

PERCHANCE TO DREAM

Orchestral Suite (with optional singers)

words and music by Ivor Novello

arr Peter Lawson

1. INTRODUCTION & WHEN THE GENTLEMEN GET TOGETHER

Allegro ♩ = 112

Soprano

Alto

Tenor

Bass

Piano

f

10

18

rall.

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24

S *mf* 2nd time: *p*

A *mf* 2nd time: *p*

T *mf* 2nd time: *p*

B *mf* 2nd time: *p*

1. When the gen-tle-men get to-geth-er, To-geth-er, to-
 la-dies get to-geth-er, To-geth-er, to-

pp

mf 2nd time: *p*

Ped.

29

- geth-er, Their lips are free to say, All they do not dare to say, Un-der the charm of
 - geth-er, 7 All their strife and care Van-ish-es in-to the air, No-bo-dy deigns to

- geth-er, Their lips are free to say, All they do not dare to say, Un-der the charm of
 - geth-er, 7 All their strife and care Van-ish-es in-to the air, No-bo-dy deigns to

- geth-er, Their lips are free to say, All they do not dare to say, Un-der the charm of
 - geth-er, 7 All their strife and care Van-ish-es in-to the air, No-bo-dy deigns to

7 Their lips are free to say All they do not dare to say, Ah!
 7 All their strife and care Van-ish-es in-to the air, Ah!

35

B

frock and frill and fea - ther. When the gen-tle-men tell their sto - ries Of glo - ries With
 talk of frocks or fea - ther. When the la - dies get to - geth - er. To - geth - er, to -

frock and frill and fea - ther. When the gen-tle-men tell their sto - ries Of glo - ries With
 talk of frocks or fea - ther. When the la - dies get to - geth - er. To - geth - er, to -

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 talk of frocks or fea - ther. When the la - dies get to - geth - er. To - geth - er, to -

When the gen-tle-men tell their sto - ries Of glo - ries With
 When the la - dies get to - geth - er. To - geth - er, to -

(both times)

molto rit. ***a tempo***

41

hou - ris; With Ah! Wher -
 - geth - er, Good - bye When -

hou - ris; With Ah! Wher -
 - geth - er, Good - bye When -

you - With ne - ver a fear that some - one dear, Lurk - ing near Might o - ver - hear. Wher -
 - geth - er, Good - bye to the lass who looks so pure and so de - mure And so be sure. When -

hou - ris; With ne - ver a fear that some - one dear, Lurk - ing near Might o - ver - hear. Wher -
 - geth - er, Good - bye to the lass who looks so pure and so de - mure And so be sure. When -

molto rit.

a tempo

46

- ev - er you be The mind runs free When rol-lick-ing frolick-ing Gen-tle-men get to -
 - ev - er the door is quite se-cure The la-dies are hav-ing a hell of a time to -

- ev - er you be The mind runs free When rol-lick-ing frolick-ing Gen-tle-men get to -
 - ev - er the door is quite se-cure The la-dies are hav-ing a hell of a time to -

- ev - er you be The mind runs free When rol-lick-ing frolick-ing Gen-tle-men get to -
 - ev - er the door is quite se-cure The la-dies are hav-ing a hell of a time to -

- ev - er you be The mind runs free To - geth - - -
 - ev - er the door is quite se-cure The la - - -

50

1. *p* 2. *p*
 - geth - - - er. 2. When the - cr.
 - geth - - - er.

2. *p*
 - geth - - - er. 2. When the - cr.

2. *p*
 - geth - - - er. 2. When the - dies.

2. *p*
 - - - er. 2. When the - dies.

2nd time: *p* *ff*

2. LOVE IS MY REASON

Tempo di valse ♩ = c.124 ma molto rubato

rit. . . .

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano

7

molto rall. . . . a tempo

LYRICA *mf*

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

Piano

14

molto rall. . . . a tempo

f

rea - son for giv - ing; Here in your ten - der Arms I sur -

Piano

VERSE

molto rall. . . a tempo, ma meno mosso rit. **A** Più mosso accel.

20

- ren - der. Find - ing my own true love. Here is my

27 Ancora più mosso ♩ = c.156

heart, Beat - ing for you. Take this re -

molto rall.

mi - er Of those mo - ments When our fates have been kind - er.

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41 **B** a tempo

LYDIA

Here is my heart, Pray use it well.

p (hum) *f*

p (hum) *mp*

p (hum) *mp*

p (hum) *mp*

p (hum) *mp* div.

molto rit.

a tempo
ma meno mosso

molto rall. . . .

