



For Love's Sweet Sake

Song by

R.M. Stults



Price 60 Cents

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For

FOR LOVE'S SWEET SAKE

R. M. STULTS

Moderato

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano introduction marked 'Moderato' and 'f' (forte). The piano part features a flowing melody in the right hand and a steady accompaniment in the left hand. The vocal line enters with a melody that is supported by the piano accompaniment. The lyrics are: 'You ask me why I love you so The se - cret of my heart you'd know? Why do I lin - ger by your side Con - tent if I may there a - bide? Why does the dew - drop'. The score includes dynamic markings such as 'mp' (mezzo-piano), 'mf' (mezzo-forte), 'f' (forte), and 'dim.' (diminuendo). It also features performance directions like 'cresc.' (crescendo) and 'dim.' (diminuendo). The piano accompaniment consists of chords and moving lines in both hands, providing a harmonic and rhythmic foundation for the vocal melody.

kiss the rose Un - til each pet - al, ra - diant glows? Why

does the sun - light melt a - way The mist that clouds a sum - mer

day? You ask me why I love you so, My

heart is yours, I on - ly know; I can no oth - er an - swer

f make, _____ *mf* I love you, dear, for love's sweet sake _____ *f* I can no *ad lib*

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and returns to forte (*f*) with an *ad lib* marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a key signature of two flats.

ff oth - er an - swer make, _____ *f* I love you dear, for love's sweet sake _____ *dim.* *mp*

The second system continues the vocal line and piano accompaniment. The vocal line starts with fortissimo (*ff*), then moves to forte (*f*), and ends with a *dim.* (diminuendo) and *mp* (mezzo-piano) dynamic. The piano accompaniment mirrors these dynamics, with fortissimo (*ff*) in the beginning and *dim.* and *mp* towards the end.

The third system shows the piano accompaniment for the second system. It features a vocal line that is mostly silent, indicated by a horizontal line. The piano accompaniment continues with chords and a bass line, marked with *f* and *dim.*

mp I'll love you al-ways come what may, _____ *mf* Though dark the clouds and drear the

The fourth system features a vocal line and piano accompaniment. The vocal line starts with mezzo-piano (*mp*) and moves to mezzo-forte (*mf*). The piano accompaniment consists of chords and a bass line, marked with *mf*.

day; *mf* Though all else fail I still will be Un - *cresc.*

chang - ing in my con - stan - cy *f* The moon and stars may *mf*

cease to shine And glow with Heav-en's light di - vine *f* And

sun for-get to warm and cheer, But I will not for-get you *cresc.*

ff dear. *mf* You ask me why I love you so My

f heart is yours I on - ly know; *mf* I can no oth - er an - swer

f make *mf* I love you, dear, for love's sweet sake *f* *ad lib* I can no

ff oth - er an - swer make, *mf* I love you, dear for love's sweet sake. *ff*

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Go back to me a pint of wine, And
fill it to a still we see
That I may drink to - see I go, A

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with mod. passion
I see thy steps, I - wait, and then, my son,
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I see thy eyes, and then, my son, I - wait, I - wait

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thee Mine can't live thee so I do,

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A - pril has white - pearl in the trees
Allegro
Soil, thy heart is deep and red, Till

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Dream love of you At the twi - light hour And

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Moderato
Should the
fond a - dor - ing heart seek the mes - sage to let - part, What more

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When our hearts were true
And we were young and free
And we were young and free

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With much expression
When far from our lov'd ones, the at - tent heart, start - ling, do
dine the rough path - way where friend - less we roam, The

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