

Dreams Unseen

- Peter Meechan -

Soprano and Chamber Ensemble



Meechan Music

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words and music by

Peter Meechan

Dreams Unseen

For Soprano and Chamber Ensemble

2021

Commissioned by Jacquie Dawson, Director of Bands, Desautels Faculty of Music at the University of Manitoba

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Program note

A number of traumatic global events over the past year have tested humanity. The global pandemic, racism, human rights issues, the discovery of thousands of unmarked Canadian Indigenous children's graves and climate change are testing humans' willingness to listen, hope and seek change. This three-movement work is a journey through silence, resistance and hope.

Dreams Unseen begs the question, "Are we listening?"

As people around the world endure and cope with significant loss, isolation, uncertainty and fear, **Dreams Unseen** contemplates the journey through uncertain times and is fraught with the complexities of today. As we continue to endure loss and uncertainty, we must have faith in resilience, goodwill and hope for a brighter future.

Jacquie Dawson, August 2021

Note from the composer

When composing **Dreams Unseen** I was faced with a variety of decisions and complexities. Initially commissioned with the idea of conveying joy and hope as we emerged, or hoped to emerge, from a pandemic, too much happened around us in the world – locally, globally, and personally – that made the initial goal of the piece something that didn't represent so much that I saw.

This made the selection of texts particularly difficult.

As time passed, the texts originally selected became less and less appropriate to what I wanted to say, and, as the unmarked graves of murdered Indigenous children were uncovered throughout Canada on a daily basis, I felt compelled to move away from joy and the promise of hope to instead write about listening, to put hope in a more fragile, truthful context, to be grateful for those who never gave up, those who stood up in the face of all that was happening – the scientists, the leaders, people we've never met, people we know. It felt that the only way I could say all that I wanted to say as a composer was to write my own words.

The first movement, **In Silence**, I ask us not to just hear, but to listen. It is only once we understand the truth that we can truly begin the process of reconciliation. The second movement, **In Resistance**, is my amazement at those who stood up in these times of adversity – specifically the scientists who saved our lives and those who continue to fight for what is right in the face of a seemingly impossible situation. I continue to believe that, because of those people, love will win, and lyrically I wanted to pay homage to that; The Beatles "*In My Life*" and Dr. King's "*I Have A Dream*" speech are both referenced.

The final movement, **In Hope**, also takes existing words as an inspiration. The Rodgers and Hammerstein song "*You'll Never Walk Alone*" has been a song so close to my heart throughout my life, in the good times and difficult times alike. None of these times have been more difficult than losing a friend during the pandemic. His fight with cancer was driven by hope. A wonderful musician and human, he would also turn to "*You'll Never Walk Alone*" – so I chose this final movement to pay homage to the song, to my dearly missed friend, and to the idea that hope – for a better future, for a win against an almost unstoppable disease, for those whose voice is so often not heard to be listened to, and that Dr. King's words will come true – is everything.

My sincere thanks to Jacquie Dawson for commissioning **Dreams Unseen**, and to Monica Huisman for all her collaboration and guidance on all things soprano!

Pete Meechan, August 2021

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For Soprano and Chamber Ensemble

2021

Duration: c21'

- 1 – In Silence (9')
- 2 – In Resistance (5'30")
- 3 – In Hope (6'30")

In Silence

In silence
In their silence
They will be heard
Their power will be felt

In silence
In their silence
They will be heard
We will hear
We will listen

In silence

In Resistance

Out of our resistance:
The brilliance of minds,
the designs to survive and thrive.

To remember the places that remain,
That changed.
Their moments.

Out of our resistance:
The resilience of our soul.
Not told our fate;
and continue to create.

To remember we have to dream the unseen.
So that we can join hands and sing.

In Hope

The silver song and the golden sky.
The faith in the unknown.

The lark is singing.
It's voice soars.
The dream of the unseen.

We will keep walking on.

Through the wind and skies of grey.
We trust in you.

The songs were heard.
We will keep on singing.

Hope will always be in my heart.

Hope will always be in my heart.

We will keep walking on.

Hope

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for Jacquie Dawson

Dreams Unseen

for soprano and chamber ensemble

Words and music
Peter Meechan 2021

Transposed score

i: In Silence

4/4 ♩ = 54 - sombre 2 2/4 3 4/4 4 5 6 2/4 7 4/4

Soprano

Flute 1
no attack
pp
ppp
pp

Flute 2
no attack
pp
ppp
pp
no attack

Oboe
pp
no attack

Clarinet 1 in Bb
no attack
pp
ppp
pp
no attack

Clarinet 2 in Bb
pp
no attack

Bassoon

Horn in F

Trumpet 1 in Bb

Trumpet 2 in Bb

Trombone

Double Bass

Vibraphone

gradually increase attack towards reh. B

8 9 10 **A** 11 12 **2/4** 13 **4/4** 14

S.