49

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

unis.

div. unis. aa, aa, aa, aa, aa.

div. unis. aa, aa, aa, aa.

unis. aa, aa, aa, aa.

aa, aa, aa, aa.

4. WHEN I CURTSIED TO THE KING

Moderato ♩ = 108

Soprano Solo

Piano

p

Poco più mosso ♩ = 112

5

MELINDA

m

p

p

Will lin-ger in my mem - or - y

12 A

The lov-ly-est of nights for me. As I ad - vanced thro' the sway - ing

16

la - dies, Dressed up in my shin - ing white, found that my steps would

20 B

rit. a tempo molto rall. a tempo

fal - ter Al - though with all my main and might To make my o -

24

- bci - sance to my King As grace-ful-ly as oth - ers there,

28

Ex - pe - ri - enced and vast - ly fair; But

31

C

molto

oh, what a glance he gave me And put all my fears to

34

a tempo

wing, The ... I curt - sied to the King.

38

SAMPLE COPY

5. HIGHWAYMAN LOVE

Vivace $\text{♩} = 66$

molto rit.

Alto Solo

Soprano

Alto

Tenor

Bass

Piano

Valse moderato $\text{♩} = 52$

ERNESTINE

6 *mf*

There is a road where ro-ma- in hid - ing, Where gal - lants and maid - ens may

mp

12 **A**

stray. Soon they will hear on the air some-one rid - ing, A

f *mp*

18

call they will glad - ly o - bey. "Stand and de - liv - er", the

24

rit.

molto rit.

High-way-man cries, Give me your prom - ise that Love - ver

B a tempo, ma più mosso

mf ERNESTINE

30

S Love, Love, High-way-man Love, Which of us two rides the

A Love, Lo gh - way - man Love, Which of us two rides the

T Love, High - way - man Love, Which of us two rides the

B Love, Love, High - way - man Love, Which of us two rides the

36

fast - er? I with my heart at a gal - lop - ing pace, Rid - ing a -

fast - er? Aa, a

fast - er? I with my heart at a gal - lop - ing pace, Rid - ing

8 fast - er? I with my heart at a gal - lop - ing pace, Rid - ing a -
unis.

fast - er? I with my heart at a gal - lop - ing pace, Rid - ing a -

43

- way to a ten - der em - brace, What shall I say when we meet face to face,

8 - way to a ten - der em - brace, What shall I say when we meet face to face,
unis.

- way to a ten - der em - brace, Aa, meet face to face,

8 - way to a ten - der em - brace, What shall I say when we meet face to face,

- way to a ten - der em - brace, What shall I say when we meet face to face,

C

50

High-way- man, High-way-man Love? Love, Love, High-way-man

High-way- man, High-way-man Love? Aa, *mf* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

High-way- man, High-way-man Love? Aa, *mp* unis.

57

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

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

Can I re - fuse to Give if I

molto rit.

D a tempo, ma ancora più mosso $\text{♩} = 66$

65 *f*

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

choose to? Ar-rows would fly to my heart, High-way-man Love. *div. unis.*

choose to? Ar-rows would fly to my heart, High-way-man Love. *ff unis.*

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

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

f *mf*

73 *mf*

S Aa,

A *mf* Aa, Aa,

T *f* *div. unis.* Love, Which of us two rides the fast - cr? I with my heart at a gal - lop-ing pace,

Love, Which of us two rides the fast - cr? I with my heart at a gal - lop-ing pace,

82 (mf) *fff*

Aa, Aa, Aa,

f

Rid - ing a - way to a ten - der em - brace, Aa,

8 *unis.* *div.*

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

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

88 ERNESTINE *f*

Ah!

div.

S

A

T *un.* *ff div.*

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

B *ff*

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

E

Love, Love, High-way - man Love, Hold - ing my heart up to

Love, Love, High-way - man Love, Hold - ing my heart up to

Love, Love, High-way - man Love, Hold - ing my heart up to

Love, Love, High-way - man Love, Hold - ing my heart up to

Can I re - fuse to Give if I choose to?

Can I re - fuse to Give if I choose to?

Can I re - fuse to Give if I choose to?

Can I re - fuse to Give if I choose to?

106 **F** *molto rit.*

Presto ♩ = 112

Ar-rows would fly to my heart, High-way-man Love!

Ar-rows would fly to my heart, High-way-man Love!

Ar-rows would fly to my heart, High-way-man Love!

Ar-rows would fly to my heart, High-way-man Love!

Ar-rows would fly to my heart, High-way-man Love!

