

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.prophetic.it)

Original text:

XLIX.

Jardin du monde au près de cité neuve,
Dans le chemin des montagnes cauees,
Sera saisi & plongé dans la Cuve,
Buvant par force eaux soufre envenimees.

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

Robert Percy
2007

for SATB choir with strings and organ

1. Jardin du Monde

Senza Tempo

1 **2** **3** **4** **5** **6**

Sopranos "1566 - 1567 - 1568 - 1569"
 Altos
 Tenors "1571 - 1572 - 1573 - 1574 - 1575 - 1576"
 Basses "1575 - 1576 - 1577 - 1578 - 1579 - 1580"
 2 Violins I
 2 Violins II
 2 Violas
 1 Violoncello
 1 Double Bass
ppp
 con sord.
 change bow at will
 senza vib.

Senza Tempo

3 **4** **5** **6**

S.
 A.1 *p*
 A.2 *p*
 T. "1585 - 1586 - 1587 - 1588 - 1589 - 1590 - 1591"
 B.
 Vns. I *p*
 Vns. II *p*
 Vas.
 Vc.
 Db.

↓ = Conductor's cue for unmetered 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.

$\downarrow = 100$

7 etc.

ca. 3" -----> ca. 2"

Whisper (come sopra)

S. "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.

$\downarrow = 100$

10 etc.

11 ca. 2"

12 ca. 2"

etc.

Whisper

S. "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. cu - ve

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

Vns. I

Vns. II

Vas. senza sord.

Vc.

Db.

* Continue dates chronologically until end of indication line.

Senza Tempo

 $\text{♩} = 100$

13 ca. 2" 14 ca. 3" etc.

S. Whisper — "1642 - 1643 - 1644"

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

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

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

B. Whisper — "1642 - 1643 - 1644 - 1645 ..." etc.**

Vns. I div.

Vns. II div.

Vas.

Vc.

Db.

Senza Tempo

15 ca. 2" ca. 2" ca. 2" ca. 3" ca. 2" —

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

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

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

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

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

B. "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.

J = 100

16

S.1 *p* che - min

S.2 che - min

A.1 *p* sou - fre

A.2 *p* sou - fre

T. *p* dans la cu - ve

B. *p* dans la dans le

Vns. I

Vns. II

Vas.

Vc.

Db.

"1681 - 1682 - 1683"

Whisper

Senza Tempo

17

ca. 2" ca. 2" ----->

J = 100

18

S.1 che - min che - min

S.2 che - min che - min

A.1 *Whisper* "1684 - 1685 - 1686 - 1687 - 1688 - 1689 - 1690"

A.2 *Whisper* "1684 - 1685 - 1686 - 1687 - 1688 - 1689 - 1690"

T. *Whisper* dans la la cu - ve

B. *Whisper* "1698 - 1699 - 1700"

Vns. I

Vns. II

Vas.

Vc.

Db.

"1698 - 1699 - 1700"

"1698 - 1699 - 1700"

"1698 - 1699 - 1700"

"1698 - 1699 - 1700"

Senza Tempo

19

ca. 2" -----> ca. 2" ----->

Whisper

14

i = 100

20

etc.

S.1 *p* che - - min

S.2 *p* che - - min

A.1 *p* dans la cu - ve

A.2 *p* dans la cu - ve

T. *p* plon - - gé

B. *p* dans le dans le che - - min

Vns. I

Vns. II

Vas.

Vc.

Db.

Senza Tempo

21

ca. 2"

Whisper "1713 - 1714"

Whisper "1713 - 1714"

i = 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 "1726 - 1727" Whisper

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

T. *p* 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
S.2
A.1
A.2
T.
B.
Vns. I
Vns. II
Vas.
Vc.
Db.

23

S. Soli 1
S. Soli 2
S. Soli 3
S.1
S.2
A.1
A.2
T.
B.
Vns. I
Vns. II
Vas.
Vc.
Db.

[24]

accel. $\text{♩} = 120$

S. *p* dans le che min des
A. *p* dans le che min des
T. *p* dans le che min des
B. *p* dans le dans le che - - min des

Vns. I *p*
Vns. II *p*
Vas. *p*
Vc. *p*
Db. *f*

[25]

A. Soli 1. *p* mon ta gnes *f* jar din
2. *p*
3. *p*

S. *p* mon ta gnes *f*
A. *p* mon ta gnes *f* ca vees *p*
T. *p* du mon de mon de
B. *p* du mon de

Vns. I *p* *f*
Vns. II *p* *f*
Vas. *p* *f*
Vc. *p* *f*
Db. *p* *f*

1 solo

[26] A tempo ($\text{♩} = 100$)
accel. $\text{♩} = 120$

S. neu - ve
A. eaux
T. sou - fire bu - vant par - ce
B. sou - - fre bu - - vant par for - - ce

Vns. I l solo
Vns. II l solo
Vas. l solo
Vc. p
Db.

[27]

p

Soli 1, 2, 3
S.1, S.2
A.1, A.2
T.
B.
Vns. I
Vns. II
Vas.
Vc.
Db.

neuve
ci - té neuve
en - ve - ni - mees
jar - din



[28]

S.
A.1, A.2
T.
B.
Vns. I
Vns. II
Vas.
Vc.
Db.

neuve
ci - té neuve
eaux soufre
jar din

unis.
1 solo

[29]

A. Soli 1. *p*
A. Soli 2.
A. Soli 3. ci - - - té
A.1 ci - té neu - - ve
A.2 ci - té neu - - ve
T. au - - près de
Vns. I 1 solo
Vns. II 1 solo
Vas.
Vc.

[30]

A. Soli 1. *p* mon - ta - gnes du mon - de ci - té du mon - de
T. Soli 1. *p* mon - - - ta - gnes du mon - de ci - té du mon - de
Vas. 1 solo *p* mon - - - ta - gnes du mon - de ci - té du mon - de
Vc. *p* mon - - - ta - gnes du mon - de ci - té du mon - de

[31]

A. Solo 1. SOLO du mon - de du mon - de
T. Solo 1. SOLO du mon - de du mon - de
Vas.
Vc.

Poco meno mosso
(♩ = 100)

[32]

A. Solo 1. du mon - de jar - din eaux - - - jar - din du mon -
T. Solo 1. du mon - de jar - din eaux - - - jar - din du mon -
Vas.
Vc.

