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## Old man dreams : song and chorus.

Chicago: H.M. Higgins (117 Randolph St.), 1860

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THE OLD MAN

DREAMS

SONG AND CHORUS.

MUSIC BY

J. P. WEBSTER.

WORDS BY G. M. BALLARD.

CHICAGO:

Published by H. M. HIGGINS, 117 Randolph St. ★

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# THE OLD MAN DREAMS.

Words by G. W. Ballard.

Music by J. P. Webster.

Piano introduction in G major, 12/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present throughout.

Piano accompaniment for the first system, continuing the 12/8 time signature and G major key. It includes a vocal line with two endings: "1. I'm" and "2. I'm". The piano part continues with chords and single notes, including a final "Ped." marking.

Vocal line and piano accompaniment for the second system. The lyrics are: "dreaming a dream, this af-ter-noon, Of days ac-count-ed old-en, When dreaming a-gain, this evening time, Of her whose love grew stron-ger-- We're". The piano part continues with a steady accompaniment.

Vocal line and piano accompaniment for the third system. The lyrics are: "laugh-ter play'd a sil-ver harp, And youth-ful smiles were gold-en. walk-ing down the homestead lane, While eve'ning shades grow long-er." The piano part continues with a steady accompaniment.

Chorus.

SOPRANO.

I'm dreaming a dream Of the old - en time, When life was smooth As the poet's rhyme, When my  
My daughters I see, And my lit - tle boys— Those pledges of love That crown'd my joys; And the

TENOR.

I'm dreaming a dream Of the old - en time, When life was smooth As the po - et's rhyme,  
My daughters I see, And my lit - tle boys— Those pledges of love That crown'd my joys;

BASS.

I'm dreaming a dream Of the old - en time, When life was smooth As the po - et's rhyme,  
My daughters I see, And my lit - tle boys— Those pledges of love That crown'd my joys;

Ped. Ped. Ped. Ped. Ped.

feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
babe comes too, And we all now meet, And we kiss them oft-- Oh! my dreams are sweet.

feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
babe comes too, And we all now meet, And we kiss them oft-- Oh! my dreams are sweet.

feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
babe comes too, And we all now meet, And we kiss them oft-- Oh! my dreams are sweet.

When my feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
And the babe comes too, And we all now meet And I kiss them oft-- Oh! my dreams are sweet.

When my feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
And the babe comes too, And we all now meet And I kiss them oft-- Oh! my dreams are sweet.

When my feet were bare And my cheeks were brown, And my heart was light As the Ei - der down.  
And the babe comes too, And we all now meet And I kiss them oft-- Oh! my dreams are sweet.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

3. I'm dreaming no more, this lone midnight, For foot - steps give me warning, That

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a triplet of eighth notes. The piano accompaniment is in bass clef, consisting of chords and single notes. Pedal points are indicated by 'Ped.' and asterisks below the piano part.

soon I'll hear the stringlatch raise, And an - gels say— "Good morning." I'm

The second system continues the vocal line and piano accompaniment. At the end of the system, the time signature changes to 12/8, indicated by a double bar line with '12' over and '8' under.

dreaming no more On this lone midnight, For the embers give But a fee - ble light; And I

The third system continues the vocal line and piano accompaniment. The piano part features a more active accompaniment with many sixteenth notes.

hear a step in the out - er halls— Good night— good night— For the an - gel calls.

The fourth system concludes the vocal line and piano accompaniment. The piano part has several sustained chords and notes.

I'm dream - ing no more, This cold midnight, For the em - bers give But a fe - ble light, And I

I'm dreaming no more, This cold midnight, For the embers give But a feeble light,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

hear a step In the out - er halls— Good night, good night, For the an - gel calls.

And I hear a step In the outer halls— Good night, good night, good night, For the angel calls.

*Ped.* \* *Ped.* \* \* *Ped.* \* *Ped.* \*

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And when, dear John, the time shall come that age creeps on apace;  
When silver threads are thickly strown on wrinkled brow and face—  
When from the faithful glass of Time life's sands are nearly run,  
And slackened speed along the track tell our journey's almost done:  
We'll see the golden city then, and loved ones gone before,  
We'll walk with them the rounds of joy, where parting comes no more.

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