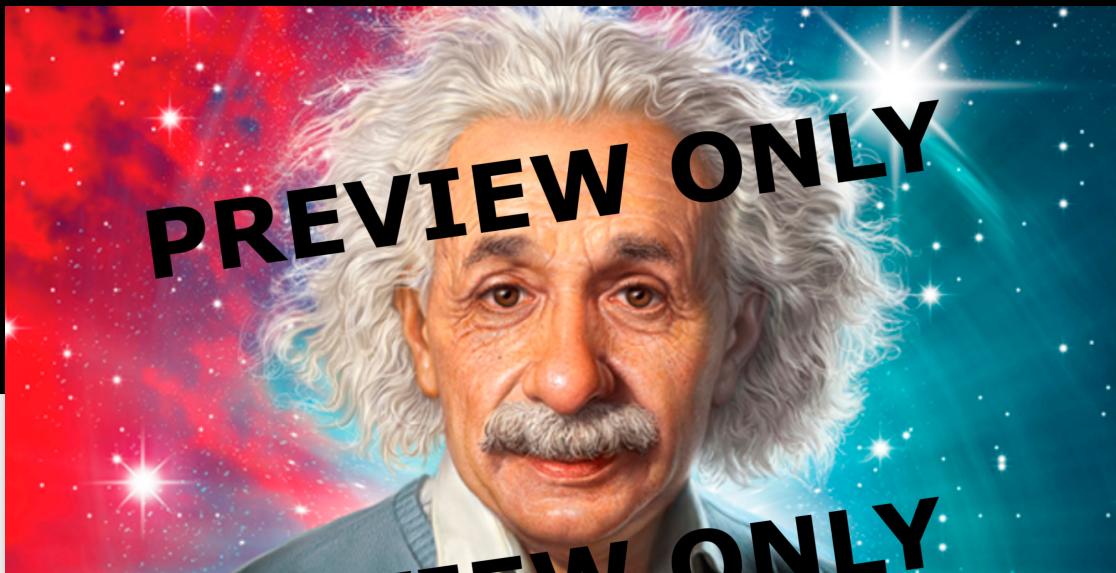




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the Canadian Chamber Choir Series
music for accomplished choirs

and Einstein said - complete set of six
- by *Trent Worthington*



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CANADIAN CHAMBER CHOIR
CHŒUR DE CHAMBRE DU CANADA

And Einstein Said
one

PREVIEW ONLY

Albert Einstein

Trent Worthington

freely - speech pattern $\text{J} = 72$

S. $\begin{array}{ccccccccc} \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \\ \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \end{array}$

A. $\begin{array}{ccccccccc} \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \\ \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \end{array}$

T. $\begin{array}{ccccccccc} \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \\ \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \end{array}$

B. $\begin{array}{ccccccccc} \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \\ \text{G} & \text{A} & \text{B} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} \end{array}$

There are two ways to
There are two ways to
There are only two ways to live your life. There are two ways to
There are only two ways to live your life.

rehearsal only

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There are two ways to live your life.
One is as though nothing is a miracle.
The other is as though everything is a miracle.

Albert Einstein

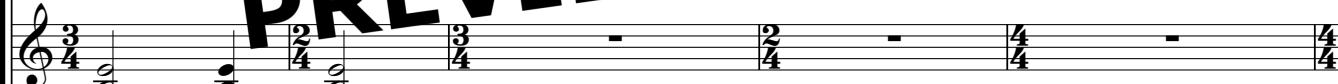
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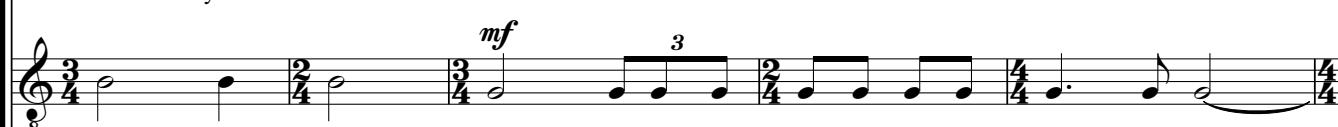
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7

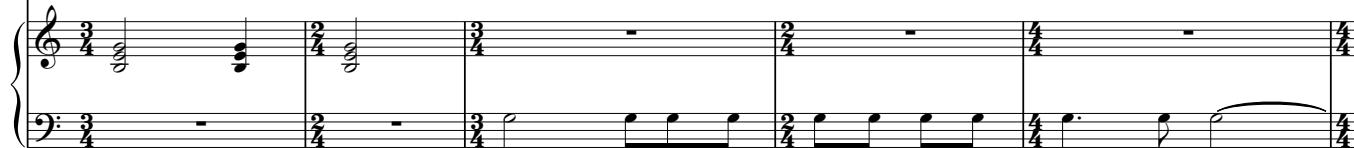
S. 

