

SM 1640

My Dream, Dream Man.

Words by
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Music by
SILVIO HEIN.

Moderato.

Piano.

The piano introduction is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line consists of a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed above the final measure of the introduction.

Thru a moon - lit glade, Tripped a fair - y maid,
Sew - ing there each day, Clad in so - ber gray,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a harmonic support with chords and a steady bass line.

Star - dustshin - ing in her hair, And all in gold ar - rayed; But
No one guessed that hid - den there, A fair - y prin - cess lay;

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes a slight rise in pitch for the phrase 'And all in gold ar-rayed'. The piano accompaniment maintains the harmonic structure established in the first line.

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on - ly in the night Was she a fair - y sprite, For
'Till at last there came — some - one in love's name, —

all day long she sat and sewed, a lit - tle quaint old maid,
Just an or - di - na - ry man, but he knew what to say,

Fate had said un - til a man with love her lips should kiss, She
Then the mir - a - cle oc - curred for as his love he told, The

must re - main an or - di - na - ry, plain and mor - tal miss; But
star - dust glit - tered in her hair, and she was robed in gold; And

ev - ry night in dreams she strayed, a love - ly flow'r-like fair - y maid
as he stood and kissed her there, she turned in - to a prin - cess fair,

Sing - ing as she sped a - long.
Sing - ing in loves own sweet way.

Refrain.

Dream, dream man, Please come true as soon as e'er you

can! You know I've wait - ed for you since be -

fore the world be-gan; Dream, dream man,

Dream, dream man, Come a-slid - ing down the rain-bow's

span, Or take me up there with you if you

should pre - fer that plan; My Dream, dream man. — D.C.

Dance.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a dynamic marking of *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. The right hand has a more active melodic line with some trills and grace notes. The left hand continues with a simple quarter-note accompaniment. A crescendo hairpin is visible in the right hand.

The third system shows the continuation of the dance. The right hand has a melodic line with some slurs and ties. The left hand remains accompanimental. The dynamics appear to be consistent with the previous systems.

The fourth system features a more rhythmic and syncopated melody in the right hand, with many eighth notes and rests. The left hand has a simple accompaniment. A trill is marked in the right hand.

The fifth system concludes the piece. The right hand has a melodic line with several triplets marked with a '3' and a slur. The left hand has a simple accompaniment. The piece ends with a final chord in the right hand.

The first system of music consists of two staves. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features a prominent triplet in the bass staff towards the end of the system, and a sustained chord in the treble staff.

The third system is more rhythmically complex, featuring several triplets in both the treble and bass staves. The treble staff has a more active melodic line with many sixteenth notes.

The fourth system shows a mix of chords and moving lines. The bass staff has a steady accompaniment, while the treble staff has a more melodic and active line.

The fifth system features a variety of note values and rests. The bass staff has a rhythmic pattern of eighth notes, while the treble staff has a more melodic line with some rests.

The sixth system concludes the piece. It features dynamic markings: *dim.* (diminuendo) in the treble staff and *pp* (pianissimo) in the bass staff. The music ends with a final chord in the treble staff.

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