

In memory of Graff  
(William Sebastian Graff-Baker VI; 1921-2009)

# Gone are the days

Words: anon.  
(from the internet,  
lightly altered by JAK)

John Kilpatrick

**Andante**

Soprano  
Gone are the days we used to share, but in our hearts you are

Alto  
Gone are the days we used to share, but in our hearts you are

Tenor  
Gone are the days we used to share, but in our hearts you are

Bass  
Gone are the days we used to share, but in our hearts you are

Keyboard (optional)\*

\*unaccompanied performance is suggested

7

al - ways there. The gates of me - mo - ry will ne - ver close: we

al - ways there. The gates of me - mo - ry will ne - ver close: we

al - ways there. The gates of me - mo - ry will ne - ver close: we

al - ways there. The gates of me - mo - ry will ne - ver close: we

12

miss you more than a - ny-one knows. With ten - der love and deep re -

miss you more than a - ny-one knows. With ten - der love and deep re -

miss you more than a - ny-one knows. With ten - der love\_\_\_\_\_ and deep re -

miss you more than a - ny - one knows. With ten - der love\_\_\_\_\_ and deep re -

The musical score for measures 12-16 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "miss you more than a - ny-one knows. With ten - der love and deep re -". The piano accompaniment features a steady bass line and chords that support the vocal melody.

17

gret, we who love you will ne - ver for - get. Gone is the face we loved so

gret, we who love you will ne - ver for - get. Gone\_ is the\_ face we\_loved so

gret, we who love you will ne - ver for - get. Gone is the face we loved so\_\_

gret, we who love you will ne - ver for - get. Gone is the face we loved so

The musical score for measures 17-21 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "gret, we who love you will ne - ver for - get. Gone is the face we loved so". The piano accompaniment features a steady bass line and chords that support the vocal melody.

23

Dear, si - lent is the voice, the voice we loved to hear. Too  
dear, and si - lent is the voice that we loved to hear. Too  
dear, si - lent is the voice that we loved to hear. Too  
dear, and si - lent is the voice we loved to hear. Too

The musical score for measures 23-28 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "dear, si - lent is the voice, the voice we loved to hear. Too" (Soprano), "dear, and si - lent is the voice that we loved to hear. Too" (Alto), "dear, si - lent is the voice that we loved to hear. Too" (Tenor), and "dear, and si - lent is the voice we loved to hear. Too" (Bass). The piano accompaniment features a steady bass line and chords in the right hand.

29

far a - way for sight, or speech, but not too far for love,  
far a - way for sight, or speech, but not too far for love to  
far a - way for sight, for sight or speech, but not too far for love to  
far a - way for sight, for sight or speech, but not too far for love to

The musical score for measures 29-34 consists of four vocal staves and a piano accompaniment. The key signature changes to one flat (Bb). The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "far a - way for sight, or speech, but not too far for love," (Soprano), "far a - way for sight, or speech, but not too far for love to" (Alto), "far a - way for sight, for sight or speech, but not too far for love to" (Tenor), and "far a - way for sight, for sight or speech, but not too far for love to" (Bass). The piano accompaniment continues with a steady bass line and chords in the right hand.

34

— for love to reach. Sweet are the me - mo - ries\_ so clear, in our thoughts\_

reach, to reach. Sweet are the me - mo - ries so clear, in our thoughts\_

reach, — to reach. Sweet are the me - mo - ries so clear, in our thoughts\_

reach, to reach. Sweet are the me - mo - ries so clear, in our thoughts\_

40

— you will\_ al - ways be near, will al - ways\_ be near.

— you will al - ways be near, will al - ways be near.

— you will al - ways be near, will al - ways\_ be near.

— you will al - ways be near, will al - ways be near.

JAK - 09/08/2009