

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

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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.

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. In the original Twimfina score (which can be found online), I had written the guitar part in the key of "E" with the instruction to lower the guitar's tuning by a half step. But I now question the usefulness of that. Just because I can't easily play guitar in "Eb" doesn't mean others can't.

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.)

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 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.

The World is Our Family (Page 36)



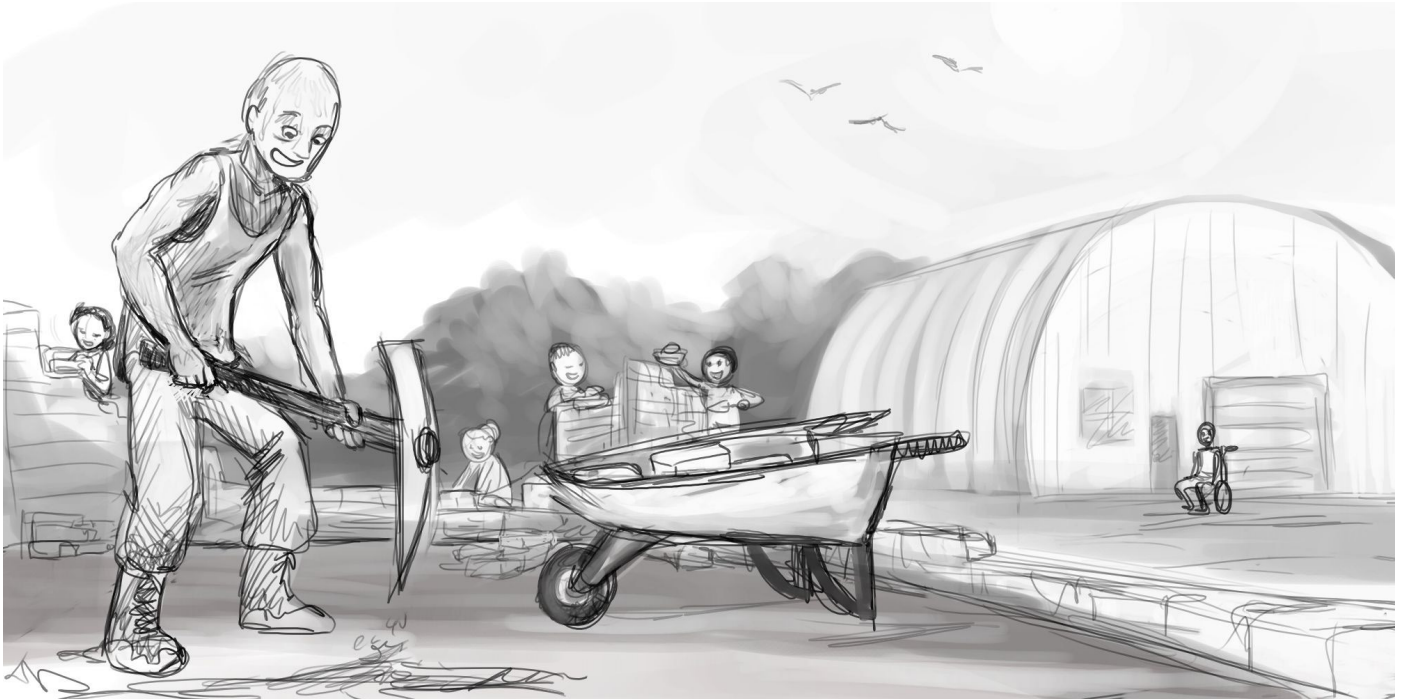
When Twimfina crosses the border into Enemia, she sings “The World Is My Family, I’m Not Afraid” (the acronym spells “Twimfina”). It’s the title song of the musical, and so I certainly wanted to include it into this collection of “Peace Songs for Choir”. Although it’s a peace song (as is just about every 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)

