

Todo o meu Ser

All of my being (is a song)

Não sei dizer-te quantas canções eu canto
Todo o meu ser é uma canção
E eu canto enquanto respiro

I can't tell you how many songs I sing
All of my being is a song and
I sing as I draw breath

Adaptation of a quote attributed to Netsilik shaman, Orpingalik
trans. to Portuguese by Isabel Ferrand

Joan Szymko

Musical score for the first system. It includes three staves: a top staff for 'clave' (claves) in 4/4 time with a tempo of 60, a middle staff for 'conga*' in 4/4 time with a tempo of 60, and a bottom staff for 'piano' in 4/4 time with a tempo of 60. The percussion parts feature a rhythmic pattern of eighth notes and rests, with dynamic markings of *mf* and [tone]. The piano part has a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking.

*use a calf skin headed drum, not a djembe

Musical score for the second system. It includes three staves: a top staff for percussion (claves and conga) in 4/4 time, a middle staff for the vocal line in 4/4 time with a tempo of 60, and a bottom staff for the piano accompaniment in 4/4 time. The vocal line is marked 'Solo *mf*' and includes the lyrics: 'Não sei di - zer - te... Não sei di - zer te quan - tas can - ções eu can - to, não sei di - zer,'. The piano part features a complex accompaniment with triplets and a *mf* dynamic marking.

7

Solo

não sei di-zer - te quan - tas can - çoes eu can - to, não sei di-zer - te

Solo or sec. *mp* 3

não sei di-zer - te,

10

cont. to end

cont. to end

quan-tas can - çoes eu can - to,

não sei di - zer te quan tas can-

13

não sei di-zer - te, não sei di-zer - te quan - tas can-ções eu can-

ções eu can - to, quan-tas can-ções eu can - to,

15

to,

não sei di - zer-te quan- tas can-ções eu can - to

18*add pandeiro

mf

Tutti *mf*

S A To - do o meu ser é u - ma can-ção, to - do o meu ser é

Tutti *mf*

T B To - do o meu ser é u - ma can-ção, to - do o meu ser é

mf

* pandeiro rhythm pattern is a traditional Brazilian "roots" rhythm: *partido alto*

22 *f* opt. solo Tutti

S A u - ma can - ção e eu can - to en - quan - to re - spi - ro, eu

T B u - ma can - ção eu

26 *dim.* *p* *pp*

S A can - to en - quan - to re - spi - ro, re - spi - ro

T B can - to en - quan - to re - spi - ro, re - spi - ro

29 *mp*

Não sei di - zer

32 *mf*

Não sei di-zer te quan - tas can - ções eu can - to, não sei di zer, te não sei di-zer te quan

Não sei di-zer te quan - tas can - ções eu can - to, não sei di-zer te quan

35 *cresc.* *f*

- tas can - ções eu can - to, Não sei di - zer - te,

tas can - ções eu can - to, Não sei di - zer - te,

- tas can - ções eu can - to, Não sei di-zer - te,

38 *mf* Sop. div. *cresc.*

S A To-do o meu ser é u-ma can-ção, to-do o meu ser é u-ma can-ção

mf Tenor only add Bass *cresc.*

T B To-do o meu ser é u-ma can-ção, to-do o meu ser é u-ma can-ção

43 *f* *dim.* opt. solo

S A e eu can-to en-quan-to re-spi - ro, can-to en-quan to re-spi - ro,

f Ten. only *dim.*

T B can-to en-quan-to re-spi - ro

47 *tutti S/A* *mf* *mp*

S A re-spi - ro re-spi - ro

tutti T/B *mf* *mp*

T B re-spi - ro re-spi-ro

PERUSAL ONLY

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January, 2009 Itaparica, Bahia Brazil
composed while a Fellow at Instituto Sacatar

DICTION GUIDE

Vowels and consonants pronounced as in Spanish unless noted otherwise.

COMPLETE TEXT

Não	ão like the <i>own</i> in <u>town</u> , but nasalized / now
sei	ei like the <i>ay</i> in <u>day</u> / say
dizer-te	d like the <i>dg</i> in <u>judge</u> ; -te like the <i>chee</i> in <u>cheese</u> / djee-zér-chee
quantas	kwahtahs
canções	-ções like <i>oys</i> of <u>toys</u> , but nasalized / kahn-soyz
eu	ay-ooH
canto / Todo	ending <i>o</i> vowel sounds like <i>oo</i> of <u>food</u> kahn-too / toh-doo
o meu	ooh may-ooH
ser	e like <i>ai</i> in <u>air</u> (final <i>r</i> is flipped) / sair
é uma	é like <i>a</i> in <u>spade</u> / é ooh mah
canção	-ção like <i>ow</i> in <u>how</u> , but nasalized / kahn-sow
E eu	elide the two "e" vowels: ay - ooH
quanto enquanto	kwan-too ayn-kwan-too
respiro	first "r" like "h"; 2nd <i>r</i> is flipped / hay - spee - roo

With Portuguese lyrics and Brazilian flavor, *Todo o Meu Ser* has roots with the Netsilik Inuit, indigenous peoples inhabiting the Arctic regions of North America. In 2009, while a Fellow at the Instituto Sacatar Residency in Bahia, Brazil, I was inspired to set this favorite quote, accredited to the Netsilik shaman, Oripingalik. —Joan Szymko

Joan Szymko (b.1957) is a choral conductor and composer from the Pacific Northwest. With over one hundred titles in print publication, her choral works are widely performed. While using a familiar musical vocabulary she creates works that are nonetheless fresh and engaging. Compelling and inspiring, her text selections are as notable as her music. Szymko's music has been featured at every national conference of the American Choral Director's Association since 2003 and is performed at choral festivals and competitions worldwide. The ACDA recognized Szymko's lasting impact on the choral arts by selecting her as a recipient of the Raymond W. Brock Memorial Commission in 2010. For more information, visit www.joanszymko.com.