

MIKE ROBERTS

bespoke & collaborative choral composition



Joyce DiDonato's
EDEN

Together Production's
SINGING OUR LIVES

Bespoke Composition
EVEN WHEN WE SING

Composer's Foreword

It was during a choir rehearsal, aged nine, that I decided to become a composer. Whilst too young to fully understand music, I was so acutely aware of its effect on my young life - my emotions, mood, and outlook - that I could imagine no other career pursuit coming close to the ecstasy and solace I found through music.

Several decades on, I still can't claim to *fully understand* music, but it's been my joy to witness, time and time again, its transformative power in community - none more so than in a community of *singers* and none more powerfully than when those singers are released to compose their own songs.

I offer you here, a selection of songs from some key collaborative composition projects – projects where the songs have literally emerged through the process and surprised us all by their uniqueness. I'm also including a bespoke song so you can glimpse part of my own solo 'voice' as a writer. My hope is that these songs bring your community of singers as much joy and reward as they did to those involved in writing them.

Please do get in touch when commissioning new music - I'd love to discuss how the process can be a fully inclusive, collaborative and transformational experience for your ensemble.

Mike Roberts
October 2023

Mike Roberts is a composer of choral, electronic, and media music, with a particular interest in socially engaged, collaborative work. He is Professor of Electronic & Produced Music at London's Guildhall School of Music and Drama, where he leads the department he founded 25 years ago. In 2018, he founded Guildhall Session Orchestra, a professional alumni ensemble that has already secured releases with Warner Classics, RAM records and placement on major TV networks. He is launching Guildhall Session Singers, a similarly professional alumni ensemble, with a public launch concert next summer.



Joyce DiDonato's

EDEN Project



*This has exceeded my expectations...
it really is the exact example of planting a seed,
and having it blossom into something huge...*

EDEN is a multi-faceted initiative embracing a global tour of over 45 venues across five continents, an album, multiple partners and a ground-breaking EDEN Engagement programme that has involved numerous children's and youth choirs.

Mike has been part of the EDEN Engagement programme, enabling many children and young people to write and record new songs inspired by their connection to nature, and its impact on their world.

'Seeds of Hope', written with children involved in the pilot engagement workshop, has been adopted as the EDEN Anthem for all local participating choirs to sing with Joyce in the finale of her EDEN performances.

Seeds of Hope

EDEN Project Anthem

We asked: "What if trees could sing?"...

This version of the sheet music follows the same layout as the orchestral accompaniment

Composed by the Children of the Canterbury Choir,
Bishop Ramsey CE School, England, with Mike Roberts.

$\text{♩} = 45$

A

$\text{♩} = 45$

A

p

mf

rit.

(use pedal for legato feel as appropriate)

B A tempo

6 Choir Soloist(s)

Once, _____ I was a seed-ling; _____ And from the

B *mp* A tempo

11 *poco rit.*

ground I start-ed to sing, _____ sing, _____ sing, _____ sing! _____

mf cresc.

poco rit.

mf cresc.

V.S.

C ♩ = 135

choir

17

p cresc. choir to imitate natural sounds developed iin workshop

C ♩ = 135

choir to imitate natural sounds developed iin workshop

21

possible repeats | continue

cresc. through section

possible repeats | continue

cresc. through section

26

D choir in unison

mf

Hear my voice; the mess - age I bring, and list-en to__ the song__ I sing;_ is this world gon-na

D

31

be O K__ when the last of my leaves have fal-len a- way__

36

E

Bro-thers, sis - ters all___ cut___down; I'm on my own; as na - ture drowns don't

40

chop me down_ don't you cut a - way,___ un - sus - tain - a - ble price_ you are

43

go - ing to pay!_____

46

F

Why?_____ Why should I_____ die?

50

Why? _____ No air__ sup - ply

54

Why? _____ Why should I _____ die?

58

Why? _____ Why?__ Oh__ why?

63

Wi - ld - life__ could grow__ ver - y strong, if we will help, help it__ a - long;

G

67

67
All we need_ is to show some care_ with the things we con - sume_ and the

68
things that we wear_

69

Detailed description: This system contains measures 67, 68, and 69. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "All we need_ is to show some care_ with the things we con - sume_ and the things that we wear_". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Measure 69 ends with a fermata over the final note.

70

70
things that we wear_

71

72

Detailed description: This system contains measures 70, 71, and 72. The vocal line continues from measure 69 with a long note on "wear_" that spans across measures 70 and 71. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 72 ends with a fermata over the final note. A dynamic marking of *mf* is present in measure 71.

73

73 **H**
Sis - ters, broth - ers all_ join as one; cre - a - ting change, chang - ing_ what's wrong; The

74 **H**

75

76

Detailed description: This system contains measures 73, 74, 75, and 76. The vocal line is in treble clef. The lyrics are: "Sis - ters, broth - ers all_ join as one; cre - a - ting change, chang - ing_ what's wrong; The". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measures 73 and 74 are marked with a rehearsal symbol **H**. Measure 76 ends with a fermata over the final note.

77

77
need is great and we can't de - lay_ there is no time to lose, make chang - es to - day!

78

79

80

Detailed description: This system contains measures 77, 78, 79, and 80. The vocal line is in treble clef. The lyrics are: "need is great and we can't de - lay_ there is no time to lose, make chang - es to - day!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 80 ends with a fermata over the final note.

81

No! Don't let them go!

f

85

No! Let fresh air flow!

f

89

No! Don't let them go!

f

93

No! Com-mit to sow!

cresc.

f

97 **J** *ff* *mp cresc.*

Think, what we could do, if we re newed our world with seeds of life a-gain!

101 *mf cresc.*

Think what we could grow, if we would sow our world with seeds of hope a gain

105 *f cresc.*

Think, what we could do, if we re - newed our world with seeds of life a-gain!

109

Think what we could grow, if we would sow our world with seeds of hope a gain!

113 **K**

Go! Com-mit to sow!

117

Go! What can we grow?

121

Go! Com-mit to sow!

125

Go! Fresh seeds of hope!

L

Choir Soloist(s)

(optional fine)

130

mf

Hear our voice; the mess - age we bring; and list-en to the song we sing. Acknowledge Applause

L

(optional fine)

135

M

choir to imitate natural sounds as in section C

M

cresc. then decresc.

fp ————— *fff*

optional repeats for choir natural sounds

fp ————— *fff*

Endless Sky

2nd Eden Anthem

Written by the children of EDEN participating choirs:

Aliyah, Avika, Clara, Connie, Danique, David, Diana, Diya, Esme, Gabriele, Hannah, Julia, Kathleen, Ken, Lena, Maddy, 'Manuel Trio', Maya, Mercy, Mo, Oona, Paetra, Rebecca, Rebekka, Richard, Ronja, Rosa Leigh, Selma, Shaun, Sofia G, Sophia N, Ursulus, Vivi, Zoraida.

with Joyce DiDonato & Mike Roberts

Piano Rehearsal

$\text{♩} = 135$ *f* *mp* $\text{♩} = 70$

Led. * *Led.* * *Led.* * *Led.* *

6 (Joyce or child solo)

Solo *p*
I can hear the oceans cry. Blue skies turn to

Upper Voices *mp* upper voices only
We have to stop! pollution!