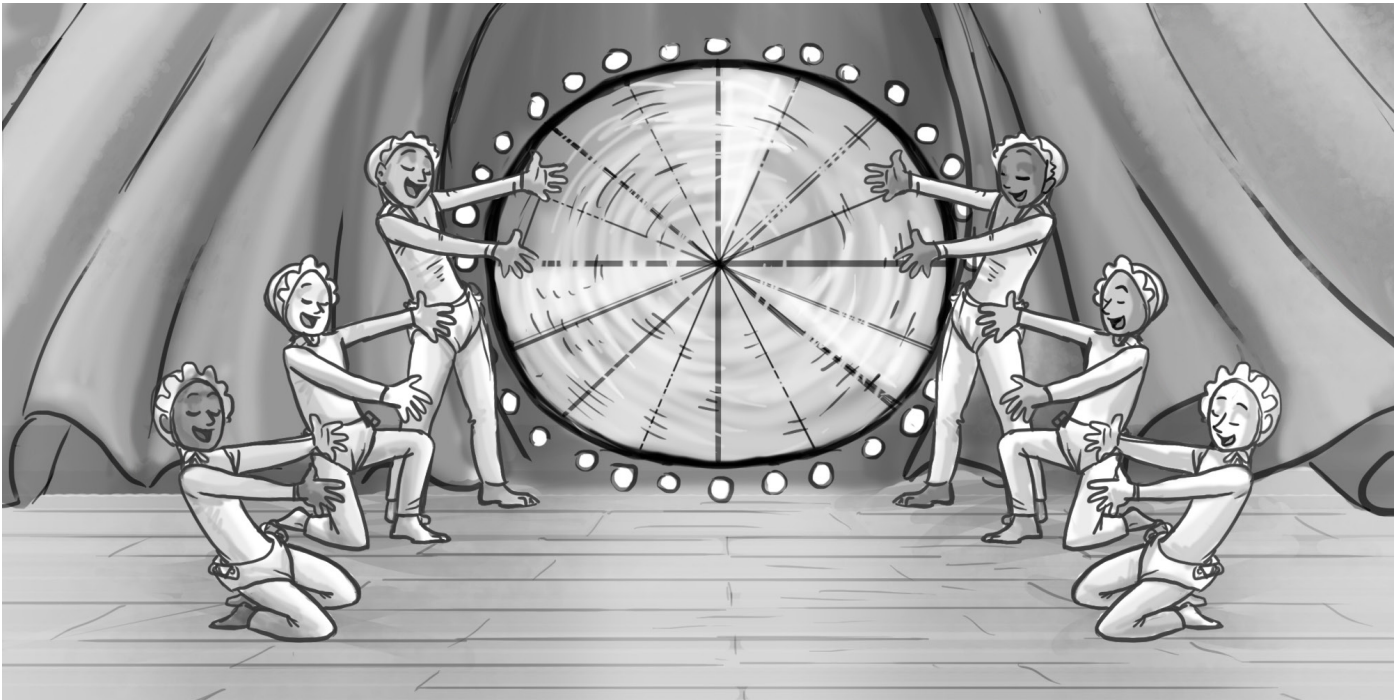


This song occurs early in the musical (Segment 3). It is operatic in the sense that there is no dialogue during the scene - only singing. Guru has just graduated from a teaching program, but he feels defeated because the area's only school did not want to hire him. Guru, who is wheelchair-bound, feels 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. This 3-page condensed accompaniment may look strange at first, but if you make photocopies and then tape the pages together, you'll be able to avoid endless page turns.



The theme that underlies much of what I write is that “sheer luck determines who we turn out to be”.

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 illustration above shows, in the musical 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 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 saying the same things at the same times. 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)

Non - vi - o - lence _____ takes a

One by one de - stroy each gun and

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)
 Quack Quack Quack
"Quacks" are very nasal

Birds
 Chirps are WHISTLED

Chicks
 Peeps as written and/or octave higher

Hens
 Cackles: nasal "brawk-brawk" scoop into high pitch

Sheep 1
 Sheep 2
 Baa...
 Pulsed voice; "A" as in "back"

Sheep 3
 Baa...
 Pulsed voice; "A" as in "back"

Pigs
 Inhaled Snorts, with mouth-shape determining pitches

Donkeys
 8va
 Hee- Haw
"Hee" is shrill and falsetto, "Haw" is loud and very nasal

