

# Who Would Have Dreamed?

Artist: KARI YANCY  
*A Kindred Christmas 2019*

JASON HANSEN and BOB KAUFILIN  
Arrangement and Orchestration by  
THOMAS GRASSI

Tempo I (♩. = c. 52)

The score is written for Kari Yancy and a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Tempo I' with a quarter note equal to approximately 52 beats per minute. The score is divided into six measures, numbered 1 through 6 at the bottom. Measure 5 is marked '(Piano)' and includes dynamics like *f* and *p*. The Rhythm/Piano part includes performance instructions: '(EG- clean, hollow body sound)' and 'pizz.'. The Chimes and Timpani parts have a *mp* dynamic. The Cello and String Bass parts have a *p* dynamic. The Violin 1 and 2, Viola, and Harp parts are currently silent.

VERSE

*mp*

Kari Y.

1. On a star - lit hill - side, shep - herds watched their sheep;  
 2. Proph - ets had fore - told it, a might - y King would come;

Chimes

(1x)

*mp*

Harp

Rhy./Pno.

Violin 1

Violin 2

Viola

Cello

String Bass

7

8

9

10

11

12

Kari Y.

slow - ly Da - vid's ci - ty drift - ed off to sleep; But to this lit - tle town of no great re - nown the  
Long a - wait - ed Ru - ler, God's A - noint - ed One; But the Sov - reign of all looked help - less and small as

Triangle  
*mp*

Harp

Rhy./Pno.

E2 A2 F#m7(4) C#m7  
(Piano)

Violin 1

*p* *norm.* *d.s.*

Violin 2

*p* *norm.*

Viola

2nd time only  
*mp* *p* *norm.* Both times

Cello

*p* *norm.*

String Bass

arco

1st Ending

Kari Y.

Lord had a prom - ise to keep. —

Triangle

Sus. cym.

(2xo)

*f*

Harp

*mf*

(8va on 2x)

Rhy./Pno.

A maj7

E2

A2

with anticipation

Violin 1

*mp*

div.

*fp*

Violin 2

*mp*

div.

*mf*

Viola

*mp*

*mf*

Cello

*mp*

*mf*

String Bass

*mp*

*mf*

19 20 21 22 23 24

2nd Ending

**CHORUS**

*f*

Kari Y. *f*

God gave the world His own Son. And who would have dreamed or ever fore-seen that we could hold God in our hands? The

Harp

Rhy./Pno.

A2 E A2 C#m7 B A2

Violin 1 *mp* *f* *div.*

Violin 2 *mp* *f* *div.*

Viola *mp* *f*

Cello *mp* *f*

String Bass *mp* *f*

25 26 27 28 29 30

Kari Y.

Giv - er of life is born in the night, re - veal - ing God's glo - ri - ous plan to save the

Harp

Rhy./Pno.

Violin 1

Violin 2

Viola

Cello

String Bass

E A2 C#m7 B A2

*ff*

31 32 33 34 35

Kari Y. world.

Bells *f*

Bass drum *mf*

Harp *ff*

Rhy./Pno. E A2

Violin 1 *f*

Violin 2 *f*

Viola *f*

Cello *f*

String Bass *f*

36 37 38 39

Kari Y.

Harp

Rhy./Pno.

Violin 1

Violin 2

Viola

Cello

String Bass

E

A2

40 41 42 43



VERSE

Kari Y. *mf*

3. Won - drous gift of heav - en: the Fa - ther sends the Son, planned from time e -

Shaker (egg) *mf*

Harp *mf*

Rhy./Pno. *mf*

Violin 1 *mp* *f*

Violin 2 *mp* *f*

Viola *mp* *mf*

Cello *mp* *mf*

String Bass *mp* *mf* (slide)

44 45 46 47 48

Kari Y.

ter - nal, moved by ho - ly love; He will car - ry our curse and death He'll re - verse so

Harp

Rhy./Pno.

Violin 1

Violin 2

Viola

Cello

String Bass

A2 F#m7(4) C#m7

*mp* *mf* *mf* *mp*

pizz. pizz. pizz.

49 50 51 52 53

*f* **CHORUS**

Kari Y. we can be daugh-ters and \_\_\_\_ sons. \_\_\_\_ And who would have dreamed or ev-er fore-seen that we could hold God in our

Harp A<sub>9</sub><sup>6</sup> *f*

Rhy./Pno. A<sub>2</sub> E A<sub>2</sub> C#m7 B *f*

Violin 1 *arco* *ff*

Violin 2 *arco* *ff*

Viola *arco* *ff*

Cello *ff*

String Bass *mp* *ff*

54 55 56 57 58

1st Ending

Kari Y. hands? The Giv - er of life is born in the night, re - veal - ing God's glo - ri - ous plan

Bass drum *mf* Sus. cym. *mf* *mp*

Harp A 2 E A 2 C#m7 B A 2

Rhy./Pno.

