

When We Sing
TTBB a cappella
TCT-CTS-014

Rosephanye Powell

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WHEN WE SING

TTBB a cappella

Rosephanye Powell



Text:

When we sing, we are one. Ev'ry body, come let's sing.
Oh, let's sing. Oh, yes, we are one.
When we sing we're breathing together,
 living life in harmony.
Ev'ry heartbeat pulsing together when we sing.
When we sing we're one mind and body,
 joining heartbeats through our song.
Ev'ry breath we take is together. We are one.
Through our songs we live, we love,
 we breathe as one community in harmony.
In times of war, our songs bring peace.
They ease our troubled minds.
Inhaling, exhaling, we're breathing together.
We're being, we're feeling, we're sharing
 while singing together.
We sing for joy, peace, life, "la, la, la, la, la, la."
That's why we sing.
So, let us always sing our songs!

- Rosephanye Powell

From the Composer:

"When We Sing" is a celebration of the power of song to unify and build community. Through our uniformed inhalations and exhalations; singing of melodies, harmonies and rhythms; and expressive feelings, we become one community, sharing a message that unites

us as one race of people--the human race. Additionally, "When We Sing" expresses the idea that inner joy, peace and life, itself, are the reasons for "why" we sing. We sing because it heals and enlivens us. For these reasons and more, we are encouraged to "always" sing.

The lyrics of "When We Sing" are built upon descriptive words shared by Cantus for the commission, among them were "breathing, communicating through song, togetherness, pulsing in unison, expression of humanity--in pain and joy and community, human experience, we join our heartbeats as we join our song." As well, Cantus shared an article about how singing impacts positively the health of those who sing. It read that "when people participate in a choir their heart beats become synchronised, and their pulses increase and decrease in union."

The first seven measures provide the audience with an introduction to the theme of "When We Sing." Beginning in measure eight, the song should be sung freely with an improvisatory feel that gives the audience a sense that the song is being made up as it is performed. The singers should have fun and interact with one another musically and expressively. The sections without percussion accompaniment are meant to showcase the voices, demonstrate unified breathing, and express the beauty of voices in harmony. The percussion parts may be improvised and developed further as long as the feel of the song remains the same.

- Rosephanye Powell

Rosephanye Powell has been hailed as one of America's premier women composers of choral music. Dr. Powell has an impressive catalogue of works published by some of the world's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Company/Gentry Publications, Hinshaw Music, Oxford University Press, Alliance Music Publications, and Shawnee Press Music Publishing. Her works have been commissioned, conducted, and premiered by internationally renowned choral conductors, and are in great demand at choral festivals around the world. Dr. Powell serves as Professor of Voice and Coordinator of Voice Studies at Auburn University in Auburn Alabama. Dr. Powell holds degrees from The Florida State University (D.M.), Westminster Choir College (M.M), and Alabama State University (B.M.E).

Cantus is widely known for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. The Washington Post has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. The Philadelphia Inquirer called the group nothing short of "exquisite."

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis/St. Paul, Minnesota. As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio. Cantus has released 18 recordings on the group's self-titled label.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country.

When We Sing

for TTBB voices, divisi, a cappella

Rosephanye Powell

Freely, with conviction, ♩ = approx. 92

mp gradually louder

When we sing. When we sing. When we sing.

When we sing. When we sing. When we sing.

When we sing. When we sing. When we sing.

When we sing. When we sing. When we sing.

Percussion
(Cabasa, Egg Shaker, Djembe)

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6

sing, we are one! Come, let's sing. Oh, let's sing.

sing, we are one! Come, let's sing. let's sing.

sing, we are one. Let's sing. When we sing. Oh, yes,

sing, we are one. Let's sing. When we sing. Oh, yes,

Perc.
Cabasa
Egg Shaker
Djembe

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Performance time: 4:00

Continue playing to m. 23



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10



— Come, let's sing. Come, let's sing. Come, let's sing.
 Ev' - ry bo - dy, come let's sing. Come, let's sing! Come, let's sing. —
 we are one. Come, let's sing. Oh, yes! Come, let's sing. —
 we are one. Come, let's sing. Oh, yes! Come, let's sing. —

13



Oh let's sing. Come, let's sing. When we sing. —
 — let's sing. Ev' - ry bo - dy, come let's sing. when we sing.
 When we sing. Oh, yes, we are one. When we sing. —
 When we sing. Oh, yes, we are one. When we sing. —

16



mf When we sing, we are one. we are one. —
f When we sing we're breath - ing to - geth - er, liv - ing life in har - mo - ny. Ev' - ry heart - beat puls - ing to geth - er
mf When we sing, we are one. We are one, to - geth - er
mf When we sing, we are one. We are one, to - geth - er

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19

mp

When we ___ sing, When we ___ sing, we are ___ one. ___

mf

when we ___ sing. ___ When we sing ___ we're one ___ mind and bo dy, join ing heart-beats through our song.

mp

when we sing. ___ Oh yes! When we ___ sing, ___ we are ___ one. ___

mp

when we sing. ___ Oh yes! When we ___ sing, ___ we are ___ one. ___

22

mp dolce

we are ___ one. ___ We are ___ one. ___ Through our songs we live, we love, we breathe as

mp dolce

Ev'-ry breath we take is to geth - er. We are ___ one. ___ Through our songs we live, we love, we breathe as

mp dolce

We are one, ___ to - geth - er We are ___ one. ___ Through our songs we live, we love, we breathe as

mp dolce

We are one, ___ to - geth - er We are ___ one. Through our songs we live, we love, we breathe as

Perc.

