

Gáirín Presents

# Musical Dreams

## Sheet Music and Lyrics

*by Tom & Mary Kay Aufrance*

*Originally Inspired*

*by*

*Dreams*

Music from  
the Audio CD of the same name  
**Musical Dreams** ©2007

Easy to Play  
Song Lyrics ~ Vocal Melodies ~ Harmonies  
Instrumental Accompaniment ~ Chords

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[www.Aufrance.com/music/](http://www.Aufrance.com/music/)

*This book is dedicated  
to all who have the  
courage to dream.*

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## About the Authors

We're Tom and Mary Kay Aufrance, BMI, folk musicians and singer-songwriters, also known as Gáirín Celtic Music and Slim & Minnie folk music act. We make our home in Carson City, NV. You will find us on festival stages as well as more intimate settings, from coffee shops to old folks homes. We also record music, and our music is licensed for use in movies, on radio and online.

We have been performing and writing music since the 90's, when we got our start at Renaissance fairs at Lake Tahoe. We started recording in 2005, and released several CDs: Ramblin' Irishman, In the Moon of Wintertime: Christmas, Musical Dreams, Child's Play, Shamrocks Thistles & Silver Spurs, Cowboy Boots & Golden Slippers and more.

People know us as two singers who blend our voices as we do our hearts. Our original arrangements and harmonies extend folk music traditions, and we have never tried to imitate anybody else, so we don't always fit any particular niche. But you will usually hear a folk flavor and Americana style in everything we do.

Our vocal harmonies have grown out of the early music part-singing and choral tradition. Our first singing group was the Motley Madrigals, a 4-12 member a cappella singing group that recreated the experience of performing Renaissance music, some of which we recorded on our Christmas CD.

Tom also plays 6 and 12-string guitars, mandolins, banjo and electric bass. He is the descendant of Ulster Scots who rambled from Ireland settle as farmers and merchants in Pennsylvania before the United States was even a country yet. His Great Great Grandfather played in Ohio's Civil War band. Mary Kay's also plays piano accordion. Her family arrived in the same area of the U.S. later than Tom's, where they mined coal, worked in now-long-gone factories, and engaged in music and dance from polka halls to the Broadway stage.

For more information and music, visit [www.Aufrance.com/music/](http://www.Aufrance.com/music/).

## Introduction

In the days when storytelling and poetry were one and the same, storytellers also added music to enhance the experience of their listeners. Historians imagine the earliest storytellers sitting with friends around the cave fire, sharing stories in ancient rhyming stanzas while drumming or piping on bone flutes.

The traditional synergy of tale, rhyme and music continued throughout time, from bards to coffee shop singers like us.

This is a book of sheet music for the songs and tunes that are on our CD Musical Dreams. We perform the songs in coffee shops and on stages, and we created this book so that you can sing and play along to the CD. Some of the scores also include parts for harmonies. These are suitable for choirs and are in standard SATB vocal ranges. You can also play any of the parts on any instrument of your choice. For example, we have performed one of the songs, "The Lark in the Morning," with a string quartet plus vocals, flute, accordion and guitar.

If you are skilled in reading music scores, you know that you don't need the CD to enjoy playing this music. However, listening to the CD will instantly give you the mood and feel of each selection. You may visit our web site [www.Aufrance.com/music/](http://www.Aufrance.com/music/) or search online for it. Having a listen is also helpful for some musicians who say they need to hear a song before the notes on the sheet make sense to them.

If you would like to perform or record any of our music, please let us know. Also, please remember to give credit where credit is due. Mary Kay is registered with several performing rights organizations, and you can easily get a license to perform or record her music.

The songs and tunes in this book were inspired by dreams. As any dreamer will tell you, their "dreamtime people" are quite lucid and always seem "really real" during their dreams. But, a musician will also tell you that a dream gives only a small spark of an idea, which later requires a longer creative process in order to build a song or tune out of the original fantasy. Some of the songs in this book took years to write, in the same way that it can take a lot of time to create a patchwork quilt or a crocheted afghan. For example, "Mr. Potato Head" took two years to complete the lyrics! That's a long time, but it's a comic song that has many more years' worth of laughter in it.

All of this music was created without the prospect of much monetary gain. We don't have any contacts in the commercial music business. We perform and record independently, but we do have local sponsors who hire us to perform at their events. And we always accept their sponsorships gratefully. The proceeds from performances, CD and book sales have helped to encourage our musical ventures. This is why we heartily thank all our sponsors, friends and music lovers who have purchased our music.

Thank you for buying this music book!

-- Tom & Mary Kay

# After You've Gone

Mary Kay Aufrance

Slow Waltz

Af - ter the par - ty's ov - er and done, Af - ter the guests have  
Af - ter the fire - 's light has gone dim and af - ter the night has  
all gone, in, Af - ter the music and lights have gone out, The  
closed in, Say you will al ways be here and then, I'll  
feel - ing will lin - ger on. Af - ter the par - ty's  
know we will love a - gain. Af - ter the feel - ings  
o - ver Af - ter the guests have gone.  
o - ver Af - ter the love has gone.

