

Joanna Forbes L'Estrange

Twenty-first-century Woman



SSA & Piano

andagio

Twenty-first-century Woman

Twenty-first-century Woman is a gospel-style, modern feminist anthem celebrating the multifaceted ways in which women make a positive contribution to society, both professionally and personally, and calling on us all to continue to press for change; the lyrics present a vision of a future world where “*every girl can grow up to be who she wants to be.*”

The song’s recording made history by becoming the first ever entirely-female recording session to have taken place at London’s famous Abbey Road Studios. The singers, band, conductor, sound engineers and producer were all women. Recorded on St Cecilia’s Day (22 November 2018) it was released on International Women’s Day (8 March 2019) as a single to raise money for charities supporting girls’ education globally.

Joanna Forbes L'Estrange, February 2018

Commissioned as part of *Freedom! The Power of Song* by the Salisbury Community Choir and first performed with SCC, local children's choirs, Alexander L'Estrange and the *Call Me A!* Quintet, conducted by Jeremy Backhouse
3 November 2018 at Winchester Cathedral, UK

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Scoring:

SSA voices & Piano (the version in *Freedom!* features tenors & basses too in the final chorus)
plus optional bass, drums, trumpet and guitar
(instrumental parts available on request)

visit www.joannaforbeslestrange.com/twenty-first-century-woman-song
for *Freedom!* visit www.alexanderlestrange.com/shop

Twenty-first-century woman

Lyrics: Joanna Forbes L'Estrange

Music by Joanna Forbes L'Estrange

Soul ballad (swing quavers) ♩ = c. 112

S./A.

VERSE 1

mp

Soul ballad (swing quavers) ♩ = c. 112

A new day is on the ho-

VERSE 1

mp

mf *p* *mp*

ped. *ped.*

5

ri - zon (n) And when the sun ri - ses up to bright - en that day It will

mp

ped. *ped.* *e sim.*

8

be be-cause for ma - ny ge - ne - ra - tions Wo - men took a risk for the right to have their

mf *mp*

11

S. *mf*

say. We are rais - ing the lead - ers of the fu - ture; We need to

A. *mp*

say. *ooh*

mp

14 S. *mp cresc.* *mf cresc.*
 teach them well, or how will they know? To press for change, to stand up and be

A. *mf*
oh (how will they know?) to stand up and be

17 *mf cresc.* *f*
 count - ed; We've come so far, but there's still a long way to go. So what does it

mp cresc.
 count - ed; *ah* a long way to go. So what does it

20 CHORUS
 take to be a Twen - ty - first cen - tu - ry

take to be a Twen - ty - first cen - tu - ry

CHORUS

23

wo-man? 'Cos we need to make a stand for the

wo-man? 'Cos we need to make a stand for the

26

Twen - ty - first cen - tu - ry wo - man! (n)

Twen - ty - first cen - tu - ry wo - man! (n) We are

gliss.
gliss.

mf

gliss.

Red. *Red.*

29 VERSE 2

p *mf*

ooh to speak

fight-ing for an end to all in - just - ice So ev - ery girl can learn to speak her

VERSE 2

mp

Red. *Red.* *Red.* *Red.* *e sim.*

32 S. *p*

truth, her truth with-out fear. *ooh*

A.

truth with-out fear. We fight for pa-ri-ty in pay and e-du-ca-tion, (n) For e-qual

35 *mp* S.1 *mf*

op-por-tu-ni-ties in ev-ery ca-reer. *S.2 jumps to next stave* We must be brave and we must keep on be-

op-por-tu-ni-ties in ev-ery ca-reer. A. (be brave) (v) *p* *ooh*

38 S.1 *mp*

lie-ving. No more pre-tend-ing we don't mind 'cos thosedays are gone (n)

S.2/A. *mp*

(be-liev-ing) No more pre-tend-ing we don't mind 'cos thosedays are gone, (those days are gone)

41 S.1 *mf* *f* *mf* cresc. *3*
 Now's the time to spread the word a-cross all na - tions; No-one can si-lence us and still the truth mar-ches

S.2/A. *mf* *f* *mf* cresc. *3* *S.2 jumps back up again*
 — spread the word a-cross all na - tions; No-one can si-lence us and still the truth mar-ches

mf cresc.

44 S.1/S.2 *f* CHORUS 2
 on. So what does it take to be a

A. *f*
 (Hal - le - lu - jah!) what does it take to be a

CHORUS 2

47
 Twen - ty - first cen - tu - ry wo - man? 'n' make no mis - take: we

Twen - ty - first cen - tu - ry wo - man? 'n' make no mis - take: we

50

stand for the Twen-ty-first cen-tu-ry wo-man!_ *bm* *bm* *mf* We are

stand for the Twen-ty-first cen-tu-ry wo-man!_ *bm* *bm*

MIDDLE 8

54

doc-tors, (z) We're con-duc-tors, mu-si-cians, We are po-ets, (s) We are

po-li-ti-cians, (z) mu-si-cians, (z) we are wri-ters, (z) We are

MIDDLE 8

mf *mp* *mf* *mp*

57

e-ven fi-re fight-ers, We are sis-ters, (z) we are stri-vers, (z) We are can-cer sur-vi-vors, (z) We are

e-ven fi-re fight-ers, We are sis-ters, (z) stri-vers, (z) can-cer sur-vi-vors, (z)

cresc.