Poco meno mosso
(♩ = 84)

p

Join Chorus

A. Soli. de au_ près de ci - té neu - ve

2. au_ près de ci - té neu - ve

T. Solo 1. de au_ près de ci - té neu - ve

Vas. 1. de au_ près de ci - té neu - ve

2. au_ près de ci - té neu - ve

Vc. de au_ près de ci - té neu - ve

p

33

p

dans (tutti) le chemin des mon - ta - gnes ca - vees

A. dans le chemin des mon - ta - gnes ca - vees

(tutti) T. dans le chemin des mon - ta - gnes ca - vees

B. dans le chemin des mon - ta - gnes ca - vees

I solo Vns. I dans le chemin des mon - ta - gnes ca - vees

I solo Vns. II dans le chemin des mon - ta - gnes ca - vees

Vas. dans le chemin des mon - ta - gnes ca - vees

34

mf

se - ra ser - a sai - si et plon - gé dans la cu -

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

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

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

a2 div. Vns. I se - ra ser - a sai - si et plon - gé dans la cu -

a2 div. Vns. II se - ra ser - a sai - si et plon - gé dans la cu -

a2 unis. Vas. se - ra ser - a sai - si et plon - gé dans la cu -

mf

* enharmonic equivalent

[35]

S. ve bu - vant par for - - - ce eaux.

A. ve bu - vant par for - - - ce eaux.

T. ve bu - vant par for - - - ce eaux.

B. ve bu - vant par for - - - ce eaux.

Vns. I div.

Vns. II div.

Vas. unis.

Vc. f

Db. f

Poco meno mosso

ff

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

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

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

B. 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.

Vns. II div.

Vas. ff

Vc. ff

Db. ff

Poco più mosso
($\text{♩} = 84$)

S. la cu - ve bu - vant par for - ce eaux sou - fre en - ve - ni - mees

A. la cu - ve bu - vant par for - ce eaux sou - fre en - ve - ni - mees

T. la cu - ve bu - vant par for - ce eaux sou - fre en - ve - ni - mees

B. la cu - ve bu - vant par for - ce eaux sou - fre en - ve - ni - mees

Vns. I

Vns. II

Vas.

Vc.

Db.

A tempo ($\text{♩} = 84$)

softly & evenly blended

pp

pp

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

softly & evenly blended

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

S. Soli

softly & evenly blended

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

softly & evenly blended

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

softly & evenly blended

pp

softly & evenly blended

pp

1. 

softly & evenly blended

pp

2. 

A. Soli

softly & evenly blended

pp

3. 

softly & evenly blended

pp

4. 

A musical score for piano. The first measure shows a dynamic of *p* (pianissimo) with a single note on the first line. The second measure shows a dynamic of *mf* (mezzo-forte) with two notes on the first line.

A musical score for voice and piano. The vocal line consists of the lyrics "en - ve - ni - mees" on a single staff. The piano accompaniment features a sustained eighth-note pattern on the bass line and eighth-note chords above it. The dynamic markings "pp" (pianissimo) are at the beginning, and "mf" (mezzo-forte) is at the end.

A musical score consisting of two staves. The first staff starts with a dynamic marking 'pp' above a single vertical bar line. The second staff starts with a dynamic marking 'mf' above a single vertical bar line.

Whisper* (come prima)

"1961 - 1962 - 1963 -

Musical score for strings and brass section. The score includes parts for Vns. I, Vns. II, Vas., Vc., and Db. The music consists of two measures. In the first measure, all parts are silent. In the second measure, each part plays a sixteenth-note pattern. The dynamics are as follows:
- Vns. I: dynamic markings are absent.
- Vns. II: dynamic markings are absent.
- Vas.: dynamic markings are absent.
- Vc.: dynamic markings are absent.
- Db.: dynamic markings are absent.

*Avoid conductor's metre.

37

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

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

S. Soli

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

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

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

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

A. Soli

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

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

S.

pp *mf* *pp*
eaux soul - fre

A.

pp *mf* *pp*
eaux soul - fre

T.

pp *mf* *pp*
eaux soul - fre

B.

Whisper (come sopra)

1964 - 1965" 1973 - 1974

1.

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

2.

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

S. Soli

3.

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

4.

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

1.

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

2.

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

A. Soli

3.

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

4.

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

S.

Whisper* (come prima) —————
"1977 - 1978 - 1979 - 1980 - 1981 - 1982"

A.

Whisper* (come prima) —————
"1977 - 1978 - 1979 - 1980 - 1981 - 1982"

T.

Whisper* (come prima) —————→
"1979 - 1980 - 1981 - 1982 -"

B.

1975 - 1976 - 1977 - 1978 - 1979 - 1980"

[38]

S. Soli

1.

2.

3.

4.

A. Soli

1.

2.

3.

4.

S.

A.

T. 

B. 

Whisper (come sopra) →

39

ca. 4"

ca. 3"

S. Soli

A. Soli

S.

A.

T.

B.

Whisper* —————→
"1996 - 1997 - 1998 - 1999 . . ." etc.*

Whisper* —————→
"1996 - 1997 - 1998 - 1999 . . ." etc.*

Whisper —————→
"1994 - 1995 - 1996 - 1997 . . ." etc.*

mf → SPEAK** —————→
1994 - 1995 - 1996 . . . etc.*

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

The musical score consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are positioned above a large, empty rectangular area, likely representing a stage or performance space.

At the top of the page, three vertical dashed lines define sections of the stage. The first section is labeled "ca. 3''" with a downward arrow at its top. The second section is labeled "ca. 6''" with a downward arrow at its top. The third section is also defined by a downward arrow at its top.

