

DOMINE FILI UNIGENITE

3

from "Gloria"

for S.A.T.B. voices and keyboard

English setting by
PATRICK M. LIEBERGEN

Music by
ANTONIO VIVALDI (1678-1741)
Edited and arranged by
PATRICK M. LIEBERGEN

Allegro [♩ = ca. 126]

KEYBOARD

[f]

5

9

SOPRANO

ALTO

[f]

Do - mi - ne Fi - li u - ni - ge - ni - te, Je -
O Lord al - might - y, on - ly Son of God, glo -

TENOR

BASS

[f]

Do - mi - ne Fi - li u - ni - ge - ni - te,
O Lord al - might - y, on - ly Son of God,

su Chri
ry to

Je glo su Chri
ry to

Do mi ne Fi li u ni ge ni te,
O Lord al might y, on ly Son of God,

ste.
You.

Do mi ne Fi li u ni
O Lord al might y, on ly

ste.
You.

21

Je
glo

ge - ni - te, Je
Son of God, glo

25

(26)

- su Chri ste. Do - mi - ne Fi
- ry to You. O Lord - al - might

Do - mi - ne Fi li
O Lord - al - might y,

- su Chri ste. Do - mi - ne
- ry to You. O Lord al -

Do mi - ne Fi - li u - ni - ge - ni - te
O Lord al - might - y, on - ly Son of God,

- li u - ni - ge - ni - te, u - ni -
- y, on - ly Son of God, on - ly

u - ni - ge - ni - te, u - ni - ge - ni - te,
on - ly Son of God, on - ly Son of God,

Fi - li, Do - mi - ne Fi - li u - ni -
might - y, O Lord al - might - y, on - ly

Je - su, u - ni - ge - ni - te Je - su, Je -
glo - ry, on - ly Son of God, glo - ry, glo -

ge - ni - te, Je su Chri -
Son of God, glo ry to

Je su Chri -
glo ry to

ge - ni - te, Je su Chri -
Son of God, glo ry to

su Chri -
ry to

ste.
You.

Do - mi - ne
O Lord al -

ste.
You.

ste.
You.

Do - mi - ne
O Lord al -

ste.
You.

Fi - li u - ni - ge - ni - te,
might y, on - ly Son of God,

Do - mi - ne Fi -
O Lord al - might

Fi - li u - ni - ge - ni - te,
might y, on - ly Son of God,

Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi - ne
O Lord al - might - y, on - ly Son of God, O Lord al -

Do - mi - ne Fi - li u - ni -
O Lord al - might y, on - ly -

- li u - ni - ge - ni - te, Do - mi - ne Fi -
- y, on - ly Son of God, O Lord al - might -

Do - mi - ne Fi - li u - ni -
O Lord al - might y, on - ly

Fi - li, u - ni - ge - ni - te, Do - mi - ne Fi - li u - ni -
might - y, on - ly Son of God, O Lord al - might - y, on - ly

ge - ni - te, Je - su, Je - su Chri -
Son of God, glo - ry, glo - ry to

li u - ni - ge - ni - te, Je - su Chri -
y, on - ly Son of God, glo - ry to

ge - ni - te, Je - su Chri -
Son of God, glo - ry to ste. You.

ge - ni - te, Je - su Chri -
Son of God, glo - ry to

ste.
You.

ste.
You.

Do - mi - ne Fi - li u - ni - ge - ni - te Je -
O Lord al - might - y, on - ly Son of God, glo -

ste. Do - mi - ne Fi - li u - ni - ge - ni - te,
You. O Lord al - might - y, on - ly Son of God,

su - Chri -
ry to

Je - su Chri -
glo - ry to

ste. Do - mi - ne Fi - li u - ni -
 You. O Lord al - might - y, on - ly

ste. Do - mi - ne Fi - li u - ni - ge - ni - te,
 You. O Lord al - might - y, on - ly Son of God,

ge - ni - te, Je
 Son of God, glo

Je
 glo

69

70

Do - mi - ne Fi - li, Do - mi - ne
O Lord al - might - y, O Lord al -

Do - mi - ne Fi - li, Do - mi - ne
O Lord al - might - y, O Lord al -

- su Chri - ste. Do - mi - ne Fi - li,
- ry to You. O Lord al - might - y,

- su Chri - ste. Do - mi - ne Fi - li,
- ry to You. O Lord al - might - y,

73

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in English and Latin. The piano part consists of a right-hand melody and a left-hand accompaniment.