mf *mp*

60 SEMI-CHORUS (2 part)

Musical score for SEMI-CHORUS (2 part). The score is in 4/4 time and consists of four staves. The top staff is a vocal line with lyrics: "We are ac-tors, we are dan-cers, We have ques-tions, and we have an-sw... So what does it". The second staff is for Soprano 1/Soprano 2 (S.1/S.2) with lyrics: "We have ques-tions, and we have an-sw... So what does it". The third staff is for Alto (A. cresc.) with lyrics: "We have ques-tions, and we have an-sw... So what does it". The bottom staff is a piano accompaniment with a pedal point (Ped.) and a fortissimo (ff) dynamic marking. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the end of the section.

DOUBLE CHORUS (1)

63 S-CHORUS.

Musical score for DOUBLE CHORUS (1) and S-CHORUS. The score is in 4/4 time and consists of four staves. The top staff is a vocal line with lyrics: "bi-shops, (s) we are preach-ers, (z) We are nuns, we are teach-ers, (z) We are". The second staff is for Soprano 1/Soprano 2 (S.1/S.2) with lyrics: "take to be a". The third staff is for Alto (A.) with lyrics: "take to be a". The bottom staff is a piano accompaniment with a pedal point (Ped.). The key signature is two flats (Bb, Eb).

65 S-CHORUS.

clean - ers, (z) we are ca - rers, (z) Some of us are child - bear - ers, We're com -

S.1/S.2
Twen - ty - first cen - tu - ry wo - man? 'Cos WE need to

A.
Twen - ty - first cen - tu - ry wo - man? 'Cos WE need to

po - sers, (z) we're pre - sent - ers, (z) We are au - thors, in - vent - tors; (z) And we

make a stand for the

make a stand for the

won't give up the fight (!) un - til we have e - qual rights! We are

Twen - ty - first cen - tu - ry wo - man! Let's make the fu - ture bright! So what does it

Twen - ty - first cen - tu - ry wo - man! Let's make the fu - ture bright! So what does it

mf *ff* *mf* *ff* *ff*

72 S-CHORUS.

sur- geons, (z) we're op-ti- cians, (z) We are nur- ses, beau - ti- cians, (z) We are train- ers, (z) en-ter-tain- ers, (z) We are

S.1/S.2

take to be a Twen - ty-first cen - tu-ry

A.

take to be a Twen - ty-first cen - tu-ry

DOUBLE CHORUS (2)

tire - less cam - paign - ers, — We are ban - kers, (z) we are ba - kers, (z) We are

wo- man? And make no mis - take: we

wo- man? And make no mis - take: we

wives and home - ma - kers, — The list is end- less. And that's the way it should be Till ev 'ry girl can grow

stand for the Twen - ty-first cen - tu-ry wo-man! gliss.

stand for the Twen - ty-first cen - tu-ry wo-man! gliss.

Red.

Opt: SOLO

poco rit. A tempo ♩ = c. 112

80 Opt. SOLO

mp

up to be who she wants to be.

S.1/S.2

(n)

mf

And

A.

(n)

mf

And

A tempo ♩ = c. 112

poco rit.

mf

Ped.

83 S.1/S.2

molto rall.

mf

that is what it takes to be a twen-ty-first cen-tu-ry wo-man!

A.

mf

that is what it takes to be a twen-ty-first cen-tu-ry wo-man!

molto rall.

f

mf

sfz

Ped.

Ped.

8^{va} . . .

Joanna Forbes L'Estrange is a British singer, songwriter, choral composer and choral conductor who receives engagements throughout the world. A Master of Arts music graduate of Oxford University, she began her career as soprano and Musical Director of the five-time Grammy® Award-winning *a cappella* group the Swingle Singers, during which time she started composing and arranging music. She is founder and artistic director of the all-female *a cappella* group Aquila and guest conductor for the NYCGB Girls' Choirs; she also appeared as a judge on the Sky 1 television series *Sing: Ultimate A Cappella*.



Joanna has become the go-to composer for songs about women: *We will remember them* - a war song written from the perspective of a military wife, composed for the Military Wives Choirs' 2018 album 'Remember'; *A woman (wearing bloomers) on a wheel* - a witty Edwardian-style song, recorded by the National Youth Choirs of Great Britain, about the impact that the invention of the bloomer had on women's equality; *Suffragette March* - the story of the Suffragette movement told in the style of a marching song; *Give us grace* - a setting of a Jane Austen prayer, commissioned for IWD 2018; *A place for us maids* - commissioned by members of the choir of Trinity College, Cambridge, to mark the 40th anniversary of women being admitted as undergraduates to some Cambridge colleges; *Twenty-first-century Woman* - released as a charity single on International Women's Day 2019 to raise money for girls' education globally.

Joanna lives in Hertfordshire, UK with her husband Alexander L'Estrange, also a composer, and their two sons.

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