



oh, the days
are gone

LOVE'S YOUNG DREAM

AIR: THE OLD WOMAN

mícheál tuílíam Balfe
(1808-1870)

oh, the days are gone

M. W. Balfe

Allegretto moderato

S Oh! the

A Oh! the

T Oh! the

B Oh! the

Allegretto moderato

Piano *p*



oh, the days are gone

6

S
days are gone, when Beau - ty bright My heart's chain wove; When my

A
days are gone, when Beau - ty bright My heart's chain wove; When my

T
days are gone, when Beau - ty bright My heart's chain wove; When my

B
days are gone, when Beau - ty bright My heart's chain wove; When my

Pno.

10

S
dream of life, from morn till night, Was love, still love. _____ New

A
dream of life, from morn till night, Was love, still love. _____ New

T
dream of life, from morn till night, Was love, still love. _____ New

B
dream of life, from morn till night, Was love, still love. _____ New

Pno.

oh, the days are gone

14 *cresc.*

S hope may bloom, And days may come, Of mild - er, calm - er beam, But there's

A hope may bloom, And days may come, Of mild - er, calm - er beam, But there's

T hope may bloom, And days may come, Of mild - er, calm - er beam, But there's

B hope may bloom, And days may come, Of mild - er, calm - er beam, But there's

Pno. *cresc.* *f*

18

S noth - ing half so sweet in life As love's young dream: No, there's

A noth - ing half so sweet in life As love's young dream: No, there's

T noth - ing half so sweet in life As love's young dream: No, there's

B noth - ing half so sweet in life As love's young dream: No, there's

Pno. *p*

oh, the days are gone

22 *riten.*

S noth - ing half so sweet in life As love's young dream. _____

A noth - ing half so sweet in life As love's young dream. _____

T noth - ing half so sweet in life As love's young dream. _____

B noth - ing half so sweet in life As love's young dream. _____

Pno. *riten.*

27 *mf* >

S Tho' the

A Tho' the

T Tho' the

B Tho' the

Pno. *p*

oh, the days are gone

32

S
bard to pur - er fame may soar, When wild youth's past; Tho' he

A
bard to pur - er fame may soar, When wild youth's past; Tho' he

T
bard to pur - er fame may soar, When wild youth's past; Tho' he

B
bard to pur - er fame may soar, When wild youth's past; Tho' he

Pno.

36

S
win the wise, who frown'd be - fore, To smile at last; He'll

A
win the wise, who frown'd be - fore, To smile at last; He'll

T
win the wise, who frown'd be - fore, To smile at last; He'll

B
win the wise, who frown'd be - fore, To smile at last; He'll

Pno.

oh, the days are gone

40 *cresc.*

S
nev - er meet A joy so sweet, In all his noon of fame, As when

A
nev - er meet A joy so sweet, In all his noon of fame, As when

T
nev - er meet A joy so sweet, In all his noon of fame, As when

B
nev - er meet A joy so sweet, In all his noon of fame, As when

Pno. *cresc.* *f*

44

S
first he sung to wom - an's ear His soul - felt flame, And, at

A
first he sung to wom - an's ear His soul - felt flame, And, at

T
first he sung to wom - an's ear His soul - felt flame, And, at

B
first he sung to wom - an's ear His soul - felt flame, And, at

Pno. *p*

oh, the days are gone

48 *riten.*

S ev - 'ry close, she blush'd to hear The one lov'd name. _____

A ev - 'ry close, she blush'd to hear The one lov'd name. _____

T ev - 'ry close, she blush'd to hear The one lov'd name. _____

B ev - 'ry close, she blush'd to hear The one lov'd name. _____

Pno. *riten.*

53 *mf* >

S No, - that

A No, - that

T No, - that

B No, - that

Pno. *p*

oh, the days are gone

58

S hal - low'd form is ne'er for - got Which first love traced; Still it

A hal - low'd form is ne'er for - got Which first love traced; Still it

T hal - low'd form is ne'er for - got Which first love traced; Still it

B hal - low'd form is ne'er for - got Which first love traced; Still it

Pno.

62

S lin - g'ring haunts the green - est spot On mem - 'ry's waste. 'Twas

A lin - g'ring haunts the green - est spot On mem - 'ry's waste. 'Twas

T lin - g'ring haunts the green - est spot On mem - 'ry's waste. 'Twas

B lin - g'ring haunts the green - est spot On mem - 'ry's waste. 'Twas

Pno.

oh, the days are gone

66 *cresc.*

S
o - dour fled As soon as shed; 'Twas morn - ing's wing - ed dream; 'Twas a

A
o - dour fled As soon as shed; 'Twas morn - ing's wing - ed dream; 'Twas a

T
o - dour fled As soon as shed; 'Twas morn - ing's wing - ed dream; 'Twas a

B
o - dour fled As soon as shed; 'Twas morn - ing's wing - ed dream; 'Twas a

Pno. *cresc.*

70

S
light, that ne'er can shine a - gain On life's dull stream: Oh! 'twas

A
light, that ne'er can shine a - gain On life's dull stream: Oh! 'twas

T
light, that ne'er can shine a - gain On life's dull stream: Oh! 'twas

B
light, that ne'er can shine a - gain On life's dull stream: Oh! 'twas

Pno. *p*

oh, the days are gone

74 *riten.*
S light that n'er can shine a - gain On life's dull stream.
A light that n'er can shine a - gain On life's dull stream.
T light that n'er can shine a - gain On life's dull stream.
B light that n'er can shine a - gain On life's dull stream.

74 *riten.*
Pno.

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is *riten.* (ritardando). The lyrics are: "light that n'er can shine a - gain On life's dull stream." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

J. Alfred Novello
(1859)

Michael William Balfe (1808-1870) was born in Dublin, Ireland, and studied music in Ireland and London. At age 16, he became violinist in the Drury Lane orchestra and was celebrated as a singer throughout the region. His patron, Count Mazzara, took him to Italy, where he studied composition in Rome and Milan. His first dramatic piece was produced in Milan in 1826. He sang at the Paris Italian Opera and in Italian theaters until 1835, also producing several Italian operas, and sang in New York City in 1834. He returned to England and was a successful composer of English operas, at times residing in Paris and Vienna. He retired in 1864 and died in Rowney Abbey, Hertfordshire. His compositions include a number of operas, cantatas, glees, and part-songs.

Oh! the days are gone, when Beauty bright
My heart's chain wove;
When my dream of life, from morn till night,
Was love, still love.
New hope may bloom,
And days may come,
Of milder, calmer beam,
But there's nothing half so sweet in life
As love's young dream:
No, there's nothing half so sweet in life
As love's young dream.

Though the bard to purer fame may soar,
When wild youth's past;
Though he win the wise, who frown'd before,
To smile at last;
He'll never meet
A joy so sweet,
In all his noon of fame,
As when first he sung to woman's ear
His soul-felt flame,
And, at every close, she blush'd to hear
The one loved name.

No, — that hallow'd form is ne'er forgot
Which first love traced;
Still it lingering haunts the greenest spot
On memory's waste.
'Twas odour fled
As soon as shed;
'Twas morning's winged dream;
'Twas a light, that ne'er can shine again
On life's dull stream:
Oh! 'twas light that n'er can shine again
On life's dull stream.

Thomas Moore (1779–1852)

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