113

ab

6. A WOMAN'S HEART

Andante mosso ♩ = 44 *ma molto rubato*

Soprano Solo

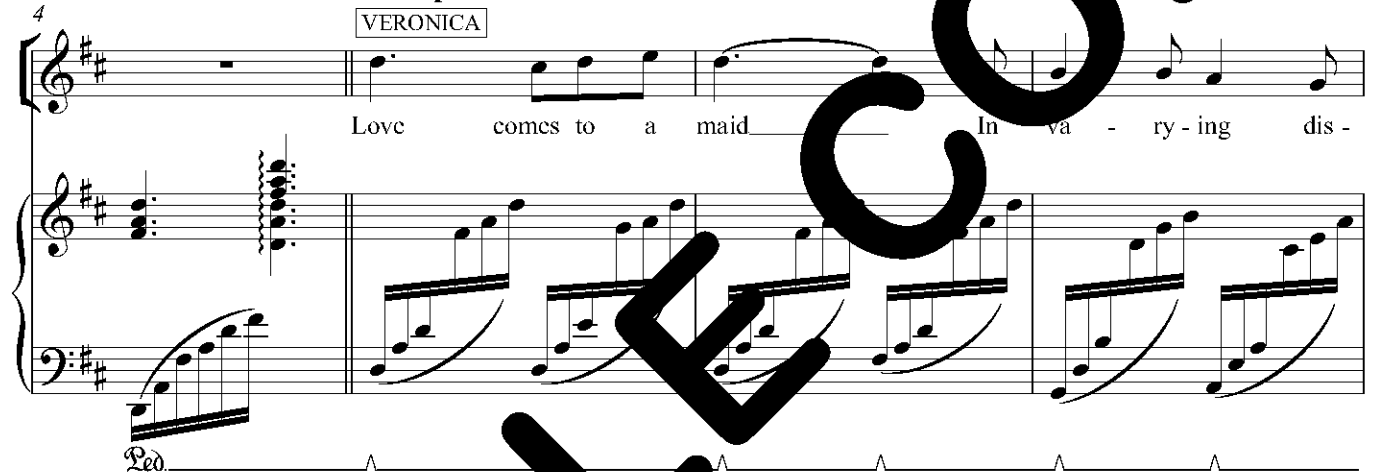


Piano

molto rall. . . . *a tempo*

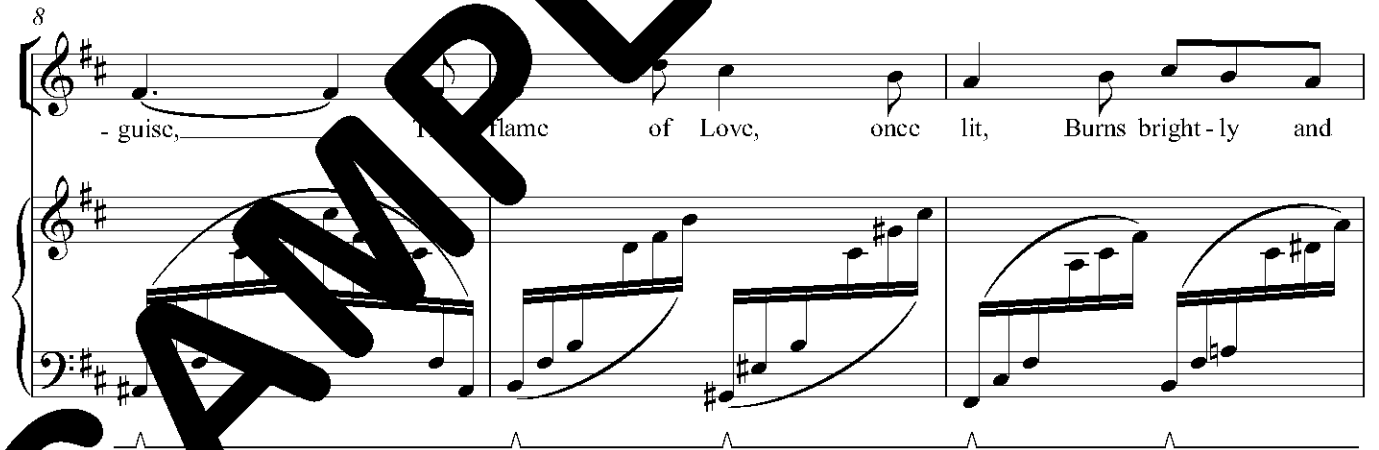
VERONICA

4



Love comes to a maid In va - ry - ing dis -

8



- guise, flame of Love, once lit, Burns bright - ly and

11



ne - ver dies. Love cap-tures her

14 rit.

heart _____ In spite of all en - dea - vour, When she

17 molto rit. A Valse lente $\text{♩} = 44$

loves, she loves for - e - ver. A wo - man is ways the slave of her

22

heart, No matter what rea - son may say; _____ She

27 rit. a tempo

choos - es her lo - ver till death us do part, Not count - ing the

B

32

price she must pay. For man is by na - ture un -

37

-sta - ble, un - true, Cap - rice he must fol - low as

41 *molto rit.* *a tempo* *molto rall.*

oth - er men do, A wo - man a - dor - ing is faith - ful and

46 *a tempo, ma meno mosso* ♩ = 88 *rall.*

uc, A wo-man is slave to her heart.

