

PIANO-CHORAL SCORE

Gwyneth Walker

LET FREEDOM RING!

for chorus, concert band and narrator

*based upon the speech "I Have a Dream"
by Dr. Martin Luther King, Jr.*

*commissioned in celebration of the Centennial of
The Gilbert School -- Winsted, Connecticut
1895-1995*

duration: 10 minutes

- | | |
|----------------------------|----|
| I. "A Call to Freedom" | 2 |
| II. "The Words of Freedom" | 4 |
| III. "A Song of Freedom" | 19 |

premiered by

*The Gilbert School Concert Choir -- Willard Minton, Director
The Gilbert School Symphonic Band -- David Winer, Director*

*May 6, 1995
Winsted, Connecticut*

Program Notes

Let Freedom Ring! was commissioned by The Gilbert School in Winsted, CT, in celebration of the Centennial of the School: 1895-1995. The work comprises three sections: "A Call to Freedom" – an instrumental fanfare; "The Words of Freedom" – a narration of the Martin Luther King speech, "I have a dream," with instrumental and choral responses; and "A Song of Freedom" – a new musical setting of the words, "My country 'tis of thee..." for chorus and band.

License for "The Words of Freedom" granted by Intellectual Properties Management, Atlanta, GA, as Manager for the Estate of Martin Luther King, Jr.

Let Freedom Ring!

Gwyneth Walker

I. A Call to Freedom

Stately $\text{♩} = 72$

Musical notation for measures 1-5. The piece is in 2/2 time with a key signature of one flat. The tempo is marked 'Stately' with a quarter note equal to 72 beats per minute. The first system consists of five measures. The right hand starts with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The left hand plays a steady accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics include piano (*p*) and mezzo-forte (*mf*). A 'Ped.' (pedal) marking is present at the beginning of the first measure.

Musical notation for measures 6-10. The right hand continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment continues. Dynamics include mezzo-forte (*mf*). A 'Ped.' marking is present at the beginning of measure 6.

Musical notation for measures 11-16. The tempo is marked 'accel.' and the tempo changes to $\text{♩} = 96$. The right hand plays a continuous eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment consists of eighth-note chords. Dynamics include forte (*f*). A '*' marking is present at the end of measure 16.

Musical notation for measures 17-22. The tempo is marked 'rit.'. The right hand plays a melody with accents: C4, D4, E4, F4, G4, A4, B4, C5. The left hand accompaniment consists of eighth-note chords. Dynamics include mezzo-forte (*mf*). 'Ped.' markings are present at the beginning of measures 17, 19, 21, and 22. '*' markings are present at the end of measures 18, 20, and 22.

a tempo (♩ = 96)

23

f

Red.

27

Red.

31

Red.

37

Red.

41

p

8va

rit. ----- slower

Red.

II. The Words of Freedom

A Narr: "American Dream"

A answer $\text{♩} = 60$

Soprano

Alto

Tenor

Bass

Narrator: I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

A

A answer $\text{♩} = 60$

Piano

mf

Red. stays

B Narr: "created equal"

B answer $\text{♩} = 60$

S. *mf*

I have a dream.

A. *mf*

I have a dream.

T. *mf*

I have a dream.

B. *mf*

I have a dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

B

B answer $\text{♩} = 60$

mf

mf

S. We hold these truths to be self - ev - i - dent; that we all

mf

A. We hold these truths to be self - ev - i - dent; that we all

mf

T. We hold these truths to be self - ev - i - dent; We

mf

B. We hold these truths to be self - ev - i - dent; We

p *mf*

✱

S. — are cre - a - ted as one. *p*

A. — are cre - a - ted as one. *p*

T. all — are cre - a - ted as one. *p*

B. all — are cre - a - ted as one. *p*

p *f*

And. ✱

Let Freedom Ring!

C Narr: "Table of brotherhood"

C answer

S. *mf* I have a

A. *mf* I have a

T. *mf* I have a

B. *mf* I have a

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave holders will be able to sit down together at the table of brotherhood.

C

C answer

mf

D Narr: "freedom and justice"

S. dream of broth - er - hood.

A. dream of broth - er - hood.

T. dream of broth - er - hood.

B. dream of broth - er - hood.

D

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

D answer

S. *mf* I have a dream of free - dom and jus-tice.

A. *mf* I have a dream of free - dom and jus-tice.

T. *mf* I have a dream of free - dom and jus-tice.

B. *mf* I have a dream of free - dom and jus-tice.

D answer

I have a dream of free - dom and jus-tice.