Pno. Rhrs *p*

11 *poco accel.* *poco rall.*

Solo
black skies.

Upper Voices *mf*
We're all a large community we've got each other's

Lower Voices *mf*
We're all a large community we've got each other's

Pno. Rhrs *mf* *poco accel.* *poco rall.*

Led. * *Led.* * *Led.*

15 *A tempo* *f* *poco rall.*

Solo
De - for - est - a - tion

Upper Voices
back! *full chorus* *f*
De - for - est - a - tion

Lower Voices
back! *full chorus* *f*
De - for - est - a - tion

Pno. Rhrs
A tempo *f* *poco rall.*

*

19 *mp* *A tempo* *poco rall.* *mf*

Solo
What have we done? more than us!

Upper Voices
p *mf*
There's al - ways some-thing more than us!

Lower Voices
p *mf*
There's al - ways some-thing more than us!

Pno. Rhrs
A tempo *poco rall.*
p *mf*
Ped. * Ped. *

24 $\text{♩} = 140$ **A** Full Chorus (Joyce to improvise) *p*

Upper Voices

Lower Voices

Pno. Rhrs
 $\text{♩} = 140$ **A** *p*
Ped. * Ped. *

28

Upper Voices

Lower Voices

Pno. Rhrs

love the way the sky seems end - less

love the way the sky seems end - less

Ped. * Ped. *

32

Upper Voices

Lower Voices

Pno. Rhrs

love the green and the beau-ti - ful plants

love the green and the beau-ti - ful plants

Ped. * Ped. *

36

Upper Voices

Lower Voices

Pno. Rhrs

love the way the sky seems end - less, the

love the way the sky seems end - less, the

Ped. * Ped. * Ped. * Ped. *

40

Upper Voices

black - bird's song in the night!

Lower Voices

black - bird's song in the night!

Pno. Rhrs

Ped. * *Ped.* * *Ped.* * *Ped.* *

44

B

Upper Voices

mp Pain and suf - fer-ing on earth's help less_ cre - tures;

Lower Voices

mp Pain and suf - fer-ing on earth's help less_ cre - tures;

Pno. Rhrs

mp

Ped. * *Ped.* * *Ped.* * *Ped.* *

48

Upper Voices

Ev - ry day_ we push pois - on in the air.

Lower Voices

Ev - ry day_ we push pois - on in the air.

Pno. Rhrs

Ped. * *Ped.* * *Ped.* * *Ped.* *

52 *mp*

Upper Voices
Ah _____ breath; _____

Lower Voices
mf
We no long - er hear mead - ows sing nor mount - tains take a breath; _____

Pno. Rhrs
mf
Ped. * Ped. * Ped. * Ped. *

56 *mf* *poco rit.* *mf*

Upper Voices
Wish more peop - le showed care a - bout our na - ture! We would

Lower Voices
na - ture! *mf*
Wish more peop - le showed care a - bout our na - ture wa - ter and air. We would

Pno. Rhrs
mf
poco rit.
Ped. * Ped. * Ped. * Ped. *

A tempo **C**

60

Upper Voices
love to see the flow - ers bloom the trees grow and the

Lower Voices
love to see the flow - ers bloom the trees grow and the

Pno. Rhrs
A tempo **C**
Ped. * Ped.

63

Upper Voices
an - i - mals live their lives A wild flow'r; push - ing through___

Lower Voices
an - i - mals live their lives

Pno. Rhrs

* *Red.* *

66

Upper Voices
melt - ed snow in - to Spring Time Beaut - i - ful

Lower Voices
melt - ed snow in - to Spring Time Beaut - i - ful

Pno. Rhrs

poco rit. *f* *Allargando*

poco rit. *f* *Allargando*

Red. * *Red.* *

69

Upper Voices
col - - - ours___ of the___ trees , buzz - ing

Lower Voices
col - - - ours___ of the___ trees , buzz - ing

Pno. Rhrs

A tempo *mf*

A tempo *mf*

Red. * *Red.* * *Red.* *

72

Upper Voices
bees, _____ and pret - ty sing - ing birds, _____ The wond - er - ful feel - ing that

Lower Voices
bees, _____ and pret - ty sing - ing birds, _____ The wond - er - ful feel - ing that

Pno. Rhrs

Ped. * *Ped.* * *Ped.* *

75 $\text{♩} = 145$

Upper Voices
new be - gin - ings bring _____

Lower Voices
new be - gin - ings bring _____

Pno. Rhrs

Ped. * *Ped.* * *Ped.* *

78

Pno. Rhrs

Ped. * *Ped.* * *Ped.* * *Ped.* *

82 *poco rit.* $\text{♩} = 140$ *mp*

Solo
And

Upper Voices
mp
And

Pno. Rhrs

poco rit. $\text{♩} = 140$

Ped. * *Ped.* *

85 **D**

Solo *mf*
now there won't be bleak skies an - y - more 'casue

Upper Voices *mf*
now there won't be bleak skies an - y - more 'casue

Upper 2 *mp*
No more bleak skies

Lower Voices *mp*
No more bleak skies

Lower 2 *mp*
No more bleak skies

Pno. Rhrs *mp cresc.*

89 **D**

Solo
now there's al - ways clear skies like be - fore

Upper Voices
now there's al - ways clear skies like be - fore

Upper 2 *mf*
Ah wel - come clear skies;

Lower Voices *mf*
Ah wel - come clear skies;

Lower 2 *mf*
Ah wel - come clear skies;

Pno. Rhrs *mf*

93

Solo

Upper Voices

Upper 2

Lower Voices

Lower 2

Pno. Rhrs

Beaut - i - ful col - ours_ of the_ trees._

Beaut - i - ful col - ours_ of the_ trees._

Beaut - i - ful col - ours_ of the_ trees._

Beaut - i - ful col - ours_ of the_ trees._

f *fp* *ff*

97

Solo

Upper Voices

Upper 2

Lower Voices

Lower 2

Pno. Rhrs

Joyce

Ah,

Choir 'round'

