

FEARLESS ARE WE:

Three Songs for the Emerging Tenor Bass Choir

I. Through and Through
II. When I Return III. Together as One

Two-Part Unchanged Tenor Voices with Piano

Jake Averitt

BriLee Music
Part-by-Part



Free MP3 rehearsal and accompaniments
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Ranges:



Language: English

Use: General/Festival

Time: Approx. 2:09 3:00 2:10

*Difficulty: Moderate



MICHAEL JOHN TROTTA
EMERGING SERIES

Note from the Composer

The primary objective for the song set *Fearless Are We* is to provide accessible options for the emerging male voice with appealing texts all while allowing for personal investment in the music. Each of the pieces may be performed in unison for building a strong ensemble sound. The addition of the optional second voice part may be utilized as an introduction to part-singing. The style and range of *Fearless are We* will hopefully make tackling this “animal,” known as the middle school boy voice change, a bit easier.

During my first year of teaching middle school choir when it was time to choose boys’ music for a sixth grade choral festival, I found myself frantically looking for options. After speaking with other middle school choir director colleagues, it quickly became apparent that I was not the only one having this same issue. Instead of having to transpose treble music or a standard book of rounds, it became apparent that there needed to be more choices of accessible repertoire for the beginning stage of the developing/emerging male voice.

Through and Through centers around a prevailing determination to withstand every test that is presented before us. An upbeat accompaniment set to the tune of Jean Sibelius’ “Finlandia” conveys this determination in a lively start to this set of songs.

When I Return is written from the powerful perspective of a soldier, first speaking to his wife on the home front, then quoting words of a letter while off at war. Facing the internal truth and uncertainty of returning home, the soldier must find comforting words to give his love with the assurance of their meeting face-to-face once again.

Together as One emphasizes teamwork and unity while highlighting chivalrous characteristics. This piece can serve as a great introduction to singing in cut-time, and it also provides an opportunity for canonic singing after the key change.

I truly hope you enjoy singing all of the pieces in *Fearless are We*!!

— Jake Averitt

About the Composer

In addition to composing and arranging choral music, Jake Averitt (b. 1994) is a middle school choir director in Cypress-Fairbanks ISD. He graduated magna cum laude from Sam Houston State University, where he studied composition with Dr. Dave Englert and Dr. Brian Herrington while completing a Bachelor of Music Education with an emphasis in voice.

Jake has a piano background starting at a young age, and accompanies choirs throughout the greater Houston area. He is a very active church musician currently serving as the organist/accompanist at his church in Magnolia, TX, along with other musical capacities. In addition to performing as a keyboardist, Jake is a member of Houston Men’s Choir and continues to perform in a variety of choral ensembles.

Fearless Are We

3

for Unison or Optional Two-Part Voices with Piano

JAKE AVERITT

JAKE AVERITT

Based on the tune *Finlandia* by

1. Through and Through JEAN SIBELIUS (1865–1957)

Energetic ♩ = 140–144

Piano

f

f

simile

4

We shall stand strong through ev' - ry test be-

8

fore us, pro - ving to be the

11

ones for - ev - er true. When times are

The musical score is written for piano and voice. The piano part features a driving, rhythmic accompaniment in 4/4 time, characterized by chords and eighth-note patterns. The voice part is in a single melodic line, with lyrics written below the notes. The score is divided into measures, with measure numbers 4, 8, and 11 indicated at the start of their respective lines. The tempo is marked as 'Energetic' with a range of 140-144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as 'f' (forte) and 'simile' (similar). A large red watermark is visible across the page.

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14

tough, we'll cast a - side all weak - ness.

17

As val - iant men, we know what we must

20

do. De - ter - mined still to

23

face our ev' - ry foe, _____ our strength and

26

might will tri - umph through and through!

