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Sing For The Cure™

a proclamation of hope



BENEFITING THE SUSAN G. KOMEN BREAST CANCER FOUNDATION

BERNARDS HIGH SCHOOL
MUSIC DEPARTMENT

Shawnee Press, Inc.
Delaware Water Gap, PA 18327

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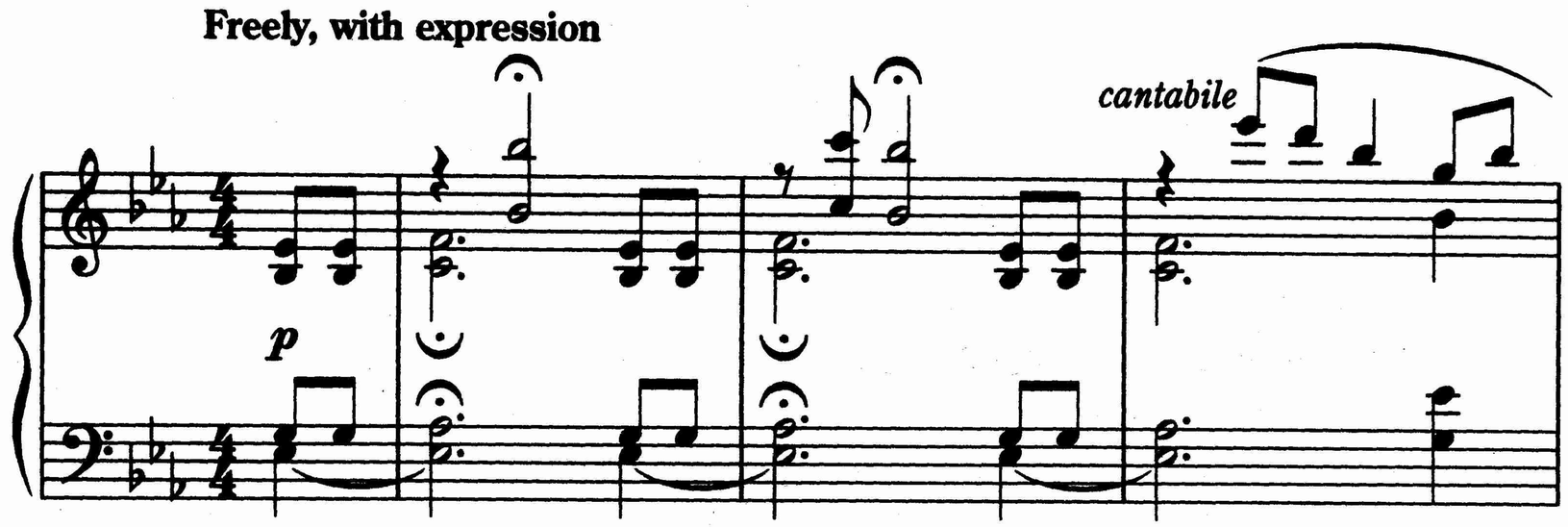
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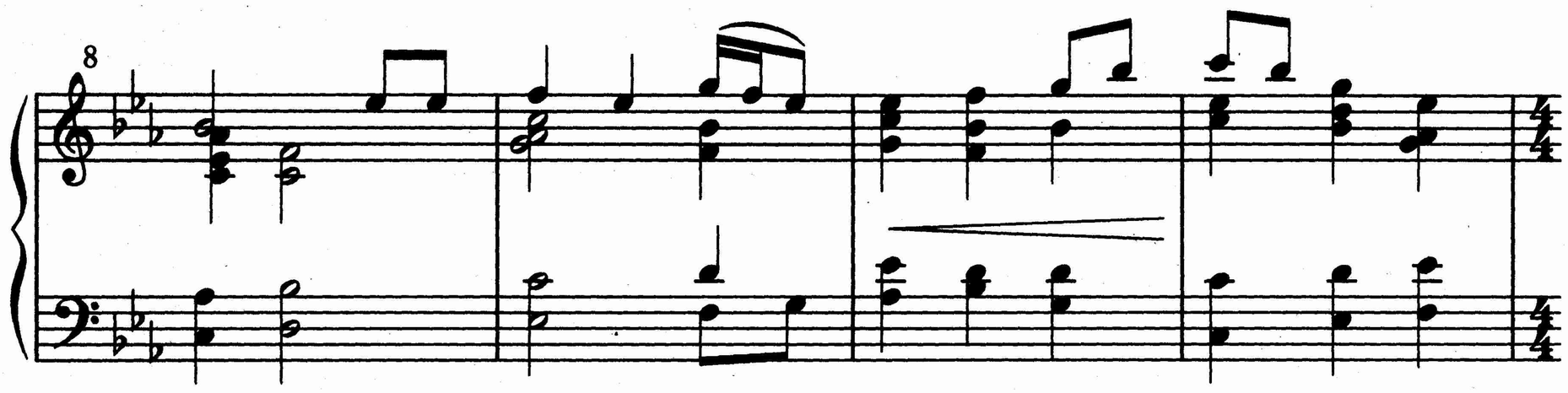
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PRELUDE FOR AN UNCOMMON WOMAN

JOSEPH M. MARTIN









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16

20

stringendo

rit.

f accel.

Tempo I

25

rit.

mp

30

p

rit. al fine

35

pp
smorzando

ppp

let vibrate

WHO WILL SPEAK?
(The Community's Voice)

The test tubes stand in the trays before me, like soldiers in a regiment. The irony does not escape me. Each of them is a person fighting for life. Names, patient numbers, and birthdates: these are their ranks and serial numbers. They are mothers, daughters, sisters, lovers, friends, neighbors. More and more of them are men.

I pick up the tubes one by one. Is anyone doing anything for these women? I have been in research for years; it is my life and my passion. But I am overwhelmed by the magnitude of what I see. Test after test, the result is the same: positive. I breathe a sigh of relief when fate hands me a negative test result. Not this one, not this time.

I too am fighting, fighting for a cure. Fighting so that my daughter won't have to face this insane disease. The test tubes stand silently before me, mutely begging for a miracle. Who is standing with them on the front lines? Where are their advocates? Like a sledge hammer, the words slam into my consciousness: "Who will speak for them? Who will speak?"

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

WHO WILL SPEAK?

for S.A.T.B. (div.), accompanied

Words by
PAMELA MARTIN (BMI)

Music by
MICHAEL COX (ASCAP)

Deliberately (♩ = ca. 100) *(hammer-like accents)*

lunga

ffff

6

ff

11 SOPRANO

13

f

ALTO

Who will speak? Who will speak?

TENOR

f

BASS

13

sffz

f

* A portion of the royalties of this work will be donated to the Susan G. Komen Breast Cancer Foundation. For more information on breast cancer or breast health, call 1-800-I'M-AWARE or visit the Foundation's website at www.breastcancerinfo.com.

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17

f

21

ff

Face - less names, num - bers and names.

ff

ff

= ca. 120

poco a poco accel.

25

f

= ca. 132

poco a poco cresc.

29

31

ff

(S. div.)

(A. div.)

Who will speak?

(T. div.)

ff

(B. div.)

31

ff

33 (S. unis.) (S. div.) (S. unis.) 36 (S. div.)

(A. unis.) (A. div.) (A. unis.) (A. div.)

Who will speak? Who will speak?

(T. unis.) (T. div.) (T. unis.) (T. div.)

(B. unis.) (B. div.) (B. unis.) (B. div.)

(♩ = 100) (♩ = 100) 36

ffff

37 lunga

lunga

lunga

lunga

ALL VOICES UNISON

41 f a piacere (Dramatic whisper, no pitch) lunga

Thun - der - ing si - lence smoth-ers their cries.

lunga

lunga

46 ♩ = ca. 60

p

52

54 𝅗𝅥. = ca. 56 (feel in 1)

rit.

mf

57

S.A. ***mf*** *(unis.)*

Day af - ter day, _____

T.B.

62 ***mf*** *(unis.)*

Day af - ter day, _____

66

S. *(unis.)*

A. Day af - ter day, day af - ter day,

T. *(unis.)*

B. Day af - ter day, day af - ter

66

70

al - ways the same face - less re -

day, al - ways the same face - less re -

74

mind - ers, num - bers and names. Each one a

78

S. sto - ry, each one a life.

f (div.)

A. sto - ry, each one a life.

f (div.)

T. sto - ry, each one a life.

f

B. sto - ry, each one a life.

f (div.)

3 3 3 3 3 3

f

82

(unis.) 85 ♩ = ca. 144

(unis.) Thun - der - ing,

Thun - der - ing,

Thun - der - ing,

(unis.)

Thun - der - ing,

3 3 3 3 3 3

ff

85

86 ♩ = ca. 120

sub. ***p*** *(div.)*

thun - der - ing, thun - der - ing si - lence

sub. ***p*** *(div.)*

thun - der - ing, thun - der - ing si - lence

(div.)

sub. ***p***

thun - der - ing, thun - der - ing si - lence

(div.)

sub. ***p***

thun - der - ing, thun - der - ing si - lence

86

mp

91 ***mp*** *(unis.)* 92 𝅗𝅥. = ca. 56

smoth-ers their cries.

mp

smoth-ers their cries.

mp *(unis.)*

smoth-ers their cries.

mp

smoth-ers their cries.

