

Notes from the Composer

This Italian text is set to an upbeat, lively, Caribbean rhythm. Unlike other choral music styles where the accompanist follows the rhythmic nuances of the vocal lines, this style demands the choir to follow the pulse of this Calypso beat. The use of the steel drum clearly creates an “island” atmosphere. If steel drums are not available, vibes or marimba may be used. Furthermore, the addition of guiro, maracas, claves, and/or congas can also add some additional energy to this tune.

The Italian text offers young singers a chance to sing pure vowels. Experience with these pure vowels at a young age places a firm foundation for singers to develop and thrive. Be mindful that it is common in Italian to sing more than one syllable on a single note, if those syllables are largely composed of vowels. The singer should not attempt to separate the syllables. These syllables are meant to be blended together into a single note. Don’t force this too much. Let it lightly roll along and continue to the next word.

Italian language, music, food, and art have been a large part of my life (even though I have a Celtic surname!). My family’s profound connections to central Italy have brought many rich experiences into my life, not the least of which is speaking both English and Italian at home with my son and daughter. This song paints a picture of Italy’s love for the arts and for children. I hope that these beautiful parts of Italian culture follow this melody into the hearts of your singers and your audiences.

Glenn McClure

Se Puoi Parlare

Translation

If you are worried about work and money,
And a child asks you to come and play,
No, no, don’t worry if you lose yourself in beauty.
The elements of a beautiful life are always close by.

If you can talk, according to me it’s also true that you can sing.
What a beautiful life!
If you can walk, according to me it’s also true that you can dance.
What a beautiful life!

If you meet some children that are singing on the street,
And the song touches your heart and you want to learn the words.
No, no, don’t worry if you lose yourself in beauty.
The elements of a beautiful life are always close by.

Se Puoi Parlare

SSA divisi and Piano with steel drums*

G.M.

Glenn McClure

Sop. 1 *mp*

Joyous ♩ = 50

mp +Steel drums

Se sie pre - oc - cu - pa -

4

- to con la - vo - ro e la mo - ne - ta, un bam - bi - no ti do - man -

simile

8

Sop. 1 & 2 *mp*

- da an - dia - mo a gio - ca - re, no, no, non — ti pre - oc - cu - pa -

12

- re se ti per - di in la bel - lez - za. Le co - se del - la bel - la vi -

*Steel drum part is on page 14.

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Sop. 1 & 2

16

- ta stan - no vi - ci - no' in og - ni mo - men - to. —

Alto *mp*

stan - no vi - ci - no' in og - ni mo - men - to. —

19

cresc.

f

Se

cresc.

f

Se

cresc.

23

unis. *mp cresc.*

puoi par - la - re, — se - con - da me e ve - ro che — tu

mp cresc.

puoi par - la - re, — se - con - da me e ve - ro che — tu

f *mp cresc.*

27 *f* *unis.*

puoi can - ta - re. — O che bel-la vi ta! - Se

puoi can - ta - re. — O che bel-la vi - ta! Se

f

31 *unis.* *mp cresc.*

puoi ca - mi - na - re, — se - con - da me e ve-ro che — tu

puoi ca - mi - na - re, — se - con - da me e ve-ro che — tu

mp cresc.

mp cresc.

35 *f* *unis.*

puoi bal - la - re. — O che bel - la vi -

puoi bal - la - re. — O che bel - la vi -

to Coda (p. 7, m. 59) ☺

f

38

- ta!

mp

- ta! S'in - con-tri dei — ra-gaz - zi che can - ta - no — per la

mp

42

stra-da, e'il can-zo-ne ti toc-ca il cuo-re e vuoi im-par - ar le pa -

46

Sop. 2 *mp*

no, no, non — ti pre - oc-cu-pa - re se ti per-di in la bel-

mp

ro - le, no, no, non — ti pre - oc-cu-pa - re se ti per-di in la bel-

Sop. 1 & 2

mp

50

lez-za. Le co-se del-la bel-la vi - ta stan-no vi - ci-no'in og-

D.S. al Coda (p. 4, m. 23)

54

- ni mo-men-to. Se

- ni mo-men-to. Se

cresc.

cresc.

cresc.

D.S. al Coda (p. 4, m. 23)

59

- ta! Se puoi par - lar, tu puoi can - tar. Se

- ta! Se puoi par - lar, tu puoi can - tar. Se

Coda

-Steel drums

64 Sop. 1

se - con - da me e ve - ro che

Sop. 2

puoi par - lar, tu puoi can - tar. Se

Alto

puoi par - lar, tu puoi can - tar. Se

68

se - con - da me e ve - ro che

puoi par - lar, tu puoi can - tar. Se

puoi par - lar, tu puoi can - tar. Se

72 *mf*

se-con - da me e ve - ro che se tu puoi par - lar, —

mf

puoi par - lar, se-con - da me. — e ve - ro che, —

mf

puoi par - lar, tu puoi can - tar, se

76

puoi can - tar, — tu — puoi can - tar. —

— se - con - da me — e ve - ro che

puoi par - lar, tu puoi can - tar. se

80

Se-con-da me e ver - ro che se puoi par - lar, tu puoi cre - der-mi

Se-con-da me e ver - ro che se puoi par - lar, tu puoi cre - der-mi

Se-con-da me e ver - ro che se puoi par - lar, tu puoi cre - der-mi

84

puoi can - tar, ————— puoi can - tar, —————

puoi can - tar, ————— puoi can - tar, —————

puoi can - tar, ————— puoi can - tar, —————

88 *p cresc.* *mp* *mf*

p cresc. *mp* *mf*

can - tar. tu puoi can-tar. Se

can - tar. Se

mp cresc. *mf*

O se - con-da me, se - con - da me e — ve - ro che. Se

p cresc. +Steel drums

92 *f* *mp cresc.*

f *mp cresc.*

puoi par - lar - e, — se - con - da me e ve-ro che — tu

f *mp cresc.*

puoi par - lar - e, — se - con - da me e ve-ro che — tu

f *mp cresc.*

puoi par - lar - e, — se - con - da me e ve-ro che — tu

f *mp cresc.*

96 *f*

puoi can - tar - e. — O che bel - la vi -

puoi can - tar - e. — O che bel - la vi -

puoi can - tar - e. — O che bel - la vi -

f

99 *mp*

- ta! Se puoi ca - mi - na - re, — se -

- ta! Se puoi ca - mi - na - re, — se -

- ta! Se puoi ca - mi - na - re, — se -

mp