Beaut - i - ful col - ours_ of the_ trees ,

Beaut - i - ful col - ours_

Beaut - i - ful col - ours_ of the_ trees

Beaut - i - ful

p *mf cresc.* *mf cresc.* *mf cresc.* *mp cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

101 *mf* *f*

Solo Ah, |

Upper Voices Beaut - i - ful col - - ours_ of the_ seas ,

Upper 2 of the_ trees , Beaut - i - ful col - - ours_

Lower Voices , Beaut - i - ful col - - ours_ of the_ seas

Lower 2 col - - ours_ of the_ trees , Beaut - i - ful

Pno. Rhrs *Ped.* * *Ped.* * *Ped.* * *Ped.* *

105

Solo love the way the sky seems end - less_ |

Upper Voices Beaut - i - ful col - - ours_ of the_ sky_

Upper 2 of the_ seas , Beaut - i - ful col - - ours_

Lower Voices , Beaut - i - ful col - - ours_ of the_ sky_

Lower 2 col - - ours_ of the_ seas , Beaut - i - ful

Pno. Rhrs *Ped.* * *Ped.* * *Ped.* * *Ped.* *

109

Solo
love the way the sky seems end - - - less!

Upper Voices

Upper 2
of the sky

Lower Voices

Lower 2
col - - - ours of the sky

Pno. Rhrs

Ped. * *Ped.* * *Ped.* * *Ped.* *

113

Solo
F *ff* **F** *ff* Allargando poco rit. End - less! end - - - less

Upper Voices
ff *ff* End - less! end - - - less

Upper 2
ff *ff* End - less! end - - - less

Lower Voices
ff *ff* End - less! end - - - less

Lower 2
ff *ff* End - less! end - - - less

Pno. Rhrs
ff **F** Allargando poco rit. *f* *ff*

117

Solo *fp* sky! *p*

Upper Voices *fp* sky! *p*

Upper 2 *fp* sky!

Lower Voices *fp* sky!

Lower 2 *fp* sky!

Pno. Rhrs *fff*

4x fading out to nothing

121

Solo won - der at the end - less sky | Ooo

Upper Voices won - der at the end - less sky | Ooo

Upper 2 *p* Ooo Ooo

Lower Voices *p* Ooo Ooo

Lower 2 *p* Ooo

Pno. Rhrs *pp*

Together Production's

Singing Our Lives



Mike enabled every participant to express their ideas and emotions in a kind and engaging manner... harnessing creativity from amateurs to an extraordinary level

Jeremy Haneman (Musical Director)

SINGING OUR LIVES is a ground-breaking project bringing displaced people and those seeking sanctuary and local communities together with professional musicians to compose new music and perform together. It has become a rolling programme which celebrates diversity and solidarity through singing and creativity.

Mike was the first 'lead-composer' for the project's initial three 'seasons', enabling the ever-evolving and diverse company of singers to compose the first seven songs of the Singing Our Lives repertoire.

Prayer for Tomorrow

for 8 part choir
percussion & drone

Musically this piece is 'inter-cultural' - integrating diverse musical traditions from around the globe to create a subtly unique language.

The melodies are based on two scales/modes (or maqams) - 'Bayati' and 'Rast' - that are used in Jewish, Islamic and Christian sung prayer.

The harmony is derived from Eastern European 'Iso-Polyphony' (particularly prevalent in Albania, Bulgaria etc.) where a constant drone pitch (the 'iso') forms the basis around which various layers of melodic exploration create complex close harmonies. Throughout, the 'iso-drone' part is shared across the parts so that no one part carries the burden of this crucial yet servile role.

The rhythm has a particularly syncopated affinity with both African and Cuban traditions.

The piece is predominantly vocal with a simple rhythmic and drone accompaniment to be improvised on suitable instruments:

The vocal drone is sung to the word 'friendship' in various languages. Words in brackets are an attempt at phonetic spelling.

Where 'Amen' is used, choir members can individually choose whether to sing the Arabic, Hebrew or English derivative - or simply sing an 'Ah---'. So, 'Amen', 'Amin', 'Ah-men', or 'Ah--'; the result being a mystical blend of agreement.

Music and lyrics co-written by
the Singing our Lives Company in collaboration with
Mike Roberts (music) & Sarah Grange (lyrics)
Spring 2018

$\text{♩} = 120-135$ (gradually increasing in pace throughout the piece)

Soprano 1
Am - i - stad Am - i - stad Me - që - si - a Me - që - si - a
ppp cresc. (me - chee - zee - a) (me - chee - zee - a)

Soprano 2
Am - i - stad Am - i - stad Me - që - si - a
ppp cresc. (me - chee - zee - a)

Alto 1 (Spanish) (Albanian)
Am - i - stad Am - i - stad Me - që - si - a Me - që - si - a
ppp cresc. (me - chee - zee - a) (me - chee - zee - a)

Alto 2
Am - i - stad Am - i - stad Me - që - si - a
ppp cresc. (me - chee - zee - a)

Tenor 1
Am - i - stad Me - që - si - a Me - që - si - a
ppp cresc. (me - chee - zee - a) (me - chee - zee - a)

Tenor 2
Me - që - si - a
pp cresc. (me - chee - zee - a)

Bass

8

S. *bo - bó to al - ssa - da - qa*
(bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

S2 *Me - qē - si - a bo - bó to bo - bó to al - ssa - da - qa*
(me - chee - zee - a) (bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

A. *bo - bó to bo - bó to al - ssa - da - qa*
(bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

A2 *Me - qē - si - a bo - bó to bo - bó to al - ssa - da - qa*
(me - chee - zee - a) (bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

T. *bo - bó to bo - bó to al - ssa - da - qa*
(bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

T2 *Me - qē - si - a bo - bó to bo - bó to al - ssa - da - qa*
(me - chee - zee - a) (bob - a - toe) (bob - a - toe) (el - sa - dar - ka)

B. *al - ssa - da - qa*
(el - sa - dar - ka)

f cresc.

