

Grace

BACK TO THE DAYS OF AVLD LANG SYNE



WORDS BY
AL. DUBIN
MUSIC BY
W.R. McALLISTER

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TRY THIS OVER ON YOUR PIANO.

THE MESSAGE OF THE HONEYMOON

Words by
AL. DUBIN & H. R. CURTIS.

Music by
JOS. A. BURKE

Andante Modto

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of two sharps (D major). The tempo is marked 'Andante Modto'. The first staff has a dynamic marking 'f' (forte) and the second staff has a 'rit' (ritardando) marking. The music features a simple harmonic accompaniment with some melodic lines in the right hand.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clef). The key signature is two sharps. The lyrics are: "Down by a stream, where the love star gleams, Shines a light, Where Were led a - right, by its guid - ing light, Where". The piano accompaniment has a dynamic marking 'p' (piano).

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "great big hon - ey moon; It well find our world of bliss;". The piano accompaniment continues with a steady harmonic accompaniment.

Back To The Days Of Auld Lang Syne.

Words by
AL. DUBIN.

Music by
W. R. McALLISTER.

Valse Moderato



Let's wan - der back to days that are
Let's pict - ure scenes to make our hearts

The first vocal line is in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "Let's wan - der back to days that are / Let's pict - ure scenes to make our hearts". The piano accompaniment is in bass clef, 3/4 time, with a key signature of one sharp. It features a steady bass line with some chords in the right hand.

old - en the days that we used to know
fond - er in twi - lights sha - dy's haze

The second vocal line continues in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "old - en the days that we used to know / fond - er in twi - lights sha - dy's haze". The piano accompaniment continues in bass clef, 3/4 time, with a key signature of one sharp, providing harmonic support for the vocal line.

Let's dream the dreams that are hal - lowed and gold - en,
Let's fan - cy some - thing can take us back yon - der,

The third vocal line is in treble clef, 3/4 time, with a key signature of one sharp. The lyrics are: "Let's dream the dreams that are hal - lowed and gold - en, / Let's fan - cy some - thing can take us back yon - der,". The piano accompaniment continues in bass clef, 3/4 time, with a key signature of one sharp, ending with a final chord in the right hand.

Dreams of sweet long a - go _____ Let's wan - der back through
Back to our child - hood days _____ Let's wan - der down through

ten. *rit.*

by - gone years, Re - call - ing the smiles and re - call - ing the tears.
Lov - ers Lane, Re - call - ing our sweet Ro - mance o - ver a - gain.

CHORUS *a tempo*

And we'll Dream, dream, dream _____ of

a tempo
p-fff

sweet - heart days and their joys _____ Yes we'll Dream, dream

dream _____ of when we were girls and boys _____ And well

smile and sigh _____ At mem - o - ries mel - low with

time _____ As we turn back to gaze in to the days of

Auld Lang Syne _____ And well Syne _____

1. 2.

THOUGH YOUR HAIR IS TURNING SILVER YOU'VE A HEART OF GOLD.

Words by CHAS. E. BAER.

Music by JOHANN C. SCHMID.

Chorus.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is written in a soprano clef. The lyrics are: "Tho' your hair is turn - ing sil - ver you've a heart of gold, In your eyes the love light shines just as of old: . . . If your face is not so fair, still the old smile lin - gers there, Tho' your hair is turn - ing sil - ver you've a heart of gold. . .". The score includes dynamic markings such as *p* (piano) and *f* (forte), and phrasing slurs. The piece concludes with a final cadence in the piano part.

Tho' your hair is turn - ing sil - ver you've a heart of gold, In your
eyes the love light shines just as of old: . . . If your
face is not so fair, still the old smile lin - gers there, Tho' your
hair is turn - ing sil - ver you've a heart of gold. . .