

PERCHANCE TO DREAM

three of the best-known songs from the musical, arranged for choir

words and music by Ivor Novello
arr Peter Lawson

1. WE'LL GATHER LILACS

Andante con moto ♩ = 124 ma molto rubato
accel. rit. a tempo

Soprano (or Tenor) Solo

Soprano

Alto

Men

Piano

mp

pp

mf

molto

a tempo

SOLO Soprano or Tenor, or divided up *ad lib.* between the two

*1. Al - though you're far a - way And life is
*2. We'll learn to love a - new, The sim - ple

* These two verses appear in the sheet music of 'We'll Gather Lilacs', but not in the version in the musical 'Perchance to Dream'. They can, if desired, be omitted in favour of the version in the musical, in which case jump from the end of bar 8 to bar 65, as per the first recording (in 1945, by Muriel Barron and Olive Gilbert). As a third alternative, consider the possibility of 'getting the best of both worlds' and omitting verse 2 (ie go straight on from the end of the 1st refrain to bar 65).

sad and grey, I have a scheme, a dream to try; I'm think-ing, dear, of you
joys we knew And shared to - ge - ther, night and day; We'll watch with-out a sigh,

Ped.

And all I meant to do When we're to - ge - ther you and I.
The mo-ments speed-ing by, When life is full and hearts are gay.

B

Solo We'll soon for - get our care and pain And find such love - ly things to
My dream is here for you to share And in my heart, my dream be -
mp unis.

S Hm, for - get our care and pain And find such love - ly things to
is here for you to share And in my heart, my dream be -
mp things to
div. dream be

A Hm, for - get our care and pain And find such love - ly things to
mp is here for you to share And in my heart, my dream be -

M Hm, for - get our care and pain And find such love - ly things to
is here for you to share And in my heart, my dream be -

if arriving at this point, having sung v2, jump to bar 100 for the final two reprises of the Refrain.

C REFRAIN
a tempo

31

rall.

share a - gain. We'll gath-er li-lacs in the spring a - gain
-comes a prayer.

share a - gain.
-comes a prayer.

div.
share a - gain.
-comes a prayer.
div. unis.

share a - gain, a - gain.
-comes a prayer, a prayer.

37

Solo

And walk to - gether down an En - glish lane, Un - til our hearts have learn'd to

mp

Solo

Sing a - gain, When you are home once more.

S

A

M

mp

When you are home once more.

mp

When you are home once more.

mp

When you are home once more.

D

And in the eve by the fire - light's glow, You'll hold me

p hm, hm,

p hm, unis.

mf hm, hm,

div. hm, hm,

bars 49-56 are 'a capella' and the choral parts' reduction are for rehearsal only; alternatively repeat bars 33-40 if an accompaniment is preferred in performance.

p

mf

close and ne-ver let me go. Your eyes will tell me all I want to

hm, *p*

div. hm, hm,

unis. hm,

either Da Capo or use 2 (bar 9) to move on to next bar for alternative introduction (as in 'Perchance to Dream')

E

know, When you home once more.

hm. *p*

div. hm. unis.

hm.

p

SOLO Sop (or small group)

67 *mp*
 S Lone - ly the road when you tra - vel a - lone, Sad is the heart when your

SOLO Alto (or small group)

A *mp*
 Lone - ly the road when you tra - vel a - lone, Sad is the heart when your

mp
 Ped. *tr* *loco*

73

mf
 loved one is gone. Blue skies are grey skies no spring flow'rs ap -

mf
 loved one is gone. Blue skies are grey skies no spring flow'rs ap -

loco

78

Hope is a stran - ger who once seem'd so near. *rit.*

-pear; Hope is a stran - ger who once seem'd so near.

3

F a tempo
TUTTI Sops

83 *mf* div.

S Yet in your ab - sence, I dream hap-py dreams; Dreams of the fu - ture while

A *P* div. unis. div. unis. div. unis. unis. div.

