

# WHEN YOU'RE AWAY

FROM  
"THE ONLY GIRL"



Soprano or Tenor  
and Alto  
or Baritone  
(Melody Alternates)



LYRIC BY

## HENRY M. BLOSSOM

MUSIC BY

## VICTOR HERBERT

PUBLISHED FOR THE FOLLOWING ARRANGEMENTS

Solo, 3 Keys D—F—G.....	each	.50	4 Part Male (TTBB) Arr. Bimboni.....	.20	Trumpet and Piano.....	.60
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OPERATIC



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M. WITMARK & SONS

NEW YORK

Printed in U. S. A.

*E. Allen Silliman*

# When You're Away

Lyric by  
HENRY BLOSSOM

Music by  
VICTOR HERBERT

Moderato  
*a tempo*

Though time may let us

Moderato  
*poco accel.*

*mp* *rit.* *p* *a tempo*

some-times for - get, Un - til, with but a sigh, — The mem - 'ries

*r.h.*

of a pas - sion - ate love Turn ash - en - cold and die, — For

M.W.& SONS 150 02-4

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me there still can be but you! Come weal or woe, my love is true! Ah!

dear one, if you on - ly knew My heart, when you're a - way.

*Slower, starting very softly*

When you're a - way, dear, how wear - y the lone - some hours!

*Slower*

Sun - shine seems gray, dear! The frag - rance has left the flow'rs!

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Ev - er I hear you, in seem - ing, Whisp - 'ring soft love-words to me!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Ev', followed by a quarter note 'er', and then a series of eighth and quarter notes for the rest of the phrase. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Ah! If I knew 'twere but dream - ing! Ne'er to be! \_\_\_\_\_

The second system continues the vocal line with 'Ah!' on a half note, followed by a series of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and a moving bass line.

*sempre crescendo ed crescendo*

Then when you're near me, There's naught that I strive to do, \_\_\_\_\_

*sempre crescendo ed crescendo*

*p*

The third system begins with the instruction 'sempre crescendo ed crescendo' above the vocal line. The vocal line starts with 'Then' on a half note, followed by a series of quarter notes. The piano accompaniment is marked with a piano 'p' dynamic and features a steady bass line and a treble line with chords.

Save to en - dear me more fond - ly, my love, to you! \_\_\_\_\_

The fourth system continues the vocal line with 'Save' on a half note, followed by a series of quarter notes. The piano accompaniment maintains the harmonic structure established in the previous systems.

Nev - - er a - gain let us part, dear! I die with-out you, mine own!

Hold me a - gain to your heart! I love you a - lone!

*allarg.* *rit.* *pp* *rit.* *triquillo* *a tempo*

Love you, mine own! Love you a -

*rit. al Fine* *piu rit.* *dim. rit. al Fine* *piu rit.*

lone!

*pp* **Allegro** *pp* **Allegro**

# Victor Herbert

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Tip Your Hat To Hattie

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Somewhere I Know There's A  
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Morn' I See Of Others  
The Better I Like You

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This Time It's Love  
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He Wanted To Go And He Went  
If I Saw Much Of You  
My Day Has Come  
Over The Garden Wall  
Play Me Something I Can Dance To  
When You Know Me Better  
Where Were You  
Wooping Of The Violin, The  
Every Hour Away From You Is  
60 Minutes Lost

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Everybody Else's Girl Looks  
Better Than Mine  
I'll Be Married To The Music  
Of A Military Band  
You'd Be Surprised

### PRINCESS PAT

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Love Is The Best Of All  
Neapolitan Love Song  
There's A Message Of Love  
In Your Eyes

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