

1911

I Love love

Charles J. Gebest

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❖ ❖ I LOVE, LOVE ❖ ❖

(I LOVE YOU DEAR)

COHAN & HARRIS Present:

RAYMOND HITCHCOCK

IN THE NEW MUSICAL COMEDY:

THE RED WIDOW

BOOK & LYRICS BY

CHANNING POLLOCK & RENNOLD WOLF

MUSIC BY

CHAS. J. GEBEST



I'M A WONDERFUL MAN IN YONKERS	60
I'LL NEVER LOOK AT A PRETTY GIRL AGAIN	60
IN SOCIETY IT'S ALWAYS DRESS PARADE	60
NEVER MIND SINGING, JUST DANCE, MY DEAR	60
THERE IS NO HARM IN THAT!	60
YOU CAN'T PAY THE LANDLORD WITH LOVE	60
I LOVE LOVE	60
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WE WILL GO, GO, TO GO-GO	60
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Poem by
PAUL LAWRENCE DUNBAR.

Musical Setting by
ERNEST R. BALL.

Larghetto.

The musical score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Thou art the soul of a sum-mer's day, Thou art the breath of the rose; But the sum-mer is fled and the rose is dead;— Where are they gone,— who knows, who— knows? Thou art the blood of my heart of hearts, Thou art my soul's re -". The score includes various musical notations such as dynamics (mf, f, dim), articulation (rit., colla voce), and performance instructions (Con Pedale, poco piu mosso).

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Lyric by
CHANNING PÖLLOCK
and
RENNOLD WOLF.

I Love Love.

(I Love You Dear.)
DUET.
(Anna and Dasil.)

Music by
CHAS. J. GEBEST.

Valse moderato

The piano introduction is in 3/4 time, marked 'Valse moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a middle C, moving up stepwise to a G4, then down to an E4, and continues with a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include 'mf' and 'rit.'.

When all seemed sad and drear-y, — Love, to me you
But shad-ows fol-low sun-shine, — Aft-er day comes

The first line of the duet features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are written below the vocal line. The piano accompaniment provides harmonic support with chords and moving lines.

came; — Your glance so sweet, so ten-der, — Set my heart
night; — The dreams of bliss are shat-tered, — Now our hopes

The second line continues the duet. The vocal melody and piano accompaniment maintain the same musical style as the first line.

a - flame. — I cared not where the path might lead, Life
take flight. — Though mem-o-ries are all that cling Of

The third line concludes the duet. The piano accompaniment ends with a final chord. Dynamics include 'mf'.

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had not been lived in vain; With your hand in mine, from all
vi-sions when first we met, The pain of our part-ing must

sor-row freed, No thought of to-mor-row's pain. And
al-ways bring A whis-per of sad re-gret. And

this, what-er be-fall, my pledge be-yond re-call:
this, what-er be-fall, my pledge be-yond re-call:
rit.

CHORUS.

I love you, dear, I love you near, I love you far a-

way; E - ter - ni - ty with you and me would pass by

like a day. I love your lips, your fin - ger tips; by

all the stars a - bove, I love your eyes, your smiles, your

sighs, And I love love. I love.

rit. *ff*

A Page from the Musical Gem

My Dear.

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Male, Female or Mixed Quartet 15¢ each.

Lyric by
DAVE REED Jr.

Music by
ERNEST R. BALL.

With expression

All the world is bright and fair, skies are wondrous clear.

Flow'rs have bright-est gowns to wear, all for you, my dear. E'en the ros-es

on your breast, kiss'd by dew drops clear, Seem to love the kiss-es best

From your lips, my dear. Songs were nev-er

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