

4. The Dream and the Hope of the Slave

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1978

Flowing; 52 BPM (choir ♩, orch. ♩.)

Choir

Orch.

note: choir & orch are in a different meter but a common pulse

p smoothly

7

SOPRANOS AND ALTOS* *p*

soft & intense

You may

TENORS AND BASSES* *p*

* Measures 8-12 will be understandably uncomfortable, or even impossible, to sing, and that's the point. If all you can manage is a weak, breathy sound, that's fine. If you can't sing the low notes at all, just mouth the words—participate in whatever way you can. However, do not sing your line an octave higher, even if you would only be doubling other parts at pitch (i.e., tenors and basses).

9

write me down in his - to - ry with your bit - ter, twist - ed lies, You may

Detailed description: This block contains the first system of music, measures 9 and 10. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 9 contains the lyrics "write me down in his - to - ry with your bit - ter, twist - ed lies,". Measure 10 contains the lyric "You may". The vocal line includes two triplet markings over the notes "ry" and "lies". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Detailed description: This block shows the piano accompaniment for measures 9 and 10. The right hand plays a melodic line with eighth notes and chords, while the left hand provides a rhythmic foundation with eighth notes and chords. The music is in a major key with one sharp.

11

trod me in the ve - ry dirt but still, like dust, I'll

Detailed description: This block contains the second system of music, measures 11 and 12. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature remains one sharp. Measure 11 contains the lyrics "trod me in the ve - ry dirt but still, like dust, I'll". Measure 12 contains the lyric "I'll". The vocal line includes two triplet markings over the notes "dirt" and "I'll". The piano accompaniment continues with eighth-note patterns and chords.

Detailed description: This block shows the piano accompaniment for measures 11 and 12. The right hand features a melodic line with eighth notes and chords, ending with a double bar line and a fermata. The left hand continues with eighth-note chords. There are some markings like "2" and "7" near the end of the system.



13

rise.

mp

Does my

mp

3

7

E → *D#*

13

15

sas - si - ness_ up - set you? Why are you be - set with gloom? 'Cause I

mp

3

7

3

3

mp

13

Ah,

ah

17

walk like I've got oil wells pump-ing in my li-ving room.

This system contains measures 17 and 18. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "walk like I've got oil wells pump-ing in my li-ving room." The piano accompaniment is in bass clef and features a steady triplet eighth-note pattern in both hands. The word "pump-ing" is circled in the original score.

8th-----|

This system contains measures 19 and 20. The piano accompaniment continues. The right hand has a melodic line with a slur over measures 19 and 20. The left hand has a bass line with a 7-fingered chord (marked with a '7' and a vertical line) in measure 19, and another 7-fingered chord in measure 20. A note in the left hand of measure 20 is marked with an 8th finger.

19

mf dim.

This system contains measures 21 and 22. The piano accompaniment continues. The right hand has a melodic line with a slur over measures 21 and 22. The left hand has a bass line with a 7-fingered chord (marked with a '7' and a vertical line) in measure 21, and another 7-fingered chord in measure 22. The dynamic marking *mf dim.* is present in measure 21.



alto/bass prominent (melody)

21

p

Just like moons and like suns, with the

p

AB = melody
ST = harmony

23

cer-tain-ty of tides, Just like hopes spring - ing high,

25 *mf* *f no dim.*

Still I'll rise.

mf *f no dim.*

mf *f*

27 *mf*

Did you want to see me bro - ken?

mf

Bowed

mf

29

Azw

Shoulders falling down like tear - drops,

head and low-ered eyes?_____

31

Weak-ened by my soul-ful cries?

mf

Does my haugh-ti-ness... of-fend you? Don't you

33

mf cresc.

'Cause I laugh like I've got gold mines

take it aw-ful hard

cresc.

cresc.

8^{vb}

35

f

Dig-gin' in my own back-yard.

mp but heavily accented You may

mp **TENORS** You may

mp but heavily accented You may

f

8^{vb}

37

shoot me with your words, you may cut me with your eyes, You may

shoot me with your words, you may cut me with your eyes, *zwh* You may

shoot me with your words, you may cut me with your eyes, You may

Piano accompaniment for measures 37-38. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *mp*. There are two fermatas in the right hand.

kill me with your hate - ful - ness, but still, like air, I'll rise.

kill me with your hate - ful - ness, but still, like air, I'll rise. *mf smoothly*

kill me with your hate - ful - ness, but still, like air, I'll rise.

Does my **ADD BASSES**

Piano accompaniment for measures 39-40. The right hand continues the melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *mf*. There are two fermatas in the right hand.

mf smoothly

41

Ah That I

sex - i - ness_ up - set you? Does it come as_ a sur-prise

mf

43

dance like I've_ got dia - monds at the meet - ing of my thighs?

* Grace notes before the beat.

45

f *mf*

Not too fast

47

Holding back ... very much ... Original tempo

mp *p* *mp* *p*

8vb

Bass drum

51

p *p* *p* *p* *p* *p* *p* *p*

moment of Grace

Sunrise

55

SOPRANOS AND ALTOS

mp *mf*

Out of the huts of his - to - ry's shame I rise

mf *mf*

TENORS AND BASSES

p *mp*

p *mp*

58 *mp* *mf unis.*

Up from a past that's root-ed in pain I rise I'm

mp *p* *mp*

61

— a black o - cean, leap - ing and wide, Well - ing and swell - ing I bear in the tide. Leav -
 I'm an o - cean, Well - ing, swell - ing.

mf *mf*

I'm an o - - cean.



63

- ing be-hind nights of ter-ror and fear I rise

Nights of ter - ror, I rise

7
mf

Sop Prominent

66

In - to a day - break that's won-drous-ly clear I rise

In - to a day - break I rise

Ah I rise

mf

mf ah

7
mf

Title of this movement

Bring-ing the gifts that my an-ces-tors gave, I am the dream and the hope of the slave. I

69

71

S
A
A

T
T
B

f

rise I rise I

ah!

f

ff



Faster—liberated—triumphant—exultant! ♩. = c. 57

SMA

TTS

74

ff

risc.

ff

sfffz *mf*

(2)

77

80

82

Musical score for measures 82-83. The right hand features a rapid sixteenth-note scale with three triplet markings. The left hand has a sustained bass line with a *p* dynamic marking.

84

tr *accel.* *very rapidly—escaping* *ff* *(long)* *as loudly as possible*

Musical score for measures 84-85. The right hand begins with a trill and an acceleration, followed by a very rapid sixteenth-note scale. The left hand has a sustained bass line with a *ff* dynamic marking. Performance instructions include *(long)* and *as loudly as possible*.

