

Everybody Sing!

3-Part Treble Voices, opt. Soloists, accompanied

Words and Music
by Brian Tate

Lyrally ♩ = 106

Piano *mf*

1 2 3 4 *poco rall.*

The piano introduction is in 4/4 time, marked 'Lyrally' with a tempo of 106 beats per minute. It consists of four measures. Measure 1 starts with a treble clef and a key signature of one flat (B-flat). The melody begins on a whole note G4, followed by a half note F#4, and a quarter note E4. The bass line starts with a whole note G3, followed by a half note F#3, and a quarter note E3. Measure 2 continues the melody with a half note D4, a quarter note C4, and a half note B3. The bass line has a whole note G3, followed by a half note F#3, and a quarter note E3. Measure 3 features a half note D4, a quarter note C4, and a half note B3. The bass line has a whole note G3, followed by a half note F#3, and a quarter note E3. Measure 4 concludes with a half note D4, a quarter note C4, and a half note B3. The bass line has a whole note G3, followed by a half note F#3, and a quarter note E3. The piece ends with a 'poco rall.' (poco rallentando) marking.

A Moving ahead, not in strict time

Solo 1 (or select voices)

Solo 1 *mf*

5 6 7 8

What does it mean to be part of com - mu - ni - ty?

9 10 11 12

Hard to i - mag - ine, but when I sing I un - der - stand;

The vocal solo section is in 4/4 time, marked 'Moving ahead, not in strict time'. It consists of 12 measures. Measures 5-8 are the first line of the solo, and measures 9-12 are the second line. The melody is written in treble clef with a key signature of one flat (B-flat). The lyrics are: 'What does it mean to be part of com - mu - ni - ty?' and 'Hard to i - mag - ine, but when I sing I un - der - stand;'. The piano accompaniment is in 4/4 time, marked 'mp' (mezzo-piano). It consists of 12 measures, with the first four measures corresponding to the first line of the solo and the next eight measures corresponding to the second line. The piano part features a steady bass line and a treble line with chords and moving lines.

Duration: 3:20

JR0108

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Solo 2 (or select voices)

13 *mf* 14 15 3 16

What does it mean to say that ev - 'ry - one__ should have a voice?

17 18 19 20

Hard to i - mag - ine, but when I sing I un - der - stand;

f

B

Solo 3 (or select voices)

21 *f* 22 23 24

What does it mean to look out for one an - oth - er,

mf

All Soloists (or select voices)

25 26 27 *mf* 28 *poco rall.*

lend a help - ing hand? I can i - mag - ine, and when I

poco rall.

mf

C Rhythmically, with energy and joy

$\text{♩} = 106$

29 30 31 *end solos*

sing, I un - der - stand.

mp

32 33 34 *Part 1 only* *mp*

My

35 36 37

sis-ter and my broth-er look out for each oth-er, help-ing one an-oth-er,

mp

38 39 40 41

ev-'ry-bod - y sing!

Part 2 *mp*

Re - joic - ing with voic - ing, in joy sing

42 *Part 1 only* *mf* 43 44

My sis-ter and my broth-er— look out for each oth-er,—
all to - geth - er. Re - joic - ing with voic - ing,

45 46 *end Part 1*

help - ing one an - oth - er,— ev - 'ry - bod - y sing!
in joy sing all to - geth - er.

mp

47 *Part 2 only* 48 49

O yes*, O yes, O yes,

* Be sure the "s" of "yes" occurs right on the next beat to maintain the energy of the line. This applies to all parts each time this phrase occurs.

50 *mf* 51 52

Pt. 1 O yes, O yes,

Pt. 2 *f* *mf* ev-'ry-bod - y sing! My sis-ter and my broth-er— look out for each oth-er,—

Pt. 3 *mf* Re - joic - ing with voic - ing,

Pno. *f* *mf*

53 *f* (clap) 55

Pt. 1 O yes ev-'ry-bod - y sing!

Pt. 2 *f* (clap) help-ing one an-oth-er,— ev-'ry-bod - y sing!