15

S. *al - ssa - da - qa Ah*
(el - sa - dar - ka)

S2 *al - ssa - da - qa Ah*
(el - sa - dar - ka)

A. *al - ssa - da - qa Ah*
(el - sa - dar - ka)

A2 *al - ssa - da - qa Ah*
(el - sa - dar - ka)

T. *al - ssa - da - qa May the white flow-ers of the pear tree al-ways tell me that you're smil -*
(el - sa - dar - ka)

T2 *al - ssa - da - qa*
(el - sa - dar - ka)

B. *al - ssa - da - qa Ah*
(el - sa - dar - ka)

20 French
p iso-drone

S. A - mi - tié
 (ah - mi - tyeh)

S2. *p iso-drone*
 A - mi - tié
 (ah - mi - tyeh)

A. *mf*
 tell me that you're smil - - ing.

T. ing. May the white flow - ers of the pear tree al - ways

23 Serbian

S. A - mi - tié Pri - ja - telys - tvo
 (ah - mi - tyeh) (pri - a - velst - voh)

S2. A - mi - tié Pri - ja - telys - tvo
 (ah - mi - tyeh) (pri - a - velst voh)

A. *
 tell me that you're smil - ing, May the road that I tra - vel be a

T. tell me that you're smil - ing. May the road that I tra - vel be a

* alternative

tell me that you're smil - ing

27 Punjabi

S. Pri - ja - telys - tvo Do - sa - ti - Do - sa - ti -
 (pri - a - velst - voh) (doh - sar - tee) (doh - sar - tee)

S2. Pri - ja - telys tvo Do - sa - ti -
 (pri - a - velst voh) (doh - sar - tee)

A. *mf*
 jour-n-ey of my choos - ing.

T. jour-n-ey of my choos - ing. May the stran - gers that aid me be giv - en grace un - end - ing.

32

S. *ff* *> p* *ff*
 Grace un - end - ing, grace un - end ing; — *A - min.

S2 *ff* *> p* *ff*
 Grace un - end - ing grace un - end ing; — *A - men.

A. *ff* *> p* *ff*
 Grace un - end - ing grace un - end ing; — *Ah - men.

A2 *ff* *> p* *ff* *mf* *[Hindi] iso-drone*
 Grace un - end - ing, grace un - end ing; — *Ah Mit - ra - ta
 (mit - re - ta)

T. *ff* *> p* *ff*
 grace un - end ing; — *A - min.

B. *ff* *> p* *ff* *[Albanian] f*
 Grace un - end - ing, grace un - end ing; — Ah - Mi - që - si - a Mi - që - si - a
 (me - chee - zee - a) (me - chee - zee - a)

*Choir members can individually choose to sing 'Amen', 'Amin', 'Ah-men' or simply 'Ah---' - except basses who must sing as written.

38

S. *f* *3*
 May the stars in the twi - light shine to guide me on in search of —

A. *mf* *iso-drone (higher octave only if possible quietly)*
 Mit - ra - ta Mit - ra - ta Am - i - ci - zi -
 (mit - re - ta) (mit - re - ta) (Am - i - cheat - see -

A2 *[Italian]*
 Mit - ra - ta Am - i - ci - zi - a
 (mit - re - ta) (Am - i - cheat - see - a)

T. *mf*
 Mit - ra - ta Am - i - ci - zi
 (mit - re - ta) (Am - i - cheat - see)

B. *[Somali]*
 Mi - që - si - a Saax - ii - btin-i-mo Mit - ra - ta Am - i - ci - zi -
 (me - chee - zee - a) (sarx - ee - btin-i-mo) (mit - re - ta) (Am - i - cheat - see -

43

S. home, May the dust - y track a - head, lead me to warm-ing seas of bright - est

S2. May the dust - y track a - head, lead me to warm-ing seas of bright - est

A. a Am - i - ci - zi - a Yao - ts - eng
a) (Am - i - cheat - see - a) (yow - ku - sen)

A2. Am - i - ci - zi - a Yao - ts - eng
(Am - i - cheat - see - a) (yow - ku - sen)

T. guide me on in search of home Yao - ts - eng to
(yow - ku - sen)

B. a Am - i - ci - zi - a Yao - ts - eng
a) (Am - i - cheat - see - a) (yow - ku - sen)

47

S. hope. May the love I seek be al-ways true and whole May the fu - ture shine be -

S2. hope. May the love I seek be al-ways true and whole

A. May the love I seek be al-ways true and whole May the fu - ture shine be -

A2. Yao - ts - eng be al-ways true and whole May the fu - ture shine be -
(yow - ku - sen)

T. warm-ing seas of brightest hope the love I seek be al-ways true and whole May the fu - ture shine be -

B. Yao - ts - eng True and whole May the fu - ture shine be -
(yow - ku - sen)

53

S. fore me, may I hold the past in mind. May the lives we build to -

A. fore me, may I hold the past in mind. May the lives we build to -

A2. fore me, may I hold the past in mind. May the lives we build to -

T. fore me, may I hold the past in mind. May the lives we build to -

B. fore me may I hold the past in mind, in mind. May the lives we build to -

57

S. geth - er not for - sake those left be - hind. May our ac - tions and our

A. geth - er not for - sake those left be - hind. May our ac - tions and our

A2. geth - er not for - sake those left be - hind. May our ac - tions and our

T. geth - er not for - sake those left be - hind. May our ac - tions and our

B. geth - er not for - sake those left be - hind, be - hind. May our ac - tions and our

♩ = 135

61

S. hearts ev-er be com-pas sion ate andkind; *A - min _____ *A - min _____

A. hearts ev-er be com-pas sion ate andkind; *A - men _____ *A - men _____

A2. hearts ev-er be com-pas sion ate andkind; *Ah - men _____ *Ah - men _____

T. hearts ev-er be com-pas sion ate andkind; *Ah _____ *Ah _____

B. hearts ev-er be com-pas sion ate andkind; Ah - Mi - që - si - a Mi - që - si - a May we know our selves with clar-i ty, —
(me - chee-zee - a) (me - chee-zee - a)

*Choir members can individually choose to sing 'Amen', 'Amin', 'Ah-men' or simply 'Ah---' - except basses who must sing as written.

68

S. *mf* May we know our-selves with clar - i - ty, _____ ** optional 3* cel - e-brate our shared ** optional 3* hu - man - i - ty. _____

A. *mp* Friend - ship, Love; _____ Love, Com - pas - sion _____

T. *mp* Friend - ship, Love; _____ Love, Com - pas - sion _____

B. *mp* Friend - ship, Love; _____ Love, Com - pas - sion _____

72 *mf cresc.* *optional 3 *mf cresc.* *optional 3 *fp*

S. May we know our-selves with clar-i-ty, cel-e-brate our shared hu-man-i-ty. May we sing our

A. *mf cresc.* *optional 3 *mf cresc.* *optional 3

A. May we know our-selves with clar-i-ty, cel-e-brate our shared hu-man-i-ty.

A2 *mf cresc.* *fp*

A2 Friend - ship, Love; Love, Com - pas - sion. May we sing our

T. *mf cresc.*

T. Friend - ship, Love; Love, Com - pas - sion.

T2 *fp*

T2 May we sing our

B. *mf cresc.*

B. Friend - ship, Love; Love, Com - pas - sion.

77 *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

S. lives in harm-o - ny, May we sing our lives in harm-o - ny,

S2 *mp* *mf cresc.*

S2 May we sing our lives in harm-o - ny, May we sing our

A. *mp* *mf cresc.*

A. May we sing our lives in harm-o - ny, May we sing our

A2 *mf cresc.*

A2 lives in harm-o - ny, May we sing our lives in harm-o - ny,

T. *mp* *mf cresc.*

T. May we sing our lives in harm-o - ny, May we sing our

T2 *mf cresc.*

T2 lives in harm-o - ny, May we sing our lives in harm-o - ny,

B. *mf cresc.*

B. May we sing our lives in harm-o - ny,

83 *f* *rall.* *ff*

S. — May we sing our lives in harm-o - ny, in harm-o - ny!

S2 lives in harm-o - ny, May we sing our lives in harm-o - ny!

