

REDEEM THE DREAM

For SATB choir and full or chamber orchestra (or rhythm section alternative)

The text includes an adaptation of the
Declaration of Independence and
Langston Hughes' poem
Let America Be America Again

BY BRANDON ANTOINE BOYD

Redeem The Dream

Composed by Brandon A. Boyd

Orchestrated by Lloyd Barry, Rick Bassett, Hans Heruth and John Stoddart

Professional Engraving by Lyndell Leatherman

Design and Layout by Amanda Obeso

Full Instrumentation

Flute 1, 2
Oboe 1, 2
Clarinet in B flat 1, 2
Bassoon 1, 2

Horn in F 1, 2, 3, 4
Trumpet in B flat 1, 2, 3
Trombone 1, 2
Bass Trombone
Tuba

Timpani
2 Percussionists:
Glockenspiel, Chimes, Shakers, Folk Shaker
(gourd), Cabasa, Congas, Tambourine,
Triangle, Vibraslap, Suspended Cymbals
with mallets, Finger Cymbals, Orchestral
Bass Drum

Harp
Piano

Acoustic Bass (Rhythm Section) - specifically
for the rhythm section, separate from the
Contrabass section of the strings. Should be
lightly amplified as needed. Electric bass
could be substituted if needed.

Drum Set

Violin I
Violin II
Viola
Cello
Contrabass

Chamber Instrumentation

Flute
Oboe
Clarinet in B flat
Bassoon

Horn in F
Trumpet in B flat
Trombone

Timpani (optional)
2 Percussionists:
Glockenspiel, Chimes, Shakers, Folk Shaker
(gourd), Cabasa, Congas, Tambourine,
Triangle, Vibraslap, Suspended Cymbals
with mallets, Finger Cymbals, Orchestral
Bass Drum

Piano

Acoustic or Electric Bass (Rhythm Section) -
specifically for the rhythm section, separate
from the Contrabass section of the strings.
Should be lightly amplified as needed.
Electric bass could be substituted if needed.

Drum Set

Violin I (3)
Violin II (3)
Viola (2)
Cello (2)

Piano and Rhythm Section

Piano

Acoustic or Electric Bass (Rhythm Section) - specifically for the rhythm section, separate from the
Contrabass section of the strings. Should be lightly amplified as needed. Electric bass could be
substituted if needed.

Drum Set

About the Work

Redeem The Dream is a work that I am deeply honored to share. Envisioned, planned, and commissioned by the Together In Hope Project to mark the 250th anniversary of the Declaration of Independence, this composition for SATB choir and orchestra (or rhythm section alternative) is designed to be accessible to choirs of all types: community, professional, collegiate, church, and high school ensembles alike. My goal in crafting this piece was to create a musical statement that both celebrates and reflects on the American dream, exploring its promises and ideals while also asking, *Has this dream been fulfilled for all people?*

At the heart of *Redeem The Dream* is Langston Hughes' poignant poem *Let America Be America Again*, which I encountered for the first time through this commission thanks to the Together In Hope Project and co-founders Celia Ellingson and Gary Aamodt. Hughes' words powerfully echo the complexities of American life—its aspirations and its challenges. Inspired by his vision, this work unfolds across six movements, each evoking a unique musical style, from gospel blues to classical to hints of soul and R&B. Through these diverse styles, I aim to capture the dynamic, multifaceted transformative power of American music.

Personally, this is the largest and most ambitious work I have composed. It is an honor to bring it to life, to work with the visionary and supportive commissioners, Celia Ellingson and Gary Aamodt, and to champion the literary work of Langston Hughes, as we celebrate the 250th anniversary of our country.

Brandon A. Boyd, composer

From the Commissioners



Redeem the Dream was commissioned by the Together In Hope Project, whose mission is changing lives through music with a purpose: we focus the transformative power of music on issues of our shared humanity. *Redeem the Dream* is based on Langston Hughes' poem "Let America Be America Again", written in 1935. The poem reflects on the gap between the ideals of American democracy as articulated in the Declaration of Independence and the reality experienced by many people over our history. Yet the poem ends with hope that America can live up to its promises of freedom, equality, and opportunity for all. The poet affirms that we, the people, can and will redeem the vision of America and make America what it is intended to be. Hughes' poem is introduced by the opening words of the Declaration of Independence.

In 2026 America will mark the 250th anniversary of the Declaration of Independence and of American democracy. It is our hope that this work will cause singers and citizens to reflect on America's history and to commit to participate in renewing American democracy, to work together toward that "more perfect union" envisioned in the United States Constitution.

Celia Ellingson and Gary Aamodt
Co-Founders of Together In Hope Project and Co-Founders of Sing Democracy 250
November 2024

About the Composer



Dr. Brandon A. Boyd is the Mary M. and Harry L. Smith Endowed Chair, Director of Choral Activities, and Associate Professor of Music at the University of Missouri, where he directs multiple university choirs and the graduate choral conducting program. As a composer and arranger, his works are regularly performed by ensembles throughout the United States and internationally. He curates the Brandon A. Boyd Choral Series with Hinshaw Music Publications, championing innovative works by both established and emerging composers. His music appears in the catalogs of Gentry Publications, Hinshaw Music Company, MorningStar, GIA, and Kjos Music Press. He also serves as the Executive Choral Editor for Gentry Publications.