E Narr: "content of their character"

E answer

S. *f* I have a dream to - day.

A. *f* I have a dream to - day.

T. *f* I have a dream to - day.

B. *f* I have a dream to - day.

E I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

E answer

I have a dream to - day.

F Interlude
with energy (♩=96)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The lower staff is in bass clef and contains a bass line with quarter notes. A dynamic marking of *f* is placed below the first measure. A rehearsal mark consisting of a double bar line, the word "Red.", a horizontal line, and an asterisk is located below the bass staff.

The second system of the musical score consists of two staves. The upper staff continues the melodic line with quarter and eighth notes. The lower staff continues the bass line with quarter notes. A rehearsal mark consisting of a double bar line, the word "Red.", a horizontal line, and an asterisk is located below the bass staff.

The third system of the musical score consists of two staves. The upper staff features a series of chords and quarter notes. The lower staff features a series of chords and quarter notes. A rehearsal mark consisting of a double bar line, the word "Red.", a horizontal line, and an asterisk is located below the bass staff.

The fourth system of the musical score consists of two staves. The upper staff features a melodic line with a large slur over it, including a trill. The lower staff features a bass line with a large slur over it. A rehearsal mark consisting of a double bar line, the word "Red.", and the word "stays" is located below the bass staff. Above the upper staff, the word "rit." is written with a dashed line, and "8va" is written above a trill.

G Narr: "brothers and sisters"

answer
G $\text{♩} = 72$

S. *p gently* I have a

A. *p gently* I have a

T. *p gently* I have a

B. *p gently* I have a

I have a dream that one day the state of Alabama will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as brothers and sisters.

G

answer
G $\text{♩} = 72$

Red.

H Narr: "exalted"

H answer

S. *3* dream to - day. —

A. *3* dream to - day. —

T. *3* dream to - day. —

B. *3* dream to - day. —

8va **H** I have a dream that one day every valley shall be exalted,

H answer

p

Red. *Red. stays*

Let Freedom Ring!

S. **H•1** Narr: "made low" **H•1** answer **H•2** Narr: "made plains"

A.

T.

B.

H•1 every hill and mountain shall be made low, **H•1** answer **H•2** The rough places will be made plains,

(*And. stays*)

S. **H•2** answer **H•3** Narr: "made straight" **H•3** answer

A.

T.

B.

H•2 answer **H•3** and the crooked places will be made straight, **H•3** answer

I

S. *f* And the glo - ry of the Lord shall be re - veal - ed, _____ and all

A. *f* And the glo - ry of the Lord shall be re - veal - ed, _____ and all

T. *f* And the glo - ry of the Lord shall be re - veal - ed, _____ and all

B. *f* And the glo - ry of the Lord shall be re - veal - ed, _____ and all

I

_____ *

rit. -----

S. flesh shall see it to - geth - er. _____

A. flesh shall see it to - geth - er. _____

T. flesh shall see it to - geth - er. _____

B. flesh shall see it to - geth - er. _____

rit. -----

Let Freedom Ring!

red. _____ *

red. stays

(entrances come during reading and are cued by conductor)

J•1

Free Section

J•2

S.

A.

T.

B.

J•1

This is our hope. This is the faith with which I return to the South.

J•2

With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.

(Ped. stays)

J•3

J•4

Sop. II

p

S.

A.

T.

B.

J•3

With this faith we will be able to work together, to pray together, to struggle together,

J•4

to go to jail together, to stand up for freedom together,

(Ped. stays)

Sop. I

J•5 *p* Ah _____ J•6 *legato*

S. I have a dream today

A. I have a dream today

T. I have a dream today

B. I have a dream today

J•5 knowing that we will be free one day. J•6 *8va*

(*Red. stays*)

J•7 K•1 K•2

S. *p*

A. *p* Ah

T. *p* Ah

B. *p* Ah

This will be the day when all God's children will be able to sing with new meaning Ah

J•7 (*8va*) K•1 "My country 'tis of thee, K•2 sweet land of liberty

pp

(*Red. stays*)
Let Freedom Ring!



K•3

K•4

K•5

S.

A.

T.

B.

K•3 of thee I sing.

K•4

K•5

Land where my fathers died,

K•6

K•7

K•8

S.

A.

T.

B.

K•6 land of the pilgrim's pride,

K•7

from every mountainside,

K•8

let freedom ring."

