

KYLE PEDERSON

A VISION UNFOLDING

A Five-Movement Work for
SATB Chorus, Piano, and Spoken Word,
with opt. Violin, B \flat Trumpet, and Snare Drum


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AVAILABLE EDITIONS

A Vision Unfolding, *the complete work*

Piano/Choral Score	1.3682
Instrumental Parts	1.3682A

Available individually

Reach Down, Lord	1.3683
Beat! Drums!	1.3684
All of Me	1.3685
Light Transforms the Darkness	1.3686
I Dream A World	1.3687

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FROM THE COMPOSER

A Vision Unfolding...

In 2021, seven choirs around the country commissioned me to write an extended work, centered broadly around themes of social justice. I didn't want to write a big work around these themes merely from my own perspective, so I reached out to Shanelle Gabriel, an African American poet, spoken word artist, singer/songwriter from NYC. Our conversations turned to "what sort of vision do we want to cast for the audience and the singers?"

We determined that, at the core, we hoped to re-articulate and explore what our country has stood for in its best moments. In our foundational texts and speeches, we find powerful declarations of a nation rooted in equality, freedom, justice, and inclusion. Shanelle and I wanted this whole work to be invitational—to be reminded of the compelling vision that we live into in our best moments, and to be invited to say "yes" to more of that.

It is my hope that we lean into the invitation that the choir offers—that each of us might reach out beyond our comfort zone and seek to build bridges of care and connection, finding a better way of being in community. That we might stand in solidarity with those whose voices are too often dismissed, regardless of their skin color, sexual orientation, faith background, or other characteristic. That we might not dismiss, disdain, and judge those whose politics are different from ours, but that we might make the uncomfortable effort to see them as people just as worthy of respect and dignity.

I'm grateful to Shanelle Gabriel, whose beautiful and challenging text is threaded throughout this work. You can read more about Shanelle and her work at ShanelleGabriel.com.

Special thanks to Kevin Fenton, who provided the initial vision and encouragement for this project, and who coordinated the consortium of choirs who commissioned this work.

PERFORMANCE NOTES

Piano underscore for the spoken word narrations is meant to be very rubato (with the exception of the underscore before *Beat! Drums!*). Optional repeats are included; aim to reach the last measure of the underscore just as the narration ends, allowing you to seamlessly transition to the next movement of the work.

Recordings of Shanelle Gabriel performing the spoken word elements are available at kylepederson.com. These can help guide and inspire your narrator(s) and provide possible approaches to cadence, rhythm, and rhyme.

You are welcome to craft your own spoken word between movements. You may find you wish to use Shanelle Gabriel's spoken word as inspiration or a jumping off point. Feel free to use existing poetry, fragments of speeches, original text created by your singers, or other means to thread the movements together and tell a compelling story that will resonate with you and your audience.

Audience participation: If you desire the audience to join their voices in singing, a good option is to invite them to join in the reprise of *Reach Down, Lord*, m. 13–16, page 45 (you may repeat those measures as many times as you'd like). You may also consider adding this element immediately following the conclusion of Movement IV: *Light Transforms the Darkness*. The pianist can play the accompaniment as written or choose to use the accompaniment found in m. 56–59 of *Reach Down, Lord*. The choir may sing the unison melody or the SATB harmony found in m. 56–59.

ABOUT EACH PIECE

Movement I: Reach Down, Lord

The poet is asking God’s spirit to reach down and lift us up—lift us out of the pit, out of the darkness, and lift us to the light...lift us up to wholeness. In the spoken word that precedes this movement, Shanelle Gabriel does something important: the narrator asks not only *God* to reach down—but the narrator challenges the *listener* to reach down...to get into the mess with those who are hurting and to lift them up. So when the choir sings the refrain, *Reach Down, Lord*, we hear not only a cry to God, but also an invitation to all of us, to reach down—and out—to another.

Movement II: Beat! Drums!

This iconic Walt Whitman poem was written during the Civil War. It’s an in-your-face text, exploring how ordinary daily life is impossible during war; everything is disrupted. Whitman is also rallying the listener—at the time his Union countrymen—to join the righteous fight to end slavery, and to preserve the union that was the United States. In the spoken word that precedes this movement, Shanelle sets this poem up beautifully by challenging us to rally around the cause of justice...to make our quest today for justice central to our lives...inviting us to think of this text not as a battle cry to fight *against* one another with weapons, but to fight *for each other*, giving all we have to make this vision of wholeness in community a reality. Musically, the beat of the drum, the blow of the bugle, along with meter and rhythm changes, highlight the inescapability of the Whitman text.

Movement III: All of Me

I think we all sense our communities becoming more fractured; we witness individual relationships fraying in our neighborhoods, schools, churches, places of work, and even our families. One of the root causes of this is, I believe, how quick we are to judge others—and hold others in contempt—for their politics, their religion, gender or sexual expression, skin color, class, education level, and a host of other characteristics. This piece is an invitation to lay down our judgments. It’s also an invitation to see those aspects of identity that are important to people...but to see people around us as *more* than just a collection of isolated characteristics...to see *all* of them.

Movement IV: Light Transforms the Darkness

Shanelle’s text is a call to action: to live our light and love out into the world—a world that desperately needs light and love. It seemed fitting that this piece includes a section where both spoken word and singing happen simultaneously, joining the two primary artistic expressions of the greater work and allowing all choir members to give voice to the sense of immediacy present in the spoken word.

Movement V: I Dream a World

The work concludes with the iconic Langston Hughes text. The choir and narrator have been casting a vision, and it’s hard to state it better than Hughes; *I dream a world where none are scorned, where love will bless the earth and peace its paths adorn*. At the end of the movement, the listener will hear earlier melodies reprised as all voices are gradually layered in; and for the first time, all instruments sound together, building to a thunderous conclusion that invites us all to say, “yes...that’s a vision I want to help make real.”

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TEXTS

1. Reach Down, Lord

Reach down, Lord.
Reach your justice down.
When we walk on the broken road,
Reach your justice down.

If we stumble into the pit
And the dark is all we see,
Reach below and lift us up;
Reach your justice down.

Reach down, Lord.
Reach your justice down.
When we walk in the shadow of death,
Reach your justice down.

—Robert Bode

2. Beat! Beat! Drums!

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying,
Leave not the bridegroom quiet—no happiness must he have now
with his bride,
Nor the peaceful farmers any peace, ploughing their field or
gathering grain,
So fierce you whirr and pound you drums—
so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—
would they continue?
Would the talkers by talking? would the singers attempt to sing?
Would the lawyers rise in the court to state their case before
the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting
the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

—Walt Whitman

3. All of Me

Look at my skin.
Do you see only skin, or the soul within...
do you see what's true?

Look who I love.
Do you view me as less,
like none of the rest of me
matters to you?