Cows
 Moo
"Moo" slides up to pitch in a cowlike manner

Optional Piano

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

(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

(whistled chirps) *(whistled chirps)*

(peep) *(peep)*

(bawk) *(bawk)*

(Snort) *(Snort)*

(Hee - Haw) *(Hee - Haw)*

Moo _____ Moo _____ Moo _____

Cheerfully ♩ = 120

Quack Quack Quack Quack Quack Quack Quack

B♭ Cm

23 F7 Bb 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
8va (Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow
Moo Moo Moo

F7 Bb 3

26 Eb Cm F F7 1. Bb

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

Cow
Moo Moo Moo

Eb Cm F F7 1.

S1

2. **Solemnly** ♩ = 76

29 B \flat E \flat B \flat E \flat

Hum Duk Earth. The Sun, let it shine, let it shine on e vry

Brd *(whistled chirps)*

Cks *(peep)*

Hen *(bawk)*

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

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

Pig *(Snort)*

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

Cow Moo Moo Moo Moo

E \flat B \flat E \flat

2. **Solemnly** ♩ = 76

33 B♭ E♭ B♭ E♭ B♭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♭ E♭ B♭ E♭ B♭⁷

D

37 Eb Gb Bb Gb

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

Eb Gb Bb Gb

S2

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

Hum
Duk
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 Eb Bb F Bb

Hum Duk one. (MELODY IS BEING SUNG BY THE COWS)

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

Cks (Peep) (Peep) (Peep)

Hen

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

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

Pig

Dnk

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

Chord progression: Eb Bb F Bb

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

F Bb F Bb F7

CD

53

Bb Gb Bb Gb

Hum Duk

So all of us can dream of fields and fields of

Brd
(whistled chirps)

Cks
(Peep) *(peep)* *(peep)* *(peep)*

Hen

Sh1
Baa...

Sh2
Baa...

Sh3
Baa...

Pig

Dnk
(Haw - Hee)

Cow
Moo.

cS2

57 F F7 Bb F Bb 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

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

F Bb F Bb F7

A2

61 B \flat

Hum Duk

Brd
(whistled chirps)

Cks
(Peep)

Hen

Sh1
Sh2
Baa...

Sh3
Baa...

Pig

Dnk

Cow
Moo.

B \flat

8^{rb}

Cheerfully ♩ = 120 B \flat

3

(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

3

Quack Quack Quack Quack Quack Quack Quack

65 Cm F7 Bb 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
8va
(Hee - Haw) (Hee - Haw) (Hee - Haw)

Cow
Moo Moo Moo

Cm F7 Bb 3

Detailed description: This is a musical score for a piece titled 'Planet Earth' (page 28). The score is written for various instruments and voices, each representing a different animal. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three measures, with chord changes from Cm to F7 to Bb. The first measure is marked with a '65' and the second with a '3'. The instruments and their parts are: Hum Duk (Hummingbird) with lyrics 'Pla - net Earth, with the fun - ny, fun - ny bo - dies that we got at birth. Wan na know'; Brd (Bird) with '(whistled chirps)'; Cks (Cuckoo) with '(peep)'; Hen with '(bawk)'; Sh1, Sh2, and Sh3 (Shrikes) with rests; Pig with '(Snort)'; Dnk (Donkey) with '8va' and '(Hee - Haw)'; and Cow with 'Moo'. The piano accompaniment is at the bottom, with chords Cm, F7, and Bb, and a triplet of eighth notes in the final measure.

