

I'm Alive



words by Lesley Choyce (b. 1951)
music by Stephen Smith (b. 1966)

commissioned by the ACCC
for the 2010 National Youth Choir/
Choeur national des jeunes,
Victoria Meredith, conductor

SATB choir, SSAATTBB octet,
and piano

(J=76)

OCTET

OCTET

S *mp* God. *mp* Brotherhood. *mp* Zeus. *mp* Capitalism. *mp* Buddhism.

A *mp* Brotherhood. *mp* Zeus. *mp* Capitalism. *mp* Buddhism.

T *mp* Self. *mp* Capitalism.

B *mp* Self. *mp* Capitalism.

③ OCTET



T

B

CHOIR

S *mp* God. *mp* Capitalism.

A *mp* Brotherhood. *mp* Zeus. *mp* Capitalism.

T *mp* Brotherhood. *mp* Zeus. *mp* Buddhism.

B *mp* Brotherhood. *mp* Zeus. *mp* Buddhism.

PIANO *mp* Self. *mp* Capitalism.

Text © 1978 Lesley Choyce
Music © 2009 Stephen Smith (SOOAN)

9 OCTET [Spoken solos:]

Handwritten musical score for an octet, featuring two vocal staves and four choir staves. The lyrics are arranged in two columns:

Vinyl records.	Ink.	Literature.
Baseball.	Cures for disease.	Saltwater.
	Trees.	

The score includes musical notation for the choir parts, including notes, rests, and dynamic markings like *mf*.

Handwritten musical score for an octet, featuring vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), a choir staff, and a piano staff. The lyrics are arranged in two columns:

Self.	Brotherhood.	God.	Zeus.	Capitalism.	Buddhism.
Communism.	Ab-sence.				

The score includes musical notation for the vocalists and piano, including notes, rests, dynamic markings like *mf* and *gr*, and performance instructions such as *mf*, *gr*, and *mf*.

Piu mosso (♩ = 112)

14

A1: A2: S1: S2:

Ar-gu-ments. De-ci-sions Am-bi-gu-i-ty. Ab-so-lutes.

Piu mosso (♩ = 112)

Walk-ing

Walk-ing

mp

(con ped.)

16

B1: B2: T2: T1: T2:

Pos-i-tive and neg-a-tive. Em-path-y. A-path-y. Sym-path-y and en-trop-y.

Pres-ence.

Ab-sence.

cresc.

poco rit.

poco rit.

19) A little broader

(spoken - all S/As)

Verbs are nec-es-sar-y.

(Spoken - all T/Bs)

So are nouns.

A little broader

mf

Emp-ty skies. Dark vac-uums of night.

A little broader Emp-ty skies.

22

$\text{♩} = \text{ca. } 84$

(OCTET join CHOIR)

allarg.

$\text{♩} = \text{ca. } 84$

pp

Ah

Vis-ions. Re-vis-ions. In-no-cence.

Basses:

I've seen all the emp-ty

allarg.

p

25

S
I've seen all the empty spa-ces, spa-ces yet to be filled.

A
I've seen all the empty spa-ces, spa-ces yet to be filled.

T
I've seen all the empty spa-ces, spa-ces yet to be filled. I've seen all the empty spa-ces,

B
spa-ces, spa-ces yet to be filled. I've seen all the empty spa-ces, spa-ces yet to be

mp mf

29

I've heard

I've heard all — of the sounds, — the sounds that will col-

spa-ces yet to be filled. I've heard all — of the sounds, — the sounds that will col-lect, col-

filled. I've heard all — of the sounds, — the sounds that will col-lect, col-lect at the end of the

mf mp

33

all — of the sounds that will collect, collect at the end of the world. I've heard all — of the sounds that will collect at the end of the world.

lect, collect at the end of the world. I've heard all — of the sounds that will collect at the end of the world.

lect at the end of the world. I've heard all — of the sounds that will collect at the end of the world.

world. I've heard all — of the sounds that will collect at the end of the world.

mf *mf* *f* *f*

Dimin. *mf* *creca.* *f* *Tanto I (♩ = 76)*

37

lect at the end of the world. And the silence that follows. I'm a-live, I be- lieve in

world. I'm a-live, I'm a-live, I'm a-live, I'm a-live,

f *f* *f* *f*

Dimin. *f* *f* *f*

41

1

ev-ery-thing. I'm a-live, I be-lieve in it all. I'm a-
 live. I'm a-live, I be-lieve in it all.
 I be-lieve in it all. I be-lieve in it all.
 I be-lieve in it all. I be-lieve in it all.

44

2 → *mp* *mf*
 all. ooh Skies on fire at sun-set.
 all. *mf* Waves lap-ping on the shore. Skies on fire at sun-set.
 all. *mf* Waves lap-ping on the shore. Skies on fire at sun-set. Old
 all. *mp* ooh *mf* Skies on fire at sun-set. Old

47 OCTET

and poss-i-bil-i-ty.

CHOIR

men dance-ing in the streets.

Old men dance-ing in the streets.

Par-a-dox

50

and sensi-bil-i-ty.

and half-thrills.

and first im-pressions.

creac.

Sense

Cold logic

Fi-nal steps

creac.

creac.

53

(T) and fine in-telli-gence.

(A) and clean ho-ni-zons.

And con-crete cer-tain-ty

(Join
Chorus)

Fools

Chaos.

Vague

fools

Chaos.

no-tions

fools

Chaos.

Vague

fools

Chaos.

no-tions

fools

Chaos.

no-tions

DUET
& CHOIR

56

crede.

Opti-mis-m — in the face — of ad-ver-si-ty. *f* I'm a-live, I be-lieve-in-

ah *crede.* *ah* *f* I'm a-live, I'm a-

ah *ah* *f* I'm a-live, I'm a-

ah *ah* *f* I'm a-live,

crede. *f*

gna *gna* *gna*

59

ev-ery-thing. I'm a-live, I be-lieve in it all. I'm a-

live. I'm a-live, I be-lieve in it all.

I be-lieve in it all. I be-lieve in it all.

I be-lieve in it all.

62

live, I be-lieve in ev-ery-thing. I'm a-live, I be-lieve in it

I'm a-live, I'm a-live. I'm a-live, I be-lieve in it

I'm a-live, I be-lieve in it all. I be-lieve in it

I'm a-live, I be-lieve in it all. I be-lieve in it

65 OCTET

(uniss.)

Im a-live, Im a-live, Im a-

(uniss.)
Im a-live, Im a-live, Im a-

CHOIR

all.
Im a-live, Im a-live, Im a-

all.
Im a-live, Im a-live, Im a-

all.
Im a-live, Im a-live, Im a-

all.
Im a-live, Im a-live, Im a-

p

63

The musical score consists of several systems of staves. The first system includes a vocal line in treble clef with the instruction "live!" and a piano accompaniment in bass clef. The second system features a vocal line in treble clef with "live!" and a piano accompaniment in bass clef. The third system has a vocal line in treble clef with "live!" and a piano accompaniment in bass clef. The fourth system includes a vocal line in treble clef with "live!" and a piano accompaniment in bass clef. The fifth system shows a piano accompaniment in treble clef with a complex rhythmic pattern, a piano accompaniment in bass clef, and a dynamic marking of *ff*. The date "Dec. 31/2009" is written in the right margin of this system.

Dec. 31/2009