7. WE'LL GATHER LILACS

Andante con moto
♩ = 124 ma molto rubato

accel.

rit.

a tempo

Soprano Solo

Alto Solo

Soprano

Alto

Tenor

Bass

Piano

6

rit.

A

a tempo

VERONICA *mp*

Lone - ly the

MRS DAVENPORT *mp*

Lone - ly the

pp

p

mp

Ped.

12

road when you tra - vel a - lone, Sad is the heart when your loved one is
road when you tra - vel a - lone, Sad is the heart when your loved one is

18

gone. Blue skies are grey skies, no spring flow'rs ap -
gone. Blue skies are grey skies, no spring flow'rs ap -

22

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

B a tempo

27 *mf* *or Veronica if no choir (taking upper notes when divisi)

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

mf **or Mrs Davenport if no choir (& at bar 37 onwards, follow the dashed arrow and drop out at bar 44)

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

T *p* div. unis. div. unis. div. unis.
Yet in your ab - sence, I dream hap - py dreams; Dreams of the

B *p* Yet in your ab - sence, I dream hap - py dreams; Dreams of the

32

fu - ture while bright sun - light gleams. Hop - ing and pray - ing that

fu - ture while bright sun - light gleams. Hop - ing and pray - ing that

div. unis. div. unis. div. unis.
fu - ture while bright sun - light gleams. Hop - ing and pray - ing that

fu - ture while bright sun - light gleams. Hop - ing and pray - ing that

rit.

a tempo ma poco meno mosso

37 *mf* div. *mp* div.

dreams come true, Plan - ning the dear things once more we shall

dreams come true, Plan - ning the dear things once more shall

dreams come true, Plan - ning the dear things once we shall

dreams come true, Plan - ning the dear things once we shall

C

rit.

Tempo primo

(mp) or Veronica alone if no choir

42

do. We'll gath-er li-lacs in the spring a - gain

do. We'll gath-er li-lacs in the spring a - gain

do. We'll gath-er li-lacs in the spring a - gain

do. We'll gath-er li-lacs in the spring a - gain

48

And walk to - ge-ther down an En - glish lane, *div.* Un - til our hearts have learn'd to *unis.*

And walk to - ge-ther down an En - glish lane, *div.* Un - til our hearts have learn'd to *unis.*

f And walk to - ge-ther down an En - glish lane, *mp* Un - til our hearts have learn'd to

mp *div.* *unis.* *f*

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

mp

54

sing a - gain, *div.* When you are home once, *unis.* When you are home once more... *mf* And in the

sing a - gain, *div.* When you are home once, *unis.* When you are home once more... *p* *div.*

sing a - gain, *div.* When you are home once, *unis.* When you are home once more... hm, *p*

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

D

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molto rit.

Ea tempo ma poco meno mosso

75

mf
We'll gath-er li-lacs in the spring a - gain And walk to -

mf unis. div. *f* unis. or, if no choir, Mrs Bridport re-enters
We'll gath-er li-lacs in the spring a - gain, We'll gath-er li - lacs, —

mf div. unis.
We'll gath-er li-lacs in the spring a - gain And walk to -

mf
We'll gath-er li-lacs in the spring a - gain And walk to -

mf
We'll gath-er li-lacs in the spring a - gain And walk to -

f

81

- ge-ther down an En glish lane, Un-til our hearts have learn'd to sing a -

mf unis. *f*
down an English lane, Un-til our hearts have learn'd, Un - til our hearts have

or, Mrs Bridport (as if in treble clef and follow arrows) *mf* div.
ge-ther down an, And walk to - geth-er down an Eng - lish lane, to sing a -

div.
ge-ther down an En - glish lane, Un-til our hearts have learn'd to sing a -

mf

87

mp f

- gain, When you are home once more.

mp f

learn'd to sing, When you are home once more, once more.

mp unis. f div.

- gain, When you are home once, When you come home once more.

mp f

- gain, When you are home once, When you come home once more.

