

Todo o Meu Ser



All of My Being
by JOAN SZYMKO

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

The first system of the musical score consists of three staves. The top staff is for clavé, the middle for conga, and the bottom for piano. The tempo is marked as quarter note = 60. The key signature has one sharp (F#) and the time signature is 4/4. The clavé part has a melody of eighth notes with rests. The conga part has a pattern of eighth notes with rests, including a [slap] and [tone] marking. The piano part has a melody of eighth notes in the right hand and a bass line in the left hand.

*use a calf skin headed drum, not a djembe

The second system of the musical score includes a vocal line and piano accompaniment. The tempo remains quarter note = 60. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a 4-measure rest, then has 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 accompaniment features a melody in the right hand and a bass line in the left hand, with a 3-measure triplet in the right hand.

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-

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

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

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

* pandeiro rhythm pattern is a traditional Brazilain "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

PERUSAL ONLY

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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composed while a Fellow at Instituto Sacatar

DICTION GUIDE

Não	ão like the <i>own</i> in <i>town</i> , but nasalized
sei	ei like the <i>ay</i> in <i>day</i>
dizer-te	d like the <i>dg</i> in <i>judge</i> -te like the <i>chee</i> in <i>cheese</i>
quantas	qu like the <i>qu</i> in <i>quota</i> (<i>kwantahs</i>)
canções	-ções like <i>oys</i> of <i>toys</i> , but nasalized
eu	ay-oo <i>h</i>
canto / Todo	ending <i>o</i> vowel sounds like <i>oo</i> of <i>food</i> kahn-too / toh-doo
o meu	oo <i>h may-oo</i> h
ser	e like <i>ai</i> in <i>air</i>
é uma	é like <i>a</i> in <i>spade</i> / oo <i>h mah</i>
canção	-ção like <i>ow</i> in <i>wow</i> , but nasalized
E eu	elide vowels as: ee -oo <i>h</i> (<i>ee as in seed</i>)
quanto enquanto	kwan-too ayn-kwan too
respiro	hay - spee - roo (<i>r</i> in last syllable is flipped)

c	before an e or i — pronounced like the <i>s</i> in <i>safe</i>
c	before an a, o or u — pronounced like the <i>c</i> in <i>cat</i>
ç	before an a, o or u— pronounced like the <i>s</i> in <i>safe</i>

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) Szymko's music is widely performed in North America, and is sung at choral festivals and competitions around the globe. A frequently commissioned composer, she was honored by the American Choral Directors Association as the recipient of the prestigious Raymond W. Brock Memorial Commission for 2010. The resulting SATB work, "All Works of Love," is available through Santa Barbara Music Publishing, Szymko's primary publisher since 1998. Her music also appears in the catalogs of Roger Dean Music Publishing, *earthsongs*, Treble Clef Press and Yelton Rhodes Music. Szymko also writes for the stage and has enjoyed a creative collaborative relationship with Do Jump! Movement Theater in Portland, Oregon since 1995. Joan Szymko is a member of IMP, Independent Music Publishers Cooperative. (www.imp.coop)

For more information, visit www.joanszymko.com.