

It's important to balance the dynamics for the melody line to always be heard.

# Hide and Seek

Words and music: Imogen Heap  
Arr: Jan Yngwe

♩ = ca 128  
mp mf

S  
Where - are we? What - the - hell is - go - ing

A  
Where - are we? What - the - hell is - go - ing

T  
Where - are we? What - the - hell is - go - ing

B  
Where - are we? What - the - hell is - go - ing

S  
on? The dust \_\_\_\_\_ has on - - ly just \_\_\_\_\_ mel. be - gun

A  
on? The dust \_\_\_\_\_ has on - - ly just \_\_\_\_\_ be - gun

T  
on? The dust \_\_\_\_\_ has on - - ly just \_\_\_\_\_ be - gun

B  
on? The dust \_\_\_\_\_ has on - - ly just \_\_\_\_\_ be - gun

10

S  
\_\_\_\_\_ (n) to fall, - crop cir - cles in - the car - pet,

A  
\_\_\_\_\_ (n) to fall, - crop cir - cles in - the car - pet,

T  
\_\_\_\_\_ (n) to fall, - crop cir - cles in - the car - pet,

B  
\_\_\_\_\_ (n) to fall, - crop cir - cles in - the car - pet,

The underlined consonants are to be sustained (in bar 10, 14, 15, 16, 34 and 67).

14

S  
sink-ing, feel-ing. Spin-me 'round a-gain

A  
sink-ing, feel-ing. Spin-me 'round a-gain

T  
sink-ing, feel-ing. Spin-me 'round a-gain

B  
sink-ing, feel-ing. Spin-me 'round a-gain

*\*) The men's voices can preferable be equally divided between tenor, baritone and bass.*

19

S  
and rub my eyes. This can't be hap-

A  
and rub my eyes. This can't be hap-

T  
and rub my eyes. This can't be hap-

B  
and rub my eyes. This can't be hap-

23

S  
pe-ning when bus-y streets a-mass

A  
pe-ning when bus-y streets a-mass

T  
pe-ning when bus-y streets a-mass

B  
pe-ning when bus-y streets a-mass

27

S  
with peo - ple would stop to hold

A  
with peo - ple would stop to hold

T  
with peo - ple would stop to hold

B  
with peo - ple would stop to hold

30

S  
their heads heav-y. Hide a - nd

A  
their heads heav-y. Hide a - nd

T  
their heads heav-y. Hide a - nd

B  
their heads heav-y. Hide a - nd

35

S  
seek. Trains and sew - ing ma - chines.

A  
seek. Trains and sew - ing ma - chines.

T  
seek. Trains and sew - ing ma - chines.

B  
seek. Trains and sew - ing ma - chines.

40

S *p* All those years *f*

A *p* All those years *f*

T *p* All those years *f*

B *p* All those years *f*

45

S *mp* they were here first. *pp* Oil - - y marks *f*

A *mp* they were here first. *pp* Oil - - y marks *f*

T *mp* they were here first. *pp* Oil - - y marks *f*

B *mp* they were here first. *pp* Oil - - y marks *f*

50

S ap - pear on walls Where pleas- *mf*

A ap - pear on walls Where pleas- *mf*

T ap - pear on walls Where pleas- *mf*

B ap - pear on walls Where pleas- *mf*

53

S  
A  
T  
B

ure mo - - - ments hung be - fore.