Fl. 1
p *pp*

Fl. 2
p *pp*

Ob.
p *pp*

Cl. 1
p *pp* *pp*

Cl. 2
p *pp* *pp*

Bsn.
p *pp* *pp*

4/4

Hn.
pp

Tpt. 1
no attack
cup mute
p *pp* *pp*

Tpt. 2
no attack
cup mute
p *pp*

Tbn.
4/4

Db.
2/4 **4/4**

Vib.

B 25 $\frac{2}{4}$ 26 $\frac{3}{4}$ 27 $\frac{2}{4}$ 28 $\frac{4}{4}$ 29 30 31 closed lips hum $\frac{2}{4}$ 32 $\frac{4}{4}$ 33 $\frac{4}{4}$ 34

ppp < *pp*

S. "hmm"

Fl. 1 *f* *mp* *f* *pp*

Fl. 2 *f* *mp* *f* *pp*

Ob. *f* *mp* *f*

Cl. 1 *mf* > *f* *pp*

Cl. 2 *f* *pp*

Bsn. *f* *pp*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Hn. *f* *pp*

Tpt. 1 *f* *pp*

Tpt. 2 *f* *pp*

Tbn. *f* *pp*

pizz. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Db. *f* *f*

Vib. *f* *mp* *f* *pp*

Red. *Red.*

C Slower (♩ = c.48)

35 *ppp* 36 *p* 37 *ppp* 38 $\frac{2}{4}$ 39 $\frac{4}{4}$ 40 41 42 *f* 43 44

S. In si - lence In their si - lence they will be heard Their pow-er will be

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. $\frac{2}{4}$ $\frac{4}{4}$

Tpt. 1

Tpt. 2

Tbn. $\frac{2}{4}$ $\frac{4}{4}$

Db.

Vib.

45 46 47 48 49 50 51

ff floating

S. felt

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn. *p*

Hn. *f* *p* *p*

Tpt. 1 *pp* *f* straight mute

Tpt. 2 *fp* *f* *p* straight mute

Tbn. *p*

Db. *p*

Vib. *f* *p* ped depressed until m69

2/4

2/4

2/4

2/4 52 4/4 53 54 **D** 55 56 *mp-sub. p* 57 2/4 *mp* 58 4/4

S. *mp* In si - lence

Fl. 1 *mp* *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp*

Hn. *mp*

Tpt. 1

Tpt. 2

Tbn. *mp*

Db. *mp* arco

Vib. *mp*

2/4 4/4 2/4 4/4

4/4

59 *mf* 60 61 62 *cresc.* 63

S. In their si - lence si - lence

Fl. 1 *cresc.*

Fl. 2 *mp cresc.*

Ob. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bsn. *cresc.*

4/4

Hn. *mp cresc.*

Tpt. 1 *mf*

Tpt. 2 *p* *mf* *p*

Tbn. *mf* *mf*

4/4

Db.

Vib. *cresc.*

64

65

66

67

2/4

68

4/4

69

2/4

S. — They will be heard

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. *f*

Tpt. 1 *f* open

Tpt. 2 *f* open

Tbn. *f* open

Db. *f*

Vib. *f*

2/4 4/4 2/4

2/4 4/4 2/4

2/4 **E** 70 *mp* 4/4 71 3/4 *mf* 72 73 4/4 74 2/4 *mf* 75 3/4 76 2/4 77 4/4

S. We will hear We will hear

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob.

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn.

2/4 4/4 3/4 4/4 2/4 3/4 2/4 4/4

Hn.

Tpt. 1

Tpt. 2

Tbn.

2/4 4/4 3/4 4/4 2/4 3/4 2/4 4/4

Db.

Vib. *mp* *mf*
Ped. Ped.

4/4 78 3/4 79 4/4 80 **F** 81 82 2/4 83 4/4

f *mf with intensity*

S. We will list - en

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob.

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Bsn.

Hn. 4/4 3/4 4/4 2/4 4/4

Tpt. 1

Tpt. 2

Tbn. 4/4 3/4 4/4 2/4 4/4

Db. 4/4 3/4 4/4 2/4 4/4

Vib. *f* *p*

4/4 84 85 86 87 2/4 88 4/4 89

p *mf* *f-mp*

S. We will list - en We will list - en

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

4/4 2/4 4/4

Hn.