91 92 𝅗𝅥. = ca. 56

p

96

mf

100 S.T.

f *(unis.)*

Who will ___ speak for them? ___

f

104 S.T. *(unis.)*

Who will make the choice? ___

108 A.B.

mp *(unis.)*

Who will ___ sing for them, ___

mp

127 S. *ff* *(div.)*

Who will speak?

A. *ff*

Who will speak?

T. *ff* *(div.)*

Who will speak?

B. *ff* *(div.)*

Who will speak?

ff

132

mf

A.B.

136 *f* *(unis.)*

Moth - ers and daugh - ters, sis - ters and wives,

f

112 S. *mf (unis.)* 113

A. give their pain a voice?

T. *mf (unis.)*

B.

113

f

117

f *più f*

Share in the jour-ney, plead for their

f *più f*

più f

122 *(S. div.)* *(unis.)* 123

need? Who will re - mem - ber? Who will re - mem - ber?

(T. div.) *(unis.)*

(B. div.)

123

140

S.T. *f (unis.)*

lov - ers and neigh - bors: they touch our lives

A.B.

144

ff

(A.B.) *ff*

These are their fa - ces, don't be a - fraid to

ff

148

poco a poco cresc.

hear their voic - es,

poco a poco cresc.

hear their voic - es,

148

mf

poco a poco cresc.

152

hear their voic - es,

hear their voic - es,

156

(div.)

S. don't turn, don't turn, don't turn ___ a -

(div.)

A. don't turn, don't turn, don't turn ___ a -

(div.)

T. don't turn, don't turn, don't turn ___ a -

(div.)

B. don't turn, don't turn, don't turn ___ a -

160

ff

way! _____

ff

way! _____

ff

way! _____

ff

way! _____

160

ff

f

165

169

170

S.T. *f (unis.)*

Who will ___ speak for them? _____

170

ff

f

174 (S.T.)

Who will make the choice? _____

178
A.B. *mp (unis.)*

Who _____ will _____ sing for them, _____

mp

182 S. *mf (unis.)*

A.

give their pain a voice? _____

T. *mf (unis.)*

B.

mf

f

186

189

f

più f

Share in the

f

più f

3 3 3 3 3 3 3 3 3

189

più f

190

(S. div.)

(unis.)

jour - ney, plead for their need? Who will re - mem - ber?

(T. div.)

(unis.)

(B. div.)

195

♩ = ca. 120

Who will re - mem - ber? Who will

♩ = ca. 120

ff

198

S. *ff* *(div.)*

speak?

A. *ff* *(div.)*

speak?

T. *ff* *(div.)*

speak?

B. *ff* *(div.)*

speak?

202 ♩ = ca. 100

202 ♩ = ca. 100

ffff

207 **p**

Who will speak?

p *(unis.)*

Who will speak?

p

Who will speak?

p

Who will speak?

209 ♩. = ca. 56

p *poco a poco cresc.*

211 **f**

f

f

f

215

3 3 3 3 3 3

f

218

sfz

p

BORROWED TIME
(Facing Diagnosis)

"I'm sorry. The biopsy was malignant. You have breast cancer." In one instant, the security of my being has been sucked into a maelstrom and I am at the center, quickly disappearing. My thoughts are like fragments of debris dizzily swirling around me. How long has the cancer silently been invading my cells? Where do I go from here? What next? The questions torment me.

Completely disoriented, I can no longer tell up from down, dream from reality. Family and friends try to offer words of support, but their voices seem distant. They are drowned out as the diagnosis beats a steady rhythm in my brain.

One moment I am free-falling and everything is surreal, in slow motion. The next instant I am caught in the frenetic spin of a tornado. I want to run, but my feet are rooted to the ground. I want to cry, but I am empty, numb. I want to scream, but my voice is paralyzed inside my throat. There is no escape from this nightmare; I am already awake.

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

BORROWED TIME

for S.A.T.B. (div.) voices, accompanied

Words by
PAMELA MARTIN (BMI)

Music by
ALICE GOMEZ (ASCAP)

♩ = ca. 60

ACCOMP. *mf*

4 SOPRANO SOLO *mf* 5

A thief called chance has tak-en con - trol, sto-len a

colla voce *mp*

7

thread, un-rav-eled my soul. _____ *(end solo)*

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10 SOPRANO

ALTO

TENOR

BASS

mf

The

mf

13 *legato*

fab - ric of life be - gins to un - wind.

legato

13

16

The fab - ric of life be - gins to un -

19

wind.

21 SOLO

Time,

21

22 (Solo)

(end solo)

is this bor - rowed time?

25

Time, is this

Time, bor - rowed time?

(B. div.)

28

(S. div.)

Bor - rowed time?

31 With motion (♩ = ca. 106)

31 With motion (♩ = ca. 106)

mf

35

S. *mf*

Spin - ning a - long, spin - ning a - long. Spin - ning a - long, spin - ning a - long.

A. *mf*

Spin - ning a - long, spin - ning. Spin - ning a - long, spin - ning.

simile

39

S. Spin-ning_ a-long, spin-ning_ a-long. Spin-ning_ a-long, spin-ning_ a-long.

A. Spin-ning_ a-long, spin - ning. Spin-ning_ a-long, spin - ning.

T. *mf* Whirl - ing, danc - ing, spin - ning a - long.

B. *mf* Whirl - ing, danc - ing, spin - ning a - long.

39

43

Spin-ning_ a-long, spin-ning_ a-long. Spin-ning_ a-long, spin-ning_ a-long.

Spin-ning_ a-long, spin - ning. Spin-ning_ a-long, spin - ning.

Whirl - ing, danc - ing, spin - ning a - long.

Whirl - ing, danc - ing, spin - ning a - long.

43

47

S. *f*

A. Caught in a whirl - wind, spin - ning a - long.

T. *f*

B. Caught in a whirl - wind, spin - ning. ———

47

51

Held in a dance where the steps are all wrong. Un -

55

a - ble to move, ___ un - a - ble to stay.

55

68

S. *(div.)* ***sempre sforzandi***

Sends chills up my spine;

A.

Sends chills up my spine;

T. *(div.)*

Sends chills up my spine;

B.

Sends chills up my spine;

68

71

can't find peace of

can't find peace of

can't find peace of

can't find peace of

71

74

mind. Sends chills

mind. Sends chills

mind. Sends chills

mind. Sends chills

74

77

up my spine;

up my spine;

up my spine;

77

up my spine;

80

can't find ___ peace of mind. ___

can't find ___ peace of mind. ___

can't find ___ peace of mind. ___

can't find ___ peace of mind. ___

80

83

rit.

rit.

rit.

rit.

rit.

♩ = ca. 60

86 *mf* *(all Sopranos)*

Time, ____ is this bor - rowed time? ____

86

mp

89

S. Time, ____ is this

A. ____

Time, ____

T. *mf*

B.

92

bor - rowed time? ____ Bor - rowed time? ____

(B. div.)

(Solo) Chok-ing on hope, blind-ed by fear. Vis-tas keep

95 96 96

mf *mp*

shift - ing, ___ di-rec-tion un - clear. *(end Solo)*

98 3

mf *mf*

Lost ___

101

___ in a des - ert.

104

Lost, and I'm ter - ri -

107

fied.

pp

110 *rit.*

111 *a tempo*

mp

Time, is this

Time,

mp

111 *a tempo*

rit.

p

113

S. (div.)

bor - rowed time? Bor - rowed time?

A.

bor - rowed time? Bor - rowed time?

T.

bor - rowed time? Bor - rowed time?

B. (div.)

bor - rowed time? Bor - rowed time?

113

116

p (unis.) niente

Bor - rowed time?

p niente

Bor - rowed time?

p niente

Bor - rowed time?

p (unis.) niente

Bor - rowed time?

116

pp

THE PROMISE LIVES ON

(The Partner's/Spouse's Voice)

My arms encircle her as she sleeps, this woman I love. The whisper of her breathing is free and easy, as our life was in the beginning. I thought I could protect her from anything. I was in control and nothing could harm her. But I was wrong. This enemy ... this Goliath scoffs at me and I am helpless to keep him at bay.

After the diagnosis, it was death she feared most of all. Now she fears my leaving. In her mind, she is somehow less feminine and incomplete. Yes, she bears scars, but to me she is still beautiful to behold.

It is her breast that was lost – not her wit nor her intellect. Not her spirit, whose essence captured me with its warmth and vitality. Even cancer cannot destroy the soul. No, she is still the woman I love. Nothing can change that.

She and I are in this battle together. I made a promise. Through sickness and health, through difficulty and ease. Through shadows and light, through the phantom of tomorrow and the all-too-real today. One promise still lies within my power to fulfill: I will love her for a lifetime and more.

