

ROBERT PERCY

# Happiness

for SATB choir with strings and organ

For Jemma

### **Programme note:**

*Happiness* is a contemplation on the relationship between us and the environment that we live in. The first movement considers a verse from the 16th-century apothecary Nostrodamus, which appears to foresee a destructive polluting of the natural world (see over). Accompanied by gusts of whispering, the words are sung in a modernised version of the original French and are delivered in short phrases, moving like waves. A gradual lengthening and then shortening of these phrases is followed by an enunciation of the verse, starting small, with just two soloists, and filling out into an expression of rage.

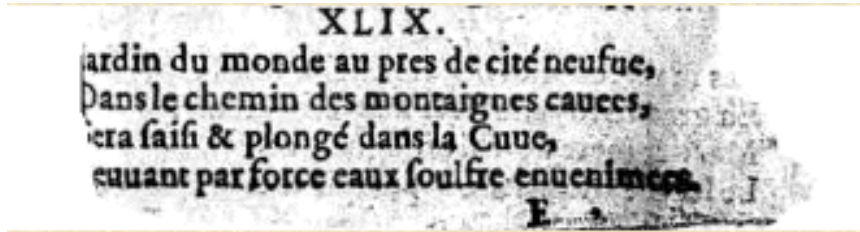
The text for the second and third movements comes from conversations about our relationship with the environment, with primary school children from Lewisham (see over). In the second movement, the children's increasingly pessimistic comments are expressed through ever more urgent whispering, singing and different types of speech; in the middle of this appears the casual query 'what was the question again?', which provides the title for this movement. A climactic unison eventually gives way to a calmer, meditative third movement in which the children's more optimistic and aspirational thoughts are revealed. These include a comment from one girl who, thinking about what the future holds for our planet, hoped simply for 'a place that's filled with happiness'.

With many thanks to Lewisham Choral Society for whom *Happiness* was written as part of the 2007 Adopt-a-Composer scheme, funded by the PRS Foundation and organized by spnm in association with Making Music.

**Text Source - 1st movement:**

Quatrain 49, Century X, Nostrodamus, ca. 1566  
(courtesy of [www.prophetes.it](http://www.prophetes.it))

Original text:



Adapted for *Happiness* :

Jardin du monde auprès de cité neuve,  
Dans le chemin des montagnes cavees,  
Sera saisi et plongé dans la Cuve,  
Buvant par force eaux soufre envenimees.

English translation:

Garden of the world near the new city,  
In the path of the hollow mountains:  
It will be seized and plunged into the Tub,  
Forced to drink waters poisoned by sulphur.

Guide to Pronunciation:

Line 1:

Jardin: 'j' = 's' as in pleasure; -din = 'dan'  
auprès: 'oh-pray'  
cité: 'si-tay'  
neuve: 'nerve'

Line 2:

dans: 'don'  
chemin: 'sherman'  
des: 'day'  
montagnes: as in 'lasagne'  
cavees: 'car-vay'

Line 3:

plongé: 'plon-jay' ('j' = 's' as in pleasure)  
cuve: 'coov'

Line 4:

Buvant: 'Boo-von'  
eaux: 'oh'  
sou-fre: 'soo-fr'  
envenimees: on-ven-i-may



## Text Sources - 2nd movement:

Text for the 2nd and 3rd movements is provided by Year 6 pupils from Kilmorie Primary School, Lewisham, by way of audio transcriptions of recorded conversations, Feb. 2007.

'When we most need it sometimes we don't have it'

'We build more houses, we have to chop down trees'

'Some, some people go to, like, jungles and, like, go and shoot animals'

'They kind of heat England up and then, so it doesn't snow anymore'

'People do experiments'

'We drive when we can walk'

'Look whose talking'

'Well, um, global warming, um, I've forgotten'

'They cut down trees'

'We use a lot of water, we use a lot of electricity'

'We're g'ner be skiing on grass'

'Global warming can cause loads of natural disasters'

'What was the question again?'

'They're g'ner melt all the ices'

'Number one, by wasting all the water, by throwing cans in the water, by killing animals and chucking them in the water, and by chucking rubbish in the water'

'Well, um, 'coz, um, global warming worsens the chance of natural disasters, it'll happen so much that, like, the world would probably just feel like messing up all the time'

'And the trees will blow down so you'll have no oxygen'

'Like, over-flooding'

'Boats that are, like, carrying oil - they flood, and all the oil pours into the sea'

'Like, there might be, like, loads of people dying over there in the world, like, in Africa, and stuff. Because it's really hot there. And it's getting hotter'

'There's enough people dying already'

'We won't get no oxygen from trees, 'coz that helps us to live'

'Um, there might be, like, hurricanes every day'

'Not so much people dying 'coz, like, now, like, loads of people are dying'

### Text Sources - 3rd movement:

'Like healthy, like loads of green grass, and there's loads of, like, flowers'

'Not so much people dying, 'coz like now like loads of people are dying'

'I would like it to be, erm, well, like, this might seem a bit wierd, yeah, but like, there wouldn't be much stuff, but someone would've invented, like, oxygen-spraying machines, so you could just be, like, OK all the time'

'I want the planet to look just like trees living, no animals harmed, and, erm, that's it'

'More trees and plants and no bad people'

'Lots of green fields and trees and plants and stuff'

'More healthier'

Green, because green is, like, healthy'

'I want it to be the same as now, but, like, say there's litter on the floor, like something like a hand just comes up and picks it up then drags it down'

'A place that's filled with happiness'

### Solo/soli parts:

1. Jardin du Monde -

4 sopranos\*

4 altos\*

1 tenor

2. What was the question again? -

6 sopranos\*

6 altos\*

4 tenors (3\*)

3 basses

3. Happiness -

3 sopranos\*

3 altos\*

\*In addition to the main chorus.

(Where no solo parts are indicated, soloists should join the main chorus).

# Happiness

for SATB choir with strings and organ

Robert Percy  
2007

## 1. Jardin du Monde

**Senza Tempo**

1

Whisper\*  
Always as audible as possible

ca. 3" -----

2

ca. 3" -----

ca. 4" -----

Sopranos  
"1566 - 1567 - 1568 - 1569"

Altos

Tenors  
Whisper\*  
Always as audible as possible  
"1571 - 1572 - 1573 - 1574 - 1575 - 1576"

Basses  
Whisper\*  
Always as audible as possible  
"1575 - 1576 - 1577 - 1578 - 1579 - 1580"

2 Violins I

2 Violins II  
con sord.  
change bow at will  
senza vib.

2 Violas  
**PPP**  
con sord.  
change bow at will  
senza vib.

1 Violoncello  
**PPP**  
change bow at will  
senza vib.

1 Double Bass  
**PPP**

**♩ = 100**      **Senza Tempo**      **♩ = 100**      **Senza Tempo**

3      4      5      6

ca. 2" -----      ca. 2" -----      ca. 2" -----      ca. 4" -----

S.

A.1  
*p*  
se - ra

A.2  
*p*  
se - ra

T.  
Whisper\*  
"1585 - 1586 - 1587 - 1588 - 1589 - 1590 - 1591"      "1595 - 1596 - 1597 - 1598 - 1599 - 1600 - 1601"

B.  
Whisper\*  
"1599 - 1600 - 1601 - 1602"

Vns. I  
*p*

Vns. II  
*p*

Vas.  
*sim.*

Vc.  
*sim.*

Db.  
*sim.*

↓ = Conductor's cue for unmetred passage.  
↓ = Conductor's normal (metered) beat.

