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Gone Are The Days

Ballard MacDonald

Lyricist

Ehpfeiffer

Illustrator

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GONE ARE THE DAYS

WORDS BY
BALLARD MACDONALD

MUSIC BY
"Z"



Vp-013641
1914

GON

Shapiro,
Bernstein
& Co. MUSIC
PUBLISHERS
306 Broadway & Thirty-Ninth Street,
New York.

Try this over on your Piano.

On The Island Of Pines

Lyric by
ALFRED BRYAN

Music by
HARRY CARROLL

Moderato

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first system shows the piano introduction with dynamics *f* and *fz*. The second system begins the vocal entry with the lyrics 'There lies an is-land fair, 'mid trop-ic' and 'I know a moon-lit way, where lov-ers'. The piano accompaniment includes a *mp* dynamic marking. The third system continues the vocal line with lyrics 'splen-dors rare, Set like a jew-el up-on the sea, And by the come to stray, There by the trees where the cuck - gos call, And there's a'. The fourth system concludes the vocal line with lyrics 'pine tree's shade, a sen-ti-men-tal maid, Says her ros-a-ry - ev-'ry bench for two, where lov-ers come to woo, - And the blos-soms fall - o'er the'. The piano accompaniment continues throughout, ending with a final chord.

There lies an is-land fair, 'mid trop-ic
I know a moon-lit way, where lov-ers
splen-dors rare, Set like a jew-el up-on the sea, And by the
come to stray, There by the trees where the cuck - gos call, And there's a
pine tree's shade, a sen-ti-men-tal maid, Says her ros-a-ry - ev-'ry
bench for two, where lov-ers come to woo, - And the blos-soms fall - o'er the

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Gone Are The Days

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Words by
BALLARD MACDONALD

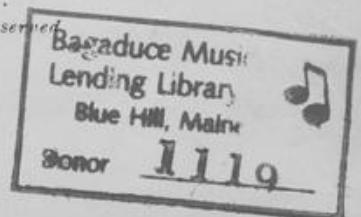
Music by
"Z"

Moderato con espressione

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Moderato con espressione'. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The introduction concludes with a 'rall.' (ritardando) marking. The vocal line enters with the lyrics: 'Do you re - mem - ber when hearts were young, In the Sweet mem - ries rise as the shad - ows fall, Of the long a - go, that once we used to know? past now dead, of days that long have fled, Wed - ding bells, too, that were nev - er rung, But Joy - ous the scenes that those days re - call, But'. The piano accompaniment continues throughout, providing harmonic support for the vocal melody. Dynamics include 'f' (forte) and 'p' (piano).

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may - be 'tis bet - ter 'twere so:
now mem - 'ry lives in their stead:

dim. *rall.*

REFRAIN

Gone are the days that our love once knew,

mp

Gone is the time when your heart beat true, Bro - ken the

mf *mf*

vows that you made me when — Held in my arms, you

mf

loved me then; And gone are the hopes that once filled my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music features a series of chords and melodic lines, with dynamic markings such as *v* and *>* indicating accents.

breast, Gone like the hap - pi - ness and the rest,

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes dynamic markings like *v* and *>*, and a fermata over a chord in the final measure.

Leav - ing a heart that will grieve al - ways, Gone for all

The third system of the score includes dynamic markings: *cresc.* (crescendo), *ff* (fortissimo), and *mp* (mezzo-piano). The piano accompaniment features a complex texture with multiple voices and a fermata over a chord.

time those days.

The final system of the score on this page. The vocal line ends with a fermata. The piano accompaniment includes a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic marking. The piece concludes with a final chord and a fermata.

