

SATB CHORUS + PIANO

Give It Power



SHRUTHI RAJASEKAR

Performance Notes:

Ornamentation: notated ornamentation (such as the slides or grace notes) is meant to be deliberately approximate in nature. Singers can add as much individualistic color from any preferred vocal style (such as pop, rock, American folk, jazz, gospel, or Indian folk music) as is appropriate for the specific experience levels in the choir.

Overall, this piece should be sung with punch, gesture, intent, oomph, and a dramatic approach to contrasting articulations and material. To bring out the essence of this piece, performers should strive to highlight the uniqueness of each individual voice in the choir. In other words, with each voice, give it power.

Pedal Lines: on the whole, the pianist is invited to choose when they'd like to pedal. The goal of the piano part is to aid in creating a rich, often dense texture that allows for rhythmic crispness and clarity of the vocal parts.

Duration: c. 5'

Text:

Plant the seed and give it the power to flower,
to transfigure
to grow future power
Nothing is beyond ourselves, if we plant the seed
Earth has blessed us: to use these hands
to turn raw seeds into sustenance
to make, and grow.

We are stewards
tasked with growing the future
Don't try to hold the plant we grow
Just send it on its way

Beginnings are the perfect place
to plant your hope without a claim
Give way to new

Start afresh, a clean slate.
Uproot the old, and make space
to see possibility

Our job is not to own it
just to help it thrive and give it power
to fly on its own.

Know that walking towards something new
is a farewell to before.
But not goodbye—
in my language, we say,
“Go, then come back.”

Give it power,
and let go.

- Shruthi Rajasekar, 2022

Program Note:

Inspired by the mission and work of UrbanRoots in Saint Paul, Minnesota, *Give It Power* explores the theme of empowerment alongside one of the core spiritual tenets of Hinduism and other faiths: the philosophy of detachment. In nurturing that which is in front of us – our plants, our communities, the next generation – we eventually reach the point at which we must let them go. For those moving forward, they, too, must acknowledge the parting. But in my language of Tamil, when we leave, our goodbye (“naan poitu varen”) actually translates as, “I’ll go, and come back.” With this faith, we release our loved ones – knowing that, in some shape or form, we’ll see them again.

- Shruthi Rajasekar, 2022

In celebration of VocalPoint's 12th Season; Jennifer Anderson, Artistic Director

Give It Power

Music and text by Shruthi Rajasekar

With Anticipation ♩ = 100

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time with a tempo of 100. The Soprano part is mostly rests. The Alto part begins with a melody in the second measure, marked *mp*. The Tenor part begins with a melody in the first measure, marked *mf*. The Bass part is mostly rests. The Piano part provides accompaniment, marked *mp*. The lyrics are: "plant the seed and give it the pow - er to flow - er plant the seed and give it the".

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time. The Soprano part begins in the fourth measure, marked *mf*. The Alto part begins in the first measure, marked *mf*. The Tenor part begins in the first measure. The Bass part begins in the first measure. The Piano part provides accompaniment. The lyrics are: "plant the seed and give it the pow - er plant Give it the pow - er to pow - er to flow - er plant the seed and give it the pow - er plant Give it the pow - er to pow - er to flow - er plant the seed and give it the pow - er to flow - er plant the seed and give it the noth - ing is be -".

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8

S. *f* trans - fig - ure__ plant the seed to__ grow fu -

A. *f* trans - fig - ure__ Earth has blessed us to use these hands to

T. *f* pow - - er to flow - er plant the seed and give it the pow - - er to flow - er

B. *f* - yond our - selves if we plant the seed and give it pow - er so

Pno

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11

S. - ture pow - er plant the seed and

A. turn raw seeds in - to sus - te - nance Earth has blessed us to

T. plant the seed and give it the pow - - er to flow - er plant the seed and give it the

B. noth - ing is be - yond our - selves if we plant the seed and

Pno

f *p* *f* *mp* *f*

Ed.

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14

S. grow fu - ture pow - er plant the

A. use these hands to turn raw seeds in - to sus - te - nance the

T. pow - - er to flow - er plant the seed and give it the pow - - er to flow - er

B. give it pow - er so noth - ing is be - yond our - selves if we

Pno

gva

(Red.)

17

S. seed and grow fu - ture pow -

A. Earth has blessed us to use these hands to turn raw seeds in - to

T. plant the seed

B. plant the seed and give it pow - er so noth - ing is be -

Pno

(Red.)