\* Whisper the ascending dates using the speed and rhythm of natural speech.  
-Leave a short pause between each date.  
-Do not use voice (use consonants & breath only).  
-Avoid synchronizing with others.  
-Blend with others to create a uniform texture.

♩ = 100

ca. 3" -----

7

etc.

Senza Tempo

8

ca. 3" -----

9

ca. 2" -----

S. *Whisper (come sopra)*  
"1603 - 1604 - 1605 - 1606 - 1607 - 1608 - 1609"

A.1 se - ra se - ra

A.2 se - ra se - ra

T. *Whisper (come sopra)*  
"1611 - 1612"

B. *Whisper (come sopra)*  
"1615 - 1616 - 1617"

Vns. I

Vns. II

Vas.

Vc.

Db.

♩ = 100

ca. 2" -----

10

etc.

Senza Tempo

11

ca. 2" -----

ca. 2" -----

12

etc.

S. *Whisper*  
"1631 - 1632 - 1633 - 1634 ..." etc.\*

A.1 se - ra sai - si se - ra sai - si

A.2 se - ra sai - si se - ra sai - si

T. *p*  
cu - ve

B. *Whisper*  
"1628 - 1629 - 1630 - 1631"

Vns. I

Vns. II

Vas. *senza sord.*  
*p*

Vc.

Db.

\* Continue dates chronologically until end of indication line.

Senza Tempo

♩ = 100

13

ca. 2"

ca. 3"

14

etc.

S. "1642 - 1643 - 1644"  
Whisper

A.1 "1642 - 1643 - 1644"  
Whisper\*  
*Always as audible as possible*  
se - ra sai - si

A.2 "1642 - 1643 - 1644"  
Whisper\*  
*Always as audible as possible*  
se - ra sai - si

T. "1642 - 1643 - 1644"  
Whisper  
cu - ve

B. "1642 - 1643 - 1644 - 1645 ..." etc.\*\*

Vns. I div.  
Vns. II div.

Vas.

Vc.

Db.

Senza Tempo

15

ca. 2"

ca. 2"

ca. 3"

ca. 2"

S.1 *p* che - min  
Whisper  
"1666 - 1667 - 1668"

S.2 *p* che - min  
Whisper  
"1666 - 1667 - 1668"

A.1 sou - fre  
Whisper (come sopra)  
"1666 - 1667 - 1668"

A.2 sou - fre  
Whisper (c.s.)  
"1666 - 1667 - 1668"

T. dans la cu - ve  
Whisper  
"1664 - 1665 - 1666 - 1667 - 1668"

B. Whisper  
"1656 - 1657 - 1658 - 1659 ..." etc.\*\*

Vns. I *p*

Vns. II *p*

Vas.

Vc. senza sord.

Db.

\* See note on p.1

\*\* Continue dates chronologically until end of indication line.

$\text{♩} = 100$

16

etc.

Senza Tempo

17

ca. 2"

ca. 2"

S.1  
che - min

S.2  
che - min

A.1  
sou - fre

A.2  
sou - fre

T.  
dans la cu - ve

B.  
dans la dans le

Whisper "1681 - 1682 - 1683"

Vns. I

Vns. II

Vas.

Vc.

Db.

*p*

$\text{♩} = 100$

18

etc.

Senza Tempo

19

ca. 2"

ca. 2"

S.1  
che - min che - min

S.2  
che - min che - min

A.1  
Whisper "1684 - 1685 - 1686 - 1687 - 1688 - 1689 - 1690" Whisper "1698 - 1699 - 1700"

A.2  
Whisper "1684 - 1685 - 1686 - 1687 - 1688 - 1689 - 1690" Whisper "1698 - 1699 - 1700"

T.  
dans la la cu - ve

B.  
Whisper "1698 - 1699 - 1700"

Whisper "1698 - 1699 - 1700"

Vns. I

Vns. II

Vas.

Vc.

Db.

*gliss*

♩ = 100

20

etc.

Senza Tempo

21

ca. 2"

S.1  
che - min

S.2  
che - min

A.1  
dans la cu - ve

A.2  
dans la cu - ve

T.  
plon - gé

B.  
dans le dans le che - min

Whisper  
"1713 - 1714"

Vns. I

Vns. II

Vas.

Vc.

Db.

♩ = 100

22

etc.

S.1  
che - min che - min mon - ta - gnes

S.2  
che - min che - min mon - ta - gnes

A.1  
la cu - ve  
Whisper  
"1726 - 1727"

A.2  
la cu - ve  
Whisper  
"1726 - 1727"

T.  
dans le dans le che - min se - ra

B.  
dans le dans le che - min se - ra

Vns. I

Vns. II

Vas.

Vc.

Db.



S.1 mon - - - ta - gnes ca - vees

S.2 mon - - - ta - gnes ca - vees

A.1 *p* eaux sou - fre

A.2 *p* eaux sou - fre

T. sai - si et plon - gé

B. sai - si et plon - gé dans le dans le che - min

Vns. I

Vns. II

Vas.

Vc.

Db.

23

S. Soli 1. jar - - - din

S. Soli 2. jar - - - din

S. Soli 3. jar - - - din

S.1 du - mon - de

S.2 du - mon - de

A.1 *pp* jar - - - din *mf* *pp*

A.2 *pp* jar - - - din *mf* *pp*

T. jar - - - din

B. jar - - - din

Vns. I

Vns. II

Vas.

Vc.

Db. *pp* *mf* *pp*

24

accel.  $\text{♩} = 120$

Musical score for measures 24-25. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins I & II, Viola, Violoncello, Double Bass). The lyrics are: "dans le che-min des" (repeated). Dynamics range from *p* to *f*. The tempo is marked *accel.* with a metronome marking of  $\text{♩} = 120$ . The key signature has two flats.

25

Musical score for measures 25-26. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins I & II, Viola, Violoncello, Double Bass). The lyrics are: "mon-ta-gnes jar-din", "mon-ta-gnes ca-vees", "du mon-de mon-de", "du mon-de". Dynamics range from *pp* to *mf*. The tempo is marked *pp*, *mf*, and *pp*. The key signature has two flats.

26 A tempo (♩ = 100)  
accel. . . . . ♩ = 120

The musical score consists of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in French: "neuve", "eaux", "souffrant", "souffrant", "avant", "par", "force", "ce". The instrumental parts include Violin I and II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *p* (piano) and *sfz* (sforzando), and performance instructions like "1 solo". The tempo changes from A tempo (♩ = 100) to accel. (♩ = 120). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

27

S. Soli 1 2 3

*p*

jar - - - - - din

S.1 neu - - - - - ve

S.2 neu - - - - - ve

A.1 ci - - - - - té neu - ve

A.2 ci - - - - - té neu - ve

T. en - - - - - ve - - - - - ni - - - - - mees

B. en - - - - - ve - - - - - ni - - - - - mees

Vns. I

Vns. II

Vas.

Vc.

Db.



28

S. neu - - - - - ve

A.1 ci - - - - - té neu - ve

A.2 ci - - - - - té neu - ve

T. eaux sou - fre

B. jar - din

Vns. I

Vns. II unis.

