

# EVERY VOICE

A cantata for inclusive singing  
for SATB choirs, piano, organ and audience

Stephanie Martin

*on texts by Guillaume Apollinaire, Lori Stewart,  
Kisha Supernant and Desmond Tutu*

Commissioned by Edmonton's  
**A Joyful Noise Choir**  
Roderick Bryce, director

Edmonton's 'A Joyful Noise' family of choirs believes everyone can sing and should have the chance to do so. 'Every voice: a cantata for inclusive singing' is a bespoke composition to highlight the three different choirs that comprise this wonderful choral organization on the occasion of their 20th anniversary.

Thanks to Roderick Bryce for having faith in me to compose a piece that reflects the inclusive spirit of this choir.

About the texts:

'Come to the edge' was a poem of special importance to conductor Eva Bostrand who led the choir for 19 years.

Lori Stewart's poem 'Weavings' is a masterful reflection on relationships and reconciliation. Lori is a member of Joyful Noise Thursday choir.

Kisha Supernant is an Indigenous archeologist at the University of Alberta. Her poem speaks to the power of communal singing. Kisha sings in the Monday choir.

Desmond Tutu worked for human rights and unity in South Africa until his death in 2021. The text is extracted from one of his sermons.

Thanks to Edmonton Arts Council for supporting new Canadian music through a grant that made this piece possible.

Stephanie Martin  
Composer



20

S. fall, \_\_\_\_\_ we might fall, \_\_\_\_\_ fall. \_\_\_\_\_

A. \_\_\_\_\_ we might fall, \_\_\_\_\_ we might fall. \_\_\_\_\_

B. \_\_\_\_\_ fall, \_\_\_\_\_ fall. \_\_\_\_\_

Pno. *p* *mf*



27 *mf*

S. Come to the edge, \_\_\_\_\_ Come to the edge, \_\_\_\_\_ Come to the edge, come

A. *mf* Come to the edge, \_\_\_\_\_ Come to the edge, \_\_\_\_\_ Come to the edge, come

B. *mf* Come to the edge, \_\_\_\_\_ Come to the edge, \_\_\_\_\_ Come to the edge, come

Pno.

32

S. *mp*  
to the edge, Come to the edge. It's too high, \_\_\_\_\_ it's too high, \_\_\_\_\_

A. *mp*  
to the edge, Come to the edge. It's too high, \_\_\_\_\_ it's too

B. *mp*  
to the edge, Come to the edge. It's too high, \_\_\_\_\_

Pno.

39

S. *f*  
\_\_\_\_\_ it's too high, too \_\_\_\_\_ high! Come to the edge!

A. *f*  
high, \_\_\_\_\_ it's too high! \_\_\_\_\_ Come to the edge!

B. *f*  
too high, too high! \_\_\_\_\_ Come to the edge!

Pno. *f*

46

S. Come to the edge! Come to the edge, come to the edge,

A. Come to the edge! Come to the edge, come to the edge,

B. Come to the edge! Come to the edge, come to the edge,

Pno.

51

S. *p* *mf*  
Come to the edge! And they came, And they came,

A. *p* *mf*  
Come to the edge! And they came, And they came,

B. *p* *mf*  
Come to the edge! And they came, And they came,

Pno. *p* *mf*



57

S. *f* *mp* *p* **Slower**  $\text{♩} = 80$   
and he pushed, And they flew.

A. *f* *mp* *p*  
and he pushed, And they flew.

B. *f* *mp* *p*  
and he pushed, And they flew.

Pno. *f* *pp* *p*

65

S. *p* And they flew. And they flew,

A. *p* And they flew. *mp* And they flew, And they

B. And they flew.

Pno.



71

S. *mf* And they flew, and they flew, they\_ flew,\_\_\_\_\_

A. *mf* flew, And they flew, and they flew, and they flew,\_\_\_\_\_

B. *mf* And they flew,\_\_\_ and they flew,\_\_\_\_\_ And they flew, they flew\_

Pno. *mf*

76

S. *f*  
and they flew, \_\_\_\_\_

A. *f*  
and they flew, \_\_\_\_\_ they flew, \_\_\_\_\_

B. *f*  
and they flew, \_\_\_\_\_ and they flew, \_\_\_\_\_ and they

Pno.