Below these sections, the vocal parts begin their entries:

- Soprano (S.):** Starts with a dynamic of ***mf***. A horizontal arrow points to the right, followed by the text "SPEAK*". After a short gap, another horizontal arrow points to the right, followed by the text "(SHOUT!)". This is followed by a dynamic of ***ff***.
- Alto (A.):** Starts with a dynamic of ***mf***. A horizontal arrow points to the right, followed by the text "SPEAK*". After a short gap, another horizontal arrow points to the right, followed by the text "(SHOUT!)". This is followed by a dynamic of ***ff***.
- Tenor (T.):** Starts with a dynamic of ***mf***. A horizontal arrow points to the right, followed by the text "SPEAK*". After a short gap, another horizontal arrow points to the right, followed by the text "(SHOUT!)". This is followed by a dynamic of ***ff***.
- Bass (B.):** Starts with a dynamic of ***mf***. A horizontal arrow points to the right, followed by the text "(SHOUT!)". This is followed by a dynamic of ***ff***.

2. What was the question again?

$\downarrow = 84$

1.

2.

S. Soli

3.

4.

5.

6.

1.

2.

A. Soli

3.

4.

5.

6.

S.

A.

T.

B.

Vns. I

p con sord

Vns. II

p con sord

Vas.

p con sord

p

I

1. *pp*

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

2. *pp*

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

S. Soli *pp*

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

4. *pp*

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

5. 6.

1. *pp*

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

2. *pp*

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

A. Soli

3. *pp*

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

4. *pp*

4. Gar - den of the world gar - den

5. 6.

S. *pp* *mf*

S. Gar - den

A. *pp* *mf*

A. Gar - den

T. *pp* *mf*

T. Gar - den

B. *Whisper**

B. "Global warming can cause loads of natural disasters."

Vns. I *senza sord.*

Vns. II *senza sord.*

Vas. *senza sord.*

Vc.

Db.

unis. *pp* *mf*

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

1. the world gar - - den of the

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* —————
6. "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* —————
6. "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 —————
We use a lot of water . . . we use a lot of electricity.

Whisper —————
"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.

[2]

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

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

S. Soli

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

4. the world gar - den of the world gar -

5. Speak — "When we most need it."

6.

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

2. world gar - den when we most need it

A. Soli

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

4. the world gar - den when we most need it

5. Speak — Join Chorus "When we most need it."

6.

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** — "When we most need it." "When we most need it."

B. . . they kind of heat England up and then . . . so it doesn't snow anymore

Vns. I

Vns. II

Vas.

Vc. change bow at will (where necessary)

Db. 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. den of _____

2. den of the

S. Soli

3. gar - - - den of _____

4. gar - den of

5.

6.

mf

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

A. Soli

2. *mf* a2 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 au - - - - - près du *mf*

Vns. I

Vns. II

Vas.

Vc.

pp

Db.

pp *mf*

1.

S. Soli

2.

3.

4.

5.

6.

mf Speak* —————
"Some people go to . . . like . . ."

1.

A. Soli

2.

mf 3—
we have to chop down trees

mf 3—
we have to chop down trees

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 ————— té ————— mmm ————— on —————

Vns. I

Vns. II

change bow at will (where necessary)
unis.

Vas.

pp

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

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

a2 *mf*

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

Join Chorus

A. Soli 1. 2. 3.

S. A. T. B. Vns. I Vns. II Vas. Vc. Db.

a3 *mf*

peo - ple do ex - per - i - ments

S. A. T. B. Vns. I Vns. II Vas. Vc. Db.

L - oo

L - oo

Speak

"Peo - ple do ex - per - i - ments."

ta - gnes. ca vees

f

f



1.
S. Soli
2.
3.

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

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

2.
3. *a2* *mf*
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"

B. ————— *pp* *mmm*

Vns. I sul tasto
mf sul tasto

Vns. II *mf*

Vas. —————

Vc. ————— *pp*

Db. —————

4

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

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

A. Soli 1. f a3 Speak* "Look who's talk - ing "

S. ing

A. ing

T. Soli 44 Speak — "We drive when we can walk."

B. — — — when we most — — —

Vns. I norm. f norm. mf mp

Vns. II f mf 2. Solo

Vas. div.

Vc. div.

Db. div.

Instrumentation: S. Soli (2 parts), A. Soli (3 parts), T., B., Vns. I, Vns. II, Vas., Vc., Db.

Musical Elements: Dynamics: f, mf, mp, pp. Articulations: accents, slurs, grace notes. Performance instructions: "Look who's talk - ing", "We drive when we can walk.", "norm.", "div.". Measure numbers: 4, 44.

1. S. Soli I've for - got - ten we use a lot of wa - ter
2. S. Soli a2 I've for - got - ten we use a lot of wa - ter
3. S. Soli 1. A. Soli 2. A. Soli 3. they cut down trees we use a lot

mf

S. we cut down.
A. we cut down.
T. we most.
B.

Vns. I sul tasto norm. *mf* sul pont. *f* sul pont. *mf* norm. *mf*
Vns. II *mf* *f* *mf* norm. *mf*

Vas. *pp*

Vc.

D. *p*

5

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

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

S.
tree

A.
tree

T.
need

B.
Whisper
"Electricity"
mmm
when

Vns. I
pizz.
pizz.
arco
arco

Vns. II
pizz.
arco

Vas.
pizz.

Vc.
pizz.

Db.
pizz.

1. S. Soli 2. S. Soli 3. S. Soli

when we most need it
f *3*

A. Soli 1. A. Soli 2. A. Soli 3.

when we most need it
a3
 glo - bal warm-ing can cause loads of nat' - ral dis - as - ters

S. A. T. B.

we mo - st need i - t when
 we mo - st need i - t when
 they cut down trees mo - st need i - t when
 we mo - st need i - t when

1.2. Soli Tutti

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

pizz. *3* arco
f pizz. *3* arco
f pizz. *3* arco
f pizz. *3* arco
mf **pp**

This musical score page contains ten staves. The top three staves feature three solo soprano voices (S. Soli 1, 2, 3) singing in unison. The lyrics 'when we most need it' are repeated twice, followed by a line about global warming causing natural disasters. The next section includes three alto voices (A. Soli 1, 2, 3) singing 'we most need it' and a line about people cutting down trees. The bottom seven staves are for a string section: Vns. I, Vns. II, Vas., Vc., and Db. The strings play various patterns of pizzicato and arco, with dynamics ranging from forte to pianissimo. Measure numbers 1.2 and Tutti are indicated above the strings.