Turn off the talk on the air,
and the voices who seem to just care
about dividing and hiding us where
you won't see.

Look at my faith.
Do you see my creed, and choose to believe
that's all of me?

Look at my vote.
On that alone are you likely to show
contempt for me?

You don't have to see.
But if you take the time to look at me,
you'll see the same fears and a good heart,
and the same tears that tear you apart.
See the same love, the same hope,
the same need, the same joy.

So look at my skin.
See the skin and the soul within.
See what's true.

Look who I love.
And see my faith and my vote,
but not those alone,
seek to know me, too.

Turn up the voices of truth.
Learn to let mercy through.
Love will guide us to
a world where we
see.

All of me.

Turn and see.
Will you see?
All of me.

—Kyle Pederson

4. Light Transforms the Darkness

Light transforms the darkness, so go...go and let your light out.
 Love is what we harness, so go...go and live your love out.
 We are all unified by the way our heart beats
 What you feel, I feel
 Different palettes and hues and variety
 The Creator's tapestry
 We need to see the light
 Don't let the darkness hide our humanity

This is a calling.

We've been blinded by hate we were taught to believe
 That's not how it should be
 If my brother or sister is chained
 There's no way I can say I'm free
 We are the change we need
 So that equality can be reality

spoken word:

Calling you to set your heart ablaze
 Raise the torch, pave the way
 So all can say I am free
 Calling for all to have the ability to dream
 To see ourselves in every being
 I want you to be free

For all to find home
 Wherever they may go
 Step into action, words no longer hollow
 We will fight for you to be free

Called to stand for all
 races, abilities,
 religions, identities
 No matter who you love
 You are worthy
 You deserve to be free

I will fight for you to be free
 This is our calling
 We are invited into each other's life
 We are called to live love
 Called to be that light

—Shanelle Gabriel

5. I Dream a World

I dream a world where one
 No other one will scorn,
 Where love will bless the earth
 And peace its paths adorn

I dream a world where all
 Will know sweet freedom's way,
 Where greed no longer saps the soul
 Nor avarice blights our day.

A world I dream where black or white,
 Whatever race you be,
 Will share the bounties of the earth
 And every one is free,

Where wretchedness will hang its head
 And joy, like a pearl,
 Attends the needs of all humankind—
 Of such I dream, my world!

—Langston Hughes

Prologue 1: *spoken word*

Take my hand
Join me
As we press forward
Take
My
Hand
As we move with unrelenting speed
Towards a new world
One that WE
Breathed
And forged
Together
A place where all
Are welcomed
A true community
Take my hand
Join me as we infuse freedom
Weave compassion
Embody the brilliance
See this is what happens
When we fashion
A world centered in love
This is not a walk in the park
Nor for the faint of heart
This is a journey
All are invited to take part
Where we reach down deep
Reach down
Past comfortable
Reach down past what's superficial
Reach down where past and present pain overflows
Reach past the temporary
To bring hope and healing that will endure
We will reach back to pass the torch
Each of us a spark
But together a flame
That roars
Take my hand
And then take another's
For this is what you are called for
To walk down this broken road
To demand that every voice is heard
To forge a world where justice is assured

~ *Shanelle Gabriel*

Dedicated to all who have the vision and courage to build bridges of care and connection

A Vision Unfolding

for SATB Chorus, Piano, and Spoken Word,
with opt. Violin, B♭ Trumpet, and Snare Drum

Kyle Pederson

Prologue 1: underscoring

Rubato (♩ = 80)

Piano

Ad.

spoken word begins

Take my hand. Join me.

As we press forward take my hand.

As we move with unrelenting speed towards a new world,
one that we breathed and forged together,

5 Rubato (♩ = 65-70)

Ad. *Ad.* *Ad. simile*

a place where all are welcome.

A true community. Take my hand.

Join me as we infuse freedom, weave compassion. . .

See, this is what happens when we fashion a world
centered in love.

9

This is not a walk in the park, nor for the faint of heart.

This is a journey.

All are invited to take part.

Where we reach down deep. . .

Reach down past comfortable. . .

Reach down past what's superficial. . .

13

rit.

10

*Reach down where past and present pain overflows. . .
Reach past the temporary. . .*

*To bring hope and healing that will endure.
We will reach back to pass the torch.*

Each of us a spark, but together a flame that roars.

17 *a tempo*

*Take my hand, and then take another's.
For this is what you are called for. . .
to walk down this broken road.*

*To demand that every voice is heard.
To forge a world where justice is assured.*

molto rit.

21

attacca

1. Reach Down, Lord

SATB and Piano

Robert Bode

Contemplatively (♩ = 78)

Red. harmonically throughout

5

rit.

A *a tempo*

9 *unis. mp*

S
A

Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

A *a tempo*

mp

12

S
A

— road. —

T
B

unis. mp

Reach down, Lord, reach your jus-tice down, when

15

Solo

accel. **With a sense of urgency** (♩ = 85)

opt Solo or Sop. section *mf*

If we stum-ble

S
A

p

Oo, oo,

T
B

p

Oo, oo,

accel. **With a sense of urgency** (♩ = 85)

18

Solo

in - to the pit, _____ and the dark _____ is all we see, _____

S
A

oo, _____ oo, _____

T
B

oo, _____ oo, _____

21

Solo

reach be - low and lift us up; _____ reach your jus - tice down, _____

(legato thru m. 23)

p _____ *mp*

S
A

Reach be - low and lift us up; oh, reach your jus - tice,

p _____ *mp*

T
B

Reach be - low and lift us up; oh, reach your jus - tice,

24

Solo

reach your jus - tice down.

S
A

reach your jus - tice down. *f* *unis.* Reach down, Lord, reach your

T
B

reach your jus - tice down. *f* *unis.* Reach down, Lord, reach your



26

S
A

jus-tice down, when we walk on the bro - ken road.

T
B

jus-tice down, when we walk on the bro - ken road.



29

S
A

Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

T
B

Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

32

Solo

opt Solo or Sop. section *p*

When we walk in the

S
A

road.

T
B

road.

B

35

Solo

shad - ow of death, the shad - ow of death, the shad - ow of death,

38

S

A

T *p*

B *p*

When we walk in the shad-ow of death, the shad-ow of death, the shad-ow of death,

When we walk in the shad-ow of death, the shad-ow of death, the shad-ow of death,

42

S *mp*

A *p* *mp*

T *mp*

B *p* *mp*

Reach be - low, lift us

Reach be-low and lift us up, reach be - low and lift us up,

reach be - low and lift us

reachbe-low and lift us up, lift us up, lift us

46 *cresc.* *molto rit.* C *a tempo*
unis. f

S up, lift us up! Reach down, Lord, reach your

A lift us up, lift us up! Reach down, Lord, reach your

T up, lift us up! Reach down, Lord, reach your

B up, lift us up, lift us up! Reach down, Lord, reach your

mf *molto rit.* C *a tempo*
f

49

S jus-tice down, when we walk on the bro - ken road.