79

S. *molto rit.* *mp*  
they flew, \_\_\_\_\_ and they flew!

A. *mp*  
they flew, \_\_\_\_\_ and they flew!

B. *mp*  
flew, they flew, \_\_\_\_\_ and they flew!

Pno. *pp*

## 2. Weavings

SATB choir acappella

Lori Stewart, 2024

Stephanie Martin, 2024

84 **Expressively** ♩=90  
*p*

S. Here I am there you are far a-part, far a-part. Can we

A. Here I am there you are far a-part, far a-part. Can we weave,

T. Here I am there you are far a-part, far a-part. Can we weave

B. Here I am there you are far a-part, far a-part.

93 *mp*

S. weave our souls to-gether? Can we weave our souls? I seek hope,

A. can we weave our souls to-gether? Can we weave our souls? I seek hope,

T. our souls to-gether? Can we weave our souls? I seek hope,

B. Can we weave our souls to-gether? Can we weave our souls? I seek hope,

101

S. you need love, we're far a-part, far a-part. Can we weave our

A. you need love, we're far a-part, far a-part. Can we weave can we weave our

T. you need love, we're far a-part, far a-part. Can we weave our souls, our

B. you need love, we're far a-part, far a-part. Can we weave

109

*rit.* *A tempo*  
*mp* *mp*

S. souls to-gether? Can we weave our souls? We set the loom; and of-fer from our

A. souls to - geth - er? Can we weave our souls? We set the loom; and of-fer from our

T. souls to - geth - er? Can we weave our souls? We set the loom; and

B. our souls to - geth - er Can we weave our souls? We set the loom; and

117

*mf* *mf* *mf* *mf*

S. lives the in-ter-lac-ing fib - res and watch the pat - terns grow, layered tri-umphs and trag - ed-ies

A. lives the in-ter-lac-ing fib - res and watch the pat - terns grow, layered tri-umphs and trag - ed-ies

T. of - fer the in-ter-lac-ing fib - res and watch the pat-terns grow, layered tri-umphs and trag - ed-ies

B. of - fer the in-ter-lac-ing fib - res and watch the pat-terns grow, layered tri-umphs and trag - ed-ies

124

*f* *f* *f* *f*

S. from the col-ours of our dreams, and the tex-tures of our pain, when we weave our lives to-geth -

A. from the col-ours of our dreams and the tex-tures of our pain, when we weave our lives to-geth -

T. from the col-ours of our dreams, and the tex-tures of our pain, when we weave our lives to-geth -

B. from the col-ours of our dreams and the tex-tures of our pain, when we weave our lives to-geth -

131 *mp* *p* *mf* take time ... *p*

S. er. Draw-ing close\_\_ ten-sion mounts, emp-ath-y un - ra - vels, Yet herewe are,\_

A. er. Draw-ing close\_\_ ten-sion mounts, emp-ath-y un - ra - vels, Yet herewe are,\_

T. er. Draw-ing close\_\_ ten-sion mounts, emp-ath-y un - ra - vels, Yet herewe are,\_

B. er. Draw-ing close\_\_ ten-sion mounts, emp-ath-y un - ra - vels, Yet herewe are,\_

139 *mf*

S. \_\_ here we are, I see your face, \_\_ compas - sion sparks Can we

A. \_\_ here we are, I see your face, \_\_ compas - sion sparks Can we weave, \_\_

T. \_\_ here we are, I see your face, \_\_ compas - sion sparks Can we weave\_\_

B. \_\_ here we are, I see your face, \_\_ compas - sion sparks

146 *molto rit.* *mp* *p*

S. weave\_\_ our souls to-geth - er? Can we weave our souls?

A. \_\_ can we weave our souls to - geth - er? Can we weave our souls?

T. \_\_ our souls, our souls to - geth - er? Can we weave our souls?

B. *mf* Can we weave\_\_ our souls to - geth - er? Can we weave our souls?

# 3. Every Voice is a Song

Unison voices and piano

Kisha Supernant, 2024

Stephanie Martin

Lively ♩=100

153 *p*  
 S. The first sound you feel is a heart-beat. A heart-beat be-comes a drum.

Pno. *p*

158 *mf*  
 S. The first sound you hear is a whis-per. A whis-per be-comes a hum Ev'-ry

Pno. *mf*

164  
 S. voice is a song, Ev-ry hu-man has a sto-ry. Ev-ry life is a cho-rus. Come and join and

Pno.

177  
 S. bring your heart. Come and join and bring your soul. Come and join and bring your voice. To-geth -

Pno.

189 *p*  
 S. er we will make a joy - ful noise. Mu-sic dwells with-in

Pno. *p*

197

S. all our hearts, a shared un-i-ver - sal song Mu-sic swells when voic-es join a

Pno. *p*



202

S. *d=d.* *mf* place where we all be - long Ev' ry voice \_\_\_\_\_ is a song, Ev-ry hu - man has a

Pno. *mf*



211

S. sto - ry. Ev-ry life is a cho-rus. Come and join and bring your heart. Come and join and

Pno.



222

S. (second time rit...) bring your soul. Come and join and bring your voice. To-geth - er we will make a joy - ful noise.

Pno.

