

Your Dream Lives On

Olen H. Rambow

♩ = 96

Lead Vocal

Piano

mp

f

mp

She was just a lit - tle girl,

6

6

dream - in' big - ger than she knew she _____ should. She'd

8

8

seen how cold the world could be _____ and had in mind to change it if she

10 *p*

could. She said, I'm gon-na sing the song that will save the world.____

13 *mp*

I'm gon - na speak the words that will heal our____ souls.

15 *mf*

I'm gon - na light the fire__ that will burn a - way the dark - ness.____

17 *f* *mp*

I'm gon-na lead the march that will make us whole.____ Well,

20

life made her a wid-ow with a ba - by boy to bring up on her own.____ And she

23 *mf*

spent all of her en-er-gy____ pro - vid - ing for that boy 'till he left home.____ And

26

all too soon the years had slipped a - way, — and she lay dy - ing in her

mf

This system contains measures 26 and 27. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature. The piano part consists of two chords per measure, each with a half note in the bass and a whole note in the treble. The first chord is F#3-C#4-G#4, and the second is F#3-C#4-G#4. The dynamic marking *mf* is placed between the piano staves.

28

— bed. — As the tears were stream-ing down her cheeks, she

This system contains measures 28 and 29. The vocal line continues in the bass clef. The piano accompaniment remains in the grand staff with the same key signature and chordal structure as the previous system.

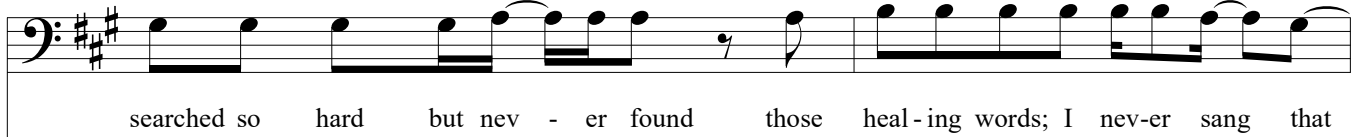
30

looked me in the eye, — and then she — said, — I

f

This system contains measures 30 and 31. The vocal line continues in the bass clef. The piano accompaniment remains in the grand staff with the same key signature and chordal structure. The dynamic marking *f* is placed at the end of the system.

32



32

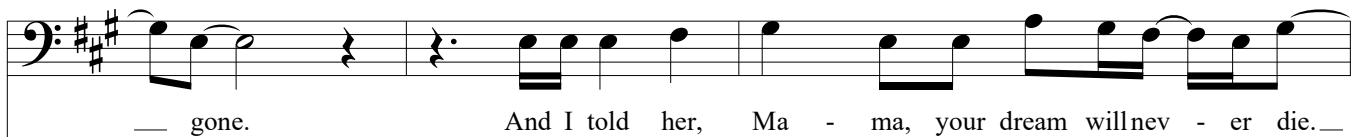
f

34



34

37



37

mf *p*

40 *mp* *mf*

I watched you live your life. You made me who I am. I

43 *mf*

heard you sing your song and saw you lead the march. You lit the fire in-side of me.

46 *f*

And so your dream lives on. And now

49 *ff*

I'm gon - na sing the song_ that will save the world._

51

I'm gon - na speak the words that will heal our_ souls.

53

I'm gon - na light the fire_ that will burn a - way the dark - ness._

55 *mf*

I'm gon-na lead the march that will make us whole. Well,


58

that was for-ty years a-go, and now it's time for me to go as well. As the

61

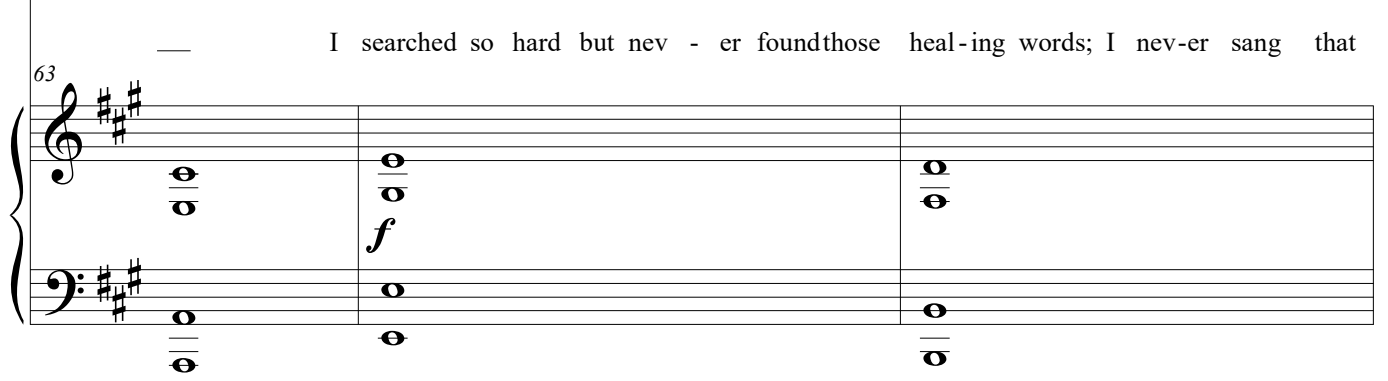
tears come stream-ing down my cheeks, I take my daugh-ter's hand, and then I say,

