

Dedicated to the CU Boulder Women's Chorus
Never One Thing
For SSA, Piano, Cajón and Body Percussion

Arranged by
CORIE BROWN

Duration: ca. 3:30

Words and Music by
MAY ERLEWINE

Risoluto $\text{♩} = \text{ca. } 75$

Clap or Clave

Unison
Voices

Cajón

* Part for Cajón is available as a digital download (#00292431) at halleonard.com
Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.



16 *Continue Clap/Clave 4-bar pattern*
pp

— am the sky. — I am the si - lence, I —

pp

18

— am the call, — nev - er one — thing, no, — not one thing at all. —

21 *mp* *mf*

I'm the un - der - bel - ly, I — am the claw, — nev - er one — thing, no, — not

Piano enters

mp

mp

24

one thing at all. — I'm a street fight - er, I'm a pray'r for peace, I'm a

pp

27

ho - ly rol - ler, I'm a hon - ey - bee. ___

mf

mf

30

B Clap or Clave

Soprano I *mp* *cresc.*

I am hope, I ___ am de-feat, ___ I am brok - en, I ___

Soprano II

Alto *mp* *cresc.*

I am hope, I ___ am de-feat, ___ I am brok - en, I ___

mp

mp *cresc.*

34 *mf* \times 7 \times *Continue Clap/Clave 4-bar pattern*

— am com-plete. — I am the grace, — I — am the fall, — nev-er

— am com-plete. — I am the grace, — I — am the fall, — nev-er

mf

mf

37 *cresc.*

one — thing, no, — not one thing at all. — I'm the un - der - bel - ly, I —

mf *cresc.*

I'm the un - der - bel - ly, I —

mf *cresc.*

one — thing, no, — not one thing at all. — I'm the un - der - bel - ly, I —

mf *cresc.*

40

— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a

— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a

— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a

f *f* *f*

f *mf*

43

street fight - er, — I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a

vc *v*

46

C Claps/Clave tacet to m. 55

hon-ey - bee. ___

hon-ey - bee. ___

hon-ey - bee. ___

sub. p *mp*

sub. p *mp* *cresc.*

50

mf *f*

f

54

Clap/Clave x z - x z

mf 1st Solo, *espressivo*

I am the beg-gar, I am the queen,-

Sopranos *mp*

Oo oo

Alto *mp*

Oo oo

mp

mp

57

2nd Solo, *espressivo*

Continue Claps/Clave 4-bar pattern

3rd Solo, *espressivo*

I am the end, I am the means. I am the ham - mer, I

oo oo oo

oo oo oo

mp

60 **Soloists 1, 2, 3**

am the wall, nev-er one thing, no, not, one thing at all.

63 **Soprano I**
mf *cresc.* *f*

I'm the un-der-bel-ly, I am the claw, nev-er one thing, no, not

Soprano II
mf *cresc.* *f*

I'm the un-der-bel-ly, I am the claw, nev-er one thing, no, not

Alto
mf *cresc.* *f*

I'm the un-der-bel-ly, I am the claw, nev-er one thing, no, not

66

one thing at all. — I'm a street fight - er, I'm a pray'r for peace, I'm a
one thing at all. — I'm a street fight - er, I'm a pray'r for peace, I'm a
one thing at all. — I'm a street fight - er, I'm a pray'r for peace, I'm a

The musical score for measures 66-68 consists of three vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment includes a grand staff (treble and bass clefs) and a drum line. The lyrics are repeated across the three vocal staves.

69

opt. S. or A. solo

ho - ly rol - ler, I'm a hon-ey - bee. — dee — dee — dee — dee —
ho - ly rol - ler, I'm a hon-ey - bee. —
ho - ly rol - ler, I'm a hon-ey - bee. —

The musical score for measures 69-72 features three vocal staves and piano accompaniment. The first vocal staff includes the instruction "opt. S. or A. solo" above a melodic line. The lyrics are repeated across the three vocal staves. The piano accompaniment includes a grand staff and a drum line. A dynamic marking of *f* (forte) is present at the bottom of the piano part.

