

The University of Maine

DigitalCommons@UMaine

Vocal Popular Sheet Music Collection

Public domain (may be downloaded in full)

1907

I Would Still Love You

C. W Murphy
Composer

Harry Castling
Lyricist

Starmer
Illustrator

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-vp>

Recommended Citation

Murphy, C. W; Castling, Harry; and Starmer, "I Would Still Love You" (1907). *Vocal Popular Sheet Music Collection*. Score 2578.

<https://digitalcommons.library.umaine.edu/mmb-vp/2578>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Vocal Popular Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

I Would Still Love You

WORDS BY MUSIC BY

HARRY CASTLING

C.W. MURPHY

Sung by

MISS CLARA MORTON

of

THE FOUR MORTONS

in the
Successful
Musical
Production



66

THE

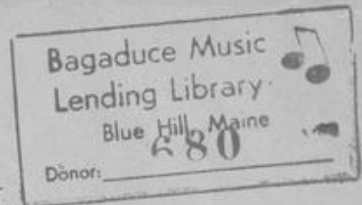
BIG STICK⁹⁹



NEW YORK
FRANCIS, DAY AND HUNTER
1364 BROADWAY
BETWEEN 34TH & 37TH STS.
LONDON - 22, DENMARK STREET

Vp. 008942
1907

I Would Still Love You B. FELDMAN & CO.



I WOULD STILL LOVE YOU.

Words by
HARRY CASTLING.

Music by
C. W. MURPHY.

Moderato.

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

The Theatrical and Vaudeville Singing rights of this song are reserved.
For Permission apply to Francis, Day & Hunter.

Copyright MCMVII by R. Feldman & Co.
International Copyright Secured.

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.

CHORUS.

Moderato.

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

p-ff

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

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

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

eyes so blue ————— And

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics "eyes so blue" followed by a long horizontal line and the word "And". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over a chord in the right hand.

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 and piano accompaniment. The vocal line starts with "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 "3" (triple) marking over a group of notes in the right hand. The system concludes with an "a tempo." (allegretto) marking.

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

The third system contains the vocal line and piano accompaniment. The vocal line has the lyrics "still love you!" followed by a long horizontal line and "If your you!". The piano accompaniment includes a first ending bracket labeled "1" and a second ending bracket labeled "2". It features dynamic markings of "f" (forte) and "rit." (ritardando), and a "3" (triple) marking in the right hand.

Moderato. *fresc.* *dim.* *f* *D.S.*

The fourth system is a piano solo section. It begins with the tempo marking "Moderato." and the dynamic marking "fresc." (frescendo). The piano accompaniment is written in grand staff. It includes a "dim." (diminuendo) marking and a "3" (triple) marking. The section ends with a double bar line and the dynamic marking "D.S." (Da Capo).

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.

Copyright MCMVII by Jerome & Schwartz

FOR SALE BY ALL DEALERS.