6

Soli:

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

A. Soli:

1. some-times we don't have it
2. *Whisper**
3. "What was the ques-tion a -"

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

A. *f* *pp* *f*
we mo - st need i - - t
"What was the ques-tion a -"

T. *f* *pp* *f*
we mo - st need i - - t
"What was the ques-tion a -"

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

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

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

Vas. *f* *pp* *f*

Vc. *f* *pp* *f*

Db. *f* *pp* *f*

1. *S. Soli* *mf* They're g' - ner
2. *S. Soli* *mf* They're g' - ner
A. 1. *Soli 2.* gain?"
S. gain?" when when
A. gain?" when where
T. when when "Num - ber one by wast - ing all the wa - ter..." Soli a4 *f* *forcefully*
B. gain?" when where
Org. *f* *pp*
Vns. I *pp* *f* *pp* *f* *pp* *mf*
Vns. II *pp* *f* *pp* *f* *pp* *mf*
Vas. *pp* *f* *pp* *f* *pp*
Vc. *pp* *f* *pp*
Db. *f* *pp*

mf

S. Soli
melt all the ice - s

2.
3.
melt all the ice - s

A. Soli 1.
2.
3.
f
What was the ques - tion a -

S.
pp oo - - where *f* what

A.
where

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

B.

Org.

Vns. I
pp *f* *pp* *f*

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

Vas.
pp *f* *pp*

Vc.

Db.

1.
S. Soli

2.
3.

A. Soli
1. 2. 3. *gloss.*
gain?

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 *gloss.* *mf* *f* *pp*
gloss. *mf* *f* *pp*

Vns. II *gloss.* *mf* *f* *pp*
gloss. *mf* *f* *pp*

Vas. *pizz.* *f*

Vc. *f* *pp*

D. *f* *pp*

S. Soli 1
S. Soli 2
3.

1. A. Soli
2.
3.

mf we drive when we can walk
mf we drive when we can walk

S.
the ques - tion a gain

A.
the ques - tion a gain

T. (soli a 4, speaking)
"and by chuck-ing rub - bish in the wa - ter." Tutti (normale) *pp* *mf* *p* *f*
a gain

B. ques - tion a gain

Org. *mf* *pp* *pp* *mf* *p* *f*

Vns. I

Vns. II arco
arco *pp* *mf* *p* *f*

Vas. *f* *pp* *mf* *pp* *mf* *p* *f*

Vc. *mf* *pp* *mf* *p* *f*

D. *mf* *pp* *mf* *p* *f*

8

S. Soli

Air _____ well _____

What was the ques - tion a - gain?

A. Soli 1. 2. 3.

What was the ques - tion a - gain?

1. Solo

soloist 4 join soli group

What was the ques - tion a - gain?

soloist 4 join soli group

What was the ques - tion a - gain?

T.

What was the ques - tion a - gain?

well _____ ummm _____

B.

What was the ques - tion a - gain?

well _____ ummm _____

Org.

ff = pp f pp

Ped.

Vns. I

ff

ff

ff

Vns. II

ff

ff

Vas.

ff = pp f pp mf = pp

Vc.

ff = pp f pp mf = pp

Db.

ff = pp f pp mf = pp

9

a3 ***mf***

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

Solo ***mf***
gliss.

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

Solo ***mf***
gliss.

S. ***pp***
you'll

A. ***pp***
you'll

T. ***pp***
you'll you'll

B.

Org.

Ped.

Vns. I ***mf***
mf

Vns. II ***pp***
pp

Vas.

Vc.

Db.

1. 2. 3. nat' - al dis - as - ters it' - ill hap - pen so mu - ch tha - t li - ke the
 S. Soli 4. like

1. 2. 3. nat' - al dis - as - ters 4. p mf get the
 A. Soli

S. you'll ge - t
 A. you'll ge - t no

T. ge - t no

B. Soli a3 mf it' - ill hap - pen so mu - ch tha - t li - ke fpp
 Org.

Ped.

Vns. I with cello and choir

Vns. II mf

Vas.

Vc. with vn.I and choir

D. b.

[10]

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

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

S.

A.

T.

B.

Org.

Ped.

Vns. I

Vns. II

Vas.

Vc.

Db.

like, - o - ver flood - ing

Like.

no

no

like.

Tutti

f pp

sul pont.

mf sul pont.

mf sul pont.

mf sul pont.

with doublebass and choir

pp f pp

with cello and choir

pp f pp

1
2
3.
S. Soli
4. and the trees will blow down so you'll have no ox - y - gen
no _____ 4.5.6. a 3

1
2
3.
A. Soli
4. and p ————— mf
no _____ air _____

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

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

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

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
pizz. arco pp

Vns. II pizz.

Vas.

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

Db.

1. 2. 3.
S. Soli
4. 5. 6.
peo - ple do ex - per - i - ments

1. 2. 3.
A. Soli
4. *p*
4. 5. 6. a 3
peo - ple do ex - per - i - ments

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

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

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

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

Org.
Ped.

Vns. I
gliss.
f

Vns. II
arc 3 1 >
mf
arc 3 1 >

Vas.
gliss.
f

Vc.
gliss.
f

Db.
gliss.
f

[11]

Meno mosso
 $\text{♩} = 69$

S. Soli Ad Lib. Glissandi*
a little breathy, like sighing

A. Soli

T. Soli

S.

A.

T.

B.

Org.

Ped.

Vns. I

Vns. II

Vas.

Vc.

