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1909

## When Are The Scenes of Yesterday

Thos. S Allen

*Composer*

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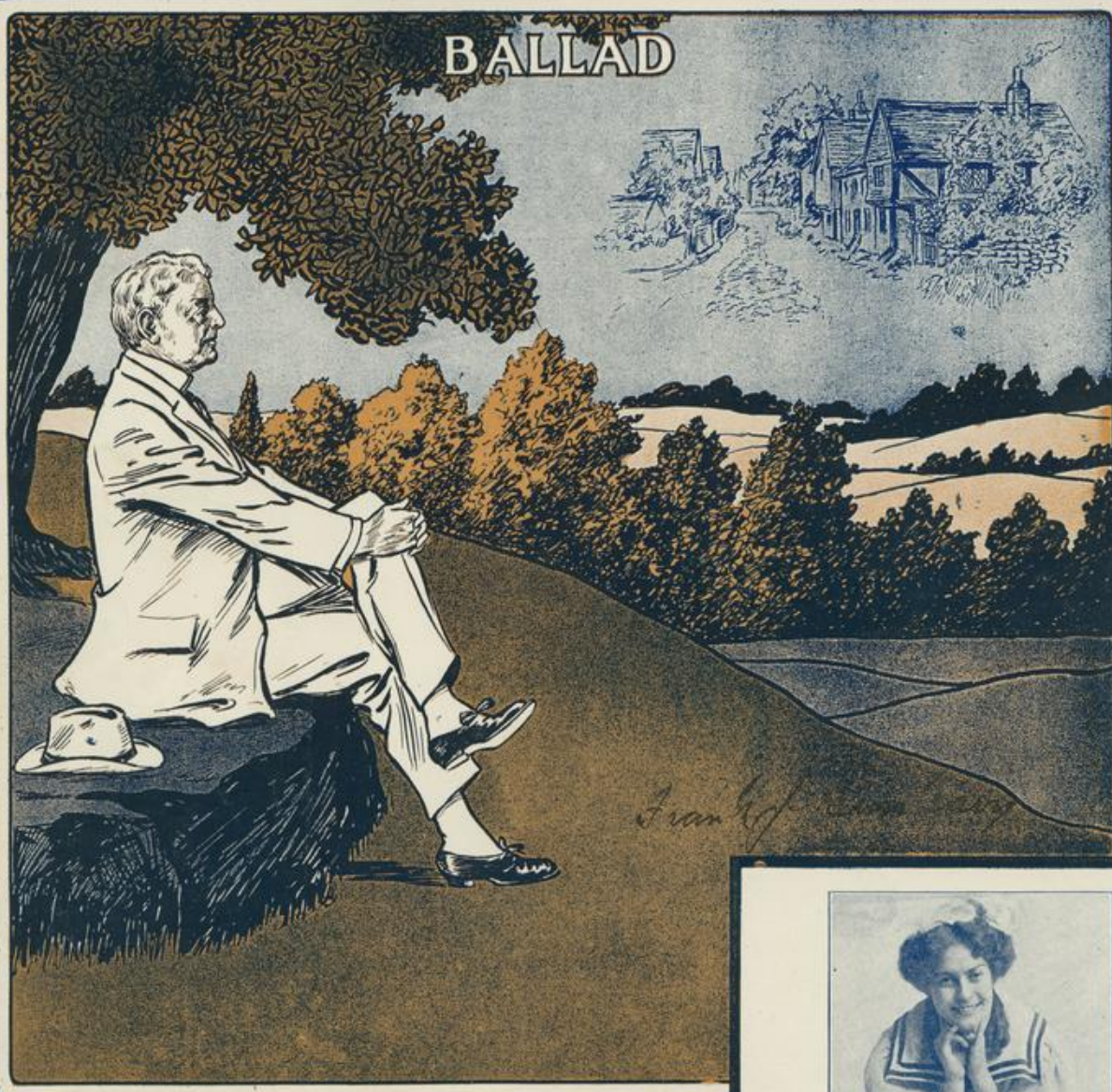
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# WHERE ARE THE SCENES OF YESTERDAY?

BALLAD



WORDS AND MUSIC BY

**THOS S. ALLEN**

Composer of  
"BY THE WATERMELON VINE,"  
"YOU CAN'T STOP ME FROM LOVING YOU," ETC.



