

PEACE SONGS FOR CHOIR

- 10 choral selections from the musical "Twimfina" -



Words and Music
by Secretary Michael

Illustrations
by Jennifer Stolzer

Peace Songs for Choir (10 choral selections from the musical “Twimfina”)
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Original Edition

For latest updates, free downloads of the “Twimfina” musical,
or to hear reference recordings of these songs, please visit: www.twimfina.com

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Overview

by Secretary Michael

I hope that these songs are fun to sing and bring your singers a sense of community and purpose. All artists need that. Choirs do important work in spreading peace. Please post your performances online to spread it even farther. Don't be misled by the children in the illustrations. These are not "kiddie" songs. They are songs for intelligent people who understand the larger world.

The ten songs in this collection are quite different from each other because they each have a different job to do in the Twimfina musical. But unconventional as they might be, none of the songs are difficult to sing. Being a choir person myself with a limited vocal range, I always make sure of that. The following notes and background information about each song might be useful.

Nonviolence / One by One (Page 11)



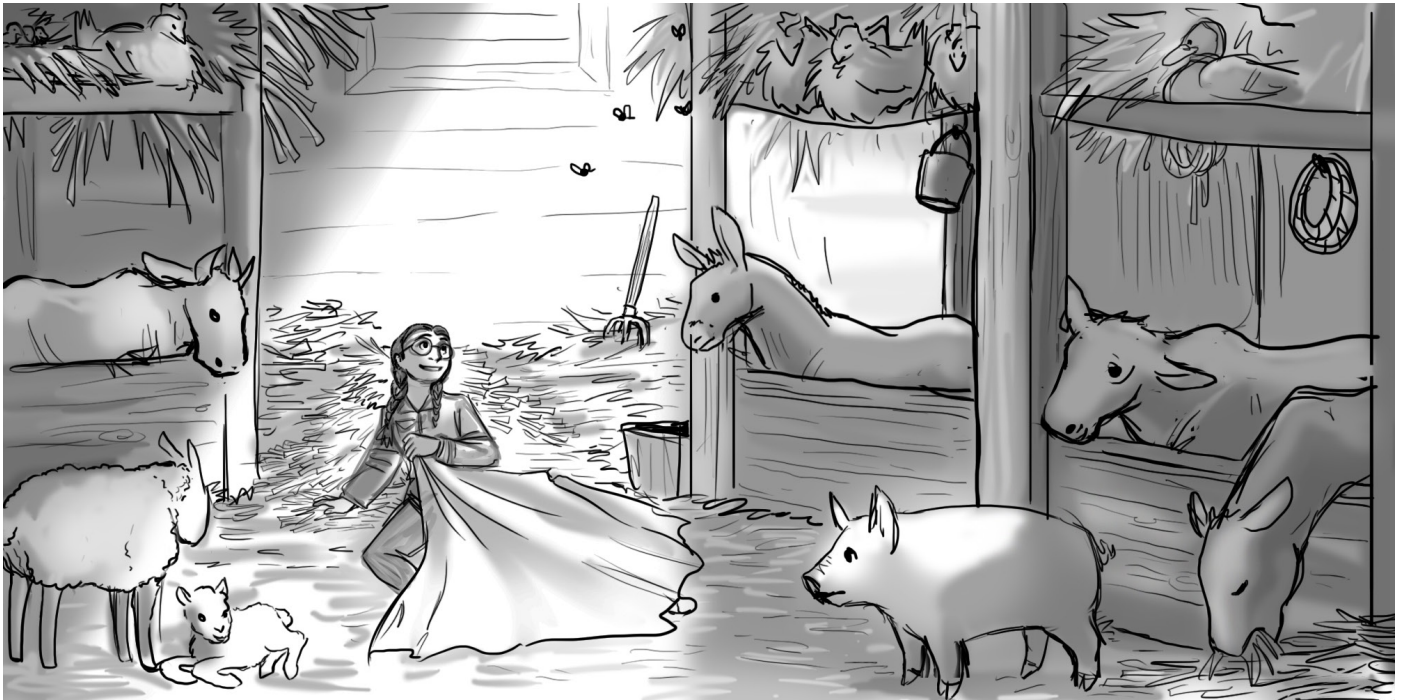
The above illustration shows Twimfina teaching her students how to "disgunsemble" a handgun, after which they will all scatter the little pieces so that they can never again be found and reassembled. During this scene, Twimfina teaches them to sing these two songs. They are "piggyback" songs. The songs can be sung separately, or on top of each other.

The guitar accompaniment is just a suggestion. If a different chord voicing or pattern sounds better, then follow your better judgement.

There are three "singings" that happen. The first group sings the "Nonviolence Takes a Long, Long Time" song. Then the second group sings the "One by One, Destroy Each Gun" song. Finally they both sing their songs at the same time.

These songs are for mixed voices, so please sing in whatever octave is most comfortable.

Animals of the Planet Earth (Page 14)



“We are the animals of the planet earth.” When choir directors see the bizarre score to this song, they probably just skip it. Maybe I would too. To my knowledge it has never been performed. But I am absolutely sure that it is doable - and joyfully doable. Different groups of singers will have to learn different animal sounds, but that’s not an impossible task. Clear instructions for each animal sound are given in the score.

As shown in the illustration above, Twimfina sought shelter in a barn on her long journey to Enemia. It was the night before she finally reached the Enemian border. Here you can see all the animals that joined her in song - even the buzzing bees. (Thank you, Jennifer Stolzer, for putting such detail into your illustrations.) By the way, the buzzing bees are no longer in the score. I don’t remember removing them, but somehow they’ve managed to fly away.

I’ve included a piano rendition of the song. Although it wasn’t written as an accompaniment, it could serve that purpose if you feel it adds to the festivity and doesn’t hide any animal sounds.

Live, Let Live (Page 35)

I love this gentle little “machine” of a song (in fact I’m writing an entire book of such mechanical songs). In the musical, the Teachers’ Commune (in St. Louis) sang this peaceful song before eating lunch. But it was a peace before a storm because moments later they would learn that Twimfina had run off to be with her pen-pal boyfriend in Enemia.

It is written in 3-part harmony for Upper, Middle, and Lower voices. If the tenors sing the middle voice with the altos, they should read the notes as if they were written in tenor clef and sing in that comfortable range. This slow song just floats in the air.

The World is Our Family (Page 36)



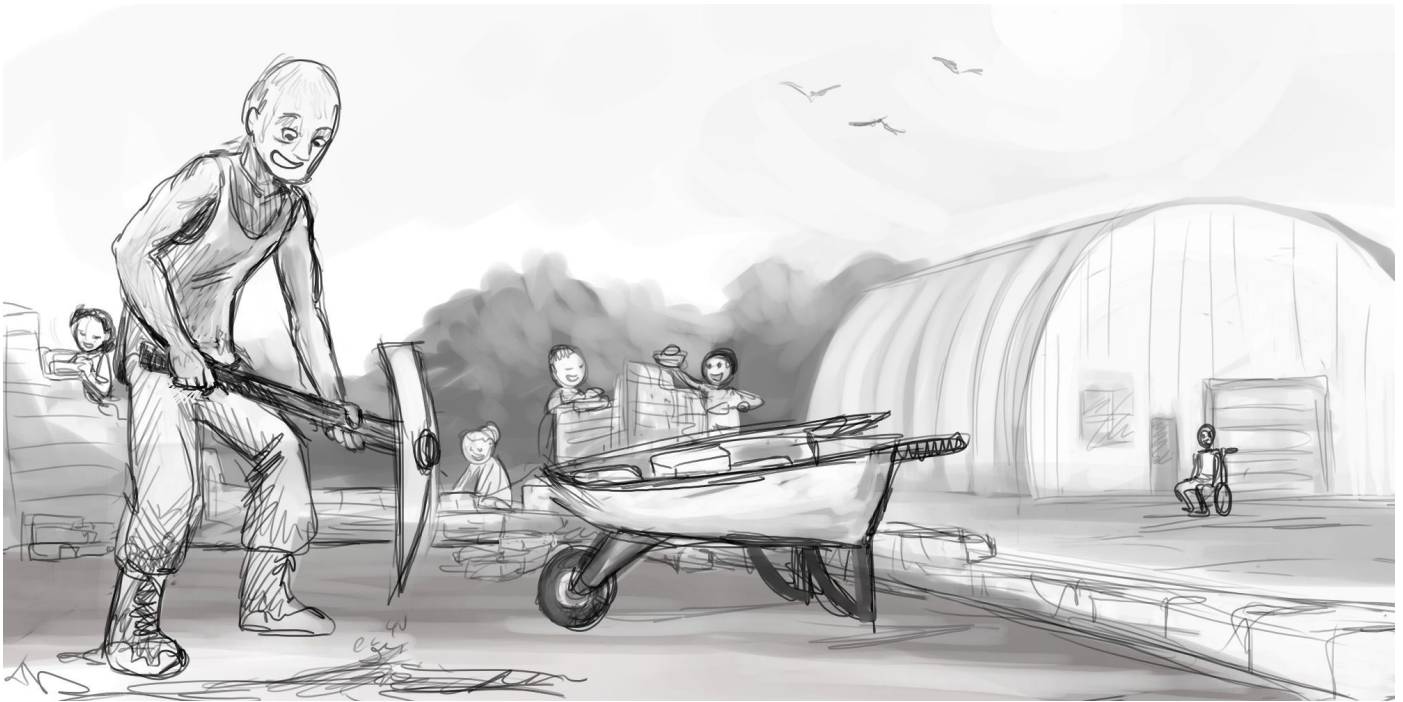
When Twimfina crosses the border into Enemia, she sings “The World Is My Family, I’m Not Afraid” (the acronym spells “Twimfina”). It’s the title song of the musical, and so I certainly wanted to include it into this collection of “Peace Songs for Choir”. Although it’s a peace song (as is just about every song I’ve ever written in my life), it’s not a choral song. So I arranged it for SATB and renamed it “The World is Our Family”. Even though the song now has the unpronounceable acronym “Twiofwna”, it still rejoices in an important idea worth singing about.

