

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

S.S.A.A.,* a cappella

Words and Music by
Brian Tate

Rhythmic and funky ♩ = 102

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

ALTO 1,2

mp

1 2 3 4

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

sopranos, 2nd time only

S.1, 2

mp

5 6 7 8

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

A.1, 2

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

S.1

9 10 11

Don't you see?

S.2

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

A.1

mf

It seems like I'm o - ver here, _ and you're o - ver there, _ but there is

A.2

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

* Also available in SATB, JR1115

JR1117

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12 13 14

S.1 I am you are me.

S.2 I am you are me. Don't you see?

A.1 some-thing be-tween_ us that's great-er than air._ It seems like I'm o - ver here,_ and

A.2 I am you are me. Don't you see? I am you are me.

15 16 17

S.1 That's what I said, I am you are me. Don't you see?

S.2 *mf*
See

A.1 you're o - ver there,_ but there is some-thing be-tween_ us that's great-er than air._ It seems like

A.2 That's what I said, I am you are me. Don't you see?

B 18 19 20

S.1

S.2 thru the con-fu - sion, it's not hard to do,_ it's just an il - lu - sion_ this

A.1 I'm o - ver here,_ and you're o - ver there,_ but there is some-thing be-tween_ us that's

A.2 *mf*
I am you are me. That's what I said, I am you are me.

21 22 23

S.1 I am you are me. That's what I said,

S.2 me and you. See thru the con-fu - sion, it's not hard to do, it's

A.1 great-er than air. It seems like I'm o-ver here, and you're o-ver there, but there is

A.2 Don't you see? I am you are me. That's what I said,

24 25 26 **C** *mf*

S.1 I am you are me. Don't you see? I am you,

S.2 just an il - lu - sion this me and you. See thru the con-fu - sion, it's

A.1 some-thing be-tween us that's great-er than air. It seems like I'm o-ver here, and

A.2 I am you are me. Don't you see? I am you are me.

27 28 29

S.1 you are me. It's a fact sub-a - tom-ic - 'ly.

S.2 not hard to do, it's just an il - lu - sion this me and you. See

A.1 you're o-ver there, but there is some-thing be-tween us that's great-er than air. It seems like

A.2 That's what I said, I am you are me. Don't you see?

30 31 32

S.1 I am you, you are me. It's a fact sub-a -

S.2 through the con-fu - sion, it's not hard to do, it's just an il - lu - sion this

A.1 I'm o-ver here, and you're o-ver there, but there is some-thing be-tween us that's

A.2 I am you are me. That's what I said, I am you are me.

D*singers who are able, clap on beats 2 and 4*

33 34 *f* 35

S.1 tom-ic - 'ly. I am a part of you, you are a part of me,

S.2 me and you. am a part of you, you are a part of me,

A.1 great-er than a. It seems like I am a part of you, you are a part of me,

A.2 Don't you see? I am a part of you, you are a part of me,

36 37 38

S.1 and so to - geth - er, we are one bod - y. I am in - side your head,

S.2 and so to - geth - er, we are one bod - y. I am in - side your head,

A.1, 2 and so to - geth - er, we are one bod - y. I am in - side your head,

39 40 41

S.1 you are in - side my__ heart. We fit to - geth - er,___ per - fect from the start!

S.2 you are in - side my__ heart. We fit to - geth - er,___ per - fect from the start!

A.1, 2 you are in - side my__ heart. We fit to - geth - er,___ per - fect from the start!

42 43 44 45

E

S.1

S.2 *mf* It seems like

A.1

A.2 *mf* I am you are me. That's what I said, I am you are me. Don't you see?

46 47 48

S.1 *mf* I'm o - ver here,___ and you're o - ver there,___ but there is some-thing be-tween

S.2 *mp* I am you are me. That's what I said, I am you are me.

A.1 I'm o - ver here,___ and you're o - ver there,___ but there is some-thing be-tween_ us that's

A.2 I am you are me. That's what I said, I am you are me.