Say that you will al ways be here with me, Say our love will lin - ger  
One thing will still al ways be here with me, The Sad and the Lone - ly  
on. And our love will lin - ger on.  
Song, To sing e - ven when you're gone.

# Ain't No Easy

Tom and Mary Kay Aufrance

*Dm* *C*

There ain't no ea - sy on this hill. No ea - sy's not and it  
There ain't no ea - sy in this town. Though all my friends go -  
There ain't no ea - sy in my mind. A look in - side and -  
There ain't no ea - sy on this hill. No ea - sy's not and it

*Dm* *F C*

ne 'r will. I looked a - round e - nough to know. So ea - sy's not the  
up 'n down. You see that look that's in their face? There ain't no ea - sy  
you will find, it's ob - vi - ous as you can see. That ea - sy's not the  
ne 'r will. I looked a - round e - nough to know. So ea - sy's not the

*Dm C Dm Dm C*

way I'll go.  
in this place.  
way for me.  
way I'll go.

*Dm F C*

ne 'r will. I looked a - round e - nough to know. So ea - sy's not the  
up 'n down. You see that look that's in their face? There ain't no ea - sy  
you will find, it's ob - vi - ous as you can see. That ea - sy's not the  
ne 'r will. I looked a - round e - nough to know. So ea - sy's not the

# Amanda

Mary Kay Aufrance

*D F#m D G D*

A - man-da A - man - da Come play with me A - man-da Your ma-ma is - n't  
 A - man-da A - man - da Come sing with me A - man-da Your ma-ma is - n't  
 A - man-da A - man - da Come dance with me A - man-da Your ma-ma ain't com-  
 A - man-da A - man - da Come mar - ry me A - man-da Your ma-ma is - n't  
 A - man-da A - man - da I'm sad to go A - man-da Your ma-ma she's a  
 A - man-da A - man - da I long to hear A - man-da My ma-ma is - n't

*G D A Bm D*

look - in, and your dad-dy he won't care. A - man - da A - man - da He  
 list - nin', and your dad-dy is - n't here. A - man - da A - man - da He  
 - plain-in, and your dad-dy says O - K. A - man - da A - man - da He  
 wor - ried, and your dad-dy says go - on. A - man - da A - man - da He  
 cry - in, and your dad-dy's at the door. A - man - da A - man - da He  
 smil - in', and my dad-dy's look - in' poor. A - man - da A - man - da He'd

*Bm G D G*

said to me, A - man - da We'll build a lit - tle tree house and a  
 said to me, A - man - da We'll make up songs and sing them loud cause  
 said to me, A - man - da We'll dance all night, I'll show you how, so  
 said to me, A - man - da I'll get a job and you can have a  
 said to me, A - man - da I'll not for-get the fun we had but  
 say to me, A - man - da We'll build a lit - tle tree house and we'll

*D A D*

se - cret cave out there We'll pre - tend our lit - tle  
 no one else can hear. We'll pre - tend we know what  
 let me lead the way. We'll pre - tend we know the  
 gar - den and a pond We'll pre - tend that we're in  
 somehow I dreamed of more. We pre - tend - ed that it  
 sing and dance and more If I could go back, I'd

*D7 Em A7 D*

house for two is on - ly just for me and you A - man - da A-  
 life's a - bout and that is why we'll sing and shout A - man - da A-  
 min - u - et. We will spin and swirl and pi - rou - ette A - man - da A-  
 love and then we will know it's true, no more pre - tend A - man - da A-  
 might work out but we did - n't know what life's a - bout A - man - da A-  
 do it now and I would try to love him back some-how A - man - da A-

*D7 Em A7 D (6)*

- man - da Come and play with me, won't you?  
 - man - da Come and sing with me, come out!  
 - man - da Come and dance with me, my pet!  
 - man - da Come and mar - ry me, say yes!  
 - man - da Come and kiss me just once more!  
 - man - da You're a sil - ly girl, what for?

# As Long As You Are Mine

Mary Kay Aufrance

*D* *G*

You and I We're dif-ferent ones, Cast out of the beat of a  
You and I sing a dif-ferent song, And it rings from the string of a  
Big house little house mo-ney or none, Gonna stay with - you no -  
Gonna run around the neigh borhood click-in'my heels Tell the whole wide - world how -

*A* *A G* *D* *D G* *D*

dif-fer-ent drum. The beat is strong. Our beat is fine.  
dif-fer-ent strum. The song is strong. Our song is fine.  
mat-ter what come. Our love is strong. Our love is fine.  
great - it feels. Me be - in yours. You be - in mine.