L $\text{♩} = 72$ *f*

S. Let free - - - dom ring.

A. Let free - - - dom ring.

T. Let free - - - dom ring.

B. Let free - - - dom ring.

L $\text{♩} = 72$ *f*

8^{va}-----

red.

M Narr: "New Hampshire" **M** response: "freedom!" *exclaimed*

S. *f* \times \times

A. *f* free-dom! \times \times

T. *f* free-dom! \times \times

B. *f* free-dom! \times \times

M And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. **M** response: "freedom!" *15^{ma}*

p *f*

Let Freedom Ring!

red. -----

8^{vb}-----

N Narr: "New York"

N response: "freedom!"

S.

A.

T.

B.

N Let freedom ring from the mighty mountaintops of New York.

N response: "freedom!"

free - dom!

15^{ma}

8^{vb}-----

red. ----- *

O Narr: "Pennsylvania"

O response: "freedom!"

S.

A.

T.

B.

O Let freedom ring from the heightening Alleghenies of Pennsylvania!

O response: "freedom!"

free - dom!

15^{ma}

8^{vb}----- loco

red. ----- *

P Narr: "Colorado"

P response (band) (♩=72)

S.

A.

T.

B.

P Let freedom ring from the snowcapped Rockies of Colorado!

response (band) (♩=72)

Ad. _____ * *Ad.* _____ *

Q Narr: "California"

response:
Q "let freedom ring!"

S. Let free - dom ring!

A. Let free - dom ring!

T. Let free - dom ring!

B. Let free - dom ring!

Q Let freedom ring from the curvaceous peaks of California!

response:
Q "let freedom ring!"

Let Freedom Ring!

Ad. _____ * *Ad.* _____ *

R Narr: _____ *

R response:
"let freedom ring!"

S. _____ || *f* let free - dom

A. _____ || *f* let free - dom

T. _____ || *f* let free - dom

B. _____ || *f* let free - dom

R But not only that; let freedom ring from _____ *

R response:
"let freedom ring!"

_____ || *f* let free - dom

_____ || *f*

* substitute concert location

Red. _____ *

S. ring, let free - dom ring, let free - dom ring!

A. ring, let free - dom ring, let free - dom ring!

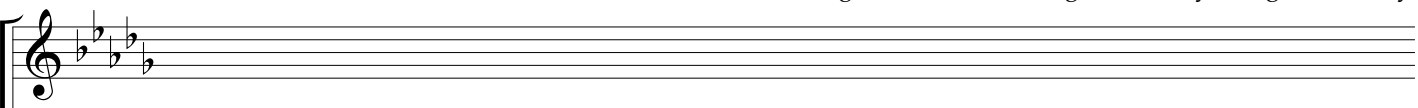
T. ring, let free - dom ring, let free - dom ring!

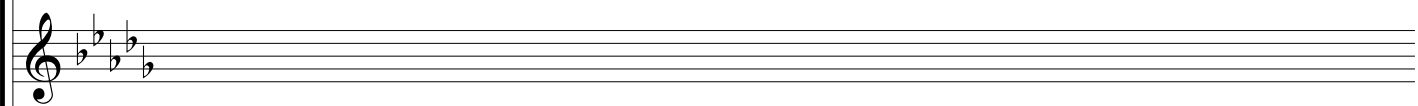
B. ring, let free - dom ring, let free - dom ring!


8vb-----
Red. _____ * *Red.* _____ * *Red.* _____ * *Red.* _____ *


S

When we let freedom ring, when we let it ring from every village and every


S. 


A. 

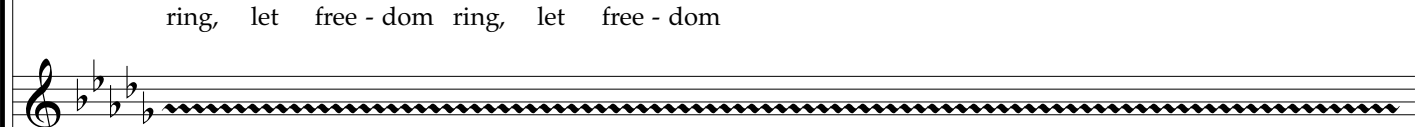
T. *pp* murmuring, barely audible 
ring, let free-dom ring, let free-dom


B. *pp* murmuring, barely audible 
ring, let free-dom ring, let free-dom

hamlet, from every state and every city, we will be able to speed up that day when all of God's children

S. *pp* murmuring, barely audible 
ring, let free-dom ring, let free-dom

A. *pp* murmuring, barely audible 
ring, let free-dom ring, let free-dom

T. 