Keep Us Open, Keep Us Free (Page 40)

Like the earlier “Live, Let Live”, this is a simple, peaceful little “machine”. It is written in 3-part harmony. As before, if the tenors share the middle voice with the altos, they should read the notes as if they were written in tenor clef and sing in that comfortable range.

This song is sung twice in the musical. Early in the play, Twimfina sings it with her parents. Later in the play she sings it with her new family, Guru and Ace.

Brick after Brick (Page 43)

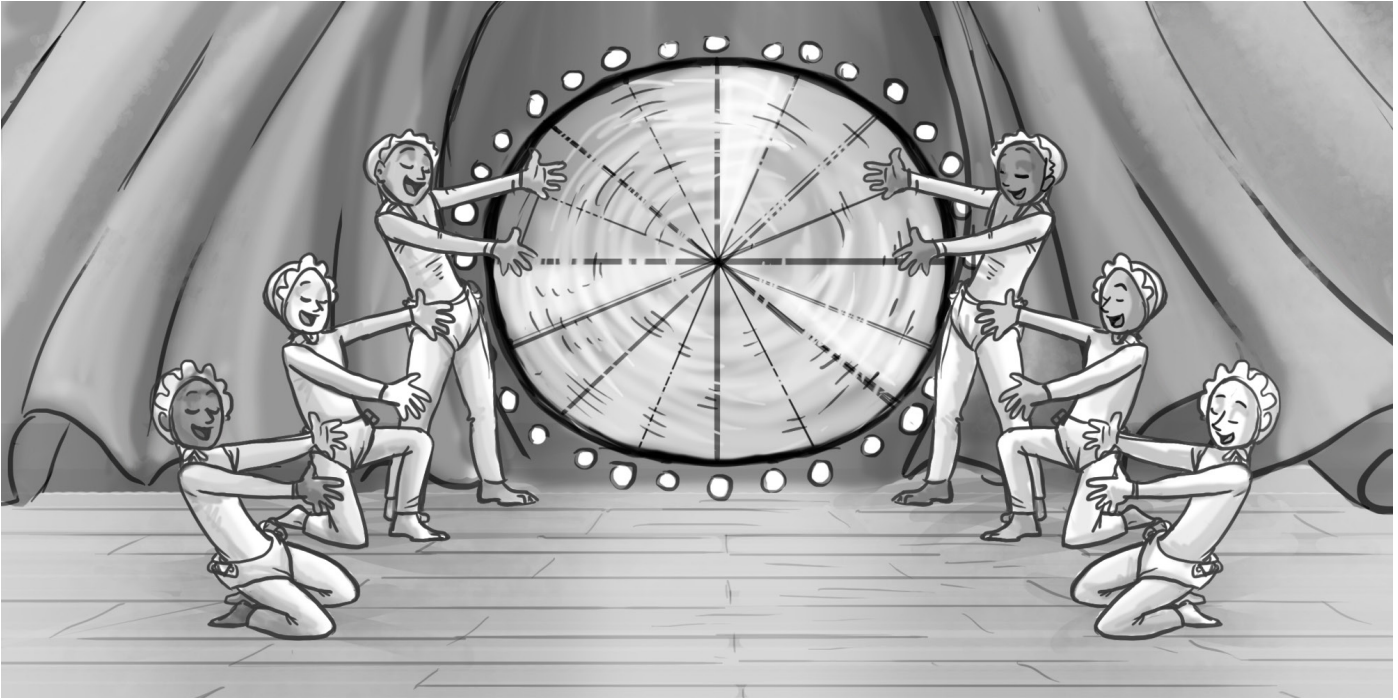


This song occurs early in the musical (Segment 3). It is operatic in the sense that there is no dialogue during the scene - only singing. Guru has just graduated from a teaching program, but he feels defeated because the area's only school did not want to hire him. Guru, who is wheelchair-bound, feels that no more doors are open to him.

Meanwhile, Guru's ever-supportive father (Baba) has begun to dig a foundation around their garden. He is going to build his son a school of his own: "Garden School". Guru thinks this is a ridiculous idea. But as he watches from a distance and sees his father working so hard, and sees other teachers and townspeople coming to help, he begins to realize that this hair-brained idea might actually work.

This song calls for two soloists (Baba and Guru), plus a group of male teachers (divided into tenor and bass), plus a group of women factory workers (divided into soprano and alto). The music is in 3-part harmony, so after the women factory workers arrive, the altos should join the tenors on the middle voice (each singing in their own comfortable octaves).

I've added a piano accompaniment (page 50) that can be used for rehearsals and even for performances if you feel that it helps move things along. The appearance of this 3-page condensed accompaniment will be off-putting at first. It's a type of shorthand. Boxed letters represent entire passages that need to be played. If you make photocopies of the 3 pages and then tape them together, you'll be able to avoid endless page turns.



“Sheer luck determines who we turn out to be”. That’s the theme that underlies almost everything that I write about. The Jeeno Casino (“jeen” meaning “gene”) puts this idea front and center. The song emphasizes that those of us who are “more lucky” have a duty to protect those of us who are “less lucky”.

The Jeeno Casino song has three verses, each followed by a refrain. The verses are circus-like and are in 2-part harmony. The refrain is slower, deeper, richer and in 3-part harmony.

As the above illustration from the musical shows, this song is sung by the Jeeno Casino staff, dressed as babies. During each refrain, a large “Wheel of Fortune” spins on the wall behind them.



Like “Animals of the Planet Earth”, the “Peace Machine” has lots of moving parts. Although it is written in 6-part harmony and sung in 10 different languages, it is quite easy. And since it is so mechanically constructed, we are calling it the “Peace Machine” instead of “One World, One Song” (as it is titled in the Twimfina musical).

The illustration above shows Twimfina singing this song with an international group of students at the San Francisco Youth Hostel. But she’ll only be there a short time because that night she is to meet somebody down at the Port of San Francisco as she continues her long journey to Enemia.

Peace to You from Language Number Two (Page 68)



This song celebrates bilingualism and the importance of language.

In the musical, this song is sung on a split stage. On one half of the stage, Baba is teaching the Enemian language in a modern St. Louis high school (Mendel Science High). On the other half of the stage, Twimfina is teaching English in a poor Enemian school with a dirt floor. Though thousands of miles apart, both teachers are teaching the same lesson at the same time. The students are asking the same questions at the same time. And at the end they're all singing the same song at the same time.

"Peace to You from Language Number Two" is sung in 2-part harmony. The younger Enemian students sing the upper voice while the older St. Louis students sing the lower voice.

Come Live With Us (Page 74)

This final song is very short (only two pages), but it's sung very slowly in rich 4-part harmony.

In the musical, this song is sung acapella at the end of the show after everything is over - even after the curtain calls. Everybody involved in the production (including the ushers, stage hands, pianist, janitors - everybody) climbs on stage and sings it by memory with one outstretched arm. When the song is over there is silence. The stage goes black, the house lights are turned on, and everybody goes home.

