

Commissioned for Heartland Men's Chorus, Dustin S. Cates, Artistic Director,  
by Bob Batterson and his husband, Todd Green, in memory of Bob's loving and encouraging mother,  
Joyce Batterson, a woman who embraced social justice and personal fortitude

# STILL I RISE

(from *Like Dust I Rise*)

for T.T.B.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Text by  
MAYA ANGELOU (1928-2014)

Music by  
MARK HAYES

Bright shuffle feel (♩ = ca. 128)

PIANO

*f* swing the 8ths!

4

7 TENOR I *mf*

8 TENOR II

BARITONE *mf*

BASS

You may write me down in his - to - ry with your

*mf*

\* Also available for S.A.T.B. (46423) and S.S.A.A. (46424). SoundTrax CD available (46426).  
SoundPax available (DIGPX00054) - includes score and set of parts for Flute, Clarinet, Alto Saxophone,  
Tenor Saxophone, French Horn, 2 Trumpets, 2 Trombones, Percussion, Guitar, Bass, and Drumset.

PERFORMANCE NOTE:

If singing *Like Dust I Rise (A Choral Song Cycle)*, take the transitional ending from the previous song,  
"Equality" and start this song at measure 7.

Please visit [mayaangelou.com](http://mayaangelou.com) for more information.

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

9

bit - ter, twist - ed lies. You may tread me in the

12

ver - y dirt, — but still, like dust. I'll rise. —

15

Does my sass - i - ness up - set you?  
\*at - ti - tude

\* Alternate lyrics in italics.

17

Why are you be - set with gloom? — 'Cause I walk like I've got

20

\*oil — wells — pump - ing in my liv - ing room. —

23

Just like moons and like suns, with the cer - tain - ty of tides, —  
*mel.*

\* Sing with two syllables.

26

just like hopes spring - ing high, -

29

still I'll rise.

32 TENOR SOLO (optional Bass or Baritone solo, sung one octave lower)

Did you want to see me bro - ken? Bowed

head and low - ered eyes? Shoul - ders fall - ing down like

Piano accompaniment for measures 34-36. The right hand features a melodic line with a triplet in measure 35. The left hand provides harmonic support with chords and single notes.

tear - drops, weak - ened by my soul - ful cries.

Piano accompaniment for measures 37-39. The right hand continues the melodic development with a triplet in measure 38. The left hand maintains the harmonic foundation.

Does my haugh - ti - ness of - fend you?

Vocal parts for Tenors I and II, Baritone, and Bass. Tenors I and II enter with the melody in measure 40. The Baritone and Bass parts enter in measure 41. Dynamics include *mp*.

Piano accompaniment for measures 40-42. The right hand features a melodic line with triplets in measures 41 and 42. The left hand provides harmonic support.

42

8 Don't you take it aw - ful hard 'cause I laugh like I've got

You know you take it hard.

45

8 gold mines *f* dig-gin' in my own back yard. (end solo)

*mf* dig-gin' in my own back yard. You may  
*mf*

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48

shoot me with your words. — You may

50

cut me with your eyes. — You may kill me with your

53

hate - ful - ness, — but still, like air, I'll rise. —

## 56 TENOR SOLO

*f*

Does my sex - i - ness up - set you? —  
con - fi - dence

58

Does it come as a sur - prise

60

that I dance like I've got dia - monds — at the  
in the

62 (end solo)

meet - ing of my thighs? —  
\*fire — of my eyes? —

\* Sing with two syllables.



64

*rit.*

Musical score for measures 64-67. The vocal line (TENOR I) has a fermata over the final note. The piano accompaniment features triplets in the right hand and a bass line with a ritardando marking. The tempo is marked *rit.* and the rhythm is *even 8ths*.

**66** Slower, steady (♩ = ca. 104)

TEN. I *mf* *even 8ths*

TEN. II Out of the huts of his - t'ry's shame I

BAR. *mf*

BASS

Slower, steady (♩ = ca. 104)

Musical score for measures 68-71. It includes vocal lines for TENOR I, TENOR II, BARitone, and BASS. The piano accompaniment is marked *mf*. The tempo is *Slower, steady (♩ = ca. 104)*.

68

rise.

Up from a past that's

Musical score for measures 72-75. It includes vocal lines and a piano accompaniment. The tempo remains *Slower, steady (♩ = ca. 104)*.

71

I rise. *f*

root-ed in pain — I rise, I rise. I rise.

I rise, I rise.

74

*mf*

I'm a black o - cean, leap - ing and wide. —

*mf*

76

Well - ing and well - ing, I bear in the tide. —

78

Leav - ing be - hind \_\_\_\_\_ nights of ter - ror and fear, \_\_\_\_\_ I

80

*cresc.*

rise. \_\_\_\_\_

rise, *cresc.* I \_\_\_\_\_ will rise. \_\_\_\_\_

*mf* In - to a day - break that's

*mf*

83

*cresc.*

won - drous - ly clear, \_\_\_\_\_ I rise. \_\_\_\_\_

I rise, *cresc.* I \_\_\_\_\_ will rise. \_\_\_\_\_

I rise. \_\_\_\_\_

86 *f*

Bring - ing the gifts — that my an - ces - tors gave, —

*f*

88 *sub. p*

I am the dream — and the hope — of the slave. — I

*sub. p*

*p*

90 *cresc.* *mp* *cresc.*

rise. — I rise. —

*cresc.* *mp* *cresc.*

*cresc.* *mp* *cresc.*

93

mf *cresc.* *f*

*mf* *rise. cresc.* *f*

Detailed description: This system contains the first two staves of music for measures 93-95. The top staff is a vocal line with a melodic line and lyrics. The bottom staff is a piano accompaniment. Dynamics include *mf*, *cresc.*, and *f*. There are first endings marked with 'I'.

*mf* *cresc.* *f*

Detailed description: This system shows the piano accompaniment for measures 93-95. It features complex chordal textures with triplets in the right hand and a steady bass line in the left hand. Dynamics are *mf*, *cresc.*, and *f*.

96

*rit.* *ff*

*rise!* *rise!* *ff*

Wach me as I rise!

*Stately* (♩ = ca. 96)

Detailed description: This system contains the first two staves for measures 96-98. The vocal line has lyrics 'Wach me as I rise!'. The piano accompaniment features a *rit.* section followed by a *ff* section. The tempo marking is *Stately* with a quarter note equal to approximately 96 beats per minute.

*rit.* *ff*

Detailed description: This system shows the piano accompaniment for measures 96-98. It includes a *rit.* section and a *ff* section. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics are *rit.* and *ff*.

99

*rit.*

Detailed description: This system contains the first two staves for measures 99-101. The vocal line has a long note with a slur. The piano accompaniment has a *rit.* section. Dynamics include *rit.*

*rit.*

Detailed description: This system shows the piano accompaniment for measures 99-101. It features a *rit.* section with a melodic line in the right hand and a bass line in the left hand. Dynamics include *rit.*