A Yet in your ab - sence, I dream hap-py dreams; Dreams of the fu - ture while

M *P*

M Yet in your ab - sence, I dream hap-py dreams; Dreams of the fu - ture while

89 unis. rit. *mf* div.

bright sun-light gleams. Hop - ing and pray - ing that dreams come true,

unis. *mf*

bright sun-light gleams. Hop - ing and pray - ing that dreams come true,

mf

bright sun-light gleams. Hop - ing and pray - ing that dreams come true,

a tempo ma poco meno mosso

rit.

95

mp

unis. div.

Plan - ning the dear things once more we shall do.

mp

unis.

Plan - ning the dear things once more we shall do.

mp

Plan - ning the dear things once more we shall do.

Piano accompaniment for the first system, including treble and bass clefs with chords and melodic lines.

G Tempo primo

100

(mp)

unis.

We'll gath-er li-lacs in the spring a - gain And walk to - ge-ther down an

(mp)

unis.

div.

unis.

We'll gath-er li-lacs in the spring a - gain And walk to - ge-ther down an

mf

We'll gath-er li-lacs in the spring a - gain And walk to - ge-ther down an

Piano accompaniment for the second system, including treble and bass clefs with chords and melodic lines.

106

En - glish lane, *div.* Un - til our hearts have learn'd to sing a - gain, *unis.*

En - glish lane, *unis.* Un - til our hearts have learn'd to sing a - gain, *div.*

En - glish lane, *div.* Un - til our hearts have learn'd to sing a - gain, *f unis.*

112

When you are home once, *div.* When you are home once more. *mf* And in the eve-ning by the *H*

When you are home once, *p* When you are home once more. *hm,*

When you are home once more. *p div.* *hm,*

118

fire - light's glow, You'll hold me close and ne- ver let me go;

hm,

hm,

mf

hm,

124

Your eyes will *rit.* all want to know *a tempo* *molto rit.*

div. unis.

hm, When you are home once

hm,

p *mf*

hm,

130 *a tempo* *molto rit.* **I** *a tempo ma poco meno mosso*

mf *div.*
 more. We'll gath-er li-lacs in the spring a - gain

mf *f unis.*
 We'll gath-er li-lacs in the spring a - gain We'll gath-er

p *mf unis.* *div.*
 We'll gath-er li-lacs in the spring a - gain

mf

136 And walk to - geth-er down an Eng - lish lane, Un-til our hearts have learn'd to

And walk to - geth-er down an Eng - lish lane, to

mf *div.* *f*
 - a - c - s, down an Eng - lish lane, Un-til our hearts have learn'd, Un-

mf *div.* *unis.*
 And walk to - geth-er down an Eng - lish lane, Un-til our hearts have learn'd to

mf

142

mp ————— *f*

unis. ————— more. div.

142

sing a - gain, When you are home once more, once more.

-til our hearts have learn'd to sing, When you are home once, When you are home once more.

sing a - gain, When you are home once, When you are home once more.

J

148

unis.

And in the evening by the fire light's glow, You'll hold me close and ne-ver.

And in the evening by the fire - light's glow, You'll hold me close and ne-ver.

And in the evening by the fire - light's glow, You'll hold me close and ne-ver.

154 *div.* let me go. Your eyes will tell me all I want to

You'll hold me close and ne - ver let me go. I want to

ff *unis.* *div.*

let me go. Your eyes will tell me all I want to

let me go. Your eyes will tell me all want to

ff *div.*

159 *unis.* *ff* know, When you are home once more. *rit.*

fff When you are

now you are hom home once more.

know want to know, *fff*

know, When you are home once more.

K

Poco meno mosso ♩ = 112

rit.

164

div.
p We'll gath - er li - lacs in the spring, When you are home

p We'll gath - er li - lacs in the spring, When you are home

unis. p *div.* We'll gath - er li - lacs in the spring, When you are home

pp

169

ancora meno mosso
pp dolce 8

once

pp dolce 8

once more.

pp dolce

once more.

ppp

2. LOVE IS MY REASON

words and music by Ivor Novello
arr Peter Lawson

Tempo di valse ♩ = c.124 ma molto rubato

rit. molto rall.

Soprano Solo (or Tenor)

Soprano

Alto

Men

Piano

A

a tempo

SOLO Sop or Ten

mf

8

Love is my reason for liv - ing. Love is my rea-son for giv - ing;

molto rall. a tempo molto rall. a tempo, ma meno mosso rit.

