

Full Score

# Our Voices Make a Symphony

**Matt LaBerge**

for Orchestra and Children's Chorus

## INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb

2 Trombones

Tuba

Timpani

2 Percussion playing glockenspiel,  
marimba, & susp. cymbal.

Piano

Children's Chorus

Strings

## ABOUT THE PIECE

Commissioned by the Portland Symphony Orchestra and the PSO Children's Chorus in 2026, this piece for orchestra and young singers and tells us that we all can achieve whatever we put our minds to. And, no matter what we set out to achieve, we don't have to do it alone. When we work together as a team, not only can we combine our skills and strengths to become greater than the sum of our parts, but we can also rely on one another and lift each other up. When we unite our efforts, that's when we have the power to truly change the world. Or, as the lyrics state in a most musically metaphorical way:

*"When we come together and join in the sound, our voices make a symphony!"*

-Matt LaBerge

## LYRICS

*They say one person can change the world,  
And they tell me that one person can be me.  
But no one seems to mention when they send you on your own  
That going it alone is not the only way to be.*

*I can shout out loud like a trumpet sounding,  
Heartbeat pounding like the bang of a drum.  
But one lone voice, no matter how resounding,  
Will just keep bouncing back to right where it came from.*

*I have sung  
While thinking life was all about me shining brightly as the sun!  
But when you're young,  
You don't know what going solo means 'til you're the only one!*

*The song feels empty when there's no one else around.  
A sad, lonely melody.  
When we come together and join in the sound,  
Our voices make a symphony!*

*The tiniest of voices can echo through the world  
If they dare to stand as one and shed their pride.  
I've made so many choices, but nothing can compare  
To leaning on and caring for the people by my side.*

*I can take a breath, and the winds keep blowing.  
Glide on air, like a bow on a string.  
It helps to know the rhythm keeps on going.  
The sound is showing me that I can do anything.*

*I have sung  
And seen the faces all around me shining brightly as the sun!  
I may be young,  
And alone I'm good at walking, but together we can run!*

*The song feels better when there's music all around.  
The world fills with harmony.  
When we come together and join in the sound,  
Our voices make a symphony!*

*(Ah)*

*We have sung!  
Now, side by side, we stand together shining brightly as the sun!  
We may be young,  
But we're the voices of the future, and the future has begun!*

*The time is now to share the music all around.  
It's all up to you and me.  
When we come together and join in the sound,  
Our voices make a symphony!*

*When we come together and join in the sound,  
Our voices make a symphony!*

## PERFORMANCE NOTES

This piece may be written in unison with only the occasional split into divisi, but don't let the apparent simplicity fool you—it's trickier than it looks, especially for young singers! Full of lengthy sections with only brief moments to take a short breath between phrases, strong dynamic contrast, a wide vocal range, and highly syncopated pop rhythms that don't always repeat exactly as one might expect, this energetic and driving piece will keep singers on their toes and audiences on the edge of their seats. If performed well with clear and natural diction, a bright and balanced tone that blends pop/rock elements with traditional musical theater belting, and a healthy dose of childlike wonder, this song is sure to inspire performers and audience members alike just as the composer was inspired by the young singers for whom it was written.

## PERFORMANCE TIME

c. 4:45

## ABOUT THE COMPOSER



Matt LaBerge is a composer, conductor, performer, and educator whose work in the performing arts has seen him connect with hundreds of thousands of people all over the world. Throughout his varied career, he has won or been nominated for several major awards through leading arts organizations, including the American Prize, the National Association of Teachers of Singing (NATS), the Kennedy Center American College Theater Festival (KCACTF), and the Richard Maltby Jr. Award for Musical Theater Excellence.

As a composer and lyricist, Matt writes in a wide variety of musical styles and genres, mainly focusing on the human voice. His choral works have been performed by choirs throughout the United States and internationally, ranging from school performances and community events to state and regional festivals. His musical theater compositions and arrangements have been seen and heard in theaters and concert halls all around the United States, anywhere from university productions to national tours.