56

S  
A  
T  
B

*mel.* *f* The take - - - o - ver, — the sweep-

The take - - - o - ver, — the sweep-

The take - - - o - ver, — the sweep-

The take - - - o - ver, — the sweep-

59

S  
A  
T  
B

ing in - sen - si - tiv - i - ty of this

ing in - sen - si - tiv - i - ty *mel.* of this

ing in - sen - si - tiv - i - ty of this

ing in - sen - si - tiv - i - ty of this

62

*mf* still life. *p* Hide

*mf* still life. *p* Hide

*mf* still life. *p* Hide

*mf* still life. *p* Hide

67

*mp* a - nd see - - - k. Trains and

*mp* a - nd see - - - k. Trains and

*mp* a - nd see - - - k. Trains and

*mp* a - nd see - - - k. Trains and

72

*f* Blood and

*mf* sew-ing ma-chines. *f* Blood and

*mf* sew-ing ma-chines. *f* Blood and

*mf* Oh, you won't catch me a-round here *f* Blood and

*mf* Oh, you won't catch me a-round here *f* Blood and

76

Solo

tears. —

S

hearts. — They were here first. *f*

A

hearts. — They were here first. *f*

T

tears. — They were here first. *f*

B

tears. — They were here first. *f*

82

S1

Mm, what'd you say? — Mm, that you on - ly meant well? —

S2

Mm, what'd you say? — Mm, that you on - ly meant well? —

A

*mel.* Mm, what'd you say? — Mm, that you on - ly meant well? —

T

Mm, what'd you say? — Mm, that you on - ly meant well? —

B

Mm, what'd you say? — Mm, that you on - ly meant well? —

85

S1 — Well, of course you did. — Mm, what'd you say? — *mel.* Mm, that it's

S2 — Well, of course you did. — Mm, what'd you say? — Mm, that it's

A — Well, of course you did. — Mm, what'd you say? — Mm, that it's

T — Well, of course you did. — Mm, what'd you say? — Mm, that it's

B — Mm, what'd you say? — Mm, that it's

88

S1 all for the best? — Of course it is. Mm, what'd you say? —

S2 all for the best? — Of course it is. Mm, what'd you say? —

A all for the best? — *mel.* Of course it is. Mm, what'd you say? —

T all for the best? — Of course it is. Mm, what'd you say? —

B all for the best? — Mm, what'd you say? —

91

S1 — Mm, that it's just what we need? —

S2 — Mm, that it's just what we need? — you de-cid-ed this.

A — Mm, that it's just — what we need? — you de-cid-ed this...

T — Mm, that it's just what we need? — you de-cid-ed this.

B — Mm, that it's just what we need? — you de-cid-ed this.

94

Solo — What did she say? —

S1 — What'd you say? — *mel.* Mm, — what did she say? —

S2 — Mm, what'd you say? — Mm, — what did she say? —

A — What'd you say? — Mm, — what did she say? —

T — Mm, what'd you say? — Mm, — what did she say? —

B — Mm, what'd you say? — Mm, — what did she say? —

97  $\text{♩} = \text{♩}$

Solo

S1 *p*  
Ran - som notes keep fall - in' out your mouth.

S2 *p*  
*mel.* Ran - som notes keep fall - in' out your mouth.

A *p*  
*mel.* Ran - som notes keep fall - in' out your mouth.

T *p*  
Ran - som notes keep fall - in' out your mouth.

B *p*  
Ran - som notes keep fall - in' out your mouth.

99

S1  
Mid-sweet talk, news - pa - per word cut, pa - per word cut - outs. No feel - ing, no

S2  
Mid-sweet talk, news - pa - per word cut - outs. Speak no feel - ing, no

A  
Mid-sweet talk, news - pa - per word cut - outs. Speak no feel - ing, no

T  
Mid-sweet talk, news - pa - per word cut, pa - per word cut - outs. No feel - ing, no

B  
Mid-sweet talk, news - pa - per word cut, pa - per word cut - outs. No feel - ing, no

S1 I don't be-lieve I don't be-lieve You don't care a bit. You don't care a bit.

S2 I don't be-lieve you. You don't care a bit. You don't care a bit.

A I don't be-lieve you. You don't care a bit. You don't care a bit.

T I don't be-lieve I don't be-lieve You don't care a bit. You don't care a bit.

B I don't be-lieve I don't be-lieve You don't care a bit. You don't care a bit.

102

Solo Hide and seek \_\_\_\_\_

S1 Hide \_\_\_\_\_ and \_\_\_\_\_ seek \_\_\_\_\_

S2 Ran - som notes keep fall - in' out your mouth. Mid - sweet talk, news -

A Ran - som notes keep fall - in' out your mouth. Mid - sweet talk, news -

T Ran - som notes keep fall - in' out your mouth. Mid - sweet talk, news -

B Ran - som notes keep fall - in' out your mouth. Mid - sweet talk, news -

\*) a slight soft late glissando

Solo *Hide and*

S1 *Hide and*

S2 *pa-per word cut-outs. Speak no feel-ing, no I don't be-lieve you.*

A *pa-per word cut-outs. Speak no feel-ing, no I don't be-lieve you.*

T *pa-per word cut, pa-perword cut - outs. No feel-ing, no I don't be-lieve you.*

B *pa-per word cut, pa-per word cut-outs. No feel-ing, no I don't be-lieve you.*

105

Solo *seek Hide*

S1 *seek Oh*

S2 *You don't care a bit. You don't care you don't care a Oh*

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

T *You don't care a bit. You don't care a bit. Oh*

B *You don't care a bit. You don't care you don't care a bit. doo*

\*) a slight soft late glissando

Solo and seek

S1

S2

A no, You don't care a bit. oh, no, You don't care a

T

B doo doo doo doo doo doo doo doo

103

Solo Hide and

S1 Mm

S2 Mm

A bit. oh, no, You don't care a

T Mm

B doo doo doo doo doo

109 *rit.* *Rit*

Solo *rit.* seek

S1 *rit.*

S2 *rit.*

A *rit.* *Rit*  
bit. You don't care a bit. You don't care a bit.

T *rit.*

B *rit.* *Rit*  
doo doo doo doo doo doo

The image shows a musical score for six voices: Solo, S1, S2, Alto (A), Tenor (T), and Bass (B). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'rit.' (ritardando) at the beginning of each part. The lyrics are: 'seek' for Solo, S1, and S2; 'bit. You don't care a bit. You don't care a bit.' for Alto; and 'doo doo doo doo doo doo' for Tenor and Bass. There are handwritten 'Rit' markings above the Solo, Alto, and Bass staves. The Solo part has a long note with a fermata. The Alto part has a melodic line with a fermata. The Bass part has a rhythmic line with a fermata.