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1893

# Bye-Gone Days

Julian Jordan  
*Composer*

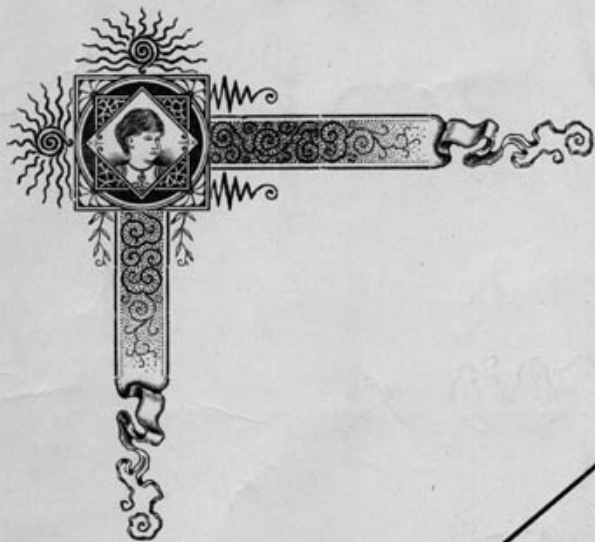
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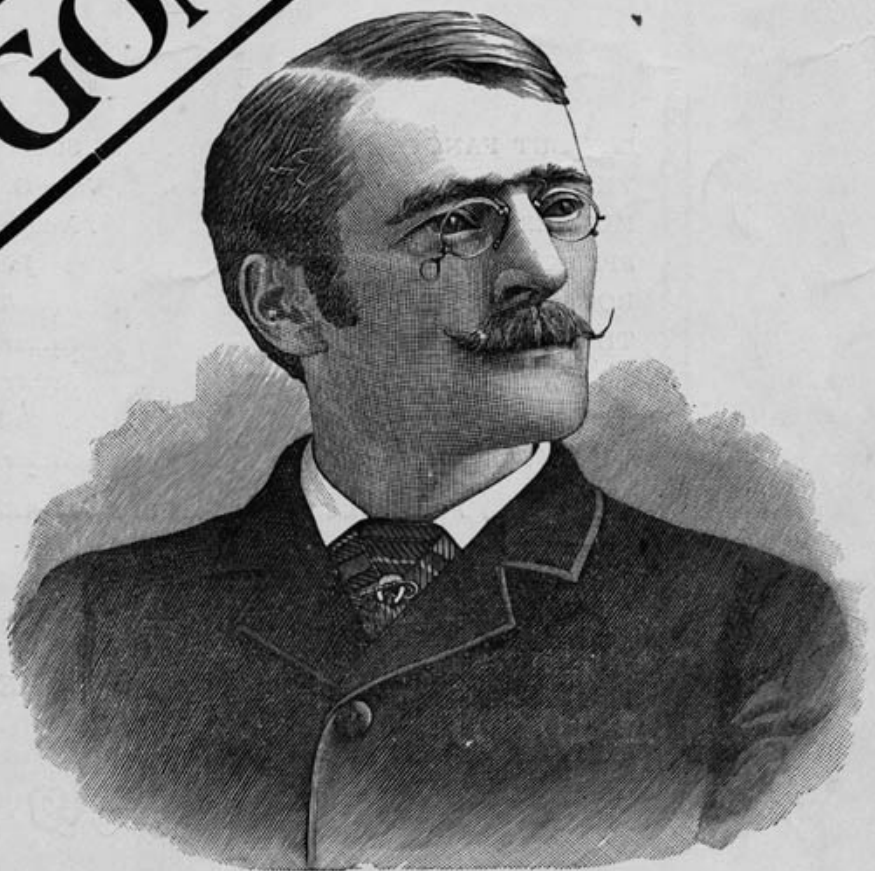
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# BYE-GONE DAYS



BEAUTIFUL  
Waltz Refrain

4

WORDS AND MUSIC BY

# JULIAN ❖ JORDAN

READING, PA., U.S.A.

**J. S. UNGER MUSIC HOUSE, PUBLISHER.**

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BYE



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# BYE-GONE DAYS.

Words and Music by JULIAN JORDAN.