Vas. l solo

Vc.

29

*p*

A. Soli 1, 2, 3

S.

A.1

A.2

T.

Vns. I

Vns. II

Vas.

Vc.

ci - - - té

ci - té neu - - - ve

au - - - près de

jar - - - din

*I solo*

*I solo*

30

*p*

A. Soli 1, 2, 3

T. Soli 1, 2, 3

Vas.

Vc.

*p*

*gliss.*

*I solo*

*p*

*gliss.*

*p*

mon - ta - gnes du mon - de ci - - - té du mon - de

mon - - - ta - gnes du mon - de ci - té du mon - de

31

SOLO

*Poco meno mosso*  
(♩ = 100)

A. Solo 1.

T. Solo 1.

Vas.

Vc.

*gliss.*

*gliss.*

*gliss.*

*gliss.*

du mon - - - de du mon - de

du mon - de du mon - de

32

A. Solo 1.

T. Solo 1.

Vas.

Vc.

*gliss.*

*gliss.*

*gliss.*

*gliss.*

du mon - de jar - din eaux jar - din du mon -

du mon - de jar - din eaux jar - din du mon -

Poco meno mosso  
(♩ = 84)

Join  
Chorus

1. *p* de au près de ci - té neu - - - ve

2. *p* au près de ci - té neu - - - ve

T. Solo 1. *p* de au près de ci - té neu - - - ve

Vas. 1. *p*

2. *p*

Vc. *p*

33

S. *p* dans le chem - in des mon - ta - gnes ca - vees

A. *p* dans le chem - in des mon - ta - gnes ca - vees

T. *p* dans le chem - in des mon - ta - gnes ca - vees

B. *p* dans le chem - in des mon - ta - gnes ca - vees

Vns. I *p* I solo

Vns. II *p* I solo

Vas. *p*

Vc. *p*

34

S. *mf* se - - ra ser - a sai - si et plon - gé dans la cu -

A. *mf* se - - ra ser - a sai - si et plon - gé dans la cu -

T. *mf* se - ra ser - a sai - si et plon - gé dans la cu -

B. *mf* se - ra ser - a sai - si et plon - gé dans la cu -

34

Vns. I *p* a2 div. *mf*

Vns. II *p* a2 div. *mf*

Vas. *mf* a2 unis.

Vc. *mf*

\* enharmonic equivalent

35

S. *f* *gliss.* eaux

A. *f* *gliss.* eaux

T. *f* *gliss.* eaux

B. *f* *gliss.* eaux

Vns. I *div.* *f* *gliss.*

Vns. II *div.* *f* *gliss.*

Vas. *unis.* *f*

Vc. *f* *gliss.*



Poco meno mosso

S. *ff* jar - din du mon - de dans le che - min des mon - ta - gnes cav - ees, ser - a sai - si et plon - gé dans

A. *ff* jar - din du mon - de dans le che - min des mon - ta - gnes cav - ees, ser - a sai - si et plon - gé dans

T. *ff* jar - din du mon - de dans le che - min des mon - ta - gnes cav - ees, ser - a sai - si et plon - gé dans

B. *ff* jar - din du mon - de dans le che - min des mon - ta - gnes cav - ees, ser - a sai - si et plon - gé dans

Vns. I *div.* *ff*

Vns. II *div.* *ff*

Vas. *ff*

Vc. *ff*

Db. *ff*

Poco più mosso  
(♩ = 84)

The musical score consists of seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are for instrumental parts: Violins I (Vns. I), Violins II (Vns. II), and Violas (Vas.). The Bassoon (Vc.) and Double Bass (Db.) parts are also present but their notation is less distinct. The lyrics for the vocal parts are: "la cu - ve bu - vant par for - ce eaux sou - fre en - ve - ni - mees". The score features dynamic markings of *mf*, *p*, *ff*, and *pp*, along with accents and slurs. The tempo is marked "Poco più mosso" with a quarter note equal to 84 beats per minute. The time signature is 3/4.





S. Soli

A. Soli

S.  
A.  
T.  
B.

Vns. I  
Vns. II  
Vas.  
Vc.  
Db.





39

ca. 4"

ca. 3"

S. Soli

1. *-de jar - din du mon - - - de*

2. *-de jar - din du mon - - - - - de*

3. *mon - de jar - - - din du mon - de*

4. *- mon - de jar - din du mon - de*

A. Soli

1. *de jar - din du mon - - - de*

2. *- du mon - de jar - din du mon - de*

3. *jar - din du mon - de jar - din*

4. *- du mon - de jar - - - din du*

S. *Whisper\**  
"1996 - 1997 - 1998 - 1999..." etc.\*

A. *Whisper\**  
"1996 - 1997 - 1998 - 1999..." etc.\*

T. *Whisper*  
"1994 - 1995 - 1996 - 1997..." etc.\*

B. *mf*  
→ SPEAK\*\*

1994 - 1995 - 1996..." etc.\*

\*Continue dates chronologically.  
 \*\*Continue dates chronologically, but now speak them.



S. *mf* SPEAK\* (SHOUT!) *ff*

A. *mf* SPEAK\* (SHOUT!) *ff*

T. *mf* SPEAK\* (SHOUT!) *ff*

B. (SHOUT!) *ff*

## 2. What was the question again?

♩ = 84

The score is divided into three main sections. The first section, labeled 'S. Soli', consists of six staves (numbered 1-6) for vocal soloists. The second section, labeled 'A. Soli', also consists of six staves (numbered 1-6) for vocal soloists. The third section features a string ensemble with five staves: Violin I (Vns. I), Violin II (Vns. II), Viola (Vas.), Violoncello (Vcllo), and Double Bass (Cb.). The string parts are marked with a piano (*p*) dynamic and the instruction 'con sord' (with mutes). The vocal parts in the first two sections are currently blank, showing only the staff lines and clefs.

1

1. *pp* Gar - den of the world gar - den of

2. *pp* Gar - den of the world gar - den of the world gar - den of the world

S. Soli

3. *pp* Gar - den of the world gar - den of the world gar - den of

4. *pp* Gar - den of the world gar - den of

5. \_\_\_\_\_

6. \_\_\_\_\_

1. *pp* Gar - den of the world gar - den of the world gar - den of the

2. *pp* Gar - den of the world gar - den

A. Soli

3. *pp* Gar - den of the world gar - den of the

4. *pp* Gar - den of the world gar - den

5. \_\_\_\_\_

6. \_\_\_\_\_

S. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

A. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

T. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

B. \_\_\_\_\_

Whisper\* \_\_\_\_\_

"Global warming can cause loads of natural disasters."

Vns. I senza sord. \_\_\_\_\_ unis. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

Vns. II senza sord. \_\_\_\_\_ unis. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

Vas. senza sord. \_\_\_\_\_ unis. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

Vc. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

Db. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

\* Whisper, using the speed and rhythm of natural speech.  
Do not synchronize with anyone else.



1. *mf* Speak\* \_\_\_\_\_  
 "They're g'ner melt all the ices."

1. the world gar - den of the world gar - den of the world gar - den

2. gar - den of the world gar - den of the world gar - den of

S. Soli

3. the world gar - den of the world gar - den of the world gar - den

4. the world gar - den of

5. *mf* Speak\* \_\_\_\_\_  
 "They're g'ner melt all the ices."