Dr. Boyd's career includes extensive collaborations with renowned orchestras. He performs regularly with his mentor, Dr. Andre Thomas, and the London Symphony Orchestra as an assistant choir master, guest composer, and pianist. Additionally, he prepared the NDR Elbphilharmonie Orchestra and Vokalensemble for Maestro Alan Gilbert in Germany and has guest conducted the Nashville Symphony, Missouri Symphony, and St. Louis Symphony. His work has been showcased multiple times at Carnegie Hall, where he has appeared as a guest conductor, composer, and collaborative pianist.

He holds two degrees from Florida State University (Ph.D. in choral music education and M.M. in choral conducting) and earned a B.S. in music education from Tennessee State University. He is a proud member of the Phi Mu Alpha Music Fraternity, Inc., Pi Kappa Lambda, American Choral Directors' Association (ACDA), National Association for Music Education (NAfME), National Association of Negro Musicians (NANM), American Guild of Organists (AGO), and Chorus America. Dr. Boyd also serves as a member of the National ACDA Composition Initiative committee.

Redeem the Dream

(Declaration of Independence)

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed...

(Let America Be America Again—
Langston Hughes, 1936)

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.

(There's never been equality for me,
Nor freedom in this "homeland of the free.")

Say, who are you that mumbles in the dark?

I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek—
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.
I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of take the pay!
Of owning everything for one's own greed!
I am the farmer, bondsman to the soil.
I am the worker sold to the machine.

I am the Negro, servant to you all.
I am the people, humble, hungry, mean—
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.
Yet I'm the one who dreamt our basic dream,
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true.
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?
Who said the free? Not me?
Surely not me?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay—
Except the dream that's almost dead today.

O, let America be America again—
The land that never has been yet—
And yet must be—the land where every man is free.
The land that's mine—the poor man's, Indian's, Negro's,
ME—

Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain—
All, all the stretch of these great green states—
And make America again!

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Declaration of Independence and
Langston Hughes' poem
Let America Be America Again

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I. DECLARATION OF INDEPENDENCE

Words: adapted from the
Declaration of Independence, 1776
Music: Brandon A. Boyd

With hope and anticipation ♩ = 102

Piano

1 2 3

4 5 6

7 8 9

10 11 12

f

ff

mf

SA div.

We hold these truths to be self - ev - i - dent, that all are cre - at - ed e -

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13 14 15

qual, *TB div. mf*

that they are en-dowed by their _____ cre-at - or with

16 17 18 *mf*

We hold these truths to be self -

cer-tain un - a - lien-able rights, that they are en-dowed by their -

19 20 21

- ev - i - dent, that all are cre - at - ed e - qual.

_____ cre - at - or with cer-tain un - a - lien-able rights, that

22 We hold these truths to be self - ev - i - dent, 23 that all are cre - at - ed e - 24

they are en - dowed by their ____ cre - at - or with cer - tain un - a - lien - able rights.

25 qual. *mf* A - mong these are life, 26 lib -

mf

27 er - ty, 28 and the pur - suit of hap -

29 30

- pi - ness. A-mong these are life, lib -

31 32

er - ty, and the pur - suit of hap -

33 34

- pi - ness. A-mong these are life, lib -

f *f*

35 er - ty, _____ 36 and the pur - suit of hap -

37 i - ness. A - mong these are life, lib -

39 er - ty, _____ 40 and the pur - suit of hap - pi - ness. 41

more sustained

That to se - cure these rights, ———

mf That to se - cure these rights, ———

mf That to se - cure these

rights, ———

Gov - ern - ments are in - sti -

rights.

f

tu - ted a - mong Men, de -

mf

mf

51 52 53 54

riv - ing their just pow - ers from the con -

55 56 57 *rit.* *f*

sent of the gov - erned.

rit. *f*

Detailed description: This musical score is for a vocal and piano piece, spanning measures 51 to 57. The key signature is B-flat major (three flats). The vocal line is written in a soprano or alto clef. The piano accompaniment consists of two staves, treble and bass. Measures 51-54 show the vocal line with lyrics 'riv - ing their just pow - ers from the con -'. The piano accompaniment features arpeggiated chords and moving lines. Measures 55-57 show the vocal line with lyrics 'sent of the gov - erned.'. The piano accompaniment continues with arpeggiated chords and moving lines. The score includes dynamic markings *rit.* (ritardando) and *f* (forte). The piece concludes with a double bar line at measure 57.

II. LET AMERICA BE AMERICA AGAIN

Words: Langston Hughes, 1936

Music: Brandon A. Boyd

Steady drive ♩ = 96

Piano

mp

1 2

3 4 3

5 SATB unison *mf*

Let A - mer - i - ca be A - mer - i - ca a - gain.

mf

7 8

Let A - mer - i - ca be A - mer - i - ca a - gain.

