

ALBUM  
OF  
SONGS  
BY  
CLAYTON  
JOHNS







M  
1621  
J65a

376647

TO MRS HENSCHEL.

3

# Princess Pretty Eyes.

THOMAS D. LISTER.

CLAYTON JOHNS.

Un poco vivace.

Voice. Oh—

Piano. *mf* *dim.*

Prin - cess Pret - ty - Eyes! One ten - der lit - tle glance

*piquante.*

What - e'er to - me may

*dim.* *mf*

May 1937 Gift of Dr. Charles L. Sudder

chance, — chance, — chance, — Still is my rich - est -

prize ————— When

*dim.*

those dear eye-lids rise; The Sun-beams play and dance, When

*cresc.* *cresc.*

those dear eye-lids rise ————— Oh! Prin - cess Pret - ty —

*poco rit.* *poco rit.*

Eyes. \_\_\_\_\_ Oh!

*mf*

*p.* *a tempo.* *dim.* *mf*

Prin - cess Pret - ty Eyes, One ten - der lit - tle glance, \_\_\_\_\_

*p.* *p*

Smil - ing so sau - cy \_\_\_\_\_

wise, \_\_\_\_\_ wise, \_\_\_\_\_ wise, \_\_\_\_\_ Smil - ing so sau - cy \_\_\_\_\_

wise \_\_\_\_\_ Each

*dim.*

smile a gleam - ing lance To check the bold ad - vance Yields

*f* *cresc.*

love and cap - tive lies ——— Oh! Prin - cess Pret - ty —

*ff* *riten.*

Eyes. \_\_\_\_\_

*a tempo.* *dim.*



# A Bridal Measure.

for S. F.

Gifts they sent her manifold,  
 Diamonds and pearls and gold,  
 One there was among the throng  
 Had not Midas' touch at need:  
 He against a sylvan reed  
 Set his lips and breathed a song.

THOMAS BAILEY ALDRICH.

CLAYTON JOHNS.

*Poco vivace.*

Voice. Bid bright Flo-ra,

Piano. *mf* *mp*

as she comes, Snatch a spray of o - range blooms For a maid - en's

hair. Let the Hours their a - prons fill With mig - non - nette and

*poco rit.*

daf - fo - dil, And all that's - fair.

*poco rit.*

*a tempo.*

For her ho - som

fetch the rose That is rar - est, Not that ei - ther

these or those Could by an - y hap - p'ning be

*sostenuto.*

Or - na - ments to such as — she; They'll but show, when

she is dressed, She is fair - er than the — fair - est,

And out - bet - ters what is best!

*poco rit.*

*a tempo.*

## When to her lute Corinna sings.

Words from  
Campion and Rossiter's  
Book of Airs-1601.

CLAYTON JOHNS.

Moderato con molto.

Voice.  When to her lute Co -

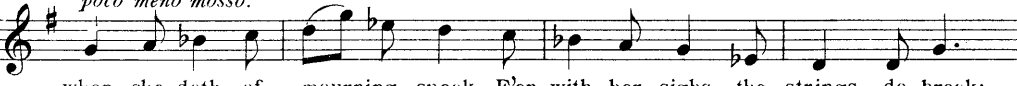
Piano.  *mf*


 rin - na sings, Her voice re - vives the lead - en strings, And



*cresc.*  doth in high - est note ap - pear As an - y chal - leng'd ech - o clear; But

 *cresc.* *p*

*poco meno mosso.*  when she doth of mourning speak, E'en with her sighs the strings do break;



And as her lute doth live— or die, Led

by her pas-sion, so— must I; For when of pleas-ure she doth sing, My

*cresc.*

thoughts en-joy a sud - den spring; But if she doth of sor - row speak, E'en

*pp* *foco meno mosso.*

*pp*

from my heart the strings do break. **Tempo I.**

*pp* *rit.*

## My True Love.

FLORENCE EARLE COATES.

CLAYTON JOHNS.

Vivace.

Voice.

Piano.

*mf*

True Love's eyes are a sur-prise To put an end to rang-ing; They

va - ry so, Come weal, come woe, One can but watch, one can but watch, one

can, \_\_\_\_\_ one can but watch their chang-ing. My

*riten.*

*riten.*

*poco più lento.*

True Love's mouth is as the South In time of blos - som sun - ny, A

*p*

rose in death, Be - queathed it breath, And bees have lent, - and

*riten.*

bees - have lent, - and bees have lent it

hon - ey.

**Tempo I.**

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a fermata, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with a mix of eighth and quarter notes in the left hand.

The second system continues the musical score. The vocal line has the lyrics: "But Oh! her heart is still the art,— the mag-ic fresh and". The piano accompaniment continues with similar rhythmic patterns, including some chords with fermatas.