Violin 1 *f*

Violin 2 *f*

Viola *f*

Cello

String Bass

59 60 61 62 63

2nd Ending

Kari Y.

plan to save the world!

Chimes

*f*

Bass drum

*f*

*ff*

Harp

*ff*

Rhy./Pno.

A2 E A2

*ff*

Violin 1

*ff*

Violin 2

*ff*

Viola

*f*

*ff*

Cello

*ff*

String Bass

*ff*

64 65 66 67 68

Kari Y.

to save the world!

Harp

Rhy./Pno.

Violin 1

Violin 2

Viola

Cello

String Bass

E A2

69 70 71 72 73

**OUTRO** *rit.*

Kari Y.

*mp* Triangle

Harp *mf* *mp*

Rhy./Pno. *mf* *mp* A2

Violin 1 *pp*

Violin 2 *pp*

Viola *pp*

Cello *pp*

String Bass *pp*

74 75 76 77 78

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6 (1-6) *p* 7 *mf* 8 (9-16) *sul tasto* *back stands* *front stands* *div.* 8

17 *p* 18 *mp* 19 *div.* 20 (21-22) 2 *norm.* *d.s.* 1st Ending

23 *fp* 24 *mp* 25 *div.* 26 2nd Ending

27 *f* 28 29 30

31 32 *f* 33 34 35

36 *f* 37 38

39 40 41



42 43 (44-46)

*mp* 47 *f* 48 (49-50) *mp* 51 *mf* 52 pizz. -----

53 54 55 *ff* 56 arco

57 58 59 60

61 *f* 62 63 1st Ending

64 65 *ff* 66 67 2nd Ending

68 69 70

71 72 73

4 (74-77) *pp*

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Tempo I (♩. = c. 52)

6 (1-6) *pp* *sul tasto* *div.* 7 (9-15)

16 *p* 17 18 *mp* 19 *div.* 20

21 *mf* 22 23 24

25 *mp* 26 *div.* 27 *f* 28 29

30 31 32 *f* 33

34 35 *f* 36 37

38 39

40 41

42 43

3 (44-46) *mp* 47 *f* 48 (49-50) *mp* 51

pizz. *mf* 52 53 54 55

arco *ff* 56 57 58 59 60

61 *f* 62 63 1st Ending

2nd Ending 64 65 *ff* 66 67

68 69 70

71 72

73 (74-77) 4 *pp* 78

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Tempo I (♩. = c. 52)

**6** *sul tasto* **4**

(1-6) *pp* 7 8 (9-12)

2nd time only

*mp* 13 14 15 16

Both times *norm.* *p* 17 18 *mp* 19 20 *mf* 21

1st Ending

22 23 24

2nd Ending

*mp* 25 26 *f* 27 28

29 30 31 32

*f* 33 34 35 *f* 36

37 38 39 40

41 42 43 44 *mp*

45 46 47 48 49 *mf*

50 51 52 53 *mf* pizz.

54 55 56 57 *ff* arco

58 59 60

61 62 63 *f* 1st Ending

64 65 66 67 68 *ff* 2nd Ending

69 70 71 72

73 74 75 76 77 78 *pp* rit.

Cello

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Tempo I (♩. = c. 52)

4

(1-4)

*p*

6 7 8

div.

8

(9-16)

*p*

17 18 19 20

*mp*

1st Ending

21 22 23 24

*mf*

2nd Ending

25 26 27 28 29

*mp*

*f*

30 31 32 33 34

35 36 37

*f*

38 39 40 41

42 43 *mp* 44 45

46 *mf* 47 48 49

50 51 *mp* 52 53

54 55 56 57 *ff*

58 59 60 61

62 63 64 *ff*

*ff* 66 67 68 69 70

71 72 73 74 75

76 77 78 *pp*

String Bass

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Tempo I (♩. = c. 52)

4 pizz.

(1-4) 5 6 7 8

*p*

9

(9-17) 18 *mp* 19 20 *mf* 21

1st Ending  
arco

22 23 24

2nd Ending

*mp* 25 26 *f* 27 28 29 30

31 32 33 34 35 *f* 36 37



38 39 40 41 42 43

(44-45) 46 47 48 49 50 51 (52-53)

*mp* *mf*

(slide)

54 55 56 57 58

*mp* *ff*

59 60 61 62 63

1st Ending

64 65 66 67 68 69 70

2nd Ending

*ff*

71 72 73 74 75 76 77 78

*rit.* *pp*

Harp

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Tempo I (♩. = c. 52)

Musical notation for measures 1-20. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure numbers 8, 9, 18, and 19-20 are indicated. A first ending bracket spans measures 18 and 19-20.

Musical notation for measures 21-23. The score is in treble and bass clefs with a key signature of three sharps. Measure numbers 21, 22, and 23 are indicated. The dynamic marking *mf* is present.

Musical notation for measures 24-35. The score is in treble and bass clefs with a key signature of three sharps. Measure numbers 24, 25-26, and 27-35 are indicated. A second ending bracket spans measures 25-26 and 27-35.