Tacet percussion on beat three. Resume at m. 48

26

one com-mun-i - ty in har - mo - ny. In times of war, our songs bring peace. They ease our trou- bled

one com-mun-i - ty in har - mo - ny. In times of war, our songs bring peace. They ease our trou- bled

one com-mun-i - ty in har - mo - ny. In times of war, our songs bring peace. They ease our trou- bled

one com-mun-i - ty in har - mo - ny. In times of war, our songs bring peace. They ease our trou- bled

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*steadily, w/expressive inhalations
during next three rests*

31 *mp* *gradually louder*

minds. In - hal - ing, ex - hal - ing, we're breath - ing to - geth - er. We're
minds. In - hal - ing, ex - hal - ing, we're breath - ing to - geth - er. We're
trou - bled minds. In - hal - ing, ex - hal - ing, we're breath - ing to - geth - er. Be - ing, -
trou - bled minds. In - hal - ing, ex - hal - ing, we're breath - ing to - geth - er. Be - ing, -

36 *f*

be - ing. We're feel - ing. We're shar - ing. We're sing - ing to geth -
be - ing. We're feel - ing. We're shar - ing. We're sing - ing to geth -
- we're feel - ing. - We're shar - ing - while sing - ing to geth -
- we're feel - ing. - We're shar - ing - while sing - ing to geth -

41 *mp*

er. When we sing. When we sing. When we
er. When we sing. When we sing. When we
er. When we sing. When we sing. When we
er. When we sing. When we sing. When we

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46

mf

mf

mf

mf

Perc.
Cabasa
Egg Shaker
Djembe

Continue playing to m. 82

50

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53

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56

mf

When we ___ sing, ___ we are ___ one. ___ we are ___ one. ___

f

When we sing we're breath - ing to - geth - er, liv - ing life ___ in har - mo - ny, Ev - ry heart - beat puls - ing to - geth - er

mf

When we ___ sing, ___ we are ___ one. ___ We are one, ___ to - geth - er

mf

When we ___ sing, ___ we are ___ one. ___ We are one, ___ to - geth - er

59

mp

When we ___ sing, ___ When we ___ sing, ___ we are ___ one. ___

mf

when we ___ sing. ___ when we sing ___ we're one ___ mind and bo - dy, join - ing heart - beats through our song.

mp

when we sing. ___ Oh yes! When we ___ sing, ___ we are ___ one. ___

mp

when we sing. ___ Oh yes! When we ___ sing, ___ we are ___ one. ___

62

we are ___ one. ___ We are ___ one

Ev' - ry breath we take is to geth - er. We are ___ one

mp

We are one, ___ to - geth - er We are ___ one. We sing for joy, la ___ la la ___ la la la la,

We are one, ___ to - geth - er We are ___ one.

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65

Musical score for measures 65-67. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 65, followed by the lyrics "That's why we sing. — We sing for" in measure 66. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand. Dynamics include *mf* and accents.

That's why we sing. — We sing for
peace, la — la la — la la la la life, la — la la — la la la That's why we sing. — We sing for

68

Musical score for measures 68-70. The score continues with the vocal line and piano accompaniment. The vocal line has lyrics "joy, la — la la — la la la la, peace, la — la la — la la la la life, la — la la — la la la That's" in measure 68. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* and accents.

joy, la — la la — la la la la, peace, la — la la — la la la la life, la — la la — la la la That's
joy, la — la la — la la la la, peace, la — la la — la la la la life, la — la la — la la la That's

71

Musical score for measures 71-73. The score continues with the vocal line and piano accompaniment. The vocal line has lyrics "For joy, that's why we sing. — For" in measure 71. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* and the instruction "gradually louder to the end." in measure 72.

mf gradually louder to the end.
For joy, that's why we sing. — For
why we sing. — We sing for joy, la — la la — la la la la, peace, la — la la — la la la la
why we sing. — We sing for joy, la — la la — la la la la, peace, la — la la — la la la la
why we sing. — We sing for joy. We sing. — Peace, we sing. —

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74

1. 2. We sing for

life, that's why we sing. For why we sing. We sing for
life, la la la la la la That's why we sing. We sing for why we sing. We sing for
life, la la la la la la That's why we sing. We sing for why we sing. We sing for
Life, we sing. That's why we sing. We sing for why we sing. We sing for

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77

joy. We sing for peace. We sing for life, that's
joy, that's why we sing. For life, that's
joy, la la la la la la la, peace, la la la la la la la life, la la la la la la that's
joy, la la la la la la la, peace, la la la la la la la life, la la la la la la That's
joy. We sing. We sing for peace. we sing. We sing for Life, we sing. That's

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80

1. why we sing. We sing for
2. why we sing. Oh yes, that's why we sing. So let us al - ways,

gradually louder

why we sing. We sing for why we sing. Oh yes, that's why we sing. So let us al - ways,

gradually louder

why we sing. We sing for why we sing. Oh yes, that's why we sing. So let us al - ways,

gradually louder

why we sing. We sing for why we sing. Oh yes, that's why we sing. So let us al - ways,

gradually louder

**End percussion, clapping, or finger snaps*



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84

let us al - ways sing our songs! _____

sfz _____ *ff*

let us al - ways sing. Let's sing our songs! _____

ff

let us al - ways sing. Let's sing our songs! _____

sfz _____

let us al - ways sing. our songs! _____

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