*NOTE: Men should sing in comfortable lower octave (as if written in tenor clef).
In the musical, Twimfina teaches this song to her young students as they "disgunsemble" an old gun that Twimfina had purchased from Walter.*

Nonviolence / One by One

(For 2 Groups of Mixed Voices with Guitar Accompaniment)

Secretary Michael

MAP:

1. Group 1 sings "Nonviolence" melody alone;
2. Then Group 2 sings "One by One" melody alone;
3. Finally, both groups sing their melodies simultaneously;

Peacefully $\text{♩} = 58$ E^b A^b

Group 1:
"Nonviolence"
Melody

Group 2:
"One by One"
Melody

Guitar
(use this accompaniment or any other simple one)

5 E^b B^b E^b A^b

long, long time. Non - vi - o - lence takes a

set us free. One by one de - stroy each gun so



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9 E^b B^b B^b7 E^b B^b

long, long time. it takes a long, long,

we can be _____ Free to walk down a - ny street, _

E^b B^b7 E^b B^b7

13 cm fm E^b B^b

long, long, long, long

free to smile at those we meet, _ free to let our chil - dren play,

Cm Fm E^b B^b7

17 E^b B^b B^b7 E^b B^b cm

time. It takes a long, long, long,

fear has ta - ken this a - way. Bring back how it used to be, _ bring back our com-

E^b B^b7 E^b B^b7 Cm

22 fm gm B \flat E \flat

long, long, long time.

mu - ni - ty. Bit by bit we'll get this done: one by one de - stroy each gun.

Fm Gm B \flat 7 E \flat

*Sung 3 times:
once by Group 1, once by Group 2,
then once by both groups together*

Animals of the Planet Earth

(For an animal choir, from the musical "Twimfina")

Secretary Michael

Voices:

The column at the right introduces all the animals, explains how to produce their sound, and shows which staff they can be found on.

Structure:

A1

Animal Theme opens the song.

S1

Sun Theme begins.

D

Dream Theme interrupts the Sun Theme.

S2

Sun Theme concludes.

cS1

COWS sing the Sun Theme melody.

cD

Dream Theme interrupts the cows' Sun Theme.

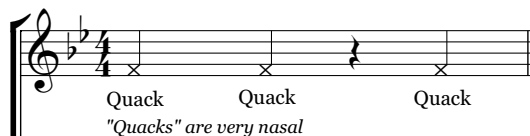
cS2

COWS conclude the Sun Theme.

A2

Animal Theme returns to end the song in wild exuberance.

Human
& Duck
(solos)



Birds



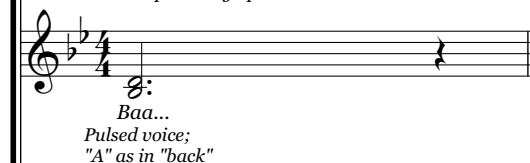
Chicks



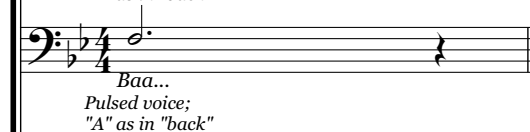
Hens



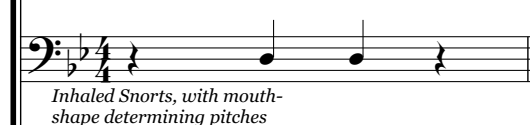
Sheep 1
Sheep 2



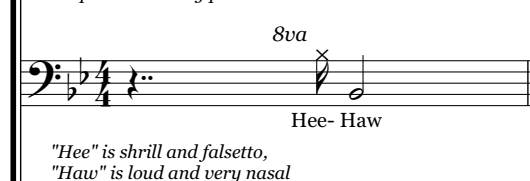
Sheep 3



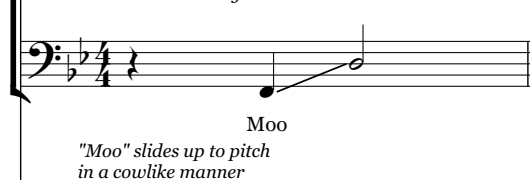
Pigs



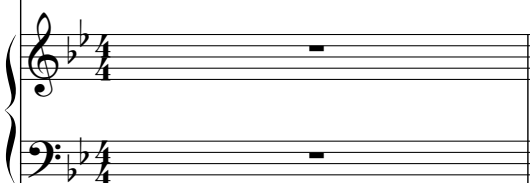
Donkeys



Cows



Optional
Piano



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This song comes from the musical "Twimfina", a story about a young woman who runs off to be with her pen-pal boyfriend in Enemia, an embargoed, outlawed country. Traveling on foot, Twimfina is a day away from reaching Enemia's border. A bit delirious after eating some moldy rye bread, she has to spend a stormy night in a barn. There are animals asleep in the barn, and they're a bit grumpy when she disturbs them. Here is the dialogue that may be used to introduce the music as Twimfina enters the barn with her backpack:

Twimfina: "Hello animals!" (a sheep replies with an unenthusiastic bleat, as if saying "whatever")
 "I hope you don't mind me staying in here with you tonight." (a cow has the same unenthusiastic response)
 "I may have to stay here tomorrow night too if I can't get across their "border". (a hen gives an "oh, really?" cackle)
 "Yea. Silly borders." (a pig and donkey give a short chuckle)
 "By the way, my name's Twimfina. What're yours?"

The animals answer as Twimfina translates into English

(Quack-Quack) "Duck?"

(Snort-Snort) "Pig?"

(Brawk-Brawk) "Hen?"

(Chirp-Chirp) "Bird?"

(Baaa) "Sheep?"

(Hee-Haw) "Donkey?"

(Peep-Peep-Peep) "Chick?"

(Moo) "Cow?"

"I'm happy to meet all of you." [*clap of thunder is heard*] "Wow, what a dreary night. But at least we're all still alive." (sheep and cow agree in depressed resignation).

Twimfina begins to sing amidst the melancholy:

Wistfully ♩ = 76

Human (Solo)

2 The Sun, let it shine, let it shine on e - v'ry

6 one. The Sun, let it shine, let it shine on e - v'ry

10 one. So all of us can dream of fields and fields of

14 green. The Sun, let it shine, let it shine on e - v'ry - one.

A1

Cheerfully ♩ = 120

19

Hum Duk

(7 nasal "Quacks" to establish tempo)

We are the A - ni - mals of the Pla - net Earth, with the Hair - y ones, we are Mer - ry ones, and the

Brd

(whistled chirps)

Cks

(peep)

Hen

(brawk)

Sh1 Sh2

Sh3

Pig

(Snort)

Dnk

(Hee - Haw)

Cow

Moo

Cheerfully ♩ = 120

Quack Quack Quack Quack Quack Quack Quack

Bb

Cm

23 F⁷ B^b 3

Hum
Duk

fun - ny, fun - ny bo - dies that we got at birth. Wan-na know who we are? Well, for
ver - y best is that we're ve - ge - tar - i - ans. Wan-na know who we are? Well, for

Brd

(whistled chirps) (whistled chirps) (whistled chirps)

Cks

(peep) (peep) (peep)

Hen

(bawk) (bawk) (bawk)

Sh1
Sh2

Sh3

Pig

(Snort) (Snort) (Snort)

Dnk

8^{va} (Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow

Moo Moo Moo

F⁷ B^b 3

26 Eb Cm F F⁷ 1. B \flat

Hum
Duk
what it's worth, we are the A - ni - mals of the Pla - net Earth. We are
what it's worth, we are the A - ni - mals of the Pla - net

Brd
(whistled chirps) (whistled chirps) (whistled chirps)

Cks
(peep) (peep) (peep)

Hen
(brawk) (brawk) (brawk)

Sh1
Sh2

Sh3

Pig
(Snort) (Snort) (Snort)

Dnk
8^{va}
(Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow
Moo Moo Moo

26 Eb Cm F F⁷ 1.

S1

2. **Solemnly** ♩ = 76

29 B♭ E♭ B♭ E♭

Hum
Duk
Earth. The Sun, let it shine, let it shine on e v'ry

Brd
(whistled chirps)

Cks
(peep)

Hen
(brawk)

Sh1
Sh2
Baa... Baa... Baa...

Sh3
Baa... Baa... Baa...

