

Connected

T.T.B.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 2 *mp* 2 3 4

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

T. 1 5 6 7 8

mp

T. 2 8

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

B. 1 *mf*

It seems like

B. 2

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

A 9 10 11

T. 1

T. 2 8

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

B. 1

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

B. 2

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

* Also available in SATB, JR1115, SSAA, JR1117 and SAB, JR1123

JR1132

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12 *mp* 13 14

T. 1 I am you are me. That's what I said,

T. 2 Don't you see?

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

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

B

15 16 17

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

T. 2 See thru the con-fu - sion, it's

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

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

18 19 20

T. 1

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

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

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

21 22 23

T. 1

T. 2

B. 1

B. 2

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

24 25 26

T. 1

T. 2

B. 1

B. 2

I am you, you are me.

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

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

27 28 29

T. 1

T. 2

B. 1

B. 2

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

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

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

30 31 32

T. 1 8 — you are me. It's a fact sub-a - tom - ic - 'ly.

T. 2 8 not hard to do, it's just an il - lu - sion this me and you,

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

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

D

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

(f)

(short, small scoop)

34

35

T. 1 8 I am a part of you, you are a part of me, and so to-geth - er,

T. 2 *f* (short, small scoop) I am a part of you, you are a part of me, and so to-geth - er,

B. 1 *f* (short, small scoop) I am a part of you, you are a part of me, and so to-geth - er,

B. 2 *f* (h. scoop) I am a part of you, you are a part of me, and so to-geth - er,

36 37 38

T. 1 8 we are one bod - y. I am in - side your head, you are in - side my heart.

T. 2 8 we are one bod - y. I am in - side your head, you are in - side my heart.

B. 1 we are one bod - y. I am in - side your head, you are in - side my heart.

B. 2 we are one bod - y. I am in - side your head, you are in - side my heart.

39 40 41

T. 1 We fit to - geth - er, per - fect from the start!

T. 2 We fit to - geth - er, per - fect from the start!

B. 1 We fit to - geth - er, per - fect from the start!

B. 2 We fit to - geth - er, per - fect from the start! *mf* (back to finger-snapping) I am you are me.

42 43 44

T. 1 **E** *mf* I'm o-ver here,

T. 2 *mp* I am you are me.

B. 1 *mf* It seems like I'm o-ver here, and

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

46 47 48

T. 1 and you're o - ver there, but there is some-thing be-tween us that's great-er. *mf*

T. 2 That's what I said, I am you are me. See

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

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

49 50 51

T. 1 I'm o-ver here, and you're o-ver there. but there is some-thing be-tween

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

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

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

52 53 54

T. 1 us that's great-er. I am you, you are me.

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

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

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

55 56 57

T. 1 It's a fact sub-a - tom - ic - 'ly. I am you,

T. 2 just an il - lu - sion this me and you. See thru the con-fu - sion, it's

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

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

58 59 60

T. 1
 — you are me. — It's a fact sub-a - tom - ic - 'ly. —

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

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

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

G (resume clapping) (f)

61 62 63

T. 1
 I am a part of — you, you are a part of — me, and so to - geth-er, —

T. 2
 I am a part of — you, you are a part of — me, and so to - geth-er, —

B. 1
 I am a part of — you, you are a part of — me, and so to - geth-er, —

B. 2
 I am a part of — you, you are a part of — me, and so to - geth-er, —

64 65 66

T. 1
 we are one bod - y. I am in - side your — head, you are in - side my — heart.

T. 2
 we are one bod - y. I am in - side your — head, you are in - side my — heart.

B. 1
 we are one bod - y. I am in - side your — head, you are in - side my — heart.

B. 2
 we are one bod - y. I am in - side your — head, you are in - side my — heart.

67 68 69 **H** *mf*

T. 1 We fit to - geth - er, per - fect from the start! I am a part of you,

T. 2 We fit to - geth - er, per - fect from the start!

B. 1 We fit to - geth - er, per - fect from the start!

B. 2 We fit to - geth - er, per - fect from the start!

70 71 72 73 *mf*

T. 1 you are a part of me, and so to - geth - er, we are one bod - y. I am in - side your head,

T. 2 I am in - side your head,

B. 1

B. 2

74 75 76

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

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

B. 1

B. 2

I Tenor 1 divisi or descant group

77 *f* 78 79

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

T. 1 *f*
I am a part of you, you are a part of me, and so to-gether,

T. 2 *f*
I am a part of you, you are a part of me, and so to-gether,

B. 1 *f*
I am a part of you, you are a part of me, and so to-gether,

B. 2 *f*
I am a part of you, you are a part of me, and so to-gether,

80 81 82

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

T. 1
we are one bod - y. I am in - side your head, you are in - side my heart.

T. 2
we are one bod - y. I am in - side your head, you are in - side my heart.

B. 1
we are one bod - y. I am in - side your head, you are in - side my heart.

B. 2
we are one bod - y. I am in - side your head, you are in - side my heart.

83

Descant

84 *rit.*
(end clapping)

85 *a tempo*

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

T. 1

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

T. 2

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

B. 1

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

B. 2

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.