A. 

T. 

B. 

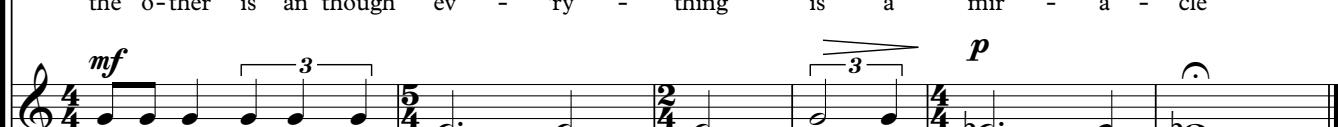
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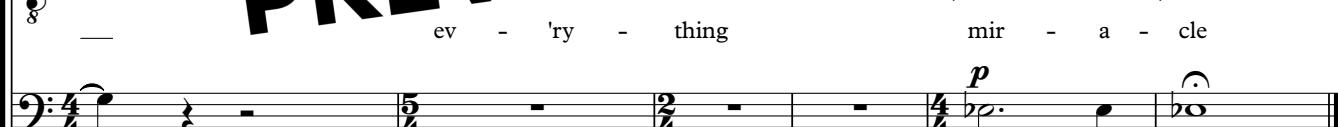
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PREVIEW ONLY

12 

A. 

T. 

B. 

PREVIEW ONLY



And Einstein Said

two

Lightly in two

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Trent Worthington

S.

A.

T.

B.

PREVIEW ONLY

PREVIEW ONLY

* sop. enharmonic equivalent

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When you are courting a nice girl, an hour seems like a second.
When you sit on a red-hot cinder, a second seems like an hour.

That's relativity.

Albert Einstein

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a tempo

(dance-like)

(skipping and twirling through a flowery meadow)

5

S. 10

A.

T.

B.

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loo loo loo loo loo loo loo loo the da dee da dee da dee da dee da _____ When you're
loo loo loo loo loo ah loo
loo loo loo ah loo
loo loo loo loo loo ah loo

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loo loo loo loo loo ah loo

PREVIEW ONLY



18

(no rit.)

S.

A.

T.

B.

PREVIEW ONLY

court-ing a nice girl loo loo loo loo, an hour seems like a sec - ond.
loo loo loo loo loo loo hour seems like a sec - ond.
loo loo loo loo loo hour seems like a sec - ond.
loo loo loo loo loo loo hour seems like a sec - ond.

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Painful ♩ = 52

25

S. *sffz p*

A.

T. When you *sffz p*

B. When you *sffz p* *mf* quasi recit.

*a painful howling shout,
with a long fall*

When you sit on a red-hot cinder a sec-ond seems like an hour!

Big Broadway *meanin'* ♩ = 60

30

S. *f*

A.

T. That's rel - a - ti - vi - ty *rit.* * yeah

B. That's rel - a - ti - vi - ty yeah

That's rel - a - ti - vi - ty yeah

That's rel - a - ti - vi - ty yeah



* as low (and quiet) as possible

And Einstein Said three

7

Adagio $\text{♩} = 72$

mp

PREVIEW ONLY

Soprano (S.) part: Treble clef, key signature of one flat, time signature common time. Dynamics: *mp*. The vocal line consists of eighth notes and sixteenth notes. The lyrics are: "That deep e - mo - tion - al con - vic - tion, e - mo - tion - al con - vic - tion of the".
Alto (A.) part: Treble clef, key signature of one flat, time signature common time. Dynamics: *mp*. The vocal line consists of eighth notes and sixteenth notes. The lyrics are: "That deep e - mo - tion-al con - vic - tion e - mo - tion - al con - vic - tion".
Tenor (T.) part: Treble clef, key signature of one flat, time signature common time. Dynamics: *mp*. The vocal line consists of eighth notes and sixteenth notes. The lyrics are: "That deep e - mo - tion-al con - vic - tion of _____".
Bass (B.) part: Bass clef, key signature of one flat, time signature common time. Dynamics: *mp*. The vocal line consists of eighth notes and sixteenth notes. The lyrics are: "That deep e - mo - tion-a - al con - vic - tion of _____".

