

# Hide and Seek

Imogen Heap

arr. Jennifer Hardee  
and Catherine Hofler

*pp* Allegro

Soprano 1

*melody p*

Where \_\_\_ are we? What the hell is go - ing on? The

Soprano 2

Where \_\_\_ are we? What the hell is go - ing on? The

Alto 1

*pp*

Where \_\_\_ are we? What the hell is go - ing on? The

Alto 2

*pp*

Where \_\_\_ are we? What the hell is go - ing on? The

The first system of the musical score is for the vocal parts. It consists of four staves: Soprano 1, Soprano 2, Alto 1, and Alto 2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo and dynamics are marked as 'pp Allegro'. The Soprano 1 part is marked with 'melody p'. The lyrics for all parts are: 'Where \_\_\_ are we? What the hell is go - ing on? The'. The music features a rhythmic pattern of eighth and quarter notes.

7

S 1

dust has on - - ly just \_\_\_\_\_ be - gun \_\_\_\_\_ to form crop

S 2

dust has on - - ly just \_\_\_\_\_ be - gun \_\_\_\_\_ to form crop

A 1

dust has on - - ly just \_\_\_\_\_ be - gun \_\_\_\_\_ to form crop

A 2

dust has on - - ly just \_\_\_\_\_ be - gun \_\_\_\_\_ to form crop

The second system of the musical score continues the vocal parts. It consists of four staves: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), and Alto 2 (A 2). The lyrics for all parts are: 'dust has on - - ly just \_\_\_\_\_ be - gun \_\_\_\_\_ to form crop'. The music continues with the same rhythmic pattern as the first system.

# Hide and Seek

2 <sup>12</sup>

S 1 *pp* *mf a tempo*  
cir - cles in the car - pet. Sink - ing, feel - ing. Spin me

S 2 *pp* *mf a tempo*  
cir - cles in the car - pet. Sink - ing, feel - ing. Spin me

A 1 *pp* *mf a tempo*  
cir - cles in the car - pet. Sink - ing, feel - ing. Spin me

A 2 *pp* *mf a tempo*  
cir - cles in the car - pet. Sink - ing, feel - ing. Spin me

18

S 1  
'round \_\_\_\_\_ a - gain \_\_\_\_\_ and rub \_\_\_\_\_ my eyes. \_\_\_\_\_ This can't \_\_\_\_\_ be

S 2  
'round a - gain and rub my eyes. \_\_\_\_\_ This can't be

A 1  
'round \_\_\_\_\_ a - gain \_\_\_\_\_ and rub \_\_\_\_\_ my eyes. \_\_\_\_\_ This can't \_\_\_\_\_ be

A 2  
'round a - gain \_\_\_\_\_ and rub \_\_\_\_\_ my eyes. \_\_\_\_\_ This can't be

23 *mf melody*

S 1 *mf*  
hap - pen - ing. \_\_\_\_\_ When bu - - sy streets a - mess with

S 2 *mf*  
hap - pen - ing. \_\_\_\_\_ When bu - - sy streets a - mess \_\_\_\_\_ with

A 1 *mf*  
hap - pen - ing. \_\_\_\_\_ When bu - - sy streets a - mess \_\_\_\_\_ with

A 2 *mf*  
hap - pen - ing. \_\_\_\_\_ When bu - - sy streets a - mess \_\_\_\_\_ with

Hide and Seek

28

S 1 *mp* peo-ple would stop to hold \_\_\_\_\_ their heads hea-vy. *p* Hide and

S 2 *subito p* peo-ple would stop to hold \_\_\_\_\_ their heads hea-vy. *p* Hide and

A 1 *subito p* peo-ple would stop to hold \_\_\_\_\_ their heads hea-vy.

A 2 *subito p* peo-ple would stop to hold \_\_\_\_\_ their heads hea-vy.

35

S 1 *mp* seek. *mp* Trains and sew-ing mach-ines. \_\_\_\_\_ *mp* All tho - ose

S 2 seek. *mp* Trains and sew-ing mach-ines. \_\_\_\_\_ *mp* All those

A 1 *mp* Trains and sew-ing mach-ines. \_\_\_\_\_ *mp* All those

A 2 *mp* Trains and sew-ing mach-ines. \_\_\_\_\_ *mp* All those

43

S 1 *mf a tempo* ye - ars, \_\_\_\_\_ they were here first. *mf a tempo* Oil - ly marks \_\_\_\_\_ ap -

S 2 *melody f a tempo* ye - ars, \_\_\_\_\_ they were here first. *mf a tempo* Oil - ly marks ap -

A 1 *mf a tempo* ye - ars, \_\_\_\_\_ they were here first. *mf a tempo* Oil - ly marks \_\_\_\_\_ ap -

A 2 *mf a tempo* ye - ars, \_\_\_\_\_ they were here first. *mf a tempo* Oil - ly marks ap -