A jus-tice down, when we walk on the bro - ken road.

T jus-tice down, when we walk on the bro - ken road.

B jus-tice down, when we walk on the bro - ken road.

mf

52

S1 *mf*
Reach down, Lord, reach your jus-tice down, Oh,

S2
Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

A
Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

T
unis.
Reach down, Lord, reach your jus-tice down, when we walk on the bro - ken

55

S1 *f*
oh your jus - tice down,

S2 *f*
road. Reach down, Lord, reach your jus-tice down, when

A *f*
road. Reach down, Lord, reach your jus-tice down, when

T *f*
road. Reach down, Lord, reach your jus-tice down, when

58

S1 jus - tice down, oh, Lord, oh, Lord. Oh, your

S2 we walk on the bro - ken road. Reach down, Lord, reach your

A we walk on the bro - ken road. Reach down, Lord, reach your

T B we walk on the bro - ken road. Reach down, Lord, reach your

61

S1 jus - tice down, jus - tice down, oh, Lord, oh, Lord.

S2 jus-tice down, when we walk on the bro - ken road!

A jus-tice down, when we walk on the bro - ken road!

T B jus-tice down, when we walk on the bro - ken road!

64 **D**

S
A
T
B

mp

Reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

mp

Reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

D

mp

66 *unis.*
mp

S
A
T
B

Reach down, Lord, reach your jus - tice down, — your jus - tice down, — oh,

reach, reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

reach, reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

68 *mf*

S reach down, Lord, reach your jus - tice down, — your jus - tice down, — oh,

A *mf*
Reach, reach, reach, your jus - tice down, oh —

T *mf*
reach, reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

B *mf*
reach, reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

mf

70 *cresc. poco a poco*

S oh, — your jus - tice down, —

A *cresc. poco a poco*
reach, down, Lord, reach your jus - tice down, — your jus - tice down, — oh,

T *cresc. poco a poco*
reach, reach, reach, reach your jus - tice down, — your jus - tice down, — oh,

B *cresc. poco a poco*
reach, reach, reach, your jus - tice down, oh, —

cresc. poco a poco

72 *f*

S reach your jus-tice down, _ reach your jus-tice down, _

A reach your jus-tice down, _ reach your jus-tice down, _

T reach your jus - tice, reach your jus - tice,

B reach your jus - tice, reach your jus - tice,

74 *cresc.* *rit.* *ff*

S lift us up, Lord! Reach your jus - tice down! *ff*

A lift us up, Lord! Reach your jus - tice down! *ff*

T lift us up, Lord! Reach your jus - tice down! *ff*

B lift us up, Lord! Reach your jus - tice down! *ff*

Prologue 2: *spoken word*

Shhhhh
We begin with a reverent silence
A stillness
Only heartbeats echo
This quiet calls us to interrupt it
It is time
Let's take a collective breath
Lungs swell
To tremor brass with breath
Collect the wooden extension of hands
To beat snares
Each bang and clang
An alarm to awaken us to
The history of injustice
To the oppression of today
This collision of sound
Awakening the sleepers
Teachers
Bargainers
Preachers
There is no place for pillows and prayers alone
This is a battle cry
A beacon for communities
Transformation from passivity to activity
Transition from dream to reality
From unjust peace to one earned for all
This war for justice is continuous
With none of us untouched
So all of us should be drawn to the fight
All join in on this battle cry

~ Shanelle Gabriel

Prologue 2: underscoring

Piano with opt. Snare Drum

$\text{♩} = 80$

p

spoken word begins

*Shhhh. . . We begin with a reverent silence. A stillness. . .
 Only heartbeats echo. This quiet calls us to interrupt it.
 It is time. . . Let's take a collective breath. Lungs swell.
 To tremor brass with breath. Collect the wooden extension of hands.
 To beat snares. Each bang and clang an alarm to awaken us to the history of injustice.
 To the oppression of today.*

5 *repeat as needed*

Speaker continues

*This collision of sound. . . Awakening the sleepers, teachers, bargainers, preachers. . .
 There is no place for pillows and prayers alone.*

9

(p)

This is a battle cry. . . A beacon for communities. . . Transformation from passivity to activity.

14

(p)

Transition from dream to reality. . . From unjust peace to one earned for all.

19 Snare Drum

S. D. *p*

This war for justice is continuous, with none of us left untouched.

21

S. D.

So all of us should be drawn to the fight. All join in on this battle cry.

23

S. D. *cresc.* *f*

[piano underscore may finish as the narrator is in the middle of this last phrase.]

attacca

2. Beat! Drums!

SATB and Piano, with opt. Trumpet and Snare Drum

Walt Whitman (1819-1892)

Unrelenting (♩ = 85)

S. D. *mf*

Unrelenting (♩ = 85)

mf

4 Tpt. *p* *f*

S. D.

S *unis. mf*
A *Beat! beat! drums! – blow!

T *unis. mf*
B *Beat! beat! drums! – blow!

*Implode the “T” of *beat* throughout the piece.

7

Tpt.

S. D.

S
A

bu - gles! blow!__ blow!__ *f* Beat! beat! drums! blow!

T
B

bu - gles! blow!__ blow!__ *f* Beat! beat! drums! blow!

10

Tpt.

S. D.

S
A

bu - gles! blow!__ blow!__ *unis. p sub.* Through the win - dows - through__ doors - -

T
B

bu - gles! blow!__ blow!__ *p sub.*

A

A

*Omit when trumpet playing

13 *mf* *p sub.*

S
A

burst like a ruth - less force, In - to the sol - emn church, and

mf *p sub.*

17 *mf* *p sub.*

S
A

scat - ter, scat - ter, scat - ter the con - gre - ga - tion,
scat - ter, scat - ter, scat - ter the con - gre - ga - tion, In - to the school where the

mf *p sub.*

mp

20 *mf*

S
A

no
scho - lar is stu - dy - ing, leave not the bride - groom qui - et -

mf

23 *mp* (*legato* through m. 29)

S hap - pi - ness must he have now with his bride, — Nor the peace - ful

A — — — — — Nor the peace - ful

mf *mp*

26

S farm - ers an - y peace, — plough - ing their field or gath - er - ing grain, —

A farm - ers an - y peace, — plough - ing their field or gath - er - ing grain, —

30 *non legato* *cresc.*

S So fierce you whirr and pound you drums — so shrill you bu - gles blow!

A *non legato* *cresc.*

So fierce you whirr and pound you drums — so shrill you bu - gles blow!

cresc.