29

Part 1

mp

As deep - est waves of the

Part 2

mp

As deep - est waves of the

*mp**legato*

32

o - cean roll on, as cold - est nights lin - ger

o - cean roll on, as cold - est nights lin - ger

36

through the break of dawn, as strong-est winds blow in

through the break of dawn, as strong-est winds blow in

40

mem - o - ries fore - gone, No mat - ter what we come up -

mem - o - ries fore - gone, No mat - ter what we come up -

44

on: We shall stand strong through

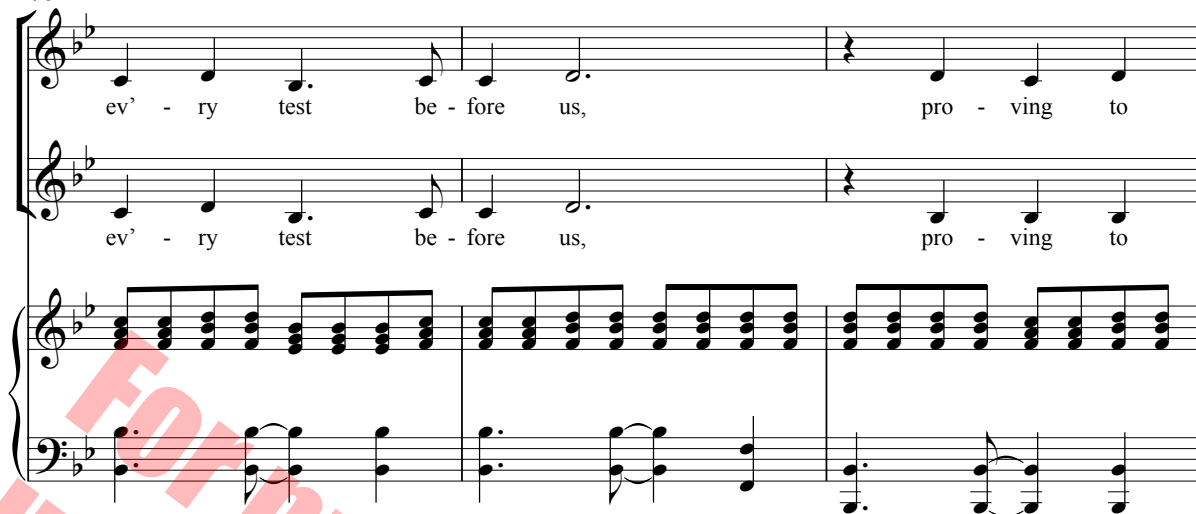
on: We shall stand strong through

f

48

ev' - ry test be - fore us, pro - ving to

ev' - ry test be - fore us, pro - ving to



51

be the ones for - ev - er true.

be the ones for - ev - er true.



54

When times are tough, we'll cast a - side all

When times are tough, we'll cast a - side all



57

weak - ness. As val - iant men, we

weak - ness. As val - iant men, we

60

know what we must do. De - ter - mined

know what we must do. De - ter - mined

63

still to face our ev' - ry foe, —

still to face our ev' - ry foe, —

66

our strength and might will tri - umph through and

our strength and might will tri - umph through and

69

through! through and through!

through! through and through!

72

ff through and through!

ff through and through!

2. When I Return

Sincere ♩ = 52-56

p

Oh

With pedal / legato throughout

5

dar - lin', I'm a-fraid that I must leave you. For

9

they're a - call-in' me be-yond to trou-bled land. But

29

free _____ with no more war to fight

For promotional use only

This block contains measures 29 through 32 of a musical score. The vocal line (treble clef) begins with a whole note 'free', followed by a half note 'with', a quarter note 'no', a quarter note 'more', a half note 'war', a quarter note 'to', and a half note 'fight'. A long horizontal line under 'free' indicates a sustained note. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A decrescendo hairpin is located at the end of measure 32.

33

p up - on that day when I re - turn.

p (legato)

For promotional use only

This block contains measures 33 through 36. The vocal line starts with a whole rest, then sings 'up - on that day when I re - turn.' with a half note 'up', a quarter note 'on', a quarter note 'that', a half note 'day', a quarter note 'when', a quarter note 'I', and a half note 're - turn.'. The piano accompaniment begins with a whole rest, then plays chords. The left hand has a steady eighth-note bass line. The right hand plays chords, with a '(legato)' marking and a slur over the final two measures. A decrescendo hairpin is at the end of measure 36.

37

mf

For promotional use only

This block contains measures 37 through 40. The vocal line has whole rests for the first three measures, followed by a half note in measure 40. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A mezzo-forte (*mf*) dynamic marking is present in measure 37. A decrescendo hairpin is at the end of measure 40.

41

mp Oh

mp

For promotional use only

This block contains measures 41 through 44. The vocal line has whole rests for the first three measures, followed by a half note 'Oh' in measure 44. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A mezzo-piano (*mp*) dynamic marking is present in measure 41. A decrescendo hairpin is at the end of measure 44.

45

dar - lin', here's my on - ly chance to write you, for

This system contains measures 45 through 48. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand with chords and a left hand with a sustained bass line of whole notes. The lyrics are: 'dar - lin', here's my on - ly chance to write you, for'.

49

I'm a - fight-in' here_ in this tou-bled land. I

This system contains measures 49 through 52. The vocal melody continues with the lyrics: 'I'm a - fight-in' here_ in this tou-bled land. I'. The piano accompaniment follows the same pattern as the previous system.

53

dream of the fine day that I will see you, and on that

This system contains measures 53 through 56. The vocal melody continues with the lyrics: 'dream of the fine day that I will see you, and on that'. The piano accompaniment follows the same pattern as the previous systems.

57

day, be there to take your hand. When I re -

mf

mf

61

a poco più mosso

turn, you'll have no tears to cry. When I re -

mf

When I re - turn you'll have no tears to cry.

a poco più mosso

65

turn, we'll have no long good - byes. Liv - ing

When I re - turn we'll have no long good - byes.

69

free _____ with no more war to fight

Liv - ing free with no more war to fight

73

*a tempo**mp*

up - on that day when I re - turn.

up - on that day when I re - turn.

*a tempo**mp*

77

Slower*p**slight rit.*

up - on that day when I re - turn.

up - on that day when I re - turn.