1. world gar - den of the world gar - den of the world gar - den

2. of the world gar - den of the

A. Soli

3. world gar - den of the world

4. of the world gar - den of

5. *mf* Speak\* \_\_\_\_\_  
 "They're g'ner melt all the ices."

S. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_  
 of the world

A. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_  
 of the world

T. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_  
 of the world

B. Whisper \_\_\_\_\_ Whisper \_\_\_\_\_  
 "We use a lot of water . . . we use a lot of electricity." "They kind of . . ."

Vns. I *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pp* \_\_\_\_\_

Vns. II *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pp* \_\_\_\_\_

Vas. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pp* \_\_\_\_\_

Vc. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pp* \_\_\_\_\_

Db. *pp* \_\_\_\_\_ *mf* \_\_\_\_\_ *pp* \_\_\_\_\_

\* Speak naturally. Do not synchronize with anyone else.

1. *S. Soli*  
 world gar - - - den of the world gar -

2. the world gar - - - den of the world gar - den of the world gar -

3. of the world gar - den of the world gar - den of the world

4. the world gar - den of the world

5. Speak

6. "When we most need it."

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1. of the world gar - - - den of the world gar - den when we most need it *mf*

2. world gar - den when we most need it *mf*

3. gar - - - den of the when we most need it *mf*

4. the world gar - den when we most need it *mf* Join Chorus

5. Speak Join Chorus

6. "When we most need it."

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*S.* Whisper\*  
 "They kind of heat England up and then ...  
 ... so it doesn't snow anymore."

*A.* Whisper\*  
 "They kind of heat England up and then ...  
 ... so it doesn't snow anymore."

---

*T.* Soli a4 Speak\*\* *mf*  
 "When we most need it." "When we most need it."

*B.* *pp* *mf*  
 ... they kind of heat England up and then ...  
 ... so it doesn't snow anymore jar - - - - - din du

---

*Vns. I.* *mf*

*Vns. II.* *mf*

*Vas.*

*Vc.* change bow at will (where necessary) *pp* *mf*

*Db.* change bow at will (where necessary) *pp* *mf*

\* Whisper, using the speed and rhythm of natural speech.  
 Do not synchronize with anyone else.

\*\* Where no rhythm is shown, speak naturally and do not synchronize with anyone else.  
 Where rhythm IS shown, speak together.

1. *mf*  
den of

2. *mf*  
den of the

3. *mf*  
gar den of

4. *mf*  
gar den of

5. *mf*

6. *mf*

1. *mf*  
some - times we don't have it we build more hou - ses

2. *mf*  
some - times we don't have it we build more hou - ses

3. *mf*  
some - times we don't have it we build more hou - ses

S. *Whisper\**  
"We use a lot of water"

A. *Whisper\**  
"We use a lot of water"

T. *Soli a4* *Speak*  
"We build more hou - ses."

B. *pp* monde *mf* au - - - - - près du

Vns. I *mf*

Vns. II *mf*

Vas.

Vc. *pp* *mf*

Db. *pp* *mf*

1. *mf* Speak\* \_\_\_\_\_  
 "Some people go to . . . like . . ."

2. \_\_\_\_\_

3. \_\_\_\_\_

4. *a3 mf* Speak\* \_\_\_\_\_  
 "Some people go to . . . like . . ."

5. \_\_\_\_\_

6. \_\_\_\_\_

1. *mf* \_\_\_\_\_  
 we have to chop down trees

2. *mf* \_\_\_\_\_  
 we have to chop down trees

3. \_\_\_\_\_

S. *pp* nnn - - - - - u - - - - - mber - - - - - one

A. *pp* nnn - - - - - u - - - - - mber - - - - - one

T. Tutti Whisper\*\* \_\_\_\_\_ *mf* Soli a4 Speak \_\_\_\_\_  
 "We use a lot of electricity" "Some, some people go to . . . like . . ."

B. *pp* ci - tic - - - - - mmm - - - - - on - - - - -

Vns. I \_\_\_\_\_

Vns. II \_\_\_\_\_

Vas. *pp* change bow at will (where necessary)  
 unis. \_\_\_\_\_

Vc. *pp* \_\_\_\_\_

Db. *pp* \_\_\_\_\_

\*\* Whisper, using the speed and rhythm of natural speech.  
 Do not synchronize with anyone else.

\* Speak naturally. Do not synchronize with anyone else.

3

*mf*

1. some peo - ple go to, li - ke, jun - gles and, li - ke

2. some peo - ple go to, li - ke, jun - gles and, li - ke

4. Join Chorus

5.

6.

A. 1. *mf* a3 peo - ple do ex - per - i - ments

2. L - oo - - - - -

3. L - oo - - - - -

S. *mf* L - oo - - - - -

A. *mf* L - oo - - - - -

T. *mf* a4 "Peo - ple do ex - per - i - ments."

B. ta - gnes ca - - - - - vees

Vns. I *mf*

Vns. II *mf*

Vas. *mf*

Vc. *mf*

Db. *mf*

1. so it does - n't snow a - ny - more

2. so it does - n't snow a - ny - more

3. so it does - n't snow a - ny - more

1. *mf* they kind of heat Eng - land up, and then

2. *mf* a2 they kind of heat Eng - land up, and then

3. they kind of heat Eng - land up, and then

S. k who 's talk

A. k who 's talk

Tutti

Whisper

T. "go and shoot animals" *pp*

B. *pp* mmm -

Vns. I *mf* sul tasto sul pont.

Vns. II *mf* sul tasto sul pont.

Vas. *mf*

Vc. *mf*

Db. *pp*

*pp*

4

*f* *mf* *mp*

S. Soli  
1. look who's talk - ing well, um, glo - bal warm - ing, um  
2. look who's talk - ing well, um, glo - bal warm - ing, um  
3.

A. Soli  
1. *f* Speak\* *mf* *mp*  
3. "Look who's talk - ing."

S. ing  
A. ing

T. Soli *pp*  
a4 Speak when  
"We drive when we can walk." when

B. when we most

Vns. I *norm.* *f* *mf* *mp* *div.*  
*norm.*

Vns. II *div.* *f* *mf* 2. Solo

Vas.  
Vc.  
Db.

\* Speak: rhythmically together.



*mf*

S. Soli 1. *mf* el - ec - tri - ci - ty when we most need it

2. *mf* el - ec - tri - ci - ty when we most need it

A. Soli 1. of yeah we're g'ner be ski - ing on grass

2. a2 of yeah we're g'ner be ski - ing on grass

S. tree

A. tree

T. need

B. Whisper "Electricity" mmm when

Vns. I pizz. arco

Vns. II pizz. arco

Vas. gliss.

Vc.

Db.



1. *f* *3*  
when we most need it

2. *f* *3*  
when we most need it

A. Soli 1. *a3*  
2. *3*  
3. glo - bal warm - ing can cause loads of nat' - ral dis - as - ters

S. we - mo - st need i - t when

A. we - mo - st need i - t when

T. *mf* 1. 2. Soli *pp* Tutti  
they cut down trees mo - st need i - t when

B. we - mo - st need i - t when

Vns. I *f* *pizz.* *3* *arco*

Vns. II *f* *pizz.* *3* *arco*

Vas. *mf* *pp*

Vc.