*Intro.* *Tempo di Waltz.*

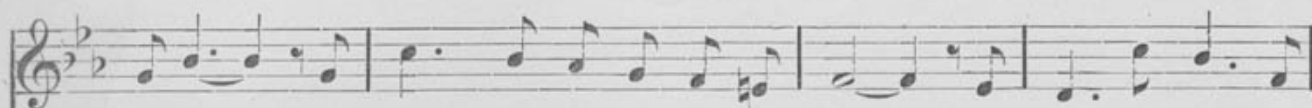


*Andante.*

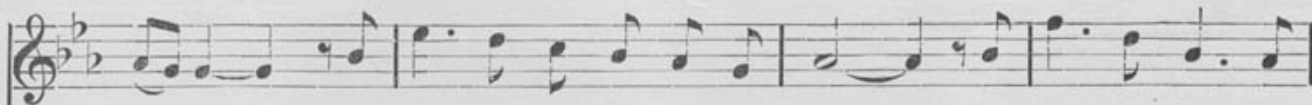


1. Tho' bright and glad the fu- ture seems, And hope gilds each to -
2. A ha - lo that shall nev- er fade, O'erspreads those days im -
3. Our sor - rows e - ven time en - dears, The pain has all de -

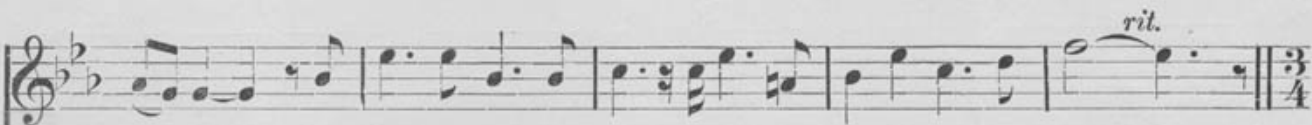




mor-row, And though the star of prom-ise beams And ban-ished ev-ery  
 mor-tal, Our child-hood day, our day at school, Those days at life's great  
 part-ed, The blow that fell so heav-i-ly, And left us brok-en



sor-row— Yet when we think of bye-gone days, And friends that were the  
 por-tal; 'Tis like a dream, a hap-py dream, A dream of all that's  
 heart-ed; And on-ly the af-fec-tion lives, Of all that's best and



near-est, 'Tis then we think, we feel, we know, That bye-gone days are dearest.  
 fair-est, To let the mem'ry wander back To days that were the dearest.  
 tru-est, Of all the days in life's brief span, The bye-gone days are dearest.



*Tempo di Waltz.*

*p* Oh, bye-gone days, . . . . Oh, bye-gone days, . . . .

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and the lyrics "Oh, bye-gone days, . . . . Oh, bye-gone days, . . . .". The piano accompaniment consists of chords and single notes in the right and left hands.

Back - ward the mem - 'ry loves to roam ; . . . .

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Back - ward the mem - 'ry loves to roam ; . . . .". The piano accompaniment includes a *rall.* (rallentando) marking in the right hand towards the end of the system.

*mf* Oh, bye - gone days, . . . . Oh, bye - gone days, . . . .

The third system features a vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and the lyrics "Oh, bye - gone days, . . . . Oh, bye - gone days, . . . .". The piano accompaniment is marked *mf a tempo.*

Days of our childhood's happy home. . . . .

The fourth system concludes the piece with a vocal line and piano accompaniment. The vocal line has the lyrics "Days of our childhood's happy home. . . . .". The piano accompaniment includes *cres.* (crescendo) markings in both hands.

Bye-Gone Days.

# SPEAK, MY LOVE!

(BALLAD.)

Words by LISTON BARGUET.

Music by JULIAN JORDAN.



*Andante con espressione.*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and common time. The tempo is marked 'Andante con espressione'.



1 Speak, my love, O let me hear thee, Hear thy gen - tle voice a -  
2 Speak, my love, Thou would'st not wound me, For no words un-kind can

Musical notation for the first two lines of the song, including a vocal line and piano accompaniment.



- gain. . . . . Speak, my love, Thy voice will cheer me,  
come . . . . . From a heart, Where love reigns on - ly

Musical notation for the final two lines of the song, including a vocal line and piano accompaniment.

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