

PERFORMANCE NOTES

“Dreamers” is an upbeat anthem of unity by South Korean singer Jung Kook (from BTS) and Qatari singer Fahad Al Kubaisi. Its first live performance took place at the 2022 World Cup opening ceremony in Qatar. It quickly rose to #1 on *Billboard’s* digital song sales chart in the United States.

The World Cup has a tradition of incorporating local expressions in its official songs. The words “Ala ho la dan” come from a sea song traditionally sung before sailors began their journey. Though the phrase doesn’t have a direct translation, it was included in “Dreamers” as an easy way to get a diverse audience singing together. Appropriately, the corresponding scenes from the official music video take place on a ship.

ARABIC PRONUNCIATION / TRANSLATION

Ala ho la dan.
ah-lah hoh lah dahn

Hayya hayya.
hah-ee-yah hah-ee-yah
Better together.

Nahlum ani ykoon el-‘aalam ahla wa na’eesh eb hob.
nehH-lehm ehn-ee yee-koon ehl-ah-lehm ah-H-leh wih nah-eesh ehb hobh
We dream of a better world and to live with love.

We netjamma wankheh sootna yemla halddunya hob.
wih niht-jehm-nah wihh cheh-lee soot-nah yihm-leh hehl-doon-yah hobh
We’d gather and let our voices fill this world with love.

We netkatarf nerfa’ wa trafrif (kel el-aa’lam.)
wih niht-keh-tehf nehr-fah wih truhf-ruhfh (kehl ehl-ah-lehm)
We’d come together and we’d raise and wave (all of these flags.)

We netawaw nesna’ wa nhaqqiq (kel el-ahlam.)
wih niht-ah-wihh nihs-nah wih nhah-kehkh (kehl ehl-ahH-lehm)
We’d cooperate, create, and achieve (all of our dreams.)

We ma nestaslim nethadda wa ntjawaz kel sheedda wa nghanni bmawaddah.
wih meh niht-neh-sihm niht-hah-dah wih ntjah-wahs kehl zeed-dah wih ngchah-nee bmah-weh-dah
We’ll never give up. We’ll keep challenging and overcoming all difficulties and sing together.

NOTES:

Pronounce capital *H* with a sustained “h” sound as in “hall.”

Pronounce *ch* as in “Bach.”

Pronounce *z* like the “s” in “fusion.”

The arranger would like to thank **Bouchra Heiba** for her editorial contributions to this publication.

DREAMERS

for S.A.T.B. voices and piano
with optional SoundTrax*

Performance time: approx. 3:55 (2:25 abridged)

Arranged by
JACK ZAINO

Words and Music by
**PATRICK DEVINE, JEON JUNG-KOOK,
MUSTAPHA EL OUARDI, and NADIR KHAYAT**

With energy (♩ = ca. 112)

SOPRANO ALTO

TENOR BASS

PIANO

mf *f* *f* (play 2nd time only)

B \flat F C N.C. B \flat

4

dan, a - la ho la dan. A - la

F C

1. 1.

* Also available for 3-part mixed (51109), T.T.B. (51110), and 2-part (51111).
SoundTrax CD available (51112). Visit alfred.com for digital scores and audio.

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7

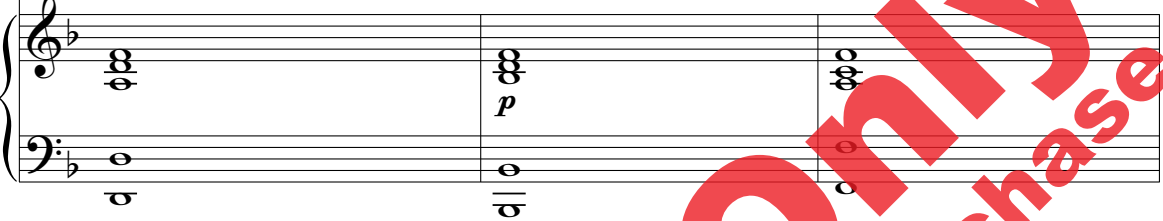
2. 8 

dan. Look who we are. — We are the dream - ers. We make it




2. 

Dm Bb F



10

hap - pen — 'cause we be - lieve it. — Look who we are. —


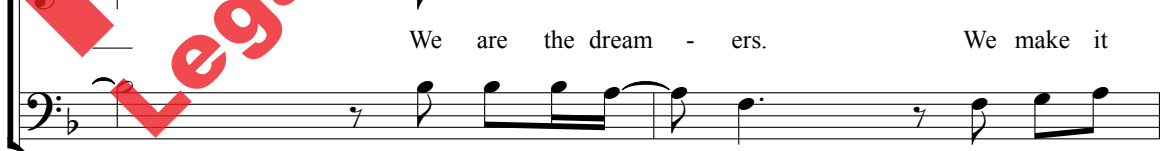



C Dm

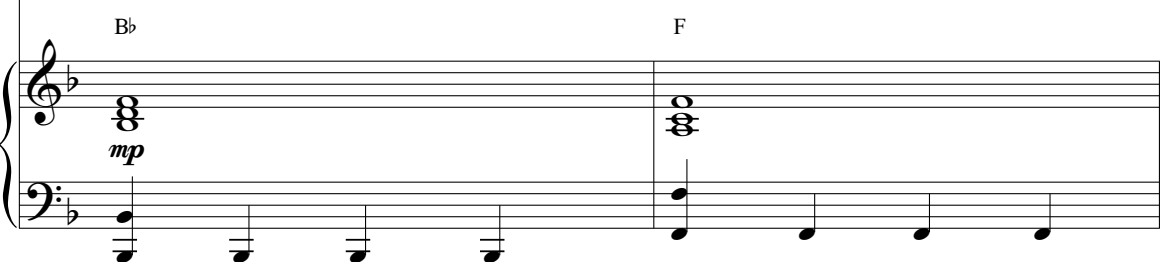


12

We are the dream - ers. We make it

Bb F



14 *cresc.* *f*

hap - pen — 'cause we can see it. — Here's to the ones —

cresc. *f*

Detailed description: This system contains measures 14 and 15. The vocal line starts with a half note 'hap - pen' followed by a quarter rest, then a quarter note 'cause we can see it.' followed by a quarter rest, and finally a quarter note 'Here's to the ones' followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Dynamics include a crescendo and a forte (f) marking.

