

1914

Dandelions

Carrie Burpee Shaw
Composer

Winnifred Fales
Lyricist

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-me>

Recommended Citation

Shaw, Carrie Burpee and Fales, Winnifred, "Dandelions" (1914). *Maine Sheet Music Collection*. Score 43.
<https://digitalcommons.library.umaine.edu/mmb-me/43>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Maine Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

Women's Voices

Octavo

SERIES III

60. Dandelions

Carrie Burpee Shaw .16

Maine Composers and Their Music
Return to Mrs D W Wiggin, 128 Chestnut St., Boston 8, Mass.

MAINE COMPOSERS AND THEIR MUSIC
1850-1946 Rockland

DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS

AMERICAN COMPOSITION COMMITTEE
DEPARTMENT OF AMERICAN MUSIC

CaB Me.
000234
Sha

BOSTON
C.W. THOMPSON & CO.

Boston Music Co.
116 Baylston St

DANDELIONS

WOMENS' VOICES

Words by
WINNIFRED FALES

Music by
CARRIE BURPEE SHAW

fast

Soprano I

The Heav - en - ly School - mas - ter, old Mis - ter Sun, Went

Soprano II

Alto I

The Heav - en - ly School - mas - ter old Mis - ter Sun, Went

Alto II

ritard

home in a hur - ry last night; — His conscience was clear for his

ritard

home in a hur - ry last night; — His conscience was clear for his

ritard

a tempo

du - ties were done, And vis - ions of sup - per with feast - ing and fun made him

a tempo

du - ties were done, And vis - ions of sup - per with feast - ing and fun made him

a tempo

chuckle and grin with de - light. —

chuckle and grin with de - light. —

His pu - pils the stars, as he vanished from sight, Pour'd forth in a tumult of

His pu - pils the stars, as he vanished from sight, Pour'd forth in a tumult of

glee. They tor - ment - ed poor Mars and gave Nep - tune a fright, Pulled the

glee. They tor - ment - ed poor Mars and gave Nep - tune a fright, Pulled the

ritard

Dog Star's long tail till he threatened to bite, And set Sa - turn's sat - el - lites

ritard

Dog Star's long tail till he threatened to bite, And set Sa - turn's sat - el - lites

ritard

free.

free.

a tempo

When slum-ber had claim'd me I dreamed that I rode on a

cloud to the fields of the sky

Where I romped with the stars in their

roomy a-bode, And when the night fad-ed, a rain-bow, be-strode Sliding

And when the night fad-ed, a rain-bow be-strode

ritard

ritard

ritard

a tempo

down in the wink of an eye. _____

a tempo

more moved or faster
piu mosso p

down in the wink of an eye. _____ When I wakened this morn-ing my

a tempo

piu mosso

sf sf sf p

But a

vi-sions took flight As the sun re - ap-peared with a yawn, _____ But a

glance from the window re - vealed a strange sight, For my fro - lic - some friends of the

glance from the window re - vealed a strange sight, For my fro - lic - some friends of the

cresc.

pre - vi - ous night, Were all shin - ing on meadow and lawn. _____

pre - vi - ous night, Were all shin - ing on meadow and lawn. _____

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* and *p*. The key signature has one flat (B-flat).

Shin - ing on mea - dow and lawn. _____ The grown peo - ple sneered and de -

Shin - ing on mea - dow and lawn. _____ The grown peo - ple sneered and de -

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ritard* and *mp a tempo*. The key signature changes to two flats (B-flat and E-flat).

clared them to be Dan - de - li - ons, not stars from the sky. _____ But I

clared them to be Dan - de - li - ons, not stars from the sky. _____ But I

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f*. The key signature remains two flats (B-flat and E-flat).

poco ritard

know they were wrong for to - night af - ter tea, My bright lit - tle play - mates were

know they were wrong for to - night af - ter tea, My bright lit - tle play - mates were

poco ritard

poco ritard

a tempo

gone from the lea, And were back _____ in their places on

a tempo

gone from the lea, And were back _____ in their places on

a tempo

accel.

high.

accel.

high.

accel.

8.