

This voicing commissioned by the South Australian Primary Schools' Festival of Music to celebrate their 130th birthday, 1891-2021.

Sisi ni moja

(We are one)

Words and music by
Jacob Narverud

Moderate groove, ♩ = c. 74

Piano

f

pedal chordally throughout

The piano introduction consists of two systems of music. The first system is in 4/4 time and features a rhythmic melody in the right hand and a chordal accompaniment in the left hand. The second system continues the melody and accompaniment, ending with a fermata over the final chord.

mf

This system continues the piano accompaniment from the previous system. It features a rhythmic melody in the right hand and a chordal accompaniment in the left hand. The system ends with a fermata over the final chord.

S

A

mf

6

We all laugh, we all

We all laugh, we all

This system contains the vocal entries for Soprano (S) and Alto (A). Both parts enter with the lyrics "We all laugh, we all". The piano accompaniment continues in the background. A box containing the number "6" is placed above the vocal lines. The system ends with a fermata over the final chord.

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7

S cry, we all feel hun - ger, we all feel pain.

A cry, we all feel hun - ger, we all feel pain.

9

S *mf* We all love, we all

A *mf* We all love, we all

B *mp* He - ja, he - ja,

10

11

S hate, we all hope, and we all dream.

A hate, we all hope, we all hope and we all dream.

B o he - ja, he - ja, he - ja, o he - ja, he - ja,

13

S We are one world, one peo-

A We are one world, one peo-

B he - ja, he - ja. He - ja, he - ja,

14

15

S
ple._____ And we all breathe_____ the same...

A
ple._____ And we all breathe_____ the same...

B
he - ja, o he - ja. He - ja, he - ja,

17

S *mp*
A tribe of man - y lan - gua-ges, A

A *mp*
A tribe of man - y lan - gua-ges, A

B *p*
he - ja, o he - ja. Hmm

19 *mf*

S group of man - y heart - aches, fight - ing for peace a - mong the land.

A group of man - y heart - aches, fight - ing for peace a - mong the land..

B *mp*
Hmm

21 **22** *f*

S He - ja, he - ja, si - si ni mo -

A He - ja, he - ja, si - si ni mo -

B *f*
He - ja, he - ja,

23

S
ja. He - ja, he - ja, si - si ni mo

A
ja. He - ja, he - ja, si - si ni mo

B
o he - ja, he - ja. he - ja,

25

S
ja. He - ja, he - ja, si - si ni mo-

A
ja. He - ja, he - ja, si - si ni mo-

B
He - ja, he - ja. he - ja,

27

S ja. He - ja, he - ja.

A ja. He - ja, he - ja.

B o he - ja, he - ja. he - ja.

29

S we are one.

A we are one.

B we are one.

31 *mf*
B We all

Musical score for measures 31-32. The bass clef part contains the lyrics "We all". The piano accompaniment is in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf*. There are some markings above the piano part, possibly indicating fingerings or breath marks.

33 **33**
B want, we all need, we all seek pas-

mf

Musical score for measures 33-34. The bass clef part contains the lyrics "want, we all need, we all seek pas-". The piano accompaniment is in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf*. There are many slurs and accents in the piano part.

35 *mf*
S We all
A
B sion, we all seek joy.

Musical score for measures 35-36. The Soprano (S) part has the lyrics "We all". The Bass (B) part has the lyrics "sion, we all seek joy.". The piano accompaniment is in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf*. There are many slurs and accents in the piano part.

37 **37**

S
bruise, *mf* we all scar, we all

A
We all bruise, we all scar,

B
We all bruise, we all scar,

39

S
fail but learn to thrive. *f* We are

A
we all fail but learn to thrive, *f* We are

B
we all fail but learn to thrive,

41 **41**

S one world, one peo - ple. And we

A one world, one peo - ple. And we

B *mf* He - ja, he - ja, he - ja, o he - ja.

43 *mp*

S all breathe the same. In the

A all breathe the same. In the

B He - ja, he - ja, he - ja, o he - ja.