Fi - li u - ni ge - ni - te Je - su
might - y, on - ly Son of God, glo - ry

Fi - li u - ni ge - ni - te Je - su
might - y, on - ly Son of God, glo - ry

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su
O Lord al - might - y, on - ly Son of God, glo - ry

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su
O Lord al - might - y, on - ly Son of God, glo - ry

Chri to ste, You, Je glo

Chri to ste, You, Je glo

Chri to ste, You, Do mi ne Fi li
O Lord al - might - y,

Chri to ste, You, Do mi ne Fi li
O Lord al - might - y,

u - ni ge - ni - te, Je - su Chri ste.
on - ly Son of God, glo - ry to You.

u - ni ge - ni - te, Je - su Chri ste.
on - ly Son of God, glo - ry to You.

Je glo - ri - a Fi - li u - ni -
Do - mi - ne Fi - li u - ni -
O Lord al - might - y, on - ly

su - Chri - ste.
ry - to You.

ge - ni - te, Je - su Chri - ste.
Son of God, glo - ry to You.

14
92

Musical score for measures 92-94. The score consists of two systems. The first system has four staves (three treble, one bass) with whole rests. The second system has a grand staff (treble and bass) with a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and accidentals.

95

Musical score for measures 95-97. The score consists of two systems. The first system has four staves (three treble, one bass) with whole rests and a *[rit.]* marking. The second system has a grand staff (treble and bass) with a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and accidentals. A *[rit.]* marking is present in the piano part. The system ends with a double bar line and repeat signs.

Editor's Note

Antonio Vivaldi (1678-1741) was a renowned composer and violin virtuoso in Venice, Italy during the Baroque era. A composer of numerous instrumental and vocal works, Vivaldi is especially revered today for his violin concertos. Born to a musical family, he was ordained a Roman Catholic priest and appointed in charge of music at the Conservatory of the Pieta in Venice in 1703. Due to ill health, he left the active service of the priesthood the following year, devoting all of his time to conducting, composing, performing and teaching music.

Domine Fili unigenite is found in Vivaldi's GLORIA, his most famous choral work. GLORIA was probably first performed while Vivaldi was employed at the Conservatory, a school for orphaned and disadvantaged girls. It is assumed that male singers from the surrounding area of Venice were invited to sing the lower sounding parts. The choir and orchestra of the school were acclaimed in their day for their excellent performances.

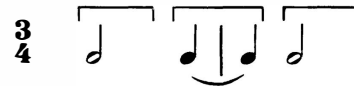
GLORIA is set for eight choruses, arias for a soprano and alto and a duet for two sopranos. It also includes instrumental parts for oboe, trumpet, strings and continuo. The very energetic seventh movement of the work is set to the words *Domine Fili unigenite, Jesu Christe (Lord, only begotten Son, Jesus Christ)*.

Scored originally for S.A.T.B. voices with an accompaniment of strings and continuo, this new edition of *Domine Fili unigenite* includes a keyboard reduction of the instrumental parts as the accompaniment. Optional English words, a dynamic indication of *forte*, a tempo indication of ♩ = ca. 126 and a *ritardando* and fermata have also been added by the editor. In addition, brackets have been placed over the pulsations of each hemiola. A hemiola occurs in this work when the notes in two measures give the feeling of three strong and slower pulses, instead of the usual six faster beats. The syllables of "Jesu Christe" which sound this interesting rhythmic change should be emphasized in performance.

six beats usually sounded in two measures:



hemiola: three strong pulsations sounded in two measures are outlined by brackets:



The text should be conveyed in performance by a very rhythmic and joyous presentation, always emphasizing the normally stressed syllables. Accent marks are indicated over those syllables in the following Latin pronunciation guide.

Latin Pronunciation Guide

Do - mi - ne Fi - li u - ni - ge - ni - te,
Dáw - mee - neh Féé - lee oo - nee - géh - nee - teh,

Je - su Chri - ste.
Yéh - soo Kreé - steh.