*D G* *A* *D* (5)

And I feel fine, as long, as you are mine.  
And I feel fine, as long, as you are mine.  
And I feel fine, as long, as you are mine.  
And I feel fine, as long, as you are mine.  
My life is fine, as long, as you are mine

# The Bells of Ireland

Mary Kay Aufrance

*A7* *D* *G* *A* *D*

Bells of Ire - - land are blo - o - ming in a vase on the  
Though the grass won't green for three month's time, and the trees are

*A* *D* *G* *A*

ta - ble here. And the man - do - lin is ring - ing, with a  
bar-ren still. On a win - ter's night the stars shine bright, and they're

*D* *A* *D* *Bm* *Em*

tune that's full of cheer. Though the win - try wind is howl-ing  
dan - cin' a jig o'er the hill. Wh - ile heart - felt chords are cal - ling

*A* *Bm* *A* *A7* *D*

out, it tries to hum a - - long. With the shut - ters tight, our  
out, my fin - gers fly o-ver the keys. As we sing with the Bells of

*G* *A* *D* *A* *D* (2) *Bm*

hearts are light, and we're sing-in' a sum-mer song.  
Ire - - land of the fair land be-yond on the seas. We can dance to the



Em A Bm B7 Em E7 A

Bells of Ire- - land though we've ne - ver been an-y - where near. We've got

D G A D A D

all we de-sire with mu - sic in-spired by the Ire-land that's bloom-in' right here.

# The Coyote Party

Mary Kay Aufrance

♩=200

11

16



21

26

31

36

42

47

52

58

63

68

## Dear Friends and Gentle Hearts

Mary Kay Aufrance

*D* *F#m*

Dear friends and gen-tle hearts, was on the note found in his  
Even though gone are the days, when his - heart was young and

5 *Bm* *D* *F#m* *Bm*

pock-et, and those few words were writ - ten on - it. Yes it's  
gay, His songs that made the ban jo sway, are here to

8 *D*

true. Dear friends and gen - tle hearts. What do you  
stay. His said the good times weren't all gone, and though the

11 *F#m* *Bm* *D* *F#m*

think that mes - sage meant? Was it a fin - al sen - ti  
years keep rambl - ing on, We still re - mem-ber all those

14 *Bm* *A* *G*

ment, for me and you? I won-der what he  
songs. Yes it's true. But I still won-der what he

17 *D* *G* *D* *D7*

meant by that note he ne-ver sent. Dear friends and gen-tle  
meant by that last note he ne-ver sent. Did friends and gen-tle

21 *Bm* *D*

hearts. Don't you?  
hearts mean I Love You?

# Give Me Your Hand

Trad. Tune

Lyrics and Arrangement by Mary Kay Aufrance

*C* *G* *C* *G* *C* *C7*

Melody *Legato and Connected*

If you gave me a star from the back of the sky, I would hold it in close like a  
Those souls who had sung this tune long a-go, might tell you a se-cret that

Accordian

Bass

4 *Em* *Bm* *Am* *Bm* *C* *Am*

small fi-re-fly. And with light in my palm, we could see to go far, past the  
on-ly they know. For their dreams still live on though their world is long gone. But their

7 *C* *G* *C* *G* *C* *Em*

mists and the moors, through the o-ther-world doors, through e-ter-ni-ty's gate, on the  
ly-rics were lost in the mists of all time, so we try to re-trieve them to-

10 *D7* *G* *C* *Em* *Bm* *Em* *Am* *Bm*

wi - ngs of our star.  
- day with all our rhymes.

Piano accompaniment for measures 10-13, featuring chords in the right hand and a bass line in the left hand.

14 *Am* *D7* *G* *Em* *Am* *D7* *G* *Em*

Piano accompaniment for measures 14-17, featuring chords in the right hand and a bass line in the left hand.

18 *C* *D* *G* *G* *Em* *Am* *D7* *C* *G*

Piano accompaniment for measures 18-21, featuring chords in the right hand and a bass line in the left hand.

22 *D* *G* *F* *C* *Am* *G* *Em*

Piano accompaniment for measures 22-25, featuring chords in the right hand and a bass line in the left hand.

26 *D* *G* *C* *G* *C* *G* *C* *Em*

So give me your hand, and we'll go to that land, that's be - yond our time far on the

Piano accompaniment for measures 26-29, featuring chords in the right hand and a bass line in the left hand.

30 *Bm* *G*

wings of our star.

Piano accompaniment for measures 30-31, featuring chords in the right hand and a bass line in the left hand.

# Go Ask the Rain

Mary Kay Aufrance

*C F C F C C F*

Dur-ing the rain there was th - un-der and light - ning, Dur-ing the  
Be - fore the rain they were some-bo-dy to some-one, Be - fore the  
Af - ter the rain there'll be th - un-der and light - ning, Af - ter the

*C F G C F C F*

rain you could hear some-bo - dy cry, Du-ring the rain there was  
rain they were just like you and I, Be-fore the rain they would  
rain you'll hear ev - ry - one ask why, Af-ter the rain there'll be

*Csus4 Am F C Dm G C*

so - me-bo - dy fight-ing, and like the rain they fell out of the  
get no words of cau - tion, Then came the rain and they fell from the  
so - me-bo - dy fight-ing, gi - ving their all so no more have to

*1. 2. Am Em Am Em*

sky Go ask the rain why there's thun der and light - ning,  
sky,  
die,

*Am Em Am G Am*

Go ask the rain why they fell from the sky, Go ask the

*Em Am Em C F C F*

rain why so ma - ny are cry - ing, I don't think the rain knows the

*G C*

ans-wer to why,

Good Morning to You My Sweetheart

Mary Kay Aufrance

Treble

♩=148

3

Bb

Good mor-ning to you my sweet-heart, I'd  
Bon - jour a tu you mon che - ri Bon-  
And if we a - woke in Chi - na, I'd  
God mor-gen to you mein lieb - ling, in

3

3

3

F

- real - ly just like to say. Good mor - ning to you my  
jour a tu you to - day you mon  
try to say sin I duh, But the peo - ple a - cross the  
Ger - ma - ny or Nor - way. But bway - nos - di - as mi

3

3

3

Bb

(2) Eb

sweet-heart, in an un - u - su - al way!  
che - ri is how the French would par - lez!  
bor - der say das vi dan - ya to - ya!  
ah - mor, is what the Mex - i - cans say!