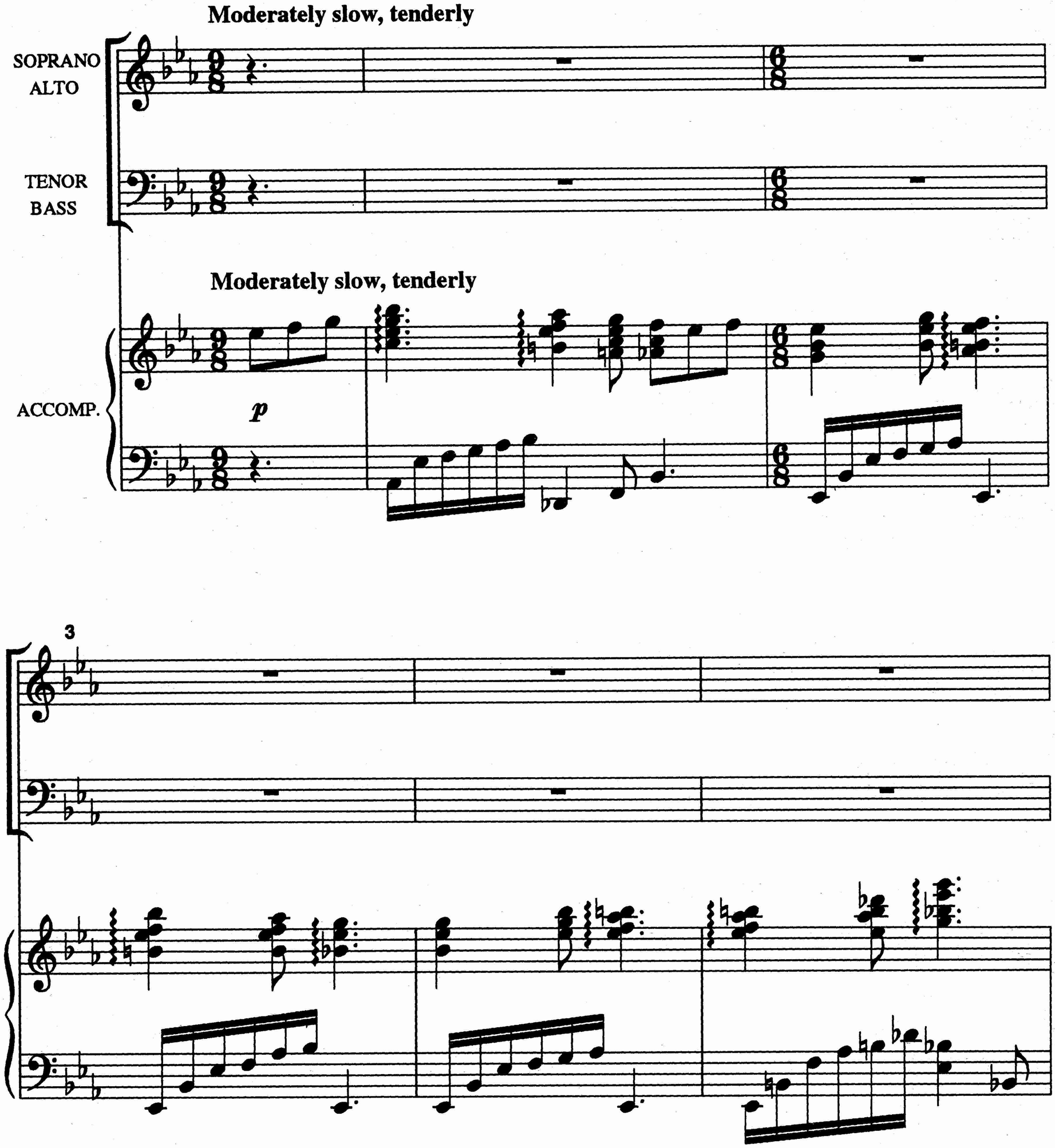
Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation**

THE PROMISE LIVES ON

for S.A.T.B. voices, accompanied

Words by
PAMELA MARTIN (BMI)

Music by
ROSEPHANYE POWELL (ASCAP)



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6

p (unis.)

Stand-ing to-geth - er, two hearts, one soul, fac - ing the fu - ture,

p (unis.)

9

how could we know?

We dreamed to-mor-row would be like to - day.

12

Nev-er im-ag-ined it could all slip a - way.

mp

I made a

Oo

it could all slip a - way.

mp

I made a

mp

14

prom - ise; gave you my vow. The stars were

16

shin - ing. Where are they now? Here in the

18

shad - ows, where have they gone? My heart re -

20

mem - bers; my prom-ise lives on.

22

p

24

25

p (unis.)

I prom-ised you com-fort when there is pain. I

26

p

27

I prom-ised you spring-time

prom-ised you sun-shine when there is rain.

30

through win - ter's cold. I prom - ised you more love than one heart can

32 *molto rit.* *mp a tempo*

hold. I made a prom - ise, gave you my

mp

a tempo

molto rit. *mp*

34

vow. The stars were shin - ing. Where are they

36

now? Here in the shad - ows, where have they

38

gone? My heart re - mem - bers; my prom-ise lives

40 **Tempo di valse (in 2)**

mf

on. My heart re-mem-bers; my

mf

Tempo di valse (in 2)

mf

42

prom-ise lives on: Love for a life-time and e - ven be-yond.

(T. div.) *(T. unis.)*

Oo e - ven be-yond, be-yond.

45

mp

Know that I need you the way I did then. I gave you my prom - ise.

mp *(T. div.)*

Know that I need you the way I did then. I gave you my prom-ise, I

mp

48

49

Broaden

f

I gave you my prom - ise. I made a

f *(T. unis.)*

give it a - gain, I gave you my prom-ise. I give it a - gain, made a

49

Broaden

f

51

Tempo I

prom - ise, gave you my vow. The stars were

Tempo I

53

shin - ing. Where are they now? Here in the

55

p

shad - ows, where have they gone? _____ My heart re -

p

p

57

mem - bers; my prom-ise lives on. My heart re -

59

mem - bers. _____ My prom - ise lives

(T. div.) (T. unis.)

Yes, my heart re - mem - bers. My prom - ise lives

61

pp

on

and

mp

(A. div.) on and on and on, on and on and on,

mp

p on

and

mp

63

on.

Broaden

mf (S. div.)

(A. unis.)

on and on and on. My prom - ise lives

(T. unis.)

mf

on.

Broaden

mf

Tempo di valse

64

fff

on

(T. div.)

fff

8va

Tempo di valse

fff

8vb

LIVIN' OUT LOUD BLUES
(Taking Control)

I face the mirror and survey my scars. No more tears; this is strictly damage assessment. I've been struck down, but not defeated. Battered, but not beaten. Burned, but not consumed. this is war and I will not surrender.

The Madman hisses in my ear and I spin around. Eyeball to eyeball, I confront Death, that menacing parasite who has been lurking about all these months. I shake my fist in his face.

"You thought you had me, didn't you? the mornings when I didn't have the strength to get up. The endless nights of nausea. The moments of panic when I was sure the cancer was marching to the rhythm of a new tune within me. All those times when I winced at my own reflection in the mirror.

"But I'm in control now. I've decided to stay and fight. There are too many reasons to keep living: movies to see, books to read, and music to hear. Friends to make, lovers to kiss, dinners to savor, and dreams to fulfill. Perhaps I'll climb a mountain or just toast the sunset again. I've cried too long and not celebrated nearly enough. I plan to live the same way I came into this life: kicking my heels and yelling at the top of my voice. Livin' out loud to the very last breath!"

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation**

LIVIN' OUT LOUD BLUES

for T.T.B.B. voices, accompanied

Words by
PAMELA MARTIN (BMI)

Music by
ROBERT SEELEY (BMI)

Moderate swing (♩. = ca. 112)



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13

T. I *mp* (div.) *mf*

Doo ___ *doo wah* ___ Can't hear you knock-in' there_

T. II *mp* (div.) *mf*

Doo ___ *doo wah* ___ Can't hear you knock-in' there_

B. I *mf* (unis.)

B. II

Can't hear you knock-in'_ there_ at my door. ___

13

mf

16

mp

___ at my door._ *Doo* ___ *do wah* ___

mp

___ at my door._ *Doo* ___ *do wah* ___

Can't hear your foot - steps_ a - cross my floor._

16

19

mf

Can't hear your foot - steps a - cross my floor. _

sfz *cresc.* *sfz*

Doo _____ *doo wah* _

mf

Can't hear your foot - steps a - cross my floor. _

sfz *cresc.* *sfz*

Doo _____ *doo wah* _

(div.) *cresc.*

See your lips mov-in', can't _

19

cresc.

22

f (unis.)

Too bus - y liv - in', ___ liv - in' out loud. _

f

Too bus - y liv - in', ___ liv - in' out loud. _

___ hear a sound. Too bus - y liv - in', ___ liv - in' out loud. _

22

f

25

25

29

sfz

Doo _ wop bop bop I'm not de-feat - ed, you _

sfz

Doo _ wop bop bop I'm not de-feat - ed, you _

mf (unis.)

