

We were contented for we were in love

# Don't You Remember the Time?

As originally introduced by  
that clever little artist  
Singer and Violinist

**Elsie Wedda**  
"Marigold Room"

Elsie Wedda

By **W. R. Williams**  
Chicago 1919

Song (Solo)	60 cents
Orchestra (Vocal)	75 cents
Orchestra (Waltz)	1.00
Band	1.00
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Piano Rolls etc.	

Words and Music by **W. R. Williams**  
Writer of—"I'd Love To Live In Loveland etc."  
"When The Moon Plays Peek-a-boo."  
"See! But There's Class To A Girl Like You."  
"When I Met You Last Night In Dreamland."  
"The Girl You Can't Forget." "Loveland Days."

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# Don't You Remember The Time?

Words and Music by  
W. R. WILLIAMS

Valse Andante

Composer of { "I'd Love To Live In Loveland" etc.  
"When The Moon Plays Peek-a-boo" etc.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *mf* (mezzo-forte). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score then transitions to the vocal entry, marked *p* (piano) and *(slowly)*. The lyrics are: "Just down the lane, Those were the days, o - ver the stile, Un - der the old oak tree, just made for us, Back in the old home town, There by the stream, we'd plan and dream, Laugh - ter and song, all the day long,". The piano accompaniment continues throughout the vocal lines, providing harmonic support. The score ends with a final piano chord.

*mf*

*p* (*slowly*)

Just down the lane,  
Those were the days,

o - ver the stile, Un - der the old oak tree,  
just made for us, Back in the old home town,

There by the stream, we'd plan and dream,  
Laugh - ter and song, all the day long,

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Won - der - ful things to be. I used to call you  
No - bo - dy wore a frown. We were so hap - py,

This system contains the first two staves of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass and treble clefs. The melody features a mix of eighth and quarter notes, with some rests. The lyrics are written below the vocal staff.

sweet-heart of mine, Don't you re-mem-ber the time?  
sweet-heart of mine, Don't you re-mem-ber the time?

This system contains the next two staves. The vocal line continues with the same melody. The piano accompaniment includes some chords and moving lines. The lyrics are written below the vocal staff. The system ends with a double bar line.

# CHORUS

*p-mf a tempo*  
When the shadows fall, and the stars begin to peep, When the lit-tle

This system contains the third and fourth staves, which begin the chorus. The tempo and dynamics are marked as *p-mf a tempo*. The key signature changes to three flats (E-flat major). The vocal line starts with a new melody. The piano accompaniment features a steady eighth-note bass line. The lyrics are written below the vocal staff.

birds, and the flow - ers fall a - sleep, Mem - o - ry brings back a

This system contains the fifth and sixth staves of the musical score. The vocal line continues the chorus melody. The piano accompaniment maintains the eighth-note bass line. The lyrics are written below the vocal staff. The system ends with a double bar line.



pic - ture com - plete, Dear lit - tle girl - ie of mine. \_\_\_\_\_

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

When the sil-ver moon, was a - smil-ing from a - bove, I was smiling too, on my

The second system continues the melody and accompaniment. The vocal line has a mix of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

on - ly turtle dove, We were con - ten - ted, for we were in love,

The third system continues the melody and accompaniment. The vocal line includes a half note and quarter notes. The piano accompaniment maintains the same harmonic structure with chords and a bass line.

Don't you re-mem-ber the time? \_\_\_\_\_ time? \_\_\_\_\_

The fourth system concludes the piece. It includes first and second endings for the vocal line. The piano accompaniment features a final chord and a bass line. The key signature remains one flat.

4 CHORUS

# "Fast asleep in Poppyland"

Words and Music by  
BYRON GAY  
Composer of: "Sand Dunes,"  
"The Vamp" etc.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff is the vocal line, starting with a forte (f) dynamic. The lyrics are: "Lights burn low, Dreams come and go, Dreams of all the hap-py hours Spent a-mong the flowers." The piano accompaniment consists of two staves (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score is divided into measures by bar lines, and the lyrics are placed below the vocal staff.

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**This is the very latest composition by BYRON GAY writer of the 2 Biggest "Hits" of the day "Sand Dunes" and the sensational Dance Novelty "The Vamp"**  
**"Fast Asleep in Poppyland" is his very latest and is starting off with a BANG!**  
 Ask your local Music Dealer for it, if he does not happen to have it in stock (as it's only just out,) tell him the correct title and that it's by Byron Gay and Published by Will Rossiter  
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by Jos. H. Gray and Harry H. Frey.

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CHORUS

*p-fa tempo*

Dear heart, \_\_\_\_\_ of you I'm dream - ing, \_\_\_\_\_

Dear heart, \_\_\_\_\_ in dreams I'm schem - ing, \_\_\_\_\_ Oh, how my poor

heart is yearn - ing, \_\_\_\_\_ My thoughts keep turn - ing, \_\_\_\_\_ to your sweet

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BY GEORGE L. COBB

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## THE STORY BOOK BALL

BY BILLIE MONTGOMERY  
AND GEORGE PERRY



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## RUSSIAN RAG

Interpolating the world famous "PRELUDE" by Rachmaninoff by GEORGE L. COBB



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## CHORUS:

"Little Jackey Horner", eating pie up in the corner,  
stuck in his thumb, pulled out a plum,  
"Little Missie Muffet" she was sitting on a Tuffett,  
and she said Yum Yum, please give me some,  
"Little Georgie Porgie", with his pudding and his pie,  
kissed Mary quite contrary 'till he made her cry,  
And little Bo-Peep, she lost her sheep, and couldn't find 'em:  
their tails behind 'em.  
"Peter Peter Pumpkin Eater had a wife and couldn't keep her  
at the ball, in the hall.  
Humpty Dumpty met her, said I'll bet her that I'll get her,  
and I'll make her fall, that's not all;  
Old King Cole, that merry old soul, he fell for "Mother Hubbard"  
blew his big bank roll, buying Lollypops and pretties,  
for the kiddies at the Story Book Ball.

This song is considered the most original of any song written in the past 25 years. It's a wonderful song for the "little ones" and the "grown ups" love it just as much as the kids—it takes 'em back to happy childhood days.

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