5



Up-006252  
1909

WHERE



# Where Are The Scenes Of Yesterday

Words and Music by THOS. S. ALLEN

Writer of "Lindy Lou"  
"When a Boy says 'Will You'"  
"You can't stop me from loving You" etc.

Moderato.

Voice

PIANO

*f*

Child-hood days were hap-py, ———— Though they've  
When we had a sweet-heart, ———— It would

*mf*

passed a - way, ———— When we bring them back to mind, they  
be the rule, ———— Al - ways take the long - est way, when

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato.' The piano part begins with a forte (*f*) dynamic. The first system shows the piano accompaniment for the first six measures. The second system shows the voice entry with the lyrics 'Child-hood days were hap-py, ———— Though they've' and 'When we had a sweet-heart, ———— It would'. The piano part continues with a mezzo-forte (*mf*) dynamic. The third system shows the voice entry with the lyrics 'passed a - way, ———— When we bring them back to mind, they' and 'be the rule, ———— Al - ways take the long - est way, when'. The piano part continues with a mezzo-forte (*mf*) dynamic.

seem like yes - ter - day. \_\_\_\_\_ There's the same old school-yard, —  
com - ing home from school. \_\_\_\_\_ Fath - er Time is bus - y, —

Where we met each morn', \_\_\_\_\_ Those were hap - py  
On the great big dial, \_\_\_\_\_ If he'd turn the

days we spent, Pray tell me where they've gone. \_\_\_\_\_  
hands back once, For just a lit - - tle while. \_\_\_\_\_

## Chorus.

Where are the scenes of yes - ter - day, Where are the friends we  
Back to the scenes of yes - ter - day, Back to the friends we

*mf*

knew, \_\_\_\_\_ Where are the play-mates we used to have And  
knew, \_\_\_\_\_ Back to the play-mates we used to have And

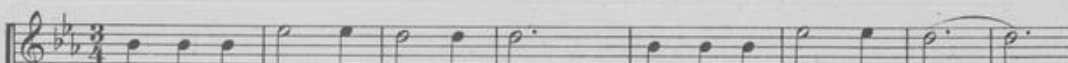
sweet-hearts fond and true. \_\_\_\_\_ I'd like to wan - der back a -  
sweet-hearts fond and true. \_\_\_\_\_

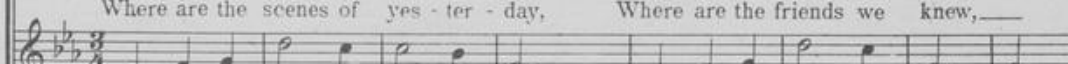
gain, thro' years that have passed a - way, \_\_\_\_\_ For no one can


tell what to - mor - row brings, Un-til it is yes - ter - day. \_\_\_\_\_

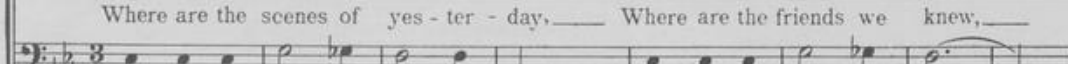
# Male Quartette

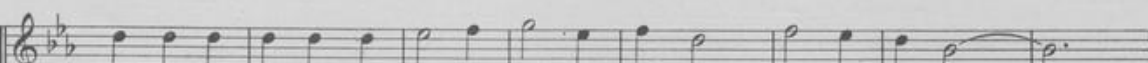
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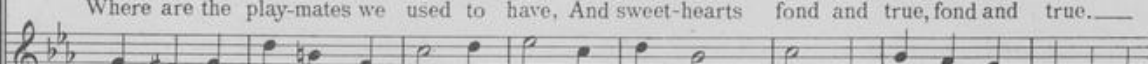
1<sup>st</sup> TEN.  Where are the scenes of yes - ter - day, Where are the friends we knew, —


2<sup>d</sup> TEN.  Where are the scenes of yes - ter - day, — Where are the friends we knew, —

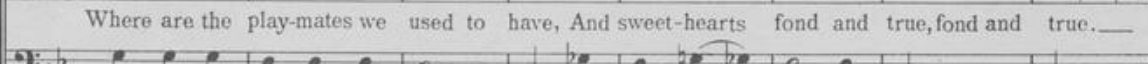
BARI.  Where are the scenes of yes - ter - day, — Where are the friends we knew, —

