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1914

# In Love's Garden, Just You And I

Nat Osborne  
*Composer*

Arthur Gillespie  
*Lyricist*

Pfeiffer  
*Illustrator*

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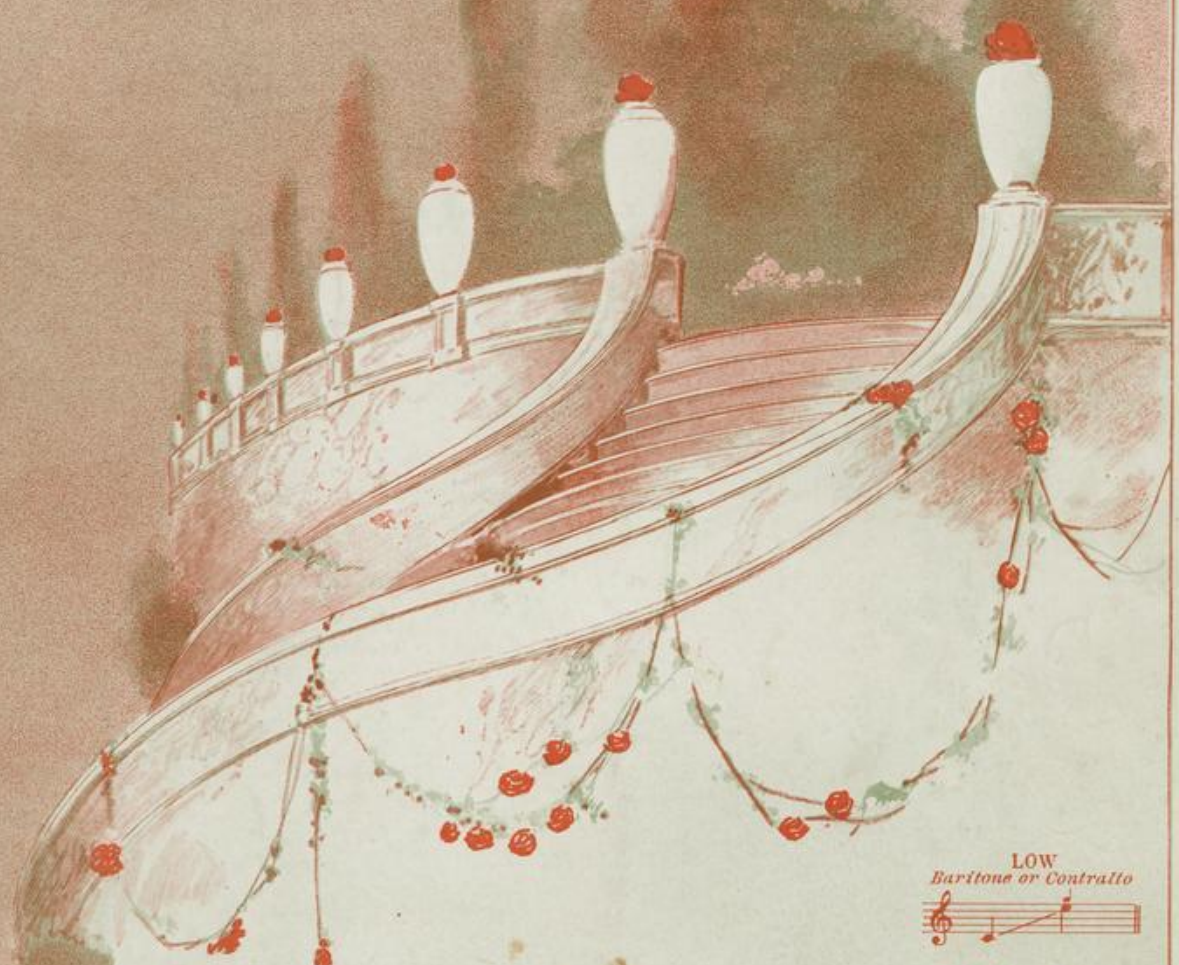
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# IN LOVE'S GARDEN, JUST YOU AND I



