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1910

For Love's Sweet Sake

R. M Stults

Composer

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For Love's Sweet Sake

Song by

R.M. Stults



Price 60 Cents

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Vp. 001375

1910

For



FOR LOVE'S SWEET SAKE

R. M. STULTS

Moderato

f *dim.*

mp *mf*

You ask me why I love you so ——— The se - cret of my heart you'd

mp *mf*

know? ——— Why do I lin - ger by your side Con -

f *mf*

tent if I may there a - bide? ——— Why does the dew - drop

f *mf*

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 in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'make,' followed by a quarter rest, then a half note 'I', and continues with eighth notes for 'love you, dear, for love's sweet sake'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ad lib* (ad libitum).

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 a half note 'oth - er an - swer', followed by a quarter rest, then a half note 'I', and continues with eighth notes for 'love you dear, for love's sweet sake'. The piano accompaniment features a more active bass line. Dynamics include *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *mp* (mezzo-piano).

f _____ *dim.* _____

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest in the upper staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *dim.* (diminuendo).

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 begins with a half note 'I'll', followed by eighth notes for 'love you al-ways come what may', then a quarter rest, and continues with eighth notes for 'Though dark the clouds and drear the'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

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, *f* 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* I can no *ad lib*

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

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CARLO NIKETTI

Go back to me a pint of wine, And
fill it to a fill you 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 steps, and then, my son, I - wait, I - wait

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then None can love thee so I do,

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

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Andante con moto
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, Whisk more

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Twice red blue was white
Molto
When far from our lov'd ones, the at - tent heart, start - ling, do

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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