Pt. 3 *f* (clap) in joy ev-'ry-bod - y sing!

Pno. *f* *f*

E

56 57 58 *mf*

Pt. 1

Pt. 2

Pt. 3 *mp*

Pno. *mp*

Lift up your

Ev-'ry-one can be a part of a com-mu - ni - ty.

For Review Only

59 60 61

Pt. 1

Pt. 2 *mf*

Pt. 3

Pno.

voice to - geth - er!

Ev-'ry-one, ev-'ry-one sing - ing our song.

For Review Only

62 63 64

Pt. 1 Ev-'ry-one can be__ a

Pt. 2 Ev-'ry-one can be__ a part of a com-mu-ni - ty,

Pt. 3 Ev-'ry-one can be__ a part of a com-mu-ni - ty, lift up your

Pno.

65 66 67

Pt. 1 part of a com-mu-ni - ty, lift up your voice to - geth - er!

Pt. 2 lift up your voice to - geth - er! Ev-'ry-one, ev-'ry-one

Pt. 3 voice to - geth - er! Ev-'ry-one, ev-'ry-one sing - ing our song.

Pno. *mf* *cresc.*

68 69 *f* 70

Pt. 1 Ev-'ry - one, ev-'ry - one... Lift up your voice._____

Pt. 2 sing - ing our song. Lift up your, lift up._____

Pt. 3 *f* Lift up your voice, lift up your voice to - geth - er!_____

Pno. *mf* *f*

G 71 73

Pt. 1

Pt. 2 *mf* Re - joic - ing with voic - ing,

Pt. 3 *mf* My sis-ter and my broth-er— look out for each oth - er,—

Pno.

74 75 *mf* 76

Pt. 1 My sis-ter and my broth-er—

Pt. 2 in joy sing all to - geth - er. O yes,

Pt. 3 help-ing one an-oth - er— ev-'ry-bod - y sing! Re - joic - ing

Pno.

77 78 79

Pt. 1 look out for each ot - er, — help-ing one an-oth - er, — ev-'ry-bod - y sing!

Pt. 2 O yes, O yes, ev-'ry-bod - y sing!

Pt. 3 with voic - ing, in joy sing all to - geth - er.

Pno.

80 *cresc.* 81 82

Pt. 1 O yes, O yes, O yes, —

Pt. 2 *cresc.* O yes, O yes, O yes, —

Pt. 3 *cresc.* O yes, O yes, O — yes, —

Pno. *cresc.*

83 *f* (cresc.) *mf* *cresc.* 84 85

Pt. 1 ev-'ry-bod - y sing! O yes, O yes,

Pt. 2 *f* (clap) *mf* *cresc.* ev - 'ry-bod-y, — ev - 'ry-bod-y, —

Pt. 3 *f* (clap) *mf* *cresc.* ev-'ry-bod - y sing! Ev - 'ry - bod-y, — yes, ev - 'ry-

Pno. *f* *mf* *cresc.*

86 *f* 87 88 (clap and stomp) *ff*

Pt. 1 O yes, ev - 'ry - bod - y sing!

Pt. 2 O yes, ev - 'ry - bod - y sing!

Pt. 3 bod - y, yes, ev - 'ry - bod - y sing!

Pno. *f* *ff*



An award-winning composer as well as an accomplished and versatile musician, Brian Tate attributes the success of his multifaceted career to a love of working with people and a passion for the arts.

Brian received his Bachelor of Music degree from the University of British Columbia and went on to further music studies in London, England, and Toronto. His love for music of many kinds has led to a diverse career that includes orchestral and choral conducting and composing, West African drumming, jazz vocals, scoring for film, television, stage and the concert hall.

Brian has twice received Vancouver's Jessie Richardson award for original theatre music and his choral music is performed worldwide.

Brian is music director of three choirs at Mt. Seymour United Church in North Vancouver, and also directs the 100-voice Island Soul Choir on Vancouver Island. He is frequently commissioned for new works and is a popular choral clinician. Brian is on the faculty of Studio 58, Langara College's professional theatre school, as well as the Banff Centre for Leadership Development.



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