Adagio $\text{♩} = 72$

mp

PREVIEW ONLY

A musical score for two voices, likely SATB, shown in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in one flat key signature and common time. The vocal line consists of quarter notes and eighth notes. The lyrics are: "That deep e - mo - tion - al con - vic - tion, e - mo - tion - al con - vic - tion".

That deep emotional conviction of the presence of a superior power,
which is revealed in the incomprehensible universe,
forms my idea of God.

Albert Einstein

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6

S. pres - ence of a su - per - i - or power, which is re - vealed in the(ee)

A. of a su - per - i - or power, which is re - vealed in the(ee)

T. a su - per - i - or power, which is re - vealed in the(ee)

B. a su - per - i - or power, which is re - vealed in the(ee)

PREVIEW ONLY

A

=

12

S. in - com-pre - hen - si - ble u - ni - verse, forms, , forms, ,

A. in - com-pre - hen - si - ble u - ni - verse, forms, , forms, ,

PREVIEW ONLY

mp

B **mf**

T. in - com-pre - hen - si - ble u - ni - verse, forms, , forms, ,

B. in - com-pre - hen - si - ble u - ni - verse, forms, , forms, ,

PREVIEW ONLY

mp

mf

S. *f* forms my i - de - a God, my i - de - a of God.

A. *f* forms my i - de - a God, my God.

T. *f* form God, forms my God.

B. *f* form God, forms my God.

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PREVIEW ONLY



And Einstein Said four

four

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Trent Worthington

acc. e cre.

Trent Worthington

S. ♩ = 72 **pp** **ff** **ff**

A. **pp** **ff** **ff**

T. **pp** **ff p** **ff** (pure warm tone)

B. **pp** **ff** **ff**

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PREVIEW ONLY

* all voices, no vibrato to start, gradually increase vibrato...

very large vibrato

* note on vibrato and pitch. As vibrato increases, pitch becomes less important and less accurate. Let your vibrato increase to such a large extent that the pitch becomes indiscernible (an interval as big as a 3rd or 4th). Keep the written pitch somewhere in the middle of your vibrato. As vibrato decreases, pitch becomes more important (and more accurate).

There are two ways to live your life.
One is as though nothing is a miracle.
The other is as though everything is a miracle.

The image shows a sheet of music with a white background. In the upper right corner, there is a large, stylized signature of "Albert Einstein". Below the signature, the title "Banks & Music" is written in a bold, black, serif font. The letter "B" in "Banks" is particularly prominent. The bottom half of the page contains musical notation on five staves. The first staff has a treble clef, the second has a bass clef, and the third has an alto clef. The fourth and fifth staves are blank. The music consists of various note heads and stems, typical of classical music notation.

rit. e dim.

S. 8 *pp*

A. *pp*

T. 8 *pp*

B. *pp*

PREVIEW ONLY

accel. e cresc.

S. 11 *ff*

A. *ff*

T. *ff subito p*

B. *ff*

gradually decrease vibrato

no vibrato, gradually increase

rit. e dim.

S. 14 *ff*

A. *ff*

T. *ff*

B. *ff*

PREVIEW ONLY

tempo Rubato (♩ = 72)

S. *pp* *p* *f*

A. *pp* *p* *f*

T. *pp* *f*

B. *pp* *f*

ooo-ah mmm ooo oh ah
(pure warm tone)

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very very large vibrato and decrease ...

12

20

S. *p*

A.

T. 8

B.