3

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9 10

Let A - mer - i - ca be A - mer - i - ca__ a - gain.

11 12

Let A - mer - i - ca be A - mer - i - ca__ a - gain.

rhythmic and accented
mf

13 14

S. Let it be the dream it used__ to be.__ Let it be the dream it used__ to be.__

A. *mf*
Let it be the dream it used__ to be.__

T. 8

B.

accented

15 16

S. *mf* Let it be the dream it used to be. Let it be the dream it used to be.

A. Let it be the dream it used to be. Let it be the dream it used to be.

T. *mf* Let it be the dream it used to be. Let it be the dream it used to be.

B. *mf* Let it be the dream it used to be.

17 18

S. *mf* Let A - mer - i - ca be A - mer - i - ca a - gain.

A. *mf* Let it be. Let it be.

T. *mf* Let A - mer - i - ca be A - mer - i - ca a - gain.

B. *mf* Let it be. Let it be.

19 20

S. *Let A - mer - i - ca* *be A - mer - i - ca a - gain.*

A. *Let it be.* *Let it be the dream.*

T. *Let A - mer - i - ca* *be A - mer - i - ca a - gain.*

B. *Let it be.* *Let it be the dream.*

3 *ties 2nd time only*

21 *rhythmic and accented* 22

S. *Let it be the pi - o - neer on the plain.* *Let it be the pi - o - neer on the plain.*

A. *Let it be the pi - o - neer on the plain.*

T. *Let it be the pi - o - neer on the plain.*

B. *Let it be the pi - o - neer on the plain.*

mf

23 24

S. — Let it be the pi - o-neer on the plain. — Let it be the pi - o-neer on the plain,

A. — Let it be the pi - o-neer on the plain. — Let it be the pi - o-neer on the plain,

T. 8 — Let it be the pi - o-neer on the plain. — Let it be the pi - o-neer on the plain,

B. — Let it be the pi - o-neer on the plain,

25 26

mf *f*

S. — Seek - ing a home where he's free, Seek - ing a home where he's free,

mf *f*

A. — Seek - ing a home where he's free, Seek - ing a home where he's free,

mf *f*

T. 8 — Seek - ing a home where he's free, Seek - ing a home where he's free,

mf *f*

B. — Seek - ing a home where he's free, Seek - ing a home where he's free,

27

28

Seek - ing a home where he's free, Seek - ing a home where he's free,

29

30

31

32

where he is free!

ff

ff

f

f

33 *ff*

Free!

34

35 *ff*

36 *senza rit.*

Where he's free!

senza rit.

Slowly ♩ = 66

37 SOLO (any voice) *f* 38 39

A - mer - i - ca was nev - er A -

mf

40 *rit.* 41 42 Gospel shuffle ♩ = 86

mer - i - ca to me.

rit. *p*

8^{vb}

43 44 45

(8^{vb})

relaxed, with a groove

46 *mp* 47 48

Let A-mer - i - ca be the dream, Let A-mer - i - ca

mp

mp

49 *mf* 50 51

be the dream. Let it be the dream the dream-ers dreamed.

52 53 54

Let A-mer-i-ca be the dream. be the dream.

55 *mf* 56

Let it be that great strong land of love.

57 58 59 *mp*

Let it be — that great strong land of love. Let A - mer - i - ca

60 61 62

be the dream. Let A - mer - i - ca be the dream. Let — it

63 64 65

be the dream — the — dream - ers dreamed. Let A - mer - i - ca

66 be the dream.

67 *unis.* *mf* Where nev - er kings con - nive

68 *mf*

69 *unis.* *mf* That an - y man be crushed by

nor ty - rants scheme

70 one a - bove.

71 *mp* Let A - mer - i - ca

72 *mp* be the dream.

relaxed, with a groove

73 74 75

O let my land _____ be a land, a land _____ where

76 77 78

mf

lib - er - ty's crowned with _ no *mf* pa - tri - ot - ic wreath. _____

79 80

But op - por - tu - nity's real, and life is free;

81 82

mf

e - qual - i - ty's in the air we breathe.

83 84 85

Let A - mer - i - ca be the dream.

f building

86 87 88

(build each repetition)

89 *f* Let A - mer - i - ca _____ 90 be the dream - ers' dream,

f *(build each repetition)*

91 be the dream _____ 92 the dream - ers dreamed. 93 dream - ers dreamed.

1 2

(repeat as desired)

94 *ff* Let A - mer - i - ca _____ 95 be the dream - ers' dream,

ff

96 97

be the dream the dream - ers dreamed.

98 99

Dream, dream,

100 101

f dream, dream.

