

Maud's Dream

for SATB and piano

Aunt Maud has come to stay for Christmas and is a trial. But she has nursed a dream ever since she was a girl...

Oliver Barton

The first system of the score consists of three staves. The top staff is a vocal line for Soprano (S) and Alto (A), starting with a whole rest followed by a 2/4 time signature change and the lyrics "mf Christ-mas day is". The middle staff is the piano (piano) part, marked "Jauntily" with a tempo of quarter note = 86, starting with a forte (f) dynamic. The bottom staff is the piano part, marked "rall." and "Sadly" with a tempo of quarter note = 86, starting with a mezzo-forte (mf) dynamic. The system concludes with a 2/4 time signature change.

The second system continues the vocal and piano parts. The vocal line (Soprano and Alto) has lyrics: "sad for me, it real-ly is - n't fair; There Ev' - ry year is mi - se - ry and no - one seems to care." The piano part continues with a mezzo-forte (mf) dynamic. The system concludes with a 2/4 time signature change.

The third system continues the vocal and piano parts. The vocal line (Soprano and Alto) has lyrics: "is this se - cret dream I've got that would make Christ-mas fun, Per - haps the trou-ble is I've not told Ah, _____". The piano part continues with a piano (p) dynamic. The system concludes with a 2/4 time signature change.

The fourth system continues the piano part. The system concludes with a 2/4 time signature change.

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oliver.barton@talktalk.net

19 a - ny - one, a - ny - one. Per - haps it would come
 a - ny - one, a - ny - one, Per - haps it would come
 I've not told a - ny - one, Per - haps it would come
 I've not told a - ny - one, Per - haps it

25 true, *pp* Per - haps if I told you. *mp* I
 true, come true, if I told you,
 true, Per - haps if I told you, Aa... I
 would come true, *pp* Per - haps it would if I told
 = . . . *rall.*
 25 *mf*

31 don't want py - ja - mas or slip - pers or a scarf in a gift - wrapped box, I
 don't want py - ja - mas or slip - pers or a scarf in a gift - wrapped box, I
 don't want py - ja - mas or slip - pers or a scarf in a gift - wrapped box, I
 you, in a gift - wrapped box, I don't want
 31 *Wistfully* = 64 *p*

35 don't want dol-lies or swee - ties or lol - lies, I don't want bath - salts or socks, _____ I

don't want dol-lies or swee - ties or lol - lies, I don't want bath - salts or socks, _____ I

don't want dol-lies, swee - ties, or lol - lies, I don't want socks, _____ I

dol - lies, lol - - - lies, bath - - - salts or socks, _____

39 just want my dream, oh why can't they see That I

just want my dream, oh why can't they see That I

I just want my dream, aa, oh why can't they see That I

Ah, aa, *mp* That I

accel.

43 want to be the fai - ry sit - ting on top of the Christ - mas tree. _____ I

want to be the fai - ry sit - ting on top of the Christ - mas tree. I want to

want to be the fai - ry sit - ting on top of the Christ - mas tree. I want to

want to be the fai - ry sit - ting on top of the Christ - mas tree.

43 *Jauntily* $\bullet = 86$ *mp*

47 want to be the fai - ry, Ev' - ry - thing else is se - con - da - ry, I just want to be the

aa, aa, I just want to be the

aa, aa, I just want to be the

Ah, aa, I just want to be the

Detailed description: This system contains the first two systems of a musical score. The top system features three vocal staves. The first staff has a melody with lyrics: "want to be the fai - ry, Ev' - ry - thing else is se - con - da - ry, I just want to be the". The second and third staves have vocalizations: "aa, aa, I just want to be the" and "aa, aa, I just want to be the". The bottom system shows the piano accompaniment for these vocal parts, with chords and moving lines in both hands.

52 fai - ry sit - ting on top of the Christ - mas tree.

fai - ry sit - ting on top of the Christ - mas tree.

fai - ry sit - ting on top of the Christ - mas tree.

fai - ry sit - ting on top of the Christ - mas tree.

Detailed description: This system contains the next two systems of the musical score. The top system features three vocal staves with the lyrics: "fai - ry sit - ting on top of the Christ - mas tree." repeated three times. The bottom system shows the piano accompaniment, including a dynamic marking of *f* (forte) in the right hand.

57 If I sat on the Christ - mas tree ev' - ry - one would stare;

If I sat on the Christ - mas tree ev' - ry - one would stare; They'd

mf

rall. Sadly *mp*

Detailed description: This system contains the final two systems of the musical score. The top system features two vocal staves with the lyrics: "If I sat on the Christ - mas tree ev' - ry - one would stare;" and "If I sat on the Christ - mas tree ev' - ry - one would stare; They'd". A dynamic marking of *mf* (mezzo-forte) is present. The bottom system shows the piano accompaniment, including a *rall.* (rallentando) marking and a *Sadly* instruction, with a dynamic marking of *mp* (mezzo-piano).

