



# FOUR SONGS

COMPOSED  
BY

EDWARD MAC DOWELL  
OP. 56.

HIGH  
OR  
LOW  
VOICE

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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. The lyrics are "Long a - go \_\_\_\_\_ sweet - heart mine, Ros - es". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of three flats and a common time signature. It features a series of chords and a melodic line in the right hand, with a dynamic marking of *p* (piano).

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 lyrics are "bloomed as ne'er be - fore, Long a - go \_\_\_\_\_ the world was young For". The piano accompaniment continues with chords and a melodic line, with a dynamic marking of *p*.

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 lyrics are "us \_\_\_\_\_ sweet-heart. Fields of vel - vet, a - zure skies \_\_\_\_\_ Whisp'ring". The piano accompaniment concludes with chords and a melodic line, with a dynamic marking of *pp* very softly.

*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*

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

*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 that rises and then falls. The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *pp ret.* (pianissimo ritardando) marking. A fermata is placed over the final chord of the piano part. A small asterisk (\*) is located below the piano part.

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 melodic line with a fermata over the final note. The piano accompaniment includes a *f* (forte) dynamic marking. The piano part features a complex texture with many notes in both hands.

gale sings sweet,      *ret.*      Sings sweet when love— is deep, when love is deep.—

The fourth system concludes the piece. The vocal line has a melodic line with a *ret.* (ritardando) marking. The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *pp* marking. The piano part has a complex texture with many notes in both hands.