I Am Possibility

SATB and Piano

Text by
BECKY BOESEN (b. 1976)

Music by
DAVID VON KAMPEN (b. 1986)

With energy (♩ = 120)

Piano

mp

sim. legato throughout

legato, pedal with harmony

4

S
A

mp

I am pos - si - bil - i - ty —

7

Tak - en un - der wing Grow - ing roots I

10

f

raise my voice Lift - ed up, I

13

mf

sing.

f *mf*

16

19 *mp*

T
B

I am hope un - lim - it - ed Pur - ple morn - ing

mp

22 *mf*

sky Youth - ful spar-row Learns to soar

25 *f*

Glid - ing now, I fly.

28

31 *rit.* *poco rubato*

S A *mp*

T B *mp*

I am faith - ful

I am faith - ful

mf *p*

6

prom - ise,

34

prom - ise Win - ter in - to spring

prom - ise Win - ter in - to spring

mp

steadying

37

Tend - ed seeds Yield sum - mer gifts Plant - ed

Tend - ed seeds Yield sum - mer gifts Plant - ed

40 here,

ff sing.

here, I sing.

here, I sing.

ff

43

S *mp* As - cend - ing toward the

A *mp* As - cend - ing toward the clouds, As -

T

B

mp

43

46

S *mf* clouds, As -

A cend - ing toward the clouds,

T *mp* As - cend - ing toward the

B *mp* As - cend - ing toward the clouds,

mp

46

49

cend - ing toward the clouds, Then

As - cend - ing toward the clouds, Then

clouds, Then

As - cend - ing toward the clouds, Then

mf *f* *mf* *f*

rit. a tempo

53

back to the ground.

back to the ground.

back to the ground.

back to the ground.

mf *mf* *mf* *mf*

56

S
A

T
B

3 3 3 3 3 3 3 3 3 3 3 3

59 *mf*

I am pos - si - bil - i - ty I am faith - ful

mf

I am pos - si - bil - i - ty I am faith - ful

3 3 3 3 3 3 3 3 3 3 3 3

62

sound A joy - ful noise For - ev - er - more,

sound A joy - ful noise For - ev - er, —

3 3 3 3 3 3 3 3 3 3 3 3

65 *f*

Ech - o - ing a - bound,

f

Ech - o - ing a - bound,

68 *mf*

a -

mf

a -

71

bound.

bound.

mf

mf

74

3 3 3 3 3 3 3 3 3 3

77 *mf* *rit.* *ff*

I am faith - ful sound.

mf *ff*

I am faith - ful sound.

ff

BACKGROUND NOTES

All Too Soon is set in Nova Scotia, a province in the Canadian Maritimes where families, who for generations lived close to the land and to each other, are now separated by the exodus of young people who must head to the big cities for work or university. The piece is a lament for the young who must leave, but also a tribute to the ancient land and the even more ancient sea on which all Maritimers depend.

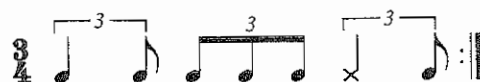
The text is mine, but the music is based on three traditional tunes. The opening and closing sections of the piece use the Irish folk melody *What Will We Do?*, from the singing of Mary Delaney and the Silly Sisters. The main body of the piece interconnects phrases of two mazurkas from Bretagne, in honour of Cape Breton in Nova Scotia. I'm indebted to concertina player Jason O'Rourke who introduced me to these gorgeous dances. Bretagne, also called Brittany, is that fascinating peninsula by the Bay of Biscay, France, that has many cultural and linguistic ties with the Gaels of the British Isles (not to mention historical ties with the the ancient Britons: Briton, Britain, Brittany – it all connects). The mazurka is not the only Polish dance to be embraced by the Celts; Kerry and Cork in Ireland, for example, also champion the polka.

PERFORMANCE NOTES

The most important thing is to feel the lilt of the 6/8 and the vigorous swing of the 3/4; at the premiere the whole choir swayed gently to the music, which really helped energize the pulse and gave the phrases the rise and fall of the ocean waves. The 3/4 section should have a sing-a-long zest throughout, even in the passages marked *mezzo piano*, which should never be all that soft. The constant pulse is not only a tribute to Celtic music, but a suggestion of the relentless movement between the old and the new, the local village and the global village. I'm reminded of the Simon & Garfunkel classic "America," with its final vision of highways streaming with cars, "all come to look for America," as if the meaning of modern citizenship lay in perpetual motion. Here instead of the highways we have the ocean, a continual presence in Maritime life: a source of both anxiety and comfort: which in my text becomes a magician whose shipping lanes make strangers appear and old friends disappear. (Fundy, which appears in the song, is a Nova Scotia bay with the highest tides in the world: things can disappear in a hurry.) "Greensleeves" is quoted to further suggest the overlapping of time and the durability of the folk tradition. In the context of this piece the words become not so much a plea with a loved one as a plea to the land itself.