Db.

1. S. Soli 1. *ff* when we most need it *mf* some-times we don't have it

2. *ff* when we most need it *mf* some-times we don't have it

3. *ff* when we most need it *mf* some-times we don't have it

A. Soli 1. *ff* when we most need it *mf* some-times we don't have it *Whisper\** "What was the question a -

2. *ff* when we most need it *mf* some-times we don't have it *Whisper\** "What was the question a -

3. *ff* when we most need it *mf* some-times we don't have it *Whisper\** "What was the question a -

S. *f* *pp* *f* we mo - st need i - t *Whisper\** "What was the question a -

A. *f* *pp* *f* we mo - st need i - t *Whisper\** "What was the question a -

T. *f* *pp* *f* we mo - st need i - t *Whisper\** "What was the question a -

B. *f* *pp* *f* we mo - st need i - t *Whisper\** "What was the question a -

Vns. I *ff* *agitato* *calmo* *mp*

Vns. II *ff* *agitato* *calmo* *mp*

Vas. *f* *pp* *f*

Vc. *f* *pp* *f*

Db. *f* *pp* *f*

\* Whisper rhythmically together.



1. *mf*  
S. melt all the ice - s

2. *mf*  
S. melt all the ice - s

3. *f*  
A. What was the ques - tion a -

*pp* *f* *pp*  
S. oo - - - where what

A. where

T. *Soli a4* *Speak forcefully* (w/altos)  
"by throw - ing cans in the wa - ter..." "What was the ques - tion a -

B.

Org.

Vns. I *f* *f*

Vns. II *pp* *f* *pp* *f*

Vas. *pp* *f* *pp*

Vc.

Db.

1. *mf* peo - ple do ex - per - i - ments

2. *mf* peo - ple do ex - per - i - ments

A. 1. *gliss.* gain? \_\_\_\_\_

2. 3. \_\_\_\_\_

S. *pp* was \_\_\_\_\_

A. \_\_\_\_\_

T. (soli a 4, speaking) gain?" "by kill - ing an - i - mals and chuck - ing them in the wa - ter..."

B. *f* *pp* ooo - what was the \_\_\_\_\_

Org. *f* *pp*

Vns. I *gliss.* *mf*

Vns. II *gliss.* *mf* pizz. *f*

Vas. *f*

Vc. *f* *pp*

Db. *f* *pp*



8

*p* *f* *p* *mf*

1. S. Soli  
Air well

2. a2 *ff*  
What was the ques - tion a - gain? well

3. a3 *ff*  
What was the ques - tion a - gain? well

1. Solo *mf*  
well

S. *ff* soloist 4 join soli group well *f*

A. *ff* soloist 4 join soli group well *f*

T. *ff* *pp* *f* *pp* *mf* *pp*  
What was the ques - tion a - gain? well ummm

B. *ff* *pp* *f* *pp* *mf* *pp*  
What was the ques - tion a - gain? well ummm

Org. *ff* *pp* *f* *pp*

Ped.

Vns. I *ff* *gliss.*

Vns. II *ff* *gliss.* *f*

Vas. *ff* *pp* *f* *pp* *mf* *pp*

Vc. *ff* *pp* *f* *pp* *mf* *pp*

Db. *ff* *pp* *f* *pp* *mf* *pp*

1. 2. 3. *a3 mf*  
S. Soli well, erm, 'coz erm, glo - bal warm - ing wor - sens the chance of

4. Solo *mf* *gliss.*  
you'll

1. 2. 3. *a3 mf*  
A. Soli well, erm, 'coz erm, glo - bal warm - ing wor - sens the chance of

4. Solo *mf* *gliss.*  
you'll

S. *pp*  
you'll

A. *pp*  
you'll

T. you'll you'll

B.

Org.

Ped.

Vns. I *mf*

Vns. II *pp*

Vas.

Vc.

Db.



1. 2. 3. *mf* *gliss.*  
nat' - ral dis - as - ters it' - ll hap - pen so mu - ch tha - t li - ke the

S. Soli

4. *mf* *gliss.*  
like

1. 2. 3. *mf*  
nat' - ral dis - as - ters the

A. Soli

4. *p* *gliss.* *mf* *gliss.* *mf*  
get the

S. *mf*  
you'll ge - t

A. *fpp*  
you'll ge - t no

T. *fpp*  
ge - t no

B. *Soli a3* *mf* *gliss.*  
it' - ll hap - pen so mu - ch tha - t li - ke

Org.

Ped.

Vns. I *mf*  
with cello and choir

Vns. II *mf*

Vas.

Vc. *mf* *gliss.*  
with vn. I and choir

Db.

1. 2. 3. world would prob - ab - ly just feel like mess - ing up all the time

S. Soli

1. 2. 3. world would prob - ab - ly just feel like mess - ing up all the time like, - o - ver flood - ing

A. Soli

4. Like *p* *mf*

S. like *f* *pp*

A. no

T. no

B. Tutti like *f* *pp*

Org.

Ped.

Vns. I *pp* *f* *pp* sul pont. *mf*

Vns. II *pp* *f* *pp* sul pont. *mf*

Vas.

Vc. with doublebass and choir *pp* *f* *pp*

Db. with cello and choir *pp* *f* *pp*

1. 2. 3. S. Soli and the trees will blow down so you'll have no ox - y - gen

4. *mf* *p* *gliss.* no. 4.5.6. a 3

1. 2. 3. A. Soli and

4. *p* *mf* *gliss.* no. *mf* *gliss.* air

S. soloists 5 & 6 join soli group *pp* down o - - - xy - gen.

A. *fpp* soloists 5 & 6 join soli group no. o - - - xy - gen.

T. *fpp* no. o - - - xy - gen.

B. Soli a3 and the trees will blow down so you'll have no ox - y - gen Tutti *pp* nnn -

Org.

Ped.

Vns. I pizz. arco with cello and choir *pp*

Vns. II pizz. arco *pp*

Vas.

Vc. arco with vn. I and choir *mf* *pp*

Db.

1. 2. 3. *mf* peo - ple do ex - per - i - ments *f* peo - ple do ex - per - i - ments

S. 4. 5. 6. *mf* peo - ple do ex - per - i - ments

1. 2. 3. *f* peo - ple do ex - per - i - ments

A. 4. *p* 4.5.6. a 3 *f* peo - ple do ex - per - i - ments

S. *gliss.* nnn - - - ow *f* peo - ple do ex - per - i - ments

A. *gliss.* nnn - - - ow *f* peo - ple do ex - per - i - ments

T. *gliss.* nnn - - - ow *f* peo - ple do ex - per - i - meh\* *Soloists 1.2.3. form soli group*

B. *gliss.* ow *f* peo - ple do ex - per - i - meh\* *\*i.e., 'experiments' without the 'ts'*

Org. *f*

Ped. *f*

Vns. I *gliss.* *f*

Vns. II *arco* *mf* *f*

Vas. *gliss.* *f*

Vc. *f*

Db. *gliss.* *f*

\*i.e., 'experiments' without the 'ts'



1. 2. 3. *f p f*  
S. Soli boats that are like car - ry - ng oil

4. 5. 6. (glissandi)

1. 2. 3. *f p f*  
A. Soli boats that are like car - ry - ng oil

4. 5. 6. *f p f*  
T. Soli an - i - mals boats that are like car - ry - ng oil they

S. *f pp*

A. *pp f pp*  
ah or

T. *f pp*

B. *f pp*  
air ee oo or

Org. *f pp*

Ped. *f pp*

Vns. I *f p f*

Vns. II *f p f*

Vas. *f pp*

Vc. *pp f pp*

Db. *f pp*

*f pp*

1. *f* *p* *f*  
2. they flood and all the oil pours in - to the sea  
3.

