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Gone Are The Days

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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 written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The piano part features a rhythmic accompaniment of chords and eighth notes. The vocal line enters in the second system with the lyrics: '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-oo's 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'. The score includes dynamic markings such as *f*, *mp*, and *fz*. The piano accompaniment continues throughout the vocal lines, providing harmonic support.

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-oo's 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

3

Words by
BALLARD MACDONALD

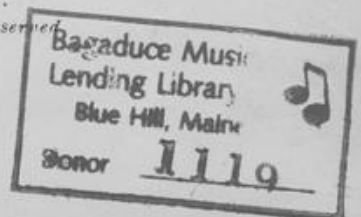
Music by
"Z"

Moderato con espressione

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of a piano introduction and three systems of vocal melody with piano accompaniment. The piano introduction is marked 'Moderato con espressione' and features a melody in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *rall.* The first system of lyrics is: 'Do you re - mem - ber when hearts were young, In the Sweet mem - ries rise as the shad - ows fall, Of the'. The second system is: 'long a - go, that once we used to know? past now dead, of days that long have fled,'. The third system is: 'Wed - ding bells, too, that were nev - er rung, But Joy - ous the scenes that those days re - call, But'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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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

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 is in a 4/4 time signature. The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment features chords and moving lines in both hands, with some dynamics like *mf* and *mp* indicated.

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

The second system continues the musical score. The vocal line and piano accompaniment follow the same notation as the first system. The piano accompaniment includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic marking.

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

The third system of the musical score. The vocal line and piano accompaniment continue. The piano accompaniment features a *ff* dynamic marking and a *mp* (mezzo-piano) dynamic marking.

time those days.

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment conclude the piece. The piano accompaniment includes a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic marking.

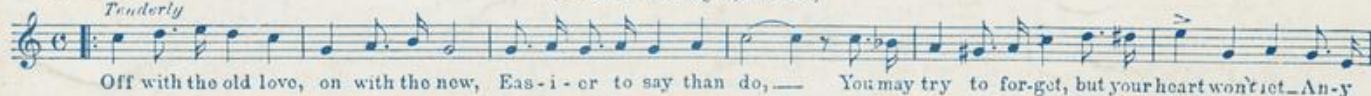
Numbers Everybody Is Humming

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

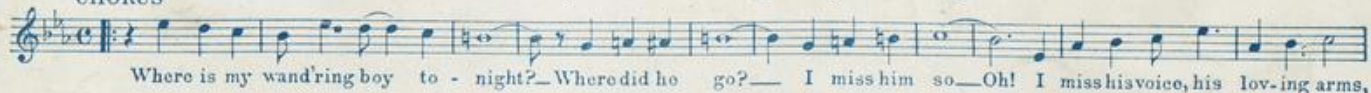
CHORUS



"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



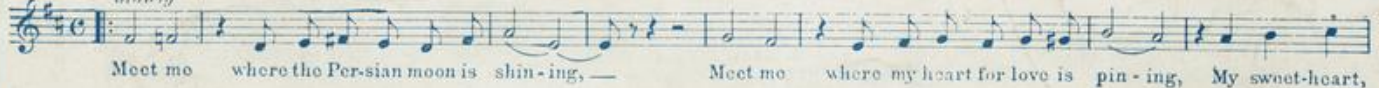
In a sha-dy lit-tle dell in Del-a-ware, Where the Del-a-ware flows, — She gave her heart to me as a tok-en, And

Meet Me 'Neath The Persian Moon

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

REFRAIN

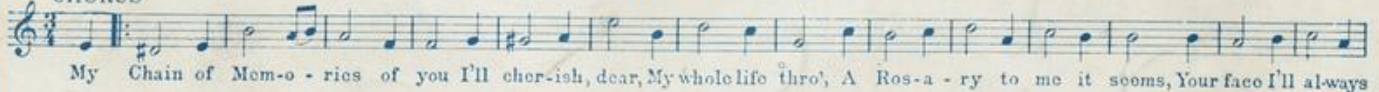
Slowly



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

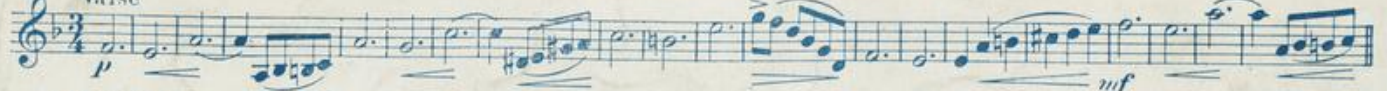
The Best Valse Boston (Hesitation) on the Market

Heart O' Mine

by Robert A. Keiser and Eugene Platzmann

1st STRAIN

Valse



2nd STRAIN



TRIO

Cantabile



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