F

92

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

Mrs. Bridport drops out for 3 bars Mrs. Bridport re-enters Mrs. B drops out

And in the eve-ning by the fire, And in the eve - ning, ne-ver

unis. div. unis.

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

unis.

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

G a tempo

108

p rit.

We'll gath - er li - lacs in the spring,

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

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

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

ancora meno mosso

113

pp dolce

once more.

pp dolce once more.

pp dolce once more.

pp dolce once more.

8. THIS IS MY WEDDING DAY

Valse brillante $\text{♩} = 72$

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano

A

molto - - - *a tempo*

7 **VERONICA** *f*

My heart's a - fire And filled with de - sire For

13

laugh - ter all day long. _____ A - way mis - giv - ing, The mere thought of

20

liv - ing Has turned life in - to song. _____ Sad - ness _____ is a

27

stran - ger to - day, _____ ne - ver more to re - turn, _____ Past re - grets

molto rall. _____

34

- sak - ing, _____ Am I dream - ing or wak -

40

B

ing, For Love has found me, E - ter - nal - ly bound me with

mf For Love Ah!

mf For Love E - ter - nal - ly bound me

mf For Love Ah!

For Love has found me, Ah!

gliss.

45

fet - ters light and gay. How can I

Ah!

fet - ters gay. Ah!

fet - ters light and gay. Ah!

Ah!

Ped.



50

e-ver re-cap - ture More than an ech-o of rap - ture,

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

molto rall.

57

ff As when my heart beats say, This is my wed - ding

f

Ped.

Press. = 108

molto rall.

63

9. THE GLO-GLO

Brightly ♩ = 112

Soprano Solo

Piano *mf*

molto rit. a tempo

6 MELANIE *mp*

If you should go to Pa - ris And dance the slow, Then

mp

11

no - one e - ver thought to dance the Glo - Glo - Glo. The Pol - ka and Maz -

molto rall. a tempo

16

- ur - ka are frank - ly out of date But there's a dance that brings ro-mance And

42
21

A

leads you to your fate. But

mp

27 *2nd time: optionally plus female chorus*

when you dance the Glo-Glo, Your heart starts to beat. The tempo of the

32

Glo-Glo Goes right to your heart. Now if you ask if Glo-Glo Is quite Comme il

38

I much re - gret to tell you The an-swer is "No". But if your heart de-

pauses 2nd time only

pauses 2nd time only

pauses 2nd time only

44 **B**

- sires Ex - pen-sive bi - joux And wish that your ad - mi - rers Would

49

buy them for you, Then throw a - way your state - ly mea - sures, You'll col -

f

54

- lect your shin - ing trea - sures With the fas - cin - a - ting Glo - Glo -

58

1. 2nd time: optionally plus female chorus *mf* 2.

But Glo.

10. FINALE

Andante ♩ = 63

The musical score is arranged in a system with five vocal staves (Soprano Solo, Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The vocal staves are currently empty. The piano part begins with a *pppp* dynamic and features a melodic line with a slur. The score is divided into three systems. The first system ends at measure 5. The second system starts at measure 6 and includes dynamics *mp espr.* and *p*, with triplets in the bass line. The third system starts at measure 12 and includes the marking *f* and *poco accel.*, with sextuplets in the bass line. A large diagonal watermark 'SAMPLE COPY' is overlaid across the entire page.

18 *ff espr.* **A** *p*

24

30 *f* *mp*

35 *p* *pp* *rall.*

46 **B** *Meno mosso* ♩ = 69

The Ghost of MELINDA

41 *mp*

Poor lonc - ly mor - tals, be - set with doubts and

47

fears, As through the - tals that

53 **C** (optionally joined by chorus of women + men, down an 8ve)

lead back through ears. Though sor - rows arc

hard to bear, Dreams lin - ger for lo - vers to

64

share. Long from the past you may find joy

70

at last.

molto rall. *Andante* ♩ = 88

76

D *p* (stagger breathing as necessary)

Ah!

p (stagger breathing as necessary)

Ah!

p (stagger breathing as necessary)

Ah!

p (stagger breathing as necessary)

Ah!

83

Musical score for measures 83-89. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with the syllable "Ah!". The piano part includes chords with fermatas and dynamic markings. A large "SAMPLE COPY" watermark is overlaid diagonally across the page.

90

Musical score for measures 90-94. It features four vocal staves and a piano accompaniment. The vocal lines continue with "Ah!". The piano part includes chords with fermatas and dynamic markings such as *f* and *rit.*. A large "SAMPLE COPY" watermark is overlaid diagonally across the page.