4. (glissandi)  
5.  
6.

1. *f* *p* *f*  
2. they flood and all the oil pours in - to the sea  
3.

4. flood pours in - to the sea  
5.  
6.

1. *f* *p* *f*  
2. flood pours in - to the sea  
3.

S. *f* *pp* *f*  
ah or

A. *f* *pp*

T. *pp* *f*  
ah

B. *f* *pp* *f*  
ah air sea

Org. *f* *pp* *f*

Ped. *f* *pp* *f*

Vns. I *f* *p* *f*

Vns. II *f* *f*

Vas. *f* *pp* *f*

Vc. *f* *pp* *f*

Db. *f* *pp* *f*

Senza Tempo

13

*quickly & freely\**  
*f* tempo ca. ♩ = 100

S. Soli  
 1. like, there might be like loads of peo - ple dy - ing o - ver there in the world like in Af - ri - ca  
 2. Tacet

A. Soli  
 1. like, there might be like loads of peo - ple dy - ing o - ver there in the world like in Af - ri - ca  
 2. loads of peo - ple dy - ing o - ver there and stuff

T. Soli  
 1. loads of peo - ple dy - ing o - ver there and stuff  
 2. *p* stagger breathing

S.  
 ah

A.  
*p* Ad Lib. Glissandi\*\*  
*a little breathy, like sighing*  
 gliss. air sim. repeat until cue

T.  
*p* stagger breathing  
 air - - ee - - oo - - or - - ah - - (repeat freely, over & over)\*\*\*

B.  
*p* stagger breathing  
 oo

Org.  
 Ped.

Vns. I  
 tempo ca. ♩ = 100  
*f*  
 tempo ca. ♩ = 100  
*f*

Vns. II  
 tempo ca. ♩ = 100  
*f*  
 tempo ca. ♩ = 100  
*f*

Vas.  
*p*

Vc.  
*p*

Db.  
*p*

\* 'quickly & freely': Sing freely and independently of all other soli singers.

\*\* 'Ad Lib. Glissandi':  
 Perform the glissandi freely and independently of others.  
 Vary the pitch and duration (average 2"), making each one different.

\*\*\* 'repeat freely, over & over':  
 Rotate the given vowel sounds independently of (out of phase with) all other singers.  
 Each vowel sound should last between 1 and 2 seconds.  
 Stagger breathing.



ca. 4" 14 ca. 4"

**S. Soli**  
1. 2. 3.  
4. 5. 6.  
*quickly & freely\**  
*f* tempo ca. ♩ = 100  
be - cause it's real - ly hot there

**A. Soli**  
1. 2. 3.  
4. 5. 6.  
*f*  
be - cause it's real - ly hot there

**T. Soli**  
1. 2. 3.  
*freely\*\**  
tempo ca. ♩ = 100  
*ff* *p*  
be - cause it's real - ly hot there

**S.**  
(ah) *ff* *p* *freely\*\*\** *ff* *p*

**A.**  
(ad lib. glissandi)

**T.**  
*ff* *p* *ff* *p*  
air - ee - etc.  
(come sopra)

**B.**  
*ff* *p* *ff* *p*  
or

**Org.**

**Ped.**

**Vns. I**  
*f*

**Vns. II**  
*f*

**Vas.**  
*ff* *p* *ff* *p*

**Vc.**  
*ff* *p* *ff* *p*

**Db.**  
*ff* *p* *ff* *p*

\* 'quickly & freely': Sing freely and independently of all other soli singers.

\*\* 'freely': Sing independently of other sopranos.

15

ca. 4"

S. Soli  
1. 2. 3.  
and it's get - ting hot - ter there's e - nough peo - ple dy - ing al - read - y

A. Soli  
1. 2. 3.  
and it's get - ting hot - ter there's e - nough peo - ple dy - ing al - read - y  
4. 5. 6.  
e - nough peo - ple dy - ing al - read - y

T. Soli  
1. 2. 3.  
e - nough peo - ple dy - ing al - read - y  
1.2.3. join chorus

S.  
(ah)

A.  
(ad lib. glissandi)

T.  
f p

B.  
(or)  
ah  
f p

Org.  
f p

Ped.  
f p

Vns. I  
f

Vns. II  
f

Vas.  
f p

Vc.  
f p

Db.  
f p

16

ca. 3"

S. Soli  
1. 2. 3.  
we won't get no ox - y - gen from the trees

A. Soli  
1. 2. 3.  
we won't get no ox - y - gen from the trees 'coz that helps us to live

4. 5. 6.  
we won't get no ox - y - gen from the trees 'coz that helps us to live

S. (ah)

A. (ad lib. glissandi)

T. Tacet

B. air.

Org. *mf* *p*

Ped. *mf* *p*

Vns. I *f*

Vns. II *f*

Vas. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

17

ca. 3"

S. Soli  
1. 2. 3.  
there might be like hur - ri - canes ev' - ry day

4. 5. 6.  
there might be like hur - ri - canes ev' - ry day

A. Soli  
1. 2. 3.  
um, there might be like hur - ri - canes ev' - ry day

4. 5. 6.  
um, there might be like hur - ri - canes ev' - ry day

S.  
(ah)

A.  
(ad lib. glissandi)

T.  
*p* Ad Lib. Glissandi\*  
a lute breathy, like sighing  
gliss. air gliss. air gliss. air sim. repeat until cue

B.  
mmm

Org.

Ped.

Vns. I  
*f*

Vns. II  
*f*

Vas.

Vc.

Db.

\* Perform the glissandi freely and independently of others.  
Vary the pitch and duration (average 2"), making each one different.

18

ca. 3"

S. Soli  
1. 2. 3.  
there might be like hur - ri - canes ev - 'ry day

4. 5. 6.  
there might be like hur - ri - canes ev - 'ry day

A. Soli  
1. 2. 3.  
there might be like hur - ri - canes ev - 'ry day

4. 5. 6.  
there might be like hur - ri - canes ev - 'ry day

S. *p*  
Ad Lib. Glissandi\*  
a little breathy, like sighing  
gliss. air  
gliss. air  
gliss. air  
gliss. sim.  
repeat until cue

A. (ad lib. glissandi)

T. (ad lib. glissandi)

B. (mmm)

Org.

Ped.

Vns. I  
*f*

Vns. II  
*f*

Vas.

Vc.

Db.

\* Perform the glissandi freely and independently of others.  
Vary the pitch and duration (average 2"), making each one different.

ca. 8"

1. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

2. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

3. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

4. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

5. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

6. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day,

Ad Lib. Glissandi\*  
a little breathy, like sighing

1. *p*  
2. *gliss.*  
3. *gliss.*  
4. *gliss.*  
5. *gliss.*  
6. *gliss.*

air. air. air. *sim.* repeat until tacet

S. (ad lib. glissandi)

A. (ad lib. glissandi)

T. (ad lib. glissandi)

B. Tacet

Org. Tacet

Vns. I unis. a2 *f* div.