Tpt. 1

Tpt. 2

Tbn.

4/4 2/4 4/4

Db.

Vib.

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Faster - with more urgency (♩ = c.80)

G

90

3/4

91

4/4

92

3/4

93

94

95

4/4

96

97

98

S. *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hr. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Db. *f*

Vib. *f* bell-like

Red. _____ *Red.* _____ *Red.* _____ *Red.* _____

Tempo I (♩ = 54) - numb

109 110 111 112 113 114 115 116 117 118

p free *pp* *pp*

S. In si - lence. In si - lence.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

119 120 121 122 123 124 125 126 127

ppp *ppp* **3/4** closed lips hum **4/4**

S. "hmm" "hmm" "hmm"

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. **3/4** **4/4**

Tpt. 1

Tpt. 2

Tbn.

Db. **3/4** **4/4**

Vib.

ii: In Resistance

4/4 ♩ = 50

129 130 131 132 133

Soprano

Flute 1

Flute 2

Oboe

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon

Horn in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trombone

Double Bass

Vibraphone

mp *sim.* *p dolce* *mf* *mp* *mp* *mp* *mp* *mp*

134

135

136

137

A

138

139

140

2/4

mp

Out of our re - sis - tance: _____

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

mf

mp

sim.

mp

2/4

2/4

2/4 141 4/4 142 2/4 143 4/4 144 2/4 145 4/4 146 2/4 147 4/4

S. The bri - lliance of minds, the de - signs to sur

Fl. 1

Fl. 2 *mp* *poco cresc.*

Ob. *dim.* *p*

Cl. 1 *poco cresc.*

Cl. 2 *poco cresc.*

Bsn. *poco cresc.*

Hn. *poco cresc.*

Tpt. 1 *mp*

Tpt. 2

Tbn. 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4

Db. 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4

Vib.

4/4 148 149 *f* **B** 150 151

S. *vive* _____ *and* *thrive* _____

Fl. 1

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

4/4

Hn. *mf*

Tpt. 1

Tpt. 2

Tbn.

4/4

Db. *pizz.* *mp* _____ *mf*

Vib.

152

153

154

3
4

155

2
4

S. *mf* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. 1 *dim.* *mp*

Cl. 2 *dim.* *mp*

Bsn. *dim.* *mp*

Hn. *dim.* *mp*

Tpt. 1 *mf dolce*

Tpt. 2

Tbn.

Db. *dim.* *mp*

Vib.

3/4 2/4

3/4 2/4

2/4 **C** 156 *mf* 4/4 157 3/4 158 2/4 159 4/4 160 2/4

S. *To re - mem - ber the pla - ces*

Fl. 1 *mf-mp*

Fl. 2 *mf-mp*

Ob. *mp*

Cl. 1 *mf > mp* *mf-mp*

Cl. 2 *mf > mp* *mf-mp*

Bsn. *mf > mp* *mf-mp*

Hn. *mf > mp* *mf-mp*

Tpt. 1

Tpt. 2 *mp* *mp*

Tbn. *mp* *mp*

Db. *arco* *mf > mp* *mf-mp*

Vib. *smooth continuous roll* *mp* *mp*

Ed.

2/4 161 3/4 162 2/4 **D** 163 4/4 164 165 3/4 166

S. that re - main, that

Fl. 1 *mf* *mf* *mf-mp*

Fl. 2 *mf* *mf* *mf-mp*

Ob. *mf*

Cl. 1 *mf* *mf* *mf-mp*

Cl. 2 *mf* *mf* *mf-mp*

Bsn. *mf* *mf* *mf-mp*

Hn. *mf* *mf* *mf-mp*

Tpt. 1

Tpt. 2 *mf* *mf* *mf-mp*

Tbn. *mf* *mf* *mf-mp*

Db. *mf* *mf* *mf-mp* (arco)

Vib. *mf* *mp*
Ped.

167 $\frac{2}{4}$ 168 $\frac{4}{4}$ 169 *p - freely* 170 **E** 171

S. changed. Their mo - ments.

Fl. 1 *p*

Fl. 2 *p*

Ob. *mp* *mp dolce*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

Tpt. 1

Tpt. 2 *p*

Tbn. *p*

Db. *p*

Vib. *mp*

$\frac{2}{4}$ $\frac{4}{4}$

$\frac{2}{4}$ $\frac{4}{4}$

F 176 *mf* 177 2/4 178 4/4 179 180 2/4 181 4/4 *cresc.*

S. Out of our re - sis - tance: The re - si - llience of our soul. Not

Fl. 1 *mf cresc.*

Fl. 2 *mf cresc.*

Ob. *mf cresc.*

Cl. 1 *mf cresc.*

Cl. 2 *mf cresc.*

Bsn.