Peaceful ♩ = 76

Spoken by several individuals in the choir until ms. 108; speak as many times as time would allow: *There's never been equality for me, nor freedom in this "homeland of the free."*

102 *p* 103

Mm *p*

Peaceful ♩ = 76

p

104 105 106 *rit. to end*

p rit. to end

107 108 109 *pp* Spoken: Say, who are you that mumbles in the dark?

pp

III. I AM

Words: Langston Hughes, 1936

Music: Brandon A. Boyd

Declamatory ♩ = 106

Piano

1 2 3

4 5 6

7 8 9

10 11 12

f

mp

p

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13 *p* 14 *p*

S. *p* pushed a - part.

A. *p* I am the poor white, fooled and pushed a - part.

T. *p* pushed a - part.

B. *p* I am the poor white, fooled and pushed a - part.

15 *mp* 16 *mp*

S. *mp* I am the Ne - gro, bear - ing slav - 'ry's scars. *mp*

A. *mp* slav - 'ry's scars. *mp*

T. *mp* I am the Ne - gro, bear - ing slav - 'ry's scars. *mp*

B. *mp* slav - 'ry's scars. *mp*

17 18

S. red man, driv - en from the land. _____

A. I am the red man, driv - en.

T. red man, driv - en.

B. I am the red man, driv - en.

19 20

S. clutch - ing, clutch - ing,

A. I am the im - mi - grant, clutch - ing clutch - ing, clutch - ing,

T. I am the im - mi - grant, clutch - ing clutch - ing, clutch - ing,

B. clutch - ing clutch - ing,

21 22

S. clutch - ing the hope — I

A. clutch - ing, clutch - ing, clutch - ing the hope — I

T. clutch - ing,

B. clutch - ing, clutch - ing, clutch - ing,

23 24

S. seek,

A. seek,

T.

B. *mp* and find - ing on - ly the same old

mf *mp*

25 26

S. *f* stu - pid,

A. *f* stu - pid, _____

T. *mp* 8 stu - pid plan, *f* stu - pid, _____

B. *f* stu - pid, stu - pid, stu - pid, stu - pid, _____

mf

27 28

S. stu - pid, stu - pid, stu - pid, *>* stu-pid plan of

A. stu - pid, stu - pid, stu - pid, *>* stu-pid plan of

T. 8 stu - pid, stu - pid, stu - pid, *>* stu-pid plan of

B. stu - pid, stu - pid, stu - pid, *>* stu-pid plan of

29 *unis. cresc. each repetition* 30 *div.*

dog eat dog, of might - y crush the weak, of dog eat dog, of might - y crush the weak, of

unis. cresc. each repetition *div.*

cresc. each repetition

31 32 *f* 33 34

dog eat dog and might - y crush the weak, and might - y crush the weak.

Stately

Youthful

35 36 37

TB unison *f*

I am the young man, full of strength and hope, tan-gled in that

f

38 *f* 39 40

of prof - it, pow - er,

an - cient end - less chain

detached *mp* *mf*

41 42 *pp* 43

gain. Grab the land! Grab the gold!

p

44 45 46

of own - ing ev - 'ry - thing for one's own greed!

take the pay

Declamatory!

47 *f*

48

49

50

51 *light and detached*

52

53

54

55

56

57 *mf*

S.

A.

T. *mf*

B.

I am the farm-er, bonds-man to the soil.

I am the work-er,

58 *f* 59 *f* 60 **Pesante**

S. I am the Ne - gro, ser - vant to you all,

A. sold to the ma - chine. I am the Ne - gro, ser - vant to you all,

T. I am the Ne - gro, ser - vant to you all,

B. I am the Ne - gro, ser - vant to you all,

Pesante

61 62 63 *mf* **Freely**

S. ser - vant to you all. I am _____

A. ser - vant to you all. Mm, _____

T. ser - vant to you all. Mm, _____

B. ser - vant to you all. Mm, _____

Freely

mf *mp*

8^{vb}

64 65 66

S. the peo - ple,

A. Mm,

T. Mm,

B. Mm,

mf

67 68 69 *mf*

S. hum - ble, hun - gry, mean,

A. Mm, Mm, *mp*

T. Mm, Mm, *mp*

B. Mm, Mm, *mp*

mp *mf*

70 *mf* 71 *mf* 72

S. hun - gry yet to - day,

A. *mf* hun - gry yet to - day,

T. *mf* hun - gry yet to - day,

B. *mf* hun - gry yet to - day,

8

73 74 75 *mf* 76 *cresc.*

S. hun - gry yet to - day de-spite the dream, dream, *cresc.*

A. *mf* hun - gry yet to - day de-spite the dream, dream, *cresc.*

T. *mf* hun - gry yet to - day de-spite the dream, dream, *cresc.*

B. *mf* hun - gry yet to - day de-spite the dream, dream, *cresc.*

8

[illegible]

86 *pp* 87 *pp* 88 *mp*

nev - er got a-head, The poor - est work - er,

I am the man who nev - er got a-head, The poor - est work - er,

pp *mp*

light and detached

89 *p* 90

S. bar - tered through the years, bar - tered through the years. _____

A. *p* bar - tered through the years, bar - tered through the

T. *p* bar - tered through the years, _____

B. *p* bar - tered through the years,

91 *rall. to end*

S. *p*

A. years.

T. *p* bar - tered through the years.

B. *p* bar - tered through the years,

rall. to end

93 *ppp*

S. *ppp*

A. *ppp*

T. *pp* bar - tered

B. *ppp* through the years.

ppp

IV. WHO DREAMT

Words: Langston Hughes, 1936

Music: Brandon A. Boyd

Groovy, with soul (swing 16) ♩ = 82

Piano

1 *mf*

2

3

4

5

6

7

8

9

10 *mf* AT unison (prime)

11

Yet I'm the one who dreamt, dreamt our ba - sic dream

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12 TB unison *mf* in the Old World while still a serf of kings. —

13 div.