D. b.

p ————— **f**
some poe - ple go to like jun - gles and like
repeat until tacet

p ————— **f**
some poe - ple go to like jun - gles and like

p ————— **f**
some, some peo - ple go to like jung - les and go and shoot

p ————— **f**
some, some peo - ple go to like jung - les and go and shoot

pp
air

stagger breathing
pp
(eh)

stagger breathing
pp
- ee - oo - or - ah -

pp

p ————— **f**
————— **f**

p ————— **f**
————— **f**

p ————— **f**
————— **f**

pp

pp

pp

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

12

1. 2. 3. S. Soli (glissandi) boats that are like car - ry - ng oil

4. 5. 6.

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

4. 5. 6. an - i - mals boats that are like car - ry - ing oil they

T. Soli 1. 2. 3. T. Soli an - i - mals boats that are like car - ry - ing oil they

S. A. T. B.

ah or

air ee oo or

Org. Ped.

f pp f pp

Vns. I

f p f f p f

Vns. II

f p f f p f

Vas.

f pp f pp

Vc.

f pp f pp

D. b.

f pp f pp

1. *f* 2. *p* 3. *f*

S. Soli they flood and all the oil pours in - to the sea

(glissandi) 4. 5. 6.

1. *f* 2. *p* 3. *f*

A. Soli they flood and all the oil pours in - to the sea

6. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 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624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 8010. 8011. 8012. 8013. 8014. 8015. 8016. 8017. 8018. 8019. 8020. 8021. 8022. 8023. 8024. 8025. 8026. 8027. 8028. 8029. 8030. 8031. 8032. 8033. 8034. 8035. 8036. 8037. 8038. 8039. 8040. 8041. 8042. 8043. 8044. 8045. 8046. 8047. 8048. 8049. 8050. 8051. 8052. 8053. 8054. 8055. 8056. 8057. 8058. 8059. 8060. 8061. 8062. 8063. 8064. 8065. 8066. 8067. 8068. 8069. 8070. 8071. 8072. 8073. 8074. 8075. 8076. 8077. 8078. 8079. 8080. 8081. 8082. 8083. 8084. 8085. 8086. 8087. 8088. 8089. 8090. 8091. 8092. 8093. 8094. 8095. 8096. 8097. 8098. 8099. 80100. 80101. 80102. 80103. 80104. 80105. 80106. 80107. 80108. 80109. 80110. 80111. 80112. 80113. 80114. 80115. 80116. 80117. 80118. 80119. 80120. 80121. 80122. 80123. 80124. 80125. 80126. 80127. 80128. 80129. 80130. 80131. 80132. 80133. 80134. 80135. 80136. 80137. 80138. 80139. 80140. 80141. 80142. 80143. 80144. 80145. 80146. 80147. 80148. 80149. 80150. 80151. 80152. 80153. 80154. 80155. 80156. 80157. 80158. 80159. 80160. 80161. 80162. 80163. 80164. 80165. 80166. 80167. 80168. 80169. 80170. 80171. 80172. 80173. 80174. 80175. 80176. 80177. 80178. 80179. 80180. 80181. 80182. 80183. 80184. 80185. 80186. 80187. 80188. 80189. 80190. 80191. 80192. 80193. 80194. 80195. 80196. 80197. 80198. 80199. 80200. 80201. 80202. 80203. 80204. 80205. 80206. 80207. 80208. 80209. 80210. 80211. 80212. 80213. 80214. 80215. 80216. 80217. 80218. 80219. 80220. 80221. 80222. 80223. 80224. 80225. 80226. 80227. 80228. 80229. 80230. 80231. 80232. 80233. 80234. 80235. 80236. 80237. 80238. 80239. 80240. 80241. 80242. 80243. 80244. 80245. 80246. 80247. 80248. 80249. 80250. 80251. 80252. 80253. 80254. 80255. 80256. 80257. 80258. 80259. 80260. 80261. 80262. 80263. 80264. 80265. 80266. 80267. 80268. 80269. 80270. 80271. 80272. 80273. 80274. 80275. 80276. 80277. 80278. 80279. 80280. 80281. 80282. 80283. 80284. 80285. 80286. 80287. 80288. 80289. 80290. 80291. 80292. 80293. 80294. 80295. 80296. 80297. 80298. 80299. 80300. 80301. 80302. 80303. 80304. 80305. 80306. 80307. 80308. 80309. 80310. 80311. 80312. 80313. 80314. 80315. 80316. 80317. 80318. 80319. 80320. 80321. 80322. 80323. 80324. 80325. 80326. 80327. 80328. 80329. 80330. 80331. 80332. 80333. 80334. 80335. 80336. 80337. 80338. 80339. 80340. 80341. 80342. 80343. 80344. 80345. 80346. 80347. 80348. 80349. 80350. 80351. 80352. 80353. 80354. 80355. 80356. 80357. 80358. 80359. 80360. 80361. 80362. 80363. 80364. 80365. 80366. 80367. 80368. 80369. 80370. 80371. 80372. 80373. 80374. 80375. 80376. 80377. 80378. 80379. 80380. 80381. 80382. 80383. 80384. 80385. 80386. 80387. 80388. 80389. 80390. 80391. 80392. 80393. 80394. 80395. 80396. 80397. 80398. 80399. 80400. 80401. 80402. 80403. 80404. 80405. 80406. 80407. 80408. 80409. 80410. 80411. 80412. 80413. 80414. 80415. 80416. 80417. 80418. 80419. 80420. 80421. 80422. 80423. 80424. 80425. 80426. 80427. 80428. 80429. 80430. 80431. 80432. 80433. 80434. 80435. 80436. 80437. 80438. 80439. 80440. 80441. 80442. 80443. 80444. 80445. 80446. 80447. 80448. 80449. 80450. 80451. 80452. 80453. 80454. 80455. 80456. 80457. 80458. 80459. 80460. 80461. 80462. 80463. 80464. 80465. 80466. 80467. 80468. 80469. 80470. 80471. 80472. 80473. 80474. 80475. 80476. 80477. 80478. 80479. 80480. 80481. 80482. 80483. 80484. 80485. 80486. 80487. 80488. 80489. 80490. 80491. 80492. 80493. 80494. 80495. 80496. 80497. 80498. 80499. 80500. 80501. 80502. 80503. 80504. 80505. 80506. 80507. 80508. 80509. 80510. 80511. 80512. 80513. 80514. 80515. 80516. 80517. 80518. 80519. 80520. 80521. 80522. 80523. 80524. 80525. 80526. 80527. 80528. 80529. 80530. 80531. 80532. 80533. 80534. 80535. 80536. 80537. 80538. 80539. 80540. 80541. 80542. 80543. 80544. 80545. 80546. 80547. 80548. 80549. 80550. 80551. 80552. 80553. 80554. 80555. 80556. 80557. 80558. 80559. 80560. 80561. 80562. 80563. 80564. 80565. 80566. 80567. 80568. 80569. 80570. 80571. 80572. 80573. 80574. 80575. 80576. 80577. 80578. 80579. 80580. 80581. 80582. 80583. 80584. 80585. 80586. 80587. 80588. 80589. 80590. 80591. 80592. 80593. 80594. 80595. 80596. 80597. 80598. 80599. 80600. 80601. 80602. 80603. 80604. 80605. 80606. 80607. 80608. 80609. 80610. 80611. 80612. 80613. 80614. 80615. 80616. 80617. 80618. 80619. 80620. 80621. 80622. 80623. 80624. 8062