The un - leashed pow-er of the at - om (mm) has changed

PREVIEW ONLY

pp *p*

The un - leashed pow-er of the at - om (mm) has changed

The un - leashed pow-er of the at - om (mm) has changed

pp

has changed

PREVIEW ONLY

=

25

S. *mp* 3 *mf* *pp*

ev -'ry- thing ex - cept our way of think - ing- (ng) thus we

A. *mp* 3 <*mf* *sempr. mf* > *pp*

ev -'ry- thing ex - cept our way of think - ing and thus we drift we

T. 8 *mp* 3 <*mf* *pp*

ev -'ry- thing ex - cept our way of think - ing- (ng) thus we

B. *mp* 3 <*mf* *pp*

ev -'ry- thing ex - cept our way of think - ing- (ng) thus we

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3

3

3

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30

S. drift to - ward un - par - a - lelled ca - tas tro-phe *fff*
A. drift (h) we drift to - ward un - par - a - lelled ca - tas tro-phe *fff* *subito p*
T. drift to un - par - a - lelled ca - tas tro - phe *fff*
B. drift to un - par - a - lelled ca - tas tro - phe, un - par - a - lelled ca - tas tro - phe *fff*

Slower

35

S. the sol - u - tion to this prob - lem (mmm) lies in the heart of man. *p* *rit.* *mp*
A. u - tion to this prob - lem (mmm) lies in the heart of man. *p* *mp*
T. lies in man. *p* *mp*
B. lies in man.

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And Einstein Said

five

five PREVIEW ONLY

Trent Worthington

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S. $J = 120$ **p** **mp**
Ev - 'ry-thing that can be count - ed ev - 'ry-thing that can be count - ed ev - 'ry-thing that can be count - ed

A. $J = 120$ **mp**
- ev - 'ry-thing that can be count - ed ev - 'ry-thing that can be count - ed

PREVIEW ONLY



PREVIEW ONLY

PREVIEW

4 *mf*

S. *mf*

A.

T. *mp*

B.

PREVIEW ONLY

ah _____

ah _____

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7

S. *mp* ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed

A. *mp* ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed

T. *p* ah ah Ev - 'ry thing that can

B. *p* ah ah Ev - 'ry thing that can

PREVIEW ONLY

= **PREVIEW ONLY**

10

S. ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed

A. ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed ev-'ry-thing that can be count - ed

T. be count - ed does not nec - e - sar - i - ly count.

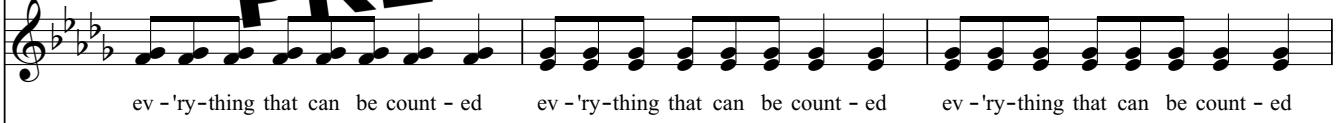
B. be count - ed does not nec - e - sar - i - ly count.

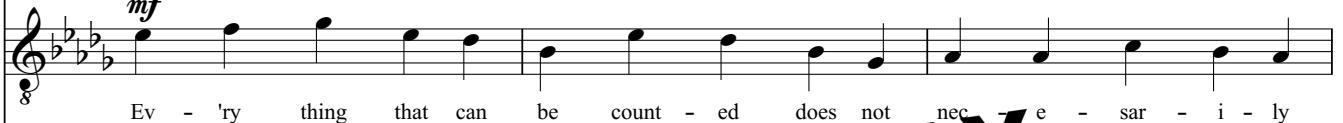
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13

S. 

A. 

T. 

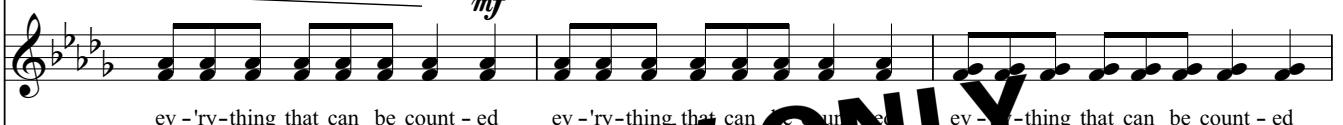
B. 

=
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16

mf

S. 

A. 

T. 

B. 