14 SA unison *mf* Yet I'm the one who dreamt dreamt our ba - sic dream

15

16 3 in the Old World while still a serf — of kings, —

17 div.

18 SATB *mf-f* Who dreamt — a dream so strong, — so brave, — so true

19 *mf-f*

The musical score is arranged in four systems. Each system consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line includes lyrics and performance markings such as 'TB unison', 'SA unison', 'SATB', 'mf', 'mf-f', 'div.', and '3'. The piano accompaniment features chords and melodic lines in both treble and bass staves. The lyrics are: 'in the Old World while still a serf of kings. —', 'Yet I'm the one who dreamt dreamt our ba - sic dream', 'in the Old World while still a serf — of kings, —', and 'Who dreamt — a dream so strong, — so brave, — so true'.

20 that e - ven yet its might - y 21 dar - ing sings

22 in ev - 'ry brick and stone, 23 in ev - 'ry fur - row turned

24 that's made A - mer - i - ca 25 the land it's be - come.

26 27 (humming)

land it's be - come. _____

28 29 30

31 32

S. O I'm the man who sailed those ear - ly seas _____

A. O I'm the man who sailed those ear - ly seas _____

T. ear - ly seas _____

B. ear - ly seas _____

mf

The musical score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into systems. The first system covers measures 26 and 27, with the vocal line starting at measure 26 with the lyrics 'land it's be - come. _____' and the piano accompaniment. The second system covers measures 28, 29, and 30, with the piano accompaniment continuing. The third system covers measures 31 and 32, with the vocal parts (Soprano, Alto, Tenor, Bass) all singing the lyrics 'O I'm the man who sailed those ear - ly seas _____'. The piano accompaniment continues in the fourth system. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The vocal parts are written in a simple, accessible style, with the lyrics clearly visible below the notes. The score is marked with a mezzo-forte (*mf*) dynamic.