Hn. *cresc.*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tbn. *cresc.*

Db. *cresc.*

Vib. *cresc.*

4/4 182 183 184 185 186

S. told Not told our fate; And con - tin - ue to cre - ate.

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *mf cresc.* *f*

Hn. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Db. *f*

Vib. *f*

G

187 188 189 190 191 192

S.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.

solo (from soprano)

dim.

dim. (non-solo)

mp

p

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

4/4 H 193 3/4 194 4/4 195 196 197 3/4 198 2/4 199 3/4 200 4/4

S. *mf*
 To re - mem - ber we have to dream the un - seen.

Fl. 1 *mf-p* *mf-p* *mp* *mf*

Fl. 2

Ob. *mf*

Cl. 1 *mf-p* *mf-p* *mp* *mf*

Cl. 2 *mf-p* *mf-p* *mp* *mf*

Bsn. *mf-p* *mf-p* *mp* *mf*

Hn.

Tpt. 1

Tpt. 2

Tbn. *arco*

Db. *mf-p* *mf-p* *mp* *mf*

Vib. *p* *mp* *mf*
Ped. *Ped.* *Ped.*

4/4

201 *mp* 202 203 *cresc.* 204 *f* 205 *rit.* 206 *p* 207

S. So that we can join hands and sing.

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *f*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

Bsn. *mp* *p*

4/4

Hn. *mp* *p*

Tpt. 1

Tpt. 2

Tbn.

4/4

Db.

Vib.

iii: In Hope

$\frac{4}{4}$ ♩ = 56

209

210

$\frac{2}{4}$ 211

$\frac{4}{4}$ 212

A

213

214

Soprano

Flute 1
ppp *f* *ppp*

Flute 2
ppp *f* *ppp*

Oboe
ppp *f* *ppp*

Clarinet 1 in B \flat
ppp *f* *ppp*

Clarinet 2 in B \flat

Bassoon

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

Horn in F
ppp *f* *ppp*

cup mute

Trumpet 1 in B \flat
ppp *f* *ppp*

Trumpet 2 in B \flat

Trombone

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

Double Bass

Smooth, unperceptible roll - create a continuous sound

Vibraphone
ppp *f* *ppp*
Ped. *Ped.*

B 224 225 226 227 228 229 230 231

mp espress. *mp cresc.*

S. The sil - ver song _____ and the gol - den sky. _____

Fl. 1 *p* *mf* *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Cl. 1 *p* *mf* *p* *mf* *p*

Cl. 2 *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p* *mf*

Tpt. 1 *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p*

Tbn. *p* *mf* *p*

Db.

Vib.

2/4 4/4 2/4

2/4 232 4/4 C 233 234 235 236 237 238 239

S. *mf*
The faith in the un - known.

Fl. 1 *f* *mf* *p* *pp*

Fl. 2 *f* *mf* *p* *pp*

Ob. *f* *mf* *pp* *p* *pp*

Cl. 1 *f* *mf* *p*

Cl. 2 *f* *mf* *pp* *p* *pp*

Bsn. *f* *mf* *pp* *p* *pp*

Hn. *f* *mf* *pp* *p* *pp*

Tpt. 1 *f* *mf* *pp* *p* *pp*

Tpt. 2 *f* *mf* *p* *pp*

Tbn. *f* *mf* *pp* *p* *pp*

Db.

Vib. *mf* *pp* *p* *pp*

"soars" begins on the first grace note of 244

D 240 $\frac{2}{4}$ 241 $\frac{4}{4}$ 242 243 $\frac{3}{4}$ *f* 244 $\frac{4}{4}$