Matt holds a B.A. in Music and a B.M. in Music Education from the Osher School of Music at the University of Southern Maine (USM). He is currently based in Portland, Maine, and is available for workshops, clinics, guest lectures, and commissions for compositions. His music is also available for purchase online. For more information, visit: [MattLaBerge.com](http://MattLaBerge.com)

# Our Voices Make a Symphony

Matt LaBerge

Energetic and Driving,  $\text{♩} = 99$

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trombone 1  
Trombone 2  
Tuba  
Timpani  
Glockenspiel  
Marimba  
Suspended Cymbal  
Piano  
Children's Chorus  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*mp*  
*mp*  
*p*

They say one person can change the world, and they

5

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

tell me that one per - son can be me. But no one seems to men - tion when they send you on your own that

The image shows a page of a musical score for a symphony. It features a large orchestra with parts for Flutes (FL. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. in B♭ 1, 2), Bassoons (Bsn 1, 2), Horns (Hn in F 1, 2), Trumpets (Tpt in B♭ 1, 2), Trombones (Tbn. 1, 2), Tuba (Tba), Timpani (Timp.), Glockenspiel (Glock.), Maracas (Mar.), Suspended Cymbal (Sus. Cym.), Piano (Pno), and a Chorus Soloist (CCH.). The vocal line includes the lyrics: "tell me that one per - son can be me. But no one seems to men - tion when they send you on your own that". The score is marked with a large diagonal watermark that reads "FOR PERUSAL ONLY DO NOT PHOTOCOPY DO NOT DISTRIBUTE".

9 11

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in Bb 1  
Tpt in Bb 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno.  
CCH.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

*p*  
*mp*  
*cresc. poco a poco*  
*cresc. poco a poco*  
*p*  
*p*

go - ing it a - lone is not the on - ly way to be... I can shout out... loud... like a trum - pet... sound - ing,

13

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

heart - beat\_ pound - ing like the bang of\_ a drum. But one lone\_ voice,\_ no mat - ter how re - sound - ing, will

17

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

just keep\_ bounce - ing back to right where it came from. I have

*mp* *mf* *mf* *f*

21

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

sung while thinking life was all about me shining brightly as the sun! But where're



29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

Mar.

Sus. Cym.

Pno

CCH.

Vln I

Vln II

Vla.

Vc.

D. B.

*mp*

*mf sub.*

*p sub.*

song feels empty when there's no one else around. A sad, lonely melody. When we

33 36

Fl. 1 *p mp p mf*

Fl. 2 *p mp p mf*

Ob. 1 *p mp p mf*

Ob. 2 *p mp p mf*

Cl. in B♭ 1 *p mp p mf*

Cl. in B♭ 2 *p mp p mf*

Bsn. 1 *p mp p mf*

Bsn. 2 *p mp p mf*

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Temp.

Glock.

Mar. *p*

Sus. Cym.

Pno. *mp sub.*

CCH. *mp sub.*  
come to - geth - er and join in\_ the sound, our voic - es make a sym - pho - ny! The

Vln. I *p mp p mf*

Vln. II *p mp p mf*

Vla. *p mp p mf*

Vc. *p mp p mf*

D. B.

38

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

ti - ni - est... of voic - es can e - cho through the world if they dare to stand as one... and shed their pride. I've

*p*  
*pizz.*  
*p*

42

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

Mar.

Sus. Cym.

Pno.

CCH.  
made so ma-ny choi - ces, but nothing can com - pare to leav- ing on and car - ing for the peop- le by\_ my side. I can

Vln. I

Vln. II

Vla. *p*

Vc.

D. B.

46

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn in F 1

Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1

Tbn. 2

Tba

Timp.

Glock.

Mar.

Sus. Cym.

Pno

CCH.

Vln I

Vln II

Vla

Vc.

D. B.

*cresc. poco a poco*

*p*

*mp*

*pp*

*pizz.*

*arco*

take a breath, and the winds keep blow - ing. Glide on air like a bow on a string. It

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

Mar.

Sus. Cym.

Pno.

