

Connected

S. A. B.,* a cappella

- 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" and "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."

Words and Music by
Brian Tate

Rhythmic and funky ♩ = 102

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

Baritone 1 *mp* 2 3 4

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

S. 5 *mp* 6 7 8

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

A. *mf*

It seems like

B. 9 10 11

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

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

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

A

*Also available in SATB, JR1115, and SSA, JR1117

JR1123

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12 13 14

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

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

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

B

15 16 *mf* 17

S. I am you are me. See thru the con-fu - sion, it's

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

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

18 19 20

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

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

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

21 22 23

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

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

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

C

24 25 26

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

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

B. *f* Don't you see? I am you, you are me.

27 28 29

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

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

B. — It's a fact sub-a - tom - ic - ly. I am you,

30 31 32

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

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

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

D

singers who are able, clap on beats 2 and 4

short, small scoop

33 34 35

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

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

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

36 37 38

S. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

A. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

B. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

(back to finger-snapping)

39 40 41

S. We fit to - geth - er,__ per - fect from the start!

A. We fit to - geth - er,__ per - fect from the start!

B. We fit to - geth - er,__ per - fect from the start! I am you are me.

42 43 44

S. *mf*

A. It seems like

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

E

45 46 47

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

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

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

48 49 50

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

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

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

F

51 52 53

S. — but there is some-thing be-tween — us that's great-er. See thru the con-fu - sion, it's

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

B. I am you are me. Don't you see? *f* I am you,

54 55 56

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

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

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

57 58 59

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

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

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

60 *f* 61 62

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

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

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

63 64 65

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

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

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

66 67 68

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

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

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

H

(Soprano only)

69 *mf* 70 71 72

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

73 74 75 76

S. I am in-side your__head, you are in-side my__heart. We fit to-geth-er,__ per-fect from the start!

A.

B. *mf* I am in-side your__head, you are in-side my__heart. We fit to-geth-er,__ per-fect from the start!

I (Sop. 1/2 split or descant group)

77 78 79

Descant Group *f* I am you,__ you are me,__ we are

S. *f* I am a part of__ you, you are a part of__ me, and so to-geth-er,__

A. *f* I am a part of__ you, you are a part of__ me, and so to-geth-er,__

B. *f* I am a part of__ you, you are a part of__ me, and so to-geth-er,__

80 81 82

Descant Group one bod - y. In - side your head, in - side my__ heart, we

S. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

A. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

B. we are one bod - y. I am in - side your__ head, you are in - side my__ heart.

8

83

Descant Group

84 *rit. clapping stops*

85 *a tempo*

fit to - geth - er, per - fect from the start!

S. We fit to - geth - er, per - fect from the start!

A. We fit to - geth - er, per - fect from the start!

B. 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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