34 **B**

Tpt. *mf* *f*

S. D. *f* 3

S A *f*

T B *f*

Beat! beat! drums! - blow!

Beat! beat! drums! - blow!

36

Tpt. *mp* *f*

S. D. *mp* *f* 3

S A *unis. mp* *f*

T B *unis. mp* *f*

bu - gles! blow! blow! Beat! beat! drums! -

bu - gles! blow! blow! Beat! beat! drums! -

38 C

Tpt. *mf* *p*

S. D. *mp*

S
A
blow! bu - gles! blow!

T
B
blow! bu - gles blow, *unis. mp* O-ver the traf - fic of

mp

41

Tpt. *mp*

S. D.

S
A
mp
Are

T
B
ci - ties - o - ver the rum - ble of wheels in the streets;

mp

44

Tpt.

S. D.

S
A

T
B

beds pre - pared for sleep - ers at night?

no sleep - ers must sleep in those

mf

unis. mf

47

Tpt.

S. D.

S
A

T
B

No bar - gain - ers' bar - gains by day -

beds, no bro - kers or spec - u - la - tors -

mp

mf

50

Tpt.

S. D.

S
A

T
B

unis.
Would the talk - ers be talk - ing?
would they con - tin - ue? would the

52

Tpt.

S. D.

S
A

T
B

p sub.
mf
sing - ers at - tempt to sing? Would the law - yers rise in the court to

55

Tpt. *mp* *mf* 3

S. D. *f*

S A *f*
state their case be - fore the judge? Then rat - tle

T B *f*
state their case be - fore the judge? Then rat - tle

58

Tpt. 3 3 *gl*

S. D.

S A 3 3
quick - er, heav - i - er drums, you bu - gles wild - er blow!

T B 3 3
quick - er, heav - i - er drums, you bu - gles wild - er blow!

61 **D**

Tpt. *f*

S. D. *f* 3

S A *f*
Beat! beat! drums! - blow!

T B *f*
Beat! beat! drums! - blow!

f **D**

63

Tpt. *p* *f*

S. D. *mp* *mp*

S A *mp*
bu - gles! blow! blow, ___ blow, ___

T B *mp*
bu - gles! blow! blow, ___ blow, ___

mp

E Faster (♩ = 90-95)

65

Tpt.

S. D. *mf* *on rim*

S. A. *unis. f* stop for no ex - pos - tu - la - tion,

T. B. *unis. f* Make no par - ley -

E Faster (♩ = 90-95)

f

69

Tpt.

S. D. *mp*

S. A. *mp* mind not the weep - er or pray - er,

T. B. *mf* Mind not the tim - id -

mf *mp*

73

Tpt. *mp*

S. D.

S
A

T
B *unis. mp* *mf*

Mind not the old man be - seech - ing the young man,

mf

77

Tpt.

S. D.

S
A *unis. mp*

T
B *mp*

nor the moth - er's en - treat - ies,

Let not the child's voice be heard,

mp

81

Tpt. *mp* Snare ON *cresc. poco a poco*

S. D. *cresc.*

S
A
T
B

Make e-ven the tres-tles to shake the dead, make e-ven the tres-tles to shake the dead

cresc.

Make e-ven the tres-tles to shake the dead

cresc. poco a poco

85

Tpt. *f* *mf* *rit.*

S. D. *f*

S
A
T
B

where they lie a - wait - ing the hears - es, So

where they lie a - wait - ing the hears - es, So

f *rit.*

89 Slightly slower ($\text{♩} = 90$)

Tpt.

S. D.

S
A

strong you thump O *cresc. poco a poco* ter - ri - ble drums - so strong you thump O

T
B

strong you thump O *cresc. poco a poco* ter - ri - ble drums - so strong you thump O

Slightly slower ($\text{♩} = 90$)

cresc. poco a poco

92

Tpt.

S. D.

S
A

ter - ri - ble drums - so loud you bu - gles blow!

T
B

ter - ri - ble drums - so loud you bu - gles blow!

cresc.

95 **F**

Tpt. *f*

S. D. *f* 3

S
A
f
Beat! beat! drums! - blow!

T
B
f
Beat! beat! drums! - blow!

8va **F** *f*

97

S. D. 3

S
A
bu - gles! blow! _____ blow! _____ Beat! beat! drums! -

T
B
bu - gles! blow! _____ blow! _____ Beat! beat! drums! -

99

S. D.

S
A
T
B

blow! bu - gles! blow! blow!

blow! bu - gles! blow! blow!

101

Tpt.

S. D.

S
A
T
B

f (legato through m. 104)
Thump the drums, thump the

f (non-legato)
Strong you thump O ter-ri-ble drums, how strong you thump O

f (legato through m. 104)
Thump the drums, thump the

f (non-legato)
Strong you thump O ter-ri-ble drums, how strong you thump O

104

Tpt.

S. D.

S

A

T

B

drums. ter - ri - ble drums. drums. Beat those drums, beat, beat those drums and

ter - ri - ble drums. Beat those drums, beat, beat those drums and

drums. Beat those drums, beat, beat those drums and

ter - ri - ble drums. Beat those drums, beat, beat those drums and

107

Tpt. *ff*

S. D. *ff*

S. *ff*
bu - gles, blow!

A. *ff*
bu - gles, blow!

T. *ff*
bu - gles, blow!

B. *ff*
bu - gles, blow!

ff

[reprise] Reach Down, Lord: *spoken word*

Beat...Beat...
 Blow...Blow...
 Through the windows
 Through doors
 Beat...Beat...
 Blow...Blow...
 There is no place for pillows and prayers alone
 We have opened our eyes
 And cannot return to slumber
 After hearing the cries of the oppressed and marginalized
 We have sounded the alarm
 Now we march forward
 Beat...Beat...
 Blow...Blow...
 We walk down this broken road
 Broken nations
 Broken patience
 We feel the need for reconstruction in our core
 It is time for us to march towards mending
 Bringing love and labor
 So what's broken can be transformed*
 Pressing forward
 Looking to the sky
 We say
 Reach down, Lord

~ *Shanelle Gabriel*

*The asterisk (added) in the poem above indicates the cue in the music beginning on the next page for the pianist to conclude the repeated measures 1-4, and continue on to the music beginning in measure 5.

[reprise] Reach Down, Lord: *underscoring*

spoken word begins

*Beat... Beat... Blow... Blow...
Through the window (continues. . .)*

(section concludes with)
So what's broken can be transformed
(continue to m. 5)
repeat as needed

Rubato (♩ = 75)

(narr. cont.)