B. 

will be able to join hands and sing in the words of that old Negro spiritual,

S.

A.

T.

B.

“Free at last!” ◡ “Free at last!” ◡ “Thank God almighty, we are free at last!”

T

ff *ff*

8va *8va*

8vb *8vb*

III. A Song of Freedom

Stately, with energy ♩ = 72

Piano

p *f*

5

red. *sim.*

10

(f)

The musical score is for a piano piece in 2/2 time, marked 'Stately, with energy' at a tempo of ♩ = 72. It consists of three systems of music. The first system (measures 1-4) features a piano (p) dynamic in the first two measures, which then shifts to forte (f) in the final two measures. The bass line begins with a 'red.' (ritardando) marking. The second system (measures 5-9) starts with a mezzo-forte (sim.) dynamic and includes a 'red.' marking. The third system (measures 10-13) begins with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

14

S. *f* My coun - try, 'tis of thee, sweet land of

A. *f* My coun - try, 'tis of thee, sweet land of

T. *f* My coun - try, 'tis of thee, sweet land of

B. *f* My coun - try, 'tis of thee, sweet land of

18

S. lib - er-ty, of thee, of—thee I sing. _____

A. lib - er-ty, of thee, of—thee I sing. _____

T. lib - er-ty, of thee, of—thee I sing. _____

B. lib - er-ty, of thee, of—thee I sing. _____

23

S. Land where my fath - - ers died, land of my

A. Land where my fath - - ers died, land of my

T. Land where my fath - - ers died, land of my

B. Land where my fath - - ers died, land of my

26

S. moth - ers' pride, from ev - ery moun - tain - side let—

A. moth - ers' pride, from ev - ery— moun - tain - side

T. moth - ers' pride, from ev - ery moun - tain - side let—

B. moth - ers' pride, from ev - ery— moun - tain - side

Let Freedom Ring!

29

S. free - - - - - dom ring.

A. let - - - - - free - - - - - dom ring.

T. free - - - - - - - - - - - dom ring.

B. let - - - - - free - - - - - dom ring.

33

S.

A.

T.

B.

37

S. 

A. 

T.  *mf cantabile*
 My na - tive coun - - - try

B.  *mf cantabile*
 My — na - tive coun - - - try

 *p*
And.

41

S.  *mf cantabile*
 Land of the no - - - ble free,

A.  *mf cantabile*
 Land — of the no - - - ble free, —

T.  *mf cantabile*
 thee,

B.  *mf cantabile*
 thee,



** And. **

Let Freedom Ring!

45

S. Thy name, Thy name I love, Thy—

A. Thy name, Thy name I love,

T. Thy name, Thy name, I love.

B. Thy name, Thy name, I love.

Red. * *Red.* *

48

S. name I love.

A. Thy— name I love.

T. I love thy rocks— and

B. I— love thy rocks— and

(p)

Red.

51

S. Ah, Thy woods and green - - - ing hills,

A. Ah, Thy woods and green - - - ing hills,

T. rills,

B. rills,

♯ Ped. ♯

55

S. My song of hon - or fills,

A. My song of hon - or fills,

T. My song of hon - - - or fills the—

B. My song of hon - - - or fills the—

♯ Ped. ♯

Let Freedom Ring!

accel.

$\text{♩} = 96$ *with energy*

58

S. fills the skies a - bove.

A. fills the skies a - bove.

T. 8 skies a - bove.

B. skies a - bove.

accel.

$\text{♩} = 96$ *with energy*

f

62

with energy

S. free - - -

A. free - - - *with energy*

T. *with energy* free - dom, free - dom, free - dom, free - - - dom,

B. *with energy* free - dom, free - dom, free - dom, free - - - dom,

66

S. dom, free, free - - - dom, free -

A. dom, free, free - - - dom, free -

T. free - dom, free - dom, free - dom, free - dom,

B. free - dom, free - dom, free - dom, free - dom,

70

S. dom, free, free - - - dom,

A. dom, free, free - - - dom,

T. free - dom, free - dom, free - dom, free - dom,

B. free - dom, free - dom, free - dom, free - dom,

Let Freedom Ring!