Pig
(Snort)

Dnk
8^{va}
(Hee - Haw)

Cow
Moo Moo Moo Moo

E♭ B♭ E♭

2. **Solemnly** ♩ = 76

The musical score is written for a solo voice (Hum/Duk) and a piano accompaniment. The tempo is marked 'Solemnly' with a quarter note equal to 76 beats per minute. The key signature has two flats (B♭ and E♭). The vocal line begins at measure 29 with the lyrics 'Earth. The Sun, let it shine, let it shine on e v'ry'. The piano accompaniment features various animal sound effects: 'whistled chirps' (Brd), 'peep' (Cks), 'brawk' (Hen), 'Baa...' (Sh1, Sh2, Sh3), 'Snort' (Pig), 'Hee - Haw' (Dnk), and 'Moo' (Cow). The score is divided into two systems, with the second system starting at measure 29.

33

B \flat E \flat B \flat E \flat B \flat ⁷

Hum
Duk

one. The Sun, let it shine, let it shine_ on_ e - - v'ry_

Brd

Cks

Hen

Sh1
Sh2

Baa... Baa... Baa... Baa... Baa...

Sh3

Baa... Baa... Baa... Baa... Baa...

Pig

Dnk

8va
(Hee - Haw)

Cow

Moo_ Moo_ Moo_

B \flat E \flat B \flat E \flat B \flat ⁷

D

37

Hum
Duk

one. So all of us can dream of fields and fields of

Brd

Cks

(peep) (peep) (peep)

Hen

Sh1
Sh2

Baa... Baa... Baa... Baa...

Sh3

Baa... Baa... Baa... Baa...

Pig

Dnk

(Haw Hee)

Cow

E♭ G♭ B♭ G♭

S2

41

Hum Duk

B \flat B \flat ⁷ E \flat B \flat E \flat B \flat ⁷

green._____ The Sun, let it shine, let it shine_ on_ e - v'ry_

Brd

Cks

(peep)

Hen

Sh1 Sh2

Baa... Baa... Baa... Baa... Baa... Baa...

Sh3

Baa... Baa... Baa... Baa... Baa... Baa...

Pig

Dnk

Cow

Moo_____ Moo_____ Moo_____

B \flat B \flat ⁷ E \flat B \flat E \flat B \flat ⁷

cS1

45

Hum
Duk

one.

(MELODY IS BEING SUNG BY THE COWS)

Brd

(whistled chirps)

Cks

(Peep)

Hen

Sh1
Sh2

Baa...

Sh3

Baa...

Pig

Dnk

Cow

Moo...

COW SOLO:

COW HARMONY: Moo...

Moo... Moo... Moo... Moo... Moo... Moo... Moo... Moo... Moo...

E♭ B♭ F B♭

49 F Bb F Bb F7

Hum
Duk

Brd
(whistled chirps)

Cks
(Peep)

Hen

Sh1
Sh2
Baa... Baa... Baa... Baa... Baa...

Sh3
Baa... Baa... Baa... Baa... Baa...

Pig

Dnk
8va
(Hee - Haw)

Cow
Moo. Moo. Moo. Moo. Moo. Moo. Moo. Moo.
COW SOLO: Moo. COW HARMONY: Moo. Moo. Moo. Moo.

F Bb F Bb F7

Hum
Duk

Brd
(whistled chirps)

Cks
(Peep)

Hen

Sh1
Sh2
Baa... Baa... Baa... Baa... Baa...

Sh3
Baa... Baa... Baa... Baa... Baa...

Pig

Dnk
8va
(Hee - Haw)

Cow
Moo. Moo. Moo. Moo. Moo. Moo. Moo. Moo.
COW SOLO: Moo. COW HARMONY: Moo. Moo. Moo. Moo.

F Bb F Bb F7

CD

53

B \flat G \flat B \flat G \flat

Hum
Duk

So all of us can dream_____ of fields and fields of

Brd

(whistled chirps)

Cks

(Peep) (peep) (peep) (peep)

Hen

Sh1
Sh2

Baa... Baa... Baa... Baa...

Sh3

Baa... Baa... Baa... Baa...

Pig

Dnk

(Haw - Hee)

Moo.

Cow

B \flat G \flat B \flat G \flat

cS2

57 F F⁷ B^b F B^b F⁷

Hum
Duk

green. _____ (MELODY IS BEING SUNG BY THE COWS)

Brd

(whistled chirps) (whistled chirps) (whistled chirps)

Cks

(peep) (Peep) (Peep) (Peep)

Hen

Sh1
Sh2

Baa... Baa... Baa... Baa... Baa... Baa...

Sh3

Baa... Baa... Baa... Baa... Baa... Baa...

Pig

Dnk

Moo. Moo. Moo. Moo. Moo. Moo. Moo. Moo

Cow

COW SOLO: COW HARMONY: Moo. Moo. Moo.

F B^b F B^b F⁷

A2

61 B \flat

Hum
Duk

Brd
(whistled chirps)

Cks
(Peep)

Hen

Sh1
Sh2
Baa...

Sh3
Baa...

Pig

Dnk

Moo.

Cow

B \flat

8^{va}

Cheerfully ♩ = 120 B \flat

(7 nasal "Quacks"
to establish tempo)

We are the A - ni mals of the

(whistled chirps)

(peep)

(bawk)

(Snort)
8^{va}

(Hee - Haw)

Moo_____ Moo_

Cheerfully ♩ = 120 B \flat

Quack Quack Quack Quack Quack Quack Quack

65 Cm F⁷ B^b 3

Hum
Duk

Pla - net Earth, with the fun - ny, fun - ny bo - dies that we got at birth. Wan na know

Brd

(whistled chirps) (whistled chirps) (whistled chirps)

Cks

(peep) (peep) (peep)

Hen

(bawk) (bawk) (bawk)

Sh1
Sh2

Sh3

Pig

(Snort) (Snort) (Snort)

Dnk

8^{va} (Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow

Moo Moo Moo

Cm F⁷ B^b 3

68 B \flat E \flat Cm F

Hum
Duk

who we are? Well, for what it's worth, we are the A - ni mals, we are the

Brd

(whistled chirps) (whistled chirps) (whistled chirps)

Cks

(peep) (peep) (peep)

Hen

(bawwk) (bawwk) (bawwk)

Sh1
Sh2

Sh3

Pig

(Snort) (Snort) (Snort)

Dnk

8va (Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow

Moo Moo

B \flat E \flat Cm F

71

Hum
Duk

A - ni mals, we are the A - ni - mals of the Pla_____

Brd

(whistled chirps)

Cks

(peep)

Hen

(brawk)

Sh1
Sh2

Sh3

Pig

(Snort)

Dnk

8va

(Hee - Haw)

Hee - hee - hee - hee - hee - hee - hee - hee

Cow

Moo_____

Moo_____

Moo

Moo

Moo

F7

74

Hum
Duk

net Earth.

Brd

(whistled chirps) (whistled chirps) (whistled chirps)

Cks

(peep) (peep) (peep)

Hen

(bawk) (bawk) (bawk)

Sh1
Sh2

Sh3

Pig

(Snort) (Snort) (Snort)

Dnk

8va 8va 8va 8va 8va 8va 8va 8va

Hee - hee - hee - hee - hee - hee - hee - hee Haw

Cow

Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo.

Bb

3 3 3 3 3 3 3 3 3 3 3 3 3 3

8vb

Animals of the Planet Earth

(instrumental backup to use if needed)

Secretary Michael

$\text{♩} = 120$
Cheerfully

Quack Quack Quack Quack Quack Quack Quack

3 B \flat Cm

5 F 7 B \flat 3

8 E \flat Cm 3 F 3 F 7 B \flat

12 Cm F 7 B \flat 3

15 E \flat Cm 3 F 3 F 7 B \flat



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19 Eb $\text{♩} = 88$ **Solemnly** Bb Eb Bb Eb

24 Bb Eb Bb^7 Eb Gb Bb

29 Gb Bb Bb^7 Eb Bb Eb Bb^7

34 Eb Bb F Bb F

39 Bb F Bb F^7 Bb Gb

44 $B\flat$ $G\flat$ F $B\flat$ F $B\flat$ F⁷

50 $B\flat$ $\text{♩} = 120$
Cheerfully $B\flat$ Cm

Quack Quack Quack Quack Quack Quack Quack

8^{vb}

55 F⁷ $B\flat$ $E\flat$ Cm F

60 F⁷

63 $B\flat$

8^{vb}

NOTE: In the musical, this song is sung by the Teachers Commune before lunch.
Any tenors singing the middle voice should read as if in tenor clef.

Live, Let Live

(From the musical "Twimfina")

Secretary Michael

Slow, Meditative

$\text{♩} = 40$

Upper

Middle

Lower

Live, let live. Live, let live. Live, let live. Live, let live.

9

Live, let live. Live, let live. Live, let live.