3

3

3

Bb

Eb

In an-y lang-uage it's in - form - ing, The whole wide world that,  
In an-y lang-uage it's heart - warm - ing, to tell you I Love You

Cm F7 F F Bb

the day is new and I'm in Love with you!  
from Zan-zi-bar to Af-ri - ca Good mor-ning to you my

3

F

sweet-heart, I'm glad that I got to say. Good mor-ning to you my

3

3

3

3

Bb

3

sweet-heart, Now, go and have a great day!

3

3

3

Her Secret Mystery

Words and Music by Mary Kay Aufrance

Vocal Harmony by Tom Aufrance

*♩=120*

*Em* *Em* *Bm* *D*

Sop./Alto

Tenor/Bass

Bass

It was the way she'd been be - fore. The  
He'd seen the la - dy there be - fore. And  
She found the place she'd come there for. The  
Al - though he want - ed to come near, He

*Em* *Bm* *Em* *Bm* *Em* *Em* *Bm* *D*

path was soft, a fo - rest floor. In - to the trees, they drew her there in-  
now he wan - ted to see more. wi - thin the trees, he'd seen her there out  
trees were dar - ker than be - fore. And there she felt the way a - gain, the  
held his breath in si - lent fear that if she were to see him then she'd

*Em* *Bm* *Em* *Em* *D*

- to the dark night air. There was no one out in the night, There was  
in the dark night air. There was no one out in the night, There was  
way she'd felt back then. There was some - one out in the night, As if  
ne - ver come a - gain. There was no one out in the night, There was

*C* *D* *Em* *Bm* *Em*

no - one a - round. No moon nor stars, just dark sound there to see her  
no - one a - round. No moon nor stars, just dark sound there to see her  
some - one a - round. Be - yond the moon and night sound there be - yond the  
no - one a - round. No moon nor stars, just dark sound He could see her



*Em D C D Em Bm*

far from the eyes that could pos - sib - ly see her sec - ret mys - ter-  
 now with his eyes, could he see her a - gain the way he did back  
 trees there were eyes that could pos - sib - ly see her se - cret, could it  
 now but would know he'd re - main and would be her se - cret mys - ter-

now with his eyes, could he see her a - gain the way he did back  
 now with his eyes, could he see her a - gain the way he did back  
 trees there were eyes that could pos - sib - ly see her se - cret, could it  
 now but would know he'd re - main and would be her se - cret mys - ter-

*Em* (4)

- y.  
 then?  
 be?  
 - y.

then?  
 then?  
 be?  
 - y.

# If You Need A Friend

Mary Kay Aufrance

*G D G*

If you need a friend to call on,  
 If you're ev - er feel - ing lone - ly,  
 If you're think - ing things are hope - less

*G D G D G*

If you're feel - ing sad and blue,  
 And your day is drag - ging through.  
 And you've got too much to do. If you don't know who to turn to,  
 Do you need some - one to talk to,  
 Do you need some - one to help? Yes!

*G D G D G D G* 1. (2)

Don't feel a - lone. Pick up the phone. Some - one is wait - ing for you.  
 Don't be fore - lorn Just get on the horn. 'Cause some one is wait - ing for you.  
 Don't hes - i - tate! It's ne - ver too late! I'll still be wait - ing for you.

*G Am D G Am D7*

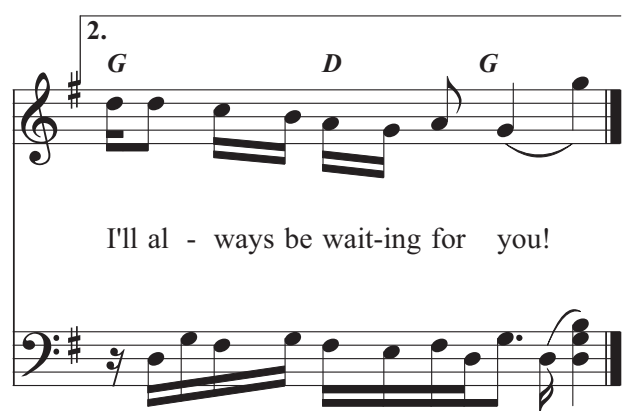
If you don't know what to do, To - geth - er we can work things through.

*G Am CMaj7 D7 G Am C7 D*



How bad could it real - ly be? Just call on me and you will see.

2. *G D G*



I'll al - ways be wait-ing for you!

