

Let's Make The Most Of Our Dream

Lyrics and Music by
IRVING BERLIN

FROM THE RKO MUSICAL PRODUCTION

"Carefree"

FEATURING
Fred Astaire *Ginger Rogers*
ASTAIRE ★ ROGERS



- ★ I USED TO BE COLOR BLIND
- ★ CHANGE PARTNERS
- ★ THE YAM
- ★ THE NIGHT IS FILLED WITH MUSIC



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LET'S MAKE THE MOST OF OUR DREAM

Words and Music by IRVING BERLIN

Tranquillo

p

The piano introduction is in 3/4 time, marked 'Tranquillo'. It features a series of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat).

Lit - tle did I know when I count - ed sheep— and fell a - sleep— I'd

p semplice

The vocal line begins with a melodic phrase: 'Lit - tle did I know when I count - ed sheep— and fell a - sleep— I'd'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

see the moon a - gain, but there's the moon,

The vocal line continues with 'see the moon a - gain, but there's the moon,'. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

and strange as it all may seem, lit - tle did I know when we

mf *p*

The vocal line concludes with 'and strange as it all may seem, lit - tle did I know when we'. The piano accompaniment includes a dynamic marking of *mf* and ends with a *p* marking.

said good - bye— that you and I— would meet so soon a - gain,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "said good - bye— that you and I— would meet so soon a - gain,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line with chords and a more active treble line with eighth and sixteenth notes.

but here we are, you've come to me in a dream.

The second system continues the musical score. The vocal line has the lyrics: "but here we are, you've come to me in a dream." The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords and a consistent bass line.

In the morn - ing the sun will shine— you go your way and

The third system of the score. The vocal line has the lyrics: "In the morn - ing the sun will shine— you go your way and". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The bass line features a walking bass pattern.

I'll go mine, 'till the morn - ing— let's make the most of our dream.

The fourth and final system of the score. The vocal line has the lyrics: "I'll go mine, 'till the morn - ing— let's make the most of our dream." The piano accompaniment includes dynamic markings of *ten.* (tension) and features triplet markings (3) over the treble staff in the final measures.

I've got kiss - es, they're yours to take,

you can't have them when I a - wake, don't be fright - ened—
ten.

an - y - thing goes in a dream, you know that dreams are e - las - tic,
ten.

there's real - ly noth - ing you can't make them do; let's be fan - tas - tic—
ten.

and may-be some of the things that we dream will come true. Far a - way— from the

nois-y crowd— we can drift on our fav-'rite cloud, 'till the morn - ing—

life can be sim-ply su - preme. The dawn will come with

cof-fee and toast so let's make the most of our dream. dream.