17

Here in your ten - der Arms I sur - ren - der. Find-ing my own true love.

B VERSE

25 Più mosso accel. . . Ancora più mosso ♩ = c.156

Here is my heart, Beat - ing for you.

mp

33

Take this re-mind - er Of those mo - ments When our fates have been kind - er.

mp

C

41 a tempo

Solo Here is my heart, Please use it well.

S (hum) *p* *f*

A *mp* *mp* *div.*

M (hum) *p* *mp* *div.*

molto rit.

a tempo ma meno mosso molto rall.

49

If I could not give, I should not care to live.

aa, aa, aa, aa, aa.

aa, aa, aa, aa.

aa, aa, aa, aa

D REFRAIN

a tempo

57

mf

Love is my rea-son for liv - ing, Love is my rea-son for giv - ing;

Love is my rea-son for liv - ing, Love is my rea-son for giv - ing;

Love is my rea-son for liv - ing, Love is my rea-son for giv - ing;

Love is my rea-son for liv - ing, Love is my rea-son for giv - ing;

mp

Ped. Ped. Ped.

molto rall.

a tempo, ma meno mosso

molto rall.

65 *(mf)*

Life would be on - ly Emp - ty and lone - ly, If I should lose my love.

mp aa, *pp* aa.

mp *f* *pp*

mp aa, *pp* div.

(play small notes for rehearsal purposes)

E Tempo primo

73 *(mf)*

Do you re - mem - ber our meet - ing? Sure - ly you heard my heart beat - ing.

mf unis. *ff div.*

Do you re - mem - ber our meet - ing? Sure - ly you heard my heart beat - ing.

mf *div.*

Do you re - mem - ber our meet - ing? Sure - ly you heard my heart beat - ing.

mf unis. *unis.*

Do you re - mem - ber our meet - ing? Sure - ly you heard my heart beat - ing.

Ped.

87 *molto rall.* *f* *a tempo, ma rit. meno mosso* *allarg.* *ff* *a tempo* 21

Here in your tender Arms I surrender. Finding my own true love.
Here in your tender Arms I surrender. Finding my own true love.
Here in your tender Arms I surrender. Finding my own true love.
Here in your tender Arms I surrender. Finding my own true love.

88 *rit.* *molto rall.*

pp
pp
pp
mf *p* *pp*

3. HIGHWAYMAN LOVE

words and music by Ivor Novello

arr Peter Lawson

Vivace $\text{♩} = 66$

molto rit.

Valse moderato $\text{♩} = 52$

Mezzo-soprano Solo
(or Tenor or Baritone)

Soprano

Alto

Men

Piano

There is a road where Ro-

-mance is in hid-ing where g-lants and maid-ens may stray. Soon they will hear on the

air some-one rid-ing, A call they will glad-ly o - bey. "Stand and de - liv - er the

The musical score consists of five staves. The top four staves are for vocal parts: Mezzo-soprano Solo (or Tenor or Baritone), Soprano, Alto, and Men. The fifth staff is for the piano accompaniment. The score is divided into three systems. The first system starts with a key signature of two flats and a 3/4 time signature. The tempo markings are Vivace (♩ = 66), molto rit., and Valse moderato (♩ = 52). The piano part begins with a forte (f) dynamic. The lyrics are: "There is a road where Ro-", "-mance is in hid-ing where g-lants and maid-ens may stray. Soon they will hear on the", and "air some-one rid-ing, A call they will glad-ly o - bey. 'Stand and de - liv - er the". Dynamic markings include f, mp, and mf.