A. lives in harm-o - ny, May we sing our lives in harm-o - ny!

A2 — May we sing our lives in harm-o - ny, in harm-o - ny!

T. lives in harm-o - ny, May we sing our lives in harm-o - ny!

T2 — May we sing our lives in harm-o - ny, in harm-o - ny!

B. — May we sing our lives in harm-o - ny, in harm-o - ny!

Mother's Day

The central chorus of this piece is a traditional Kikongo song that was shared in workshops by a participant whose mother used to sing it to him when he was a child. The dialect is unique to the area he grew up in. The lyrics in italics represent an approximate phonetic/anglicised pronunciation. The translation is as follows:

**"When you eat and you drink think about people back home,
And if you've got some things, share with people who don't have.
Be cool to everyone wherever you are."**

The musical themes in the verses are adaptations of melodies composed by members of **The Mixed Up Chorus**.

Music and lyrics co-written by
the Singing our Lives Company in collaboration with
Mike Roberts (music) & Sarah Grange (lyrics)
Sumer 2018

Choir $\text{♩} = 74$ Relaxed 'Island' Groove *mp*

Piano $\text{♩} = 74$ Relaxed 'Island' Groove *mf*

Ch *mp*

Pno.

Ch $\text{♩} = 74$ *mf*

Pno.

Mo - na mey - i di - lan - ga hee, Ta - la pa - si za - ki - di
[Moan - a may - ee de - lang - gay - ee, Ta - la - pa - zee zack - ee - dee]

9

Ch
 Fu - mua me - hee di - langa hee — Ta - la pa - si di - lang - a —
 Foo - mwa may - ee de - lang gay — Ta - la pa - zee dee - lang - arh. —

F(add2) C Dm Fmaj7 G11 A11 C11

Pno.

11

Ch
 Ku-dia me hee fu - mua mehee Ta - la pa - si za - ki - di. —
 Ku-dia may - ee foo - mwa may — Ta - la - pa - zee zack - ee - dee.] —

F G(add2)/B Cmaj7/E F(add2) Cmaj7/G Cmaj9/E Dm11 G11

Pno.

14 *mp*

Ch
 Home is not home with-out you — Where are your bro - thers play - ing? —
 Your pic - ture in my pock - et — a - cross the miles we wand - er —

Ch2
 I'm gone so far a way. We're
 I hold you close to me. —

C F C G/B Am F

Pno.

17 *mf*

Ch
 Who brush - es your hair — in the morn - ing? — and
 The earth be neath my foot - steps, it

Ch2
 in your heart al ways — I think of you each
 Cour-age sets you free — Have faith keep dig - ni -

C G/B Fmaj7 G/F C/E Am7

Pno.

poco rit.

20

Ch
 who's there to com fort you in the night - time?_ say;
 draws_ a line_ back to_ you, sol - i - da - ri - ty_

Ch2
 day. I hear your soft voice say;
 ty. We sing in sol - i - da - ri - ty_

Pno.
 F G/F C/E Am F(add2) Cmaj7/E Dm11 G11

24

Ch
f
 Mo - na mey - i di - lan - ga - hee, Ta - la pa - si za - ki - di Fu - mua me - hee di - langahee_
 [Moan - a may - ee de - lang gay - ee, Ta - la - pa - zee zack - ee - dee_ Foo - mwa may - ee de lang gay -

Pno.
 C F(add2) F(add2)/A Cmaj7/G Cmaj7/E F(add2) F(add2) C

27

Ch
 Ta - la pa - si di - lang - a Ku - dia me . hee fu - mua mehee Ta - la pa - si za - ki - di
 Ta - la pa - zee dee - lang arh_ Ku - dia may ee foo - mwa may_ Ta - la - pa - zee zack - ee - dee

Pno.
 Dm Fmaj7 G11 A11 C11 F G(add2)/B Cmaj7/E F(add2) Cmaj7/G Cmaj9/E

30

Ch
 Ta - la pa - si za - ki - di.
 Ta - la pa - zee zack - ee - dee.]

Pno.
 Dm11 Fmaj7 Fmaj9 G/B Bbmaj9 G(sus4) G7 Eb6/9 Dm7

spoken: *Remember the songs of our homeland,
as we walked together down the road,
Between our palms the love of family...*

34 *mp*

Ch
Oh Oh Oh Oh Oh Oh Oh Oh

E \flat F C G/B Am F C G 11

Pno. *mp*

*A love that never grows Old,
The bigger the space between us,
The more this love builds a bridge...*

*I walk beside you forever,
Hear my voice on the breeze.*

molto rall.

38 *mp*

Ch
Oh Oh Oh Oh Ooh.

E \flat F C/E Am Em/G F(add2) Cmaj7/E Dm 11

Pno. *mp*

Ped.

Lamma Bada

(Love Has No Borders)

arranged & composed as part of *Singing Our Lives*

The essence of this 10th Century Arabic 'love poem' is the overwhelming impact of seeing a beloved dancing:

*When my love begins to sway, their beauty charms and amazes me;
Have mercy, have mercy, have mercy!*

The original song, performed by members of the Orchestra of Syrian Musicians in a *Singing Our Lives* workshop, led to participant thoughts of love having no borders.

traditional chorus - adaption & original material by:
the Singing our Lives Company in collaboration with
Mike Roberts (music) & Tess Berry-Hart (lyrics)
Spring 2020

$\text{♩} = 125$
brisk & light

S
(optional harmony alto/tenor 2nd/3rd x only)

mp

Lam - ma ba - da ya - ta - than - na Lam -

mp

Red. Red. sim. (liberal use of damper throughout)

5

ma ba - da ya - ta - than - na. A -

8

man, a - man, a - man, a - man. He -

be jam - ma - lu - fat - ta - na. A -

man, a - man, a - man, a - man. Lam - man.