## Just Like Me

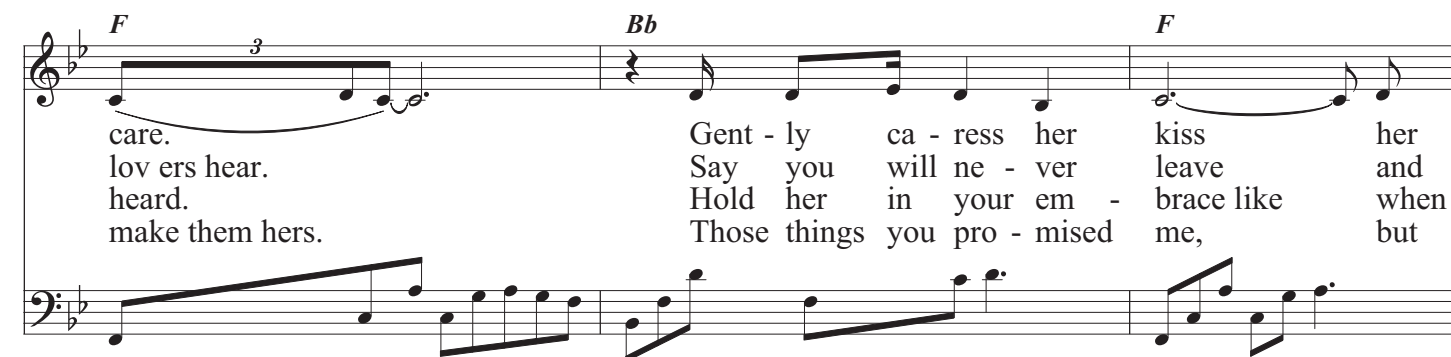
Mary Kay Aufrance

*♩ = 100 Bb F Eb*



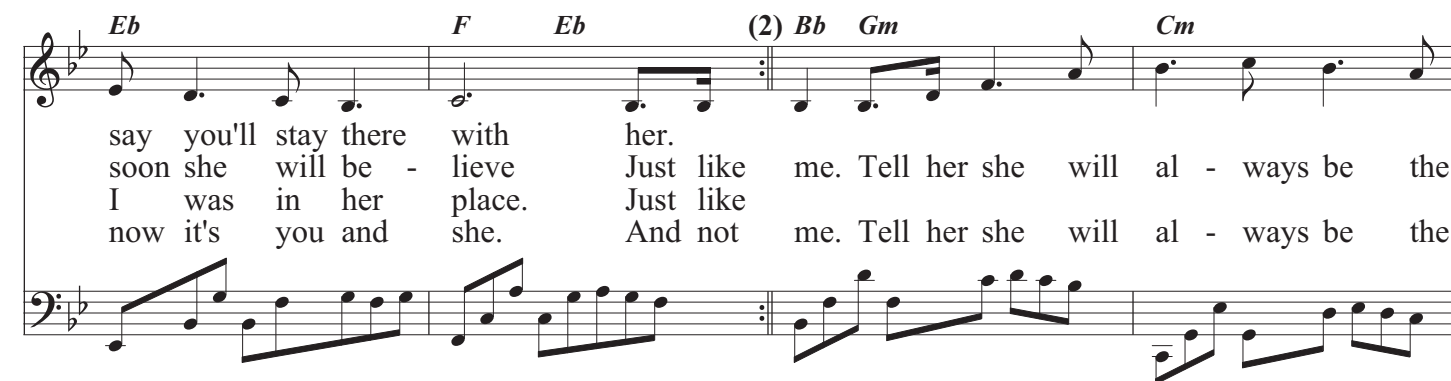
Stroke her long black hair and tell her that you  
Whisper so soft and near, those words that on - ly  
me. Give her your lov - er's word, the same words I once  
me. The whis - pers what were yours, take them from me and

*F Bb F*



care. Gent - ly ca - ress her kiss her  
lov ers hear. Say you will ne - ver leave and  
heard. Hold her in your em - brace like when  
make them hers. Those things you pro - mised me, but

*Eb F Eb (2) Bb Gm Cm*



say you'll stay there with her. Just like me. Tell her she will al - ways be the  
soon she will be - lieve Just like me. Tell her she will al - ways be the  
I was in her place. Just like now it's you and she. And not me. Tell her she will al - ways be the

*Gm Dm F Bb Gm Cm*

one for you e - ter - nal-ly. Say it so con - vinc - ing - ly the  
 one for you e - ter - nal-ly. And soon she will be just like me In

*Gm F Bb*

way you said to me. Just like me.  
 love so hope-less - ly. Just like me.

# The Lark in the Morning

Trad. Tune

Lyrics and Arrangement by Mary Kay Aufrance.

*Em Am Bm Em Em*

Voice *J=60*  
 The lark in the morn-ing flies

Treble *J=60*

Bass

*5 D Em Em G*

in-to the sun. Her song of the sum-mer's a mys - ter - i-ous one. She soars o'er the wil-low

*9 D Em Am Bm Em Em*

and the rock and sea. And if I am luck-y she'll sing it for me.