Senza Tempo

[13]

*quickly & freely**
f tempo ca. $\text{♩} = 100$

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*
3.
4.
5.
6.

*quickly & freely**
f tempo ca. $\text{♩} = 100$

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.
3.
4. *quickly & freely**
f tempo ca. $\text{♩} = 100$
5. loads of peo - ple dy - ing o - ver there and stuff
6.

*quickly & freely**
f tempo ca. $\text{♩} = 100$

T. Soli 1. *p* stagger breathing
2. ah
3. Ad Lib. Glissandi**
a little breathy, like sighing
4. *p* air _____ air _____ sim.
5. *p* air _____ air _____ sim.
6. *p* air _____ air _____ sim.
7. *p* air _____ ee _____ oo _____ or _____ ah _____ (repeat freely, over & over)***

p stagger breathing
B. *p* oo

Org. Ped.

tempo ca. $\text{♩} = 100$

Vns. I *f* *tempo ca. $\text{♩} = 100$*

tempo ca. $\text{♩} = 100$

Vns. II *tempo ca. $\text{♩} = 100$*

tempo ca. $\text{♩} = 100$

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.

14

ca. 4" -----> ca. 4" ----->

S. Soli
A. Soli
T. Soli
A.
T.
B.
Org.
Ped.
Vns. I
Vns. II
Vas.
Vc.
Db.

*quickly & freely**
f tempo ca. $J = 100$
be - cause it's real - ly hot there

*freely***
tempo ca. $J = 100$
be - cause it's real - ly hot there

(ah)
(ad lib. glissandi)

air - ee - etc.
(come sopra)

or

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

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

15

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

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

T. Soli
1. 2. 3.
e - enough peo - ple dy - ing al - read - y

S.
(ah)

A. (ad lib. glissandi) →

T.

B.
(or)
unis. ah

Org.

Ped.

Vns. I
f

Vns. II
f

Vas.
f

Vc.
f

Db.
f

ca. 4" ----->

1.2.3. join chorus

16

ca. 3"

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

A. Soli
4. 5. 6.
we won't get no ox - y - gen from the trees

A.
(ah)
(ad lib. glissandi)

T.
Tacet

B.
air

Org.

Ped.

Vns. I
f

Vns. II
f

Vas.

Vc.

Db.

17

ca. 3"

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

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

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

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

S. (ah)

A. (ad lib. glissandi)

T. Ad Lib. Glissandi*
a little breathy, like sighing
p
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

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

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

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

S. (ad lib. glissandi)

A. (ad lib. glissandi)

T. (ad lib. glissandi)

B. — (mmm)

Org.

Ped.

Vns. I f

Vns. II f

Vas.

Vc.

Db.

repeat until cue

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

19

ca. 8"

2.
3.
S. Soli
4.
5.
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,
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.* x
3. air.
4. *gliss.* x
5. air.
6. *gliss.* x
sim.
repeat until tacet

S. (ad lib. glissandi) →
A. (ad lib. glissandi) →
T. (ad lib. glissandi) →
B. Tacet
Org. Tacet
unis. a2
Vns. I f →
div.
Vns. II f →
unis. a2
Vas. f →
Vc. f →
Db. Tacet

ca. 3"

ca. 4"

ca. 4"

repeat until tacet

1. 2.
3. Se - ra sai - si et plon - gé dans la cuve,
4. 5. Hur - ri - canes ev - 'ry day there might be like hur - ri - canes ev - 'ry day, x 2
6. Se - ra sai - si et plon - gé dans la cuve,
repeat until tacet

A. 3. (ad lib. glissandi) →
Soli 4. (ad lib. glissandi) →
5. (ad lib. glissandi) →
6. (ad lib. glissandi) →
T. Tacet →
p ah f →
B. p ah f →
Vns. I →
Vns. II →
Vas. →
Vc. →
Db. →
p → f →

d = 100
20

etc.

S. Not so much peo - ple dy - ing 'coz, like, now like loads of peo - ple are dah.
A. Not so much peo - ple dy - ing 'coz, like, now like loads of peo - ple are dy - ing
T. Not so much peo - ple dy - ing 'coz, like, now like loads of peo - ple are dy - ing
B. Not so much peo - ple dy - ing 'coz, like, now like loads of peo - ple are dy - ing

Vns. I sul A *martelé*
Vns. II sul A *martelé*
Vns. II sul A *martelé*
Vas. *martelé*
Vc. *martelé*
Db. *martelé*

Ad Lib. Glissandi*

Senza Tempo

21

ca. 9"

S.

repeat until tacet

A.