Vns. II unis. a2 *f*

Vas. unis. a2 *f*

Vc. *f*

Db. Tacet

1. Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

2. Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

3. Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

4. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

5. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

6. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, Se - ra sai - si et plon - gé dans la cuve, repeat until tacet

1. (ad lib. glissandi)

2. (ad lib. glissandi)

3. (ad lib. glissandi)

4. (ad lib. glissandi)

5. (ad lib. glissandi)

6. (ad lib. glissandi)

T. Tacet *p* *gliss.* *f* *gliss.* *f*

B. *p* *gliss.* *f* *gliss.* *f*

Vns. I *p* *gliss.* *f* *gliss.* *f*

Vns. II *p* *gliss.* *f* *gliss.* *f*

Vas. *p* *gliss.* *f* *gliss.* *f*

Vc. *p* *gliss.* *f* *gliss.* *f*

Db. *p* *gliss.* *f* *gliss.* *f*

ca. 3" ca. 4" ca. 4"







Musical score for the first system, featuring vocal parts (Soprano, Alto, Tenor) and string parts (Violins I & II, Basses). It includes dynamic markings like *mp* and *Tacet*, and rehearsal marks "ca. 6"

Musical score for the second system, featuring vocal parts (Soprano) and string parts (Violins I & II, Basses). It includes dynamic markings like *Tacet* and rehearsal marks "ca. 10"

### 3. Happiness

Senza Tempo

1

S. *Whisper\**  
"Like healthy, like loads of green grass, and there's loads of, like, flowers."

A. *Whisper\**  
"Like healthy, like loads of green grass, and there's loads of, like, flowers."

T. *Whisper\**  
"Like healthy, like loads of green grass, and there's loads of, like, flowers."

B. *Whisper\**  
"Like healthy, like loads of green grass, and there's loads of, like, flowers."

Organ *ppp*

Vns. I *con sord. freely and independently sul D gliss. p*

Vns. II *con sord. freely and independently sul D gliss. p*

Vas. *unis a2 con sord. change bow at will senza vib. ppp*

Vc. *con sord. change bow at will senza vib. ppp*

Db. *change bow at will suoni reali ppp*

\* Whisper, using the speed and rhythm of natural speech. Do not synchronize with anyone else.



ca. 3"      ca. 3"      ca. 3"      ca. 3" ----->

Tutti

S. *p* *softly* Speak\*  
I want "Like healthy, like loads of green grass, and there's loads of, like, flowers."

A. I want I want

T. *p* *softly* Speak\*  
"I would like it to be, erm, well, like, this might seem a bit wierd, yeah, but like, there wouldn't be much stuff, but someone would've invented, like, oxygen-spraying machines, so you could just be, like, OK all the time.

B. *p* *softly* Speak\*  
I want the planet to look just like trees living, no animals harmed, and, erm, that's it.

Org.

Vns. I I solo  
Vns. II senza sord  
Vas.  
Vc.

$\text{♩} = 60$   
6 etc.

S. *p*  
just like, like trees liv - ing

A. *p*  
the plan - et to loo - k just like tree - s like tree - s like tree - s liv - ing

T. *p*  
like trees like trees like

B. *p*  
to loo - k just like tree - s Not so much peo - ple dy - ing

Org. *sempre legato* *p*

Vns. I unis a2 *p*

Vns. II unis a2 *p*

Vas. senza sord unis a2 *p*

Vc. *p* bring out

\* Speak naturally. Do not synchronize with anyone else.

S. trees liv - ing liv - ing no a - - ni - mal - s

A. liv - ing peo - ple dy - ing 'coz now like no a - ni - mal - s

T. trees liv - ing liv - - - - ing a - ni - mal - s

B. 'coz like now like loads of peo - ple no a - - - - ni - mal - - s

Org.

Vns. I

Vns. II *bring out*

Vas. *bring out*

Vc.

Detailed description: This is a page of a musical score, page 54a. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics in English. The instrumental parts include Organ, Violins I and II, Violas, and Cellos. The score is written in a standard musical notation with lyrics underneath the vocal staves. The lyrics are: Soprano: trees liv - ing liv - ing no a - - ni - mal - s; Alto: liv - ing peo - ple dy - ing 'coz now like no a - ni - mal - s; Tenor: trees liv - ing liv - - - - ing a - ni - mal - s; Bass: 'coz like now like loads of peo - ple no a - - - - ni - mal - - s. The instrumental parts include Organ, Violins I, Violins II (with a 'bring out' instruction), Violas (with a 'bring out' instruction), and Cellos.

7

S. harmed now like loads of peo - ple are dy - ing a - ni -

A. harmed peo - ple dy - ing 'coz like now like no a - - - - - ni - mal -

T. har - - - - - med no a - - - - - ni - mal -

B. now like loads of peo - ple no a - - - - - ni - mal -

Org.

Vns. I. bring out mp p

Vns. II. bring out mp p

Vas.

Vc. sim.

Db.



S. mal - - - - - s harmed and no bad peo - ple

A. - s harmed and plants and no bad peo - ple

T. - s harmed more trees and plants and heal - - - - - thi - - - - - er

B. - s harmed more heal - - - - - thi - - - - - er and

Org.

Vns. I. sim. mp

Vns. II. sim. mp

Vas. bring out mp

Vc.

Db.

S. *p* and green lots of green *mf* green is like

A. *p* and green and green *mf* and green be - cause green

T. and green and green be - caause green is like heal - thy like

B. green and green be - cause green is like heal - thy green is like

Org.

Vns. I *p* *mf*

Vns. II *p* *mf*

Vas. *sim.* *mf*

Vc. *mf*

Db. *mf*

**Senza Tempo**

8

A. Soli *f* quickly & freely\* *p*  
 a3 heal - thy like loads of green grass and there's loads of like flow - ers like heal - thy like loads of green grass and there's loads of like flow - ers

A. *f* quickly & freely\*  
 heal - thy like loads of green grass and there's loads of like flow - ers

Vns. I *pizz.* *sfz*

Vns. II *pizz.* *sfz*

Vas. *pizz.* *sfz*

Vc. *pizz.* *sfz*

Db. *pizz.* *sfz*

\* Sing freely and independently of all other soli singers.

A tempo (♩ = 60)

9

ca. 2" etc.

S. I want I want I want it

A. *p* 2 Soli Altos Tutti *p* I want I want it to be I want I want

T. *p* I want it to be the same as I want

B. *p* I I want it

Org.

Vns. I *p* Isolo arco, sul tasto unis. norm.

Vns. II *p* Isolo arco, sul tasto unis. norm.

Vas. *p* arco

Vc. *p* arco

Db. *p* arco

S. *bring out* I want it to be the same as now but *sim.* green grass and there's loads of

A. *bring out* it to be the same as now but *mf* *p* loads of

T. *mf* *p* I want it to be the same as now but green and loads

B. to be to be like loads of green and loads

Org.

Vns. I

Vns. II *mf* *p*

Vas. *mf* *p*

Vc.