1.
 2. 3. 4.
 4th x to CODA ⊕

1. A
2. For
3. (coda)

per - son is a jig-saw all the piec-es good and bad to - geth-er make a whole
love, love is the an swer con-ver - sa-tion of our hearts a - bout our diff-'rent paths.

Love is a chal-ice, man - y wa-ters can-not quench, to love is to ac-cept this,
Give love a - way, it mul - ti-plies as it re - turns, love is a sac-red fire.

30 *f*

un - con - di-tion-al love love love
 love the sac-red fire burns burns burns. Lam

♠ CODA

poco accel.

38 *bass only* *tenor/bass*

Send it 'round the world, send it 'round the world

p cresc.

8^{vb}

42 *alto* *alto/sop*

send it 'round the world, send it 'round the world,

X2 ♩ = 140

46

f
Love, love has no bord - ers, send it 'round the world.
Love, love knows no bord - ers, bring down ghet - to walls.

f

(8).....

50

cresc.
Love, love has no bord - ers, send it 'round the world. Love breaks

cresc.

55

all our bord - ers, tears down our walls. *ff* Send it 'round the world!

ff *fff*

Nowruz

Iranian/Persian New Year

Nowruz (pronounced 'naw-rooz) is the traditional Iranian and Persian new year ceremony, celebrated in the spring. It is a time to let go of the past and look into the future; a time to pause and make new beginnings. Nowruz in 2020 fell on 20th March 2020, in the midst of the Coronavirus Epidemic, just 3 days before the UK announced lockdown measures. For all of us, this marked the start of a new way of life...
...enforcing reflection and the need to adopt new approaches.

Musically, the song explores the blended language of westernised Persian popular music, with modal harmony and traditional rhythms. The lyrics "becharkh toh, becharkhim" (let it come), for example, mimic the sound of 'Daf' drumming styles.

Nowruz, Nowruz (New Year, New Year)
Becharkh toh becharkhim (Let it come, let it come)
Bogzohr, bogzeret (Let it go, let it go)

Libretto contains an original extract from a Farsi New Year poem by Seddiq Amaee.
trans. Farzad & Sara Shamsavari.

Music & Lyrics by
the Singing our Lives Company in collaboration with
Mike Roberts (music) & Tess Berry-Hart (lyrics)
Spring 2020

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It is in 4/4 time with a tempo of 100 beats per minute and a dynamic of mezzo-piano (mp). The key signature has two flats (B-flat and E-flat). The lyrics are: "Now - ruz, Now - ruz, be - charkh toh, be - charkh - im...". The piano part includes the following chords: C⁵, Gm/Bb, Ab⁶, and Gm/Bb.

5 A *mf*

S. Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

A. *mf*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

T. *mf*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

B. *mf*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

Pno. A *mf*
C⁵ Gm/Bb

7

S. be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im.

A. be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im.

T. *mf*
be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im.

B. be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im.

Pno. *mf*
A^b6 Gm/Bb

B

9

S. *mf cresc.*
Now - ruz, — Now - ruz, —

A. *mp*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

T. *mp*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

B. *mp*
Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

B

Pno. *mf cresc.*
mp
C⁵ Gm/Bb

11

S. be - charkh toh, — be - charkh - im. — The

A. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

T. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

B. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

Pno. A^{b6} Gm/Bb G(sus4)

14 C *mf cresc.*

S. riv - er runs so close - ly to my home, a qui - et place of re - flec - tion__ a
 heal - ing place, a sa - cre - d place, a place for ce - le - bra - tion__

A. *mp*
 Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

T. *mp*
 Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

B. *mp*
 Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

Pno. *mp* C *mf cresc.* Ab Eb/G Fm⁹ Eb/G

18 D *f cresc.*

S. Now - ruz, - Now - ruz, -

A. *mf cresc.*
 Bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

T. *mf cresc.*
 Bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

B. *mf cresc.*
 Bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

Pno. G(sus4) D C⁵ *f cresc.* Gm/Bb

21

S. be - charkh toh, be - charkh-im.

A. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im.

T. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im.

B. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im.

Pno. $A\flat^6$ $Gm/B\flat$ $G(sus4)$

24

S. ***mf* cresc.** E Born in the re - vol - u - tion war was all a - round me

A. ***mp*** Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

T. ***mp*** Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

B. ***mp*** Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret.

Pno. ***mf* cresc.** E $A\flat$ $E\flat/G$ Fm^9 $E\flat/G$

28 *mf cresc.*

S. Run - ning from the ci - ty to the town, from coun - try_ to__ coun - try__

A. *mp*
Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret,

T. *mp*
Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret,

B. *mp*
Bog - zohr, bog - ze - ret, bog - zohr, bog - ze - ret,

Pno. *mp*
Ab Eb/G Fm⁹ Eb/G

32 **F** *f cresc.*

S. Now - ruz, _ Now - ruz, _

A. *mf cresc.*
bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

T. *mf cresc.*
bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

B. *mf cresc.*
bog - ze - ret, Be - charkh toh, be - charkh - im, be - charkh toh, be - charkh - im,

Pno. **F** *f cresc.*
G(sus4) C⁵ Gm/Bb

35

S. be - charkh toh, be - charkh-im.

A. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im. *mf* A

T. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im. *mf* A

B. be - charkh toh, be-charkh-im, be - charkh-im, be-charkh-im. *mf* A

Pno. *Ab6* *Gm/Bb* *G(sus4)*

38

S. Ah, Ah, *p* **G**

A. sea - son of flow'rs, a time spent with friends, we're hap - py as we sit near the

T. sea - son of flow'rs, a time spent with friends, we're hap - py as we sit near the

B. bog - zohr bog - zohr bog - zohr *p* *sim.*

Pno. *Fm* **G** *Ab6/Eb* *Dø* *G(sus4)* *Ab* *Bb* *mf*

41

S. *mf* It is the New Year, with luck on our side, there's no time for sad - ness. or

A. *mf* wine! It is the New Year, with luck on our side, there's no time for sad - ness. or

T. *mf* wine! It is the New Year, with luck on our side, there's no time for sad - ness. or

B. *mf* bog - zohr bog - zohr bog - zohr No time for sad - ness. or [articulate naturally]

Gm⁷ Fm Ab⁶/Eb D^ø G(sus⁴) Ab Gm Cm/G Fm Gm/Bb Ab/Bb

Pno. *mf*

45

S. *f* cry - ing. The riv - er runs so close - ly to my home, a

A. *f* cry - ing! The riv - er runs so close - ly to my home,

T. *f* cry - ing! The riv - er runs so close - ly to my

B. *f* cry - ing! The riv - er runs so

E_b(sus⁴) E_b D_b Ab/C

Pno. *f* *mf*

48

I

S. qui - et place_ of re - flec - tion.____ A heal-ing place, a sa - cre - d

A. a qui - et place_ of re-flec - tion.____ A heal-ing place, a

T. home, a qui - et place of re - flec - tion.____

B. close-ly to my home, a qui - et place_ of re-flec - tion.____

Pno.