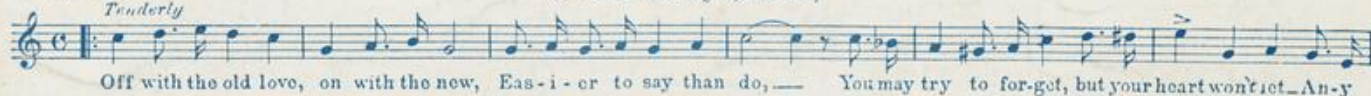
Numbers Everybody Is Humming

Off With The Old Love, On With The New!

(Easier to say than do)

REFRAIN

Tenderly



Off with the old love, on with the new, Eas-i - er to say than do, — You may try to for-get, but your heart won't let. An-y

Smother Me With Kisses

and
Kill Me With Love

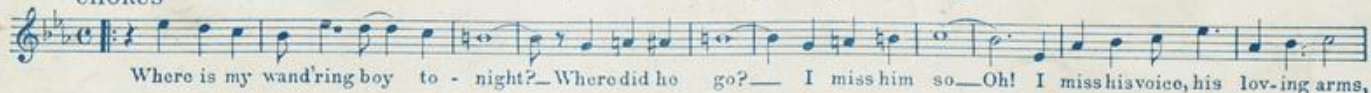
CHORUS



"Smoth-er me — with kiss-es, hon, and kill me with love, — Wrap your-self a-round me like a ser-pent 'round a

Where Is My Wandering Boy To-Night?

CHORUS



Where is my wand'ring boy to - night? — Where did he go? — I miss him so — Oh! I miss his voice, his lov-ing arms,

On The Island Of Pines

CHORUS



I'm go-ing o-ver the o - cean to the Is - land of Pines, — Soon I'll be sail-ing a - way — Where the sil - ver moon-

In A Shady Little Dell In Delaware

CHORUS



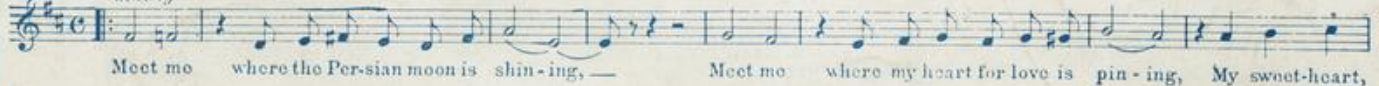
In a sha-dy lit-tle dell in Del-a-ware, Where the Del-a-ware flows, — She gave her heart to me as a tok-en, And

Meet Me 'Neath The Persian Moon

(From the Vaudeville Production "The New Persian Garden")

REFRAIN

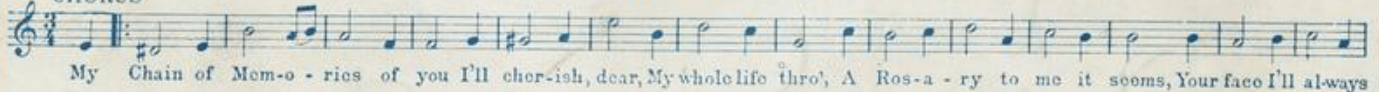
Slowly



Meet me where the Per-sian moon is shin-ing, — Meet me where my heart for love is pin-ing, My sweet-heart,

My Chain Of Memories

CHORUS



My Chain of Mem-o - ries of you I'll cher-ish, dear, My whole life thro', A Ros-a - ry to me it seems, Your face I'll always

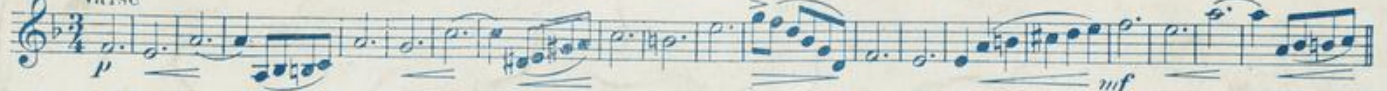
The Best Valse Boston (Hesitation) on the Market

Heart O' Mine

by Robert A. Keiser and Eugene Platzmann

1st STRAIN

Valse



2nd STRAIN



TRIO

Cantabile



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