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Moon-Dreams: Where Dreams are made

John W Metcalf
Composer

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Moon Dreams

SONG
WITH
PIANOFORTE ACCOMPANIMENT
BY

JOHN W. METCALF

SOPRANO or TENOR. ALTO or BARITONE.

PRICE 50 CENTS.

ARTHUR P. SCHMIDT,


BOSTON,
120 Boylston St.

LEIPZIG,

NEW YORK,
11 West 36th St.

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vp. 17000
1913
Moon



To
MADAME CLARA BUTT.

Moon-Dreams

(Where Dreams are made)



BURGESS JOHNSON

JOHN W. METCALF

Slowly, in rocking rhythm ♩ = 60

mp sustained

mf

Dreams are made in the moon my dear, On her shin - ing hill - side

mp always sustained

steep; Pleas - ant and dread - ful and gay and queer, They're

piled in a sil - ver heap, And man - y fai - ries with

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line contains three triplet markings over the words "sil - ver heap," and "fai - ries with". The piano accompaniment consists of chords and moving lines in both hands.

buzz - ing wings, Are bus - y with ham - mers and wheels and things

The second system continues the vocal line and piano accompaniment. The vocal line has triplet markings over "wings," and "ham - mers". The piano accompaniment includes a key signature change to one sharp (F#) in the middle of the system.

Mak - ing the dreams that Night - time brings, To all lit - tle boys a -

The third system continues the vocal line and piano accompaniment. The vocal line has triplet markings over "Night - time brings," and "a -". The piano accompaniment continues with chords and moving lines.

sleep. And

The fourth system concludes the vocal line with the word "sleep." and the piano accompaniment. The vocal line has a dynamic marking of *mp* (mezzo-piano) above the final note. The piano accompaniment ends with a final chord and a double bar line.

if the boy has been good till night, When snug in his bed he

p

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of one flat (B-flat). It features eighth notes and triplets. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It consists of block chords and single notes, marked with a piano (*p*) dynamic.

lies. The fai - ries come with a moon-beam bright, And

Detailed description: This system contains the second two lines of music. The vocal line continues with eighth notes and triplets. The piano accompaniment continues with block chords and single notes.

slide him up to the skies, And there he sails as the

2^{da} *6* *

Detailed description: This system contains the final two lines of music. The vocal line concludes with eighth notes and triplets. The piano accompaniment features a more active bass line with sixteenth notes and a triplet in the right hand. A double bar line with repeat dots is present in the piano part. The system ends with a double bar line, a first ending marking (*2^{da}*), a measure with a sixteenth note (*6*), and an asterisk (*).

Moon-kings guest, And choos - es the dreams he likes the best, Then they

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains two triplet markings (3) over the notes. The piano accompaniment includes a triplet in the bass line and a sixteenth-note figure in the right hand. A dynamic marking of *pp* is present at the end of the system, along with an asterisk.

slide him back to his nurs'-ry nest, And leave him rub - bing his

slower to close

slower, with voice

The second system continues the vocal and piano parts. The vocal line has a *slower to close* instruction. The piano accompaniment features a *slower, with voice* instruction. The system concludes with a *pp* dynamic marking and an asterisk.

eyes.

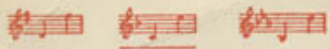
rit. *pp*

ppp

The third system shows the vocal line with a *rit.* (ritardando) and *pp* (pianissimo) marking. The piano accompaniment includes a *ppp* (pianississimo) marking. The system ends with a *pp* dynamic marking and an asterisk.

2-

Little House o' Dreams



WILLACE FLYNN
(arranger)

JOHN W. METCALF

Oh lit - tle house with wind - owa wide, A
 ing toward the seal How have you come,
 have you come, "To mean so much to me? Your

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Without You



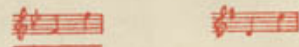
WRT

JOHN W. METCALF

Moderato
 With - out you dear, the
 old bold no light, The kind - ly stars would van - ish in the night, The
 ns would for - get to wake at morn The rose die sleep - ing

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The Cares of Yesterday



ELIZABETH BARRETT BROWNING

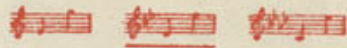
JOHN W. METCALF

The lit - tle cares - that
 fret - ted me I lost them yes - ter - day, A -
 mong the fields a - dove the sea, A - mong the winds at

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Love and Springtime



KATHARINE LYNCH-SMITH
with permission

JOHN W. METCALF

In quick tempo (♩ = 100)
 The wild sweet scent of the
 briar, The sheen of a blue - bird's wing The

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