3

I'm not de-feat - ed, _ you have not won. _

29

mf

32

sfz

have not won. Doo wop bop bop

sfz

have not won. Doo wop bop bop

(unis.)

3 3

Race is not o - ver, just start-in' to run.

32

35

mf

sfz cresc. sfz

Race is not o - ver, just start-in' to run. Doo doo wah

mf

sfz cresc. sfz

Race is not o - ver, just start-in' to run. Doo doo wah

cresc.

Giv-in' you no - tice, time

35

cresc.

38

(unis.)

ff

I won't sur-ren - der, _ de-cid-ed to fight. _

(unis.)

ff

I won't sur-ren - der, _ de-cid-ed to fight. _

ff

— you saw the light. _ I won't sur-ren - der, _ de-cid-ed to fight. _

38

f

ff

41

T. I

(finger snaps)

(continue snaps)

T. II

B. I

(finger snaps)

(continue snaps)

B. II

41

mf

45

(unis.)

Life is a feast and I'm here to dine, eat

f

45

49

ev-'ry_ mouth-ful, _

(unis.)

drink all _ my wine. _

49

f

53

(div.)

ff

I'm at the ta - ble, _ you can't take my plate. _

ff

53

56 T. I

I'm slam-min' the door _ and lock-in' the gate. _

T. II

I'm slam-min' the door _ and lock-in' the gate. _

(div.)

B. I

(div.)

B. II

I'm slam-min' the door _ and lock-in' the gate. _

56

59

(end finger snaps)

(end finger snaps)

(end finger snaps)

59

63

f *(unis.)* *(div.)*

Don't be mis-tak-en, _____ Don't be mis-tak - en, don't_

f *(div.)*

Don't be mis-tak-en, _____ Don't be mis-tak - en, don't_

f (unis.)

Don't be mis-tak-en, _ don't be de-ceived. _

63

66

_____ be de - ceived. _

_____ be de - ceived. _

(div.) *(B. I div.)*

3 3

Leave when I'm read - y, go when I please._

66

69

T. I

T. II

B. I

B. II

Slowly, with great reverence

ff

// *mp*

Go when I please. And when I

69

Slowly, with great reverence

poco a poco cresc.

71 go, go, when I go, my head won't be

poco a poco cresc.

71

mp

74 *f* bowed. Go like I came here,

ff

74

f

77 **Tempo I**

T. I

liv - in' out loud. _

T. II

liv - in' out loud. _

B. I

liv - in' out loud. _

B. II

liv - in' out loud. _

77 **Tempo I**

ff

80

f *ff*

Go like I came here, _ liv-in',

f *(div.)* *ff* *(unis.)*

Go like I came here, _ liv-in',

f *ff*

Go like I came here, _____ liv-in',

f *ff*

Go like I came here, _____ liv-in',

80

83 84

liv - in' out loud.

liv - in' out loud.

liv - in' out loud.

liv - in' out loud.

83 84

86

Liv-in' out loud.

(div.)

Liv-in' out loud.

Liv-in' out loud. Liv-in' out loud.

Liv-in' out loud. Liv-in' out loud.

86

90

90

94

Liv-in' out loud.

Liv-in' out loud.

Liv-in' out loud.

Liv-in' out loud.

94

COME TO ME, MOTHER
(The Child's Voice)

She came to me again last night in my dreams. I was only 13 when she died, leaving me motherless. One day, shortly after her death, the telephone rang. "May I speak to your mother?" the caller asked. Stunned, I quickly hung up the phone. How could I say to a complete stranger, "My mother is dead?" It would be a long time before I answered the phone again.

I am now 38, the age my mother was when she died. I struggle to remember her face, her voice ... her laugh. The curtain of childhood has closed, and only opens when I sleep. She comes to me often in my dreams – so real I can breathe in her fragrance as she leans over me, her hair brushing my temples, her lips lightly touching my cheek. I am a child again, and her voice calms me as no lullabye ever could.

Again and again I ask her why she left. Surely, if she had known how much I loved her, she would have stayed. As I start to cry, her hand smoothes back the hair from my face and she begins to sing, that soft and low voice returning from the mist of my childhood. My heartbeat slows; I am at peace. The void in my soul is filled once more.

When I awaken, she is gone. The incredible longing returns. No one can take her place. In the starkness of the morning light, I am revealed. I am still a motherless child.

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

COME TO ME, MOTHER

for S.S.A.A., accompanied

Words by
PAMELA MARTIN (BMI)

Music by
JILL GALLINA (ASCAP)







*A portion of the royalties of this work will be donated to the Susan G. Komen Breast Cancer Foundation. For more information on breast cancer or breast health, call 1-800-I'M-AWARE (1-800-462-9723) or visit the Foundation's website at www.breastcancerinfo.com.

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GA0119

14 *cresc.* 17

side me once more while you sing. Soothe all my

cresc.

18 *cresc.* *mf*

trou-bles and come ease my pain.

cresc. *mf*

22 *mp*

Speak to me, Moth-er, and whis - per my name.

mp

27 *a tempo*

mf

31 ALTO

mp 33

Was I to blame, Moth-er? Oh,

mp

35

(mp) SOPRANO

why did you go? Leav - ing me lone - ly and

39 SOPRANO I

41

cresc.

You left an emp-ti-ness no one can

SOPRANO II

cresc.

miss - ing you so. You left an emp-ti-ness no one can

ALTO

cresc.

You left an emp-ti-ness no one can

39

41

cresc.

44

mf

fill. Do you know, Moth - er, that I love you

rit.

mf

fill. Do you know, Moth - er, that I love you

mf

fill. Do you know, Moth - er, that I love you

44

rit.

49 *a tempo*

still?

still?

53

mp

Come to me,

49 *a tempo*

53

mp

54

SOP. I & II *(unis.)*

mp

Moth - er, a - gain while I sleep. Oh, com - fort and hold me once

ALTO I

mp

Come to me, Moth-er, _ Moth-er. _ Com - fort and

ALTO II

mp

Come to me, Moth-er, _ Moth-er. ____ Com - fort and

54

59

61

more while I weep. Noth - ing can take a-way the long - ing, it

hold me, _ hold me. _ Noth - ing can take a-way the long _ ing, it

hold me, _ hold me. _ Noth - ing can take a-way the long - ing, it

61

59

64

mf *mp* ***rit. e dim.***

seems. Come to me, Moth - er, a - gain

mf *mp*

seems. Come to me, Moth - er, a - gain

mf *mp*

seems. Come to me, Moth - er, a - gain

64

mf *mp* ***rit. e dim.***

dreams.

69

ten. *(div.)* *pp*

in my Moth-er, Moth-er, Moth-er.

ten.

in my dreams.

ten.

in my dreams.

69 *ten.* *8va*

VALSE CAPRICE
(Finding Humor in Treatment)

In treatment's dark abyss, humor can still be found. It surprises with small moments of release, leaps out in playful interludes when survivors actually find themselves laughing.

Corinne and her small children have been coloring together on the floor. Suddenly she feels something tickling her head, and brushes it off several times, but the sensation continues. When her children begin to giggle, she finally gets up to look in the mirror. To her delight, she sees that they have colored her bald head with blue magic marker. "Mommy, we wanted to give you back your hair," they say.

Judy has a student named Michael. One morning, he walks into class bearing a crumpled plant. Handing it to her, he says, "Here, Ms. Kayse. This is from my mom. She says that nobody should have me and breast cancer in the same year."

Linda is playing fetch with her dog. When her prosthesis falls out, the dog retrieves it and dashes across the park, prosthesis in mouth. Imagine the startled onlookers as she shouts, "Bring me back my breast!"

Yes, if you look for it, you will find humor. Irreverent? At times. Necessary? Always. Survivors of the most devastating events in history have clung with fierce grips to the threads of irony. Laughter may indeed be the best medicine. It can also be your salvation.

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation**

VALSE CAPRICE

for S.A.T.B. voices (div.), accompanied

Words by
PAMELA MARTIN (BMI)

Music by
PATTI DRENNAN (ASCAP)

Flowing waltz (♩ = ca. 126)



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GA0119

13

T. Plac - ing my breast in a large met - al

unis. mf

B. Bm

squeez-er.

17

20

f (S. div.)

Tak - ing my che - mo un -

mf

Ow!

20

f

22

(S. unis.)

unis.

til I turn green. Luck is no la - dy; she turned a - gainst

unis.

27

me.

(A. div.)

me, she turned a-gainst me.

mp

Bm

mf

35

mf unis.

32

Well-mean-ing friends with their

mf

bm bm bm bm dum dum dum dum

35

37

crest-fall-en fac-es,

Swear-ing if

dum dum duh dum dum dum dum dum.

42

they could, that they would trade plac - es. ———

47

f (S. div.) (S. div.) *unis.*

Won - der-ing how this could hap - pen to me. Luck is no

f *unis.*

47

f

52

55

(S. div.)

f

la - dy; she turned a - gainst me. Life's a gam - ble,

f

55

f

57 (S. unis.)