Bbm⁹ Ab/C Db

mf

51

S. place, *cresc.* a place for ce - le__ bra - tion__ re-flec - tion__ *ff* Now-ruz!

A. sa - cre-d place____ *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz!

T. *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz!

B. ____ *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz, *ff* Now-ruz!

Pno.

Ab/C Bbm⁹ Ab/C

ff

optional divisi

56

ff

S. Be - charkh_toh, be - charkh_toh, be - charkh_toh,

A. **ff** Be - charkh_toh, be - charkh_toh, be - charkh_toh,

T. **ff** Be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im,

B. **ff** Be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im,

Pno. **f**

Fm Ab/Eb D^o

59

ff

S. be - charkh_toh! Now - ruz, Now - ruz, -

A. **f** be - charkh_toh! Be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im,

T. **f** be - charkh_toh! Be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im,

B. **f** be - charkh_toh! Be - charkh_toh, be-charkh-im, be - charkh_toh, be-charkh-im,

Pno. **ff**

optional divisi

G⁺ C⁵ Gm/Bb

62

S. be - charkh toh, — be - charkh - im. —

A. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

T. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

B. be - charkh toh, be - charkh - im, be - charkh - im, be - charkh - im.

Pno. *Ab*⁶ *Gm/Bb*

K upper divisi 2nd time only and slightly more intense

64 *ff* *fp* ————— *ff* [optional solo - S or T]

S. Now - ruz, — Cast the grass in the wa-ters

A. *ff* *fp* ————— *ff*

T. *ff* *fp* ————— *ff* [optional solo - S or T]

B. *ff* *fp* ————— *ff*

Pno. *Cm* **K** *ff* *fp* ————— *ff*

66 *ff fp* *ff* [optional solo] *ff fp* *ff*

S. Now - ruz, — Throw the past a - way — Now - ruz, —

A. Now - ruz, — Now - ruz, —

T. Now - ruz, — Throw the past a - way — Now - ruz, —

B. Now - ruz, — Now - ruz, —

Pno. *ff* *fp* *ff* *ff* *fp*

Ab^A *Cm/Bb*

69 [optional solo] *ff* *ff* *ff*

S. Sing our hopes, for our fu- tures! be - charkh toh, be-charkh-im; bog-zohr, bog-ze-ret!

A. be - charkh toh, be-charkh-im; bog-zohr, bog-ze-ret!

T. [optional solo] Sing our hopes, for our fu- tures! be - charkh toh, be-charkh-im; bog-zohr, bog-ze-ret!

B. be - charkh toh, be-charkh-im; bog-zohr, bog-ze-ret!

Pno. *ff* *ff* *ff*

Cm

Bespoke Composition

Even When We Sing



The buy in from the students was immense. Everyone had a valid and valuable part to play, and The students felt listened to – their creativity was captured in snapshots and song.

Kirsten Grahame (Choir Director)

Mike's relationship with Horfield Primary School, Bristol, began with a bespoke commission to compose an 'ambitious two-part' piece for the School's thriving choir. Based on aspects of UNICEF's Charter for the Rights of the Child, the song, 'Even When We Sing', was born.

Since then, Mike and the Horfield Choir team have collaborated on multiple projects, from a complete School's Musicals to working on the two latest EDEN engagement songs together.

Even When We Sing!

*inspired by articles 12, 13 & 14 of the
UNICEF Charter for the Rights of the Child*

Commissioned by
Horfield Primary School, Bristol

Composed by Mike Roberts
www.soundingofsilence.com

♩ = 96

p

Ped. ^ Ped. ^ Ped. ^ Ped.

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand is mostly silent. The tempo is marked as quarter note = 96. The piece ends with a triplet of eighth notes in the right hand.

5 verse 1

p

There are feel- ings__ in - side us__ i - de - as__ that flow from_ our minds, we

Ped. ^ *sim.*

The first system shows the vocal line starting with a piano (*p*) dynamic. The lyrics are: "There are feelings in - side us i - de - as that flow from our minds, we". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the piano accompaniment with a *sim.* (sostenuto) marking.

9

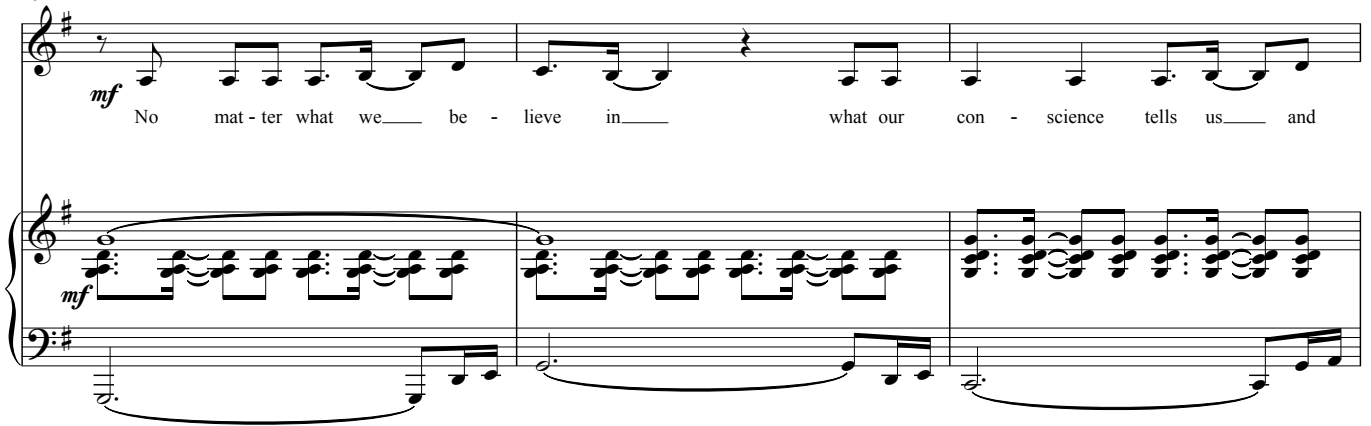
all have var - ied__ op - in - ions, and oft - en think on diff - er - ent lines__

mf

The second system continues the vocal line with the lyrics: "all have varied op - in - ions, and oft - en think on different lines". The piano accompaniment continues with a steady eighth-note pattern. The piece concludes with a *mf* (mezzo-forte) dynamic marking.