33 34

S. In search of ___ what I meant to be ___ my home, ___

A. In search of ___ what I meant to be ___ my home, ___

T. search - ing, search - ing, my home,

B. search - ing, search - ing, my home,

35 36

S. [rest] [rest]

A. for I'm the one who left dark Ire - land's shore and Po -

T. for I'm the one who left dark Ire - land's shore

B. [rest] [rest] and Po -

37 38

S. and Eng - land's grass - y lea, _____ and

A. - land's plain _____ and Eng - land's grass - y lea, _____ and

T. and Eng - land's grass - y lea, _____ and

B. - land's plain _____ and Eng - land's grass - y lea, _____ and

39 40

S. Eng - land's grass - y lea. _____ And torn _____ from

A. Eng - land's grass - y lea. _____ And torn _____ from

T. Eng - land's grass - y lea. _____ And torn _____ from

B. Eng - land's grass - y lea. _____ Torn from _____ Black

41 42

S. Black Af - ri - ca's strand I

A. Black Af - ri - ca's strand I

T. Black Af - ri - ca's strand I

B. Af - ri - ca strand I came, —



1 2 straight 16ths rit. **Maestoso** ♩ = 69 *f*

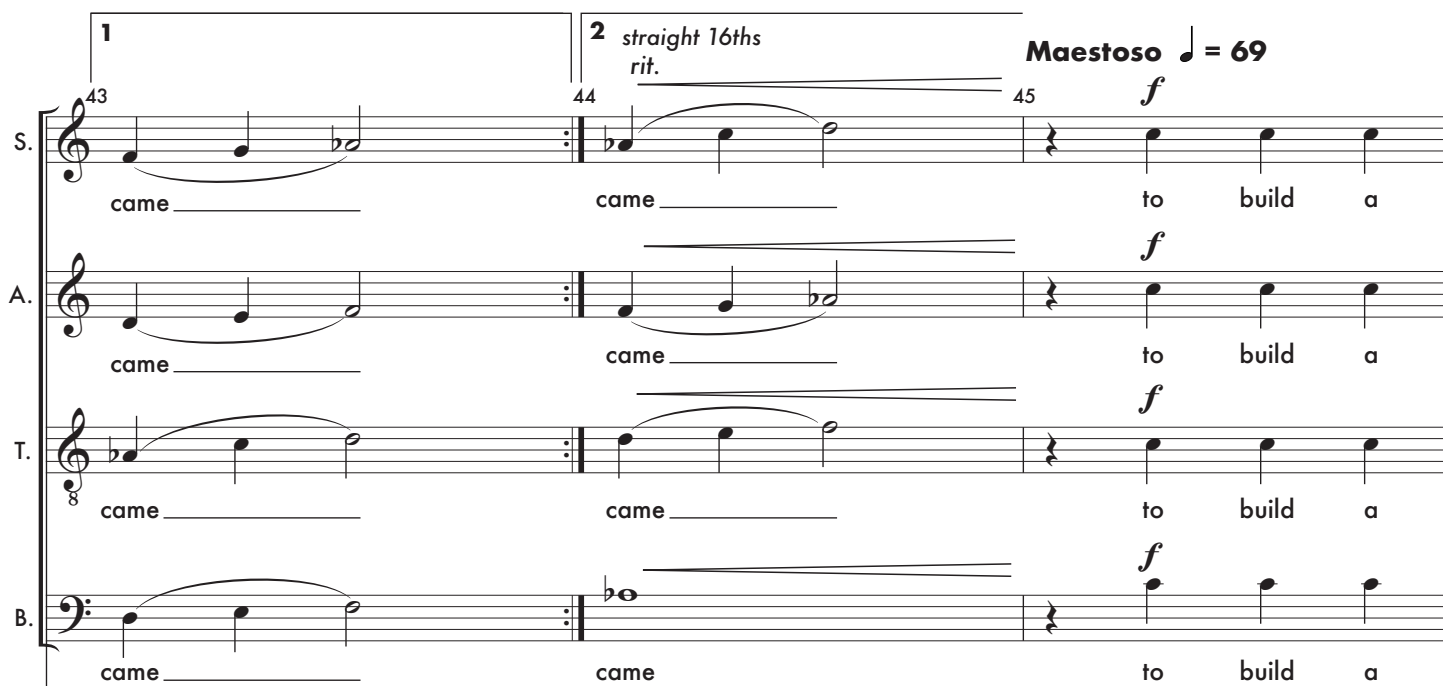
43 44 45

S. came came to build a

A. came came to build a

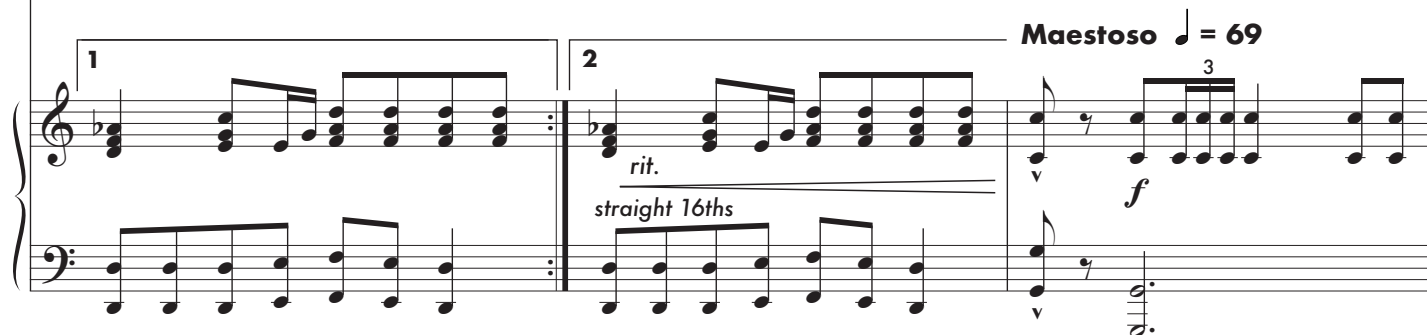
T. came came to build a

B. came came to build a



1 2 3 **Maestoso** ♩ = 69

rit. straight 16ths *f*



46

S. "home - land, home - -

A. "home - land, home - -

T. "home - land, home - -

B. "home - land, home - -

47

48 *rit.*

S. land of the free." _____

A. land of the free." _____

T. land of the free." _____

B. land of the free." _____

ff

49 *a tempo*

50

rit. *ff* *a tempo*

8^{vb}

V. THE FREE?

Words: Langston Hughes, 1936

Music: Brandon A. Boyd

Slowly, with expression ♩ = 65

Piano

1 *mp*

2

3 3 4

5 *unis. mp* 3 6

The free? ____ Who said the free? Not me?

7 3 8

The free? ____ Who said the free? Sure - ly not me? ____

3 Sure - ly not me? ____

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9 10 *mf*

The free? ____ 3 Who said the

div. not me? 3

11 12 3

free? Not me? The free? ____ Who said the

3

13 14 div.

free? Sure - ly not me? ____ Not

15 *me?* 16

17 *mf* 18

The mil - lions who have noth - ing for our pay?

19 20

For all _____ the dreams we've dreamed.

mf

We have dream - ed, _____

21 *f* The mil - lions who have 22 noth - ing for our pay?
we have dream - ed.