(S. div.)

got - ta scram - ble, roll the dice with

(B. div.)

(B. unis.)

61

63

mp unis. cresc. poco a poco

(A. div.)

class. 'Cause I'm a sur - vi - vor, a hell of a

mp unis. cresc. poco a poco

63

mp cresc. poco a poco

66

f

fight - er, and can - cer can kiss my

f

f

71

75

75

mf

79

76

mf *unis.*

Giv - ing up junk food for

mf

O - re - os,* no more

79

mf

81

mac - ro - bi - ot - ic.

O - re - os, How I miss my O - re - os!

mp

Ped.

*

*Oreos™

85

Con - vinc-ing my - self be-ing bald is ex -

mf

90

ot - ic.

f *(S. div.)*

Pric - es of good wigs are

f

f

95

unis.

real - ly ob - scene.

Luck is no la - dy; she turned a - gainst

unis.

100

me.

me, she turned a - gainst me.

104 *mp* *unis.*

Dumb,* dumb, real - ly dumb,

109

dumb, real - ly dumb!

mf *unis.*

Sports Il - lus - trat - ed: the

mf

* close to "m"

114

mf

Vic - to - ri - a's Se - cret and

Swim-suit E - di - tion. ____

119

Play-boy's tra - di - tion. ____

123

f

Re - runs _ of

123

f

124

(S. div.)

Bay-watch and Pam - e - la Lee.

(S. unis.)

(A. div.)

Luck is no la - dy; she __

129

S. turned a - gainst me!

A. *div.* turned a - gainst me!

T. turned a - gainst me!

B. *div.* turned a - gainst me!

132 Swing (=)

mp *unis.*

Da da

132 Swing (=)

129

mp

for rehearsal only

133

mp

Da ba da ba da ba da da ba da ba da. Da ba da ba

mp *unis.* *div.*

Da ba da ba da ba ba da

mp

Da ba da da ba da. Ba ba da

da da da da ba da ba da. Da ba

133

137

da ba da ba da ba da __ bà da ba da. _____

ba da ba __ da da ba da. _____

div. unis.

ba ba da ba ba __ da da ba da. _____

da _____ ba da _____ ba da ba da. _____

137

gliss.

piano enters

141 f

Da ba da ba da ba da ba da ba da ba da. _

f unis. div.

Da ba da da ba da ba da ba da ba da.

f

Da ba da ba da ba da ba da ba da ba da ba da __ ba da ba da.

f

Da ba da da ba da da ba da da.

141

f

da ba da ba da ya da.

145

div.

div. a trè

end swing style

Ba ba da ba ba da da ba ya da.

unis.

Ba dop ba dop ba ba ya da.

Ba dop ba ba da ba ba ya da.

Ba dop ba dop ba ba ya da.

145

end swing style

149

ff

unis.

Life's a gam - ble, got - ta scram - ble,

ff

Life's a gam - ble, got - ta scram - ble,

ff

Life's a gam - ble, got - ta scram - ble,

ff

div.

Life's a gam - ble, got - ta scram - ble,

149

ff

153

play the cards I'm dealt. 'Cause

play the cards I'm dealt. 'Cause

play the cards I'm dealt. 'Cause

play the cards I'm dealt. 'Cause

153

157

I'm in con - trol now; yes, I'm on a roll now. This

I'm in con - trol now; yes, I'm on a roll now. This

I'm in con - trol now; yes, I'm on a roll now. This

I'm in con - trol now; yes, I'm on a roll now. This

157

161

can - cer can go to

sfz div. ff

can - cer can go to

sfz div. ff

can - cer can go to

sfz div. ff

can - cer can go to

8va loco

161

sfz ff

165

Hell!

Hell!

Hell!

Hell!

165

f mp

GIRL IN THE MIRROR

(The Sister's Voice)

We were as different as two sisters could be. Suzy was the homecoming queen and I was the tomboy. She was the darling of Peoria and I was her clumsy and somewhat bookish younger sister. Where Suzy's nature was calm and kind-hearted, mine was frantic and impatient. She was content to fulfill her dreams in Peoria. Never content, I dreamed of an exciting life that lay far beyond the reaches of my hometown.

Yet, our bond as sisters transcended these things. I adored her and she nurtured me. I looked to her as both sister and second mother. And despite all our differences, we shared one striking similarity: our faces were mirror images. In every family photo, we looked like twins. Always holding hands, we were inseparable and in our unity appeared invincible.

Suzy died in 1980. When I look in the mirror, I see her still: Suzy, who loved to live and lived to love. And in the mirror's glass, I see her hopes and dreams reflected in my eyes, my passion for living magnified by her loss of life. We are no longer invincible, but Suzy is a seal upon my heart, a seal which cannot be broken. For love is stronger than death. Like a blazing fire, it burns in the soul. The ocean's waters cannot quench it; neither can floods drown it. Love's flame is eternal.

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation**

GIRL IN THE MIRROR

for S.A.T.B. voices, accompanied

Words by
PAMELA MARTIN (BMI)

Music by
STEFANIA DE KENNESSEY (ASCAP)



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GA0119

15

When I look in it, it is your face _ that I

When I look in it, it is your face _ that I

p

19

see. I can't for -

see. I can't for -

21

mf

21

mf

3 3 3 3 3 3

mp

22

get you, my sis - ter, _____ my _____

cresc.

get you, my sis - ter, _____ my _____

cresc.

3 *simile*

cresc.

24

friend. The mir - ror re - minds me

friend. The mir - ror re - minds me

26

time and time a - gain.

time and time a - gain.

28

It re-minds me a - gain and a - gain,

It re-minds me a - gain and a - gain,

31 *rit.* *mp* *a tempo* *(rejoin section)*

my sis-ter, my friend.

mp *(rejoin section)*

my sis-ter, my friend.

a tempo

rit. *p*

8vb

35 SOPRANO *rit.* 36 *a tempo*

ALTO

TENOR *p*

BASS

When we were

36 *a tempo*

rit. *pp*

loco

37

chil - dren, it stood in ____ our ____

3 *simile*

39 *p*

When we were chil - dren it stood in our

room

41

room

p

si - lent - ly watch - ing

3 3 3 3 3 3 3 *simile*

p

43 *p*

si - lent - ly

each day ____ as we grew.

45

watch - ing.

46

mf

And it watched us play

46

3

mp

47

dress - up.

It heard each tale we

BASS ONLY *mf*

It watched us play.

3

3

49

f

read,

saw all the

T.

B.

heard each tale that we read.

3

mf

51 52

laugh - ter

f

It saw all the

52

53

and each tear that we

laugh - ter and each tear,

3

f

55

sub. p

shed, each tear that we shed, each

p

each tear that we, each

sub. p

57

tear,

rit.

pp a tempo

each tear we shed.

pp

8va

3 3 3 3 3 3

rit.

delicato
a tempo
pp

60

rit. ALTO ONLY 62 *p a tempo*

Time _____ hur - ried

TENOR ONLY *p*

62 *a tempo*

rit.

ppp

63

by

and the mir - ror was there,

66 A.

watched us ___ try lip - stick and col - or our

T.

B.

p

69 S.

And it

70

mf

A.

hair. ___ And it shared ev - 'ry

T.

mf

B.

70

3 3 3 3 3 3

mp

71

se - cret and heard ev - 'ry

3 *simile*

73

scheme and it lis - tened,

mf

(S. only)

75

it lis - tened in si - lence

mf

while ___ we

p

78

rit.

a tempo

S. ONLY

talked, while we talked and we dreamed. *Ah* ___

78

rit.

tr

p *a tempo*

82

S.

A.

ah *ah*

p

while we talked and we

tr *tr*

6 3 3 3

mp

85 *rit.* *a tempo*

while we talked and we dreamed.

dreamed, while we dreamed.

8va *loco*

rit.

delicato
pp a tempo

89 ALTO ONLY

pp

When we _ were old - er, it watched us leave home,

TENOR ONLY

pp

89

ppp

93

SOPRANO *mp*

For the

ALTO *p* *mp*

saw us re - turn there_ with girls of our own. For the

TENOR *p* *mp*

saw us re - turn there_ with girls of our own. For the

BASS *p* *mp*

saw us re - turn there_ with girls of our own. For the

93

p

97 *cresc.*

mir - ror, it is mine now.

cresc.

mir - ror, it is mine now.

cresc.

mir - ror, it is mine now.

cresc.

mir - ror, it is mine now. You

97

3 3 3 3 3 3 3

mp *cresc. molto* *simile*

90

mf

So when I

mf

you left it to me. So when I

mf

you left it to me. So when I

mf

left, you left it to me, you left it to me. So when I

99

mf

102 *f*

dim.

stand be - fore it, it is your face I

f

dim.

when I stand be - fore it, it is your face, it is

f

dim.

when I stand be - fore it, it is your, your face I

102

f

dim.

105

rit.

see, it is your face, your face I

your face, it is your face, your face I

your face, it is your face, your face I

see, your face I see, your face I see. Oh,

105

rit.

