

## COMMISSIONING CHOIRS

This piece was commissioned through Consortio,  
with generous support of the following choirs and their directors:

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*Amador Valley High School Concert Choirs, CA; Mark Aubel, director*  
*Angelica Cantanti Youth Choirs, MN; Michelle Gehrz, Rachel Lucius, Elizabeth Egger, Philip Brown, directors*  
*Blaine High School Choirs, MN; Susan Zemlin and Cory Westgard, directors*  
*Chanhassen Bel Canto, MN; Sarah Gilbertson, director*  
*Cherry Hill East Choirs, NJ; Laurie Lausi and Heather Lockart, directors*  
*Coastal Christian High School Choirs, NC; Amy Tucker-Morgan, director*  
*Coe College Concert Choir, IA; Mr. Jesse Bunge, director*  
*Credo Community Choir of Dallas, TX; Jonathan Palant, director*  
*Eagan High School Choirs, MN; Jim Cox and Amy Jo Cherner, directors*  
*Eastview High School Choirs, MN; Greg Douma, director*  
*Festival Singers of Florida, FL; Kevin Fenton, director*  
*Florida State University Singers, FL; Kevin Fenton, director*  
*Hopkins High School Choirs, MN; Katie Irvin, director*  
*Irondale High School Choirs, MN; Jason Etten, director*  
*James Valley Christian Choir, SD; Lorena Blom, director*  
*Lakeville North High School Choirs, MN; Janye Casperson, director*  
*Lift Every Voice Project Choir, MA; Rachel Williams, director*  
*Mahtomedi Middle School Choirs, MN; Julie Conzemius, director*  
*Memorial Congregational Church Music Ministry, MA; Rachel Williams, director*  
*Minnesota Saints Chorale; Barb Thibaudeau, director*  
*Montgomery High School Choirs, TX; Heather Orr, director*  
*Nairobi Chamber Chorus, Nairobi, Kenya; Ken Wakia, director*  
*Oak-Land Middle School Choirs, MN; Rachel Schmeltzer, director*  
*Prairie Point Choir, IA; Kelly Truax, director*  
*Robbinsdale Armstrong High School Choirs, MN; Stephanie Trump and Corey Cellurale, directors*  
*Rosemount High School Choral Arts; Steven Albaugh, Laura Sandham, Gina Toso, directors*  
*The American International School of Muscat (TAISM), Muscat, Oman; Melanie Brink, director*  
*The Plymouth Choir from First-Plymouth Church, NE; Tom Trenney, Minister of Music*  
*Vancouver Youth Choir, Vancouver, Canada; Carrie Tennant, director*

## PROGRAM NOTES

I have been thinking a lot about reconciliation and the role it can play in helping to heal brokenness. Reconciliation is needed community-wide to address racial injustice, economic inequity, and political polarization. It is also vital on an individual level with the need to reconcile with people in our schools, neighborhoods, families, congregations, and workplaces. The text for *Reconcile* is crafted from the perspective of one turning towards another with whom one needs to reconcile. I do not presume to be an expert in reconciliation. In no way is this text intended to represent all the hard work, investment, and time necessary for lasting reconciliation, but I hope that it is at least a start. This can be a jumping-off point for conductors to explore with their singers, students, or congregations—how reconciliation looks, feels, and sounds. The text is intentionally open-ended allowing for different interpretations so that one may explore the form of reconciliation which resonates most in a given situation. All proceeds from the commissioning fees for this piece were donated to ISALAH, a multi-racial, nonpartisan, multi-faith organization dedicated to the pursuit of racial and economic justice, work that is at the very heart of community-wide reconciliation.

—Kyle Pederson  
[www.kylepederson.com](http://www.kylepederson.com)

## PERFORMANCE NOTES

If including the Swahili descant, consider adding a Drum when the Swahili enters. The Drum part and its track are available for download at [www.ecspublishing.com](http://www.ecspublishing.com). Search for the product number 1.3634 and find the link under Complimentary Downloads in the More Information tab.

The four voicings of this piece, which are listed on the back, also work in combination with one another, so individual choirs may combine to sing as a mass choir.

### TEXT

#### English

Forgive me for all the times I stood by,  
turned aside, and when I cast a blind eye down;  
I pretended not to see you grieving, not to see you reeling,  
but I see you now.

I'll turn around, my pride laid down,  
hear my apology.  
Can we talk together? I want to do better . . .  
May I walk with you, and stay awhile . . .  
Can we reconcile?