S. *mp* The lark is sing - ing. It's voice soars. *poco f*

Fl. 1 *mp* *poco f*

Fl. 2 *mp* *poco f*

Ob. *p* *mf* *p* *poco f*

Cl. 1 *mp* *poco f*

Cl. 2 *mp* *poco f*

Bsn. *mp* *poco f*

Hn. *p* *mf* *p*

Tpt. 1 *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *poco f*

Tbn. *p* *mf* *p* *poco f*

Db. *mp* *poco f*

Vib. *poco f*

245 *mp* 246 247 *f* 248

4/4 *2/4* *4/4*

S. The dream of the un - seen.

Fl. 1 *mp* *sub. p* *f*

Fl. 2 *mp* *sub. p* *f*

Ob. *mp* *sub. p* *f*

Cl. 1 *mp* *sub. p* *f*

Cl. 2 *mp* *sub. p* *f*

Bsn. *mp* *sub. p* *f*

4/4 *2/4* *4/4*

Hn. *poco f*

Tpt. 1 *poco f* *mp* *sub. p* *f*

Tpt. 2 *mp* *sub. p* *f*

Tbn. *mp* *sub. p* *f*

4/4 *2/4* *4/4*

Db. *mp* *sub. p* *f*

Vib. *mp*

4/4 **E** a little slower (♩ = c.40)

a tempo (♩ = 56)

253

254

2/4

S. *mp - free*
We will keep wal-king on.

Fl. 1 *sub. p* — *pp* *mf*

Fl. 2 *sub. p* — *pp* *mf*

Ob. *pp* — *mf*

Cl. 1 *sub. p* — *pp* *pp* *mf*

Cl. 2 *sub. p* — *pp* *mf*

Bsn. *p* — *pp* *mf*

Hn. *p* — *pp* *mf*

Tpt. 1 *pp* — *mf*

Tpt. 2 *pp* — *mf*

Tbn. *pp* — *mf*

Db.

Vib. *pp* — *mf*

4/4 **2/4** **2/4**

faster - moving forward - ♩ = c.68-72

2/4 **F** 255 4/4 256 257 *mf* 3/4 258 4/4 259 2/4 260 4/4

S. Through the wind and

Fl. 1 *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p*

Ob. *p* *mf*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf* *p*

Tpt. 1 *mf* *mp* *mf*

Tpt. 2 *mf* *mp* *mf*

Tbn. *mf* *mp* *mf*

Db. *p* *mf*

Vib. *mf* Ped. Ped.

4/4 261 262 3/4 263 2/4 264 4/4 265 266 267 **G** 268

S. *f* *mf cresc.*
 skies of grey. We trust in you. The songs were

Fl. 1 *mp* *f* *mf cresc.*

Fl. 2 *mf* *f* *mf cresc.*

Ob. *mp* *f* *mf*

Cl. 1 *mf* *mp* *f* *mf cresc.*

Cl. 2 *mp* *f* *mf cresc.*

Bsn. *mp* *f* *mf cresc.*

4/4 3/4 2/4 4/4

Hn. *mf* *mp* *f* *mf cresc.*

Tpt. 1 *f* [no dim]

Tpt. 2 *mp* *f* *mf cresc.*

Tbn. *mp* *f* *mf cresc.*

4/4 3/4 2/4 4/4

Db. *f* *mf cresc.*

Vib. *f*

275 276 **H** * ossia *ff* 277 278 $\frac{2}{4}$ 279 $\frac{4}{4}$ 280 281

S. heart. Hope will al-ways be in my heart.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff* * ossia - play queue notes if soprano takes the lower line

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Hn. *ff*

Tpt. 1 *ff* *mf* *ff*

Tpt. 2 *ff*

Tbn. *ff*

Db. *ff*

Vib. *ff* (dim.)

282 283 284 285 286 287 288 289 290

gentle **2/4** **4/4** *p*

S. We will keep _____ wal-king on. _____

Fl. 1 *p* *p* *p*

Fl. 2 *p* *p* *p*

Ob. *p*

Cl. 1 *p* *p*

Cl. 2 *p* *p* *p*

Bsn. *p* *p* *p*

Hn. *p* *p*

Tpt. 1

Tpt. 2 *p*

Tbn. *p*

Db. *p*

Vib. (*p*)

2/4 **4/4**

2/4 **4/4**

291 $\frac{2}{4}$ 292 $\frac{4}{4}$ 293 294 295 296 **J** 297 298 299 300 301 302

S. *p* Hope _____ *p* Hope _____

Fl. 1 *p* *p*

Fl. 2 *p* *p*

Ob. $\frac{3}{p}$

Cl. 1 *p* *p* *p*

Cl. 2 *p* *p*

Bsn. *p* *p*

Hn. $\frac{2}{4}$ $\frac{4}{4}$ *p* *p*

Tpt. 1

Tpt. 2

Tbn. $\frac{2}{4}$ $\frac{4}{4}$

Db.

Vib.

303 304 305 306 307 308 309 310 311 312 313

S. *p* Hope *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. *pp*

Hn. *pp*

Tpt. 1

Tpt. 2

Tbn.

Db.

Vib.