C Dm

cresc.

Detailed description: This system shows the piano accompaniment for measures 14 and 15. The right hand has a treble clef and contains chords and moving lines. The left hand has a bass clef and contains a simple eighth-note bass line. A crescendo dynamic is indicated.

16

that keep the pas - sion. Re -

Detailed description: This system contains measures 16 and 17. The vocal line has a long note for 'that keep the pas - sion.' followed by a quarter rest, and then a quarter note 'Re -' followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line and active right-hand melody.

Bb *f*

Detailed description: This system shows the piano accompaniment for measures 16 and 17. The right hand has a treble clef and contains chords and moving lines. The left hand has a bass clef and contains the eighth-note bass line. A forte (f) dynamic is indicated.

18

spect, oh yeah. Here's to the ones —

Detailed description: This system contains measures 18 and 19. The vocal line has a quarter note 'spect,' followed by a quarter rest, then a quarter note 'oh yeah.' followed by a quarter rest, and finally a quarter note 'Here's to the ones' followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line and active right-hand melody.

C Dm

Detailed description: This system shows the piano accompaniment for measures 18 and 19. The right hand has a treble clef and contains chords and moving lines. The left hand has a bass clef and contains the eighth-note bass line.

that can im - ag - ine. Re -

Bb F

spect, oh yeah. A - la

C Dm

no la — dan, a - la

Bb F

26

ho la dan. A - la

C

Dm

28

ho la dan, a - la

Bb

2nd time to CODA

(p. 10, m. 44)

30

ho la dan.

C

Dm

2nd time to CODA

(p. 10, m. 44)

32

S. only

mf

mf

Gath - er 'round _ now, look at me.

Hay - ya _ hay - ya.

T. only

Re -

Dm

N.C.

Dm

mf

8^{vb}

34

Hay - ya _ hay - ya.

spect the love, _ the on - ly way.

36

A. only

If you wan _ na come, come with me.

Hay - ya _ hay - ya.

B. only

The

38

Hay - ya hay - ya.

door is o - pen now ev - 'ry day. ___

40

This one plus two ren - dez - vous all m - vit - ed.

Dm F/C C

42

This how we do what we do. Look who we are. _

Dm F N.C.

p

D.S. al CODA*
(p. 4, m. 8)

D.S. al CODA*
(p. 4, m. 8)

* For an abridged version, cut directly to measure 61 instead of the D.S.

CODA

44 SOLO

p

Nah-lum an - iy-koon el - 'aa - lam a - h - la wa na' - eesh -

sub. p

B \flat F

46 CHOIR (in octaves) SOLO

p

SOLO

eb hob. (Look who we are.) Oh. We

C Dm 7

48 *mp*

net - jam - ma wan - khe - li soot - na yem - la hal - dun -

B \flat F

50 CHOIR SOLO

mp

mf

- ya hob. (Look who we are.) We net - ka -

C Dm 7

52

CHOIR *mf* SOLO

taf ner - fa' wa traf - rif (kel el - aa' - lam.) We net - 'a -

Bb F

mf

54

CHOIR SOLO

wan nes - na' wa nhaq - qiq (kel el - ah - lam.) We ma ne -

C Dm

mf

56 *grad. cresc.*

sta - slim net - had - da wa ntja - waz kel sheed - da wa ng -

Bb F

grad. cresc.

58

ALL *f* (end solo)

han - ni bma - wad - dah. (Look who we are.)

C Dm

f

60 SOPRANO

61

ALTO

TENOR *p* Look who we are. — We are the dream -

BASS

C/A Dm Bb

p

62

ers. We make it hap - pen — 'cause we be -

F C

64

mp lieve it. Look who we are. — We are the dream -

mp

Dm Bb

mp



66

cresc.

- ers. We make it hap - pen ___ 'cause we can

cresc.

F C

cresc.

68

f

see it. ___ Here's to the ones ___ that keep the pas -

f

69

Dm Eb

f

70

- sion Re - spect, oh

F C

14

72

yeah. Here's to the ones _____ that can im - ag -

Vocal line for measures 72-73. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The lyrics are "yeah. Here's to the ones _____ that can im - ag -".

Dm Bb

Piano accompaniment for measures 72-73. The right hand plays chords in the left hand plays a simple bass line. Chords are Dm and Bb.

74

- ine. Re - spect, oh

Vocal line for measures 74-75. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics are "- ine. Re - spect, oh".

F C

Piano accompaniment for measures 74-75. The right hand plays chords in the left hand plays a simple bass line. Chords are F and C.

76

77

yeah. A - la ho la _____

Vocal line for measures 76-77. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics are "yeah. A - la ho la _____".

Dm Bb

Piano accompaniment for measures 76-77. The right hand plays chords in the left hand plays a simple bass line. Chords are Dm and Bb.

SMALL GROUP (*in octaves*)

78 *f*

A - la ho — la dan, —

dan, a - la ho la

F C

80

a - la ho — la dan. — A - la ho la

dan. A - la ho la

Dm Bb

82 *ff*
dan. _____ A - la ho la ___ dan!

ff
dan, a - la ho la ___ dan!
ff

F C Dm
ff

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