

Dream On

Junior Performance Score
(Grade 8 Standard)

by
Malcolm Sircom

Published by

Musicline Publications

P.O. Box 15632

Tamworth

Staffordshire

B78 2DP

01827 281 431

www.musiclinedirect.com

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Track 1

The Olympic Games

(Company)

Act One Prologue

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♩ = 152

Musical notation for measures 1-4. The piece is in 4/4 time. The piano part features a bass line with quarter notes and eighth notes. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Musical notation for measures 5-8. The piano part continues with similar rhythmic patterns. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Musical notation for measures 9-12. This section is for **GROUP 1**. The vocal line consists of rhythmic syllables: "Doo, doo, doo, doo__ be- doo, doo, doo, doo, doo__ be- doo,". The piano accompaniment is in mezzo-piano (*mp*).

Musical notation for measures 13-16. The vocal line continues with "doo, doo, doo, doo__ be- doo, doo," followed by a rest and then "(shouted) Gold!". The piano part features a forte (*f*) dynamic in the final measure.

17 **GROUP 2**

Bop, bop, bop, bop_ shoo-wa, bop, bop, bop, bop_ shoo-wa,

GROUP 1

Doo, doo, doo, doo_ be - doo, doo, doo, doo, doo_ be - doo,

mp

21 **GROUP 2** **(shouted)**

bop, bop, bop, bop_ shoo-wa - bop. *Sil-ver!*

GROUP 1

doo, doo, doo, doo_ be - doo, doo,

f

25

GROUP 3

la, la, oo__ sha - la - la, la, la, oo__ sha - la -

GROUP 2

Bop, bop, bop, bop__ shoo - wa, bop, bop, bop, bop__ shoo - wa,

GROUP 1

Doo, doo, doo, doo__ be - doo, doo, doo, doo, doo__ be - doo,

mp

29

GROUP 3 *(shouted)*

la, la, la, oo__ sha - la - la. Bronze!

GROUP 2

bop, bop, bop, bop__ shoo - wa - bop.

GROUP 1

doo, doo, doo, doo__ be - doo, doo,

f

The Olympic Games

33 **ALL**
C C#° Dm G7

Life's like a me-dal that's won in the O - lym - pic Games.

37 Dm G7 C Gm7 C7

Foot on the pe - dal and you could win for - tune, or fame. You

41 F G7 Gm6/Bb A7

may win gold, or you may face de - feat. It's not the

45 D7 Dm7 G7

prize that counts, it's the way you com - pete.

49 C C#° Dm

At the O - lym - pic Games, if you're way be - hind the rest, don't give

53 Dm7/B E7 Am Gm7 C7

up, just give it your best. One

57 F⁶ F^{#o} C/G A⁷

last big ef - fort, and you can pull through, and stand - ing

61 Dm G⁷ C **GROUP 1**

on that po - di - um will be you! doo, doo, doo__ be - doo,

ff *mp*

65 **GROUP 3**

GROUP 2 La, la, la, oo__ sha - la

Bop, bop, bop, bop__ shoo - wa, bop, bop, bop, bop__ shoo - wa,

Doo, doo, doo, doo__ be - doo, doo, doo, doo, doo__ be - doo,

mf *f*

69 *(shouted)*

la. You!

wa. You!

doo. You!

ff

Detailed description: The score consists of four systems of staves. The first three systems are vocal staves, each with a treble clef. The first vocal staff has the lyrics 'la.' and 'You!'. The second vocal staff has the lyrics 'wa.' and 'You!'. The third vocal staff has the lyrics 'doo.' and 'You!'. The fourth system is the piano accompaniment, with a treble and bass clef. It features a forte (*ff*) dynamic marking. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The music is in 2/4 time and ends with a double bar line.

Track 2 The Venezuelan Tango

(Company)

Cue - Hippolyta: Chwill I ever forget?

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♩ = 120

Dm

THESEUS & HIPPOLYTA

When we first met,

4 A CHORUS

it was love at first sight. Love at first sight!

7 A⁷ Dm CHORUS

When we first met, we tan-go'd all night. Tan-go'd all

THESEUS & HIPPOLYTA

10

D D7

night! We danced and danced till night turned to

cresc.

CHORUS

THESEUS & HIPPOLYTA

13

Gm Dm/A

day. Night turned to day. Do - ing the tan - go,

f *mf*

(spoken)

CHORUS

16

Em7 A7 Dm A7

the Ve - ne - zue - lan way! O - lé! Hip -

f *ff* *f*

19 D D[°]

po - ly - ta, Hip - po - ly - ta! That wild South A - me - ri - can vi -

22 Em A⁷

ra - go! She did - n't meet her love - in Ve - ne - zue - la, but at an

25 Em/A A⁷ D

THESEUS & HIPPOLYTA
(small notes are optional harmony)

And we

In - ter - net Ca - fe in Chi - ca - go!

28 G D

danced at that all - night In - ter - net Ca - fe,

CHORUS

They danced a fie - ry tan - go!

31 B7/D# Em(SUS4) Em7 A7

(spoken) down - loa - ding the mu - sic we

Ca - fe O - lé! Ah

The Venezuelan Tango

34

D D⁷ Gm

wan - ted to play. Lots of sen - su - al rhy - thms,

O. K. Meant for

Detailed description: This block contains the musical notation for measures 34 through 36. The top staff is the vocal line, with lyrics: "wan - ted to play. Lots of sen - su - al rhy - thms, O. K. Meant for". The second staff is the piano accompaniment, featuring a melody with triplets and a forte (*f*) dynamic. The third staff is the guitar accompaniment, also featuring triplets. Chord symbols D, D⁷, and Gm are placed above the first three measures. The key signature consists of two sharps (F# and C#).

37

Gm/D D

from Sal - sa to Mam - bo, but

dan - cing, and ro - man - cing.

Detailed description: This block contains the musical notation for measures 37 through 39. The top staff is the vocal line, with lyrics: "from Sal - sa to Mam - bo, but dan - cing, and ro - man - cing.". The second staff is the piano accompaniment. The third staff is the guitar accompaniment. Chord symbols Gm/D and D are placed above the first two measures. The key signature consists of two sharps (F# and C#).

40 E A

best of all was the Ve - ne - zue - lan tan - go!

Best of all.

mf

43 Dm

f

46 THESEUS & HIPPOLYTA A CHORUS

When we first met, it was love at first sight. Love at first

mf *f* *mf*

THESEUS & HIPPOLYTA

49

A7

sight! When we first met, we tan-go'd all

CHORUS

THESEUS & HIPPOLYTA

52

Dm

D

night. Tan-go'd all night! We danced and danced

55

D7

Gm

CHORUS

till night turned to day. Night turned to day.

THESEUS & HIPPOLYTA

58 Dm/A Em⁷/A A⁷

Do - ing the tan - go, the Ve - ne - zue - lan

mf

60 Dm (shouted)

way! O - le!

f *ff*

Track 3

Dream On

(Company)

Cue - Hermia: He would if he'd been a woman.

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♩ = 130
Bbm⁶/D

D Bbm/D D

5 **HERMIA**
D F#m7 G Gm7/Bb

Dream on, _____ when you dream on, _____ all your

mp

9 D/A Gmaj9 Cmaj7 C#m7 F#7

hopes and wish - es take wing. _____