74 (♩ = 96)

S. *f* free - - - - - dom!

A. *f* free - - - - - dom!

T. *f* free - - - - - dom!

B. *f* free - - - - - dom!

(♩ = 96)

78

S. free - - - - -

A. free - - - - -

T. free - - - - -

B. free - - - - -

82

S. dom!

A. dom!

T. dom!

B. dom!

Piano accompaniment for measures 82-84, featuring chords and a melodic line in the bass.

85

S. free - - - - - dom!

A. free - - - - - dom!

T. free - - - - - dom!

B. free - - - - - dom!

Piano accompaniment for measures 85-87, featuring chords and a melodic line in the bass.

Let Freedom Ring!

88

S. free - dom! free - dom!

A. free - dom! free - dom!

T. free - dom! free - dom!

B. free - dom! free - dom!

91

S.

A.

T.

B.



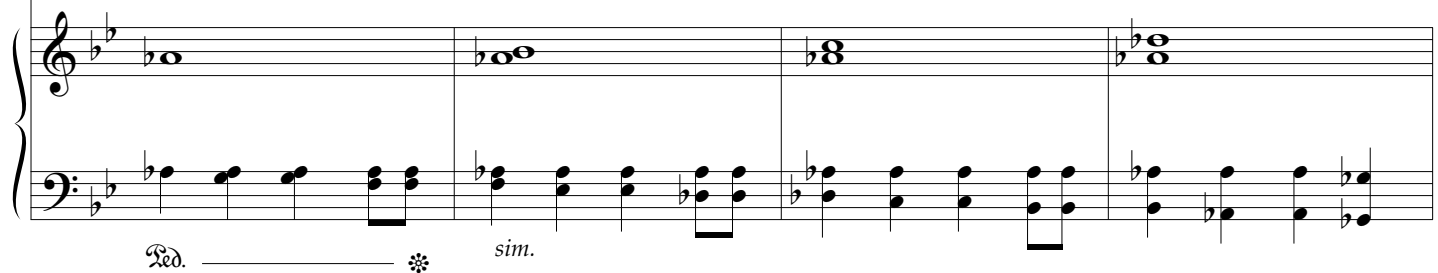
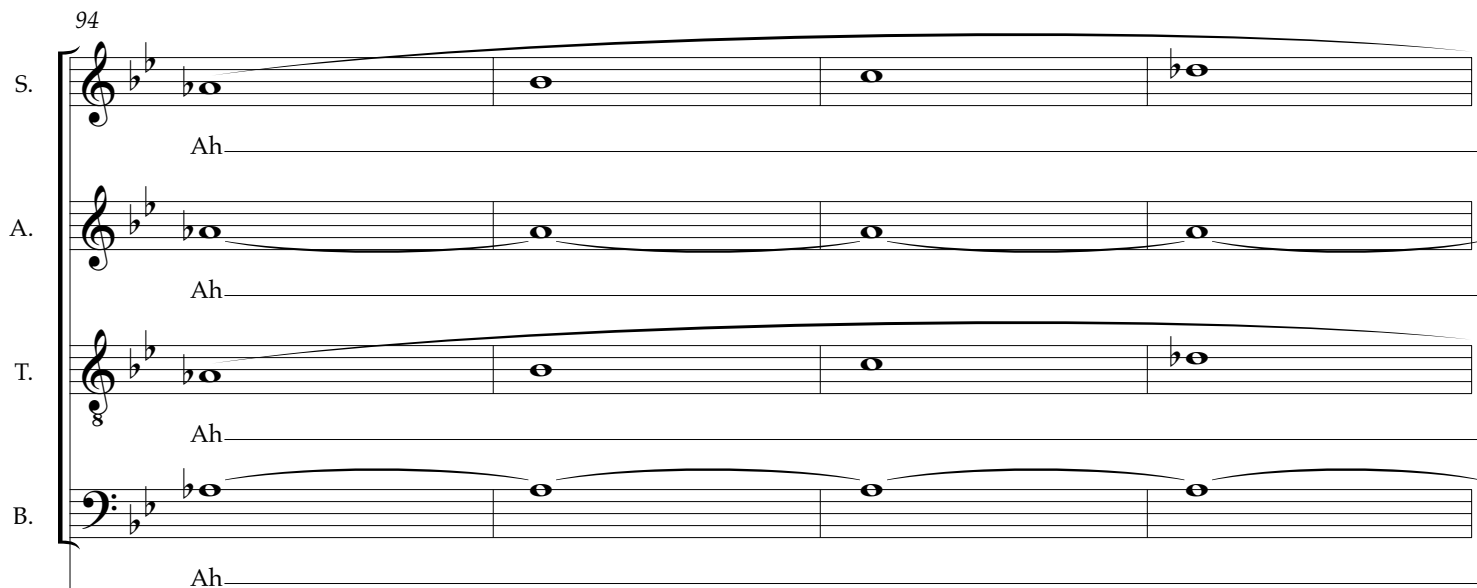
94