# Hide and Seek

4 51 *cresc. poco a poco*

S 1 pear on walls where plea - sure mo - ments hung be -

S 2 pear on walls where plea - sure mo - ments hung be -

A 1 pear on walls where plea - sure mo - ments hung be -

A 2 pear on walls where plea - sure mo - ments hung be -

56 *melody f*

S 1 fore. — The take - ov - er, the sweep - ing in - sen - si - ti - vi - ty —

S 2 fore. — The take - ov - er, the sweep - ing in - sen - si - ti - vi - ty —

A 1 fore. — The take - ov - er, the sweep - ing in - sen - si - ti - vi - ty —

A 2 fore. — The take - ov - er, the sweep - ing in - sen - si - ti - vi - ty —

61 *ff mp*

S 1 — still life. *ff* Hide and seek. *mp*

S 2 — still life. *ff* Hide and seek. *mp*

A 1 — still life. *ff* Hide and seek. *mp*

A 2 — of this still life. *ff* Hide and seek. *mp*

Hide and Seek

69

S 1 *mp*  
Trains and sewing machines. Blood and

S 2 *mf* *mp*  
Trains and Oh, you won't catch me a-round here. Blood and

A 1 *mp*  
Trains and sewing machines. Blood and

A 2 *mp*  
Trains and sewing machines. Blood and

75

S 1 *mf* *f Vivace*  
te - ars, they were here first. Mmm, what you say?

S 2 *mf* *f*  
te - ars, they were here first. Mmm, what you say?

A 1 *mf* *f*  
te - ars, they were here first. Mmm, what you say?

A 2 *mf* *f*  
te - ars, they were here first. Mmm, what you say?

82

S 1  
Mmm, that you on-ly meant well? Well of course you di - id. Mmm, what you say?

S 2  
Mmm, that you on-ly meant well? Well of course you di - id. Mmm, what you say?

A 1  
Mmm, that you on-ly meant well? Well of course you di - id. Mmm, what you say?

A 2  
Mmm, that you on-ly meant well? Well of course you di - id. Mmm, what you say?

# Hide and Seek

6

86

S 1  
Mmm, that it's all for the best? — Of course it is. Mmm, what you say? —

S 2  
— Mmm, that it's all for the best? — Of course it is. Mmm, what you say? —

A 1  
— Mmm, that it's all for the best? — Of course it is. Mmm, what you say? —

A 2  
— Mmm, that it's all for the best? — Of course it is. Mmm, what you say? —

90

S 1 *sfz*  
— Hmm, that it's just-a wh - at we need? — You de - ci-ded thi - is. Mmm, what you say? —

S 2 *sfz*  
— Hmm, that it's just-a wh - at we need? — You de - ci-ded this. Mmm, what you say? —

A 1 *sfz*  
— Hmm, that it's just-a wh - at we need? — You de - ci-ded this. Mmm, what you say? —

A 2 *sfz*  
— Hmm, that it's just-a wh - at we need? — You de - ci-ded this. Mmm, what you say? —

94

S 1 *ff* — Mm-mm, what did she say? — *mf* Ran - som notes keep fall - ing at your mouth. *mp*

S 2 *f* — Mmm, what did she say? — *mf* Ran - som notes keep fall - ing at your mouth. *mp*

A 1 *f* — Mmm, what did she say? — *mf* Ran - som notes keep fall - ing at your mouth. *mp*

A 2 *f* — Mmm, what did she say? — *mf* Ran - som notes keep fall - ing at your mouth. *mp*

99

S 1  
Mid sweet talk, news - pa - per word cut-outs. Speak no feel ing, no I don't be-lieve you.

S 2  
Mid sweet talk, news - pa - per word cut-outs. Pa-per word cut - outs. Speak no feel ing, no I don't be-lieve you. I don't be-lieve

A 1  
Mid sweet talk, news - pa - per word cut-outs. Speak no feel ing, no, I don't be-lieve you.

A 2  
Mid sweet talk, news - pa - per word cut-outs. Speak no feel ing, no, I don't be-lieve you.

103

S 1  
*mp* You don't care a bit, you don't care a bit. Hi - ide an - - - nd

S 2  
*p* You don't care a bit, you don't care a bit. Ran - som notes keep fall - ing at your mouth.

A 1  
*p* You don't care a bit, you don't care a bit. Ran - som notes keep fall - ing at your mouth.

A 2  
*p* You don't care a bit, you don't care a bit. Ran - som notes keep fall - ing at your mouth.

107

S 1  
*mp* seek. \_\_\_\_\_ Hi - ide an - - - nd

S 2  
Mid-sweet talk, news - pa-per word cut-outs. Speak no feel ing, no, I don't be-lieve you.

A 1  
Mid-sweet talk, news - pa-per word cut outs. Pa-per wordcut - outs. Speak no feel ing, no, I don't be-lieve you. I don't be-lieve

A 2  
Mid-sweet talk, news - pa-per word cut-outs. Speak no feel ing, no, I don't be-lieve you.

# Hide and Seek

8

111

S 1 *p* *Gliss.*  
seek. \_\_\_\_\_ Hi - ide an - nd

S 2 *pp*  
You don't care a bit, you don't care a bit. Hi - ide and

A 1 *pp*  
You don't care a bit, you don't care a bit. You don't care.

A 2 *pp*  
You don't care a bit, you don't care a bit. You don't care a bit. You don't care a

115

S 1 *pp* *Gliss.*  
seek. \_\_\_\_\_ Hi - ide an - nd

S 2 *ppp*  
se - e - - - ek. Hi - ide and

A 1 *ppp*  
You don't care. You don't care.

A 2 *ppp*  
bit. You don't care a bit. You don't care a bit. You don't care a bit. You don't care a

119

S 1  
seek. \_\_\_\_\_

S 2  
se - - - - e - - - - ek.

A 1  
You don't care.

A 2  
bit. You don't care a bit.