14 *D Em G D*

19 *Em Am Bm Em Em D Em*

25 *D Em D D Bm Em Am*

29 *Bm Em Em D Em*

The lark's wings are painted the am-ber of sun. Her song is a plaintive and

34 *D Em D D Bm Em Am*

sorrow-ful one. She'll fly ev'-ry morn-ing till the end of time and sing to your chil-dren her

38 *Bm Em Am Bm Em*

ly-ric su-blime.

# Let Your Heart Win (Celita)

Mary Kay Aufrance

*G*

Ce - li - ta, let him tell you he  
A - mour it's his heart speak-ing to

*D*

loves you. Ce - li - ta, let him make his heart  
yours and a - mour means all the world will be

*G*

yours. - Chi - qui - ta,  
grand. As your love grows,

*Am*

he's there stand - ing - be - side you, don't de - ny what's in-  
it's what's glow - ing and it shows in your eyes so the

*G* *D* *G* (2)

- side you, let your heart win.  
world knows you've let his love in. Ce-

*G* *D*

- li - ta Chi - qui - ta

*G*

A - mor and It's Grand

*Am*

Ce - li - ta, he loves you.

Don't de - ny what's in - side you, Let your heart win.

Let let your heart win.

# The Mountain Sea (The Lake Tahoe Song) Intro

Mary Kay Aufrance

Vocal: There's a place I know, so won't you go with

Guitar: *GMaj7*, *Dmin7*, *F#dim7*

Woodblock

Vocal: me? We'll leave it all be - hind.

Guitar: *D*, *G*, *Emin7*, *Bmin7*

Woodblock

Vocal: They say seek and ye shall find, so we'll find what there may

Guitar: *A7*, *A7*, *A*

Woodblock

*D* *A* *A* *D* *D7*

be. It's call - ing you and me, so get up get

*F#dim7* *GMaj7* *Dmin7* *F#dim7*

read - y. Get on your hik - ing boots and your old bath - ing

*D* *Bmin7* *GMaj7* *CMaj7*

suit Oh - what a sight! to see!

*D* *Emin7* *A*

But don't for - get the tan - ning oil ba - by be - cause we're

*D* *GMaj7* *A* *D*

go - in' to the moun - tain sea.



# The Mountain Sea (The Lake Tahoe Song)

Mary Kay Aufrance

SA *Coda*  $\text{♩} = 120$  *D*

Sum - mer pic - nics on the shore, we  
Hol - ding hands and shar - ing more. What  
Moon-lights o'er the moun-tains flow. See them

TB

Guitar

4 *G* *Am* *D*

shared them with our sons and daugh - ters. I re-  
else is the win - ter for, on the snowy shore our  
shimmer, see them glimmer on the lake be low. The lake be - low. Be neath the

TB

Guitar

8 *D* *G*

- mem - ber this and more, like all those glor - ious sun - ny  
snow shoes or our skis where we must slide on our skis or we'll be  
sur - face no one knows. If we that ribbon of light still

TB

Guitar

11 *Am* *G* *Am*

days! The ma - ny nights by the fire - light, glow - ing as we  
up to our knees! Though the wind may blow, - it's not for long you know, until the  
glows. Would - n't we like to - ride that ribbon of light, on

TB

Guitar

14 *G* *Am* *G*

watched our friend - ship grow - ing, I still see them in your  
 summer comes again and we can jump right in! Oh don't it make you feel just like a  
 up to where it leads tonight? It's like the light that's in your

17 *Am* *G* *Am*  $\text{\textcircled{D}}$

eyes, those blue Lake Ta - hoe skies. 1 Oh Lake  
 butterfly, when you're swimming a - long up-on the Lake of the Sky! 2 Oh Lake  
 eyes, to - night's Lake Ta - hoe skies. 3 Oh Lake  
 4 Oh Lake

Those blue Lake Ta - hoe skies! 1 Oh Lake  
 when you're swimming a - long up-on the Lake of the Sky! 2 Oh Lake  
 to - night's Lake Ta - hoe skies! 3 Oh Lake  
 4 Oh Lake

21 *G* *D* *A7*

Ta - hoe, I love to see your spark - ling wa - ters.  
 Ta - hoe, I love to splash your spark - ling wa - ters.  
 Ta - hoe, I love to watch your spark - ling wa - ters.  
 Ta - hoe, I love to know your spark - ling wa - ters.

24 *D* *G*

Oh Lake Ta - hoe, I'd love to walk a - long your  
 Oh Lake Ta - hoe, We'll swim to - ge - ther near your  
 Oh Lake Ta - hoe, We'll be to - ge - ther on your  
 Oh Lake Ta - hoe, We'll be to - ge - ther on your

27 *A* *D* *Fine* (3) *ff*<sup>*D*</sup>

shore, for ev-er more.  
 shore, for ev-er more.  
 shore, for ev-er more.  
 shore, for ev-er more.

So we will

shore, for ev-er more.  
 shore, for ev-er more.  
 shore, for ev-er more.  
 shore, for ev-er more.

So we will

30 *G* *Am* *G* *Am*

find our moun-tain side Where with our arms thrown op-en wide, to all the

find our moun-tain side Where with our arms thrown op-en wide, to all the

34 *G* *Am* *A* *D.S. al Fine*

beau-ty that's in sight. We'll sing it out, with all of our might!

beau-ty that's in sight. We'll sing it out, with all of our might!