13

mf No mat - ter what we ___ be - lieve in ___ what our con - science tells us ___ and



16

how, we have the free - dom ___ to



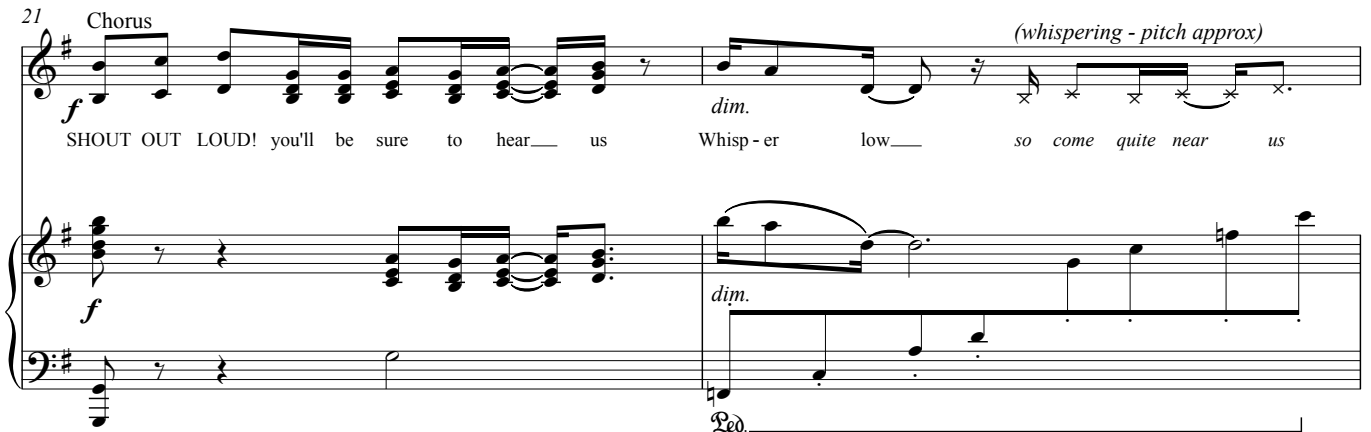
18

tell the whole world ___ ex - act - ly what we're feel - ing right now (what we're feel - ing...)



21

Chorus
f SHOUT OUT LOUD! you'll be sure to hear ___ us *dim.* Whisp - er low ___ *(whispering - pitch approx)* so come quite near us



23

mf
Our feelings, thoughts and choices listen to our fervent voices

25

f
LOUD AND BOLD, when we're free to be heard Tra-la-la can't find the right words
dim.

27

mf
Which-ever way we're talking listen to us even when we
mf *sim.*

29

f
sing even when we sing; even when we

31

sing!

mf

35 verse 2

mf

There are mill ions of child ren who long to ex press how they feel a-

39

bout their lives of in - just - ice and hope the world will help them to heal

43

No mat-ter what they be - lieve in what their con - science tells them and how we

47

have the free dom__ to tell the whole world__ ex - act - ly what they're feel - ing right ^{now} (what they're feel - ing)

51 Chorus

(Whisper)

SHOUT OUT LOUD! you'll be sure to hear__ us Whisp - er low__ so come quite near us

53

Our feel - ings, thoughts and choic - es list - en to__ our fer - vent voic - es

55

LOUD AND BOLD, when we're free to be__ heard Tra - la - la__ can't find the right__ words

57

mf Which - ev - er way we're 'talk - ing' list - en to___ us, list - en to___ us,

59

list - en to___ us *ff* ev - en when we sing ev - en___ when we sing;

rall.

A Tempo

62

fff SHOUT OUT LOUD! you'll be sure to hear___ us clap our hands when we know you're listen - ing

A Tempo

64

(clapping) *piano solo*

f

66

f

Our feel - ings, thoughts and choic - es list - en to our fer - vent voic - es

f

68

ff

LOUD AND BOLD, when we're free to be heard Stamp our feet re - in - fource the mess - age!

ff

70

(stamp feet) *piano solo*

Which - ev - er way we're talk - ing'

f

ff

73

rall. *A Tempo*

list - en to us, list - en to us please! *ff* ev - en when we

rall. *A Tempo*

fff *ff*

76

sing ev - en when we sing; ev - en when we

78

sing ev - en when we sing; ev - en when we

80

sing ev - en when we sing;

82

ev - en when we sing

**BONUS
SONG**

The Seed Song

**BONUS
SONG**

for 2 part children's choir

Mike Roberts (music) & Isabel Atkins (lyrics)
Commissioned by Horfield Primary School

♩ = 140

musical 'seed' - contains ALL basic pitches used in the song

pp *mf* *mp*

flowing
Ped. Ped. Ped. Ped. Ped.

5

Ped. Ped. Ped. Ped. Ped. Ped.

10

Seeds in the wind spread far and wide, con-ceal-ing their pow-er as they
Soon we will move to past - ures new, re - fin - ing our lives_ as we

mf

14

go. _____
 go. _____

Search - ing to find a place to hide _____
 Find - ing new friends and things to do, _____

f *powerful* *mf*

18

— so their dreams take root and grow. _____ In the
 — they af - fect the way we grow. _____ In our

mf *red.*

22

heart of a seed now hid - den be - low (dor - mant and a - sleep); the
 hearts there is hope just wait - ing for spring (where no one can see); the

f *dim. p* *f*

26

myst - ry of life all read - y to grow, bur - ied so deep. _____
 dreams that we hold, so deep - ly with - in Time to break free. _____

f *rall.*

31 **A tempo** gent-ly whisp - ers the sun - shine_____

Wake now_____ ev-ry - thing's_ just right_____

p cresc.

A tempo

p cresc.

gerntly pulsating

Ped. ad-lib to flow

35 Tap the fing - ers of rain drops_____

Wake now_____ creep to wards the light_____

mp cresc.

mp cresc.

39 Speaks thebreath of the Spring breeze_____

Wake now_____ The fu - ture's look - ing bright!_____

mf cresc.

mf cresc.

43 Shouts the light of a new day Deep in - side you lies the

Wake now Deep in - side you lies the

f cresc. *ff*

47 hope of scal - ing an - y height!

hope of scal - ing an - y height! It

1. 2.

CODA

52 on - ly takes one seed to make a diff - 'rence It

mp

flowing

Ped. Ped. Ped. Ped. Ped. Ped.

56

on - ly takes one seed to grow up tall. It

mp
sim.

60

on - ly takes one seed to have the cour- age One

mp

64

one seed.
seed, one seed, that's

mp

68

all!

End Notes



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- To discuss or commission a new project, please contact Mike:

07776 482452 • mike@icmus.co.uk