

# Performance Notes

## Style

This piece should be sung in a pop style and singers should employ scooping and falling when it feels right. “Connected” should be performed off-book, as it is quite easy to memorize. This way, your singers can be totally “connected” with your audience!

## Pronunciation

“body” = “bah-deh”

“I” in the verse (“I am you are me”) should be pronounced almost like the “a” in the word “bat.”

Tenors at letter C and F should pronounce “I” as a bright “eye.”

All parts should pronounce “I” as “eye” in the chorus (letter D, G and I)

## A note about choreography

Movement is a necessary part of this piece. For some ideas, please go to the Pavane Channel on YouTube and check out “Connected.”

Enjoy!

Brian Tate

# Connected

3

S.A.T.B, a cappella

Words and Music by  
Brian Tate

**Rhythmic and funky** ♩ = 102

(singers who are able, snap fingers on beats 2 and 4)

**BASS**

1 *mp* 2 3

I am you are me. That's what I said, I am you are me.

**Tenor**

4 *mp* 5 6

I am you are me. That's what I said,

**Bass**

Don't you see? I am you are me. That's what I said,

**A**

**Soprano**

7 8 9

**Alto**

*mf*

It seems like I'm o - ver here, and

I am you are me. Don't you see? I am you are me.

I am you are me. Don't you see? I am you are me.

10 11 12

you're o-ver there, but there is some-thing be-tween us that's great-er than air. It seems like

8 That's what I said, I am you are me. Don't you see?

That's what I said, I am you are me. Don't you see?

13 14 15

I'm o-ver here, and you're o-ver there, but there is some-thing be-tween us that's

8 I am you are me. That's what I said, I am you are me.

I am you are me. That's what I said, I am you are me.

**B**

16 *mf* 17 18

See thru the con-fu - sion, it's not hard to do, it's

great-er than air. It seems like I'm o-ver here, and you're o-ver there, but there is

8 Don't you see? I am you are me. That's what I said,

*mf*

Don't you see? I am you are me. That's what I said,

19 20 21

just an il - lu - sion\_ this me and you. See thru the con - fu - sion, it's

some-thing be-tween\_ us that's great-er than air. It seems like I'm o - ver here, and

*mf*

I am you are me. Don't you see? I am you are me.

I am you are me. Don't you see? I am you are me.

22 23 24

not hard to do, it's just an il - lu - sion\_ this me and you. See

you're o - ver there, but there is some-thing be-tween us that's great-er than air. It seems like

That's what I said, I am you are me. Don't you see?

That's what I said, I am you are me. Don't you see?

**C** 25 26 27

thru the con - fu - sion, it's not hard to do, it's just an il - lu - sion\_ this

I'm o - ver here, and you're o - ver there, but there is some-thing be-tween\_ us that's

*f* long scoop long scoop

I am you, you are me. It's a fact sub-a -

I am you are me. That's what I said, I am you are me.

28 29 30

me and you. See thru the con-fu - sion, it's not hard to do, it's

great-er than air. It seems like I'm o-ver here, and you're o-ver there, but there is

8 tom - ic - 'ly. I am you, you are me.

Don't you see? I am you are me. That's what I said,

31 32 33 **D** (change to clapping still on beats 2 and 4)

just an il - lu - sion this me and you. I am a part of you,

some-thing be-tween us that's great-er than air. It seems like I am a part of you,

8 It's a fact sub-a - tom - ic - 'ly. I am a part of you, (no scoop)

I am you are me. Don't you see? I am a part of you,

34 35 36

you are a part of me, and so to - geth - er we are one bod - y.

you are a part of me, and so to - geth - er we are one bod - y.

8 you are a part of me, and so to - geth - er, we are one bod - y.

sim. you are a part of me, and so to - geth - er, we are one bod - y.

37 38 39

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to-geth-er\_\_

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to-geth-er\_\_

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to-geth-er\_\_

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to-geth-er\_\_

(back to finger-snapping)

40 41 42

per - fect from the start!

per - fect from the start!

per - fect from the start! *mf*

per - fect from the start! I am you are me. That's what I said,

**E**

43 44 45 *mp*

*mf* I am you are me.

It seems like I'm o-ver here, and

*mf* I'm o-ver here,

I am you are me. Don't you see? I am you are me.