68 Bb Eb 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
(bawk) (bawk) (bawk)

Sh1
Sh2

Sh3

Pig
(Snort) (Snort) (Snort)

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

Cow
Moo Moo

Bb Eb Cm F

71

Hum Duk: A - ni mals, we are the A - ni - mals of the Pla

Brd: (whistled chirps)

Cks: (peep)

Hen: (bawk)

Sh1
Sh2

Sh3

Pig: (Snort)

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

Cow: Moo

Piano: F7

Detailed description: This musical score is for a piece titled 'Animals' on page 30. It features ten staves for different animal sounds and a piano accompaniment. The score is divided into three measures with time signatures of 2/4, 2/4, and 4/4. The first measure is marked with a '3' (triplets) and the second with a '3' and 'F7' (chord). The piano part includes triplets and a '3' in the bass line. The animal parts include: Hum Duk (vocal line), Brd (whistled chirps), Cks (peep), Hen (bawk), Sh1 and Sh2 (silence), Sh3 (silence), Pig (snort), Dnk (hee-haw with 8va), and Cow (moo). The piano accompaniment provides harmonic support with chords and triplets.

74 B \flat

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

B \flat

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 F7 B \flat 3

8 E \flat Cm 3 F 3 F7 B \flat

12 Cm F7 B \flat 3

15 E \flat Cm 3 F 3 F7 B \flat



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19 E_b $\text{♩} = 88$ Solemnly B_b E_b B_b E_b

24 B_b E_b B_b7 E_b G_b B_b

29 G_b B_b B_b7 E_b B_b E_b B_b7

34 E_b B_b F B_b F

39 B_b F B_b $F7$ B_b G_b

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.

Live let live let Live let live let

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

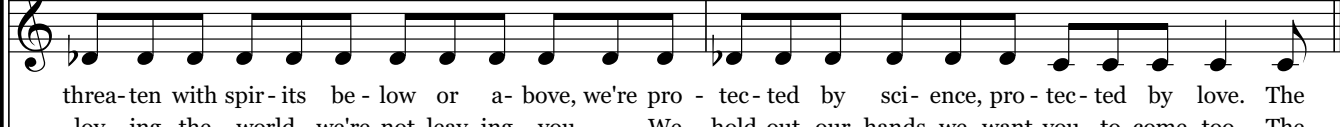
A  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

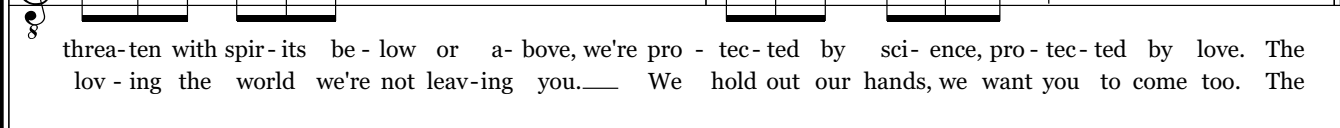
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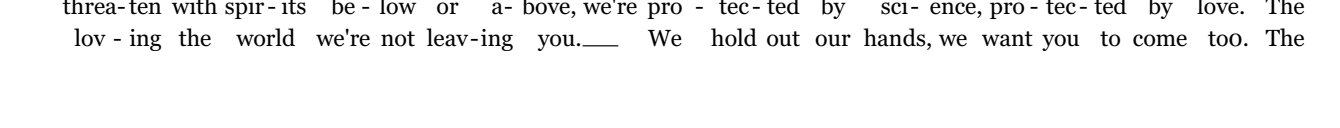
B  talk a - bout ho - nor, don't talk a - bout pride. Don't start wa - ving flags, — we won't pick a side. Don't talk a - bout trea - son, the word is a lie. We're not "them and us", — we're just "you and I". In

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

Ab Eb Bb

keep the world our fa - mi - ly.

Keep the world our fa - mi - ly.

ALL

17 Eb Bb⁶ Bb⁷ 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 Ab Eb Bb

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)