S. Ah

A. Ah

T. Ah

B. Ah



red. * *sim.*

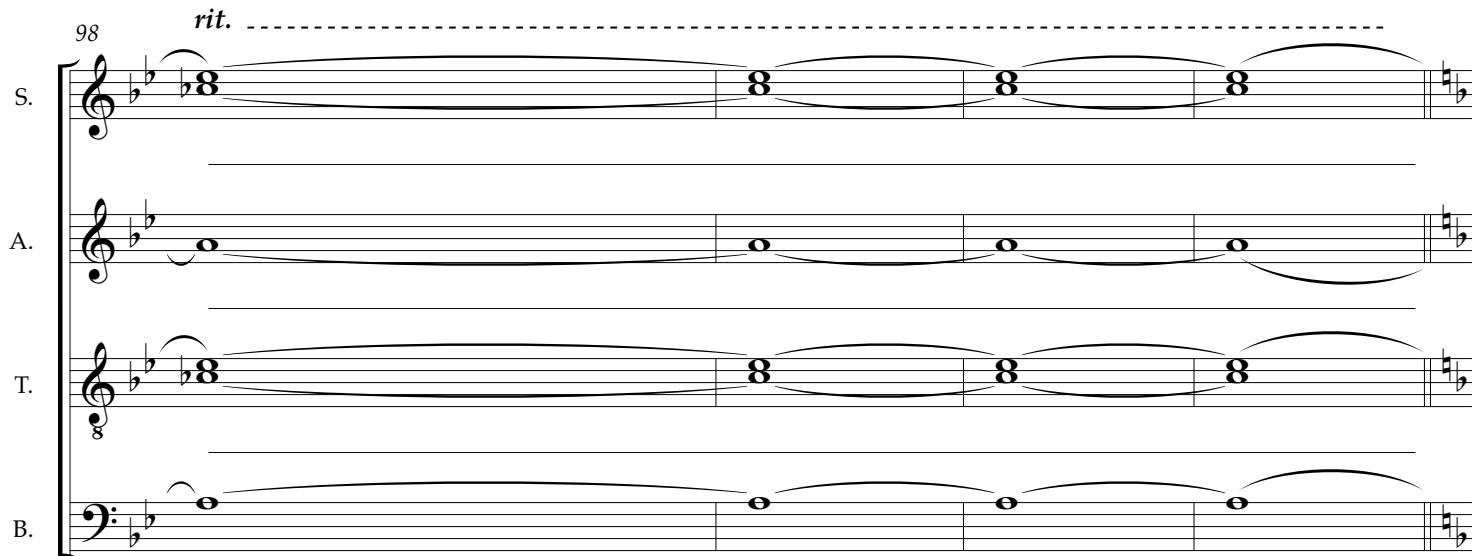
98

S. *rit.*

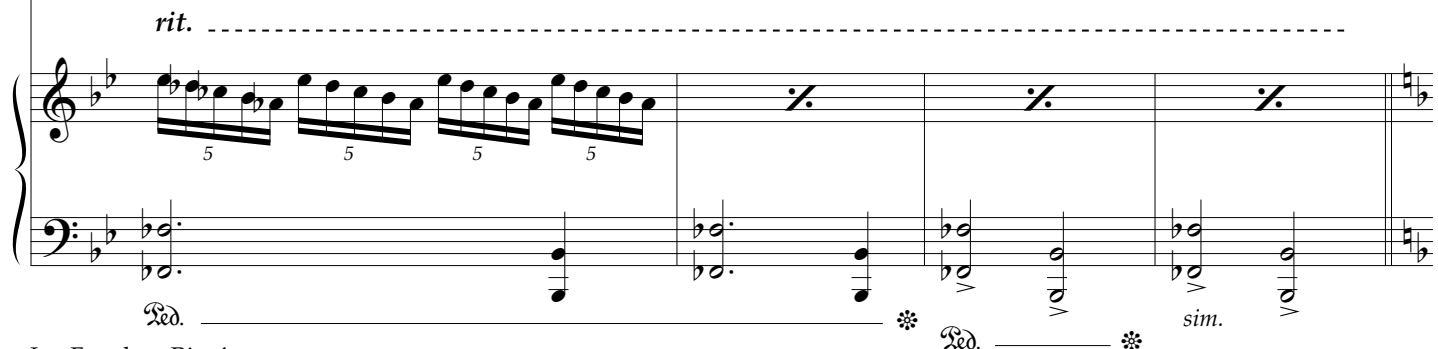
A.