23 For all the dreams we've dreamed.
We've dreamed, we

25 dreamed. 26 Dreamed. We've

27 28

mf

dreamed. The mil - lions who have

29 30

noth - ing for our pay? For all the dreams we've

31 32

mf

We have dreamed. dreamed. The mil - lions who have

f

33 *f* 34 35

We have dreamed. _____

noth-ing for our pay? For all _____ the dreams we've dreamed.

36 *mf* cresc. poco a poco 37 38

For all the dreams we've dreamed, _____ and all the songs

mf cresc. poco a poco

39 40 41

we've sung, _____ And all the hopes we've held, _____

42 and all the flags we've hung. 43



f cresc. poco a poco 44 For all the dreams we've dreamed, 45

f cresc. poco a poco

f cresc. poco a poco



46 and all the songs we've sung, 47



48 49 50

And all the hopes we've held, and all the flags

1 2 51 52 53

we've hung. we've hung. For all the dreams

cresc. poco a poco

cresc. poco a poco

54 55 56

we've dreamed, and all the songs we've sung, —

57 And all the hopes we've held, —

58

repeat as desired

59 and all the flags we've hung. —

60

repeat as desired

final ending

61 and all the flags we've hung. —

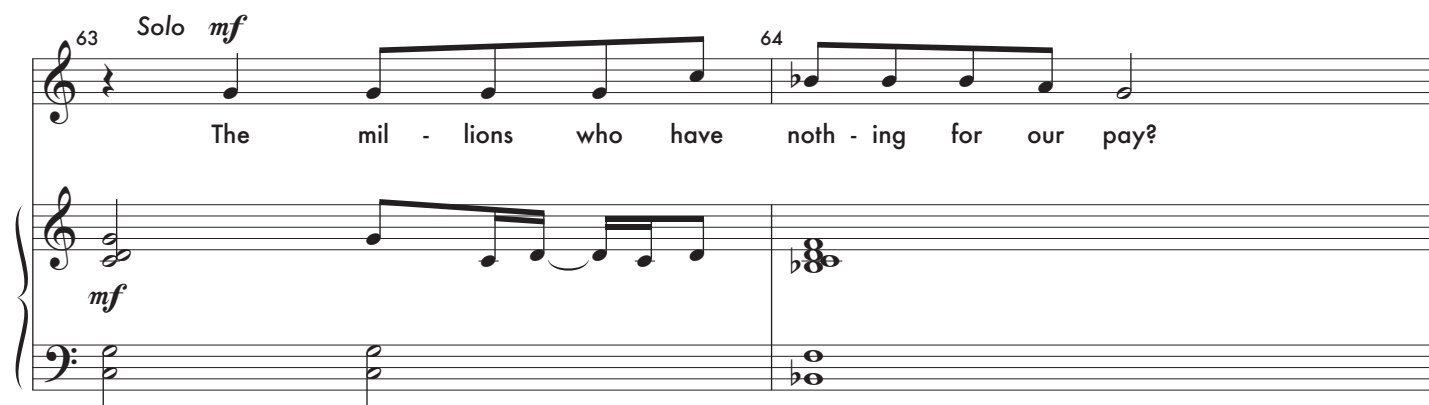
62

final ending

63 Solo *mf*

The mil - lions who have noth - ing for our pay?

64



65

For all the dreams we've dreamed,

66

p Ex -

p



67 rit.

cept the dream that's al - most dead to -

68

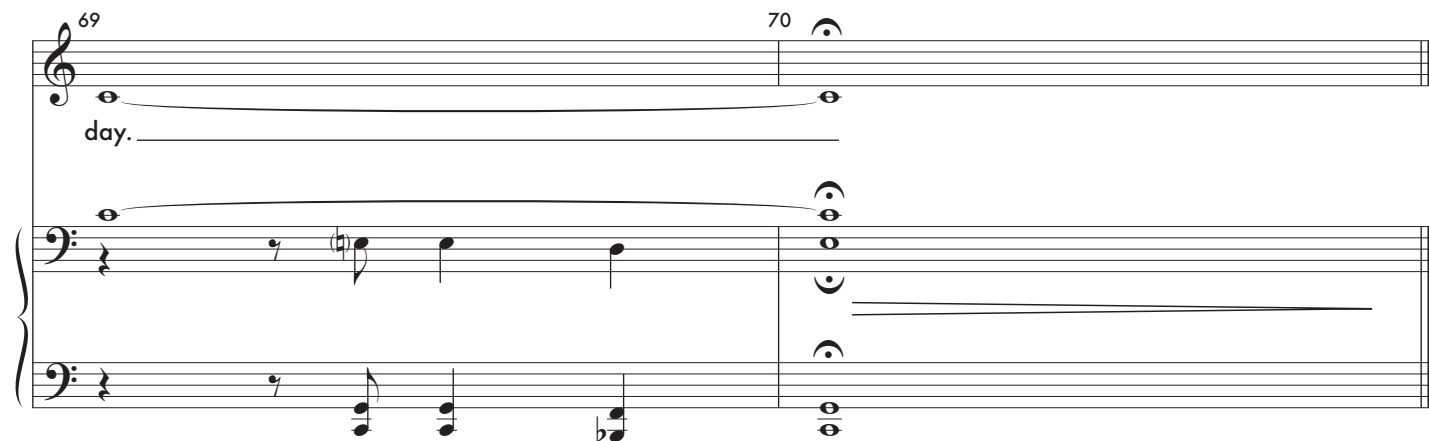
rit.



