

# I Have a Dream

About the song: The text comes from the Old Testament scriptures of Isiah 40:4, which is also excerpted in Dr. Marting Luther King, Jr.'s famous speech, "I Have a Dream". The universal message of the song makes this piece appropriate for a variety of performance settings.

O.T. (Isiah 40:4)

D. LaRoque Patterson

*♩ = 60*

Solo

SOPRANO

ALTO

TENOR

BASS

PIANO INTRO.

*mp*

*poco cresc.*

5

S.

A.

T.

B.

Pno.

*mf*

*decresc.*

**TO THE ACOMPANIST:** The accompanist should feel free play the part as written or to embellish and improvise the accompaniment to assist the choir in achieving an energetic gospel-like feel to the song!

9 (unison)

S. *mp* I have a dream to - day, I have a dream!

A. *mp* I have a dream to - day, I have a dream!

T. *mp* I have a dream to - day, I have a dream!

B. *mp* I have a dream to - day, I have a dream!

Pno. *mp*

**TO THE SOLOIST:** This melodic notation only serves as an guide or outline for the soloist. Each time, the soloist should aim to deliver a new and fresh interpretation at each rendering. As the solo is repeated, multiple singers (male or female) is an option.

13

Solo *mf* From e - ve - ry-moun - tain - side let free - dom ring!

S.

A.

T.

B.

Pno. *mf*

17

Solo

1. we shall o - ver come!  
2. we shall o - ver come!

S.

A.

T.

B.

Pno.

22

Choir should enter strong.

Solo

*mf* E - ve - ry val - ley shall be ex - alt - ed, e - very hill and moun - tain low

S.

*mf* E - ve - ry val - ley shall be ex - alt - ed, e - very hill and moun - tain low

A.

*mf* E - ve - ry val - ley shall be ex - alt - ed, e - very hill and moun - tain low

T.

*mf* E - ve - ry val - ley shall be ex - alt - ed, e - very hill and moun - tain low

B.

E - ve - ry val - ley shall be ex - alt - ed, e - very hill and moun - tain low

Pno.

4 26 *mf*

S. The rough plac - ces shall be made plain and the crook - ed pla - ces straight.

A. The rough plac - ces shall be made plain and the crook - ed pla - ces straight.

T. *mf* The rough plac - ces shall be made plain and the crook - ed pla - ces straight.

B. The rough plac - ces shall be made plain and the crook - ed pla - ces straight.

Pno. *mf*

30

S. And the glo - ry of the Lord, and the Glo - ry of the Lord,

A. And the glo - ry of the Lord, and the Glo - ry of the Lord,

T. And the glo - ry of the Lord, and the Glo - ry of the Lord,

B. And the glo - ry of the Lord, and the Glo - ry of the Lord,

Pno.

34 Confidently!

S. *f* and the Glo - ry of the Lord shall be re-vealed - -

A. *f* and the Glo - ry of the Lord shall be re-vealed - -

T. *f* and the Glo - ry of the Lord shall be re-vealed - -

B. and the Glo - ry of the Lord shall be re-vealed - -

Pno. *f*

38

S. *f* And the Glo - ry of the Lord, — and the Glo - ry of the Lord, — and the

A. *f* And the Glo - ry of the Lord, — and the Glo - ry of the Lord, — and the

T. *f* And the Glo - ry of the Lord, — and the Glo - ry of the Lord, — and the

B. And the Glo - ry of the Lord, — and the Glo - ry of the Lord, — and the

Pno. *f*

**PERFORMANCE NOTE:** The vocal parts below (m.54-57) enter individually in the following order: Alto/Sop/Ten/Bass. Once all parts have entered, repeat as directed before advancing to (m.58).

54 *marcato*

S. And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

A. *ff.* And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

T. *ff.* And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther! *marcato*

B. *ff.* And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

Pno. *ff.* *marcato*

**PERFORMANCE NOTE:** If so desired, it is effective to return to (m. 54-57) above briefly after repeating (m.58-61) a few times before bring the piece to a final conclusion with (m.58-61), which ends with a soft and very pronounced retard the final time.

58 *subito p* (Molto ritard on final repeat only!) FINE

S. I have\_ a dream\_ to - day, - I have\_ a dream!

A. I have\_ a dream\_ to - day, - I have\_ a dream!

T. I have\_ a dream\_ to - day, - I have\_ a dream!

B. I have\_ a dream\_ to - day, - I have\_ a dream!

Pno. *subito p* (Molto ritard on final repeat only!) FINE

6 43 **To Coda** **D.C. al Coda**

S. *Glo - ry of the Lord, shall be re vealed.*

A. *Glo - ry of the Lord, shall be re vealed.*

T. *Glo - ry of the Lord, shall be re vealed.*

B. *Glo - ry of the Lord, shall be re vealed.*

Pno. *To Coda* **D.C. al Coda**

50

S. *vealed! slide fade out*

A. *vealed! slide fade out*

T. *vealed! slide fade out*

B. *vealed! slide fade out*

Pno. *\* This interlude should be improvised or played with an energetic salsa feel! It can be repeated before vocals enter.*

**PERFORMANCE NOTE:** The vocal parts below (m.54-57) enter individually in the following order: Alto/Sop/Ten/Bass. Once all parts have entered, repeat as directed before advancing to (m.58).

54 *marcato*

S. And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

A. *ff.* And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

T. *ff.* And all - flesh, and all - flesh, *marcato* and all flesh - shall see - it to ge - ther!

B. *ff.* And all - flesh, and all - flesh, and all flesh - shall see - it to ge - ther!

Pno. *ff.* *marcato*

**PERFORMANCE NOTE:** If so desired, it is effective to return to (m. 54-57) above briefly after repeating (m.58-61) a few times before bring the piece to a final conclusion with (m.58-61), which ends with a soft and very pronounced retard the final time.

58 *subito p* (Molto ritard on final repeat only!) FINE

S. I have\_ a dream\_ to - day, I have\_ a dream!

A. I have\_ a dream\_ to - day, I have\_ a dream!

T. I have\_ a dream\_ to - day, I have\_ a dream!

B. I have\_ a dream\_ to - day, I have\_ a dream!

Pno. *subito p* (Molto ritard on final repeat only!) FINE