*Pressing forward. . . Looking to the sky. . .
We say. . . Reach down, Lord.*

9 Solo *mp*

Solo

Reach down, Lord, reach your jus-tice down, when we walk on _____ the bro - ken _

RH

RH *mp*

12

Solo

Chorus unis.
mp

— road. — Reach down, Lord, reach your jus - tice down, when

15

Solo

[opt. to add audience]
repeat as many times as desired

we walk on — the bro - ken — road. —

attacca

Prologue 3: *spoken word*

Each of us...
We are mirrors
Who we are
A reflection of how we treat each other
Each word exchanged
Echos our frame of mind
Displays who we cut out
Of humanity's portrait
When you look at me
What do you see?
Do you see someone
Who has a right to simply be
Or a body
Undeserving of the right
To live freely?
Our differences
Should not threaten your identity
Our sameness shouldn't
Make me more worthy
When you look in the mirror
Please
See me
Mind and soul
See me and see your own
flesh and bone
Regardless of skin tone
Who and where I call home
Party and political positions
The possessions I hold
See me for who I am and still listen
Find me in your reflection
And my right to thrive
Worthy of your protection
Because if you truly
Love your neighbor as yourself
You would recognize your divine
Connection to everyone

~ *Shanelle Gabriel*

Prologue 3: *underscore*

spoken word begins

*Each of us. . . We are mirrors. . .
Who we are. . . A reflection of how we treat each other.*

Rubato (♩ = 85)

Each word exchanged echos our frame of mind. Displays who we cut out of humanity's portrait. When you look at me. . . What do you see? Do you see someone who has a right to simply be,

7

Or a body Undeserving of the right To live freely? Our differences Should not threaten your identity Our sameness shouldn't Make me more worthy

11

When you look in the mirror Please See me Mind and Soul See me and see your own Flesh and bone Regardless of skin tone Who and where I call home Party and political positions The possessions I hold

15

See me for who I am and still listen Find me in your reflection And my right to thrive Worthy of your protection Because if you truly Love your neighbor as yourself You would recognize your divine Connection. . . to everyone

19

(carry pedal over break)
attacca

3. All of Me

SATB and Piano, with opt. Violin

Kyle Pederson

Ethereal (♩ = 52)

opt. Violin

Violin

mp

mp

Acc. harmonically throughout

4

Vln.

8

A

A

*Play in absence of violin

12 *opt. Solo 1*
p with personal connection, telling a story

S
A

Look at my skin. Do you see on - ly skin, — or the soul with - in... do you

16 *opt. Solo 2*
mp

S
A

see what's true? And look who I love. Do you

19

S
A

view me as less, — like — none of the rest of me mat - ters — to you?

23 *p*

S
A

Turn off the talk — on the air, — and the voic - es who seem — to just

26

S *mp*
care a - bout di - vid - ing and hid - ing us where

A *mp* *p*
care a - bout di - vid - ing and hid - ing us where you won't

cresc. *mp*

29

S *p* * *stagger breathing*
Oo, _____

A *p*
see. Oo, _____ oo, _____

p

33

S *mp* *rit.*
oo. _____

A *mp* * *rit.*
oo, _____ oo. _____

mp *rit.*

*Approach this ornamentation gently, don't hammer.

37 **B** *a tempo*

Vln. *p*

S
A

T
B *unis. mp*

Look at my faith. Do you see my creed, and choose to be - lieve that's

B *a tempo*

mp

41

Vln. *p* *mf*

S
A *unis. p* *stagger breathing*

Oo,

T
B *mf*

all of me? Look at my vote. On that a - lone are you

mf

45

Vln.

S
A

T
B

like - ly to show — con - tempt for me? Turn off the talk — on the air, —

like - ly to show — con - tempt for me? Turn off the talk — on the air, —

mp

mp

mp

49

Vln.

S
A

T
B

and the voic - es who seem — to just care a - bout di -

and the voic - es who seem — to just care a - bout di -

mf

mf

mf

52 *unis. p sub.* **C**

S
A
vid - ing and hid - ing us where you won't see.

T
B
vid - ing and hid - ing us where *unis. p* You don't

mf *p*

55

S
A
have to see. — But if you take some time to look at me, you'll see the

T
B
have to see. — But if you take some time to look at me, you'll see the

8va

58 *mp*

S
A
mp same fears — and a good heart, — See the

T
B
mp same fears, — and the same tears — that tear you a-part. —

mp *loco*

62 *accel. poco a poco*

Vln. *mp*

S
A
T
B

same love, — the same hope, — the

unis. cresc. poco a poco

the same need, — the same joy, — the

accel. poco a poco

cresc. poco a poco

66 *molto rit.*

Vln. *cresc. poco a poco*

S
A
T
B

same — love, the same — hope, the same — need, the same joy! —

(cresc.)

same — love, the same — hope, the same — need, the same joy! —

molto rit.

f

S2, A

f

f

gva

70 **D** *a tempo*

Vln. *f*

S
A *unis.*
So look at my skin. See the skin and the soul with-in.

T
B *unis.*
So look at my skin. See the skin and the soul with-in.

D *a tempo*

loco

74

Vln. *mf*

S
A *unis.*
See what's true. And look who I love. See my

T
B *unis.*
See what's true. And look who I love. See my

mf *f* *8va (RH only)*

77 *not rushed* (allow time for text to unfold)

Vln. 

S
A 
faith and my vote__ but__ not those a - lone, seek to know me, too.____

T
B 
faith and my vote__ but__ not those a - lone, seek to know me, too.____

not rushed (allow time for text to unfold)

(8^{va}) *loco* 

Vln. 
mp

S
A 
mp
Turn up the voi - ces of truth.____ Learn to let mer - cy through.____

T
B 
mp
Turn up the voi - ces of truth.____

loco 

85

Vln.

S
A

T
B

Love will guide us to a world where we

Love will guide us to a world where we

mp

p

89

Vln.

S

A

T
B

Oo, see all of me,

see, will you see all of me?

see, see all of me.

p

mp

unis. p

93

Vln.

S *mp*
Oo

A *mf*
Oo,

T *mp*
Oo,

B *p*
Turn and

mp

97

Vln.

S *mp*
all of me,

A *unis. p*
all of

T *p*
see

B *p*
turn and see, turn and see

p

101

Vln.

S
A

T
B

me. hmm hmm

105

Vln.

S
A

T
B

molto rit.

pp

pp

molto rit.

p mp pp

Prologue 4: *spoken word*

Your heart is open
Now it's your time to shine
Not for you to live in the spotlight
But so that others can thrive
This is a call
That cannot be ignored
This fight is within you
This light cannot be diffused
So illuminate through the hate
Gleam while renewed by MLK's dream
Let the marginalized be equalized
Through love and action
Go and transform this world
Be the light we need

~ *Shanelle Gabriel*

Prologue 4: *underscore*

♩ = 105 (♩ = $\overset{\sim}{\underset{\sim}{\text{♩}}}$)

8^{va}-----

p

spoken word begins

Your heart is open. Now it's your time to shine.