108

a tempo

see, you

see, you

see, girl in the mir - ror, girl in the mir - ror, you

girl in the mir - ror, girl in the mir - ror, girl in the mir - ror, you

108

a tempo

p

111 *rit.* *a tempo*

look just _ like _ me. _____

look _ just like ____ me. _____

look just _ like me. _____

look just like ____ me. _____

111 *a tempo*

tr *tr* *tr*

rit. *mp* *cresc.*

115

115

3 3 3 3 3 3

f

118 SOLO *mp*

I can't for - get you, my ___

mp

120

sis - ter. You're my sis - ter, my ___ friend. ___

p

124 *(end solo)* ALL VOICES UNISON *p*

___ I can - not for -

pp

get.

ppp al niente

8vb

WHO WILL CURL MY DAUGHTER'S HAIR?

(The Mother's Voice)

"Do it again, Mommy! Push me higher! Do it again!" My daughter's voice is like music to my ears, soaring as high as the swing that carries her. "One more time!" she pleads, her laughter punctuating the words. Suddenly the full force of their meaning strikes me, like a blow dealt to my midsection. How many more times are mine?

She runs to me now, arms held wide, as though she could embrace a lifetime. Blissfully unaware, she is drinking in the joy of the moment, confident that there will be many days like today. But will there? I am too paralyzed to utter the question aloud. The breeze catches her hair and the mass of curls floats behind her like streamers. Who will curl her beautiful hair if I am gone?

Oh, God! Let me have one more day, do it all again one more time. And yet, what mother in her right mind would be content with just one more moment? No! A mother wants a lifetime of once agains. But I am not any mother. I am a mother standing toe-to-toe with death. I will take one more anything.

Everything within me chants the words like a mantra: one more time, one more time, one more time. My daughter throws her arms around my neck and I bury my face in her tumbling curls, my tears anointing her head with the words of my prayer.

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

WHO WILL CURL MY DAUGHTER'S HAIR?

for S.S.A.T.T.B.B. voices, accompanied

Words by
PAMELA MARTIN (ASCAP)

Music by
DAVE FRIEDMAN (ASCAP)

Espressivo (♩ = ca. 120)



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GA0119

11

dance? Guide him through each new ro - mance? Who will

14

help his heart to grow and un - der - stand a wom - an's

17 S. *(tutti)* ***mf*** *(div.)* 18

soul? Will I see an - oth - er year, give a hug or dry a

A. *(tutti)* ***mf***

soul? Will I see an - oth - er year, give a hug or dry a

T. *(div.)* ***p***

Mm

B. *(div.)* ***p***

Mm

18

(play)

mp

21

tear, mark an inch up - on the wall? They are so

tear, mark an inch up - on the wall? They are so

Oo

Oo

24

young; they are so small. Will I dress her for the

mf

26

young; they are so small. Will I dress her for the

mf

p

Oo

p

Oo

24

26

27

prom, show him stars to wish up - on? Will I have an - oth - er

prom, show him stars to wish up - on? Will I have an - oth - er

Oo

Oo

27

31

day to watch my chil - dren as they play? I've no

f

day to watch my chil - dren as they play? I've no

f

31

mf

42

pp

Ah

pp

Ah

day to curl her hair, one more night to hear her prayer, one more

day to curl her hair, one more night to hear her prayer, one more

42

46

49

ah *ah*

ah *ah*

f

song, a lul - la - by, one more time to hush her cry. One more

f

song, a lul - la - by, one more time to hush her cry. One more

46

49

34

time to ask you why, no time to grieve, no time to cry. So much un -

time to ask you why, no time to grieve, no time to cry. So much un -

pp

Ah _____ *ah* _____

pp

Ah _____ *ah* _____

34

38

said and left un - done. I ask one thing, on - ly one:

said and left un - done. I ask one thing, on - ly one:

f (unis.)

ah _____ I ask one thing, on - ly one: One more

f (unis.)

ah _____ I ask one thing, on - ly one: One more

38

50

ah

ah

af - ter - noon to dance, one more glimpse of new ro - mance, one more

af - ter - noon to dance, one more glimpse of new ro - mance, one more

50

54

ah

ah

chance to help him grow and un - der - stand a wom - an's

chance to help him grow and un - der - stand a wom - an's

54

57 58

ff

Let me see an - oth - er year, give one more

ff

Let me see an - oth - er year, give one more

ff

soul. Let me see an - oth - er year, give one more

ff

soul. Let me see an - oth - er year, give one more

57 58

ff

60

hug, dry one more tear, mark one more inch up - on the

hug, dry one more tear, mark one more inch up - on the

hug, dry one more tear, mark one more inch up - on the

60

hug, dry one more tear, mark one more inch up - on the

63

66

wall, live to see them stand-ing tall. *Ah*

wall, live to see them stand-ing tall. *Ah*

wall, live to see them stand-ing tall. One more dress, an - oth - er

wall, live to see them stand-ing tall. One more dress, an - oth - er

63

66

67

ah

One more mo - ment, one more

ah

One more mo - ment, one more

prom, one more star to wish up - on. One more mo - ment, one more

prom, one more star to wish up - on. One more mo - ment, one more,

Maestoso

67

71

mf *Ad lib.*

day. Once a -

mf *Ad lib.*

day. Once a -

day.

one more chance to watch them play.

71

75

gain is all I pray.

gain is all I pray.

mf

pray.

mf

pray.

75

GROUNDLESS GROUND
(Pursuing a Cure)

We are standing on a precipice. On this side lies hope. On the other, healing. The chasm between the two is bridged by faith. The path we must take cannot be seen with the eyes; it can only be viewed by the heart.

To step out on an invisible road, to stand on groundless ground, requires us to believe in that which cannot be seen. It demands faith – faith to take a virgin path toward a destination created by our dreams.

The cure is there, waiting for us on the other side. But we must make the sojourn. Take my hand, and take the hand of your neighbor. Together we are standing on groundless ground. Travelling on a road with our sisters and brothers, the song of victory on our lips, we are marching toward the promised land!

Commissioned by The Women's Chorus of Dallas and
*The Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

GROUNDLESS GROUND

for S.S.A.T.B.B. voices, accompanied

Words by
PAMELA MARTIN (BMI)

Music by
W. T. GREER, III (ASCAP)

Maestoso (♩ = ca. 100)

SOPRANO
ALTO

f legato *ff* *poco rit.* **(♩ = ca. 70)**

We are step-ping out in faith o-ver ground-less ground.

TENOR
BASS

f legato *ff* *(T. I)* *(T. II, B.)*

We are step-ping out in faith o-ver ground-less ground.

Maestoso (♩ = ca. 100) **(♩ = ca. 70)**

ACCOMP.

f *poco rit.* *p rubato*

5

9 FEMALE SOLO *mp* 11

I hear the call Yes, I could

MALE SOLO *mp* 3

to use my voice,

11 *mp*

* A portion of the royalties of this work will be donated to the Susan G. Komen Breast Cancer Foundation. For more information on breast cancer or breast health, call 1-800-I'M-AWARE (1-800-462-9723) or visit the Foundation's website at www.breastcancerinfo.com.

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12

turn a - way, but I have made the choice, We must all u -

the choice to fight! We must all u -

15

f

nite. With cour-age like fire, ___ my fear is gone.

f

nite. I be - lieve _ that we will

f

18

mp

We will win. _ Deep in my heart, my faith is strong.

mp 3

win. I want to

mp

21

p (whispered) *f*

We will more than try. We're gon-na live. We're gon-na

f

try. We will more than try. We're gon-na

24 **Tempo I**

ff (Solo) *(end solo)*

fly!

(Solo) *(end solo)*

ff

fly!

S. I *ff*

S. II Step-ping out in faith o-ver ground-less ground, step-ping out in faith,

A. *ff* Step-ping out in faith o-ver ground-less ground, step-ping out in faith,

T. *ff* Step-ping out in faith o-ver ground-less ground, step-ping out in faith,

B. I *ff*

B. II Step-ping out in faith o-ver ground-less ground, step-ping out in faith,

24 **Tempo I**

ff

27

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

27

29 MALE SOLO

mf

Ev - 'ry

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

29

31

FEMALE SOLO *mf*

ev - 'ry man, hand in

(Male Solo)

wom - an, arm in arm,

31

mf

34

hand, tak - ing a stand;

ris - ing up,

37

we're walk - ing to the prom - ised land.

we're walk - ing to the prom - ised land. Lead-ing the

39

at ev - 'ry turn, _____ stand - ing

way, _____ ev - 'ry sin - gle day, _

39

42

3

firm, _____ nev - er look

nev-er gon-na turn back, __

44

down, down, down. __ We're step-ping out on ground - less ground. _

down, down, down. __ We're step-ping out on ground - less ground. _

47

ff

We're step-ping out in faith o - ver ground-less ground. With me, with you, there's

ff

We're step-ping out in faith o - ver ground-less ground. With me, with you, there's

ff

We're step-ping out in faith o - ver ground-less ground. With me, with you, there's

ff

unis.

