

I MAY BE GONE FOR A LONG, LONG TIME

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RAYMOND HITCHCOCK & E. RAY GOETZ'S

NEW MUSICAL REVIEW

"HITCHY — KOO"

LYRIC BY

LEW BROWN

MUSIC BY

ALBERT VON TILZER

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BROADWAY MUSIC CORPORATION
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I May Be Gone For A Long Long Time

Words by
LEW BROWN

Music by
AL. VON TILZER

Marcia moderato

The piano introduction is in 2/4 time, marked 'Marcia moderato'. It begins with a forte (*f*) dynamic. The melody is in the right hand, featuring a series of chords and eighth-note patterns. The left hand provides a steady accompaniment with chords and eighth notes. The piece concludes with a triplet of eighth notes in the right hand and a final chord, marked with a forte accent (*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 vocal line is on a single staff. The piano accompaniment is on two staves. The piano part features a rhythmic pattern of eighth notes and chords, marked 'P marcato'. The vocal line consists of two phrases, each with a melodic line and lyrics.

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 vocal line continues with two phrases. The piano accompaniment maintains the rhythmic pattern from the previous section, with some changes in chord structure to support the new lyrics.

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 vocal line continues with two phrases. The piano accompaniment features a more active eighth-note pattern in the right hand, with some chromatic movement in the left hand.

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 vocal line concludes with two phrases. The piano accompaniment continues with the active eighth-note pattern, ending with a final chord.

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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 a 2/4 time signature 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 rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. 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 the same rhythmic pattern, featuring some chromatic movement in the bass line.

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

The third system has the lyrics "you'll be mine _____ Be true to me for a long, long time, _____". The piano accompaniment includes accents over the eighth notes 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 contains 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 continues with the established rhythmic pattern.

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. _____". The piano accompaniment features a first ending (marked '1') and a second ending (marked '2') with a final cadence. A dynamic marking of *f* is present.

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. McCARRON

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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