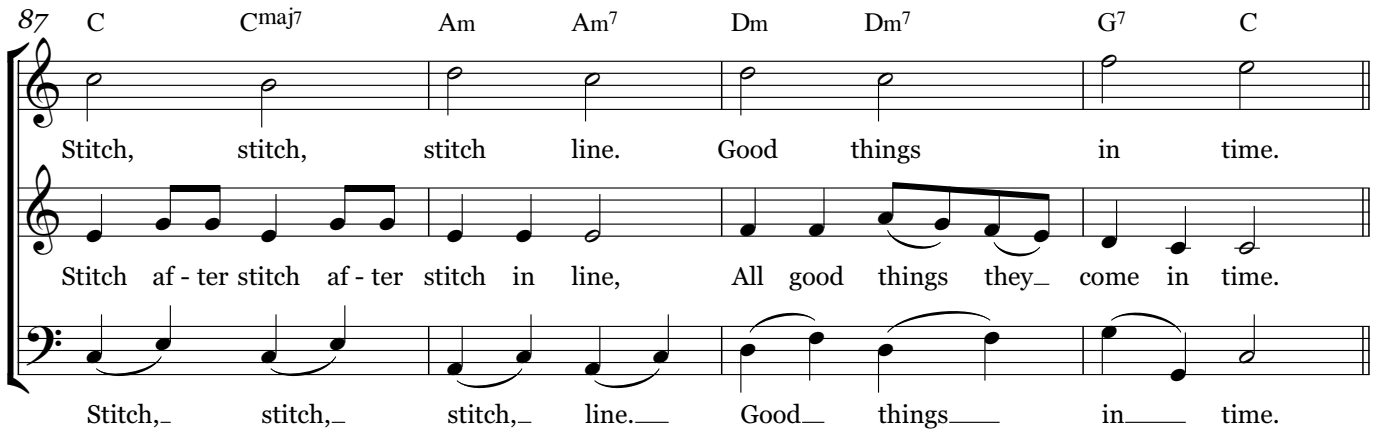
83 C C^{maj7} Am Am⁷ Dm Dm⁷ G G⁷

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



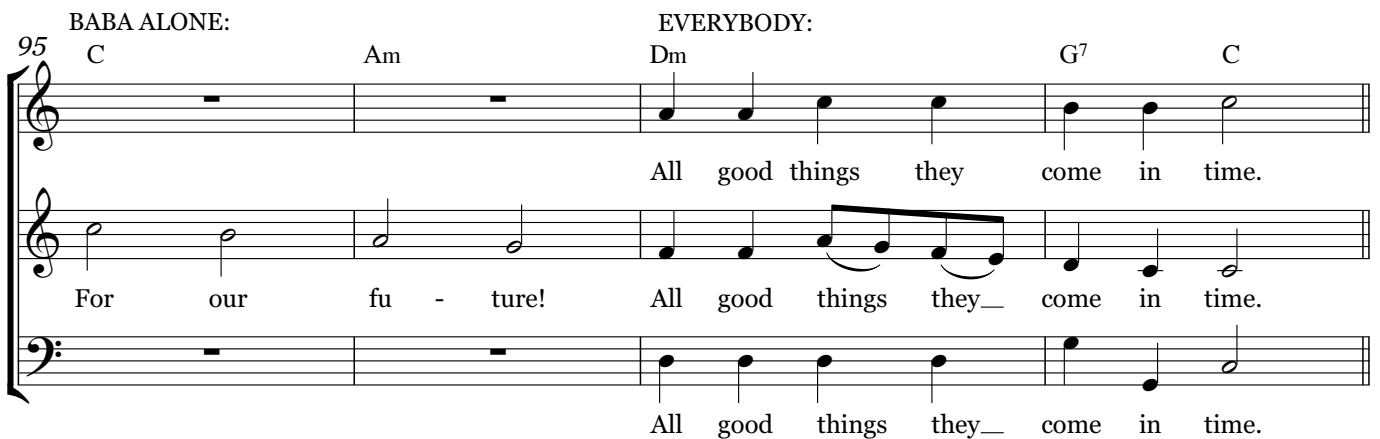
Stitch, stitch, stitch line. Good things in time.
 Stitch af - ter stitch af - ter stitch in line, All good things they_ come in time.
 Stitch,_ stitch,_ stitch,_ line._ Good_ things_ in_ time.