D Claps/Clave \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow

p I am a vic - tor, I am the loss, *mp* I am a prof - it, I

p I am a vic - tor, I am the loss, *mp* I am a prof - it, I

76 \downarrow \uparrow \downarrow \uparrow Continue Claps/Clave 4-bar pattern

sub. p am a cost. I am the salve, I am the sting,

sub. p am a cost. I am the salve, I am the sting,

sub. p

79

mf *cresc.*
I'm the un - der - bel - ly, I__

cresc. *mf* *cresc.*
nev - er, no, nev - er, no, nev - er one thing. I'm the un - der - bel - ly, I__

cresc. *mf* *cresc.*
nev - er, no, nev - er, no, nev - er one thing. I'm the un - der - bel - ly, I__

cresc. *mf*

mf

82

f
___ am the claw, ___ nev - er one ___ thing, no, ___ not one thing at all. ___ I'm a

f
___ am the claw, ___ nev - er one ___ thing, no, ___ not one thing at all. ___ I'm a

f
___ am the claw, ___ nev - er one ___ thing, no, ___ not one thing at all. ___ I'm a

cresc. *f*

f

85

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a hon-ey - bee. ___

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a hon-ey - bee. ___

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a hon-ey - bee. ___

E Claps/Clave tacet to m. 97

pp *mp* *mf*

dee dee dee ___ dee dee ___

pp *mp* *mf*

dee dee dee ___ dee dee ___

pp *mp* *mf*

dee dee ___ dee dee ___

p *mf*

sub. p *mf*

93

f *mf* *dim.*

dee dee__ dee dee__ dee dee__ dee dee__ dee__

f *mf* *dim.*

dee dee__ dee dee__ dee dee__ dee dee__ dee__

f *mf* *dim.*

dee dee__ dee dee__ dee dee__ dee dee__ dee__

f *mf* *dim.*

97

Claps/Clave x z - x z - x z

4th Solo, *espressivo* 5th Solo, *espressivo*

I am a moth-er, I__ am the child, I am the meek, I__

Sopranos *mp*

Oo oo oo

Alto *mp*

Oo oo oo

mp

mp

100 *Continue Claps/Clave 4-bar pattern*
6th Solo, *espressivo*

— am the wild. — I am the witch, — I — am a saint, —

oo oo oo

oo oo oo

103 **Soloists 4, 5, 6**

Sop. I *mf* *cresc.*
 I am a - live, — nev - er one thing. I'm the un - der - bel - ly, I —

Sop. II *mf* *cresc.*
 oo oo I'm the un - der - bel - ly, I —

Alto *mf* *cresc.*
 oo oo I'm the un - der - bel - ly, I —

mf

106

— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a
— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a
— am the claw, — nev - er one — thing, no, — not one thing at all. — I'm a

The musical score for measures 106-108 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, respectively. The piano accompaniment consists of a grand staff with treble and bass clefs. A drum line is shown at the bottom with a double bar line and a slash, indicating a caesura. The music is in a key with two flats and a 4/4 time signature. A forte (*f*) dynamic marking is present above the first vocal staff.

109

street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a
street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a
street fight - er, I'm a pray'r for peace, I'm a ho - ly rol - ler, I'm a

The musical score for measures 109-111 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, respectively. The piano accompaniment consists of a grand staff with treble and bass clefs. A drum line is shown at the bottom with a double bar line and a slash, indicating a caesura. The music is in a key with two flats and a 4/4 time signature. An accent (>) is placed over the first note of the first vocal staff.

112

F Clap or Clave \downarrow \uparrow

mp *cresc.*

hon-ey - bee. — I am the li - on, I —

mp *cresc.*

hon-ey - bee. — I am the li - on, I —

mp *cresc.*

hon-ey - bee. — I am the li - on, I —

f *mp* *cresc.*

f *mp*

116

mf

— am the swan, — I am the bull, — I — am the fawn. —

mf

— am the swan, — I am the bull, — I — am the fawn. —

mf

— am the swan, — I am the bull, — I — am the fawn. —

mf

119

cresc. *f*

I am a wom - an, I am the ring, I am my own,

cresc. *f*

I am a wom - an, I am the ring, I am my own,

cresc. *f*

I am a wom - an, I am the ring, I am my own,

cresc. *f*

I am a wom - an, I am the ring, I am my own,

122

Descant (optional) *mf*

end Claps/Clave *ff* *mf* *cresc.*

Doh doh doh doh doh

ff *mf* *cresc.*

nev - er one thing. I'm the un - der - bel - ly, I am the claw, nev - er

ff *mf* *cresc.*

nev - er one thing. I'm the un - der - bel - ly, I am the claw, nev - er

ff *mf* *cresc.*

nev - er one thing. I'm the un - der - bel - ly, I am the claw, nev - er

Piano optional, A cappella preferred al fine.