ADDITIONAL INSTRUMENTS

Nova Scotia has a strong Celtic heritage, as you'd expect from a place called "New Scotland," and it would be very much in keeping with the Celtic tradition if flute and/or fiddle played along in the 3/4 section in unison with the pianist's right hand, with the flute an octave higher than written. Players who know the Celtic style – and even those who don't – should feel free to add ornaments and graces to taste. A bass guitar or string bass can follow the pianist's left hand, and a drum can dance along with the pulse (a traditional *bodhrán* would be perfect, but the floor tom off a drum set works very well too). A basic beat for drummers, with a rim click on the third beat:



ABOUT THE COMPOSER

Stephen Hatfield is a recognized leader in multiculturalism and musical folklore, an interest which informs many of his compositions including *African Celebration*, *La Lluvia*, and *Las Amarillas*. A native of Canada's Pacific Coast, Stephen Hatfield has lived most of his life in the rain forests of Vancouver Island, where his father is blood-brother to the legendary Kwagiutl chief Jimmy Sewid. In addition to his choral works, he enjoys composing for the theater. Stephen Hatfield's website can be found at www.stephenhatfield.com.

PERFORMANCE TIME

ca. 4 min. 15 sec.

A complete and comprehensive choral performance curriculum for beginning choirs can be found in the music textbook **WE WILL SING!** published by Boosey & Hawkes (M-051-80810-6).

commissioned by the Pictou District Honour Choir, Nova Scotia,
for "Juvenata!" - a Celebration of Youth and Song, May 2003

ALL TOO SOON

for SATB Chorus & Piano

Text by
Stephen Hatfield

Traditional Celtic Tunes
arranged by
Stephen Hatfield

$\text{♩} = 120$

*a gentle mf - with a lilt - tender, but with an underlying jauntiness
dynamics rise and fall with the rise and fall of the line*

Soprano
Alto

Tenor
Bass

No-one's in doubt that the child - ren sing-ing - all too soon shall be

wom - en and men. And the bon-ny new land that we

no breath
shaped with our hand, it - 'll roll to the o - cean a - gain.

No - one's in doubt that the tale we're bring-ing - can't turn time back to

13
 where he was — then, — For the old ways they change, but the

16
 new is so strange. Will it ev - er be sim - ple a - gain. —

19
 No - one's in doubt that the child - ren sing - ing — all too soon shall be

22 *mp*
 wom - en and — men. — And the can - ny — old — land that we *mp*

25 *no breath* *soft, but full of tone*
 ne - ver could com - mand, it - 'll roll to the o - cean a - gain. —

$\text{♩} = 120$ swung eights, with two measures of $3/4$ time tilting like a measure of $6/8$

29 Soprano

Alto

Tenor *mf*

Bass *mf*

no breath

Gram - pa was in the war, and when he come back to No - va Sco - tia,

opt. guitar chords

E- G C D B

mf The piano part should swing like a hiker's kilt - free, but not sloppy

33

he had a bride in tow who had no Eng - lish but Yes and No Sir

he had a bride in tow who had no Eng - lish but Yes and No Sir

E- G C D E-

37

What made her leave her home to be with some - one she hard - ly knew? How she must have

What made her leave her home to be with some - one she hard - ly knew? How she must have

What would make her leave her home? I would

What would make her leave her home? I would

C(maj7) E- D B7

41

hat - ed to feel a - lone. she must have cried when the day was through, when the day was

hat - ed to feel a - lone. she must have cried when the day was through.

hate to feel so a - lone. Oh and

hate to feel so a - lone. Oh and

C(maj7) E- D B7

45

through. Loo loo loo. Hold on to one an -

Loo loo loo loo loo. Hold on to one an -

this was a part of earth where you could hold on - to one an - oth - er.

this was a part of earth where you could hold on - to one an - oth - er.

E- G C D B

49

oth - er. Loo loo loo. Ah but

oth - er. Loo loo loo. Ah but

This was a line of work a-where the whole town was like your broth - er.

This was a line of work a-where the whole town was like your broth - er.