F

49 50 51

S.1 — us that's great - er. I'm o - ver here, — and you're o - ver there,

S.2 Don't you see? See thru the con - fu - sion, it's not hard to do, — it's

A.1 great-er than air. — It seems like I'm o - ver here, — and you're o - ver there, — but there is

A.2 Don't you see? I am you are me. That's what I said,

mf

52 53 54

S.1 — but there is some-thing be-tween — us that's great - er. I am you,

S.2 just an il - lu - sion — this me and you. — See thru the con - fu - sion, it's

A.1 some-thing be-tween — us that's great-er than air. — It seems like I'm o - ver here, — and

A.2 I am you are me. Don't you see? I am you are me.

55 56 57

S.1 — you are me. — It's a fact sub-a - tom - ic - 'ly. —

S.2 not hard to do, — it's just an il - lu - sion — this me and you. — See

A.1 you're o - ver there. — but there is some-thing be-tween — us that's great-er than air. — It seems like

A.2 That's what I said, I am you are me. Don't you see?

58 59 60

S.1 I am you, you are me. It's a fact sub-a -

S.2 through the con-fu - sion, it's not hard to do, it's just an il - lu - sion this

A.1 I'm o-ver here, and you're o-ver there, but there is some-thing be-tween us that's

A.2 I am you are me. That's what I said, I am you are me.

G

61 62 *f* 63

S.1 tom-ic - 'ly. I am a part of you, you are a part of me,

S.2 me and you. I am a part of you, you are a part of me,

A.1 great-er than all. It seems like I am a part of you, you are a part of me,

A.2 Don't you see? I am a part of you, you are a part of me,

64 65 66

S.1 and so to - geth - er, we are one bod - y. I am in - side your head,

S.2 and so to - geth - er, we are one bod - y. I am in - side your head,

A.1, 2 and so to - geth - er, we are one bod - y. I am in - side your head,

67 68 69

S.1
you are in - side my_ heart. We fit to - geth - er, _ per - fect from the start!

S.2
you are in - side my_ heart. We fit to - geth - er, _ per - fect from the start!

A.1, 2
you are in - side my_ heart. We fit to - geth - er, _ per - fect from the start!

H*(Soprano 1 only)*

70 *mf* 71 72 73

S.1
I am a part of_ you, you are a part of_ me, and so to - geth - er, _ we are one bod - y.

74 75 76

S.1
I am in - side your_ head, you are in - side my_ heart. We fit to - geth - er, _

S.2 *mf*
I am in - side your_ head, you are in - side my_ heart. We fit to - geth - er, _

I

77 78 *f* 79

Descant Group
I am you, _ you are me, _

S.1 *f*
per - fect from the start! I am a part of_ you, you are a part of_ me,

S.2 *f*
per - fect from the start! I am a part of_ you, you are a part of_ me,

A.1, 2 *f*
I am a part of_ you, you are a part of_ me,

80 81 82

Descant Group

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

S.1

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

S.2

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

A.1, 2

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

83 84 85 86

Descant Group

a tempo
clapping stops

in - side my_ heart. We fit to - geth - er, per - fect from the start!

S.1

you are in - side my_ heart. We fit to - geth - er, — per - fect from the start!

S.2

you are in - side my_ heart. We fit to - geth - er, — per - fect from the start!

A.1, 2

you are in - side my_ heart. We fit to - geth - er, — per - fect from the start!



Brian Tate is an award-winning Vancouver composer/arranger and popular choral clinician and choral director. A frequently commissioned composer, his published choral works are extensive and his music is performed worldwide.

Brian directs Vancouver's 100-voice City Soul Choir, teaches singing and choir at Studio 58 - Langara College's professional theatre school - and performs with the world music a cappella vocal trio "TriVo."

Brian has had a lifelong interest in music of the African Diaspora, and has travelled and studied in Cuba and West Africa. He frequently gives choir workshops and is in demand internationally as a clinician and workshop leader. Brian is a passionate advocate of life-long music-making at all levels.

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