1/2 time ♩ = ♩ Swing

B

19

S. ev'-ry-thin - that can be count-ed ev'-ry-thing that can be count-ed and ev - 'ry-thing tha(t)

A. ev'-ry-thing that can be count-ed ev'-ry-thing tha(t) can be count-ed and ev - 'ry-thing tha(t)

T. 8 nec - e - sar - i - ly count. and ev - 'ry - thing tha(t)

B. nec - e - sar - i - ly count. and ev - 'ry - thing tha(t)

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23

S. counts can - (nn) no(t) be ne - ce - sar - i - ly count-ed.

A. counts can - (nn) no(t) be ne - ce - sar - i - ly count-ed. Count - ed.

T. 8 counts can - (nn) no(t) be ne - ce - sar - i - ly count-ed. Count - ed.

B. counts can - (nn) no(t) be ne - ce - sar - i - ly count-ed. Coun - - - ted.

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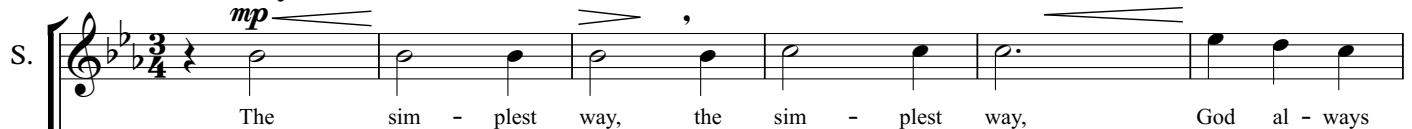
And Einstein Said

Six

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Trent Worthington

Tenderly $\text{♩} = 68$

S. 

A. 

T. 

B. 

The sim - plest way, the sim - plest way, God al - ways

Tenderly $\text{♩} = 68$

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God always takes the simplest way.
Albert Einstein

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poco rit.

7

S. takes the sim - plest way. The sim - plest way, the sim - plest

A. takes the sim - plest way. The sim - plest way, the sim - plest

T. takes the sim - plest way. The sim - plest way, the sim - plest

B. takes the sim - plest way. The sim - plest way, the sim - plest

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cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

**PREVIEW ONLY**

13

S. way; God al - ways takes the sim - plest way.

A. way; God al - ways takes the sim - plest way.

T. way; God al - ways takes the sim - plest way.

B. way; God al - ways takes the sim - plest way.

poco dim.

poco dim.

poco dim.

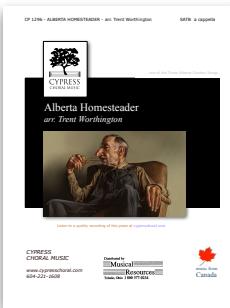
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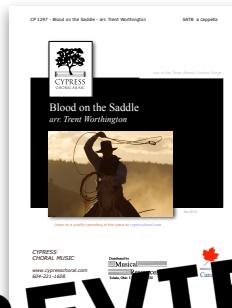
Trent Worthington is a skilled professional in numerous areas of the Edmonton music scene and beyond. A composer, arranger, performer, conductor and educator, his experience has served organizations ranging from choirs and orchestras to small ensembles and rhythm sections. Some of these organizations include the acclaimed *Pro Coro Canada*, the highly attended *Edmonton Singing Christmas Tree*, the lauded *PreTenors* comedy opera troupe, *VOCE The a cappella experience*, and various composition, arranging, and copyist positions within commercial, classical, and choral genres.

other Worthington music published by Cypress Choral Music:

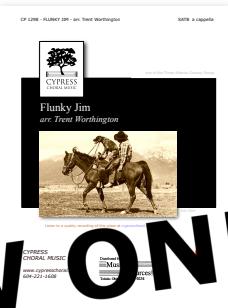
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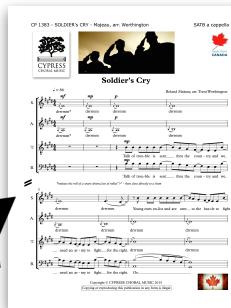
Alberta Homesteader



Blood on the Saddle



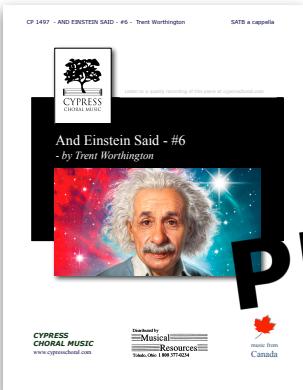
Flunky Jim



Soldier's Cry

and Einstein said: Six pieces available as a set or as separate pieces.

- 1) one - There are two ways to live your life...
- 2) two - That's relativity
- 3) three - My idea of God
- 4) four - The unleashed power of the atom
- 5) five - Everything is measurable
- 6) six - The simplest way



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