Forgive me for all the times I laughed,  
or went on the attack, all at your expense;  
Behind your back I undermined what you're about,  
I sold you out, never came to your defense.

Courage is what it takes to stand up and speak;  
courage is what it takes to sit down and listen.\*  
This is the work we're called to do.  
This is the work we all can do.

\* anonymous quote, often misattributed to Winston Churchill

#### \*Swahili (opt.) – Transliteration | Translation | Pronunciation

Nisamehe (*Forgive me*): Nee sah MAY hay

Nitageuza mwenendo (*I'll turn around*): Nee tah gay OO zah Mway NAYN doh

Roho yangu nitalitazama (*I'll change my heart*): ROH hoh YAHN goo Nee tah lee tah ZAH mah

Twaweza kusameheana (*Can we reconcile?*): Twah WAY zah Koo sah may hay AH nah

Tuongee (*Can we talk/walk together?*): Too OHN gay

Itahitaji ushujaa (*It will take courage*): Ee tah hee TAH jee Oo SHOO jah

Simama (*Stand up*): See MAH mah

Sema ukweli (*Speak truth*): SAY mah Oo KWAY lee

Keti chini skiza (*Sit down and listen*): KAY tee CHEE nee SKEE zah

Ningependa kukuelewa (*I want to understand you*): Nin gay PAYN dah Koo kway LAY wah

Sote twaweza haya (*We all can do this*): SOH tay Twah WAY zah HAH yah

\* Early in the composition process for this piece I learned that the Nairobi Chamber Chorus would be one of the commissioning choirs. I reached out to their director, Ken Wakia, and we both agreed that an optional Swahili layer would be a wonderful element to incorporate into this work. Swahili is such a beautiful language, and the inclusion of a second language reinforces the universality of the themes explored in this piece.

# Reconcile

for Two-Part Mixed Chorus and Piano,  
with opt. Descant and Drum

Kyle Pederson (ASCAP)

Simply ♩ = 85–88

Unison Chorus

Piano

*p*

*con Fed.*

Drum \*

5

(opt. repeat to allow for narration\*\*)

9

1. 2.

*Tutti (or opt. Solo)*  
*mp (in your comfortable octave)*

For - give me for all the times I

*mp*

The musical score is written for Unison Chorus, Piano, and optional Drum. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Simply' with a quarter note equal to 85-88 beats per minute. The score begins with a piano introduction in bars 1-4, featuring a piano accompaniment with a descant and a drum part. At bar 5, the piano part has a first ending that repeats. At bar 9, the vocal line begins with the lyrics 'For - give me for all the times I'. The piano accompaniment continues with a piano introduction in bars 1-4, followed by a piano accompaniment in bars 5-8, and then a piano accompaniment in bars 9-12. The piano part in bars 9-12 is marked 'mp' and includes a descant. The drum part is marked with a star and is optional.

\* A Djembe, Cajon, or Congo Drum is preferred.

\*\* Several writers and world leaders have offered profound words on reconciliation. You are welcome to find a passage/quote that resonates (or involve your choir in crafting something stemming from their experience) and include that as narration as the piano underscores in bars 5–8.

11

stood by, turned a-side, and when I cast a blind eye

The musical score for measures 11 and 12 features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes with lyrics: "stood by, turned a-side, and when I cast a blind eye". The piano accompaniment includes chords and a bass line.

13

down; I pre-tend - ed not to see you

The musical score for measures 13 and 14 continues the vocal line and piano accompaniment. The vocal line has lyrics: "down; I pre-tend - ed not to see you". The piano accompaniment features a more active bass line with eighth notes.

15

griev-ing, not to see you reel-ing, but I see you

The musical score for measures 15 and 16 continues the vocal line and piano accompaniment. The vocal line has lyrics: "griev-ing, not to see you reel-ing, but I see you". The piano accompaniment includes a melodic line in the right hand.

17

now. I'll turn a-round,

The musical score for measures 17 and 18 concludes the vocal line and piano accompaniment. The vocal line has lyrics: "now. I'll turn a-round,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

19

my pride laid down, — hear my a - pol - o - gy. —

21

— Can we talk to - geth - er? I want to do — bet -

23

- ter. . . May I walk with you, —

25

— and stay — a - while . . . — Can we re - con - cile?

80b. |

28 **A** Descant (opt.)*(optional descant/ensemble/choir with Swahili text;  
mp may sing in either/both octaves)*

Twa-we - za ku-sa-me - he-a - na.