T. *rit.*

B.



rit.



red. * *red.* * *sim.*

Let Freedom Ring!

Stately ♩ = 72

102

S.

A.

T.

B.

Stately ♩ = 72

106

f

S. Let mu - - - sic swell the

A. Let mu - - - sic swell the

T. Let mu - - - sic swell the

B. Let mu - - - sic swell the

f

f

f

109

S. breeze, and ring through

A. breeze, and ring through

T. breeze, and ring through

B. breeze, and ring through

112

S. all the trees, sweet

A. all the trees, sweet

T. all the trees, sweet

B. all the trees, sweet

Let Freedom Ring!

115

S. free - dom's song. Let

A. free - dom's song. Let

T. free - dom's song. Let

B. free - dom's song. Let

119

S. mor - - tal tongues a - wake.

A. mor - - tal tongues a - wake.

T. mor - - tal tongues a - wake.

B. mor - - tal tongues a - wake.

122

S. Let all that breathe par -

A. Let all that breathe par -

T. Let all that breathe par -

B. Let all that breathe par -

125

S. take. Let rocks their si - lence

A. take. Let rocks their si - lence

T. take. Let rocks their si - lence

B. take. Let rocks their si - lence

Let Freedom Ring!

p

S. _____

A. break _____ with free - dom,

T. break _____ with free - dom,

B. break _____ with free - dom,

f

8^{vb} -----

133 *accel.* ----- $\text{♩} = 96$ *with energy*

S. sweet free - dom, with free - dom's song. _____

A. sweet free - dom, with free - dom's song. _____

T. sweet free - dom, with free - dom's song. _____

B. sweet free - dom, with free - dom's song. _____

accel. ----- $\text{♩} = 96$ *with energy*

(8^{vb}) -----

137

S. free -

A. free -

T. *f* free - dom, free - dom, free - dom, free - dom,

B. *f* free - dom, free - dom, free - dom, free - dom,

141

S. dom, free, ——— free - - - dom, free -

A. dom, free, ——— free - - - dom, free -

T. free - dom, free - dom, free - dom, free - dom,

B. free - dom, free - dom, free - dom, free - dom,

Let Freedom Ring!

S. dom, free, free - - - dom, free -

A. dom, free, free - - - dom, free -

T. free - dom, free - dom, free - dom, free - dom,

B. free - dom, free - dom, free - dom, free - dom,

S. dom, free - dom, free - dom, free - dom,

A. dom, free - dom, free - dom, free - dom,

T. free - dom, free - dom, free - dom, free - dom,

B. free - dom, free - dom, free - dom, free - dom,

153

S. Let mu - - - sic swell

A. Let mu - - - sic swell

T. Let mu - - - sic swell

B. Let mu - - - sic swell

156

rit.

S. the breeze.

A. the breeze.

T. the breeze.

B. the breeze.

rit.

Let Freedom Ring!

159

Slowly *f*

S. with — free, — with — free, —

A. with — free, — with — free, —

T. with — free, —

B. — — —

Slowly

p

162

molto rit. -----

S. — with — free, — with — free, — with — free - dom —

A. — with — free, — with free, — with — free - dom

T. — with — free - - - - - dom

B. with — free, — with — free - - - - - dom

molto rit. -----



165 a tempo ♩ = 96

p

S.

A.

T.

B.

song *p*

song *p*

song *p*

song

a tempo ♩ = 96

f

169

S.

A.

T.

B.

5 5 5 5

5 5 5 5

And.



173

S. *f* with — free, — with — free, — with — free - dom's —

A. *f* with — free, — with — free, — with — free - dom's

T. *f* with — free, — with — free, — with — free - dom's

B. *f* with — free, — with — free, — with — free - dom's

177

S. song!

A. song!

T. *8* song!

B. song!

8va
white-note gliss.

Let Freedom Ring!

And. * * *