Musical notation for measures 36-38. The score is in treble and bass clefs with a key signature of three sharps. Measure numbers 36, 37, and 38 are indicated. The dynamic marking *ff* is present.

Musical notation for measures 39, 40, and 41. The piece is in A major (three sharps) and 4/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

39

40

41

Musical notation for measures 42, 43, and 44. Measure 44 includes a dynamic marking of *mf* (mezzo-forte). The melodic and harmonic patterns continue from the previous system.

42

43

44

Musical notation for measures 45, 46, 47, and 48. The right hand continues with a series of eighth-note patterns, and the left hand maintains a steady accompaniment.

45

46

47

48

Musical notation for measures 49, 50, 51, and 52. The piece concludes this section with a double bar line and repeat signs at the end of measure 52.

49

50

51

52

Musical notation for measures 53, 54, 55, 56, and 57-62. Measure 54 features a chord labeled  $A^6_9$ . Measure 55 has a dynamic marking of *f* (forte). Measures 57-62 are indicated by a bracket and the number 6, suggesting a six-measure rest or a specific performance instruction.

53

54

55

56

(57-62)

1st Ending

2nd Ending

*ff*

A<sup>6</sup><sub>9</sub>

63 64 65 66

67 68 69

70 71 72

*mf*

*rit.*

*mp*

73 74 75 76 77 78

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**Bells/Chimes** **Chimes**

**Percussion** **Mark tree (windchimes)**

**Timpani**

(1-4) *mf* 5 6 7 8

**Chimes**  
(1xo) **7** 1st Ending

**Percussion** **Triangle**

**Timpani** (2xo) **7** (2xo)

9 (10-16) 17 18 19

**Percussion** **Triangle** **Sus. cym.**

20 21 22 23 24

2nd Ending

2

2

2

(25-26)

*f* > 27

> 28

29

> 30

> 31

> 32

33

> 34

*ff* > 35

Bells

*f*

Bass drum

*mf*

*f* > 36

> 37

> 38

> 39

> 40

> 41

> 42

> 43

Musical score for measures 44-46. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff is a treble clef with a whole note G#4. The second staff is a percussion staff labeled "Shaker (egg)" with a dynamic marking of *mf*. It contains a rhythmic pattern of eighth notes with upward strokes. The third staff is a bass clef with a whole note G#2. Measure numbers 44, 45, and 46 are indicated below the staves.

Musical score for measures 47-49. The score continues with the same instrumentation and key signature. The percussion part continues with the eighth-note shaker pattern. Measure numbers 47, 48, and 49 are indicated below the staves.

Musical score for measures 50-53. The score continues with the same instrumentation. In measure 53, there are three double bar lines with the number "2" above each, indicating a second ending. Measure numbers 50, 51, and (52-53) are indicated below the staves.

Musical score for measures 54-58. The score continues with the same instrumentation. In measure 55, there is a section labeled "Sus. cym." with a dynamic marking of *mp*. In measure 56, there is a dynamic marking of *ff*. In measure 57, there is a dynamic marking of *f*. Measure numbers 54, 56, 57, and 58 are indicated below the staves.

1st Ending

Musical score for measures 59-62. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains the bass line. The percussion part features a Bass drum and a Suspended Cymbal (Sus. cym.).

Measures 59-62: Bass drum and Sus. cym. are marked *mf*. The bass line has accents (>) on measures 59, 60, 61, and 62.

2nd Ending

Musical score for measures 64-67. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains the bass line. The percussion part features Chimes and Bass drum.

Measures 64-67: Chimes and Bass drum are marked *f*. The bass line has accents (>) on measures 64, 65, and 67. A *ff* dynamic marking is present at the start of measure 66.

Musical score for measures 68-71. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains the bass line. The percussion part features a Bass drum.

Measures 68-71: Bass drum is marked *f*. The bass line has accents (>) on measures 68, 69, 70, and 71.

Musical score for measures 72-78. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains the bass line. The percussion part features a Triangle.

Measures 72-78: Triangle is marked *mp*. The score includes a *rit.* (ritardando) marking in measure 77. The bass line has accents (>) on measures 72 and 73.



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1

E2 A2

(EG- clean, hollow body sound)

5

E no3 (Piano) A2

*f*

9

E2 A2

1x- EG continues  
2x- Piano on notation

13

E2 A2 (8va on 2x) -----

17 F#m7(4) C#m7 1st Ending A maj7 E2

with anticipation

22 A2

25 2nd Ending A maj7 E A2 C#m7 B

30 A2 E A2 C#m7 B A2

36 E A2

40 E A2

44 E A2 *mf*

47 E

50 A2 F#m7(4)

53 C#m7 A2

56 E A2 C#m7 B A2

60 E A2 C#m7 B 1st Ending A2

64 2nd Ending A2 E A2

69 E A2

74 A2