We're step-ping out in faith o - ver ground-less ground. With me, with you, there's

47

ff

50

noth - ing we can't do. No! Cel - e-brate the faith, the

noth - ing we can't do. No! Cel - e-brate the faith, the

noth - ing we can't do. No! Cel - e-brate the faith, the

noth - ing we can't do. No! Cel - e-brate the faith, the

52

faith that we have found. Step on out and let there be no doubt.

faith that we have found. Step on out and let there be no doubt.

faith that we have found. Step on out and let there be no doubt.

unis.

faith that we have found. Step on out and let there be no doubt.

52

55

Reach down in your soul!

Reach down in your soul!

Reach down in your soul!

Reach down in your soul!

55

* Choral slide.

57

Faith will take _ con - trol. _____

Faith will take _ con - trol. _____

Faith will take _ con - trol. _____

div.

Faith will take _ con - trol. _____

57

60

Step-ping out in faith o - ver ground - less __ ground,

Step-ping out in faith o - ver ground - less __ ground,

Step-ping out in faith o - ver ground - less __ ground,

Step-ping out in faith o - ver ground - less __ ground,

60

62

step-ping out in faith, we are step - ping out in faith. We're on

step-ping out in faith, we are step - ping out in faith. We're on

step-ping out in faith, we are step - ping out in faith. We're on

step-ping out in faith, we are step - ping out in faith. We're on

62

64 MALE SOLO

mf

March-ing a -

ground - less ground *Oo*

ppp

ground - less ground *Oo*

div. *ppp*

ground - less ground *Oo*

ppp

ground - less ground *Oo*

64

66

FEMALE SOLO *mf*

(Male Solo) mov - ing a - long, the shout - ing song,

head, lift - ing up

66

mf

69

climb - ing high,

get - ting clos - er,

72

74

we're tak-ing up the bat - tle cry. can - not

we're tak-ing up the bat - tle cry. Won't be de - nied,

74

75

fail, born to pre -

born to sur - vive,

77

vail, on - ward bound,

keep - ing the faith,

80

we're step - ping out on ground - less ground.

we're step - ping out on ground - less ground.

80

82

ff

We're step-ping out in faith o - ver ground-less ground. — With me, with you, there's

ff

We're step-ping out in faith o - ver ground-less ground. — With me, with you, there's

ff

We're step-ping out in faith o - ver ground-less ground. — With me, with you, there's

ff

unis.

We're step-ping out in faith o - ver ground-less ground. — With me, with you, there's

82

ff

85

noth - ing we can't do. No! — Cel - e-brate the faith, the

noth - ing we can't do. No! — Cel - e-brate the faith, the

noth - ing we can't do. No! — Cel - e-brate the faith, the

noth - ing we can't do. No! — Cel - e-brate the faith, the

85

87

faith that we have found. Step on out and let there be no doubt.

faith that we have found. Step on out and let there be no doubt.

faith that we have found. Step on out and let there be no doubt.

unis.

faith that we have found. Step on out and let there be no doubt.

87

90

Reach down in your soul!

Reach down in your soul!

Reach down in your soul!

Reach down in your soul!

90

* Choral slide.

92

Faith will take _ con - trol. _____

Faith will take _ con - trol. _____

Faith will take _ con - trol. _____

div.

Faith will take _ con - trol. _____

92

95

Step-ping out in faith o - ver ground - less _ ground, step-ping out in faith,

Step-ping out in faith o - ver ground - less _ ground, step-ping out in faith,

Step-ping out in faith o - ver ground - less _ ground, step-ping out in faith,

Step-ping out in faith o - ver ground - less _ ground, step-ping out in faith,

95

98

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

98

100

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

100

102

unis.

We are step - ping out in

We are step - ping out in

We are step - ping out in

unis.

We are step - ping out in

102

104

div.

faith, step-ping out in faith.

faith, step-ping out in faith.

div.

faith, step-ping out in faith.

div.

faith, step-ping out in faith.

104

106

We're step-ping out in faith o-ver ground-less ground. With me, with you, there's

We're step-ping out in faith o-ver ground-less ground. With me, with you, there's

We're step-ping out in faith o-ver ground-less ground. With me, with you, there's

unis.

We're step-ping out in faith o-ver ground-less ground. With me, with you, there's

106

109

noth-ing we can't do. No! Cel-e-brate the faith, the

noth-ing we can't do. No! Cel-e-brate the faith, the

noth-ing we can't do. No! Cel-e-brate the faith, the

noth-ing we can't do. No! Cel-e-brate the faith, the

109

111

faith that we have found. ___ Step on out and let there be no doubt.

faith that we have found. ___ Step on out and let there be no doubt.

faith that we have found. ___ Step on out and let there be no doubt.

unis.

faith that we have found. ___ Step on out and let there be no doubt.

111

114

Reach down in your soul! ___

Reach down in your soul! ___

Reach down in your soul! ___

Reach down in your soul! ___

114

* Choral slide.

116

Faith will take_ con - trol.

Faith will take_ con - trol.

Faith will take_ con - trol.

div.

Faith will take_ con - trol.

116

119

Step-ping out in faith o-ver ground-less_ ground, step-ping out in faith,

Step-ping out in faith o-ver ground-less_ ground, step-ping out in faith,

Step-ping out in faith o-ver ground-less_ ground, step-ping out in faith,

Step-ping out in faith o-ver ground-less_ ground, step-ping out in faith,

119

122

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

we are step - ping out in faith. We're on ground - less _ ground. _

122

124

We are step-ping out in faith o - ver _____ ground-less ground!

We are step-ping out in faith o - ver _____ ground-less ground!

div.

We are step-ping out in faith o - ver _____ ground-less ground!

We are step-ping out in faith o - ver _____ ground-less ground!

8

124

fff

8vb

ONE VOICE
(Proclaiming Hope)

I am one voice. Just one voice. Can one voice make a difference? We have only to turn the pages of history for the answer. The winds of change have always been propelled by the breath of one voice. One voice rousing brothers and sisters from the sleep of indifference to the alertness of action.

The individual voices in this battle are wrought with emotion and determination. We are brought full-circle by their stories. Who will speak? If one single voice in the cause can be heard, imagine the power of all our voices lifted together in chorus. For it will take all of us to carve out a cure from our concern.

Do you hear it? "Sing!" the voice is calling. "Sing above the sighs of apathy! Sing a future without fear for our daughters! Sing! Herald the hope of healing with your voice. Sing! Celebrate our sisters with the song of life! Sing the dream into reality! Sing! Sing! Sing!"

Commissioned by The Women's Chorus of Dallas and
*the Turtle Creek Chorale for the Susan G. Komen Breast Cancer Foundation.**

ONE VOICE

for S.A.T.B. (div.), accompanied

Words by
PAMELA MARTIN (BMI)

Music by
JOSEPH M. MARTIN (BMI)

Moderato

pp *(from a distance)*

sotto voce

4 SOPRANO *(S. div.)* *p*

ALTO

One life, one choice, one hope, one voice.

TENOR

BASS

9

p *sotto voce*

(B. div.)

One life, one choice, one hope, one voice.

* A portion of the royalties of this work will be donated to the Susan G. Komen Breast Cancer Foundation. For more information on breast cancer or breast health, call 1-800-I'M-AWARE (1-800-462-9723) or visit the Foundation's website at www.breastcancerinfo.com.

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13 SOLO

14 Freely

mp

I am one voice, one voice sing-ing in the

S.

A.

T.

B.

13

14 Freely

p

mp

17

dark. Just one

(S. unis.)

One voice, one voice.

(B. unis.)

17

20 (Solo)

lone - ly voice, but my song can be a spark.

23

Come and join me; we can light a fire so bright the

26

world will be danc - ing in our light. And

mf

mf

28

poco a poco cresc.

we will not _ be si - lent, ___ we will not _ be si - lent an - y

S. *(unis.)*

A. We will sing.

T. *(unis.)*

B.

28

poco a poco cresc.

30

more; an - y more.

(S. div.) *(unis.)*

Ah We will not _ be si - lent, ___

(unis.)

30

32 *with great warmth* 33 *mf*

I am one voice,

si - lent an - y more.

32 33

33 (Solo)

I will not be si - lent. I will keep on sing - ing 'til I'm

36

heard. I am one voice,

38

I will not _ be si - lent _ 'til my song _ is sung a - round the world. _

40

— You have on - ly be-gun _ to hear the pow'r of one. _

43

I will keep on sing-ing, — I will keep on sing - ing,

45 (Solo) *(end solo)*

I'll keep on sing - ing 'til I'm heard.

S. We are

A.

T.

B.

45

47 *mf*

one voice. We will not be si - lent,

mf

mf

49

We will keep on sing - ing 'til we're heard. We are

51

one voice. We will not _ be si - lent __

53

(S. div.) (S. unis.)

(A. div.) (A. unis.)

'til our song __ is sung a - round the world. Let the

(T. div.) (T. unis.)

(B. div.) (B. unis.)

55

(S. div.)

mu - sic be - gin, _ and let hope live a - gain. _

55

57 (S. unis.)