63 *f*



I searched so hard but nev - er found those heal - ing words; I nev - er sang that

63



66




— song. I nev - er lit — that fire, nev - er led the march, and now the dream is —

66

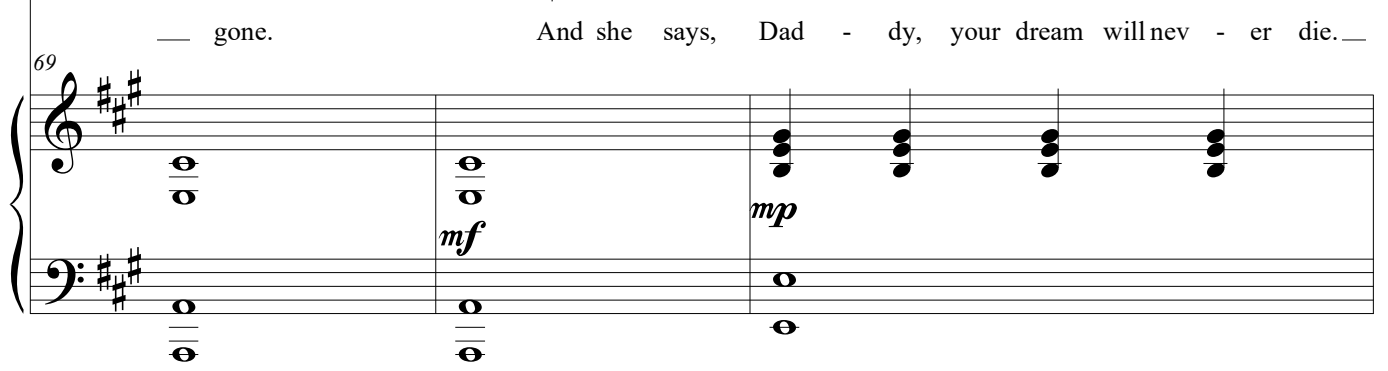


69 *mp*



— gone. And she says, Dad - dy, your dream will nev - er die. —

69



72

mf

I watched you live your life. You made me who I am. I

75

heard you sing your song and saw you lead the march. You lit the fire in-side of me.

78

f

And so your dream lives on. And now

81 *ff*

I'm gon - na sing the song — that will save the world. —

81 *ff*

Detailed description: This system contains measures 81 and 82. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with eighth notes and a final half note. The piano accompaniment consists of a grand staff with block chords in the right hand and single notes in the left hand. The dynamic marking *ff* is present.

83

I'm gon - na speak the words that will heal our — souls.

83

Detailed description: This system contains measures 83 and 84. The vocal line continues the melodic pattern from the previous system. The piano accompaniment provides harmonic support with block chords and single notes. The dynamic marking *ff* is present.

85

I'm gon - na light the fire — that will burn a - way the dark - ness. —

85

Detailed description: This system contains measures 85 and 86. The vocal line includes a quarter rest in measure 85 before continuing the melody. The piano accompaniment features more complex chordal textures, including some chords with an 'x' symbol. The dynamic marking *ff* is present.

87



I'm gon - na lead the march that will make us whole.____

87

Piano accompaniment for measure 87. The right hand plays chords in the treble clef, and the left hand plays a single note in the bass clef. The key signature has four sharps.

89



I'm gon - na sing the song__ that will save the world.____

89

Piano accompaniment for measure 89. The right hand plays chords in the treble clef, and the left hand plays a single note in the bass clef. The key signature has four sharps.

91



I'm gon - na speak the words that will heal our____ souls.

91

Piano accompaniment for measure 91. The right hand plays chords in the treble clef, and the left hand plays a single note in the bass clef. The key signature has four sharps.

93

Bass line for measure 93, starting with a 7-measure rest followed by a melodic line.

I'm gon - na light the fire ___ that will burn a way the dark - ness. ___

93

Piano accompaniment for measures 93-94, featuring chords in the right hand and a bass line in the left hand.

95

Bass line for measure 95, ending with a fermata and a dynamic marking of *mf*.

I'm gon-na lead the march that will make us whole. ___ 'Cause

95

Piano accompaniment for measures 95-97, with dynamic markings of *f* and *mf*.

98

Bass line for measure 98, ending with a fermata.

she was just a lit-tle girl, ___ dream-in' big-ger than she knew she ___ should.

98

Piano accompaniment for measures 98-100, featuring sustained chords in both hands.