe, I tell thee lad have a

*ret.* - - - *lightly* *slightly ret.*

care, nor dare, Lest thou lose thy heart in the fair one's snare, And

*increase.*

*ret.*

doth she pout, and doth she sigh, And doth she pout, and

*pp more deliberately.*

*pp*

doth she sigh, Ne'er go too close, nor dry her eye, too

*pp*

*red.* \* *red.* \*

*ret.*

close, nor dry her eye, I tell thee lad have a

*p*

*red.* \*

*ret. - - - lightly.*

care, she's fair, She'll sure - ly laugh thy prayer to air, For a

*ret.* \*

maid loves light, and a maid loves so, That a merry, merry laugh will

*ret. - - - lightly.*

answer thy woe, I tell thee lad, have a care, nor dare, Lest thou

*ret.*

lose thy heart in the fair one's snare.



# IV.

EDWARD MAC DOWELL.

Op. 56.

Tenderly. (♩ = 80.)

VOICE.

As the gloam-ing shadows creep Through the forest deep\_ Fra

PIANO.

*pp*

Night-in-gale sings sweet\_— Sings sweet\_ through the for-est deep\_—

*f* *p*

As through the trees the moonbeams sweep,

*p* *p*

*f broadly.*

Lo! a maid with ea-ger feet Seeks in vain her love to greet

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. A dynamic marking of *f* is present in the piano part.

Ah sweet, why moan, why moan and weep? For aye the gloam-ing

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some slurs. The piano accompaniment includes a *pp* marking and a *pp ret.* marking. A fermata is placed over the piano accompaniment in the second measure. A small asterisk *\** is located below the piano part in the fourth measure.

shadows creep And hearts will cease to beat. Still Fra Nightin-

The third system shows the vocal line and piano accompaniment. The vocal line has a *f* dynamic marking at the end. The piano accompaniment features a *f* dynamic marking and a fermata over the piano part in the second measure.

gale sings sweet, Sings sweet when love is deep, when love is deep.

The fourth system concludes the piece. The vocal line has a *ret.* marking. The piano accompaniment includes a *p* dynamic marking and a *pp* marking. The system ends with a double bar line and a fermata over the piano part.