Db. *p*



S. *mf* flow - ers and trees and plants and stuff I want the pla - net to look

A. *mf* flow - ers and *p* stu - ff I want the pla - net to look

T. *mf* of flow - ers plants *p* I want the pla - net to look just

B. *mf* of flow - ers plants and *p* I want the pla - net

Org. *mf* *p*

Vns. I *mf* *p* *mf*

Vns. II *mf* *p* *mf*

Vas. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db. *mf* *p* *mf*

Detailed description: This is a page of a musical score for a vocal soloist and orchestra. It features eight staves: four for vocal soloists (Soprano, Alto, Tenor, Bass), one for Organ, and three for string instruments (Violins I, Violins II, and Double Bass). The vocal parts have lyrics in English. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and includes a triplet of eighth notes in the vocal parts. The music is written in a common time signature and includes various musical notations like slurs, ties, and accents.

Senza Tempo

10

*f* quickly & freely\*

S. Soli a3  
I want it to be the same as now but like say there's litter on the floor like some - thing like a hand just

S.  
I want it to be the same as now but more trees and plants and no bad peo - ple

Vns. I  
unis. pizz. *sfz*

Vns. II  
pizz. *sfz*

Vas.  
pizz. *sfz*

Vc.  
pizz. *sfz*

Db.  
pizz. *sfz*

S. Soli a3  
comes up and picks it up and then drags it down

S.  
ca. 3"

A tempo (♩ = 60)

11

S.  
well a place that's filled with

A. 2 Soli Altos  
I want I want it I want it to be umm well a place tha - t's filled with

T.  
umm I want a place tha - t's filled with

B.  
well I want a place that's filled with

Org.  
*p* *mf* *p* *mf*

Ped.  
*p* *mf* *p* *mf*

Vns. I  
I solo arco, sul tasto *p* unis. norm *mf* *p* *mf*

Vns. II  
I solo arco, sul tasto *p* unis. norm *mf* *p* *mf*

Vas.  
arco *p* *mf* *p* *mf*

Vc.  
arco *p* *mf* *p* *mf*

Db.  
arco *p* *mf* *p* *mf*

\* Sing freely and independently of all other soli singers.

Senza Tempo

12

*f* quickly & freely

S. a place that's filled with hap - pi - ness and trees and plants and stuff

ca. 2"

Vns. I unis. pizz. *sfz*

Vns. II pizz. *sfz*

Vas. pizz. *sfz*

Vc. pizz. *sfz*

Db. pizz. *sfz*

ca. 2"

*f* quickly & freely

S. lots of green fields and trees and plants and stuff and there's loads of like flow - ers and

*f* quickly & freely

A. lots of green fields and trees and plants and stuff and there's loads of like flow - ers

*p*

Vns. I *sfz* *sfz*

Vns. II *sfz* *sfz*

Vas. *sfz* *sfz*

Vc. *sfz* *sfz*

Db. *sfz* *sfz*

ca. 2"

*f* quickly & freely

S. Soli a3  
I want a place that's filled with hap - pi - ness and lots of green fields and trees and plants and

S.  
I want a place that's filled with hap - pi - ness and lots of green fields and trees and plants and

A.  
I want a place that's filled with hap - pi - ness and lots of

Vns. I  
*sfz*

Vns. II  
*sfz*

Vas.  
*sfz*

Vc.  
*sfz*

Db.  
*sfz*

*p*

S. Soli a3  
stuff and there's loads of like flow - ers and just like trees liv - ing no an - i - mals harmed and erm that's it

S.  
stuff and there's loads of like

**Più mosso** (♩ = 84)

13

*etc. fp* *f* *p* *mfp*

S.  
more heal - thi - er trees pla - - - - - nts want

A.  
more more plants I want

T.  
more heal - thi - er more trees and plants and pla - - - - - nts want

B.  
more heal - thi - er plants and no bad peo - ple want

Org.  
*p* *f* *p*

Ped.  
*p*

Vns. I  
arco *p* *f* *p*

Vns. II  
arco *p* *f* *p*

Vas.  
arco *p* *f* *p*

Vc.  
arco *p* *f* *p*

Db.  
arco *p* *f* *p*



S. *p* more heal - - thi - - *f*

A. *2 Soli Altos* *p* I want I want it I want it to be *Tutti* *p* a place that's filled with

T. *p* a place that's filled with *mf* like more

B. *p* a place that's filled with *mf* more

Org. *p*

Ped.

Vns. I *1. solo sul tasto* *p* *2. solo norm.* *p* *f*

Vns. II *1 solo sul tasto* *p* *unis. norm.* *p*

Vas. *p* *mf*

Vc. *p* *< mf >*

Db. *p* *< mf >*

S. *p* er a place that's like more *mf* *p* *f*

A. *mf* a place that's filled a place a place that's filled with hap - *p*

T. *p* a place that's filled a place that's filled with hap - *mf* *p*

B. *p* a place that's filled a place that's filled with hap - *mf* *p*

Org. *mf* *p*

Ped.

Vns. I *unis. a2* *p* *mf* *2 solo* *p* *f*

Vns. II *mf* *p*

Vas. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

S. *p* like um

A. *mf* 2 Soli Altos *p* Tutti *p*  
 pi - nes a place I want it I want it to I want it I want it to I want with

T. *mf* *p*  
 pi - nes a place with hap - pi -

B. *mf*  
 pi - nes a place

Org.

Ped.

Vns. I *p* sul tasto

Vns. II *p* 1. Solo sul tasto *mf* *p* unis. norm. *p*

Vas. *mf*

Vc. *mf*

Db. *mf*

S. *mf*  
 with hap - pi - ness hap - pi - ness I want a place that's filled with

A. *mf*  
 hap - pi - ness i want a place that's hap - pi - ness a place that's filled with

T. *mf*  
 ness I want a place that's filled with hap - pi - ness that's filled with

B. *p* *mf*  
 with hap - pi - ness I want a hap - pi - ness that's filled with

Org.

Ped.

Vns. I unis. norm. *mf*

Vns. II *mf*

Vas. *mf*

Vc. *p* *mf*

Db. *p* *mf*

Più mosso ♩ = 100

16

*pp leggiero*

S. a place that's filled I want I want it I want it I want it I want it to be

A. a place that's filled I want I want it I want it I want it I want it to be

T. a place that's filled I want I want it I want it I want it I want it to be

B. a place that's filled I want I want it I want it I want it I want it to be

Ped.

Vns. I

Vns. II

Vas.

Vc.

Db.

S. I want it to I want it to be the I want it to be the same I want I want the pla - net I

A. I want it to I want it to be the I want it to be the same I want I want the pla - net I

T. I want it to I want it to be the I want it to be the same I want I want the pla - net I

B. I want it to I want it to be the I want it to be the same I want I want the pla - net I

S. want it to look I want it to look just like look just like just like a place I want it I want it to I

A. want it to look I want it to look just like look just like just like a place I want it I want it to

T. want it to look I want it to look just like look just like just like a place I want it I want it to I

B. want it to look I want it to look just like look just like just like a place I want it I want it to I

S. want it to look just like I want it to look just like a place want a place I want a place that's filled I want a place that's filled with

A. want it to look just like I want it to look just like a place I want a place want a place that's filled I want a place that's filled with

T. want it to look just I want it to look just like a place I want a place I want a place that's filled I want a place that's filled with

B. want it to look just like I want it to look like a place I want a place I want a place that's filled want a place that's filled with