63 *mf* say, I'd say, *f* "It's me!" *f* "I flew!"
 "Who's that?" "How did you get up there?" Oo, and it could be true be -
 "Who's that?" "How did you get up there?" Oo,

69 *mf* I bet you wish that you did too, and ma - gic wands, —
 cause I would have wings— I bet you wish that you did too, and ma - gic wands, —
 oo, you wish you too, and
 oo, I bet you wish you too, and

74 *p* ma - gic wands and things, — But you can't, I fear, —
 ma - gic wands and things, — But you can't, I fear, I fear,
 ma - gic wands and things, — and things, — But you can't, I fear,
 ma - gic wands and things, — But you can't, I fear, I

80 Be - cause it's my i - dea. *cresc.* I'll play with the tin - sel and
 fear, Be - cause it's my i - - - dea. *mf* I'll play with the tin - sel and
 Be - cause it's my i - dea. it's my i - - - de - a, the tin - sel and

80 fear, Be - cause, be - cause it's my i - dea, *rall.* my i - dea, *Wistfully* my i -

86 bau-bles, I don't think I'm fright-ened of heights; If they're cold my hands-'ll get heat from the can-dles, I'll
 bau-bles, I don't think I'm fright-ened of heights; If they're cold my hands-'ll get heat from the can-dles, I'll
 bau-bles, I'm not fright - ened of heights; If they're cold my hands-'ll heat from can-dles, I'll

86 dea, my i - dea. I'm not a-fraid of heights; I'll spar - kle

91 spar-kle and shine in the lights, I just want my dream, oh I want to be me!
 spar-kle and shine in the lights, I just want my dream, oh I want to be me!
 shine in the lights, Aa, I just want my dream, Aa, oh I

91 in the lights. Aa, aa,

96 And I want to be the fai - ry sit - ting on top of the Christ - mas

want to be me! And I want to be the fai - ry sit - ting on top of the Christ - mas

And I want to be the fai - ry sit - ting on top of the Christ - mas

96 *accel.* Jauntily

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment starts at measure 96 with a tempo change to 'accel.' and a performance instruction 'Jauntily'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of 'f' (forte) starting at measure 98.

100 tree. I want to be the fai - ry, Bliss - ful - ly so - - - li - - -

tree, the Christ - mas tree. *mf* so - - - li - - -

tree, the Christ - mas tree, so - - - li - - -

tree, tree. so - - - li - - -

100 *p* *mf*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves continue from the previous system. The piano accompaniment starts at measure 100 with a dynamic marking of 'p' (piano) and changes to 'mf' (mezzo-forte) at measure 102. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of 'mf' starting at measure 102.

104 ta - ry, I just want to be the fai - ry sit - ting on top of the Christ - mas

ta - ry, I just want to be the fai - ry sit - ting on top of the Christ - mas

ta - ry, I just want to be the fai - ry sit - ting on top of the Christ - mas

104

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves continue from the previous system. The piano accompaniment starts at measure 104 with a dynamic marking of 'mf' (mezzo-forte). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of 'mf' starting at measure 104.

108 tree.
tree.
tree.
tree.

They

108 *f* *rall.*

113 *p* Oo, aa, aa,
Oo, aa, aa,

say it's not a fai - ry on the tree - top as a rule; They say I should be

113 *Sadly* *p*

118 oo, aa, oo,
oo, aa, oo,

wa - ry of sound - ing like a fool; They say that I'm con - fused and it's an

118

123 aa, oo, a ha - lo, a
 aa, oo, a

an - gel sit - ting there Pro - claim - ing the good news with a ha - lo in his hair,

123

129 ha - lo in his hair; But this is my song And I say
 ha - lo in his hair; But this is my song, my song aa,
 ha - lo in his hair; But this is my song And I say

ha - lo in his hair; aa, this is my song, my songs,

129

pp

136 they are wrong. I'll watch them all play Hap - py Fam' - lies while
 they are wrong, that they are I'll watch them all play Hap - py Fam' - lies while
 they're wrong, that they are wrong. mm,

136

rall. *Wistfully*
mf *p*

141 fight - ing like dogs and cats — And then the poor slack - ers will pull at their crack - ers, read
 fight - ing like dogs and cats, oo, — And then the poor slack - ers will pull at their crack - ers, read
 oo, — read

145 mot - toes and wear sil - ly hats. — tur - key
 mot - toes and wear sil - ly hats. — I'll watch them eat far too much tur - key — and feel
 mot - toes, sil - ly hats. — I'll watch them eat far too much tur - key — and feel

p *mf* *mp*

149 won - der why, aa, — oo, — oo, —
 sick and then won - der why, — I'll watch them get fris - ky on beer, wine and whis-ky then
 sick and then won - der why, — I'll watch them get fris - ky on beer, wine and whis-ky then

153 pas - ses by, But I'll have my dream, *mf* I'll be
 snore as the day pas - ses by, *mp* But I'll have my dream, I'll be
 snore as the day pas - ses by, *mp* But I'll have my dream, *mf*

157 quite fan - cy free, Oh I want to be the fai - ry sit - ting on
 quite fan - cy free, *f* Oh I want to be the fai - ry sit - ting on
 quite fan - cy free, *mf* I'll be quite fan - cy free, Oh I want to be the fai - ry sit - ting on

accel. Jauntily *f*

161 top of the Christ - mas tree. Aa, aa,
 top of the Christ - mas tree. I want to be the fai - ry, E - ven
 top of the Christ - mas tree. I want to be the fai - ry, E - ven
 top of the Christ - mas tree. I want to be the fai - ry, E - ven

165 aa. *ff* if it's tem - po - ra - ry, Oh I want to be the fai - ry sit - ting on
 if it's tem - po - ra - ry, Oh I want to be the fai - ry sit - ting on

if it's tem - po - ra - ry, Oh I want to be the fai - ry sit - ting on

169 *p* If I can't be the
 top of the Christ - mas tree. Mm,
 top the tree. Mm.

top of the tree. Mm,

169 *rall.* *Sulkily* ♩ = 90 *pp*

174 fai - ry Then I'm go - ing home. I'll sit in the gar - den And be a gnome.
 I'll sit in the gar - den And be a gnome.
 And be a gnome.
 And be a gnome.

174 *rall.* *mf* *ppp*