Live let live let Live let live let Live let live let

Live, let live. Live, let live. Live, let live.

15

Repeat as desired

Live, let live. Live, let live. Let live.

Live let live let Live let live. Let live.

Live, let live. Live, let live. Live, let live.



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The World is Our Family

(Song from the musical "Twimfina", arranged for SATB)

Words and Music: Secretary Michael

♩=80

C F C F C Am F G

S Bor - ders, boun- d'ries, walls and fen - ces, one by one they'll dis - ap - pear.

A Bor - ders, boun- d'ries, walls and fen - ces, one by one they'll dis - ap - pear.

T Bor - ders, boun- d'ries, walls and fen - ces, one by one they'll dis - ap - pear.

B Bor - ders, boun- d'ries, walls and fen - ces, one by one they'll dis - ap - pear.

5 C F C F C Am F G

S All our so - called dif - fer - en - ces, these are things we do not fear. Don't

A All our so - called dif - fer - en - ces, these are things we do not fear. Don't

T All our so - called dif - fer - en - ces, these are things we do not fear. Don't

B All our so - called dif - fer - en - ces, these are things we do not fear. Don't



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9


S  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

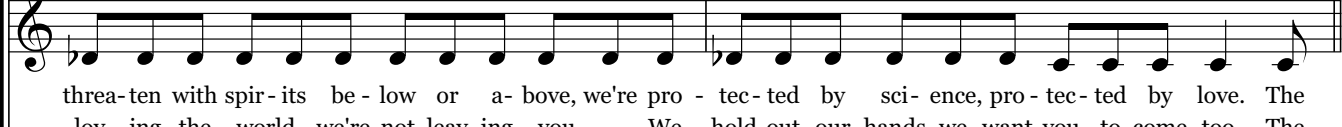
A  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

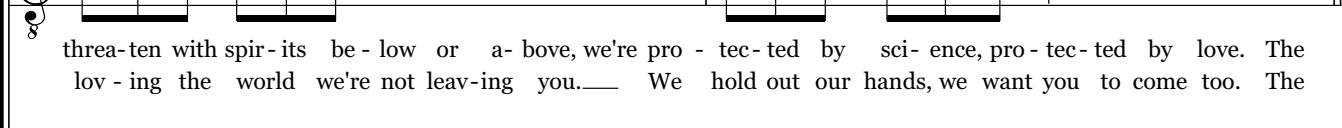
T  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

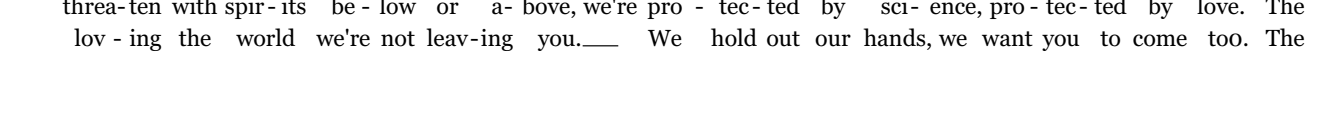
B  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

11

S  threa - ten with spir - its be - low or a - bove, we're pro - tec - ted by sci - ence, pro - tec - ted by love. The lov - ing the world we're not leav - ing you. — We hold out our hands, we want you to come too. The

A  threa - ten with spir - its be - low or a - bove, we're pro - tec - ted by sci - ence, pro - tec - ted by love. The lov - ing the world we're not leav - ing you. — We hold out our hands, we want you to come too. The

T  threa - ten with spir - its be - low or a - bove, we're pro - tec - ted by sci - ence, pro - tec - ted by love. The lov - ing the world we're not leav - ing you. — We hold out our hands, we want you to come too. The

B  threa - ten with spir - its be - low or a - bove, we're pro - tec - ted by sci - ence, pro - tec - ted by love. The lov - ing the world we're not leav - ing you. — We hold out our hands, we want you to come too. The

REFRAIN

13 B \flat A Dm C

S world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The

A world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The

T world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The

B world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! The

15 F E Am G

S world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! Don't
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid!__

A world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! Don't
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid!__

T world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! Don't
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid!__

B world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid! Don't
world is our fa - mi - ly, we're not a - fraid! The world is our fa - mi - ly, we're not a - fraid!__

17 C F C F C F C

S Walls and fen - ces, dif - fer - en - ces, we are not a - fraid!

A Walls and fen - ces, dif - fer - en - ces, we are not a - fraid!

T 8 Walls and fen - ces, dif - fer - en - ces, we are not a - fraid!

B Walls and fen - ces, dif - fer - en - ces, we are not a - fraid!

NOTE: Early in the musical, this song is sung by Twimfina with her parents; later it is sung by Twimfina with Guru and Ace. Chorally, if the tenors are sharing the middle voice with the altos, they should read as if in tenor clef.

Keep Us Open

(From the musical "Twimfina")

Secretary Michael

♩ = 69

Chords: Eb Bb⁶ Bb⁷ Cm Gaug

Upper

Middle

Lower

5

Chords: Ab Eb Bb

9

Chords: Eb Bb⁶ Bb⁷ Cm Gaug

Keep us o - pen, keep us free, — keep the world our fa - mi - ly —

keep the world our fa - mi - ly.

Keep us o - pen, keep us free, — keep the world our fa - mi - ly —

Keep us o - pen, keep us free, Keep the world our fa - mi - ly.



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13 $A\flat$ $E\flat$ $B\flat$

keep the world our fa - mi - ly.

Keep the world our fa - mi - ly.

ALL

17 $E\flat$ $B\flat^6$ $B\flat^7$ Cm $Gaug$

Keep us o - pen, keep us free, keep the world our fa - mi - ly

Keep us o - pen, keep us free, keep the world our fa - mi - ly

Keep us o - pen, keep us free, Keep the world our fa - mi - ly.

21 $A\flat$ $E\flat$ $B\flat$

Keep the world the whole wide world our fa - mi - ly.

keep the world our fa - mi - ly.

Keep the world our fa - mi - ly.

25 Eb Bb⁶ Bb⁷ Cm

Keep us o - pen, keep us free, keep the world our

Keep us o - pen, keep us free, keep the world our

Keep us o - pen, keep us free, Keep the world our

28 Gaug Ab

fa - mi - ly Keep the world the whole wide world our

fa - mi - ly keep the world our

fa - mi - ly. Keep the world our

31 AbMaj⁷ Bb⁷ Eb

fa - mi - Keep us o - pen keep us free.

fa - mi - ly.

fa - mi - ly.

Note:

This song calls for two soloists (Baba and Guru), plus a group of male teachers (divided into tenor and bass), plus a group of women factory workers (divided into soprano and alto). The music is in 3-part harmony, so after the women factory workers arrive, the altos should join the tenors on the middle voice (each singing in their own comfortable octaves).

This opera-like scene has no words, only singing. It happens early in the play, before Twimfina arrives. Guru had been refused a teaching position at the only school and felt defeated. His father Baba grabbed a shovel and started building Guru his own school over their garden plot. Guru initially thought this was a ridiculous idea. But as he sat in his wheelchair and watched his father working so hard, and then saw other teachers and townspeople come to help, he began to have hope.

Brick after Brick

(From the musical "Twimfina")

Secretary Michael

BABA (Guru's father), cheerfully sings
while laying bricks:

♩=56 C Am Dm G G⁷

Brick af - ter Brick af - ter Brick in line, build it strong and build it fine.

5 C Am Dm G⁷ C

Brick af - ter Brick af - ter Brick in line, all good things they come in time.

(in the musical, Baba slips and a load of bricks crashes to the ground;
there's no need to replicate this event in a choral concert)

GURU (watching from afar in wheelchair):

9 E Am E Am D

It hurts to watch him stum - ble, fall, break his

15 G D G E Am E

bo - dy, give his all. I beg he stop this use - less

21 Am D G D G G⁷

quest. Ac - cept the truth. Give - up the rest.



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Public Domain. They may be freely copied and performed.

BABA RESUMES:

27 C Am Dm G G⁷

Brick af - ter Brick af - ter Brick in line, build it strong and_ build it fine.

31 C Am Dm G⁷ C

Brick af - ter Brick af - ter Brick in line, all good things they_ come in time.

GROUP OF MALE TEACHERS ARRIVE:

35

We are tea - chers, like your son,___ Here to help you get this done.___

39

From the ruins of de - va - sta - tion, We'll help build a good foun - da - tion.

SPLIT INTO TENOR (read as tenor clef) AND BASS:

43 C Am Dm G G⁷

Teach e - v'ry teach e - v'ry teach e - v'ry mind. Teach them strong and_ teach them fine.

