

I MAY BE GONE FOR A LONG, LONG TIME

Glenn Luise Hofer

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LYRIC BY
LEW BROWN

MUSIC BY
ALBERT VON TILZER



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I May Be Gone For A Long Long Time

Words by
LEW BROWN

Music by
AL. VON TILZER

Marcia moderato

f

sfz

The piano introduction is in 2/4 time, marked 'Marcia moderato'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a series of eighth notes, followed by chords. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a triplet of eighth notes and a final chord marked *sfz*.

Voice

Till ready

1 Good - bye dear, I'm leav - ing you to -
2 Some day dear, When I come back to

P marcato

The voice line begins with a rest, then enters with the lyrics. The piano accompaniment continues with a steady eighth-note pattern, marked *P marcato*.

day Don't cry dear, just dry those tears a - way Du - ty calls and
you We will build a lit - tle home for two Then we'll set - tle

The piano accompaniment features a rhythmic pattern of eighth notes with accents, providing a steady accompaniment for the vocal line.

I must o - bey, but I'll al - ways hope and pray While I'm
down, dear, for life far a - way from care and strife Cheer up

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

sail - ing far a - cross the sea, will you al - ways think of me?
dear, and when I'm far a - way, don't for - get to write each day.

The piano accompaniment concludes with the same rhythmic pattern, ending with a final chord.

Chorus (strict march - not too fast)

I may be gone for a long, long time _____ long, long time _____

The first system of the chorus features a vocal line in 2/4 time with a key signature of one flat. The lyrics are "I may be gone for a long, long time _____ long, long time _____". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. A dynamic marking of *p-f* is present at the beginning.

long, long time, But when I go you will know that I'll al-ways pine for the day when

The second system continues the vocal line with the lyrics "long, long time, But when I go you will know that I'll al-ways pine for the day when". The piano accompaniment continues with similar rhythmic patterns.

you'll be mine _____ Be true to me for a long, long time, _____

The third system features the lyrics "you'll be mine _____ Be true to me for a long, long time, _____". The piano accompaniment includes some triplet markings in the right hand.

rain or shine, _____ sweet-heart mine, and I'll be just as true to you, as to the Red, White and

The fourth system continues with the lyrics "rain or shine, _____ sweet-heart mine, and I'll be just as true to you, as to the Red, White and". The piano accompaniment features more complex chordal textures.

Blue, though I'm gone for a long, long time. _____ time. _____

The fifth system concludes the chorus with the lyrics "Blue, though I'm gone for a long, long time. _____ time. _____". It includes a first ending (marked '1') and a second ending (marked '2') with repeat signs. The piano accompaniment features a dynamic marking of *f* and a *sfz* marking at the end.

HAVE THIS SONG PLAYED FOR YOU!

YOU WON'T BE DISAPPOINTED

WHEN THE SUN GOES DOWN IN DIXIE

AND THE MOON BEGINS TO RISE

Words by
CHAS. Mc CARRON

Music by
ALBERT VON TILZER

CHORUS

When the sun goes down in Dix - ie, And the moon be-gins to rise, That's the hour down in

a tempo

Dix - ie, When the dark-ies har-mon - ize. Old Un-cle Joe you'll sure-ly see,

With his ban-jo on his knee, And my lit-tle sis-ter Han-nah, at the old pi-an-a,

Pick-in' out a mel-o - dy. Come to think a-bout it, I'm go-ing back to the scenes of my

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