E- G C D E-

53

now it's get-ting hard to stay. The child-ren move to a big-ger ci - ty, and there is

now it's get-ting hard to stay. The child-ren move to a big-ger ci - ty, and there is

Now the child - ren move a - way. There is

Now the child - ren move a - way. There is

C(maj7) E- D B7

57

real - ly no-thing you can say but what a shame and what a ter - ri - ble pi - ty.

real - ly no-thing you can say but what a pi - ty.

real - ly no - thing that you can say but

real - ly no - thing that you can say but

C(maj7) E- D B7

61 *suddenly a darker, more hushed tone, vibrating with surface tension*

Roll on down the bay,

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean, that's the mag-ic po-tion.

roll on down the bay.

roll on down, down the

E- C A D B

Fun - dy to Bis - cay. They _

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean, such com-mo-tion when they

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean. That's what they _

bay. Fun - dy to Bis - cay. They

E- C A D B

69 *brighter tone*

say the world is get-ting small-er ev'-ry day, oh ev-er-y day, but to make it

say the world is get-ting small-er ev'-ry day. But to make it

say the world is get-ting small-er ev'-ry day. But to make it

mf say the world is get-ting small-er ev'-ry day. But to make it

E- C D B

mf

73

pay, ev'ry bo-dy has to move a - way, so far__ a - way, so far a -

pay, well ev'-ry bo - dy has to move a - way. So ve - ry far.

pay, well ev'-ry bo - dy has to move a - way. So ve - ry far a -

pay, well ev'-ry bo - dy has to move a - way. So ve - ry far a -

E- C D B

77 *hushed and dark, as before*

way. Roll on down the bay,

stagger breath as needed

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean, that's the mag-ic po-tion.

way. Roll on down the bay.

way. Roll on down, down the

E- C A D B

81

Fun - dy to Bis - cay. You

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean, such com-mo-tion when you

Have-n't got a no-tion how to stop the mo-tion, roll-ing to the o-cean. That's what you

bay. Fun - dy to Bis - cay. You

E- C A D B

85 *mf* , *brighter tone, as before*

know how much a Mar-i-tim-er hates to go, and is-n't it so, just how much we

know how much a Mar-i-tim-er hates to go, We know what we

know how much a Mar-i-tim-er hates to go, We know what we

know how much a Mar-i-tim-er hates to go, We know what we

E- C D B

89

owe to the land that watched our par-ents grow, when life was oh, so deep and

owe. We love the land that watched our par-ents grow, When life could tra-vel

owe. We love the land that watched our par-ents grow, When life could tra-vel

owe. We love the land that watched our par-ents grow, When life could tra-vel

E- C D B

93

slow. Was the

slow. Was the

slow. Was the

with quiet strength *no breath*

slow and hard, but deep and proud was the

C E- D B

97

life we once were al - lowed. We knew our soul nev - er could be

life we were once al - lowed nev - er to be

life we were once al - lowed nev - er to be

life we once were al - lowed. Oh

C(maj7) E- D B

101 *a swirling crescendo - stagger breath as needed*

bowed. You deal with what you

bowed. Deal-ing with the o - cean when you're No - va Scot-ian turns in-to a sign of fam-i-ly you

bowed. You deal with it.

Deal-ing with the o - cean when you're No - va Scot-ian turns in - to a sign of fam-i - ly devo-tion.

E-

*If using additional instruments, the drum continues.
All other instruments come back in with the piano.*

105 *more and more intensity*

know. Deal-ing with the o - cean when you're No - va Scot-ian turns in-to a sign — When

know. Deal-ing with the o - cean when you're No - va Scot-ian turns in-to a fam-i-ly de-vo -

Deal-ing with the o - cean when you're No - va Scot-ian turns in - to a sign of fam-i-ly de-vo -

Deal-ing with the o - cean when you're No - va Scot-ian turns in - to a sign of fam-i-ly de-vo-tion.

B

109 *mf* *no breath*

Gram - pa was in the war and when he came back to No - va Sco - tia,

mf cresc.

tion. And when he came back to No - va Sco - tia-

mf cresc.

tion. And when he came back to No - va Sco - tia-

mf *no breath*

Gram - pa was in the war and when he came back to No - va Sco - tia,

E- G C D B

mf

113

he had a bride in tow who had no Eng - lish but Yes and No. Don't

cresc.