Teach, teach,___ teach,___ mind... Teach_ strong,___ teach_ fine.---

47 C Am Dm G⁷ C

Teach e - v'ry teach e - v'ry teach e - v'ry mind. All good things they_ come in time.

Teach, teach,___ teach,___ mind... Good_ things___ in___ time.

BABA ALONE:

TEACHERS RESPOND:

51 C Am Dm G

For our chil - dren! Teach them strong and teach them fine.

Teach them strong and teach them fine.

BABA ALONE:

TEACHERS RESPOND:

55 C Am Dm G⁷ C

For our fu - ture! All good things they come in time.

All good things they come in time.

59 C Am Dm G G⁷

Teach e - v'ry teach e - v'ry teach e - v'ry mind. Teach them strong and teach them fine.

Teach, teach, teach, mind. Teach strong, teach fine.

63 C Am Dm G⁷ C

Teach e - v'ry teach e - v'ry teach e - v'ry mind. All good things they come in time.

Teach, teach, teach, mind. Good things in time.

GROUP OF WOMEN GARMENT FACTORY WORKERS ARRIVE; MEN TEACHERS HUM SUPPORTIVE BASSLINE:

67 C Am Dm⁷ G⁷

We're your gar - ment fac - t'ry neigh - bors,

Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm

71 C Am Dm⁷ G⁷

Fi - nished with our dai - ly la - bors.

Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_

75 C Am Dm⁷ G⁷

We have heard what you have planned_____

Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_

79 C Am Dm⁷ G⁷

And stopped by to lend a hand._____

Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_ Mmm_

EVERYBODY: (Sopranos on top, altos and tenors together [in mixed octaves] in middle, basses on bottom)

83 C C^{major}7 Am Am⁷ Dm Dm⁷ G G⁷

Stitch, stitch, stitch, line. Sew strong sew fine.

Stitch af - ter stitch af - ter stitch in line, Sew it strong and_ sew it fine.

Stitch,_ stitch,_ stitch,_ line._ Sew_ strong,_ sew_ fine._

87 C Cmaj7 Am Am7 Dm Dm7 G7 C

Stitch, stitch, stitch line. Good things in time.

Stitch af - ter stitch af - ter stitch in line, All good things they_ come in time.

Stitch,_ stitch,_ stitch,_ line._ Good_ things_ in_ time.

91 BABA ALONE: EVERYBODY: C Am Dm G

Sew it strong and sew it fine.

For our chil - dren! Sew it strong and_ sew it fine.

Sew it strong and sew it fine.

95 BABA ALONE: EVERYBODY: C Am Dm G7 C

All good things they come in time.

For our fu - ture! All good things they_ come in time.

All good things they_ come in time.

99 C Cmaj7 Am Am7 Dm Dm7 G G7

Stitch, stitch, stitch, line. Sew strong, sew fine.

Stitch af - ter stitch af - ter stitch in line, Sew it strong and_ sew it fine.

Stitch,_ stitch,_ stitch,_ line._ Sew_ strong,_ sew_ fine._

103 C C^{maj7} Am Am⁷ Dm Dm⁷ G⁷ C

Stitch, stitch, stitch, line. Good things in time. GURU:
 Stitch af - ter stitch af - ter stitch in line, All good things they_ come in time. Can
 Stitch,_ stitch,_ stitch,_ line._ Good_ things_ in_ time._

GURU SINGS MIDDLE VOICE ALONE WHILE OTHERS VOCALIZE SUPPORTIVELY:

107 E Am E Am

Oo...
 this be ha - p'ning? Do I hear right? From
 Oo...

111 D G(sus4) D⁷ G⁷

Oo...
 my deep dark - ness do I see light? A
 Oo...

115 E Am E Am

Oo...
 dream so sure I'd ne - ver do, but
 Oo...

119 D G(sus4) D D⁷ G

Oo... True! *alt/ten*

now this dream__ might just be co - ming true!__ True!

Oo... True!__

EVERYBODY:

125 C Cmaj⁷ Am Am⁷ Dm Dm⁷ G G⁷

Brick, brick, brick, line, Build strong, build fine.

Brick af - ter brick af - ter brick in line, Build it strong and__ build it fine.

Brick,__ brick,__ brick,__ line,__ Build__ strong,__ build__ fine.__

129 C Cmaj⁷ Am Am⁷ Dm Dm⁷ Dm Dm⁷

Brick, brick, brick, line, All good things they__

Brick af - ter brick af - ter brick in line, All good things they__ come__

Brick,__ brick,__ brick,__ line,__

133 G⁷ C

come__ in time.__

in Brick af - ter brick af - ter brick in line.

All good things they__ come in time.__

Brick after Brick

(Optional/Rehearsal Piano - Condensed)

Secretary Michael

$\text{♩} = 56$

INTRO

L
"Light"

4 G G⁷ C 5 6 Am Dm 7 G⁷ C 8

Babba falls;
WAIT until Guru
sings word "It"

G
"Guru"

10 E Am 14 D G

18 E Am 22 D 23 G 24 D 25 G 26 G⁷

L
H
"Heavy"

35 C 36 Am 37 Dm 38 G G⁷



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39 43

H **H**

HE

"Heavy Ending"

47 C 48 Am 49 Dm 50 G⁷ C

51 52 53 Dm 54 G 55 56 57 Dm 58 G⁷ C

C&R

"Call & Response"

59 63

H **HE**

F

"Factory"

67 C 68 Am 69 Dm 70 G

71 75 79 C 80 Am 81 Dm

F **F**

82 G⁷ 83 87 C 88 Am 89 Dm

H

G⁷ 90 C 91 99 103 107
 C&R H HE G
 E 115 Am 119 D 120 G 120
 D 121 D⁷ 122 G 123 124
 125 C 129 Am 130 Dm 131
 H
 133 134 C 135 136

NOTES AND SUGGESTIONS:

- tape together photocopies of all 3 pages to avoid page turns;
- a large boxed letter signifies the beginning of a section;
- a large closing bracket signifies the end of a section;
- a small boxed letter identifies the section that is to be played;
- Meas. 9 (Baba slips and bricks fall) can be skipped for choral concert
- Measure numbers correspond to the vocal score;
- Song is meant to be acappella, so don't use piano in performance unless it sounds better;

NOTE: In the musical, this 3-part harmony song is sung by the casino's staff, dressed as babies. During the refrain, a large "Wheel of Fortune" spins on the wall behind them. The verses have a light circuslike flavor to them, but the refrain is slower and serious.

Jeeno Casino

(From the musical "Twimfina")

Secretary Michael

♩ = 54

1. The Jee - no Ca - si - no in
 2. (It) spin and it spun and it
 3. (With) all the same odds, with

Spin - ning and spun - ning and Spin - ning and spun - ning and Spin - ning and spun - ning and

4

front of us lay, a long time a - go on Con - cep - tion Day. Be -
 spun and it span, spun dif - fer - ent wo - man, spun dif - fer - ent man. Spun
 all the same chance. Some come out crip - pled while o - ther ones dance. So

Spin - ning and spun - ning and Spin - ning and spun - ning and Spin - ning and spun - ning and

7

fore we went in to play the big game, each one of us was ex -
 dif - fer - ent hearts, spun dif - fer - ent brains. Ne - ver a - gain would we
 what should we do when the spin - ning has spun? Share all our win - nings with

Spin - ning and spun - ning and Spin - ning and spun - ning and Spin - ning and spun - ning and

10

act - ly the same. Arm in arm, all us bam - bi - nos,
 all be the same. Arm in arm, all us bam - bi - nos,
 those who have none. Arm in arm, all us bam - bi - nos,

Spin - ning and spun. (sing lyrics above)



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(Verse 2: solo man sings
melody as low as possible)

13 G D A D G D

all on our way to the Jee - no Ca - si - no. E - qual were we,
all win - nin' stuff at the Jee - no Ca - si - no. **Bas - so pro - fundo,**
all of us changed by the Jee - no Ca - si - no. E - qual are we,

(Verse 2: solo woman sings
melody as high as possible)

16 G D G D A

straight to the core. E - qual were we as we went through the (to Meas 19)
So - pra - ni - no. We won it all at the Jee - no Ca (to Meas 28)
straight to the core. E - qual are we as we dance out the (to Meas 28)