Not for you to live in the spotlight,
but so that others can thrive.

5 (8^{va})-----

This is a call that cannot be ignored. The fight is within you. So illuminate through the hate.

loco This light cannot be diffused.

9 (8^{va})-----

Gleam while renewed by MLK's dream. Let the marginalized be equalized. . . . through love and action.

14

LH

Go and transform this world. Be the light we need.

molto rit.

18

attacca

4. Light Transforms the Darkness

SATB and Piano, with opt. Trumpet and Snare Drum

Shanelle Gabriel

Shanelle Gabriel
and Kyle Pederson

♩ = 125 (♩ = ♪³)
[heavy swing on the eighths]

mp

mf dim.

Red. harmonically throughout

5 S. D. w/ brushes on snare

S. D. *mp*

Alto *non legato, but not choppy* *p*

S
A

**Light trans - forms the dark - ness, — so go, go and

Bass *non legato, but not choppy* *p*

T
B

**Light trans - forms the dark - ness, — so go, go and

* key signature indicates A-flat Dorian

**implode the "T" of *light* throughout the piece

8

S. D. [II]

(Alto)
S
A

*let your light out. — Love is what we har - ness, — so

(Bass)
T
B

*let your light out. — Love is what we har - ness, — so

11

S. D. [II]

S
A

go, go and live your love out. — We are all — u - ni - fied —

unis. mp

T
B

go, go and live your love out. —

mp

*consider a soft "D" instead of a hard "T" in *let*

14

S. D.

S
A
by the way our heart beats, what you feel, I feel.

17

S. D.

T
B *unis. mp*
Dif-f'rent pal - ettes and hues and va - ri - e - ty, the Cre -

20

S. D.

S
A *(mp)*
We need to see the light, don't let the dark-ness hide

T
B *(mp)*
a - tor's tap - es - try. Don't let the dark-ness hide

23 A Trumpet

Tpt. *p*
add brush sweep

S. D.

S
A
our hu - man - i - ty.

T
B
our hu - man - i - ty. Light trans - forms the dark - ness, so

mp *p* +Tenor

A *p sub.*

27

Tpt. *mp* *p*

S. D.

S
A
p Go, go and let your light out. *mf*

T
B
go, go and let your light out. *mf* Bass *mp*

Love is what we

30

Tpt.

S. D.

S
A

T
B

har - ness, - so go,

Go, go and live your love out. —

Go, go and live your love out. —

har - ness, - so go, go and live your love out. —

LH

mp

p

mf

p

mf

mf

mf

33

Tpt.

S. D.

S
A

T
B

This is a call - ing, a call - ing, light and

a call - ing, a call - ing, light and

p sub.

mf

mp

mf

mf

mf

mf

mf

36

Tpt.

S. D.

S
A

T
B

love trans - form the hate; This is a call - ing, a

love trans - form the hate; a call - ing, a

39

Tpt.

S. D.

S
A

T
B

call - ing, light and love il - lu - mi - nate.

call - ing, light and love, Light trans - forms the

call - ing, light and love, Light trans - forms the

mf

unis.

B

42

S. D. [Musical notation]

S. *so go, go and let your light out.*

A. *dark - ness, so go, go and let your light out.*

T. *dark - ness, so go, go, go, go, go and let your light out.*

[Piano accompaniment]

45

S. D. [Musical notation]

S. *unis. f*
Love is what we har - ness so go, go and

A. *f*
Love is what we har - ness so go, go, go, go and

T. *Love is what we har - ness so go, go, go, go and*

[Piano accompaniment]

48

S. D.

S
A
live your love out. — *mf* We were blind - ed by hate — we were taught — to be -

T
B
live your love out. —

mf

51

S. D.

S
A
lieve. — That's not how it should be.

T
B
mf If my broth - er or sis -

54

Tpt. *mp*

S. D.

T
B

- ter is chained_ there's no way ____ I can say I'm free.

57

Tpt. *mf*

S. D.

S *mf*

A *mf*

T *mf*

B *mf*

We are the change we need, so that e - qual - i - ty can be re -

We are the change we need, so that e - qual - i - ty can be re -

so that e - qual - i - ty can be re -

so that e - qual - i - ty can be re -

60

Tpt.

S. D.

S

A

T

B

al - i - ty. This is a call - ing, a call - ing, it's a

al - i - ty. This is a call - ing, a call - ing, it's a

al - i - ty. a call - ing, a call - ing, it's a

al - i - ty. a call - ing, a call - ing, it's a

f

f

f

f

f

64 C

Tpt. *p*

S. D. *mp*
Sticks on snare
(straight 8ths) 3 3

S. *mf* * (straight 8ths)
call - ing, call - ing you to set your heart a - blaze, raise the torch, pave the

A. *p*
call - ing, hm Call - ing,

T. *p* (swing 8ths continue)
call - ing, hm This is a call - ing,

B. *p*
call - ing, hm

C *mp*

*always bring out the spoken word until end of piece

67

Tpt.

S. D.

S
way, so all can say, "I am free!"

A
call - ing, "I am free!" hm This is a call - ing,

T
call - ing, "I am free!" hm

B
mf Call - ing for all to have the a -

(swing 8ths)

(straight 8ths)

70

Tpt.

S. D.

S

A

T

B

mf
I want you to be free.

(straight 8ths)
mf

call - ing, I want you to be free. For

(straight 8ths)
mf

Call - ing, call - ing, I want you to be free.

bil - i - ty to dream, to see our - selves in ev - ry be - ing. I want you to be free.

73

Tpt.

S. D.

S
Hm

A
all to find home wher-ev-er they may go.

T
(swing 8ths) *p* This is a call-ing, (straight 8ths) *mf* Step in-to ac-tion, words no long-er hol-low,

B
Hm

76

Tpt.

S. D.

S

mf

We will fight for you to be free. Called to stand for all rac-es, a-bil-i-ties, re-

A

mf

We will fight for you to be free. Light trans - forms the dark - ness _____ so

(swing 8ths)
p

T

8

We will fight for you to be free. This is a call - ing, _____

(swing 8ths)
p

B

mf

We will fight for you to be free. Light trans - forms the dark - ness _____ so

The musical score is for page 76 and includes the following parts and markings:

- Trumpet (Tpt.):** Starts with a whole rest, followed by a melodic line in the final measure.
- Snare Drum (S. D.):** Features a rhythmic pattern with two triplet markings.
- Soprano (S):** Lyrics: "We will fight for you to be free. Called to stand for all rac-es, a-bil-i-ties, re-". Includes a *mf* dynamic and a triplet.
- Alto (A):** Lyrics: "We will fight for you to be free. Light trans - forms the dark - ness _____ so". Includes *mf* dynamic, a triplet, and a *p* dynamic with "(swing 8ths)" marking.
- Tenor (T):** Lyrics: "We will fight for you to be free. This is a call - ing, _____". Includes a triplet and a *p* dynamic with "(swing 8ths)" marking.
- Bass (B):** Lyrics: "We will fight for you to be free. Light trans - forms the dark - ness _____ so". Includes *mf* dynamic, a triplet, and a *p* dynamic with "(swing 8ths)" marking.
- Piano:** Accompanying chords in the right and left hands.