CCH.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p*

*mp*

helps to know the rhy - thm keeps on go - ing. The sound is show - ing me that I can do

54 56

FL. 1 *mf*

FL. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in B♭ 1 *mf*

Cl. in B♭ 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. in F 1 *mp* *mf*

Hn. in F 2 *mp* *mf*

Tpt. in B♭ 1 *mp* *mf*

Tpt. in B♭ 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf* *mp* *mf* *mp* *mf*

Glock. *mp* *mf* *mp* *mf*

Mar. *mf*

Sus. Cym. *p* *mf*

Pno. *mf* *f*

CCH. *mf* *f*  
a - - ny - thing. I have sung, and seen the fa - ces all a - round me shin - ing

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*





66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

Mar.

Sus. Cym.

Pno.

CCH.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p* *mp* *mf* *mp sub.*

world fills\_ with har - mo - ny. When we come to - ge - ther and join in\_ the sound, our voi - ces make a



75

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn. 1

Tbn. 2

Tba

Timp.

Glock.

Mar.

Sus. Cym.

Pno

CCH.

Vln I

Vln II

Vla

Vc.

D. B.

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This musical score is for the piece "Our Voices Make a Symphony". It is a full orchestral score with vocal parts. The score is written for the following instruments and parts:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in Bb 1 and 2 (Cl. in Bb 1, Cl. in Bb 2)
- Bassoons 1 and 2 (Bsn 1, Bsn 2)
- Horns in F 1 and 2 (Hn in F 1, Hn in F 2)
- Trumpets in Bb 1 and 2 (Tpt in Bb 1, Tpt in Bb 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Tuba (Tba)
- Timpani (Timp.)
- Glockenspiel (Glock.)
- Mariage (Mar.)
- Suspended Cymbal (Sus. Cym.)
- Piano (Pno.)
- Contra Bass (CCH.)
- Violin I (Vln I)
- Violin II (Vln II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score is divided into three systems. The first system (measures 87-90) features a complex rhythmic pattern in the woodwinds and strings, with dynamics ranging from *p sub.* to *f*. The second system (measures 91-94) continues this pattern, with the piano part showing a *grma* (grace note) and a *7* (seventh) fingering. The third system (measures 95-98) includes vocal parts with lyrics: "Ah, Div.", "Ah! Whave", and "Whave". The piano part in this system features a *mf* dynamic and a *f* dynamic. The score concludes with a *p sub.* dynamic in the final measure.

92

FL 1  
*mf*

FL 2  
*mf*

Ob. 1

Ob. 2  
*mf*

Cl. in B♭ 1

Cl. in B♭ 2  
*mf*

Bsn 1  
*mf*

Bsn 2  
*mf*

Hn in F 1

Hn in F 2  
*mf*

Tpt in B♭ 1

Tpt in B♭ 2

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Tba  
*mf*

Timp.  
*mf* *mp* *mf* *mp* *mf* *mp* *mf*

Glock.

Mar.  
*mf*

Sus. Cym.

Pno  
*f*

CCH.  
sung! Now, side by side, we stand to-ge-ther shin-ing bright-ly as the sun! We may be

Vln I  
*mf*

Vln II  
*mf*

Vla  
*mf*

Vc.  
Div.  
*mf*

D. B.  
*mf*

This musical score page includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Playing a melodic line with accents and a crescendo to *f*.
- Oboes (Ob. 1, Ob. 2):** Playing a sustained melodic line with a crescendo to *f*.
- Clarinets (Cl. in B♭ 1, Cl. in B♭ 2):** Playing a sustained melodic line with a crescendo to *f*.
- Bassoons (Bsn 1, Bsn 2):** Playing a sustained melodic line with a crescendo to *f*.
- Horns (Hn in F 1, Hn in F 2):** Playing a sustained melodic line with a crescendo to *f*.
- Trumpets (Tpt in B♭ 1, Tpt in B♭ 2):** Playing a sustained melodic line with a crescendo to *ff*.
- Trombones (Tbn. 1, Tbn. 2):** Playing a sustained melodic line with a crescendo to *f*.
- Tuba (Tba):** Playing a sustained melodic line with a crescendo to *f*.
- Timpani (Timp.):** Playing a rhythmic pattern with dynamics *mp* and *mf*.
- Glockenspiel (Glock.):** Playing a rhythmic pattern with dynamics *mp* and *mf*.
- Mariage (Mar.):** Playing a rhythmic pattern with a crescendo to *f*.
- Suspension Cymbal (Sus. Cym.):** Playing a rhythmic pattern with a crescendo to *f*.
- Piano (Pno):** Playing a rhythmic pattern with a crescendo to *mf sub.*
- Chorus (CCH.):** Vocal line with lyrics: "young, but we're the voi - ces of the fu - ture, and the fu - ture... has be - gun!" The word "The" is written above the final note.
- Violins (Vln I, Vln II):** Playing a rhythmic pattern with a crescendo to *f*.
- Viola (Vla):** Playing a rhythmic pattern with a crescendo to *f*.
- Violoncello (Vc.):** Playing a rhythmic pattern with a crescendo to *f*.
- Double Bass (D. B.):** Playing a rhythmic pattern with a crescendo to *f*.