Ad Lib. Glissandi*

T.

ah ah ah

B.

now like loads of peo - ple are dy - ing Tacet

Vns. I

Vns. II

repeat until tacet

freely and independently

sul D

Vas.

mf

freely and independently

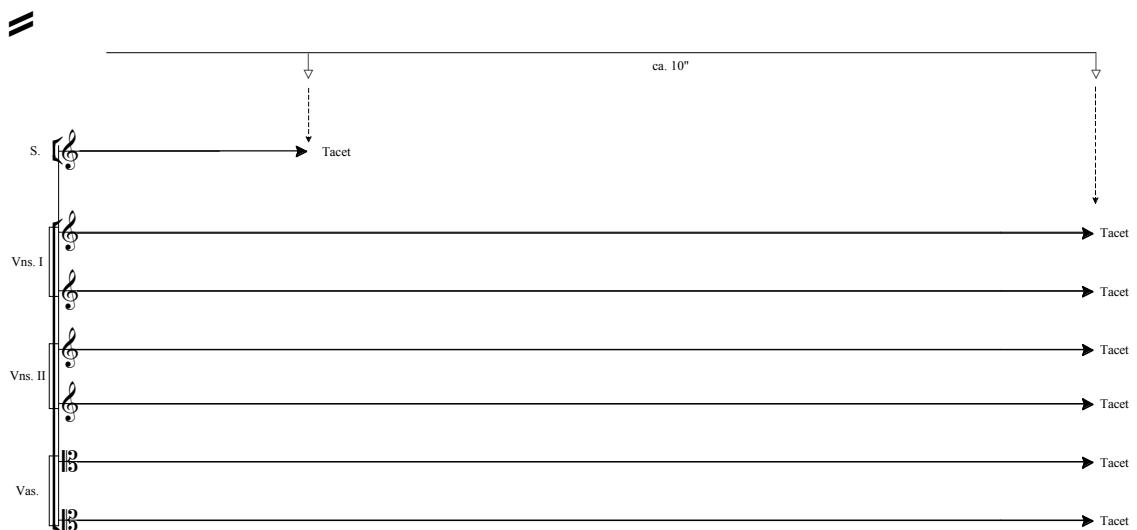
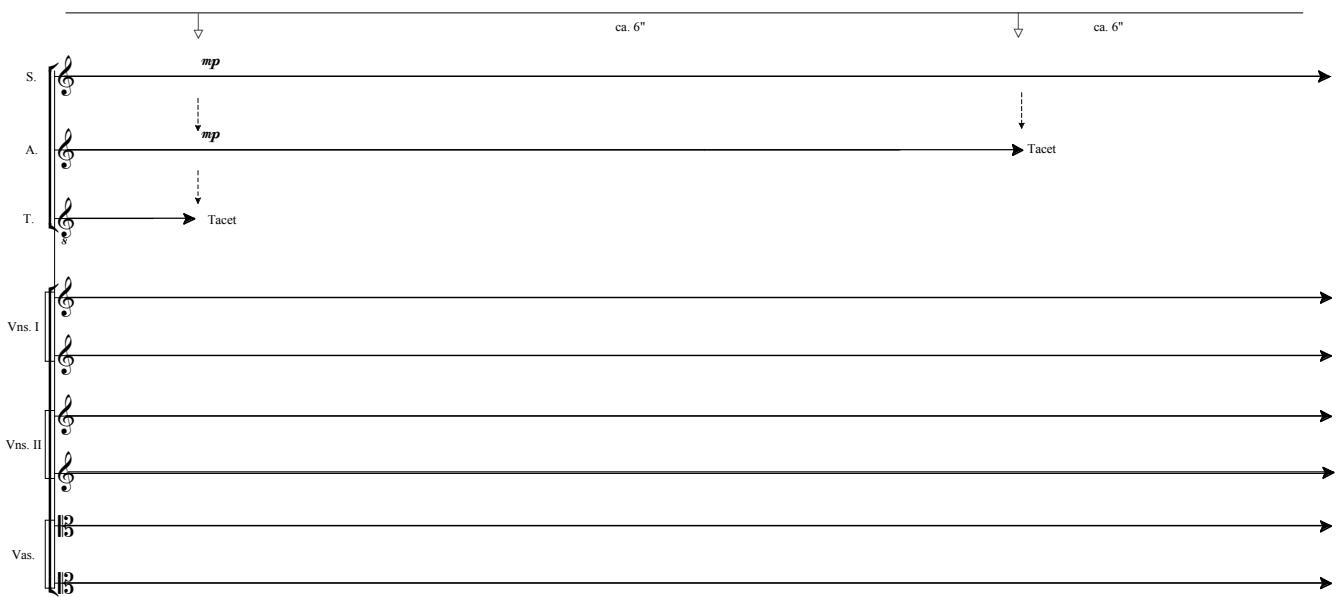
sul D

Vc.

mf

Tacet

Db.



3. Happiness

Senza Tempo

S. **1** **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 **p** **con sord.**
freely and independently
sul D **gliss.**

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

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

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

Db. **ppp**

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

Tutti

S. ca. 3" want "Like healthy, like loads of green grass, and there's loads of, like, flowers."

A. want I want

T. Speak* **p** softly "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. Speak* **p** softly I want the planet to look just like trees living, no animals harmed, and, erm, that's it.

Org.

Vns. I I solo senza sord

Vns. II

Vas.

Vc.

=

[6] = 60 etc.

S. just like, like trees living

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

T. like trees like trees like

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

Org. *sempre legato*

Vns. I unis a2

Vns. II unis a2

Vas. senza sord unis a2

Vc. **p** bring out

* Speak naturally. Do not synchronize with anyone else.

Musical score page 54a featuring five staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing lyrics in a mix of English and French. The instrumental parts include an Organ, two Violin parts (Vns. I and Vns. II), a Cello part (Vc.), and a Bassoon part (Vas.). The lyrics are as follows:

S. trees liv - ing no a - ni - mal - s
A. — liv - ing peo - ple dy - ing 'coz now like no a - mi - mal - s
T. * trees liv - ing liv - - - - ing a - mi - mal - s
B. 'coz like now like loads of peo - ple no a - - - mi - mal - s

Organ: The organ part consists of sustained notes and chords.

