

Hide and Seek

Joseph Bates

Imogen Heap

Soprano
Where ah we? Wha — the hell is go — ing on? The dust — has on — ly just

Alto
Where are we? What — the hell is go — in' on? The dust — has on — ly just

Tenor

Baritone
Where are we? What — the hell is go — in' on? The dust — has on — ly just

Bass
Where are we? What — the hell is go — in' on? The dust — has on — ly just

Guide
let 'l' sound ring
Where ah we? Wha t the hell is go — ing on? The dust — has on — ly just
p *mp* *p* *hit the 'n' of 'only' on beat 3*

S
— be-gun — to fall, — crop cir-cles i - the car - pet, sin-king, fee - ling. —

A
— be-gun — to fall, — crop cir-cles in — the car - pet sin-king, fee - ling. —

T

Br
— be-gun — to fall, — crop cir-cles in — the car - pet, sin-king, feel - ing. —

Bs
— be-gun — to fall — crop cir-cles in — the car - pet, sin-king, feel - ing. —

Gd
fade into 'n' of 'begun'
— be-gun — to fall, — crop cir-cles i - n the car - pet, sin-king, fee - ling. —
mp *p* *mp* *pp* *soft terminal 't'* *fade to 'ng' sound*

VERSE 2

9

S Spin me round a - gain and rub mah eyes this can't be hap -

A Spin me round a - gain and rub my eyes this can't be hap -

T Spin me round a - gain and rub my eyes this can't be hap -

Br Spin me round a - gain and rub my eyes this can't be hap -

Bs Spin me round a - gain and rub my eyes this can't be hap -

Gd *blend 'me' into first syllable of 'around'* *go right to 'ee' sound of 'my'* *'cont'*
 Spin me a-round a - gain and rub mah ee eyes this can't be hap -
mf
go right to 'n' of 'spin' *emphasize diphthong of 'round'* *fade to 'n'*

12

S - - pe - ning, Whe bu - sy streets a - mess with peo-ple would stop to hold

A - - pe - ning, When bu - sy streets a - mess with peo-ple would stop to hold

T - - pe - ning, When bu - sy streets a - mess with peo-ple would stop to hold

Br - - pe - ning, When bu - sy streets a - mess with peo-ple would stop to hold

Bs - - pe - ning, When bu - sy streets a - mess with peo-ple would stop to hold

Gd *emphasize 'ng'* *sixteenth-note breath*
 - - pe - ning, Whe nn bu - sy streets a - mess with peo-ple would stop to hold
f *subito p* *mf* *subito p*

CHORUS 1

15

S
8 — their heads hea-vy. — Hide and seek. Trains — and

A
8 — their heads hea-vy. — Hide and seek. Trains and

T
8 — their heads hea-vy. — Hide and seek. Trains and

Br
— their heads — hea-vy. — Hide and seek. Trains and

Bs
— their heads hea-vy. — Hide and seek.

Gd
15 — their heads hea-vy. — Hide and see hh k. Trains and
mp *pp* light 'k' on beat 3

20

S
8 sew-ing ma-chines, — All those — years — They were here first.

A
8 sew-ing ma-chines, — All those — years — They were here first.

T
8 sew-ing ma-chines, — All those — years — They were here first.

Br
3 sew-ing ma-chines, — All those — years — They were here first.

Bs
— All those — years — They were here first.

Gd
20 sew-ing ma-chines, — All those — yea — hh s. They were here first.
triple eighth denotes beginning of fall *soft terminal 's' on beat 3* *slide through diphthongs rit.* *ppp*

25 VERSE 3

S Oil - y marks ap - pear on walls where plea - sure mo - ments hung

A Oil - y marks ap - pear on walls where plea - sure mo - ments hung

T Oil - y marks ap - pear on walls where plea - sure mo - ments hung

Br Oil - y marks ap - pear on walls where plea - sure mo - ments hung

Bs Oil y marks ap - pear on walls where plea - sure mo - ments hung

Gd 25 *slide between pitches of 'walls'* *'pleasure' = pleh-zhm*
 Oil - y marks ap - pear on walls where pleh zhm mo - ments hu -
f *mf*

28

S - be - fore the take - o - ver, the sweep - ing in - sen - si - ti - vi - ty

A - be - fore the take - o - ver, the sweep - ing in - sen - si - ti - vi - ty

T - be - fore the take - o - ver, the sweep - ing in sen - si - ti - vi - ty

Br - be - fore the take - o - ver, the sweep - ing in sen - si - ti - vi - ty

Bs - be - fore the take o - ver, the sweep - ing in - sen - si - ti - vi - ty

Gd 28
 ng be - fore the take - o - vah, the swee - ping in - sen - si - ti - vi - dy
f *mf* *f*
accent the cutoff of 'takeover'

CHORUS 2

31

S
8 — of this still life. Hide and seek, Trains and

A
8 — of this still life. Hide and seek, Trains and

T
8 — of this still life. Hide and seek, Trains an

Br
8 — of this still life. Hide and seek, Trains an

Bs
8 — of this still life. Hide and seek, Trains an

Gd
31 *fall off 'this'* *fall off 'life'* *lower parts drop 'd' of 'and'*
8 — of this still life. Hide and see hh k, trains an
> *mf* *f* *mp* *mf*

36

S
8 sew-ing ma-chines, Blood and tears.

