

RAISE OUR VOICE

words by Chip Alfred

music by Michael Djupstrom

I. Planting the Seed

Andante ♩ = 72

Tenor I/II *pp* *cresc. poco a poco*

Bar./Bass *pp* *cresc. poco a poco*

Piano *p pesante* *cresc.*

Lead.

6 *mf p sempre*

It was a different time. It was a different place. We were mis-fits, second class, the clo-set our

mf p sempre Mis-fits, second class, clo-set

mf dolce

Lead.

12 *mp poco agitato*

space. Friends and lovers sick, dying from a

space. *mp poco agitato*

p cresc. mf

Lead.

Poco animato

16

my - stery dis - ease. — What could we do to help? How could we find re - lief?

mf *Ped.* *f* *Ped.*

19

And like mighty oaks grow from ti - ny a - corns,

mf *Ped.* *mf* *Ped.* *mf* *Ped.* *mf* *Ped.*

accel. ————

22

with a handful of singers, ——— our cho - rus, ——— our cho - rus — was

oaks, ——— our cho - rus, ——— our cho - rus, ——— our cho - rus was

cresc. *f* *mp* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Allegro moderato ♩ = 96

26 *f* *mf molto sostenuto*

born. _____ Through our

born. _____ *mf molto sostenuto*

f

ff

Ped. sempre →

29

hearts and de - vo - tion, we u -

mp sempre legato

(*Ped.*)

mf

32

ni - ted in song,

(*Ped.*)

f

35

found a pur - pose, a mis - sion. We were
found a pur - pose, a mis - sion. With our voi - ces we were

(Ped.) Ped. Ped.

38

strong. As one, we were a fam - ily in a
strong. As one, a fam - ily in a

mp cresc. poco a poco
p e cresc. poco a poco

(Ped.) Ped. Ped. Ped. Ped.

41

new kind of home. It was safe,

f
f

Ped. Ped. Ped.

II. Song

Con moto molto moderato ♩ = 96

The first system of the musical score consists of three staves. The top two staves are for the vocal line, both of which are empty. The bottom staff is for the piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with a long slur over the first four measures. The key signature is one sharp (F#) and the time signature is 3/4.

con Ped. ad lib.

The second system continues the piano accompaniment from the first system. It consists of three staves, with the top two empty. The piano part continues with the same accompaniment and melodic line, ending with a final chord in the right hand.

The third system begins with a vocal entry on the top staff at measure 9, marked *p dolcissimo*. The vocal line starts with the word "Our". The piano accompaniment continues in the bottom two staves. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with a long slur over the first four measures of this system.

p dolcissimo

Our

The fourth system features a vocal line on the top staff starting at measure 13 with the lyrics "mu - sic can en - light-en, it helps a soul take flight." The piano accompaniment is in the bottom two staves. The piano part continues with the same accompaniment and melodic line, with a crescendo (*cresc.*) marking and a mezzo-forte (*mf*) dynamic marking in the final measures.

mu - sic can en - light-en, it helps a soul take flight.

17

The me - lo - dies lift us, make us feel that

21

all is right. *p*

Our

Ped. *Ped. ad lib.*

26

har - mon - ies build bonds, they bring us all to - ge - ther.

cresc.

30

A bro - ther - hood in song, a sin - gle voice in so - li -

mf *f*

III. Two Hearts

Allegretto ♩ = 116

p Bo bo bo bo bo* *mp* bo bo bo bo bo *mf* bo bo bo bo bo *f* brash mee may mah moh moo!

p Bo bo bo bo bo* *mp* bo bo bo bo bo *mf* bo bo bo bo bo *f* bo bo bo bo bo_____

p *mp* *mf* *f*

Red. *



Solos 1, 2, 3 Solo 1 *f*

I walked in - to the room. One hun-dred

f *p* *p sempre*

TI La la la la la la la la la la la la la la la la la la la la la la la la la

p sempre

TII La la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la

(hum)
bommm

Bar. bo *f* bo bommm (hum)

Bass bo

* Substitute the nonsense syllable regularly used in performing choir's warm-up routine.

15

Solo 1

men were there. I could-n't con-cen - trate on the song I had to

la la

la la

la la

f bo bo bommm

f

bo bo bo bo bo bo bo bo bo bo bo

mf

p

21

Solo 2 *f*

share. They were all gay, and they were star-ing.

la And we were star-ing!

f (hum) mmm

p sempre *f* mmm (hum)

la la

p sempre

la la

f

27

Solo 2

At least I thought they were. Oh my God, what was I wearing? My au -

f (hum) mmm

p sempre la la la la la la la la la la la la la la la la

la la

la la

p *mf.* *mp*

33

Solo 3

di - tion was a mess. Not one note did I get right. Now I un-der-stand_ stage

f bo (hum) bommm bo bo bo

la la la la la la la la la la la la la la la la bo bo bo

p sempre la

la la

la la

f *mp* *mp*

IV. Raise Our Voice

Molto moderato ♩ = ca. 72

ritard. a tempo

p
We've come so

p
pp

Ped. Ped. Ped. Ped.

7

far along this road to get where we should be but our jour - ney isn't ov - er un - til we all feel

Ped. Ped. Ped. Ped. Ped. Ped.

14

ritenuto a tempo

free.

p
poco a poco cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

poco rit.

19

voice for equali - ty for harmony, for the vision of our wish - es, hopes, and

p

p

mf

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

24

a tempo

dreams. Our mu - sic has the po - wer to

p

espr.

Ped. Ped. Ped. Ped.

31

bring us all to - ge - ther, but which songs to sing, what message within to change the world for - ev - er, to

p

Ped. Ped. Ped. Ped. Ped.