# Mr. Potato Head

Mary Kay Aufrance

*C* *G7*

A long time a - go we had fun with a game, But heck if I  
We'd stick on some ears then we'd stick in some eyes, Then add on a  
As you can i - ma - gine as time tra - velled on My in - terest in  
A long came a real boy, but af - ter a time the fren - zy we'd  
I'm on - ly a shri - veled up tu - ber he said But let me say  
If your love life is sog - gy just but - ter him up gar - nish his  
Well he made me fee bet - ter that sweet lit - tle yam That tu - ber - ous

*Am* *G7* *C* *G7*

hard - ly re - mem - ber it's name, Yet, as I re - call it had some-thing to  
nose and a smile, and sur - prise! A cute lit - tle man would ap - pear pret - ty  
play - in' with small fries was gone. I want - ed a real man to hold for my  
whipped up was get - ting sub - lime. Since a half baked re - la - tion - ship just will not  
some - thin' to you pump - kin head The way that love works ain't mys - ter - i - ous -  
fries with what's cream - y to sup. And whip up au gra - tin and scal - lop his  
spud guy like no - bo - dy can. So I took his ad - vice and we're hap - py you

*C* *G7* *C*

do with po - ta - toes and plas - tic parts too!  
quick to keep us a - mused. Quite a trick! Oh me  
self So I sat Mis - ter Spud on the shelf. Oh me  
do, I asked Mis - ter P what to do.  
- ly All you need is the right re - ci - pe!  
dips Pret - ty soon you'll be back in the chips!  
know, grow - in tots in our own I - da - ho! Oh me

*G7* *Am* *G7* *C*

Oh my Mis - ter Po - ta - to Head What a fun guy! Oh my  
Oh my Mis - ter Po - ta - to said Girl please don't cry! Oh my  
Oh my Mis - ter Po - ta - to Head You're my best friend. Oh my

*G7* *C* *G7* *C*

Oh me We had fun way back then, did - n't we?  
Oh me For I think I know just what to try!  
Oh me And I'm stick - in with you 'till The End!

# Musical Dreams

Mary Kay Aufrance

*♩* = 100

*Em* *Bm* *Em* *Bm* *Em*

It came out of the dawn be-fore first morn-ing light, 'Twas a choi - r of

*Bm* *Em* *Em* *Bm* *Em*

men sing-ing there. And a beau-ti - ful la - dy was sing-ing it

*Bm* *Em* *Bm* *Em* *D* *Em*

too, with a spar-kle like stars in her hair. Me-lo - dies were a-  
Out of dark-ness de-

*D* *C* *D* *G* *D* *Em*

- drift on the breath of my dream, as they sang to my drow - sy re - pose.  
- li - vered such mu - sic - al dreams, so com - plete as if dreams could be true.

*Em* *D* *C* *D*

With a tune so fa - mil - iar, it seemed like a gift, from the  
And they left us the proof, with - out ques - tion it seems, as the

*C* *D* *Em* (2) *C*

fai - ries be - yond, I sup - pose.  
dawn - ing de - li - vered a - new. I sup - pose I should

*D* *Em*

sing it for you.

# Sleeping with Tom

Mary Kay Aufrance

*Waltzy* *G* *D* *Em* *C*

6 *Em* *A7* *D* *G*

11 *D* *Em* *C* *G* *D*

16 *G* *C* *G* *Em*

22 *Bm* *G* *A7* *D*

27 *G* *D* *Em* *G*

32 *D* *G* *D* *G*

# Sleep Sings Along

Words & Music by Mary Kay Aufrance      Vocal Harmony by Tom Aufrance

**Soprano** *F* *C*

You sang a song of bro - ken dreams and chi - val - ry,  
You played a tune that seemed ab - surd. Just sad - ness was  
It was - n't ve - ry long a - go, we made our an-

**Alto**

**Tenor**

**Acc.**

*F* *C7* *F* *C7*

or so it seems. No charm - ing prince would ride to cheer your shad - ow whis -  
it's on - ly word. Be - tween this win - ter and the last, there's be - en too  
- gels in the snow. A snow - flake touched my face to - day. I on - ly wan -

*C* *F* (2) *Dm* *G* *Am*

- pered some - thing in my ear. So sing us your song of bro - ken dreams,  
- ma - ny storms that past. know.  
- ted you to know.

So sing us your song of bro - ken dreams,  
So sing us your song of bro - ken dreams,  
So sing us your song of bro - ken dreams,

*C7* *F*

while sleep sings a - long, as she stitch - es the seams. Sleep takes up your sad - ness  
while sleep sings a - long, as she stitch - es the seams. Sleep takes up your sad - ness  
while sleep sings a - long, as she stitches the seams. Sleep takes up your sad - ness

*Dm* *Am* *Gm* *F*

to cast it a - way. Though she mends in dark - ness, in the twi - light you'll stay.  
to cast it a - way. Though she mends in dark - ness, in the twi - light you'll stay.  
to cast it a - way. Though she mends in dark - ness, in the twi - light you'll stay.



