

SONGS BY CLAYTON JOHNS

At Parting,	Sop. or Ten., Mezzo or Bar.	.50
Barcarolle,	" " " "	.65
En Sourdine (In Dreamland),	" " " "	.40
English Songs (3), Op. 17 (complete),		n. .50
1. End of the Day.		
2. Come, Little Blossom.		
3. When May was Young.		
French Songs (3), Op. 18 (complete),	" " " "	n. .50
1. L'Agonie (Anguish).		
2. Soupir (A Sigh).		
3. Peu de Chose (Our Life is Vain).		
I Cannot Help Loving Thee,	" " " "	.40
My Lady's Eyes,	" " " "	.40
Roumanian Gipsy Song, I.,	" " " "	.50
Roumanian Gipsy Song, II.,		.50
Upon a Winter Morning,	" " " "	.25
When Phyllis Comes,		.50
Where Blooms the Rose,	" " " "	.50
Wonder Songs (6), Op. 19 (complete),		n. .75
1. A Belated Violet.		
2. The First Rose of Summer.		
3. The Three Robbers.		
4. Heroes.		
5. The Elf and the Dormouse.		
6. A Fable.		
Woodland Lullaby,		.50

THE BOSTON MUSIC COMPANY,
G. SCHIRMER, Jr.
BOSTON - - MASS

I cannot help loving Thee.

(Soprano, or Tenor.)

CLAYTON JOHNS.

Vivace.

Voice.

Piano. *mf*

If the
ap - ple grows on the ap - ple - tree, And the wild wind blows o'er the
wild wood free, And the deep stream flows to the deep - er sea; And they
ten.
can - not help grow - ing, and blow - ing, and flow - ing, I can - not help lov - ing
ten.

Più vivace. *cresc.* *dim.*

cresc. *dim.*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Vivace'. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The score is divided into four systems. The first system shows the voice part with a rest followed by the lyrics 'If the'. The second system continues the lyrics 'ap - ple grows on the ap - ple - tree, And the wild wind blows o'er the'. The third system continues 'wild wood free, And the deep stream flows to the deep - er sea; And they'. The fourth system concludes with 'can - not help grow - ing, and blow - ing, and flow - ing, I can - not help lov - ing'. The piano part features flowing eighth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include 'cresc.' and 'dim.' in both parts. The score ends with a 3/4 time signature change.

Tempo I.

thee. *p* But if

wild winds blew no more on the lea, And no blos-soms grew on the

health-y tree, And the riv-er un-true e-scaped the sea; And they

ten.

Più vivace.

f *crese.* *dim.*
all had ceased grow-ing, and blow-ing, and flow-ing, I'd nev-er cease

f *crese.* *dim.*

Tempo I.

lov - ing thee. *mf* And till that hour, in the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note 'lov - ing' followed by a quarter note 'thee.' with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second measure of the system is marked with a dynamic of *mf* and contains the lyrics 'And till that hour, in the'.

day or night, In the field or bow'r, in the dark or light, In the

The second system continues the vocal line and piano accompaniment. The lyrics are 'day or night, In the field or bow'r, in the dark or light, In the'. The piano accompaniment features a more active bass line with eighth notes.

fruit or flow-er, in the bloom or blight, In my reap - ing or sow - ing, my

ten. *Più vivace.* *f* *cresc.*

The third system introduces a tempo change to *Più vivace* and a time signature change to 3/4. The lyrics are 'fruit or flow-er, in the bloom or blight, In my reap - ing or sow - ing, my'. The system includes dynamic markings *ten.*, *f*, and *cresc.* in both the vocal and piano parts.

com - ing or go - ing, I'll nev - er cease lov - ing thee.

rit. *Sva ad lib.* *f*

The fourth system concludes the piece with the lyrics 'com - ing or go - ing, I'll nev - er cease lov - ing thee.'. It features a *rit.* (ritardando) marking and a *Sva ad lib.* (ad libitum) section. The system ends with a dynamic of *f* and a fermata over the final note.

MODERN SONGS AND BALLADS

CURRY, ARTHUR

FOUR SONGS (Comp)

Date Due

GOW, GEORGE C.

CURFEW (Mezzo Sop)

INDIAN LOVE SONG

KING WITLAF'S DRIN

ROSE CYCLE (collecti

ROSES (Soprano)

SONG OF LOVE (Tenc

HADLEY, HENRY

BARTER

COME BACK

I ARISE FROM DREAM

JOY (Violin or 'Cello

LOVE'S MATINS

MIGHT LOVE BE BOU

SONG FROM "FELICE"

THOU ART SO LIKE A

JOHNS, CLAYTON

AT PARTING (Sop. or

BARCAROLLE (Sop. or

EN SOURDINE (In Drea

ENGLISH SONGS (3)

FRENCH SONGS (3) (S

I CANNOT HELP LOVIN

MY LADY'S EYES (Sop

ROUMANIAN GIPSY SON

ROUMANIAN GIPSY SON

UPON A WINTER MORN

WHEN PHYLLIS COMES

WHERE BLOOMS THE ROSE (Sop. or Ten., Mezzo or Bar.)