She had no Eng - lish but Yes and No. Don't

cresc.

She had no Eng - lish but Yes and No Sir.

he had a bride in tow who had no Eng - lish but Yes and No Sir.

E- G C D E-

117 *with growing sadness, but keep the lilt engerized* , *mp*

cast me off — dis - cour - teous - ly, for

cast me off — dis - cour - teous - ly, for

What made her leave her home to be with some - one she hard - ly knew? How she must have

What made her leave her home to be with some - one she hard - ly knew? How she must have

C(maj7) E- D B

121 *allargando* ,

I have lov - ed you so long. —

I have lov - ed you so long. —

hat - ed to be a - lone. She must have cried when the day was through. —

hat - ed to be a - lone. She must have cried when the day was through. —

C(maj7) E- D Bsus4 B

hold and let fade

126 *mp*

No-one's in doubt that the child - ren sing-ing — all too soon shall be

No-one's in doubt that the child - ren sing-ing — all too soon shall be

No-one's in doubt that the child - ren sing-ing — all too soon shall be

No-one's in doubt that the child - ren sing-ing — all too soon shall be

129 *mf* *mp*

wom - en and — men. — And the can-ny — old — land that we

wom - en and — men. — And the can-ny — old — land that we

wom - en and — men. — And the can-ny — old — land that we

wom - en and — men. — And the can-ny — old — land that we

132 *allargando*

ne - ver could com - mand, it-'ll roll to the o - cean a - gain.

ne - ver could com - mand, it-'ll roll to the o - cean a - gain.

ne - ver could com - mand, it-'ll roll to the o - cean a - gain.

ne - ver could com - mand, it-'ll roll to the o - cean a - gain.

You Can't Step Twice

(into the Same River!)

SATB a cappella Chorus with opt. Djembe or Hand Drum

Music and lyrics by Brian Tate
based on the sayings of Heraclitus (c. 500 BCE)

Rhythmic and lively ♩ = 116

*finger snapping, in verses only (up to m. 20,
again in mm. 36-52), tacet during choruses*

The musical score is for a SATB a cappella chorus. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Rhythmic and lively' with a quarter note equal to 116 beats per minute. The score is divided into two systems. The first system contains measures 1 through 4. Measures 1 and 2 are marked with a '1' and a '2' above them, indicating finger snapping. The Soprano (Sop.) part has a whole rest in measure 2. The Alto (Alto) part has a half note G4 in measure 2, followed by a half note F#4 in measure 3, and a half note E4 in measure 4. The Tenor (Ten.) and Bass (Bass) parts have whole rests in measure 2. The lyrics 'You can't step twice' are under the Alto part in measure 3. The second system contains measures 5 through 8. Measures 5 and 6 are marked with a '3' and a '4' above them, indicating finger snapping. The Soprano (S.) part has a whole rest in measure 5. The Alto (A.) part has a half note G4 in measure 5, followed by a half note F#4 in measure 6, and a half note E4 in measure 7. The Tenor (T.) and Bass (B.) parts have whole rests in measure 5. The lyrics 'in - to the same riv - er, no, no, twice' are under the Alto part in measure 6. The Bass part has a half note G2 in measure 5, followed by a half note F#2 in measure 6, and a half note E2 in measure 7. The lyrics 'Ev - 'ry - thing chang - es and noth - ing re - mains.' are under the Bass part in measure 7. The dynamic marking 'mf' (mezzo-forte) is present in measure 3 of the first system and measure 7 of the second system. The instruction '2nd time only' is written above the Bass part in measure 7.

1 2

Sop.

Alto

Ten.

Bass

mf

You can't step twice

3 4

S.

A.

T.

B.

2nd time only
mf

in - to the same riv - er, no, no, twice

Ev - 'ry - thing chang - es and noth - ing re - mains.

5 6

S.

A. in - to the same riv - er, take my ad - vice

T.

B. Ev - 'ry - thing chang es, noth - in' you can do a - bout it,

7 8

S.

A. a - bout the same riv - er, now lis - ten to me:

T.

B. Ev - 'ry - thing chang es, and noth - ing re - mains, no,___

9 10

2nd time only
mf

S. Trav - el the road

A. Oh, you can't step twice. You can't step twice

T.