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20

S. - er plant the seed and grow fu -

A. sus - te - nance the Earth has blessed us to use these hands to

T. make and grow make and grow make and grow

B. - yond our - selves if we plant the seed give it pow - er

Pno

(Ped.)

23

S. - ture pow - er plant the seed plant the seed

A. turn raw seeds in - to sus - te - nance the Earth has blessed us to

T. make and grow make and grow make and grow

B. make and grow make and grow

Pno

(Ped.)

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B Joyful

26

S. — plant the seed — and grow

A. use these hands to turn raw seeds in - to sus - te - nance

T. — make and grow — make and grow

B. — make and grow — make and grow

Pno

crisp

(*ped.*) *pedal ad lib.*

30

S. *p* We are *cresc. poco a poco* stew - ards task'd with

A. *p* We are *cresc. poco a poco* stew - ards task'd with

T. *p* We are *cresc. poco a poco* stew - ards task'd with

B. *p* We are *cresc. poco a poco* stew - ards task'd with

Pno

mp *p* *mp*

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34

S. *mf mp*
 grow - ing the fu - - ture Don't try to hold the plant we grow

A. *mf mp*
 grow - ing the the fu - - ture Don't try to hold the plant we grow

T. *mf mp*
 grow - ing the the fu - - ture Don't hold

B. *mf mp*
 grow - ing the fu - - ture Don't hold Don't just

Pno

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38

S. *(mp)*
 way be - gin - nings are to

A. *mf p*
 just send it on its way way be - gin - nings are the per - fect place to

T. *p*
 just send it on its way We are

B. *p*
 on its way We are

Pno

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41 *mf*

S. plant your hope _____ give ___ way to ___ new we

A. plant your hope with - out a claim give ___ way to ___ new we

T. stew - - ards give ___ way to ___ new

B. stew - - ards give ___ way to ___ new

Pno

shruthi rajasekar music

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44

S. start a - fresh a clean slate up - root the old ___ and make space to

A. start a - fresh a clean slate up - root the old ___ and make space to

T. we start a - fresh up - root the old

B. we start a - fresh up - root the old

Pno

8va

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For perusal only. Do not copy.

46

S. see pos - si - bil - i - ty our job is not to own it just

A. see pos - si - bil - i - ty our job is not to own it just

T. *mp* to see pos - si - bil - i - ty our job is not

B. *mp* to see pos - si - bil - i - ty our job is not

Pno (loco)

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49

S. help it thrive and give it pow - er give it pow - er give it pow - er fly on its own

A. help it thrive and give it pow - er give it pow - er give it pow - er fly on its own

T. just help it thrive give it pow - er give it pow - er fly on its own *mf*

B. just help it thrive give it pow - er give it pow - er fly on its own *mf*

Pno

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C

For perusal only. Do not copy.

52 *f*

S. *f*
help it_ thrive on its_ own give it_ pow - er don't try to hold it

A. *f*
help it_ thrive on its_ own give it_ pow - er don't try to hold it

T. *f*
help on give don't try to hold it

B. *f*
help on give it_ pow - er don't try to hold it

Pno *mf*

shruthi rajasekar music

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56 *mf*

S. *mf*
give it_ pow - er and send it_ on_ give it_ pow - er and send _____

A. *mf*
give it_ pow - er and send it_ on_ give it_ pow - er and send it on its way _____

T. *mf*
give it_ send it_ on_ send it_ on_ its way it send

B. *mf*
give it_ pow - er and send it_ on_ send it on _____

Pno *mp*

shruthi rajasekar music

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Bittersweet ♩ = 48

61 *rit. poco dim.*

S. send it send it on its way— send it

A. *poco dim.* send it on its way— send it on send it

T. *poco dim.* send it on its way— on its way

B. *poco dim.* on its way

Pno *pp* (pedal ad lib).