We will keep on sing __ ing. We will keep on sing - ing,

(B. div.)

59

We'll keep on sing - ing 'til we're heard.

(B. unis.)

61

(unis.)

We will keep on sing-ing 'til our work is done.

61

63 *mp*

We will keep on sing-ing 'til the race is won.

65 *poco a poco cresc.*

We will keep on sing-ing 'til the rib-bons that we wear

poco a poco cresc.

poco a poco cresc.

molto espressivo

67 *mf* *poco a poco cresc.*

(S. div.)

wave ____ like ban-ners of life, wave ____ like ban-ners of life,

poco a poco cresc.

mf

67 *molto espressivo*

mf *poco a poco cresc.*

69

rit.

a tempo

(A. div.)

wave ___ like ban-ners in the air.

(B. div.)

a tempo

rit.

f

72

We are

75 *f*

one voice, we will not be si - lent.

f

77

We will keep on sing - ing 'til we're heard. We are

79

one voice, we will not be si - lent

81

allargando (S. div.)

'til our song_ is sung a - round the world. We have

(B. div.)

allargando

83

ff

one life, one choice, one hope.

(A. div.)

ff

(B. unis.) (B. div.)

ff

grandioso

86

(S. unis.) (S. div.)

(A. unis.) (A. div.)

We are one voice!

(T. div.)

(B. unis.) (B. div.)

grandioso

Making the Most of Your Sing for the Cure™ Concert

The Susan G. Komen Breast Cancer Foundation is the nation's largest private funder of breast cancer research and community outreach programs. It was established in 1982 by Nancy Brinker in honor of her sister, who died of breast cancer at age 36. The Komen Foundataion also provides life-saving information about early detection and treatment. For more information, visit the Foundation's award-winning website at www.breastcancerinfo.com or call 1-800-I'M AWARE® (1-800-462-9273). We hope you will donate a portion of your concert proceeds to the Susan G. Komen Breast Cancer Foundation.

Here are several suggestions to help make your *Sing for the Cure*™ concert more fun and informative for your singers and audience, and hopefully, more successful in raising crucial dollars for breast cancer research, education, screening, and treatment. We encourage you to be creative in originating additional ways to make your concert a tremendous success. Partner with your local Komen Foundation Affiliate to provide additional breast cancer information or a guest speaker. To locate a Komen Foundation Affiliate near you or to learn more about selecting the Komen Foundation as your event beneficiary, send an e-mail to sing@komen.org.

***Pink Ribbon Pins**: Consider including a pink ribbon pin with the purchase of each concert ticket and give one to each singer as well. Several sizes and styles of pins are available from the Susan G. Komen Breast Cancer Foundation.

***Breast Cancer Education Flyers**: Brochures, flyers, and other valuable information on breast cancer and early detection may be obtained from the Susan G. Komen Breast Cancer Foundation.

***Camera-ready Logos for Use in Ads and Posters**: A sheet of camera-ready art of the *Sing for the Cure*™ logo is available from the Susan G. Komen Breast Cancer Foundation. The sheet contains logos of various sizes that you may use in your ads and posters announcing your concert. The logo will help attract people to your advertising and will increase your audience size and contributions to the Foundation.

***T-Shirts**: Artwork is available from the Susan G. Komen Breast Cancer Foundation that can be used to produce t-shirts to sell to participants and to audiences at the concert.

***Posters**: Posters are available from the Susan G. Komen Breast Cancer Foundation. They are pre-printed and have a blank space for specific information about your concert.

Honor a Survivor: If someone in your organization is a breast cancer survivor, hold the concert in his or her name.

Memory Board: Create a display board for people to make donations in honor of, or in memory of, a person who has had breast cancer.

Survey Participants and Audience: Survey participants and your audience about their knowledge of breast cancer and early detection. Make your concert an educational event that will be beneficial to everyone.

Thank you for participating in *Sing for the Cure*™. It's caring people like you who will help us save thousands of lives by finding a cure for breast cancer.

*To order these and other breast health materials or Komen Foundation merchandise, send an e-mail to sing@komen.org.

It's Time to

SING FOR THE CURE™!

October is Breast Cancer Awareness Month

Sing for the Cure™ - A Proclamation of Hope is a 60-minute, 11-movement choral song cycle complete with full orchestra or piano accompaniment. Individual pieces may be performed independently or use several selections for a mini-program. Published by Shawnee Press, Inc., the libretto is based on true stories of breast cancer survivors and their families.

The work includes information from the Susan G. Komen Breast Cancer Foundation that will help you get your community to support your performance of this life-changing work. Don't miss the opportunity to Sing for the Cure.

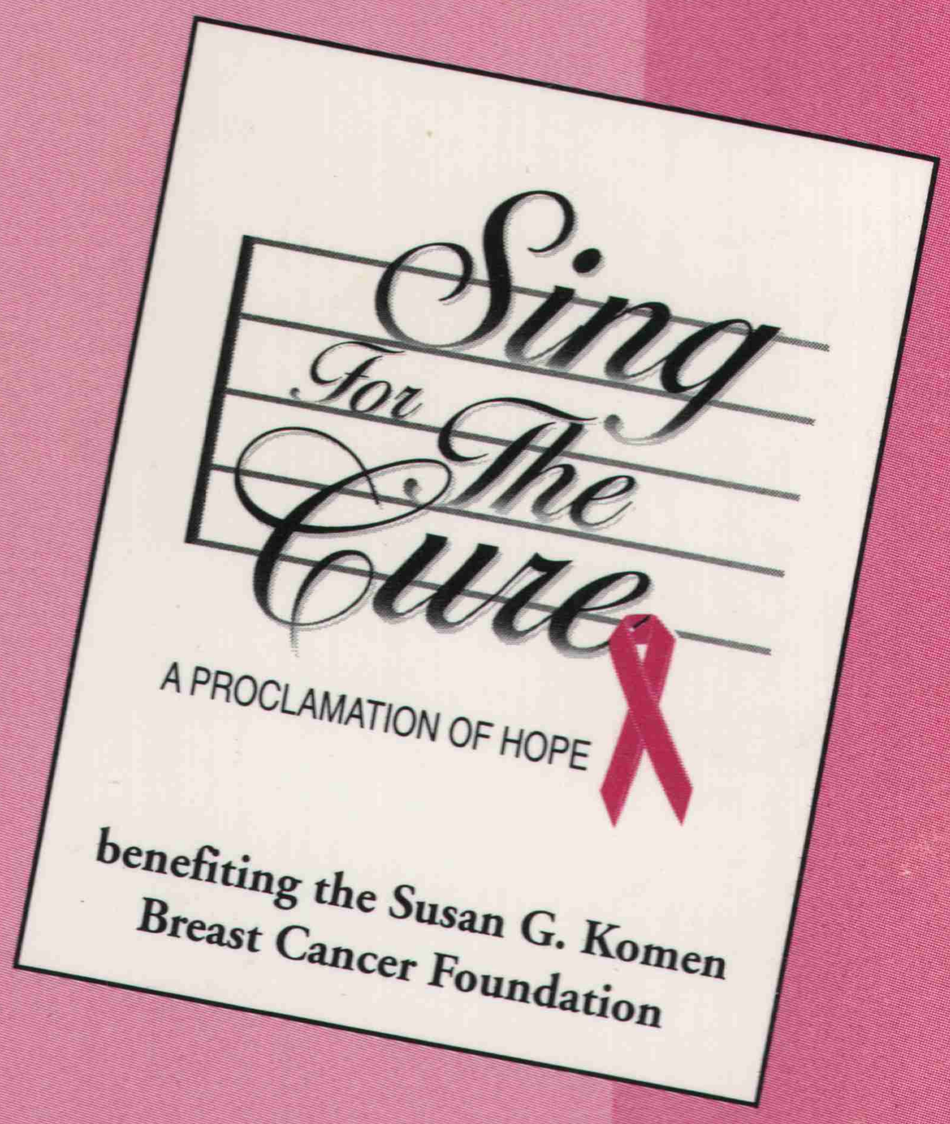
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AVAILABLE INDIVIDUALLY OR AS A COLLECTION

Sing for the Cure (collection)	Various	Multiple Voicings	GA0119
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The Promise Lives On (The Partner's/Spouse's Voice)	Rosephanye Powell	SATB	A 2128
Livin' Out Loud Blues (Taking Control)	Robert Seeley	TTBB	C 0310
Come to Me, Mother (The Child's Voice)	Jill Gallina	SSA	B 0598
Valse Caprice (Tumor Humor)	Patti Drennan	SATB	A 2133
Girl in the Mirror (The Sister's Voice)	Stefania de Kenessey	SATB	A 2131
Who Will Curl My Daughter's Hair (The Mother's Voice)	David Friedman	SATB	A 2129
Groundless Ground (Pursuing a Cure)	W.T. Greer	SATB	A 2130
One Voice: I Will Not Be Silent (Proclaiming Hope)	Joseph M. Martin	SATB	A 2132

A PERUSAL BOOKLET IS AVAILABLE

Lyrics by Pamela Martin
Orchestration by Brant Adams



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