CHORUS for Verse 1

19 ♩=54 Peacefully

Melody D D⁷ G G⁷

door. And the big wheel spun: dif - frent

Harmony (lower octave okay)

door. And the big wheel spun: dif - frent

Bass

door. spun, big wheel spun, dif - frent

21 C G D D⁷

peo - ple we be - come. And the big wheel spun: win - ners, lo - sers e - v'ry - one. To each

peo - ple we be - come. And the big wheel spun: win - ners, lo - sers e - v'ry - one. To each

peo - ple we be - come. spun, big wheel spun, win - ners, lo - sers e - v'ry - one. To each

24 G G⁷ C

win - ner, to each lo - ser let no blame or cre - dit come. What's done is

win - ner, to each lo - ser let no blame or cre - dit come. What's done is

win - ner, to each lo - ser let no blame or cre - dit come._

26 G D G

done_____ cuz the big wheel spun. It

done, What's done is done. spun

What's done is done. cuz the big wheel spun

CHORUS for Verses 2 and 3

♩=54 Peacefully

28 D D⁷ G G⁷

si - no._____ And the big wheel spun: dif - frent
door._____

si - no._____ And the big wheel spun:_____ dif - frent
door._____

si - no._____ spun, big wheel spun, dif - frent
door._____

30 C G D D⁷

peo - ple we be - come. And the big wheel spun:_____ Win - ners, lo - sers e - v'ry one. And

peo - ple we be - come. And the big wheel spun:_____ win - ners, lo - sers e - v'ry one. And

peo - ple we be - come spun, big wheel spun, win - ners, lo - sers e - v'ry one. And

33 G G⁷ C

those of us who know the wheel, we know what must be done.____ Must

those of us who know the wheel, we know what must be done._____

those of us who know the wheel, we know what must be done____

35 G G⁷ C

help our fel - low lo - sers with the win - nings we have won.____ Must

help our fel - low lo - sers with the win - nings we have won._____

help our fel - low lo - sers with the win - nings we have won.____

37 G G⁷ C

not let peo - ple suf - fer for the things that luck has done. What's done is
not let peo - ple suf - fer for the things that luck has done... What's done is
not let peo - ple suf - fer for the things that luck has done...

1.

39 G D G

done, _____ cuz the big wheel spun. With
done, what's done is done. spun. With
What's done is done, cuz the big wheel spun.

2.

G D G

done, _____ cuz the big wheel spun.
done, what's done is done, cuz the big wheel spun.
What's done is done, cuz the big wheel spun.

Note: Called the "Peace Machine" because of its many moving parts. At the San Francisco Youth Hostel, Twimfina sings this song with a group of fellow students from 10 different countries. ("U"=Upper, "M"=Middle, "L"=Lower)

Peace Machine

(From the musical "Twimfina")

Secretary Michael

♩ = 60 (3 min 24 sec)

U1 F C Dm A Gm C
One world, one song, and we have come to sing a - long.

U2
One joy, one pain, and no mat-ter how long and no mat-ter what goes wrong,

5 U1 F C Dm A Gm Gm⁷
One joy, one pain, and no mat-ter how long and no mat-ter what goes wrong,

U2
One joy, one pain, and no mat-ter how long and no mat-ter what goes wrong,

M
One joy, one pain, and no mat-ter how long and no mat-ter what goes wrong,

9 U1 C C⁷ F
We will stay and sing this song.

U2
We will stay and sing (and sing) song.

M
We will stay and sing _____ song.

L1
We will stay and sing: Shan- ti, San-ti-pap, A -ma - ni (30x)

L2
We will stay and sing song.



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12

U1

U2

M1

M2

L1

L2

Shan - ti, San - ti - pap, A - ma - ni

Pyong -

14

U1

U2

M1

M2

L1

L2

Hwa

Pyong - Hwa

Pyong -

Fi - fa

Fi - fa

Shan - ti, San - ti - pap, A - ma - ni

Shan - ti, San - ti - pap, A - ma - ni

16

U1

U2

M1

Hwa, Su - la (25x) Pyong - Hwa, Su - la Pyong -

M2

Fi - fa, Hay - wa, (25x) Fi - fa, Hay - wa,

L1

Shan - ti, San - ti - pap, A - ma - ni Shan - ti, San - ti - pap, A - ma - ni

L2

18

U1

Way huh - ping er noo lee, er noo lee

U2

M1

Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1

Shan - ti, San - ti - pap, A - ma - ni Shan - ti, San - ti - pap, A - ma - ni

L2

20

U1 way huh- ping er noo lee, er noo lee We got-ta

U2

M1 Hwa, Su - la Pyong-Hwa, Su - la Pyong -

M2

Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San-ti-pap, A - ma - ni Shan - ti, San-ti-pap, A - ma - ni

L2

22

Stomp! (8x) *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2

M1 Hwa, Su - la Pyong-Hwa, Su - la Pyong-

M2

Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San-ti-pap, A - ma - ni Shan - ti, San-ti-pap, A - ma - ni

L2

24 *Stomp!* *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L2 Shan - ti, San-ti-pap, A-ma - ni Shan - ti, San-ti-pap, A-ma - ni

26 *Stomp!* *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L2 Shan - ti, San-ti-pap, A-ma - ni Shan - ti, San-ti-pap, A-ma - ni

Mir, mir, mir, mir Mir, mir, mir, mir, —

Russian Bass: (15x)

28 *Stomp!* *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2 Sa -

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San - ti - pap, A - ma - ni Shan - ti, San - ti - pap, A - ma - ni

L2 Mir, mir, mir, mir, Mir, mir, mir, mir,

30

U1 Way huh - ping er noo lee, er noo lee

U2 laam Sa -

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San - ti - pap, A - ma - ni Shan - ti, San - ti - pap, A - ma - ni

L2 Mir, mir, mir, mir, Mir, mir, mir, mir,

32

U1 way huh- ping er noo lee, er noo lee We got-ta

U2 laam Sa -

M1 Hwa, Su - la Pyong-Hwa, Su - la Pyong -

M2

Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San-ti-pap, A - ma - ni Shan - ti, San-ti-pap, A - ma - ni

L2 Mir, mir, mir, mir, Mir, mir, mir, mir,

34

Stomp! (7x)

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2 laam Sa -

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L1 Shan - ti, San-ti-pap, A - ma - ni Shan - ti, San-ti-pap, A - ma - ni

L2 Mir, mir, mir, mir, Mir, mir, mir, mir,

36 *Stomp!* *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2 laam Sa -

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L2 Shan - ti, San-ti-pap, A-ma - ni Shan - ti, San-ti-pap, A-ma - ni

Mir, mir, mir, mir, Mir, mir, mir, mir,

38 *Stomp!* *Stomp!*

U1 work! work! work! work for peace, we got ta work! work! work! work for peace, we got ta

U2 laam Sa -

M1 Hwa, Su - la Pyong - Hwa, Su - la Pyong -

M2

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,

L2 Shan - ti, San-ti-pap, A-ma - ni Shan - ti, San-ti-pap, A-ma - ni

Mir, mir, mir, mir, Mir, mir, mir, mir,

40 *Stomp!*

U1 work! work! work! work for peace, we got-ta One world, One song, and

U2 laam One world, One song, and

M1 Hwa, Su - la Pyong - One world, One song,

M2 Fi - fa, Hay - wa, One world, One song,

L1 Shan - ti, San-ti-pap, A-ma - ni One world, One song.

L2 Mir, mir, mir, mir, — One world, One song.

F C Dm A

43 Gm C F C Dm A Gm

U1 we have come to sing a - long. One joy, One pain. So no mat-ter how long and no

U2 we have come to sing a - long. One joy, One pain. So no mat-ter how long and no

M1 we have come to sing a - long. One joy, One pain. mat ter how long

M2 we have come to sing a - long. One joy, One pain. mat ter how long

L1 We have come to sing a - long. One joy, One pain. mat ter how long

L2 We have come to sing a - long. One joy, One pain. mat ter how long

48 Gm⁷ C C⁷ F

U1 mat-ter what goes wrong, We will stay and sing this song.

U2 mat-ter what goes wrong, We will stay and sing (and sing) song.

M1 mat-ter what goes wrong, We will stay and sing song.

M2 mat-ter what goes wrong, We will stay and sing this song.

L1 mat-ter what goes wrong, We will stay and sing song.

L2 mat-ter what goes wrong, We will stay and sing this song.