B. noth - ing re - mains___ but change._____

A

11 up, the road down, 12

S. in - to the same riv - er, no, no, twice

A. *2nd time only* Hid - den har - mo - ny, find the

T. 8

B. Ev - 'ry - thing chang - es and noth - ing re - mains.

13 does - n't mat - ter if you turn a - round, 'cause the

S. in - to the same riv - er, take my ad - vice

A. hid - den, hid - den, har - mo - ny. The

T. 8

B. Ev - 'ry - thing chang - es, noth - in' you can do a - bout it,

15 road up and the road down, is the

S. a - bout the same riv - er, now lis - ten to me:

A. hid - den har - mo - ny is great - er than the

T. 8

B. Ev - 'ry - thing chang - es and noth - ing re - mains, no,

S. 17 same road_ af - ter all.____ 18 Trav-el the road_ 19 You know that

A. Oh, you can't step twice. You can't step twice twice. You know that

T. 8 world that you can see.____ enter *mf* The ____ You know that

B. noth - ing re - mains_ but change.____ You know that

B

20 *f* Ev - 'ry - thing flows____ and noth - ing stays the same.____ 21

f

djembe *continue...*

22 Ev - 'ry - thing chang - es and noth - ing re - mains.____ 23

24 Ev - 'ry - thing flows___ and noth - ing stays the same. 25

26 Noth - ing re - mains___ but change. 27 I said that I said that

28 ev - 'ry - thing flows___ and noth - ing stays the same. 29 oh, ev - 'ry - thing flows___ and noth - ing stays the same.

30 Ev - 'ry - thing chang - es and noth - ing re - mains. 31 Ev - 'ry - thing chang - es and noth - ing re - mains.

32 Ev - 'ry - thing flows___ and noth - ing stays the same. 33 Ev - 'ry - thing flows___ and noth - ing stays.

34 35

S. Noth - ing re - mains but change.

A. Noth - ing re - mains but change. *mf* You can't step twice

T. Noth - ing re - mains but change. *mf* The

B. Noth - ing re - mains but change.

C

36 37

S.

A. in - to the same riv - er, no, no, twice

T. hid - den har - mo - ny, find the

B.

38 39

S.

A. in - to the same riv - er, take my ad - vice

T. hid - den, hid - den, har - mo - ny. The

B.

40 41

S.

A. a - bout the same riv - er, now lis - ten to me:

T. hid - den har - mo - ny, is great - er than the

B.

42 43 *mf*

S. Trav - el the road

A. Oh, you can't step twice. You can't step twice

T. world that you can see. The

B.