# Tons O' Fun

Mary Kay Aufrance

$\text{♩} = 140$

*D*  
Ain't it a won - der - ful - night

*G*  
made for you and for me.

*D*

5 *G*  
The big old moon is shin - ing bright and the

*D*  
dark sky is o - pen and free!

*Emin*

*A A7*

9 *D*  
Ain't it a won - der - ful - night.

*G*  
Let's have a won - der - ful time.

*D*

13 *G*  
I tell you I'm gonna get sub - lime Just

*D*  
hop right a-long and you'll see!

*Em*

*D A7* (2)

17 *D*  
*A*  
*D*

22 *Em*  
*A*  
*D*

26 *Dm*  
*Em E Em*  
*G*  
*D*

31 *Em*  
*D A7 D*

Up To Me

Mary Kay Aufrance

♩=80

*G+6 Dm Em7 Dm G+6 F Em7 F G+6*

Vocal

Up to me. If it were on - ly up to me. If I'd dare,  
Si - lent-ly. I'd walk a - way so si - lent-ly. You'd be free  
It's not up to me. It's not my choice to stay or go I don't dare

Guitar

*F Em7 F Em Dm Em F G+6*

You'd think that I did - n't care. If it were up to me.  
And may - be glad I was - n't here. 'Cause, if I were to go  
To think that I could - n't care. So I'll go faith - ful - ly.

*F Em7 F G F Em G+6 Am*

I would be gone to - mor - row, Though you might search for me.  
I'd take a - way your sor - row, It's such a part of me,  
I'll share your ev - ery to - mor - row, For an e - tern - i - ty

*G+6 Am F Em Dm Em F*

I would - n't be a - ny - where The hap - py times we used to  
The part I want to dis - a - ppear.  
Be - cause my love keeps me here.

*C F C+9 Dm7*

know I am a - fraid that I've re - placed them all with sor - row But if we'd

*F C F Dm G*

go back then some how I guess we'd still end up here where we are right now.

## Valse à Mary

Lyrics by Mary Kay Aufrance

In the summer when flowers glow,  
I can't stop thinking of a dance I know.  
And my lover who would dance it too, and  
how we shared what lovers do.

Dance! We danced all night and then some more!  
Swirling spinning! Always dancing, for  
we were lovers and our hearts were true,  
for we shared what lovers do.

Be my lover now come dance with me  
I can teach you how so easily.  
Just say yes! Stay close and hold me too.  
Let me show you what to do.

Dance me! Dance with me once more my dear!  
Swirling spinning! Always dancing near!  
Hold me closer like we did back then!  
Oh, dance me! Dance with me again!

Dance with me once more!  
Now don't you go!  
Swirl me spin me 'till tomorrow!  
Come my lover now come dance and we will  
dance our dance eternally.

Be my lover now come dance with me.  
I can teach you how so easily.  
Just say Yes! Stay close and hold me too.  
Let me show you what to do.

The charming French tune *Valse à Mary* is written by Bernard Loffet of Caudan, Brittany, France. One day, when searching online for an accordion, I happened by Bernard's web site diato.org, and this charming tune began to play out. I didn't buy a handcrafted button accordion from Bernard, but I wrote these lyrics for his song. You can listen to me singing it on our CD.

## You Are My Sunshine

*(New Verse)*

Lyrics by Mary Kay Aufrance

So as you're goin' about your day dear,

I hope you sometimes think of me.

If in your dreams dear, you're in my arms here,

we'll be together eternally.

The most popular song of all time is You Are My Sunshine, written in 1940 by Jimmie Davis. However, I always thought the song was too short and needed a happy ending. So, in 2004 I added a new verse. Most folks already know the original song, even though it's no longer played on radio. It's passed down from one generation to the next, by moms and dads who sing it to their kids. You can listen to Tom and I singing it on our CD Musical Dreams.

*More Music by*  
*Tom & Mary Kay Aufrance*

**Musical Dreams**



Play along with the CD that inspired this music book. Musical Dreams CD includes all the songs and tunes in Musical Dreams: Sheet Music and Lyrics. Several of the arrangements on the recording are exactly as scored in this book. Plus, the music book also includes additional accompaniment. Easy to play.

**Ramblin' Irishman**



**& Music Book**

Arrangements on the sheet music in Ramblin' Irishman are exactly as performed on the CD of the same name. Plus, the book includes several additional selections. It's rare to find Celtic music scores that include vocal and instrumental harmonies and accompaniment, and even more rare to get a CD to play along with. Easy to play.

**In the Moon of  
Wintertime:  
Christmas Music**



Christmas favorites and some original music, done by voices that will touch your heart and raise your spirits. Also includes sweet acoustics on mandolin, 6 and 12 string guitars, accordion, drums and a little ringing tambourine.

**Shamrocks Thistles  
& Silver Spurs**



Scots-Irish Songs and Tunes that made their way Out West with the gold miners, cowboys, accordion and guitar players and songsters. This audio CD is full of familiar traditional music.

**Cowboy Boots &  
Golden Slippers**



Traditional American Folk Music and some new folk tunes, too. Songs and tunes inspired by the dance halls and mining camps of the American West. Featuring accordion, mandolin and guitar.

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