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 2

Tpt in B $\flat$  1

Tpt in B $\flat$  2

Tbn. 1

Tbn. 2

Tba

Timp.

Glock.

Mar.

Sus. Cym.

Pno

CCH

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*mf sub.*

*mp sub.*

Unis.

time is now to share the music all around. It's all up to you and me. When we

104 107

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B♭ 1  
Tpt in B♭ 2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Glock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

*mp* *mf* *mp* *mf* *mp sub.*

come to - ge - ther and join in the sound, our voi - ces make a sym - pho - ny!

*mp sub.* *pizz.*

*mp sub.* *pizz.*

*mp sub.* *pizz.*

*mp sub.* *pizz.*

*mp sub.* *pizz.*

*mp sub.*

108

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Bsn 1  
Bsn 2  
Hn in F 1  
Hn in F 2  
Tpt in B $\flat$  1  
Tpt in B $\flat$  2  
Tbn. 1  
Tbn. 2  
Tba  
Timp.  
Clock.  
Mar.  
Sus. Cym.  
Pno  
CCH.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

*p* *mp*

When we come to - ge - ther and join in the sound, our

*arco* *pp* *p* *pp*

*arco* *pp* *p* *pp*

*arco* *pp* *p* *pp*

This musical score is for the piece "Our Voices Make a Symphony". It features a large orchestral ensemble and a vocal soloist. The instruments listed on the left are: Flute 1 & 2 (Fl. 1, Fl. 2), Oboe 1 & 2 (Ob. 1, Ob. 2), Clarinet in Bb 1 & 2 (Cl. in Bb 1, Cl. in Bb 2), Bassoon 1 & 2 (Bsn 1, Bsn 2), Horn in F 1 & 2 (Hn in F 1, Hn in F 2), Trumpet in Bb 1 & 2 (Tpt in Bb 1, Tpt in Bb 2), Trombone 1 & 2 (Tbn. 1, Tbn. 2), Tuba (Tba), Timpani (Timp.), Glockenspiel (Glock.), Maracas (Mar.), Suspended Cymbal (Sus. Cym.), Piano (Pno.), Chorus Soloist (CCH.), Violin I & II (Vln I, Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score is written in a key signature of two flats (Bb) and a 4/4 time signature. It includes various musical notations such as dynamics (mp, mf, ff, p), articulation (accents, slurs), and performance instructions (Div., arco). The vocal soloist part includes the lyrics: "voi - ces make a sym - ph - ony!".

Key features of the score include:

- Flute 1 and 2: Trill passages starting at measure 112, marked *mp* and *mf*.
- Woodwinds: Oboe, Clarinet, Bassoon, and Horn parts with dynamic markings of *mp* and *mf*.
- Brass: Trumpet and Trombone parts with dynamic markings of *mp* and *mf*.
- Piano: A complex texture with chords and moving lines, marked *f* in the later measures.
- Vocal Soloist: A melodic line with lyrics, marked *ff*.
- Strings: Violin II, Viola, Cello, and Double Bass parts, with dynamic markings of *p* and *mf*.

117

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

Bsn. 1

Bsn. 2

Hn. in F 1

Hn. in F 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

Mar.

Sus. Cym.

Pno.

CCH.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*f*

*ff*

Let Ring

Unis.