The word 'PEACE' in different languages:

SHANTI (*Hindi*): India, Nepal, Bangladesh

SANTIPAP (*Thai and Lao*): Thailand, Laos

AMANI (*Swahili*): Tanzania, Kenya, Congo

PYONG-HWA (*Korean*): Korea

SULA (*Persian and Pashto*): Iran, Afghanistan

FIFA (*Fon*): Benin

HEI-WA (*Japanese*): Japan

MEER (*Russian*): Russia

SALAAM (*Arabic*): Egypt, Iraq, Israel, Somalia, Syria, many others

HUH-PING (*Mandarin*): China ["WAY HUH-PING ER NOO LEE" = "Working hard for peace"]

NOTE: In the musical, this song is sung by two groups of students on a split stage (hence the 2-part harmony). The younger middle-school class (led by Twimfina) is singing from the country of Enemia. The older high school class (led by Baba) is singing from St. Louis. The song celebrates bilingualism.

Peace To You From Language Number Two

(From the musical "Twimfina")

Secretary Michael

♩ = 48

C# F#m F#m7 Bm

Peace to you from Lan guage Num-ber Two. Those who know just Lan guage Num-ber One,
We are learn - ing Lan guage Num-ber Two,

3 E E7 F#m D Dmaj7 G

miss a chance to have a lot of fun, miss a chance to make a lot of friends,
dif- frent cul- tures, dif- frent points of view, meet - ing peo - ple, mak- ing lots of friends,

The musical score is written for a vocal duo and piano accompaniment. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked as 48 beats per minute. The score is divided into two systems. The first system contains the first two lines of the song, with lyrics in English. The second system contains the next two lines of the song, also with lyrics in English. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal parts are written in a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings. The lyrics are: 'Peace to you from Language Number Two. Those who know just Language Number One, We are learning Language Number Two, miss a chance to have a lot of fun, different cultures, different points of view, miss a chance to make a lot of friends, meeting people, making lots of friends,'.



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5 A D Bm Bm⁷/A Em/G

chance to go where they have ne-ver been. Not the grea-test si-tu-a-tion,
go-ing pla-ces we have ne-ver been. We bring good things, bring them home to you,

7 1. A A⁷ D 2. A A⁷ D D⁷

stuck at home with Lan guage Num ber One. We bring you
We the stu dents of Lan guage Num ber Two.

10 G GMaj⁷ C D G GMaj⁷

Chi-nese phi-lo-so-phy, In-di-an spice, ba-na-nas from Pa-na-ma,
Chi-nese phi-lo-so-phy, in-di-an spice, Ba-na-nas from Pa-na-ma,

Joyful Celebration
♩.=66

13 C D Emin D#⁺ G A

Bas - ma - ti rice, With Man - da - rin, Hin - di and A - ra - bic words comes

Bas - ma - ti rice, with Man - da - rin, Hin - di and A - ra - bic words, comes

16 D D⁷ G GMaj⁷

beau - ty from Bur - ma and song from Cape Verde. we bring sto - ries from A - fri - ca,

beau - ty from Bur - ma and song from Cape Verde, sto - ries from A - fri - ca,

19 C D G GMaj⁷ C D

Mex - i - can dance, and flow - ers from Hol - land and cook - ing from France. I -

Mex - i - can dance, and flow - ers from Hol - land and cook - ing from France, I -

22 Emin D#⁺ G A D

tal - i - an o - per - a, o - lives from Greece, and best of all we

tal - i - an o - per - a, o - lives from Greece, and best of all we

25 **To Coda** D⁷ G GMaj⁷ C D G GMaj⁷

bring you Peace, Peace, best of all we bring Peace, Peace,

bring you Peace, peace, best of all we bring Peace, peace,

29 C D Emin C

best of all we bring peace. And word by word we

best of all we bring peace we bring peace. And word by word we

32 D C D

bring you to - ge - ther and word___ by word___ we bring you to - ge - ther and

bring you to - ge - ther and word___ by word___ we bring you to - ge - ther and

35 C D D7 **D.S. al Coda**

word___ by word___ we bring___ you we bring you

word___ by word___ we bring___ you we bring you

♢ Coda

G GMaj7 C D G GMaj7 C

Peace, Peace, best of all we bring Peace, Peace, best of all

Peace, peace, best of all we bring Peace, peace, best of all

we bring Peace to you from Lan guage Num-ber Two.

we bring peace

we bring

The musical score is for three parts: Soprano, Alto, and Piano. The key signature is one sharp (F#), and the time signature is 12/8. The Soprano part has lyrics: "we bring Peace to you from Lan guage Num-ber Two." The Alto part has lyrics: "we bring peace". The Piano part has lyrics: "we bring". The score is divided into three measures. The first measure is in 12/8 time, the second in 4/4, and the third in 2/4. The Piano part features a complex accompaniment with chords and a bass line.

Note: in the musical, this song is sung acapella and very slowly after everything is over (even the curtain calls). It is sung with one outstretched hand by everybody involved in the production (including the stage hands and janitors). Afterwards all is quiet as the stage goes black and the house lights are turned on.

Come Live With Us

Solemnly, Pleadingly

(From the musical "Twimfina")

Secretary Michael

$\text{♩} = 66$ $B\flat$ $A\text{m}$ D^7 $G\text{m}^7$

Soprano
Alto
Tenor
Bass
Piano Reduction (Rehearsal only)

Come live with us. , Come live with us. Ac - cept e - v'ry-
Come live with us. , Come live with us. , Ac - cept e - v'ry-
Live with us. , Live with us. Ac - cept e - v'ry-
Live with us. , Live with us. Ac - cept e - v'ry-

7 C^7 F F^7 $B\flat$ $A\text{m}$ D^7

bo - dy and live_____ thus. Come live with us. Come live with us. For
bo - dy and live_____ thus. , Come live with us. , Come live with us. , For
bo - dy and live_____ thus. Live with us. live with us. For
bo - dy and live_____ thus. Live with us. live with us. For



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14 Gm C7 Gm C7

we live in a Love Thy Neigh bor world. We live in a Love Thy Neigh bor world.

we live in a Love Thy Neigh bor world. We live in a Love Thy Neigh bor world.

we live in a Love Thy Neigh bor world. We live in a Love Thy Neigh bor world.

we live in a Love Thy Neigh bor world. We live in a Love Thy Neigh bor world.

18 Gm C7 Bb Gm F

We live in a Love Thy Neigh bor world. Come live with us.

We live in a Love Thy Neigh bor world. Come live with us.

We live in a Love Thy Neigh bor world. Come live with us.

We live in a Love Thy Neigh bor world. Come live with us.

PERFORMANCE NOTE:

This is not one continuous legato piece, but rather a collection of phrases; feel free to breathe and even pause between phrases (separated by "commas").



"That's all, folks!"

- Twimfina Cast

Recent Works by Secretary Michael

Jo Puma - Wild Choir Music

Collection of 36 traditional “Sacred Harp” arrangements with new secular lyrics for our diverse society. This collection has removed the 3 barriers that have kept this music out of our schools: inappropriate lyrics, poor shape-note legibility, and nonstandard use of standard solfege names. Now we all have a chance to experience this exciting early American music. (Book available; free download not yet available)

Secular Hymnal

Collection of 144 favorite hymn tunes from around the world. The hymn tunes have been re-notated and given thoughtful egalitarian lyrics that promote peace. Many public schools use them for choral sight-reading practice. Available in both unison/guitar and SATB choir editions. Now we all have a chance to share in these musical treasures. (Books available; free downloads available;)

Twimfina

A peace-themed musical play for singing groups of all ages. The story is about a young woman named “Twimfina” (an acronym for “The World Is My Family, I’m Not Afraid”) who runs off to a hostile country. It is scored for voice and piano. The play is divided into 21 segments, many of which can stand alone. This allows an acting group to perform individual segments instead of the entire 2.5 hour play. (Book available; free download available;)

Choral Dialectics

A “choral dialectic” is a 4-movement choral work (with or without instruments) in which a rational argument is battled-out musically. There’s only one rule: every choral dialectic must use the following four titles for its four movements: “Credo” - “One Hand” - “Other Hand” - “Go and Do”

Secretary Michael has begun working on a series of 6 choral dialectics, some of which are available now; the rest will become available as they are completed in future years.

Aren’t We the Lucky Ones

A book-length story about a group of college science students who share an understanding that people don’t truly have a free will. There are no “good people” or “bad people”, just lucky and unlucky ones. This insight carries with it the responsibility to protect the “unlucky” from the wrath of the “lucky”. The students form a community in order to live out their ideals. (Book available - both paperback and digital).

Joy of Piggyback Songs

Dozens of fun, short choral works in which more than one melody is sung at the same time. Book (and free internet download) will become available after it is completed.

“Please help create public choirs that are free from religious and nationalistic content so that all singers feel welcome.”

- Secretary Michael