

SM 5835

Happy days. SONG.

Words by HENLY THOMSON.

Music by A. STRELEZKI.

VIOLIN
FLUTE or
VIOLONCELLO
ad libitum
by Guido Papini
and J. Hollmann.
VOICE.

Andantino, espressivo molto.

p dolce

PIANO.

Andantino, espressivo molto.

ten. p dolce

poco rit.
ten. poco rit.
dolce mp
ten. p.

a tempo
p dolce espress.
Long, long, a-go, When the har-vest time was
a tempo
p
leggero

near. 'Twas then we met, Ah! that hap-py peace-ful

mf *p dolce* *p*

year..... Love then was young, and love then was

mf con anima *f* *mp*

true..... Sad days have pass'd since then, love! both for me and

mf *mf espress.* *rall.* *col canto* *p* *rall.* *rall.*

Poco meno mosso.

p *dolciss.* *poco cresc.*

you. Hap-py days gone by hap-py mo-ments fled,

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

Poco meno mosso.

mf *dolce* *p* *pp* *espress.*

Ne'er to come a - gain, nought but mem - o - ry in their stead,

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

mp *cresc.* *mf* *f* *espress.* *f* *espress.*

Ten-der words and thoughts, Num-ber'd with the sleep - - - ing,

Piano accompaniment for the third system, including dynamic markings like *f* *col canto* and *lan.*

Happy days.

Tempo I.

mf on - ly come a - gain in dreams, and with the morn - ing sun are fled.

f *mp*

ten. *mf* *ten.* *p* *mp*

espressivo

ten. *mp dolce*

2 pedals

tr. *poco rit.*

ten. poco rit. *a tempo*

dolce mp *pp*

ten.

pp

p dolce espressivo

Blue eyes, can fade, Lov-ing hearts be laid at rest.

p leggero

mf

p dolce

Kind words re-main, Cher-ish'd like a spir-it blest.....

p

con anima

mp

f

mf

Love nev-er dies, but lasts, un-til the end.....

mp

Happy days.

rall. **Poco meno mosso.**

mf *rall.*

Light - ing the path to heav - - en. as our way we wend.

mf *rall.* *p*

Ad.

dolciss. *pp* *poco cresc.* *mf*

Hap - py days gone by hap - py mo - ments fled, Ne'er to come a -

pp *mf*

Ad.

dolce *p* *espress.* *pp* *mp* *cresc.*

gain, nought but mem - o - ry in their stead Ten - der words and

dolce p *mp* *cresc.*

Ad.

thoughts, Num-ber'd with the sleep - - fug. On - ly come, a - gain in

mf *f* *espress.* *f* *ten.* *mf*

dreams, and with the morn-ing sun are fled,

p *ad lib.* *ten.* *p*

and with the morning sun are fled.

molto rit. al fine. *dim.* *p* *pp* *ten.* *espress.* *dim.* *p* *pp*

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Happy days.

SONG.

VIOLONCELLO ad lib.
by J. Hollman.

Music by A. STRELEZKI.

Andantino espressivo molto.

The musical score is written for Violoncello (ad libitum) and Voice. It begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked "Andantino espressivo molto". The score consists of ten staves of music. The first staff is for the Violoncello, starting with a *p dolce* dynamic. The second staff is for the Violin, starting with a *p* dynamic. The third staff is for the Violoncello, with dynamics *mf*, *rall.*, *col canto*, and *Poco meno mosso.* The fourth staff is for the Violoncello, with dynamics *poco cresc.*, *p*, *mf*, and *f espress.* The fifth staff is for the Violoncello, with dynamics *f*, *Tempo I.*, *mf*, and *espressivo*. The sixth staff is for the Voice, with lyrics "Blue eyes can" and dynamics *poco rit.*, *tr.*, and *pp*. The seventh staff is for the Violoncello, with dynamics *mf*, *f*, and *mf*. The eighth staff is for the Violoncello, with dynamics *rall.*, *Poco meno mosso.*, *1 pp*, and *poco cresc.* The ninth staff is for the Violoncello, with dynamics *p*, *mf*, and *f*. The tenth staff is for the Violoncello, with dynamics *f*, *p*, *dolce*, *p*, and *pp*. An alternative bass line is provided below the main staff, starting with *or:*.

Happy days.

SONG.

VIOLIN or FLUTE a4 lib.

by Guido Papini.

Music by A. STRELEZKI.

Andantino, espressivo molto.

The musical score is written for Violin and Voice in 3/4 time. It begins with the tempo marking 'Andantino, espressivo molto.' and the dynamic 'p dolce'. The first staff shows the voice line with lyrics 'Long, long a-' and the violin accompaniment. The second staff continues the violin part with dynamics 'p', 'mf', and 'f'. The third staff introduces the tempo change to 'Poco meno mosso.' with markings 'rall.', 'col canto', and dynamics 'mf', 'p', and '1 p'. The fourth staff continues the violin part with 'poco cresc.', 'p', 'pp', 'mf', and 'f espress.'. The fifth staff marks 'Tempo I.' with dynamics 'f', 'mp', and 'espressivo'. The sixth staff features the voice line with lyrics 'Blue eyes can' and dynamics 'poco rit.', 'dr', 'Voice.', 'Violin.', and 'pp'. The seventh staff continues the violin part with 'mf', 'f', and 'mf'. The eighth staff returns to 'Poco meno mosso.' with 'rall.', '1 pp', and 'poco cresc.'. The ninth staff continues the violin part with 'p', 'pp', 'mf', and 'f'. The final staff concludes with dynamics 'f', 'p', 'dolce', 'molto rit. al Fine.', and 'pp'.