mf *cresc.*

125

f.

doh doh doh doh doh Doh doh doh

f.

one thing, no, not one thing at all. I'm a street fight - er, I'm a

f.

one thing, no, not one thing at all. I'm a street fight - er, I'm a

f.

one thing, no, not one thing at all. I'm a street fight - er, I'm a

128

mf

poco rit.

doh doh doh doh doh doh doh doh

poco rit. *dim.*

pray'r for peace, I'm a ho - ly rol - ler, I'm a hon - ey - bee.

poco rit. *dim.*

pray'r for peace, I'm a ho - ly rol - ler, I'm a hon - ey - bee.

poco rit. *dim.*

pray'r for peace, I'm a ho - ly rol - ler, I'm a hon - ey - bee.

poco rit.

NOTES FROM THE ARRANGER

Never One Thing is about the personal revolution of accepting and caring for all parts of ourselves. It was inspired by the Walt Whitman verse; *I am large, I contain multitudes*. "It came to me as a desperate plea and cry to be free from societal confines, and also free from the pain of our internal critic. To be strong, to be powerful, to be angry, to be a fighter- these are not things women are often encouraged to identify with," says mid-west songwriter and composer May Erlewine.

Never One Thing is an anthem for anyone who has ever felt parts of themselves disowned or ostracized. Through connecting with the text, the singer, conductor, and audience are invited to begin the process of reclaiming and healing those parts of themselves that are, at the same time both vulnerable and powerful. *Never One Thing* is from *Mother Lion*, Erlewine's latest album (of a prolific twelve solo albums.)

This arrangement is an opportunity for treble choirs to perform empowering music that speaks to the inherent worth of each singer's individual experience. Clapping, (or if claps overpower the text, a thigh slap would also work well) add to the piece's rhythmic vitality, and instrumentalists should feel free to improvise as they see fit. Adding simple staging, or visuals (such as projections of the many versions of herself by artist Frida Kahlo) is encouraged. ~ Corie Brown, Boulder, CO., 2019

TEXT

*I'm the underbelly, I am the claw, never one thing, no, not one thing at all.
I'm a street fighter, I'm a prayer for peace, I'm a holy roller, I'm a honey bee.*

*I am the truth, I am the lie, I am the ground, I am the sky.
I am the silence, I am the call, never one thing, no, not one thing at all.*

*I am hope, I am defeat, I am broken, I am complete.
I am the grace, I am the fall, never one thing, no, not one thing at all.*

*I am the beggar, I am the queen, I am the end, I am the means.
I am the hammer, I am the wall, never one thing, no, not one thing at all.*

*I am a victor, I am the loss, I am a profit, I am a cost.
I am the salve, I am the sting, never, no, never, no, never one thing.*

*I am a mother, I am the child, I am the meek, I am the wild.
I am the witch, I am a saint, I am alive, never one thing.*

*I am the lion, I am the swan, I am the bull, I am the fawn.
I am a woman, I am the ring, I am my own, never one thing.*

DURATION

Ca. 3 minutes 30 seconds

ABOUT THE ARRANGER

Arranger and conductor-teacher **Corie Brown** attributes much of her love of group singing to the rich folk-roots tradition in which she was raised. She met her dear friend May Erlewine through the *Earthwork Music Collective*, based in Michigan. Brown is finishing her doctorate in Choral Conducting and Literature at the University of Colorado Boulder, and holds a master's degree in conducting from the University of Oregon. She believes in the integration of the classical and traditional folk music worlds, and aims to give all musicians the opportunity to bring their individual truths to their music making. The words of *Never One Thing* immediately spoke to her, urging the acceptance of all the dichotomies living within ourselves and our shared history.

