



# FOUR SONGS







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COMPOSED  
BY

EDWARD MAC DOWELL  
OP. 56.

HIGH  
OR  
LOW  
VOICE

Edition Schmidt.  
No. 49 a b.

Arthur P. 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

*p*

PIANO.

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

*p*

us sweet - heart. Fields of vel - vet, a - zure skies Whis'ring

*pp*

*pp very softly.*

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

*pp*

*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*

## II.

EDWARD MAC DOWELL.

Op. 56.

With much feeling. (♩ = about 112.)

VOICE.

PIANO.

„The Swan bent low to the Lil - y, Mid

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

Know'st thou what they mean?"

I could tell thee

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.

 mer-ry, mer-ry laugh in her eyes of sloe, I tell thee lad have a



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



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*increase.*

*ret*

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

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 key signature has one flat (B-flat). The vocal line begins with a melodic phrase marked 'increase.' and ends with a phrase marked 'ret'. The piano accompaniment provides harmonic support with chords and moving lines.

*pp more deliberately.*

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

The second system continues the vocal and piano parts. The vocal line is marked 'pp more deliberately.' and includes the lyrics 'doth she sigh, Ne'er go too close, nor dry her eye, too'. The piano accompaniment features a 'pp' dynamic marking and includes a 'Ped.' (pedal) instruction with an asterisk. The key signature remains one flat.

*ret.*

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

The third system concludes the vocal and piano parts. The vocal line is marked 'ret.' and includes the lyrics 'close, nor dry her eye, I tell thee lad have a'. The piano accompaniment includes a 'Ped.' instruction with an asterisk. The key signature remains one flat.

*ret. - - - lightly.*

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

*rit.* \*

maid loves light, and a maid loves so, That a mer-ry, mer-ry laugh will

*ret. - - - lightly.*

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

*rit. -*

lose thy heart in the fair one's snare.

## IV.

EDWARD MAC DOWELL.  
Op. 56.

Tenderly. ( $\text{♩} = 80.$ )

VOICE.

As the gloaming shadows creep Through the for-est deep— Fra

PIANO.

*pp*

*f*

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

*p*

*p*

As through the trees the moonbeams sweep,

*broadly.*

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

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a dotted quarter note on 'Lo!', followed by eighth notes for 'a maid with ea-ger feet'. The piano accompaniment features a wide interval in the right hand and a similar interval in the left hand, with a fermata over the first measure.

Ah sweet, why moan, why moan and weep? For aye the gloaming

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the second system. The piano accompaniment includes dynamic markings *pp* and *pp ret.* in the bass staff.

shadows creep And hearts will cease to beat Still Fra Night-in -

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the third system. The piano accompaniment includes a dynamic marking *f* in the treble staff.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the fourth system. The piano accompaniment includes a dynamic marking *ret.* in the treble staff.