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1920

## Banished!

Frederick W Vanderpool  
*Composer*

Helen Goff  
*Lyricist*

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*Artists Copy*

*Fanny May*

# BANISHED



LYRIC BY

HELEN GOFF

MUSIC BY

FREDERICK W. VANDERPOOL

COMPOSER OF

"VALUES" "THE WANT OF YOU" "A LITTLE SUNFLOWER GOOD NIGHT" etc.

*Price 60 cents*



STANDARD NET

M. WITMARK & SONS  
NEW YORK

Vp. 009503  
1920  
BAN

## Banished!



I banished you, nor cared  
Where-e'er your steps might turn  
Indiff'rent how you fared  
Or how you might have yearned!

But now regret is mine  
Despairingly I wait,  
In hopelessness to pine.  
Ah Love — is it too late?

*Helen Goff*

Bagaduce Music  
Lending Library  
Blue Hill, Maine



Donor: 737

Sung by and dedicated to  
ROSA PONSELLE

# Banished!

Lyric by  
HELEN GOFF

Music by  
FREDERICK W. VANDERPOOL

Moderately with deep feeling

(*rubato*)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I ban-ished you, nor". The piano accompaniment features a series of chords and melodic lines in both hands, with dynamic markings *p marc.* and *poco rit.* leading to a *p* dynamic.

The second system continues the vocal line with the lyrics "cared — Where - e'er your steps might turn — In -". The piano accompaniment continues with chords and melodic lines, ending with a fermata over the final chord.

The third system continues the vocal line with the lyrics "- dif- f'rent how you fared — Or how you might have yearned —". The piano accompaniment continues with chords and melodic lines, ending with a fermata over the final chord.

*emotionally*

But now re-gret is mine — Des - pair - ing - ly I

*l.h.*  
*pp*

*servently*

wait, In hope - less - ness to pine. Ah! Love —

*cresc.* *cresc.* *ff*

*wistfully*

Is it too late? —

*dim.* *p rit.* *pp*

Two Songs by Frederick W. Vanderpool

# I DID NOT KNOW

Poem by  
CHARLES HANSON TOWNE

Solo, Three Keys, E<sub>3</sub> (b<sub>3</sub> to e<sub>3</sub>) F, (c to f) G, (d to g) 40¢ each, postpaid

Andante con espressione

I did not know — the night-in - gale could fling In - to one song — the whole wild  
soul of Spring — I did not know, — I did not know, — Un - til I heard — him

*p* *cresc.* *f*

The musical score for "I Did Not Know" is written for a solo voice and piano accompaniment. It consists of two systems of music. The first system begins with the tempo marking "Andante con espressione". The vocal line is in a single treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "I did not know — the night-in - gale could fling In - to one song — the whole wild soul of Spring — I did not know, — I did not know, — Un - til I heard — him". The piano part includes dynamic markings *p*, *cresc.*, and *f*. The piece concludes with a double bar line.

# YE MOANIN' MOUNTAINS

Poem by  
H. THOMPSON RICH

Solo, Two Keys, D<sub>3</sub> (c to f) F, (e to a) 40¢ each, postpaid

Grave

Be kind ye moan-in' moun - tains An' moan no more to - night, — Ye  
'mind me o' my lost love, An' all the old de - light. — 'Twas

*p* *cresc.* *poco* *ff*

The musical score for "Ye Moanin' Mountains" is written for a solo voice and piano accompaniment. It consists of two systems of music. The vocal line is in a single treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Be kind ye moan-in' moun - tains An' moan no more to - night, — Ye 'mind me o' my lost love, An' all the old de - light. — 'Twas". The piano part includes dynamic markings *p*, *cresc.*, *poco*, and *ff*. The piece concludes with a double bar line and a repeat sign.

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Two Songs by Frederick W. Vanderpool

# A SONG FOR YOU

Lyric by  
ARTHUR OLIVER

Solo, Two Keys - F, (c to f) Ab, (eb to ab) 40 cents each

Andante con moto

*pp*

If all the stars were gems, love, And all those gems were mine, I'd

*pp*

*con sva*

*cresc. e accel.*

give them in ex - change, love, For that dear heart of thine. But

*a tempo* *ten.* *pp*

*cresc. e accel.* *a tempo* *pp*

*con sva*

The musical score for 'A Song for You' is written for voice and piano. It begins with a treble clef and a key signature of one flat (Bb). The tempo is 'Andante con moto'. The vocal line starts with a piano (*pp*) dynamic and includes lyrics: 'If all the stars were gems, love, And all those gems were mine, I'd give them in exchange, love, For that dear heart of thine. But'. The piano accompaniment features chords and moving lines in both hands. Dynamics include *pp*, *con sva*, *cresc. e accel.*, *a tempo*, *ten.*, and *pp* again at the end.

## IF

Poem by  
ELLA WHEELER WILCOX

Solo, Two Keys - F, (c to f) G, (d to g) 40 cents each

With motion

If I were a doe, dear, And you were a brook, Ah, what would I do then, think

*p*

*mf* *little faster* *dim.*

*Slowly and Passionately,*

you? I'd kneel on your bank In the grass - es dank, And drink you, and drink you, and

The musical score for 'If' is written for voice and piano. It begins with a treble clef and a key signature of one flat (Bb). The time signature is 6/8. The tempo is 'With motion'. The vocal line starts with a piano (*p*) dynamic and includes lyrics: 'If I were a doe, dear, And you were a brook, Ah, what would I do then, think you? I'd kneel on your bank In the grass - es dank, And drink you, and drink you, and'. The piano accompaniment features chords and moving lines in both hands. Dynamics include *p*, *mf*, *little faster*, *dim.*, and *Slowly and Passionately,*.

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Two Songs by Frederick W. Vanderpool

Andante con amore

*ten.*

Ah, love, could I but take the hours — That once I spent with thee,  
 And coin them all in mint - ed gold

Lyric by  
 LOUIS WESLYN

'NEATH THE AUTUMN MOON

Valse brillante

*Solo, Three Keys - C, (d to g) Eb, (f to bb) F, (g to c) 40¢ postpaid*

Do you re - mem - ber one sweet Sep - tem - ber, Sum - mer was fad - ing a - way; —

Moon - beams bright made the night As fair as the au - tumn day. —

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