69

day.

70



VI. AMERICA AGAIN

Words: Langston Hughes, 1936

Music: Brandon A. Boyd

Piano $\text{♩} = 80$

1 *mp* 2 3 4

5 6 7 8

9 *Solo mp* 10 11 12

O let A - mer - i - ca be A - mer - i - ca, A - mer - i - ca a -

13 14 15 16

gain. Let A - mer - i - ca be A - mer - i - ca, A - mer - i - ca a -

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17 18 *Tutti mp* 19

gain. O let A - mer - i - ca be A -

20 21 22 *mf*

mer - i - ca, be A - mer - i - ca a - gain. Let A -

23 24 25

mer - i - ca be A - mer - i - ca, A - mer - i - ca a -

Detailed description: The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). Measures 17-19 show the vocal line entering with the lyrics 'O let A - mer - i - ca be A -'. The piano accompaniment provides harmonic support. Measures 20-22 continue the vocal line with 'mer - i - ca, be A - mer - i - ca a - gain. Let A -'. The piano accompaniment features arpeggiated chords and moving lines. Measures 23-25 conclude the phrase with 'mer - i - ca be A - mer - i - ca, A - mer - i - ca a -'. The key signature changes from one sharp (F#) to two flats (Bb and E) at the end of measure 25.

26 *mf* 27 28

gain. _____ The ___ land ___ that nev - er has been yet, _

a - gain.

29 30 31 *mf*

and yet ___ must be. _____ The land _____

The ___ land ___ where ev - 'ry

The land _____

32 33 34

_____ that nev - er has been _____ yet. _____

man is free, _____ free. _____

_____ that nev - er has been _____ yet. _____

35 The land _____ that nev - er _____ has been _____

36

37 has been, _____

38 yet. _____

39 *f* The land

40 has been yet. _____

41 that's

42 mine,

43 The In -

that's mine, the poor man's _____

44 45 *mf* 46

dian's, The Ne - gro's

mf

Measures 44-46. The vocal line has lyrics "dian's, The Ne - gro's". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*.

47 *mp* 48

ME,

mp

mp

Measures 47-48. The vocal line has lyrics "ME,". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp*.

49 50

ME,

TB unis. *mf*

Who

Measures 49-50. The vocal line has lyrics "ME," and "Who". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and TB unis. *mf*.

51 52 53

made A - mer - i - ca, whose sweat and blood, whose faith and pain, whose

54 55 56

hand at the foun - dry, whose plow _____ in the rain, must

57 58 59

bring back our might - y dream a - gain. _____

p

Each speaker is encouraged to present their part in their native language if it's not English.
They should also feel free to repeat their part, each time with a different level of conviction.

Slow blues, with a relaxed groove ♩ = 76

Speaker 1: O yes, I say it plain.

60 61 62

mf

(optional solo ad lib)

63 *mf* *O* yes, I say it plain, —

64

65 *O* yes, — I say it plain. —

66

67 Speaker 2: America never was America to me. 68

69 *mf* 70 71

A - mer - i - ca nev - er, nev - er, A - mer - i - ca

mf

72 73 74

nev - er, A - mer - i - ca nev - er, nev - er was A -

Speaker 3: O yes, I say it plain. America never was America to me.
And yet, I swear this oath -

75 76 77

mer - i - ca to me.

mf (repeat only once)

(SSA sing 2nd time only)

78 *f* A - mer - i - ca ____ will be, 79 A - mer - i - ca ____ will be,

mf-f And yet I swear, swear this oath ____

mf-f

80 A - mer - i - ca ____ will be, 81 A - mer - i - ca ____ will be!

And yet I swear, swear this oath - ____

82 *mf-f* We, the peo - ple, must re - deem the dream. 83 Re - deem. ____

(TBB sing 2nd time only) *f*

mf-f

84 The land, — the mines, the plants, — the riv - ers. —

85 The riv - ers. —

86 The moun - tains and the end - less plain. — All,

87 The end - less plain. —

88 all the stretch of these

89 great green — states. —

All.

Expectantly!

90 **2** great green states. **ff** 91 And make

All.

Expectantly!

2 **ff**

92 A - mer - i - ca, 93 A - mer - i - ca,

8^{vb}

94 A - mer - i - ca a - gain! 95 And make

1,2 **8^{vb}**

3
96 gain! A - gain! 97 A - gain! 98 A - molto rit.

3
molto rit.

99 gain! 100 a tempo 101

a tempo

ovb

REDEEM THE DREAM
BY BRANDON ANTOINE BOYD