The third system of the score includes the lyrics: "liv - ing, That wins the free her slaves to be By its own gift, by". The vocal line features a melodic line with some ties. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth and final system on the page includes the lyrics: "its own gift, by its own gift of giv - ing." The vocal line ends with a fermata. The piano accompaniment concludes with a series of chords and a final cadence. Dynamic markings include *f* (forte) and *rit.* (ritardando) above the vocal line, and *f riten.* (forniente) below the piano accompaniment.



# In Autumn.

FRANK WALCOTT HUTT.

CLAYTON JOHNS.

Vivace molto.

Voice.

Piano.

song of the reap - ing time, — Of the feast days of — the year, — A

song of the grain and the well-filled wain, And the husk - ing time that's near: — Here's

*poco riten.*

hey, for a mer - ry romp — In the brown old fields and vales, — And

*tempo.*

ho, for the mead where the cat - tle feed, And ho, for the Au - tumn

*f.* *poco rit.* *a tempo.*

*f.* *poco rit.* *a tempo.*

gales. — A

*poco rit.*

hunt through the tall dim woods — For the fruit of the oak and vine; — A

peep at the nest of the last red-breast, And a call where the chip-munks

dine; — A smile in the morning skies, — And a laugh in the stream that

*poco riten. a tempo.*

flow, — As they share their joy with the girl — and boy That to —

*rit. a tempo.*

*rit. a tempo.*

day may a-ram-bling go.

## An old Rhyme.

ROBERT HERRICK.

CLAYTON JOHNS.

Voice. *Lento molto.*

I dare not ask a

Piano. *mp*

kiss, I dare not beg a smile, Lest

hav - ing that or this, I might grow proud the

while. No, no, the ut - most share Of

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "while. No, no, the ut - most share Of". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The piano part includes chords and single notes, with a fermata over the final note of the bass line.

my de - sire shall be, On - ly to kiss the

The second system of music continues the vocal line with lyrics "my de - sire shall be, On - ly to kiss the". It includes dynamic markings such as "cresc." and "3" (triplets) in both the vocal and piano parts. The piano accompaniment features chords and single notes, with a fermata over the final note of the bass line.

air That late - ly kiss - ed thee.

The third system of music concludes the vocal line with lyrics "air That late - ly kiss - ed thee.". It includes dynamic markings such as "f" (forte) and "Red." (ritardando) in both the vocal and piano parts. The piano accompaniment features chords and single notes, with a fermata over the final note of the bass line.

# M o r n i n g .

EMILY DICKINSON.

CLAYTON JOHNS.

Moderato con moto.

Voice.

Piano.

Will there real - ly be a morn - ing?

Is there such a thing as day? Could I see it from the moun - tains

If I were as tall as they? Has it feet like wa - ter lil - ies?

Has it feathers like a bird? Is it brought from famous countries

Of which I've never heard? Oh some scholar, Oh some sailor,

Oh some wise man from the skies Please to tell a little pilgrim

*poco rit.* *a tempo.*  
Where the place called morning lies.

*poco rit.* *a tempo.* *rit.*

## The Sunflower.

CLAYTON JOHNS.

*Poco vivace.*

Voice. Oh

Piano.

Sun - flow - er, tell us that se - cret thing You hide in your in - most

heart, — As all day long you turn to your king With all — your leaves a -



part. The

*poco riten.* *a tempo.*

hol - ly-hocks vain - ly list - en a - round, They are near - ly as tall - as

you; The bees hum by with an an - gry sound, They

can - not get the clue.

*cresc.*

*poco sostenuto.*

You keep—your se-cret day

*poco riten.*

*poco sostenuto.*

*a tempo.*

in, day out, As you ea-ger-ly watch your king; ——— But

*a tempo.*

some far day you will speak with a shout, And tell us your se - - cret

*riten.*

thing. ———

*a tempo.*

*dim.*

# The Rosebud.

CLAYTON JOHNS.

Lento.

Voice.

Piano.

*mp l. h.*

Oh touch that rose - bud it will bloom, My la - dy

fair! A pas - sionate red in dim green gloom, A joy, a

splen - dor a per - fume That sleeps in air, that sleeps in air.

*p*

*l.h.*

*poco più mosso.*

You touched my

heart, it gave a thrill just like a rose That o - pens

at a la - dy's will; Its bloom is al - ways yours un -

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'at', followed by quarter notes 'a', 'la', and 'dy's', then a half note 'will;'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

til you bid it close, you bid it close.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'til', followed by quarter notes 'you', 'bid', and 'it', then a half note 'close,'. The piano accompaniment continues with similar rhythmic patterns, ending with a final cadence.

*dim.* *p*

The third system shows the vocal line with a whole rest, indicating the end of the vocal part. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system concludes with a dynamic marking of *dim.* (diminuendo) and a piano (*p*) dynamic.

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