WONDER SONGS (6)

WOODLAND LULLABY

LINDSAY, A.

APPRENTICED (Mezzo or Bar.)

MASON, DANIEL GREGORY

CHILDREN'S SONGS (3)

I CANNOT HELP LOVING THEE (Sop. or Ten., Mezzo or Bar.)

MAIDEN WITH THE MOUTH SO ROSY

MAY (Sop. or Ten., Mezzo or Bar.)

SPRING HOPES

NEVIN, ETHELBERT

AT TWILIGHT (Sop. or Ten., Mezzo or Bar.)

BEAT UPON MINE LITTLE HEART (Sop. or Ten., Mezzo or Bar.)

BEFORE THE DAYBREAK (Sop. or Ten., Mezzo or Bar.)

BOOK OF SONGS (10) (Complete)

CHANSON DES LAVANDIÈRES (Sop. or Ten., Mezzo or Bar.)

DEEP IN A ROSE'S GLOWING HEART (Sop. or Ten., Mezzo or Bar.)

" (with Vo. and 'Cello obligato) (Sop. or Ten., Mezzo or Bar.)

S (with Vo. and 'Cello obligato) (Sop. or Ten., Mezzo or Bar.)

IN RÜSLEIN (The Rosebud) (Sop. or Ten., Mezzo or Bar.)

STGEFÜHL (Autumn Sadness) (Sop. or Ten., Mezzo or Bar.)

BOWER (Sop. or Ten., Mezzo or Bar.)

ER NACHT! (In the Night) (Bass)

IE (Life) (Mezzo Sop.)

ASE BRISÉ (The Vase) (Sop. or Ten., Mezzo or Bar.)

E BOY BLUE (Sop. or Ten., Mezzo or Bar.)

L. WIE BLÜHT'S! (Maiden, How Sweet!)

Y, MERRY LARK (Sop. or Ten., Mezzo or Bar.)

SPRING MORNING (Sop. or Ten., Mezzo or Bar.)

(with Vo. and 'Cello obligato) (Sop. or Ten., Mezzo or Bar.)

SONG (Sop. or Ten., Mezzo or Bar.)

LLÉ-TOI! (Remember Well) (Sop. or Ten., Mezzo or Bar.)

ME ZEIT (Time Enough)

H BOOK (Songs and Piano Pieces) (Complete)

ER DAY (Sop. or Ten., Mezzo or Bar.)

UTO! (Thine my Greeting) (Sop. or Ten., Mezzo or Bar.)

APRIL (Sop. or Ten., Mezzo or Bar.)

TEILLE CHANSON (An Old Song) (Sop. or Ten., Mezzo or Bar.)

, C. H.

ODLANDS I WANDER (Soprano)

SERENADE (Tenor)

NIGHT (Contralto)

AMICA (Sop. or Ten.)

DE (Contralto or Bar.)

NCE (Tenor)

SONG (Sop. or Ten.)

AUGUSTO

OF 12 SONGS (Dedicated to Adelina Patti)

SORROW'S NIGHT (Sop. or Ten., Mezzo or Bar., Alto or Bass)

ALL THINGS, O MAIDEN (Sop. or Ten., Mezzo or Bar.)

DOST KNOW! (Sop. or Ten., Mezzo or Bar., Alto or Bass)

JESUS ONLY (Sop. or Ten., Mezzo or Bar., Alto or Bass)

LOVING (Sop. or Ten., Mezzo or Bar.)

ON THE WILD ROSE TREE (Sop. or Ten., Mezzo or Bar., Alto or Bass)

SHE HAD GONE AWAY

'T IS NIGHT (Violin obligato) (Sop. or Ten., Mezzo or Bar.)

TOO OLD FOR LOVE (Sop. or Ten., Mezzo or Bar., Alto or Bass)

TOO YOUNG FOR LOVE (Sop. or Ten., Mezzo or Bar., Alto or Bass)

SMITH, WILSON G.

O WONDROUS DREAM (Sop. or Ten., Mezzo or Bar.)

TIRINDELLI, P. A.

AMARE — SOFFRIRE! (To Love — To Suffer)

IDILLIO (Idyl)

LOVE'S SEASON (Sop. or Ten., Alto or Bar.)

UNA FANCIULLA PARLA (A Girl Speaks)

WHITING, ARTHUR

LOVE ME NOT FOR COMELY GRACE (Tenor)

MY TRUE LOVE HATH MY HEART (Sop. or Ten., Mezzo or Bar.)

O LOVE, STAY BY AND SING (Baritone)

ON THE WALLS OF SALAMANCA (Tenor)

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