91 BABA ALONE: EVERYBODY: C Am Dm G



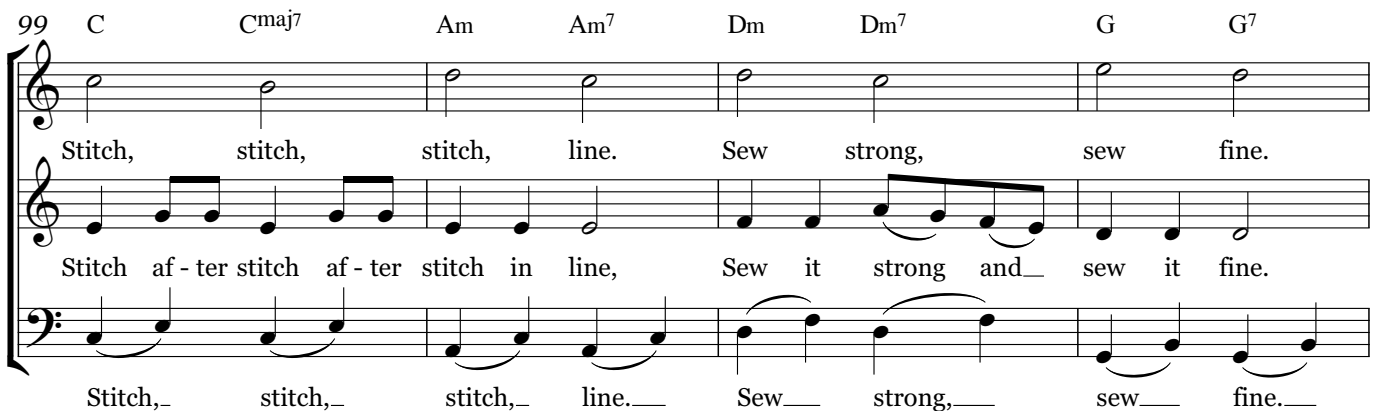
Sew it strong and sew it fine.
 For our chil - dren! Sew it strong and_ sew it fine.
 Sew it strong and sew it fine.

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 Cmaj7 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.

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_

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 8 G7 C

10 E Am 14 D G

Babba falls;
WAIT until Guru
sings word "It"

G
"Guru"

18 E Am 22 D G 23 24 D G 25 26 G7

35 C 36 Am 37 Dm 38 G G7

H
"Heavy"

39 43

H H

HE

"Heavy Ending"

47 C 48 Am 49 Dm 50 G7 C

C&R

"Call & Response"

51 52 53 Dm 54 G 55 56 57 Dm 58 G7 C

59 63

H HE

F

"Factory"

67 C 68 Am 69 Dm 70 G

71 75

F F

79 C 80 Am 81 Dm

82 G7 83 87 C 88 Am 89 Dm

H

90 91 99 103 107

G⁷ C

C&R H HE G

115 119 120

E Am D G

121 122 123 124

D D⁷ G G

125 129 130 131

C Am Dm

H

133 134 135 136

C C C C

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)

(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

$\text{♩} = 54$ Peacefully

28 D D⁷ G G⁷

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

Harmony (lower octave okay)
si - no. door. And the big wheel spun: dif - frent

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

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)

F C Dm A Gm C

U1
One world, one song, and we have come to sing a - long.

U2

5 F C Dm A Gm Gm⁷

U1
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

9 C C⁷ F

U1
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

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

L1 Fi - fa, Hay - wa, Fi - fa, Hay - wa,
Shan - ti, San-ti-pap, A - ma - ni Shan - ti, San-ti-pap, A - ma - ni

L2

22

U1 *Stomp!* (8x) 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,
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 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

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 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,___

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,
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,
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,

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,

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,

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,

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,

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,

3 E E7 F#m D Dmaj7 G

The musical score is written in 4/4 time with a tempo of 48 beats per minute. It features a two-part vocal harmony between a soprano and an alto line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes the first two lines of lyrics, and the second system includes the next two lines. Chord symbols are placed above the vocal lines to indicate the harmonic structure. The piece concludes with a final cadence in the piano part.



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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.

1. 2.

Joyful Celebration

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,

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

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

Cmaj7 D7 ♩ = ♩ G

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

we _____ bring peace _____

we _____ bring

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

♩=66

B \flat Am D 7 Gm 7

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

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

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

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

Piano Reduction (Rehearsal only)

7 C 7 F F 7 B \flat Am 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