

1. Many of the words are hyphenated unusually (e.g. "ge-tting"), to show how they're being *sung*.

2. After each breath mark, return to the original tempo, *except*:

3. When the ritard starts at the *beginning* of a bar, just start that bar at a slower tempo.

## And Your Dream Comes True

Brian Wilson

Mike Love

♩ = 44

1st Tenor

You're so slee - py, wish that he could stay. Love him so, but now it's ge-tting late.

2nd Tenor

You're so slee - py, wish that he could stay. Love him so, but now it's ge-tting late.

Baritone

You're so slee - py, wish that he could stay. Love him so, but now it's ge-tting late.

Bass

You're so slee - py, wish that he could stay. Love him so, but now it's ge-tting late.

*rit.* *rit.*

5

1st T.

He'll be wai - ting, wai - ting just for you.

2nd T.

He'll be wai - ting, wai - ting just for you.

Bari.

He'll be wai - ting, wai - ting just for you.

Bass

He'll be wai - ting, wai - ting just for you.

*rit.* *rit.*

7

1st T.

One more su - mmer, and your dream comes true.

2nd T.

One more su - mmer, and your dream comes true.

Bari.

One more su - mmer, and your dream comes true.

Bass

One more su - mmer, and your dream comes true.

*rit.* **Slower** **molto rit.** *rit.*