

Connected

S.A.T.B, a cappella

3

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 5 *mp* 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.

JR1115

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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

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

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 17 18

mf

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,

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

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? *mf*

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
I am you, you are me. It's a fact sub-a- *f* long scoop
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
 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,
 It's a fact sub-a - tom - ic - 'ly. I am a part of you,
 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.
 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.

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

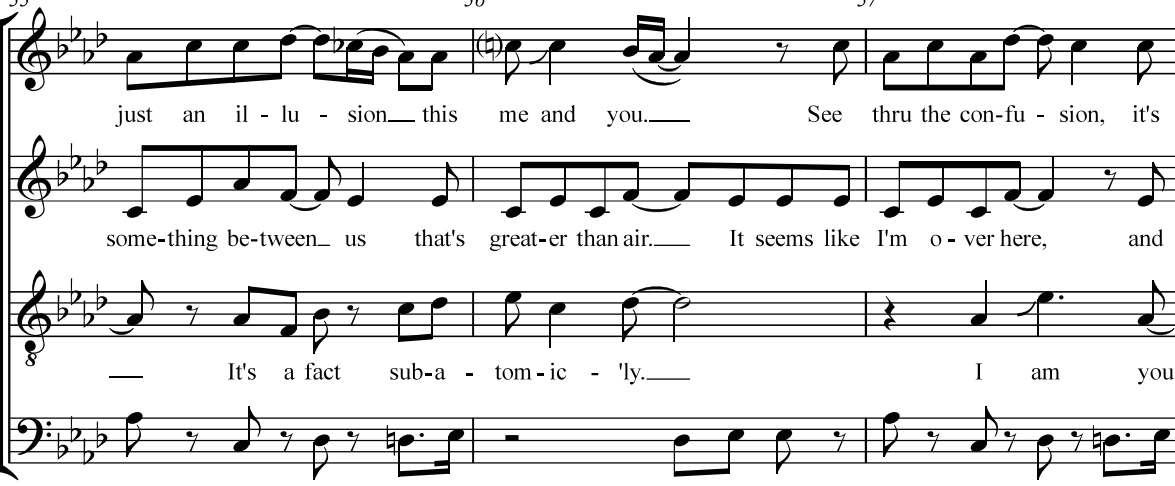
me and you.___ See thru the con-fu - sion, it's not hard to do,___ it's

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.

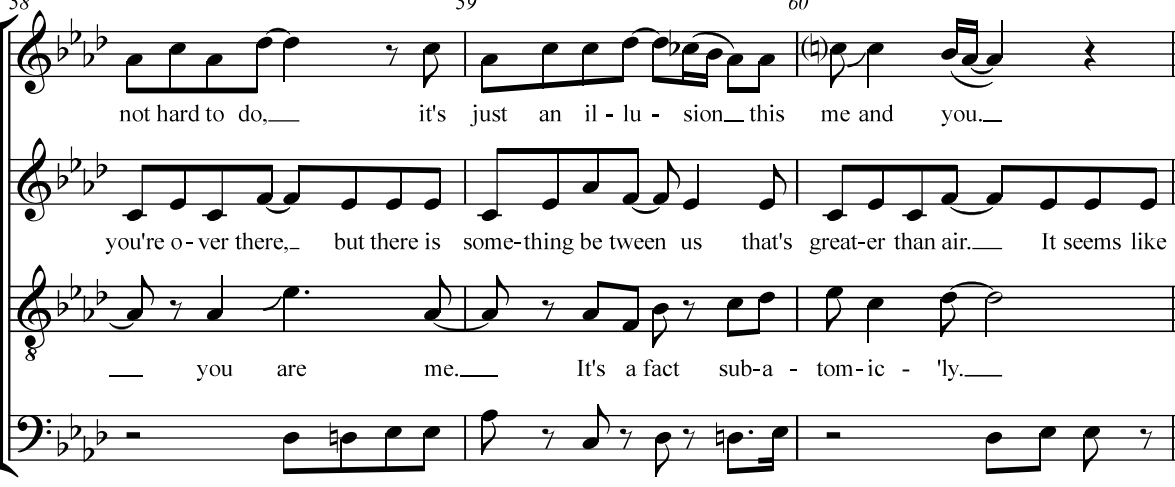
Don't you see? I am you are me. That's what I said,

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.

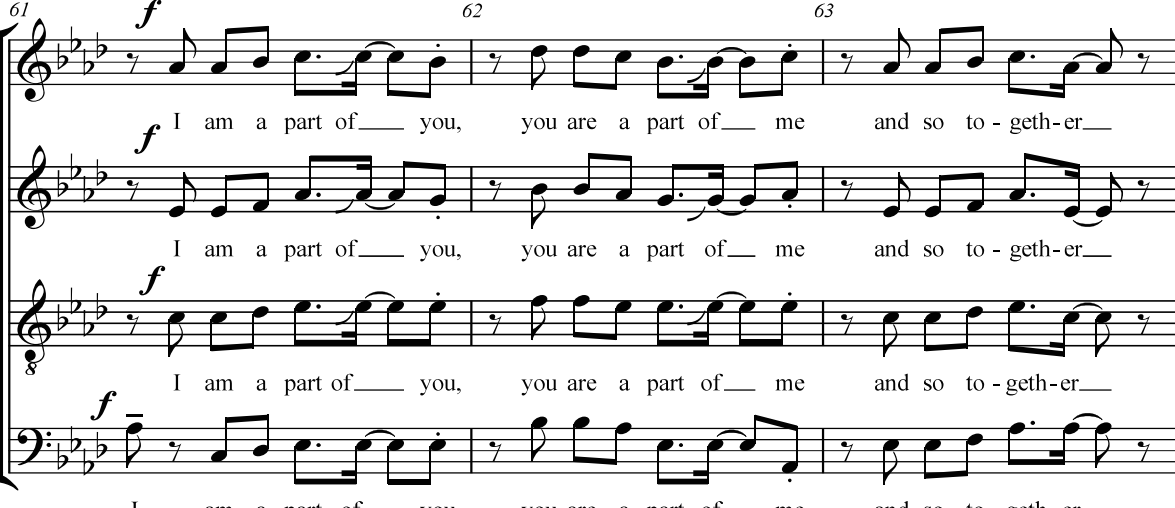
58 59 60



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-gether—
f I am a part of— you, you are a part of— me and so to-gether—
f I am a part of— you, you are a part of— me and so to-gether—
f I am a part of— you, you are a part of— me and so to-gether—

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

S. *f* I am you, — you are me, —

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

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

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

79 — we are one bod - y. **80** In - side your head, **81**

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!



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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