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

gal - lop-ing pace, Rid-ing a - way to a ten - der em-brace, What shall I say when we

gal - lop-ing pace, ten - der em-brace, What shall say when we

gal - lop-ing pace, Rid-ing a - way to a ten - der em-brace, at shall I say when we

gal - lop-ing pace, Rid-ing a - way to a ten - der em-brace, What shall I say when we

gal - lop-ing pace, Rid-ing a - way to a ten - der em-brace, What shall I say when we

gal - lop-ing pace, Rid-ing a - way to a ten - der em-brace, What shall I say when we

meet face to face, High-way-man, High-way-man Love? Love, Love,

meet face to face, High-way-man, High-way-man, High-way-man Love? Love, Love,

meet face to face, High-way-man, High-way-man, High-way-man Love? Love, Love,

meet face to face, High-way-man, High-way-man, High-way-man Love? Love, Love,

meet face to face, High-way-man, High-way-man, High-way-man Love? Love, Love,

meet face to face, High-way-man, High-way-man, High-way-man Love? Love, Love,

56

High-way-man Love, Hold-ing my heart up to ran - som, Can I re-fuse to Give if I

Hold-ing my heart up to ran-som, ran-som, Can I re-fuse to Give

Hold-ing my heart up to ran-som, ran-som, Can I re-fuse to Give

Hold-ing my heart up to ran-som, Can I re-fuse to Give

65

molto rit. choose would fly to my heart, High-way-man Love. *a tempo*

if I choose to? Ar-rows would fly to my heart, High-way-man Love.

if I choose to? Ar-rows would fly to my heart, High-way-man Love.

if I choose to? Ar-rows would fly to my heart, High-way-man Love.

C Valse moderato $\text{♩} = 52$

74 *f*

Sad is the maid who will ne - ver dis - co - ver A lov - er cou - ra - geous and

80

bold. Gone are the hope she der - ly cher - ished, Her

86

dreams are but en an cold. So when the call to your

92 rit. //

heart rings out clear, Wel - come the stran - ger and ban - ish your fear.

D a tempo, ma più mosso

98 *f*
 Love, Love, High-way-man Love, Which of us two rides the fast - er?

mf div.
 Love, Love, High-way-man Love, Which of us two rides the fast - er?

mf unis. *ff*
 Love, Love, High-way-man Love, Which of us two rides the fast - er?

mf (div.) unis. div.
 Love, Love, High-way-man Love, Which of us two rides the fast - er?

mf

106
 I with my heart at a gal - lop-ing pace, Rid-ing a - way to a ten - der em-

ff
 Aa, aa,

f
 I with my heart at a gal - lop-ing pace, Rid-ing a - way to a ten - der em-

unis.

I with my heart at a gal - lop-ing pace, Rid-ing a - way to a ten - der em-

f
- brace, What shall I say when we meet face to face, High-way-man, High-way-man

f
unis.
What shall I say when we meet face to face, High-way-man High-way-man

ff *f*
- brace, Aa, meet face to face, High-way-man, High-way-man

f
div. *unis.*
- brace, What shall I say when we meet face to face High-way-man, High-way-man

120 *ff*
Love? Love, Love High-way-man Love, Hold-ing my heart up to

ff *mf*
div. *unis.*
Love?

ff *mp*
Love? Aa,

ff *div.* *mp*
unis.
Love? Aa,

144

mf div. unis.

mf Aa, div. *f* Aa, unis. Aa, div.

f fast - er? I with my heart at a gal - lop - ing pace, Rid - ing a - way to a ten - der em -

M fast - er? I with my heart at a gal - lop - ing pace, ing a way to a ten - der em -

153

fff

Aa, Aa, brace

meet face to face, High-way-man, High-way-man

unis. div.

-brace, What shall I say when we meet face to face, High-way-man, High-way-man

160 *f*

Mez Solo Ah!

S *f* unis. div. unis.
Love, Love, High-way-man Love, Hold-ing my heart up to

A *ff* div. *f*
Love? Love, Love, High-way-man Love, Hold-ing my heart up to

M *ff* *f*
Love? Love, Love, High-way-man Love, Hold-ing my heart up to

168 *molto rit.* *ff*

I re - fuse to Give if I choose to? Ar - rows would

ran - som, Can I re - fuse to Give if I choose to? Ar - rows would

ran - som, Can I re - fuse to Give if I choose to? Ar - rows would

ran - som, Can I re - fuse to Give if I choose to? Ar - rows would

fly to my heart, High-way-man Love!

fly to my heart, High-way-man Love!

fly to my heart, High-way-man Love!

fly to my heart, High-way-man Love!

div.

f

arg.

ff

ff

loca