

I Sing Because I Can

Dedicated to my friends in *Cambridge Common Voices* Dhruv Goel

A

$\text{♩} = 150$

Soprano

Alto

Tenor/Bass

Piano

crescendo throughout A

mp

pedal as per discretion

This section consists of four staves. The top three staves (Soprano, Alto, Tenor/Bass) have rests throughout. The piano staff starts with rests, followed by a dynamic marking 'mp', and then a series of eighth-note chords. The piano part concludes with a dynamic marking 'sim.' and 'mf'.

6

S.

A.

T./B.

Pno.

mp

Oo _____

sim.

mf

This section consists of four staves. The top three staves (Soprano, Alto, Tenor/Bass) have rests throughout. The piano staff starts with rests, followed by a dynamic marking 'mp', then a sustained note 'Oo' with a horizontal line, followed by a dynamic marking 'sim.', and finally a dynamic marking 'mf'.

12

S.

A.

T./B.

Pno.

won't you come and sing with me!

17

S.

A. *mf*

Oo

mf

Sing with me! Sing with me!

T./B.

Oo

Pno. *f*

22

S. *f*
Oo

A. *f*
— won't you come and sing with me! — Oo

T./B. *f*
Sing with me!
— won't you come and sing with me! — Oo

Pno. *ff*

27

S. — won't you

A. — won't you

T./B. Sing with me! Sing with me! — won't you

Pno.

B Can be sung by a soprano/mezzo-soprano/tenor/baritone.

mf

31

Solo

When - ev - er I'm fee - ling blue, I go to my friends!
come and sing with me!

S.

A.

T.B.

Pno.

36

Solo

We leave what-ev - er we're do-ing, we sing, and I'm all

S.

A.

T.B.

Pno.

C

Solo *good a-gain! mf Unison (in comfortable octave)*

S. I know that I can sing,— and I know that you can too! So

A. *mf*
I know that I can sing,— and I know that you can too! So

T./B. *mf*
I know that I can sing,— and I know that you can too! So

Pno.

S. come and sing with me to-night, and to - ge-ther, we'll make it through! I

A. come and sing with me to-night, and to - ge-ther, we'll make it through! I

T./B. come and sing with me to-night, and to - ge-ther, we'll make it through! I

Pno.

Optional: all sing T./B. line in comfortable octave

49

S.
A.
T./B.
Pno.

sing be-cause I can! I sing be-cause I can! I

sing be-cause I can! I sing be-cause I can! I

sing be-cause I can! I sing be-cause I can! I

D

Body Percussive Interlude

*Instead of hand claps, other forms of body percussion (finger snaps, thigh taps, chest taps) can be used as comfortable. Improvisation encouraged!

To Hand Clap*

53

S.
A.
T./B.
Pno.
Cajón

sing be-cause I can! I sing be-cause I can! **To Hand Clap**

sing be-cause I can! I sing be-cause I can! **To Hand Clap**

sing be-cause I can! I sing be-cause I can! **To Hand Clap**

sing be-cause I can! I sing be-cause I can!

mf

58

Hd. Clp.

Hd. Clp.

Hd. Clp.

Pno.

Cajón

This section consists of three identical measures. Each measure starts with three sets of hand claps (Hd. Clp.) on the first beat. The second beat features piano (Pno.) eighth-note pairs and hand claps. The third beat has hand claps and piano eighth-note pairs. The fourth beat concludes with hand claps and piano eighth-note pairs. Measure 59 begins with hand claps and piano eighth-note pairs. Measures 60-61 show hand claps and piano eighth-note pairs followed by a single piano eighth-note. Measure 62 ends with hand claps and piano eighth-note pairs. Measure 63 concludes with hand claps and piano eighth-note pairs.

64

Hd. Clp.

Hd. Clp.

Hd. Clp.

Pno.

Cajón

This section consists of six measures. Measures 64-65 begin with hand claps and piano eighth-note pairs. Measures 66-67 show hand claps and piano eighth-note pairs followed by a single piano eighth-note. Measures 68-69 end with hand claps and piano eighth-note pairs. The piano part includes dynamics such as *mp*, *p*, *mf*, and *mf*.

E

Solo *I can feel the music, it*

Hd. Clp. To Soprano

Hd. Clp. To Alto

Hd. Clp. To Tenor/Bass

Pno. *p* *mf*

Cajón As per discretion!

The musical score consists of five staves. The top staff is for 'Solo' in treble clef, with lyrics 'I can feel the music, it'. The second staff is for 'Hd. Clp.' in treble clef, with dynamics f and ff. The third staff is for 'Hd. Clp.' in treble clef, with dynamics >> and ff. The fourth staff is for 'Hd. Clp.' in bass clef, with dynamics >> and ff. The fifth staff is for 'Pno.' in bass clef, with dynamics p and mf. The bottom staff is for 'Cajón' with instructions 'As per discretion!'. Measure numbers 69 and 70 are indicated at the beginning of each staff.

The SATB lines are only suggestions,
and the choir members are welcome to
replace them with improvised and/or
spoken responses as they feel moved!

73

Solo

S.

A.

T./B.

Pno.

runs through my ve - ins!

I will sing, I will

It runs through my ve - ins!

It runs through my ve - ins!

It runs through my ve - ins!

mf

3

mf

3

3

3

F

76

Solo

do it! and sha - tter all my chains!

Unison (in comfortable octave)

S.

I'll do it! I know that I can

A.

I'll do it! I know that I can

T./B.

I'll do it! I know that I can

Pno.

80

S.

sing, and I know that you can too! So come and sing with me to-night, and to -

A.

sing, and I know that you can too! So come and sing with me to-night, and to -

T./B.

sing, and I know that you can too! So come and sing with me to-night, and to -

Pno.

85

S. ge-ther, we'll make it through! I sing be-cause I can!_____ I

A. ge-ther, we'll make it through! I sing be-cause I can!_____ I

T./B. ge-ther, we'll make it through! I sing be-cause I can!_____ I

Pno.

89 *rall.*

S. sing be-cause I can!_____ We sing be-cause we can!_____ We

A. sing be-cause I can!_____ We sing be-cause we can!_____ We

T./B. sing be-cause I can!_____ We sing be-cause we can!_____ We

Pno.

12

93

S. sing be - cause we can!

A. sing be - cause we can!

T./B. sing be - cause we can!

Pno. 8

Dynamics: *f*, *ff*, 8.

The musical score consists of four staves. The first three staves represent vocal parts: Soprano (S.), Alto (A.), and Tenor/Bass (T./B.). The fourth staff represents the Piano (Pno.). The key signature is two sharps. Measure 93 starts with a forte dynamic (*f*). The vocal parts sing "sing be - cause we can!". The piano part provides harmonic support with chords. In measure 94, the dynamics change to a double forte (*ff*) and then to a piano dynamic (8). The vocal parts continue their melody, and the piano part maintains its harmonic function.