79

Tpt.

S. D.

S

A

T

B

li - gions, i - den - ti - ties, no mat - ter who you love, you are

go, go and let your light out.

go, go and let your light out.

81

Tpt.

S. D.

S

wor-thy. *mf* I will

A

(straight 8ths) mf
I want you to be free, you de - serve to be free, I will

T

(straight 8ths) mf
I want you to be free, you de - serve to be free, I will

B

(straight 8ths) mf
I will

84

S. D.

S
A *unis.*
fight for you to be free. This is our call-ing. We are in -

T
B *unis.*
fight for you to be free. This is our call-ing. We are in -

87

S. D.

S
A *mp*
vit-ed in__ to each oth-er's life, We are called to live love. Called to be that light.

T
B *mp*
vit-ed in__ to each oth-er's life, We are called to live love. Called to be that light.

Prologue 5: *spoken word*

While this musical work may be finished
Know that OUR work is nowhere complete
In a world where oppression remains hidden behind tradition
We refuse to allow prejudice to be justified by laws and religion
No longer will we use differences
As ammunition for division
Because we know
That passivity is the enemy of advancement
We're on the path to equity
We are part of the process
Of breaking chains,
Cycles rooted in pain,
United under one aim:
Freedom for ALL
Embracing courage over comfort
Using our privilege to be advocates
No longer silent
This spirit of activism
Actively flows within us
This is where we tap in
Everyone,
All in
Each step
Each act
Each vote
Each time we push back
We reimagine and rebuild the world we know
To one where love overflows
We must persevere and believe
That Justice for all can be made real
You and I
We
Have the power to achieve what Langston Hughes once dreamed

~ *Shanelle Gabriel*

Prologue 5: underscoring

Rubato (♩ = 80)

spoken word begins

*While this musical work may be finished,
know that our work is nowhere near complete.*

*In a world where oppression remains hidden behind tradition,
we refuse to allow prejudice to be justified by laws and religion.*

5

No longer will we use difference as ammunition for division.

*Because we know passivity is the enemy
of advancement, we're on the path to equity.*

9

*We are part of the process.
Of breaking chains, cycles rooted in pain.
United under one aim: freedom for all.*

*Embracing courage over comfort.
Using our privilege to be advocates.*

13

*No longer silent. This spirit of activism actively flows within us
This is where we tap in. Everyone. . . All in
Each step, each act, each vote, each time we push back
We reimagine and rebuild the world we know*

*To one where love overflows.
We must persevere and believe that justice for all
can be made real. You and I. . . We. . . have the power
to achieve what Langston Hughes once dreamed.*

a tempo

molto rit. (last time)

repeat as needed

17

attacca

5. I Dream a World

SATB and Piano, with opt. Violin, Trumpet, and Snare Drum

Langston Hughes (1902–1967)

Freely (♩ = 78-80)

Piano introduction in B-flat major, 4/4 time. The music is marked *mp* and *And. harmonically throughout*. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

And. harmonically throughout

5 *rit.* $\text{♩} = 98-102$ *unis. mp*

S
A

I dream a world where one

rit. $\text{♩} = 98-102$

The first system shows the vocal line for Soprano (S) and Alto (A) and the piano accompaniment. The tempo is marked *rit.* and $\text{♩} = 98-102$. The piano part continues with a similar accompaniment style.

9

S
A

no oth - er one will scorn, where love will bless the

simile

The second system continues the vocal and piano parts. The piano part is marked *simile*, indicating it should continue in a similar style to the previous section.

12 *poco rit.*

S
A

earth and peace its paths a - dorn

poco rit.

The third system concludes the vocal and piano parts. The tempo is marked *poco rit.* throughout this section.

15 *a tempo*
unis. mp

T B I dream a world where all will know sweet free - dom's

a tempo

18

T B way, where greed no long - er saps the soul nor

21

T B av - a - rice blights our day. A world I dream where

24

S A *Alto mp* what - ev - er race you be, *mf* will share the

T B black or white, what - ev - er race you be, *mf* will share the

27

S
A

boun - ties of the earth and ev - 'ry one is free,

T
B

boun - ties of the earth and ev - 'ry one is free,

mp *rit.*

mp *rit.*

mp *rit.*

31

a tempo

Vln.

Violin

mp

+Sop.
unis. *mf*

S
A

I dream a world where one no oth - er one will scorn, where

mp

T
B

I dream a world where one no one shall scorn,

a tempo

35

Vln.

S
A

T
B

love will bless the earth and peace its paths a - dorn.

mf

p

bless earth and peace its paths a - dorn.

cresc.

39

Vln.

S
A

T
B

Ah where

I dream a world where all will know sweet free - dom's way, where

mf

mp

unis. mf

mf

43

Vln.

S
A

T
B

mp

greed no long - er saps the soul nor av - a - rice blights our day.

greed no long - er saps the soul nor av - a - rice blights our day.

3

3

3

3

47

Vln.

S
A

T
B

p sub.

p sub.

A world I dream where black or white, what - ev - er race you be, will share the

A world I dream where black or white, what - ev - er race you be, will share the

p

molto rit.

51

Vln.

S
A

f *unis.*

boun - ties of the earth and ev - 'ry one is free.

T
B

f *unis.*

boun - ties of the earth and ev - 'ry one is free.

f *dim.* *molto rit.*

55

A *Meno mosso* (♩ = 85)

Vln.

p

S
A

p

Hm

T
B

p

Hm

A *Meno mosso* (♩ = 85)

p

59

Vln.

S
A

T
B

Where wretch-ed-ness will hang its

Where wretch-ed-ness will hang its head,

62

Vln.

S
A

T
B

head,

where wretch-ed-ness will hang its head,

Bass

will hang its

mp

65

Vln. *mf*

S *mf*
where wretch - ed - ness will hang its head. Where greed no long - er saps the

A *mf*
where wretch - ed - ness will hang its head.

T *mf*
Will hang its head.

B *mf*
head.

mf

68 *molto rit.*

Vln.

S
soul, Where wretch-ed-ness will hang its head *mp*

A
(mf) Nor av-'rice blights_ our day. *mp* And

T
(mf) Where wretch-ed-ness will hang its head *mp*

B
(mf) None shall scorn, _____ *mp* And

molto rit.

B Più mosso (♩ = 110)

Vln. *p*

S *(mp)*
At - tends the needs of all hu - man - kind.