shruthi rajasekar music

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66 **D** *mp*

S. know that walk - ing to - wards some - thing new is a fare - well to be - fore know that

A. *mp* know that walk - ing to - wards some - thing new is a fare - well to be - fore know that

T. shruthi rajasekar music

B. *mp* know that

Pno *p*

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71

S. walk - ing to - wards some - thing new is a fare - well to be - fore know that

A. walk - ing to - wards some - thing new is a fare - well to be - fore

T. *mp* mm _____ mm _____ the

B. walk - ing to - wards some - thing new is a fare - well to be - fore know that

Pno _____ grace notes on the beat

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75

S. walk - ing to - wards some - thing new is a fare - well to be - fore know that

A. _____ know that walk - ing to - wards some - thing new is a fare -

T. walk to - wards the new fare - well to be - fore the

B. walk - ing to - wards some - thing new is a fare - well to be - fore

Pno _____ *mp*

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79

S. walk - ing to - wards some - thing new is a fare - well to be -

A. - well to be - fore know that walk - ing to - wards some - thing

T. walk to - wards the new fare - well to be -

B. know that walk - ing to wards some - thing new is a fare -

Pno

shruthi rajasekar music

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82 *cresc. poco a poco*

S. - fore know that walk - ing to - wards some - thing new is a fare - well to be -

A. new is a fare - well to be - fore fare - well to be - *cresc. poco a poco*

T. - fore the walk to - wards the new fare - well to be - *cresc. poco a poco*

B. - well to be - fore know that walk - ing to - wards some - thing new is a fare - *cresc. poco a poco*

Pno

shruthi rajasekar music

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For perusal only. Do not copy.

86

S. *f*
- fore know that walk - ing to - wards some - thing new is a fare - well to be -

A. *f*
- fore fare - well to be - fore fare - well to be -

T. *f*
- fore the walk to - wards the new fare - well to be -

B. *f*
- well to be - fore is a fare - well to be -

Pno *mf*

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90

S. *dim.*
- fore know that walk - ing to - wards some - thing new is a fare - well to be - fore

A. *dim.*
- fore know that walk - ing to - wards some - thing new is a fare - well to be - fore

T. *dim.*
- fore walk to new is a fare - well to be - fore

B. *dim.*
- fore know that walk - ing to - wards some - thing new is a fare - well to be - fore

Pno *mp*

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95 **E** *mp* *mf*

S. but not good - bye in my lan - guage We say, "Go, then come back."

A. *mp* *mf*
but not good - bye in my lan - guage We say, "Go, then come back."

T. *mp* *mf*
but not good - bye in my lan - guage We say, "Go, then come back."

B. *mp* *mf*
but not good - bye in my lan - guage We say, "Go, then come back."

Pno *p*

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99 *mp* *f*

S. but not good - bye in my lan - guage We say, "Go, then come back."

A. *mp* *f*
but not good - bye in my lan - guage We say, "Go,

T. *mp* *f*
but not good - bye in my lan - guage We say, "Go, then come back."

B. *mp* *f*
but not good - bye in my lan - guage We say, "Go, then come back."

Pno

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For perusal only. Do not copy.

103 *mp* *p*

S. not_ good-bye give it pow-er not_ good - bye not_ good-bye

A. *mp* *p*
mm_ give it pow - er mm_

T. *mp* *p*
not good - bye give it pow - er not_ good - bye not good - bye

B. *mp* *p*
not_ good-bye give it pow-er not_ good - bye not good - bye

Pno

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108 *mp* *mf* *ff*

S. give it pow-er and let go

A. *mp* *mf* *ff*
_ give it pow - er and let go

T. *mp* *mf* *ff*
give it pow - er and let go

B. *mp* *mf* *ff*
give it pow - er and let go

Pno

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Ad.



"[Shruthi] Rajasekar has allowed boldness to be her guiding light in the journey through her dense and evocative creativity... Rajasekar will continue to sail forward, into a cartography of her own delineation."

– The Seattle Times

Composer and vocalist Shruthi Rajasekar (she/her) is a McKnight Fellow, Jerome Hill Artist Fellow, Associate of the Royal Northern College of Music (ARNCM), winner of the Global Women in Music Award from the United Nations, and a Marshall Scholarship recipient. Her creative work highlights identity, community, and joy. Shruthi's music reflects her deep roots in the Carnatic (South Indian classical) and Western classical idioms, her diasporic South Asian background, and her belief in the importance of communal gathering and civic engagement. Globally, her compositions have been featured at the Royal Albert Hall (London, UK), the Cannes Film Festival (France), the National Centre for Performing Arts (Mumbai, India), Victoria Concert Hall (Singapore), and the United Nations' COP 26 (Glasgow, UK).

www.shruthirajasekar.com