D

44 45 *mf*

S. up, the road down,

A. in - to the same riv - er, no, no, twice

T. hid - den har - mo - ny, find the

B. Ev - 'ry - thing chang - es and noth - ing re - mains.

46 47

S. does - n't mat - ter if you turn a - round, 'cause the

A. in - to the same riv - er, take my ad - vice

T. 8 hid - den, hid - den, har - mo - ny. The

B. Ev - 'ry - thing chang - es, noth - in' you can do a - bout it,

48 49

S. road up and the road down, is the

A. a - bout the same riv - er, now lis - ten to me:

T. 8 hid - den har - mo - ny, is great - er than the

B. Ev - 'ry - thing chang - es and noth - ing re - mains, no,

50 51

S. same road af - ter all. You know that

A. Oh, you can't step twice. You know that

T. 8 world that you can see. You know that

B. noth - ing re - mains but change. You know that

E

52 *f* Ev - 'ry - thing flows____ and noth - ing stays the same.____

53

djembe *continue...*

54 Ev - 'ry - thing chang - es and noth - ing re - mains.____

55

56 Ev - 'ry - thing flows____ and noth - ing stays the same.____

57

58 Noth - ing re - mains____ but change.____ I said that

59

60 ev - 'ry - thing flows____ and noth - ing stays the same.____

61

oh, ev - 'ry - thing flows____ and noth - ing stays the same.____

62 Ev - 'ry - thing chang - es and noth - ing re - mains.____

63 Ev - 'ry - thing chang - es and noth - ing re - mains.____

64 Ev - 'ry - thing flows____ and noth - ing stays the same.____

65 Ev - 'ry - thing flows____ and noth - ing stays.

66 Noth - ing re - mains____ but change.____ You know that

67 Noth - ing re - mains____ but change.____ You know that

68 noth - ing re - mains____ but change.____ You know that

69 noth - ing re - mains____ but change.____ You know that

70 *rit.* noth - ing re - mains____ but____ change!____

71 *long scoop!*

72 *rit.*

Brian Tate is a Victoria, B.C. composer/arranger, choral director, vocalist, and educator. An award-winning composer and arranger, dozens of his choral works are published and his music is performed worldwide. Brian is music director of the Vancouver Island Chamber Choir and the Broad View Community Choir. He is also on the voice faculty of the Canadian College of the Performing Arts where he teaches vocal ensemble and mentors young performers and composers. Brian frequently gives choir workshops and is in demand internationally as a clinician and workshop leader. He is known for his teaching skills, humour, and ability to have people from all levels and backgrounds singing together.



I was inspired to write this piece through a popular saying of the Greek philosopher Heraclitus who lived around 500 BCE. His central ideas were the unity of opposites and the idea that everything is in a constant state of change - an idea that was quite radical at the time. I first came to know of his work through the phrase that became the title of this work: "you can't step twice into the same river." Another sayings that inspired some of the lyrics of this work are "there is nothing permanent except change", "all things are in flux", "the way up and the way down are one and the same", and "the hidden harmony in greater than the obvious". Even though Heraclitus formed his philosophy long ago, I believe there is great wisdom in his words for us today. I hope you enjoy singing this piece!

Brian Tate



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PERFORMANCE NOTES

This gospel-style interpretation of the hymn, "His Eye Is on the Sparrow," was originally performed and recorded by the Georgia Mass Choir. In an effort to make Kenneth Paden's arrangement accessible for my own ensemble at the time, I lowered the original key by a whole step, eliminated the solo verses, and added a vocal part for bass voices.

All vocal lines and accompaniment should be performed with a rhythmic and percussive bounce. Each vocal part (beginning at the "A" section in meas. 4) should have its own unique quality and timbre. The call and response vocal sequence should culminate in a strong and powerful united statement in meas. 9-11.

The same kind of composition structure exists in the "B" section (meas. 21-38). Meas. 39 marks the beginning of the "Special Chorus." Meas. 43-46 should be sung a total of six times with the following variations:

- First time – tutti
- Second time – soprano part only
- Third time – alto part only
- Fourth time – tenor part only
- Fifth time – bass part only
- Sixth time – tutti (accompaniment optional)

The conductor may certainly create his/her own vocal roadmap for meas. 43-46, if desired.

I hope you enjoy this adaptation of "I Sing Because I'm Happy."

- Rollo Dilworth

To the Temple University Chorale
I Sing Because I'm Happy

For SATB and Piano

Duration: ca. 3:30

Words by
CIVILLA D. MARTIN (1866-1948)

Music by CHARLES H. GABRIEL (1856-1932)

Arranged by KENNETH PADEN

Adapted by ROLLO DILWORTH

With a rhythmic bounce ($\text{♩} = \text{ca. } 112$)

Piano*

mf Drum *ad lib.* throughout

4

**

Soprano

Altos only *mf*

Alto *unis. mf*

Tenor

Bass

I sing be-cause I'm hap - py.

I sing be-cause I'm free. —

4

Soprano only *mf*

His eye is on the spar - row, and I know —

All

7

*Marked and slightly detached throughout.

Option: Bass guitar may double piano bass (bottom notes) throughout.



He watch-es me.

unis.
I sing be-cause I'm hap -

10

Altos only
I sing be-cause I'm free. —

py.

13

Soprano only
His eye is on the spar - row, and I know He watch-es me. —

All

16

più mf

I sing. — be-cause — I'm hap-

più mf Oh yes, I sing.

più mf

19

- py. — I sing. — be-cause — I'm free. —

Oh yes, I sing.

23

f 29

For — His eye — is on —

f

27

the spar - row, — and I know —

30

div.
He watch - es me. I sing. —

33

me. I'm — so hap - py, — yes!

39

I'm — so hap-py, — yes, — I am!

40

I'm — so hap-py, — yes!

I'm — so hap-py, — yes, —

43

Repeat 5 times

47

— I am!

I'm — so hap-py, — yes!

46

I'm — so hap-py, — yes — I am! For — His eye — is on —

49

the spar — row, — and I know —

52

He watch — es — me. —

55

div. *rit. to end* *rit. to end* *rit. to end*

I SING BECAUSE I'M HAPPY — SATB



8 84088 96764 2