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1913

Back to the Days of Auld Lang Syne

W. R McAllister

Composer

Al Dubin

Lyricist

Gat

Illustrator

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BACK TO THE DAYS OF *grace* AVLD LANG SYNE



WORDS BY
AL. DUBIN
MUSIC BY
W.R. McALLISTER

• Emmett J. Welch •

Colonial Theatre
Widened D. 1882
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1913

Back

TRY THIS OVER ON YOUR PIANO.

THE MESSAGE OF THE HONEYMOON

Words by
AL. DUBIN & H. R. CURTIS.

Music by
JOS. A. BURKE

Andante Modto

The musical score is written for piano and voice. It begins with a piano introduction in D major, 4/4 time, marked 'Andante Modto'. The introduction features a melody in the right hand and a supporting bass line in the left hand, with dynamics *f* and *rit.* indicated. The vocal melody enters in the second system, with lyrics: 'Down by a stream, where the love star gleams, Shines a light, Where'. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand, with dynamics *p* and *rit.* indicated. The vocal melody continues with lyrics: 'great big hon - ey moon; It well find our world of bliss;'. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand, with dynamics *p* and *rit.* indicated.

Down by a stream, where the love star gleams, Shines a light, Where
Were led a - right, by its guid - ing light, Where
great big hon - ey moon; It
well find our world of bliss;

Back To The Days Of Auld Lang Syne.

Words by
AL. DUBIN.

Music by
W. R. McALLISTER.

Valse Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Valse Moderato' and 'mf'. The introduction consists of six measures of arpeggiated chords. The vocal melody enters in the seventh measure with the lyrics 'Let's wan - der back to days that are'. The piano accompaniment continues with chords. The second line of the score contains the lyrics 'Let's pict - ure scenes to make our hearts'. The third line contains 'old - en the days that we used to know' and 'fond - er in twi - lights sha - dy's haze'. The fourth line contains 'Let's dream the dreams that are hal - lowed and gold - en,' and 'Let's fan - ey some - thing can take us back yon - der,'. The score is written on four systems, each with a vocal staff and a piano staff. The piano part includes various musical notations such as arpeggios, chords, and melodic lines.

Let's wan - der back to days that are
Let's pict - ure scenes to make our hearts
old - en the days that we used to know
fond - er in twi - lights sha - dy's haze
Let's dream the dreams that are hal - lowed and gold - en,
Let's fan - ey some - thing can take us back yon - der,

Dreams of sweet long a - go _____ Let's wan - der back through
Back to our child - hood days _____ Let's wan - der down through

ten. *rit.*
by - gone years, Re - call - ing the smiles and re - call - ing the tears.
Lov - ers' Lane, Re - call - ing our sweet Ro - mance o - ver a - gain.

CHORUS *a tempo*
And we'll Dream, dream, dream _____ of
a tempo
p - mf

sweet - heart days and their joys _____ Yes we'll Dream, dream

dream ————— of when we were girls and boys ————— And we'll

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note 'dream', followed by a long rest, then a quarter note 'of', and continues with eighth notes for 'when we were girls and boys'. The piano accompaniment consists of chords and single notes in both hands, with a prominent bass line in the left hand.

smile and sigh ————— At mem - o - ries mel - low with

The second system continues the melody. The vocal line has a half note 'smile', a quarter note 'and', and a long rest for 'sigh'. The piano accompaniment maintains a steady harmonic support with chords and moving lines in both staves.

time ————— As we turn back to gaze in to the days of

The third system shows the vocal line with a half note 'time', a long rest, and then eighth notes for 'As we turn back to gaze in to the days of'. The piano accompaniment continues with a similar harmonic texture.

Auld Lang Syne ————— And we'll Syne —————

The fourth system concludes the piece. The vocal line has a half note 'Auld', a quarter note 'Lang', a long rest for 'Syne', and then eighth notes for 'And we'll Syne'. The piano accompaniment features a final cadence with sustained chords in both hands.

THOUGH YOUR HAIR IS TURNING SILVER YOU'VE A HEART OF GOLD.

Words by CHAS. E. BAER.

Music by JOHANN C. SCHMID.

CHORUS.

The musical score is written for voice and piano. It features a chorus with the following lyrics: "Tho' your hair is turn - ing sil - ver you've a heart of gold, In your eyes the love light shines just as of old; . . . If your face is not so fair, still the old smile lin - gers there, Tho' your hair is turn - ing sil - ver you've a heart of gold. . .". The score is in 2/4 time and B-flat major. The piano accompaniment includes a piano (p) marking and a forte (f) marking. The melody is simple and catchy, with a clear chorus structure.

Tho' your hair is turn - ing sil - ver you've a heart of gold, In your
eyes the love light shines just as of old; . . . If your
face is not so fair, still the old smile lin - gers there, Tho' your
hair is turn - ing sil - ver you've a heart of gold. . .

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