



# S(S)AT(T)BB Chorus with Piano Accompaniment

Rudyard Kipling (1865-1936),  
with additional text by M. Erpelding

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Tempo cantabile ♩ = 62

Soprano  
Alto  
Tenor  
Bass

Piano  
*p*  
*con pedal*

*8va* *loco*

12

23

35 *mp* *alto only*  
If you can dream and not make dreams your mast - er, \_\_\_\_\_

*mp* *bass only*  
If you can dream and not make dreams your mast - er, \_\_\_\_\_

35

43 *mp* soprano only

If you can think, and not make thoughts— your aim, \_\_\_\_\_

*mp* tenor only

If you can think, and not make thoughts— your aim, \_\_\_\_\_

43

51 *tutti*

If you can meet with tri - umph and dis - ast - er, \_\_\_\_\_ and

*tutti*

If you can meet with tri - umph and dis - ast - er, \_\_\_\_\_ and

51

59 *mf*

treat those two imp - ost - ers just the same; \_\_\_\_\_

*mf*

treat those two imp - ost - ers just the same; \_\_\_\_\_

59

69

Musical notation for measures 69-78. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line contains rests for measures 69-78. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for measures 69-78. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes.

79 *mf*

If you can bear to hear the truth you've spo - ken\_\_\_\_\_

*mf*

If you can bear to hear the truth you've spok - en\_\_\_\_\_

Musical notation for measures 79-86. The system includes a vocal line and a piano accompaniment. The key signature remains two sharps. The vocal line begins at measure 79 with the lyrics "If you can bear to hear the truth you've spo - ken\_\_\_\_\_". The piano accompaniment continues with its established rhythmic pattern.

Piano accompaniment for measures 79-86. The piano accompaniment continues with its established rhythmic pattern, supporting the vocal line.

87

Twist - ed by knaves to make a trap\_\_\_ for fools,\_\_\_\_\_

Twist - ed by knaves to make a trap\_\_\_ for fools,\_\_\_\_\_

Musical notation for measures 87-96. The system includes a vocal line and a piano accompaniment. The key signature remains two sharps. The vocal line begins at measure 87 with the lyrics "Twist - ed by knaves to make a trap\_\_\_ for fools,\_\_\_\_\_". The piano accompaniment continues with its established rhythmic pattern.

Piano accompaniment for measures 87-96. The piano accompaniment continues with its established rhythmic pattern, supporting the vocal line.

95

Or watch the things you gave your life to brok - en, \_\_\_\_\_ And

Or watch the things you gave your life to brok - en, \_\_\_\_\_ And

Detailed description: This block contains two vocal staves for measures 95 through 102. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The melody consists of quarter and eighth notes, with a fermata over the final note of the phrase. A '2' with a slur indicates a doublet on the eighth note before the fermata. The lyrics are 'Or watch the things you gave your life to brok - en, \_\_\_\_\_ And'.

95

Detailed description: This block contains the piano accompaniment for measures 95 through 102. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in D major and 4/4 time.

103

*f* stoop and build 'em up with worn - out tools; \_\_\_\_\_

*f* stoop and build 'em up with worn - out tools; \_\_\_\_\_

Detailed description: This block contains two vocal staves for measures 103 through 112. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The melody starts with a forte (*f*) dynamic and consists of quarter and eighth notes. The lyrics are 'stoop and build 'em up with worn - out tools; \_\_\_\_\_'.

103

Detailed description: This block contains the piano accompaniment for measures 103 through 112. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in D major and 4/4 time.

113

Detailed description: This block contains two empty vocal staves for measures 113 through 118. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major.

113

Detailed description: This block contains the piano accompaniment for measures 113 through 118. It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in D major and 4/4 time.

123 *f* *intensely*  
If you can force your heart and nerve and si - new

123 *intensely*  
*f*

131  
to serve your turn long af - ter they are gone,

131

138 *mf*  
And so hold on where there is no - thing in you ex - - -

138

146 *decresc.* *p*

cept the will which says to them: "Hold on!"

cept the will which says to them: "Hold on!"

146 *mf* *decresc.* *p* *pp*

156

156

170 *pp* *cresc. poco a poco*

If you can talk with crowds and keep your vir - tue,

*pp*

If you can talk with crowds and keep your vir - tue,

170 *sim.*

*pp* *cresc. poco a poco*

178 *p* Or walk with kings, nor lose the com - mon touch, \_\_\_\_\_ *mf* If nei - ther

*p* Or walk with kings, nor lose the com - mon touch, \_\_\_\_\_ *mf* If nei - ther

178 *p* *mf*

187 foes nor lov - ing friends can hurt you, \_\_\_\_\_ *f* If all men

foes nor lov - ing friends can hurt you, \_\_\_\_\_ *f* If all men

187 *f*

195 count with you but none too much; \_\_\_\_\_

count with you but none too much; \_\_\_\_\_

195 *ff*

202 *tutti ff con fuoco*

If you can fill \_\_\_\_\_ the un - for - giv - ing min - ute \_\_\_\_\_

202 *con fuoco*

211

with six - ty sec - - - - onds worth of dis - tance run, \_\_\_\_\_  
cour - age riled, \_\_\_\_\_

211

220

Yours is the Earth \_\_\_\_\_ and ev - 'ry - thing that's \_\_\_\_\_ in it, \_\_\_\_\_

220

\*alternative gender-neutral couplet



229 *cresc. poco a poco*

And, which is more; and, which is more;

And, which is more; and, which is more;

229 *cresc. poco a poco*

*mf*

238 *fff molto maestoso*

and which is more: \_\_\_\_\_ You'll be a Man, my  
\*know your soul, my

and which is more: \_\_\_\_\_ You'll be a Man, my  
\*know your soul, my

238 *molto maestoso*

248 *Tempo Primo*

Son! \_\_\_\_\_  
child! \_\_\_\_\_

Son! \_\_\_\_\_  
Child! \_\_\_\_\_

248 *Tempo Primo*

*ff* *mf*

*If-*

by Rudyard Kipling (1865-1936)  
*(italics indicate verse not used in this setting)*

*If you can keep your head when all about you  
 Are losing theirs and blaming it on you;  
 If you can trust yourself when all men doubt you,  
 But make allowance for their doubting too;  
 If you can wait and not be tired by waiting,  
 Or being lied about, don't deal in lies,  
 Or being hated, don't give way to hating,  
 And yet don't look too good, nor talk too wise;*

If you can dream-and not make dreams your master;  
 If you can think-and not make thoughts your aim;  
 If you can meet with triumph and disaster  
 And treat those two imposters just the same;  
 If you can bear to hear the truth you've spoken  
 Twisted by knaves to make a trap for fools,  
 Or watch the things you gave your life to, broken,  
 And stoop and build 'em up with worn-out tools;

*If you can make one heap of all your winnings  
 And risk it on one turn of pitch-and-toss,  
 And lose, and start again at your beginnings  
 And never breath a word about your loss;  
 If you can force your heart and nerve and sinew  
 To serve your turn long after they are gone,  
 And so hold on when there is nothing in you  
 Except the Will which says to them: "Hold on";*

If you can talk with crowds and keep your virtue,  
 Or walk with Kings-nor lose the common touch;  
 If neither foes nor loving friends can hurt you;  
 If all men count with you, but none too much;  
 If you can fill the unforgiving minute  
 With sixty seconds' worth of distance run,  
 Yours is the Earth and everything that's in it,  
 And-which is more-you'll be a Man my son!