46 47 48 *mf*

That's what I said, I am you are me. See

you're o-ver there, but there is some-thing be-tween us that's great-er than air. It seems like

and you're o-ver there, but there is some-thing be-tween us that's great-er.

That's what I said, I am you are me. Don't you see?

49 50 51

thru the con-fu - sion, it's not hard to do, it's just an il - lu - sion this

I'm o-ver here, and you're o-ver there, but there is some-thing be-tween us that's

I'm o-ver here, and you're o-ver there, but there is some-thing be-tween

I am you are me. That's what I said, I am you are me.

**F** 52 53 54

me and you. See thru the con-fu - sion, it's not hard to do, it's

great-er than air. It seems like I'm o-ver here, and you're o-ver there, but there is

us that's great-er. *f* I am you, you are me.

Don't you see? I am you are me. That's what I said,

55 56 57

just an il - lu - sion\_\_ this me and you.\_\_\_\_ See thru the con - fu - sion, it's  
 some-thing be-tween\_ us that's great-er than air.\_\_\_\_ It seems like I'm o - ver here, and  
 — It's a fact sub-a - tom - ic - 'ly.\_\_\_\_ I am you,  
 I am you are me. Don't you see? I am you are me.

58 59 60

not hard to do,\_\_\_\_ it's just an il - lu - sion\_\_ this me and you.\_\_\_\_  
 you're o - ver there,\_\_\_\_ but there is some-thing be tween us that's great-er than air.\_\_\_\_ It seems like  
 — you are me.\_\_\_\_ It's a fact sub-a - tom - ic - 'ly.\_\_\_\_  
 That's what I said, I am you are me. Don't you see?

**G** (back to clapping)

61 62 63

**f** I am a part of\_\_ you, you are a part of\_\_ me and so to - geth-er\_\_  
**f** I am a part of\_\_ you, you are a part of\_\_ me and so to - geth-er\_\_  
**f** I am a part of\_\_ you, you are a part of\_\_ me and so to - geth-er\_\_  
**f** I am a part of\_\_ you, you are a part of\_\_ me and so to - geth-er\_\_



64 65 66

we are one bod - y. I am in-side your\_\_ head, you are in-side my\_\_ heart.

we are one bod - y. I am in-side your\_\_ head, you are in-side my\_\_ heart.

8 we are one bod - y. I am in-side your\_\_ head, you are in-side my\_\_ heart.

we are one bod - y. I am in-side your\_\_ head, you are in-side my\_\_ heart.

**H** (back to finger-snapping)

67 68 69 *mf*

We fit to - geth-er\_\_ per - fect from the start! I am a part of\_\_ you,

We fit to - geth-er\_\_ per - fect from the start!

8 We fit to - geth-er\_\_ per - fect from the start!

We fit to - geth-er\_\_ per - fect from the start!

(Sopranos)

70 71 72

you are a part of\_\_ me, and so to - geth-er\_\_ we are one bod - y.

73 S. 74 75

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to - geth-er\_\_

A. *mf*

I am in-side your\_\_ head, you are in-side my\_\_ heart. We fit to - geth-er\_\_

**I** (back to clapping)

**Soprano I/II split or descant group**

76 77 78

**S.** I am you, — you are me, —

**A.** per - fect from the start. I am a part of — you, you are a part of — me

**T.** per - fect from the start. I am a part of — you, you are a part of — me

**B.** I am a part of — you, you are a part of — me

I am a part of — you, you are a part of — me

79 80 81

— we are one bod - y. In - side your head,

and so to - geth-er — we are one bod - y. I am in - side your — head,

and so to - geth-er — we are one bod - y. I am in - side your — head,

and so to - geth-er — we are one bod - y. I am in - side your — head,

and so to - geth-er — we are one bod - y. I am in - side your — head,

*(end clapping)**a tempo*

82 83 84 85

in-side my\_heart, we fit to - geth - er, per-fect from the start!

you are in-side my\_heart. We fit to-geth-er, per-fect from the start!

you are in-side my\_heart. We fit to-geth-er, per-fect from the start!

you are in-side my\_heart. We fit to-geth-er, per-fect from the start!

you are in-side my\_heart. We fit to-geth-er, per-fect from the start!



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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