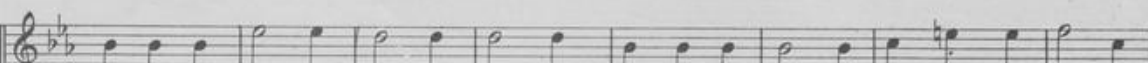
BASS.  Where are the scenes of yes - ter - day, — Where are the friends we knew, —

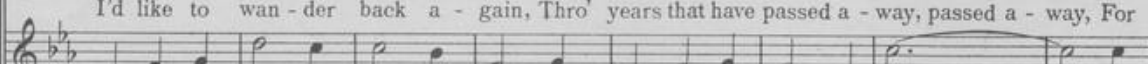
 Where are the play-mates we used to have, And sweet-hearts fond and true, fond and true. —

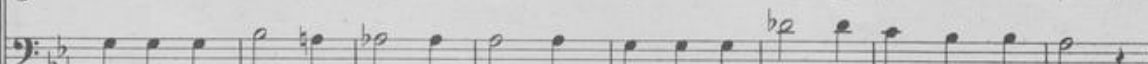
 Where are the play-mates we used to have, And sweet-hearts fond and true, fond and true. —

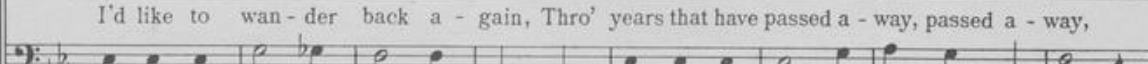
 Where are the play-mates we used to have, And sweet-hearts fond and true, fond and true. —


 Where are the play-mates we used to have, And sweet-hearts fond and true, fond and true. —

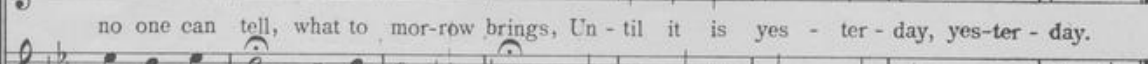
 I'd like to wan - der back a - gain, Thro' years that have passed a - way, passed a - way, For


 I'd like to wan - der back a - gain, Thro' years that have passed a - way, passed a - way, For

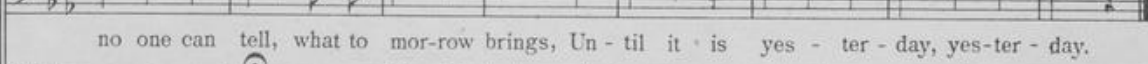
 I'd like to wan - der back a - gain, Thro' years that have passed a - way, passed a - way, For

 I'd like to wan - der back a - gain, Thro' years that have passed a - way, passed a - way, For

 no one can tell, what to mor-row brings, Un - til it is yes - ter - day, yes - ter - day.

 no one can tell, what to mor-row brings, Un - til it is yes - ter - day, yes - ter - day.

 no one can tell, what to mor-row brings, Un - til it is yes - ter - day, yes - ter - day.

 no one can tell, what to mor-row brings, Un - til it is yes - ter - day, yes - ter - day.

Where are the Scenes etc. 4



DON'T OVERLOOK THIS NUMBER

A BIG "RAG" SENSATION

# PITTER PATTER RAG

Respectfully dedicated to Mr. Frederick A. Seagrove, Montreal, Can.

## Pitter-Patter Rag.

JOS. M. DALY,

Composer of "Scented Roses" Waltz,  
"Miss Liberty" March, etc.

BY

JOS. M. DALY

Writer of

"Scented Roses" Waltzes

"Miss Liberty" March

"Toot your horn, kid, you're  
in a fog," etc., etc.

Moderato

PIANO

The musical score for "Pitter-Patter Rag" is written for piano. It begins with a tempo marking of "Moderato" and a dynamic of "piano" (p). The score is in 2/4 time and consists of five systems of music. The first system includes a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The score is written in treble and bass clefs, with various musical notations including eighth and sixteenth notes, rests, and bar lines.

"PITTER PATTER"

is one of

the most original

"RAGS"

ever written.

It is full of

ORIGINALITY.

Ask to have it played.

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