A *with wonder*
joy like a pearl, and

T *(mp)*
At - tends the needs of all hu - man - kind.

B *with wonder*
joy like a pearl, and joy, and

B Più mosso (♩ = 110)

mp *8va-* *loco* *8va-*

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75

cresc. poco a poco

S And joy, _____ and joy, _____ and joy, _____

A joy, like a pearl _____ and joy, _____ and joy, _____

T And joy, _____ and joy, _____ and joy, _____

B joy, like a pearl, _____ and joy, _____ and joy, _____

loco

cresc. poco a poco

79

Violin

Vln. *mp cresc. poco a poco*

S (cresc.) unis. and joy, like a pearl, _____ at - tends the needs of all hu - man - kind. _____

A (cresc.) unis. and joy, like a pearl, _____ at - tends the needs of all hu - man - kind. _____

T (cresc.) unis. and joy, like a pearl, _____ at - tends the needs of all hu - man - kind. _____

B (cresc.) unis. and joy, like a pearl, _____ at - tends the needs of all hu - man - kind. _____

(cresc.)

83 *rit.*

Vln. *f*

S
A *f*
Of such I dream, my world! Of such I dream!

T
B *f*
Of such I dream, my world! Of such I dream!

rit.

87 **C** **Meno mosso** (♩ = 105)

Vln.

Tpt. *mf*
Trumpet

S
A *unis. f*
I dream a world where one no oth - er one will

T
B *unis. f*
I dream a world where one no oth - er one will

C **Meno mosso** (♩ = 105)

90

Vln.

Tpt.

S
A

T
B

scorn, where love will bless the earth and peace its

scorn, where love will bless the earth and peace its

scorn,

mp

mf

8va

93

Vln.

Tpt.

S
A

T
B

paths a - dorn

paths a - dorn

paths a - dorn

I dream a world where all

I dream a world where all

mf

f

mp

unis. f

unis. f

cresc.

f

8va

loco

97

Vln. *(f)*

Tpt.

S
A
T
B

will know sweet free - dom's way, where greed no long - er

will know sweet free - dom's way, where greed no long - er

8va

100

Vln.

Tpt.

S
A
T
B

saps the soul nor av - a - rice blights our day.

saps the soul nor av - a - rice blights our day.

(8va)

loco

103

Vln. *mf* *cresc.*

Tpt. *mf* *cresc.*

S
A *unis. mf* *cresc.*
A world I dream where black or white, what - ev - er race you

T
B *unis. mf* *cresc.*
A world I dream where black or white, what - ev - er race you

mf

106

Vln. *ff*

Tpt. *ff*

S
A *ff* *mp gently*
be, will share the boun - ties of the

T
B *ff* *mp gently*
be, will share the boun - ties of the

f

D Più mosso (♩ = 112-116)

109

Solo *mf*

Of such I dream, -

unis.

S
A
T
B

earth and ev - 'ry one is free.

earth and ev - 'ry one is free.

D Più mosso (♩ = 112-116)

mp

mp

113

Vln. *mp*

Violin

S. D. *mp*

Snare Drum

Solo

where ev - 'ry one is free, — of such I dream! —

Sop. *mp*

Of such I dream, -

Bass *mp*

Reach down, ***Dream I*

***Dream I*

* The Solo part may be performed by any voice type.
 **If performing the entire work, *A Vision Unfolding*, sing the "Reach Down, Lord" text.
 If performing this movement as a stand-alone piece, sing the "Dream, I dream" text.

117

Vln.

Tpt. *mp*

S. D.

S.
 — where ev - 'ry one is free, — of such I dream! — Of such I dream,

A.

T. *Tenor mf*
 I dream a world of

B.
 Lord, reach your jus - tice down. Reach down,
 dream, dream of free - dom. Dream, I

cresc. *mf*

121

Vln.

Tpt.

S. D.

S. *mf*
— where ev - 'ry one is free, — of such I dream! —

A.

T.
free - dom, I dream a world of love,

B.
Lord, reach your jus - tice down.
dream, dream a world of love.

124

Vln. *mf*

Tpt. *mf*

S. D. *mf*

S. *cresc. poco a poco*
 Of such I dream, where ev - 'ry one is free,

A. *f*
 Joy, like a pearl, ev - 'ry one is free,

T. *cresc. poco a poco*
 I dream a world of free - dom, I dream a world of

B. *mf*
 Reach down, Lord, reach your
 Dream, I dream, dream of

f

127

Vln. *f*

Tpt. *f*

S. D. *f*

S. *f*
 of such I dream! Of such I dream, where

A. *f*
 of such I dream, joy, like a pearl,

T. *f*
 love, I dream a world of free - dom,

B. *f*
 jus - tice down. Reach down, Lord,
 free - dom. Dream, I dream,

130

Vln.

Tpt.

S. D.

S
cresc. poco a poco
 ev - 'ry one is free, of such I dream! I dream!

A
cresc. poco a poco
 ev - 'ry one is free, of such I dream! I dream!

T
cresc. poco a poco
 I dream a world of love, of such I dream!

B
cresc. poco a poco
 reach your jus - tice down. Of such I dream!
 dream a world of love.

133

Vln. *f*

Tpt. *f*

S. D. *f*

S. *(cresc.)*
Of such I dream, my

A. *(cresc.)*
Of such I dream, my

T. *(cresc.)*
Of such I dream, my

B. *(cresc.)*
Of such I dream, my

ff

IV

IV

IV

This page of a musical score, numbered 104, contains measures 137 through 140. The score is for a full orchestra and vocal soloists. The instruments and parts are:

- Vln. (Violin):** Treble clef, playing eighth and sixteenth notes, ending with a fermata and a dynamic marking of *ff*.
- Tpt. (Trumpet):** Treble clef, playing quarter notes, ending with a fermata and a dynamic marking of *ff*.
- S. D. (Soprano Drum):** Percussion line with a series of eighth notes and a triplet of eighth notes, ending with a fermata and a dynamic marking of *ff*.
- S (Soprano):** Treble clef, holding a long note with a fermata, with the lyrics "world!" below. Dynamic marking *ff*.
- A (Alto):** Treble clef, holding a long note with a fermata, with the lyrics "world!" below. Dynamic marking *ff*.
- T (Tenor):** Treble clef, holding a long note with a fermata, with the lyrics "world!" below. Dynamic marking *ff*.
- B (Bass):** Bass clef, holding a long note with a fermata, with the lyrics "world!" below. Dynamic marking *ff*.
- Piano:** Grand staff (treble and bass clefs), playing chords and moving bass lines, ending with a fermata and a dynamic marking of *ff*.

The score is in a key signature of three flats (B-flat major or D-flat minor). A large, diagonal watermark reading "Copyrighted material" is overlaid across the page.