

Go into the Glory of the Woods

Emily Carr Suite - 3rd movement

music by Brian Tate
text by Emily Carr
from "Hundreds and Thousands"

♩ = 120

14 *mf*

go in - to the glo - ry of _____ the woods sun - light plays and dan -

mf

go, _____ go,

18

- ces.

Go, _____ life is sweep - ing through the spa -

f

22 *mf* *f*

go in - to the glo - ry of _____ the woods life is sweep - ing through the spac - es. _____

Go, _____ through the spac - es. _____

26

C *mf*

out in - to the depth and wide - ness, —
 out in - to the depth and wide - ness, —

mf *mf*

30

to lift a - bove the out - er s'
 to lift a - bove the or shell and

34

ry thing — is in time — with ev' - ry thing —
 thing — is in time — with ev' - ry thing — and the

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38

f the key - note is God.

f key - note, the key - note, is God.

f

mf

42

D

mf won-der-ful to feel the grand-ness of Ca-na-da,

mf er-ful to feel the grand-ness of Ca-na-da,

46

f marcato some-thing sub-lime that you were born in-to, some great-

f some-thing sub-lime that you were born in-to, some great-

f

mf

f

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

50

— rug - ged pow - er — that you — were a part of.

— rug - ged pow - er — that you — were a part of.

Piano accompaniment for measures 50-52, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

53

E expansive
mf

Oh, I — do want that .ning, that

Oh, I — do w — thing, that

mf pedal freely

Piano accompaniment for measures 53-56, featuring a dense texture of chords and a prominent pedal point in the bass.

57

one - nes^c of move - ment that will catch the thing up —

.ss of move - ment that will catch the thing up —

Piano accompaniment for measures 57-60, featuring a rhythmic pattern of eighth and sixteenth notes in both hands, with triplets in the right hand.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

61

f

F

in - to one move - ment, one move - ment,

in - to one move - ment, one move - ment,

f

65

one, (one) move-ment

one, (one) move-ment

f

70

ff

sing!

ff

sing!

and

ff

74

sing! _____ sing! _____ sing! _____

sing! _____ sing! _____



Emily Carr (July 13, 1871 – March 2, 1945) was a Canadian artist and writer, inspired by the Indigenous peoples of the Pacific Northwest. One of the first painters in Canada to adopt a Modernist Post-Impressionist painting style, Carr did not receive widespread recognition for her work until late in her life. As she matured, the subject matter of her painting shifted from aboriginal themes to landscapes—forest scenes in particular. As a writer, Carr was one of the first chroniclers of life in British Columbia. The Canadian Encyclopedia describes her as a "Canadian icon".

An award-winning composer, as well as an accomplished and versatile musician, choir director, and educator, **Brian Tate** attributes the success of his musical career to a love of working with people and a passion for the arts.

Brian received his Bachelor of Music degree from the University of British Columbia, and went on to further music studies in London, England, and Toronto. His love for music of many kinds has led to a diverse career that includes orchestral and choral conducting and performance in musical theatre, and composing music for film, television, stage, and the concert hall. Brian has twice received Vancouver's Harrison Award for original theatre music, and his choral music is performed worldwide. As a vocalist, Brian performs with his jazz quartet at festivals, clubs, and in concert. He also performs with Dawn Pemberton and Karla Mundy in the vocal cappella trio, TriVo.

For eight seasons, Brian directed Vancouver's popular multi-faith Universal Gospel Choir. Currently, he directs the 100-voice City Soul Choir in Vancouver, and the 100-voice Island Soul Choir in Parksville, BC. He is well known for his lively choir workshops that combine his conducting skills and gift for bringing out the best in choirs, and for his exhilarating and inspiring choral compositions.

Brian is a faculty member at Studio 58, Langara College's professional theatre school. He is also a learning leader with the Next Institute, using singing music, theatre, and drawing as tools for organizational training.

As a speaker, educator, and facilitator, Brian takes the elements of creativity, intuition, and improvisation from the performing arts and transforms these elements into powerful, interactive group experiences that develop leadership, innovation, and teambuilding. His programs include groundbreaking work, such as using musical improvisation to enhance leadership and teams, and using the voice as a tool for personal development.