A
8 sew-ing ma-chines, Blood and hers.

T
8 oh you won't catch me a-round here, Bluh nn nn na nn nuh ah nn nn na hers.

Br
8 oh you won't catch me a-round here, Bluh nn nn na nn nuh ah nn nn na her hers.

Bs
8 oh you won't catch me a-round here, Bluh nn nn na nn nuh ah nn nn na her hers.

Gd
36 *accel.* *inject 'catch' with breath* *rit.*
8 oh you won't catch me a-round here, Blood and tears.
f *subito p* *terminal 's' hits on and of 4*

39 BRIDGE

S They were here first. Mm, what'd you say? Mm, that you

A They were here first. Mm, what'd you say? Mm, that you

T They were here first. Mm, what chuh say? Mm, that you

Br They were here first. Mm, what'd you say? Mm, that you

Bs They were here first. Mm, what'd you say? Mm, that you

Gd 39 *a tempo*
 They ee were hee ah first. Mm, what chuh say? Mm, that you
ff *accent diphthongs* *un poco piu mosso*

42

S on - ly meant well? well of course you did. Mm, what'd you say? Mm, that it's

A on - ly meant well? well of course you did. Mm, what'd you say? Mm, that it's

T on - ly meant well? well of cuss you did. Mm, what chuh say? Mm, that it's

Br on - ly meant well? well of course you did. Mm, what'd you say? Mm, that it's

Bs on - ly meant well? Mm, what'd you say? Mm, that it's

Gd 42
 on - ly meant well? well of cuss you did. Mm, what chuh say? Mm, that it's

44

S all for the best? ___ Of course it is. Mm, what'd you say? ___ Hmm? That it's

A all for ___ the best? ___ Of course it is. Mm, what'd you say? ___ Hmm? That it's

T all fuh the best? ___ Of cuss it is. Mm, what chuh say? ___ Hmm? That it's

Br all for the best? ___ Of course it is. Mm, what'd you say? ___ Hmm? That it's

Bs all for the best? ___ Mm, what'd you say? ___ Hmm? That it's

Gd 44 all fuh the best? ___ Of cuss it is. Mm, what chuh say? ___ Hmm? That it's

46

S just ___ what we need? ___ What'd you say? ___ Mm, ___ what did she say? ___

A just ___ what we need? ___ You de-ci-ded this. ___ What'd you say? ___ Mm, ___ what did she say? ___

T just ___ what we need? ___ You de-ci-ded this. Mm, what'd you say? ___ Mm, ___ what did she say? ___

Br just ___ what we need? ___ You de-ci-ded this. Mm, what'd you say? ___ Mm, ___ what did she say? ___

Bs just ___ what we need? ___ You de-ci-ded this. Mm, what'd you say? ___ Mm, ___ what did she say? ___

Gd 46 just ___ what we need? ___ You de-ci-ded this. Mm, what'd you say? ___ Mm, ___ what did she say? ___

slide between pitches of 'say'

one soprano sings upper line on natural vowel

49 **OUTTRO**

S
8
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

A
8
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut outs.

T
8
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

Br
8
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut

Bs
8
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

Gd
49
Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

p *alto should rise above other parts* *rhythmic breath during rest* *echo*

51

S
8
outs no feel - ing, no, I don't be - lieve I don't be - lieve You don't care a bit, you don't care a bit.

A
8
Speak no feel - ing, no, I don't be - lieve you, You don't care a bit, you don't care a bit.

T
8
outs no feel - ing, no, I don't be - lieve I don't be - lieve You don't care a bit, you don't care a bit.

Br
8
Speak no feel - ing, no, I don't be - lieve I don't be - lieve You don't care a bit, you don't care a bit.

Bs
8
outs no feel - ing, no, I don't be - lieve I don't be - lieve You don't care a bit, you don't care a bit.

Gd
51
outs no feel - ing, no, I don't be - lieve I don't be - lieve You don't care a bit, you don't care a bit.

one soprano sings 'hide and seek'
other sopranos repeat pattern

53

S Hide _____ and _____ seek.

A Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut outs.

T Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

Br Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut

Bs Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

Gd Ran - som notes keep fal - lin' out your mouth, Mid - sweet talk news - pa - per word cut pa - per word cut -

55

S Hide _____ and _____ seek. *tutti*

A Speak no feel-ing, no, I don't be-lieve you, You don't care a bit, you don't care you don't care a

T outs no feel-ing, no, I don't be-lieve you, You don't care a bit, you don't care a bit.

Br Speak no feel-ing, no, I don't be-lieve you, You don't care a bit, you don't care a bit.

Bs outs no feel-ing, no, I don't be-lieve you, You don't care a bit, you don't care you don't care a

Gd outs no feel-ing, no, I don't be-lieve I don't be-lieve You don't care a bit, you don't care a bit.

57

S Hide ____ and ____ seek. Hide ____ and ____

A bit oh, no, you don't care a bit, oh, no, you don't care a bit, oh, no, you don't care a

T oo

Br oo

Bs doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Gd 57 *sopranos should slide through upward leaps*
bass is sung with a brief, resonant 'doo'

pp

60

S seek. _____

A bit, you don't care a bit, you don't care a bit.

T

Br

Bs doo doo doo doo doo doo doo

Gd 60 *rit.*

ppp