LYRIC BY  
ARTHUR GILLESPIE

MUSIC BY  
NAT. OSBORNE

LOW  
*Baritone or Contralto*



MEDIUM  
*Mezzo Soprano*



HIGH  
*Soprano or Tenor*



WATERSON-BERLIN & SNYDER & CO.  
MUSIC PUBLISHERS  
112 WEST 38<sup>TH</sup> ST. NEW YORK

Up. 011164  
1914  
IN



# IN LOVE'S GARDEN, JUST YOU AND I

Lyric by  
ARTHUR GILLESPIE

Music by  
NAT OSBORNE



Tempo di Valse

PIANO

There's a face ev-er fair, I can

see in the heart of Love's Gar-den a - bloom in its

glo - ry, Where two lips seem to say, "You are mine,

ten. ten. rit. a tempo

dear,"Where two eyes are all a - glow with love's old sto - ry, There's a

voice call - ing low, "Come with me, dear, to Love - land, Where Fate can no

rall. poco a poco ten.

long - er di - vide us, Where we'll be to - geth - er, where we'll live for -

rall. poco a poco ten.

ev - er, There in Love's Gar - den, just you and I.

rit.

In Love's Garden. 6 (High)

Bagaduce Music  
 Lending Library  
 Blue Hill, Maine  
 677  
 Dance: \_\_\_\_\_

Vp 1914  
 61164  
 In

*a tempo*

There \_\_\_\_\_ in Love's Gar - den, There \_\_\_\_\_ in Love's

*a tempo*

*mf*

Gar - den, Tell me, dear - est, — that you'll

*rall.*

love me, — that you'll love me, love me,

*rall.*

*a tempo*

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

what \_\_\_\_\_ e'er be - tide us, Tho' \_\_\_\_\_ seas di -

*a tempo*

Ah! — Ah! —

vide us I'll be true — my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a melodic phrase starting on a half note G4, followed by a dotted quarter note A4, and then a half note B-flat4. This is followed by a similar phrase starting on a half note G4, then a dotted quarter note A4, and a half note B-flat4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and single notes.

Ah! *rit.* — Ah! —

love to you. — Ah! — I love you.

*ritard.* *f* *rit.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting on a half note G4, then a dotted quarter note A4, and a half note B-flat4. This is followed by a similar phrase starting on a half note G4, then a dotted quarter note A4, and a half note B-flat4. The piano accompaniment includes dynamic markings: *ritard.* (ritardando), *f* (forte), and *rit.* (ritardando).

*tempo primo*

There's a face ev - er fair, I can see in the heart of Love's

*p tempo primo* *accel.*

The third system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a melodic phrase starting on a half note G4, followed by a dotted quarter note A4, and then a half note B-flat4. The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady accompaniment of chords and single notes. Dynamic markings include *p tempo primo* and *accel.* (accelerando).

Gar - den a - bloom in its glo - ry, Where two

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. It begins with a melodic phrase starting on a half note G4, followed by a dotted quarter note A4, and then a half note B-flat4. The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady accompaniment of chords and single notes. A triplet marking (*3*) is present over the piano accompaniment.

lips seem to say, "Come to me, dear," Where two

eyes are all a - glow with love's old sto - ry. There's a

*ten.* *ten.* *rit.* *a tempo*

*ten.* *ten.* *rit.* *a tempo*

bright spark of hope all a - gleam in the shad - ows, that

*accel.*

lights up the way for my com - ing,

*3*

*rall. poco a poco* *ten.*

Leav - ing all be - hind us, where no one shall find us,

*rall. poco a poco* *ten.*

*a tempo*

There in Love's Gar - den, just you \_\_\_\_\_ and

*a tempo*

I, just you, dear heart, and

*poco più mosso*

*vivo*

I. \_\_\_\_\_

*ff vivo* *ff*



# ANOTHER GREAT BALLAD

BY

## IRVING BERLIN

SUCCESSOR TO "WHEN I LOST YOU"

# YOU'VE GOT YOUR MOTHER'S BIG BLUE EYES

CHORUS

You've got your moth-ers' big..... blue eyes,..... You've got your

*p-f*

mother's teeth, like pearl!..... I must con-fess you are The im-age

of your ma,... From your nose to your toes to your curls..... The way you  
ask for pen-nies, shows..... You know just what your moth-er

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