SA (do not sing on repeat)

TB (do not sing on repeat)

hmm

\*\* Drum (opt.)

*p**(opt. repeat to allow for narration)\**

I-ta-hi-ta - ji u - shu - - jaa.

hmm

\* If including both narration and the Swahili descant here, allow the descant to be sung once through (bars 28-31) before proceeding with the narration.

\*\* If including the Swahili descant, consider adding a drum. The part provided can be used as a guide; the player may certainly elaborate.

32 2. *mf*

shu - - jaa. Ni-sa-me - he,

*mf* (melody)

For-give me for all the times I—

*mf*

For-give me for all the times I

2.

*mf*

*mp*

34

ni-sa-me-he. Tu-on\_ gee.

laughed, or went on the\_ at - tack, all at your\_ ex -

(thē)

laughed, or went on the\_ at - tack, all at your\_ ex -

(thē)

36

oo oh Tu-on-gee. Ro - ho yan - gu

- pense; Be - hind your back I un - der - mined what you're a -  
(melody)

- pense; Be - hind your back I un - der - mined what you're a -

38

ni - ta - li - ta - za - ma.

bout, I sold you out, nev - er came to your de -

bout, I sold you out, nev - er came to your de -



40

Ni - ta - ge - u - za \_\_\_\_\_ mwe - nen -

- fense. I'll turn a - round,

- fense.

42

do. oh Tu - on - gee.

*mp* hear my a - pol - o - gy. -

*mp* my pride laid down, - hear my a - pol - o - gy. -

*mp*

44 *mp*

Ni - sa - me - he.

SA *mf*

Can we talk to - geth - er?

TB *mf*

Can we talk to - geth - er? I want to do bet -

*mf*

46 *mp* *mf*

Nin - ge - pen - da ku - kue - le - wa. May I walk with you, -

*mf*

May I walk with you, -

*mf*

ter . . . May I walk with you, -

48

Can we re - con-cile? —

Can we re - con-cile? —

Can we re - con-cile? —

51

**B** With more intensity*Descant**p*

I-ta-hi-ta-ji u-shu - jaa. oh Si-ma-ma.

*Tutti**p* (in your comfortable octave)

Cour-age is what\_ it takes to stand up and speak;

**B** With more intensity

\* Play the cue-sized figures in bars 51–53 only if not including the Swahili descant.

53

I-ta-hi-ta-ji u-shu-jaa,  
 cour-age is what\_ it takes to sit down and lis-ten.

55

*mp* (cue-sized notes provide optional harmonic layer for the descant)

i-ta-hi-ta-ji u-shu-jaa. oh Si-ma-ma.  
 Cour-age is what it takes to stand up and speak;

57

Ke-ti chi-ni ski-za. So - te twa-we - za ha - ya. \_

cour-age is what it takes to sit down and lis - ten.

8<sup>bb</sup>

59 *Descant*

*SA*  
*mf*

This is the work we're called to do. This is the work we all can do.

*TB* *mf*

It-'ll take cour-age, it-'ll take cour-age,

*mf*

61

*mf*

So - te twa-we-za ha - ya. —

This is the work we're called to do. This is the work we all can do.

it-'ll take cour-age. This is the work we all can do.

63

*f*

Se-mau - kwe-li. Si-ma - ma. Se - ma u - kwe-li.

*f* It-'ll take cour-age, *f* it-'ll take cour-age,

*f* Cour - age to stand up and speak; *f* cour - age to sit down and lis - ten.

*f*

65

This is the work we're called to do. This is the work we all can do. This is the work for us. This is the work we

*molto rit.**a tempo*

67

So-ta twa-we-za. I'll turn a-round, my pride laid down, do. I'll turn a-round, my pride laid down, all can do. I'll turn a-round, my pride laid down.

*molto rit.**a tempo*

\* Optional three-part harmony for the descant.

*(Descant in treble clef only for bars 71-72)*

70

*f* hear my a-pol - o-gy. *mp* Can we talk to-geth-

*f* hear my a-pol - o-gy. *mp* Can we talk to-geth-

*f* hear my a-pol - o-gy. *mp* Can we talk to-geth-

73

*Tutti*

- er? I want to do bet - ter...

*mp*

75

May I walk with you, and stay a - while...

77

Can we re-con - cile? \_\_\_\_\_



80 *mp*

*hmm* *hmm*

83 *p*

*hmm* *Sea*

85 *pp*

*hmm* *p*

\* If desired, the pianist may simplify or omit notes in bars 83–85.