Slower*slight rit.*

8ba

3. Together As One

Marching ♩ = 85

5

mf %

We march to - geth - er as

9

one un - til the bat - tle is won. We'll tram - ple through the

13

streets of town and send them on the run! We march to - geth - er as

The musical score is for a piece titled '3. Together As One'. It is in 2/2 time, marked 'Marching' with a tempo of 85 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system (measures 1-4) features a piano introduction with a melody in the right hand and a bass line in the left hand, marked 'mf'. The second system (measures 5-8) begins the vocal entry with the lyrics 'We march to - geth - er as'. The third system (measures 9-12) continues the vocal line with 'one un - til the bat - tle is won. We'll tram - ple through the'. The fourth system (measures 13-16) concludes with 'streets of town and send them on the run! We march to - geth - er as'. The piano accompaniment provides a steady rhythmic foundation throughout, with some harmonic support for the vocal lines. A large red watermark 'Unlawful to copy or print' is diagonally across the page.

17

one right in - to the ris - ing sun. We'll nev - er be de -

21

feat - ed if we march to - geth - er as one!

♢ To Coda (second time only)

25

We are bound as one in our

mp


mp legato

29

sense of bro - ther - hood. Swear - ing to pro - tect and de -

33

fend the com - mon good. Val - iant and cour - a - geous as



37

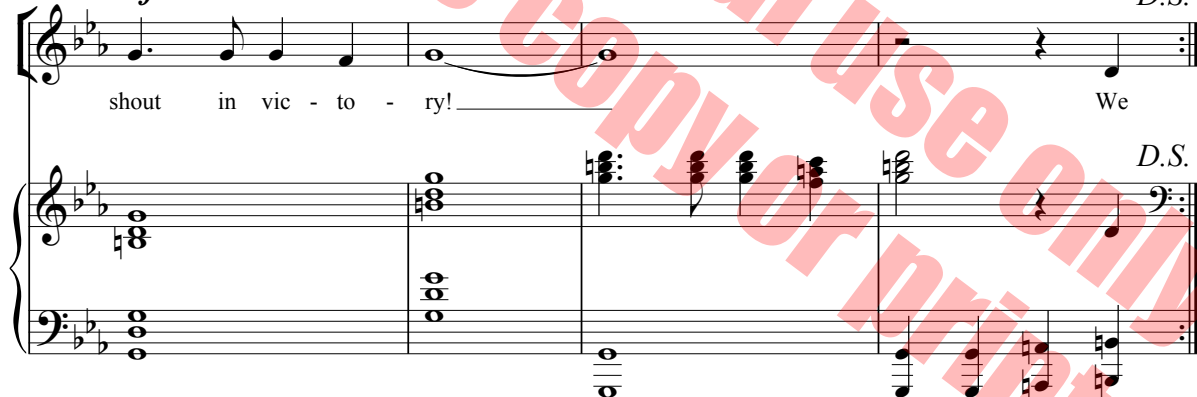
gen - tle-men should be, Ev - 'ry one shall hear when we



41

*mf**D.S.*

shout in vic - to - ry! We

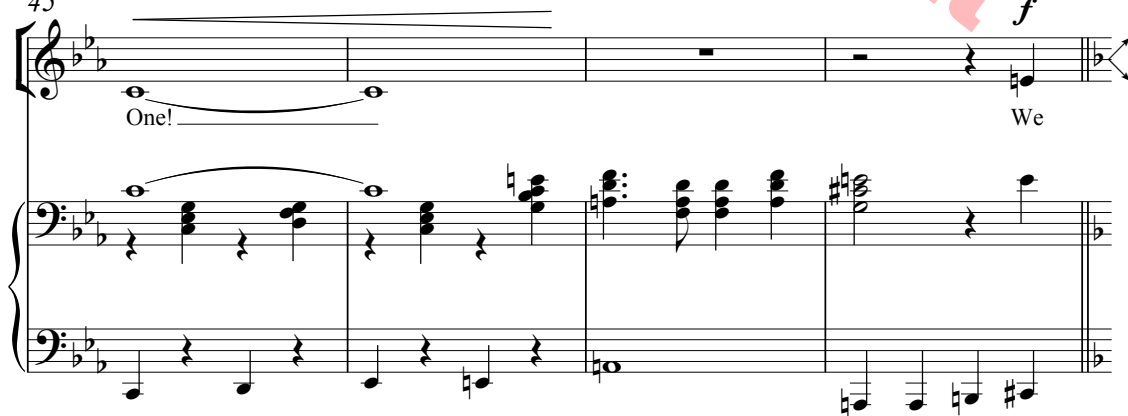


Coda

45

f

One! We



49

march to - geth-er as one *f* un - til the bat-tle is won. We'll
 We march to - geth-er as one un - til the bat-tle is

53

tram - ple through the streets of town and send them on the run! We
 won. We'll tram - ple though the streets of town and send them on the

57

march to - geth-er as one right in - to the ris - ing sun. We'll
 run! We march to - geth-er as one right in - to the sun. We'll

61

nev - er be de - feat - ed if we march to - geth - er as one! *ff* We'll

nev - er be de - feat - ed if we march to - geth - er as one! *ff* We'll

ff

65

nev - er be de - feat - ed if we march _____ to - geth - er

nev - er be de - feat - ed if we march _____ to - geth - er

70

as one! _____

as one! _____

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