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1907

I Would Still Love You

C. W Murphy
Composer

Harry Castling
Lyricist

Starmer
Illustrator

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I Would Still Love You

WORDS BY **HARRY CASTLING** MUSIC BY **C.W. MURPHY**

Sung by
MISS CLARA MORTON
of
THE FOUR MORTONS

in the
Successful
Musical
Production



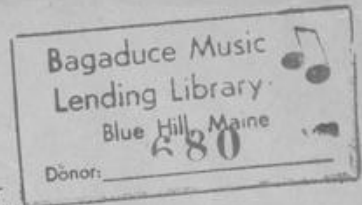
⁶⁶
**THE
BIG STICK**⁹⁹



NEW YORK
FRANCIS, DAY AND HUNTER,
1364 BROADWAY
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I Would Still Love You B. FELDMAN & CO.



I WOULD STILL LOVE YOU.

Words by
HARRY CASTLING.

Music by
C. W. MURPHY.

Moderato.

f cresc. *dim.*

1. 'Twas a luck-y day I met you, Gir-lie Mine _____ 'Twas a
2. 'Twas a case of love at first sight, Gir-lie Mine _____ When I

luck-y day I saw the love-light shine _____ From those two bright eyes of
met you by the cling-ing i - vy vine _____ I was hop-ing you, my

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Francis, Day & Hunter.

NEW YORK, 1364 Broadway.

LONDON, 142 Charing Cross Road, W.C.

a - zure blue, That be - long to you, so fond and true. You're so
la - dy fair, Would cling to me like the i - vy there. I

good and kind to all who come your way That
thought at first my love you would des - pise I

ev' - ry - bo - dy loves you same as I And so of - ten you've en - quired why your
hoped and yet was doubt - ful all the while But I soon guess'd you were mine by the

heart I've so de - sired, It would puz - zle me to tell you why.
dear old i - vy vine, That's why I say in lov - ing style.

4 CHORUS.
Moderato.

If your hair were not so curly, and your teeth so pearl-y, Gir-lie, I would

p-ff

This system contains the first two measures of the chorus. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p-ff* is placed above the piano part.

still love you! ——— If you weren't as sweet as hon-ey, And your

This system contains the next two measures. The vocal line continues with a long note on "you!" followed by a breath mark and then the next phrase. The piano accompaniment continues with similar chordal textures.

smile were not so sun-ny, I would still love you! ——— And for

This system contains the next two measures. The vocal line continues with a long note on "you!" followed by a breath mark and then the next phrase. The piano accompaniment continues with similar chordal textures.

you I'd yet be pin-ing, If the love-light were not shin-ing In your

This system contains the final two measures of the chorus. The vocal line concludes with a long note on "you" followed by a breath mark and then the final phrase. The piano accompaniment concludes with similar chordal textures.

eyes so blue ————— And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "eyes so blue" followed by a long horizontal line and the word "And". The piano accompaniment includes a piano (*p*) dynamic marking and a triplet of eighth notes.

rall. ev - en if that lov - ing heart of yours were some - one els - es, I would *a tempo.*

The second system continues the vocal line with the lyrics "ev - en if that lov - ing heart of yours were some - one els - es, I would". The piano accompaniment features a *rall.* (rallentando) marking and a *a tempo.* (allegretto) marking. The piano part includes a triplet of eighth notes.

still love you! ————— If your you! —————

The third system contains the lyrics "still love you!" followed by a long horizontal line and "If your you!". The piano accompaniment includes a first ending (marked "1") and a second ending (marked "2"). Dynamics include *f* (forte) and *rit.* (ritardando). A triplet of eighth notes is present in the piano part.

Moderato. *f* *resc.* *dim.* *f* *DS.*

The fourth system is a piano solo section. It begins with the tempo marking **Moderato.** and includes dynamic markings *f* (forte), *resc.* (crescendo), *dim.* (diminuendo), and *f* (forte). The section concludes with a *DS.* (Da Capo) marking. The piano part features a triplet of eighth notes.

TRY THIS ON YOUR PIANO.
Unter den Linden in Germany.

Words by
WILLIAM JEROME
Chorus.

From the Successful Musical Comedy
"LOLA FROM BERLIN."

Music by
JEAN SCHWARTZ

Un-ter den Lin-den in Ger-man-y, In Ger-man-y, In Ger-man-y.

p-f

Some-bod-y's waiting to welcome, yes, welcome, to wel-come me.

And in my dreams I can al-ways see Two or three Dear to me Un-ter den

Lin-den, den Lin-den, den Lin-den in Ger-man-y. y.

1. 2.

D.S.

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