# 4. All are welcome

SATB choir, piano, organ, and audience

Desmond Tutu (1931-2021)

Stephanie Martin

236 **Lento** ♩=68

Audience

S. (Semi chorus or children) **p** all are (Tutti)

A. All are wel-come, all are wel-come, all are

T. all are **p**

B. all are **p**

Org. **Lento** **pp** Solo stop **mp**

8va Strings

242 **A**

Audience  
wel-come, all are wel-come, all are wel - come. (Semi Chorus) *mp*

S.  
wel-come, all are wel-come, all are wel - come. We are (Semi Chorus) *mp*

A.  
wel-come, all are wel-come, all are wel - come. We are (Semi Chorus) *mp*

T.  
wel-come, all are wel-come, all are wel - come. We are (Semi Chorus) *mp*

B.  
wel-come, all are wel-come, all are wel - come. We are (Semi Chorus) *mp*

Org. **A** *pp*

248 *mf*

S. made for good ness. We are made for love. We are made for good-ness. We are made for

A. made for good - ness. We are made for love. We are made for good-ness. We are made for love.

T. made for good- ness. We are made for love. We are made for good-ness. We are made for

B. made for good - ness. We are made for love. We are made for good-ness. We are made for



261

Audience

S. come. (Semi Chorus) *mp*

A. come. We are made for to - geth-er-ness. We are made for love. We are (Semi Chorus) *mp*

T. come. We are made for to - geth-er-ness. We are made for love. We are (Semi Chorus) *mp*

B. come. We are made for to - geth-er-ness. We are made for love. We are (Semi Chorus) *mp*

Pno.

Org.

268

S. *mf* made to tell the world that there are no out - sid - ers. All are wel - come, all are (Tutti) *mf*

A. *mf* made to tell the world that there are no out - sid - ers. All are wel - come, all are *mf* (Tutti)

T. *mf* made to tell the world that there are no out sid - ers.

B. *mf* made to tell the world that there are no out - sid - ers.

Pno. (Teacher) *mf*

273 *mf* C

Audience *mf* All are wel-come, all are wel-come, all are wel - come. (Semi Chorus)

S. *mf* wel-come, all are wel-come, all are wel-come, all are wel - come. We are (Semi Chorus)

A. *mf* wel-come, all are wel-come, all are wel-come, all are wel - come. We are (Semi Chorus)

T. *mf* (Tutti) All are wel-come, all are wel-come, all are wel - come. We are (Semi Chorus)

B. *mf* (Tutti) All are wel-come, all are wel-come, all are wel - come. We are (Semi Chorus)

Pno.

Org. *mp* C

280

S. made for friend-li-ness. We are made for love. We all be - long to this

A. made for friend - li - ness. We are made for love. We all be - long to this

T. made for friend - li - ness. We are made for love. We all be - long to this

B. made for friend - li - ness. We are made for love. We all be - long to this

286

Audience *f* **D**

S. *f* (Tutti) all are wel - come, all are  
 hu - man fa - mi - ly.

A. *f* (Tutti) All are wel - come, all are wel - come,  
 hu - man fa - mi - ly.

T. *f* (Tutti) All are wel - come, all are wel - come, all are  
 hu - man fa - mi - ly.

B. *f* (Tutti) All are wel - come, all are wel - come, all are  
 hu - man fa - mi - ly.

Pno. *mf*

Org. Pedal 16' *f* **D**

290

Audience

S.

A.

T.

B.

Pno.

Org.

wel-come, all are wel - come, all are wel - come, all are wel - come, all are

all are wel-come, all are wel-come, all are wel - come, all \_\_\_\_\_ are

wel-come, all are wel - come, all are wel - come, all \_\_\_\_\_ are

wel-come, all are wel - come, all are wel - come, all \_\_\_\_\_ are

wel-come, all are wel - come, all \_\_\_\_\_ are wel - come, all are

Piano accompaniment (Pno.) and Organ accompaniment (Org.) are also present.

*molto rit.*

294

Audience

Musical staff for Audience in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

wel - come, all are wel - come, all are wel - come, all are wel - come.

S.

Musical staff for Soprano in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

wel - come, all are wel - come, all are wel - come, all are wel - come.

A.

Musical staff for Alto in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

wel - come, all are wel - come, all are wel - come, all are wel - come.

T.

Musical staff for Tenor in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

wel - come, all are wel - come, all are wel - come, all are wel - come.

B.

Musical staff for Bass in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

wel - come, all are wel - come, all are wel - come, all are wel - come.

Pno.

Piano accompaniment in G major, 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

*molto rit.*

Org.

Organ accompaniment in G major, 4/4 time. The right hand plays chords, and the left hand plays a steady bass line.

Refrain for audience (to be printed in audience programme)

Refrain for audience in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

All are wel - come, all are wel - come, all are wel - come.