45 *hushed but intense* *mf*

S dark-ness of_ the night_ and in_ the glo - ry of_ the morn - ing_ we

A *hushed but intense* *mf*

A dark-ness of_ the night_ and in_ the glo - ry of_ the morn - ing_ we

B *p*

Hmm

47

S walk a - long_ the path_ and find_ our way_

A walk a - long_ the path_ and find_ our way_

B *mp*

Hmm

49

S *f* He - ja, he - ja, si - si ni mo - ja. —

A *f* He - ja, he - ja, si - si ni mo - ja. —

B *f* He - ja, he - ja, o he - ja, he - ja. —

51

S He - ja, he - ja, si - si ni mo - ja. —

A He - ja, he - ja, si - si ni mo - ja. —

B he - ja, He - ja, he - ja. —

53

S He - ja, he - ja, si - si ni mo - ja. —

A He - ja, he - ja, si - si ni mo - ja. —

B he - ja, o he - ja, he - ja. —

55

S He - ja, he - ja, *mf* Now we

A He - ja, he - ja, *mf* Now we

B he - ja, *mf* Now we

57

S stand here to - geth - er and lift our hearts_ in song to the

A stand here to - geth - er and lift our hearts_ in song to the

B stand here to - geth - er and lift our hearts_ in song to the

mf

59

S rhy - thm of_ this mo - ment in_ our lives:___

A rhy - thm of_ this mo - ment in_ our lives:___

B rhy - thm of_ this mo - ment in_ our lives:___

61 **61** **Calm and confident**

S *mp* He - ja, he - ja, si - si ni mo - ja. *p* Mm

A *p* Mm *mp* He - ja, he - ja, si - si ni mo -

B *p* Mm *p* Mm

Calm and confident

mp legato

64 *mf* He - ja, he - ja, si - si ni mo - ja.

A *mp* - ja. *Mm*

B *mp* *Mm*

mf

Joyful

optional descant-legato

69

f

O he - ja!

S *mp* He - ja, he - ja, *f* He - ja, he - ja, si - si ni mo-

A *mp* He - ja, he - ja, *f* He - ja, he - ja, si - si ni mo-

B *mp* He - ja, he - ja, *f* He - ja, he - ja,

mp *f*

70 O he - ja!

S - ja. He - ja, he - ja, si - si ni mo-

A - ja. He - ja, he - ja, si - si ni mo-

B o he - ja, he - ja. he - ja,

f

72

S ja. He - ja, he - ja, si - si ni mo

A ja. He - ja, he - ja, si - si ni mo

B He - ja, he - ja. he - ja,

O he - ja

74

S ja. He - ja, he - ja

A ja. He - ja, he - ja

B o he - ja, he - ja. He - ja, he - ja.

He - ja, he - ja.

76

O he - ja, he - ja, he - ja,
 He - ja, he - ja, He - ja, he - ja,
 He - ja, he - ja, He - ja, he - ja,
 o he - ja, he - ja. he - ja,

78

mf

we are one.

mf

we are one.

mf

we are one.

mf

we are one.

molto rall.

mf *f*

About the composer

Jacob "Jake" Narverud (b.1986) is an American composer/arranger, conductor, and pianist of Norwegian descent. A native Kansan, Narverud is the Founding Artistic Director of the Tallgrass Chamber Choir, a professional ensemble of musicians from across the Great Plains. Dr. Narverud is a frequent guest lecturer at universities and conferences and is the Editor of Santa Barbara Music Publishing, Inc.



Known for his eclectic choral catalog, Jake is internationally recognized for his original compositions, arrangements of Broadway and Popular music, and performance editions of choral works from the Renaissance, Baroque, and Classical eras. As a sought-after composer, Jake has been commissioned to write new music for over fifty choral organizations nationwide as well as ensembles in Australia and Japan. Many of Narverud's pieces are Best Sellers and are performed worldwide by choirs of all levels.

Website: jnarverud.com Spotify & YouTube: [jacobnarverud](https://www.youtube.com/jacobnarverud)

Composer Notes

The original voicing of Sisi ni moja was commissioned in 2015 for the Michigan State University Children and Youth Choirs by their director, Kyle Zeuch, to celebrate unity and community through cultures. This piece was written specifically for their world-music concert theme, "We are One." It was requested to be similar in style to my arrangement of the Kenyan song "Jambo," and was commissioned by the director for SA(T)B choir, piano, and djembe. The SA voicing was written two years later (2017) for the Lawrence Children's Choir in Kansas, Carolyn Welch, Director, and a TBB voicing was requested by the publisher later that same year.

I wanted to create an uplifting, hopeful song that had a modern, popular-style vibe and dealt with the choir's theme of unity and one-ness. Since the piece was intended to represent all people and all cultures, I sought to write a text that would reflect just that. I was teaching high school at the time, and a student in one of my choirs was from Kenya. I asked her to assist me with a Swahili phrase that I could combine with a new original text, which would translate specifically to "We are One." Though not a common Swahili phrase, we came up with "Sisi ni moja," pronounced "Moh-Jah" with a hard "J". "Heja" (pronounced "hey-yah") is a non-word with no literal meaning, and does not represent any specific culture. It is given a more instrumental treatment in the chorus, acting as a joyful, declamatory backdrop to the song's message of unity. This "celebratory chant" mirrors the piano and djembe's heavy rhythmic influence, energizing and driving the song forward.

When I wrote Sisi Ni Moja I specifically chose chord progressions that would be familiar to the ear of both the audience and the singers performing. These popular music chord progressions, coupled with the speech driven rhythms and repetition in the piano, allow listeners to feel an instant connection to the music and focus on the message of the text.

Pronunciation

Heja= hey-yah
Sisi= see-see
Ni= nee
Moja= moh-jah

optional djembe part, recording, rehearsal tracks
available at SBMP.COM

