

# Love in the Cherry tree.

The Words by  
Gertrude van Ruith.

The Music by  
Norman O'Neill, Op. 35, N<sup>o</sup>. 1.

**Allegro.**

Voice. *p* Love climbed up in a

Piano. *f* *riten.* *a tempo* *p*

Two systems of musical notation. The first system shows the voice part starting with a rest, followed by the lyrics 'Love climbed up in a'. The piano accompaniment begins with a forte (*f*) dynamic, followed by a *riten.* (ritardando) section, and then returns to *a tempo* with a piano (*p*) dynamic. The piano part features a prominent bass line with a *ped.* (pedal) marking and a *\**  marking.

cher - ry tree All on a sum - mers day, When a

*mf*

*mp*

Two systems of musical notation. The voice part continues with the lyrics 'cher - ry tree All on a sum - mers day, When a'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, then a mezzo-piano (*mp*) dynamic.

gen - tle maid - (and fair was she) - Happen'd to pass that

*p* *p*

Two systems of musical notation. The voice part concludes with the lyrics 'gen - tle maid - (and fair was she) - Happen'd to pass that'. The piano accompaniment continues with a piano (*p*) dynamic.



way: Loud did Cu - pid laugh with glee,

*f*

*riten.*

*f*

*f*

*f*

*Red.* *Red.* \*

Mer - ril - y, mer - ril - y shook that tree Till cher - ries red and

*riten. mp* *Poco meno mosso espress.*

*p espress.*

*riten.*

cher - ries sweet Fell in show - - ers at the

*riten.* *a tempo*

*a tempo*

*mf*

*Red.* \*

maid - - - - ens feet.

*f*

*f*

*f*

*poco riten.*

*Red.* *Red.* *Red.* \*



*a tempo*  
*p*

Stay'd the maid the fruit to eat All on a sum - mers day When a

*a tempo*  
*p*

*poco riten.* *a tempo*

gen - tle youth with air dis - creet Happen'd to pass that

*poco riten.* *a tempo* *p*

*pp* *a tempo*

way: Soft - ly then did Cu - pid smile

*a tempo* *p* *pp*

*Ad.* *Ad.* \*



*Poco meno mosso*

As the maid with mod-est guile With blus-hes red and lips so sweet

*poco riten.*      *molto riten.*      *a tempo*  
*mf*

Turn'd that gen - tle youth to meet.      Cu - pid yaw'n'd on that cher - ry tree,

*f*      *mf*

*ped.*      *ped.*      \*      *ped.*      *ped.*

All on a sum - mers day.      Twi - light fell so

*f*      *p*

*p una corde*

*ped.*      \*      *ped.*      \*

*dim.*      *rit.*      *mf a tempo*      *f*

ten - der - - ly      But sun - ny Youth did stay:      For

*rit.*      *a tempo*

*tre corde mf*

*f*

*ped.*      *ped.*



*f*  
Love had sha - ken the cher - ry tree And mis - chief done right

The first system features a vocal line starting with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with several measures marked with a 'Ped.' (pedal) symbol.

*poco a poco rit. mp espress.* *p* *a tempo*  
hear - ti - ly And lips so red and kis - ses sweet Be -

*poco a poco rit. mp espress.* *p* *a tempo*

The second system continues the vocal line with a *poco a poco rit.* (rhythm) and *mp espress.* (piano) marking. The piano accompaniment mirrors these dynamics, with a *p* (piano) dynamic and *a tempo* marking appearing towards the end of the system.

neath the cher - - ry tree

The third system shows the vocal line with a *f* (forte) dynamic and a *ff* (fortissimo) dynamic. The piano accompaniment includes a *f* dynamic and several 'Ped.' markings.

*riten.* did meet.

*ff* *riten.* *ff* *accelerando* *f* *f*

The fourth system concludes with a *riten.* (ritardando) marking in the vocal line. The piano accompaniment features a *ff* (fortissimo) dynamic and an *accelerando* (accelerando) marking, leading to a final *f* (forte) dynamic.