Vns. I: The violin part features eighth-note patterns.

Vns. II: The second violin part also features eighth-note patterns.

Vas.: The bassoon part has sustained notes and some eighth-note patterns.

Vc.: The cello part has sustained notes and some eighth-note patterns.

7

S. harmed now like loads of people are dy - ing ani -

A. harm'd 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

Vas. sim.

Vc.

Db.

二

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

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

T. 8 - s harmed more trees and plants and heal thi - - er

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

Org.

Vns. I sim. *3* *mp*

Vns. II sim. *3* *mp*

Vas. bring out

Vc.

Db.

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

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

T. *p* and green and green be - cause green is like heal - thy like

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

Org.

Vns. I *p*

Vns. II *p*

Vas. *sim.*

Vc.

D. —

Senza Tempo

8

*f quickly & freely**

A. Soli 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. *sffz*

Vns. II pizz. *sffz*

Vas. pizz. *sffz*

Vc. pizz. *sffz*

Db. pizz. *sffz*

* Sing freely and independently of all other solo singers.

A tempo ($\text{♩} = 60$)

9

ca. 2" ↓ ↓ ↓ etc.

S. *p* I want I want it

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

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

B. I want it

Org.

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

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

Vas. arco
p

Vc. arco
p

D. Db. arco
p

bring out

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

A. *bring out* *mf* 3 *p* loads of

T. I want i - - - t 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* 3 *p*

Vas. *mf* 3 *p*

Vc.

D. Db. *p*

S. flow - ers and trees and plants and stuff I want the pla - net to look
A. flow - ers and stu - ff I want the pla - net to look
T. of flow - ers plants I want the pla - net to look just
B. of flow - ers plants and I want the pla - net
Org.
Vns. I
Vns. II
Vas.
Vc.
Db.

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
unis. pizz.

Vns. I

Vns. II

Vas.

Vc.

Db.

A tempo ($\text{♩} = 60$)

11

etc.

p *mfp* well a place that's filled with

2 Soli Altos *mfp* umm well a place tha - t's filled with

I want I want it I want it to be *mfp* umm I want a place tha - t's filled with

mfp well I want a place that's filled with

Org. *p* *mfp* *p* *mfp*

Ped. *p* unis. norm *mfp* *p* *mfp*

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

Vns. II Isolo arco, sul tasto *p* *mfp* *p* *mfp*

Vas. arco *p* *mfp* *p* *mfp*

Vc. arco *p* *mfp* *p* *mfp*

Db. *p* *mfp* *p* *mfp*

* 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

Vn. I unis. pizz. *sffz*

Vn. II pizz. *sffz*

Vas. pizz. *sffz*

Vc. pizz. *sffz*

Db. pizz. *sffz*

ca. 2"

S.

ca. 2"

f quickly & freely

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

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

Vn. I *sffz*

Vn. II *sffz*

Vas. *sffz*

Vc. *sffz*

Db. *sffz*

p

ca. 2"

f quickly & freely

S. Soli a3
S.
A.
Vns. I
Vns. II
Vas.
Vc.
Db.

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

f quickly & freely

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

f quickly & freely

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

sffz

sffz

sffz

sffz

sffz

sffz

sffz

S. Soli a3
S.

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

stuff and there's loads of like

Più mosso ($\text{♩} = 84$)

13

etc. f

S.
A.
T.
B.
Org.
Ped.

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

f p

mfp

more more plants I want

f p

mfp

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

f p

f p

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

p f p

p

arco

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

p f p

p

f p

p

p f p

p

f p

p

p

f

p

S. , ————— *f* ————— *p* ————— *f* ————— *f*
 a place that's filled I want a place that's

A. I want a place place that's filled I want a place that's filled with

T. ————— *f* ————— *p* ————— *f* ————— *f*
 a place that's filled I want a place I want a place that's

B. ————— *f* ————— *p* ————— *f* ————— *f*
 a place that's filled I want a place I want a place that's filled with

Org. *f* ————— *p* ————— *f*

Ped. ————— *f* ————— *p* ————— *f*

Vns. I ————— *f* ————— *p* ————— *f*

Vns. II ————— *f* ————— *p* ————— *f*

Vas. ————— *f* ————— *p* ————— *f*

Vc. ————— *f* ————— *p* ————— *f*

Db. ————— *f* ————— *p* ————— *f*

14

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

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

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

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

Org.

Ped.

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

Vns. II *p* —————
unis. norm.
p —————

Vas. *p* ————— *mf* —————

Vc. *p* ————— *<mf>* —————

Db. *p* ————— *<mf>* —————

≡

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

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

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

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

Org.

Ped.

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

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

Vas. *p* ————— *mf* ————— *p* —————

Vc. *p* ————— *mf* ————— *p* —————

Db. *p* ————— *mf* ————— *p* —————

15 **p**

S. ————— **p**
 2 Soli Altos **p**
 A. pi - nes a place I want it I want it to I want it I want it to I want it like um **Tutti p**
 T. pi - nes a place **p**
 B. pi - nes a place **p**
 Org.
 Ped.
 Vns. I sul tasto **p**
 Vns. II 1. Solo sul tasto **p**
 Vas. **p** ————— **mf**
 Vc. **p** ————— **mf**
 Db. **p** ————— **mf**

with hap - pi - ness **mf** hap - pi - ness I want a place that's filled with
 A. hap - pi - ness i want a place that's **mf** hap - pi - ness a place that's filled with
 T. ness I want a place that's filled with **mf** hap - pi - ness that's filled with
 B. with hap - pi - ness I want a **p** hap - pi - ness that's filled with
 Org.
 Ped.
 Vns. I unis. norm. **p**
 Vns. II **mf**
 Vas. **mf**
 Vc. **mf**
 Db. **p** **mf**

Più mosso ♩ = 100

16

pp leggiero

S. a place that's filled I want it to be
A. a place that's filled I want it to be
T. a place that's filled I want it to be
B. a place that's filled 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 I
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 like 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