

Finding You

Aija Draguns

Lyrics

Finding you

...finding me.

Program notes

This piece offers comfort to young women, as the sisterhood stands strong and united.

We help each other search for who we are as individuals, while finding our voice and place in the world.

It is okay to be lost, and not know who you are yet, as we are all on this search together.

The singers all “call out” to each other, symbolising this search for themselves.

Finding You

For SSSSAAAA ensemble

Text inspired by interviews with 100 Women

Aija Draguns
b.1999

Andante ♩ = 72

BOXED NOTATION: Sing freely at asynchronous and varying tempos

Choir 1

Soprano 1

Hee- ya, hee - ya,

Soprano 2

Hee ya, hee-ya,

Alto 1

Hee ya, hee-ya,

Alto 2

Hee ya, hee-ya,

Choir 2

Soprano 3

Soprano 4

Alto 3

Alto 4

A

Choir 1

9

S1. hee-ya, hee-ya, hee-ya, a, a, a, a,

S2. hee-ya, hee-ya,

A1.

A2.

Choir 2

pp

S3. Fin - ding you, me, me,

pp

S4. You, you, me,

pp

A3. Fin - ding, fin - ding, fin - ding,

pp

A4. Fin - ding you, fin - ding me,

Choir 1 18 B *f*

S1. hee - ya, hee - ya, hee - ya, hee - ya,

S2. hee - ya hee - ya hee - ya, hee - ya,

A1. hee - ya, hee - ya, hee - ya, hee - ya, hee - ya hee - ya

A2. hee - ya, hee - ya, hee - ya, hee - ya, hee - ya hee - ya

Choir 2 *p* *f*

S3. Fin - ding me. Find - ing

S4. You, you, you, Find - ing

A3. Fin - ding you. Find - ing

A4. Fin - ding me. Find - ing

Choir 1

25

pp

C

Solo
mf Freely

Tutti
ppp

S1. Hee-ya, hee ya, hee-ya, a, a, a Find-ing you,.

S2. Find-ing you,.

A1. Hmm. Find-ing you,.

A2. Hmm. Find-ing you,.

Choir 2

S3. who we are. Mm.

S4. who we are. Mm.

A3. who we are. Mm.

A4. who we are. Mm.

33
Choir 1

Musical score for Choir 1, consisting of four parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. The lyrics are: "find-ing me._", "Find-ing you,_", and "find-ing me._". The music features a mix of quarter and eighth notes, with some measures containing rests. The lyrics are placed below the corresponding notes.

Choir 2

Musical score for Choir 2, consisting of four parts: Soprano 3 (S3), Soprano 4 (S4), Alto 3 (A3), and Alto 4 (A4). The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. The music features long horizontal lines across the staves, indicating sustained notes or a specific rhythmic pattern. The notes are primarily quarter notes, and the score ends with a fermata on the final note of each part.

One Day, Yesterday

Audrey Ormella

Lyrics

One day, you will meet the person you were meant to be.
I was just a girl when my own mum said to me
And now I give to you the words that she passed down to me

Yesterday I met the person I wanted to be
I saw her face in the reflection of my drink.
Framed by scraps of wool, a smile obscured by rising steam.
Framed by scraps of wool, a smile obscured by rising steam.

Program notes

One day, Yesterday reflects how knowledge is passed down through generations.

The mature voices of the choir offer the knowledge of their mothers to the young voices.

The message is absorbed into the young voices in a gentle hum, each chorister repeating this wordless mantra in their own tempo.

As it spreads through the choir the young voices adapt this message, adding a new layer of colour and depth.

Warmth envelops the choir in individual humming, messages of old and new blending together in a gentle, comforting colour.

“One day, you will meet the person you were meant to be.”

I could barely hold a needle when she said this to me.

She was a bloody rock, my mum. Solid, grounding, as she guided me through life.

I loved watching my mum pulling things apart, to make something new for us.

She loved to sing, and she often did so, as she snipped and sewed, the soft sounds of a seamstress accessorising gentle **song**.

And she was wise, bursting at the seams with advice and worldly knowledge:

“Comparison is the thief of joy,” she declared to her audience of myself and one hundred scraps of fabric. “Ignore what the others think,” she added. She said it in many different ways.

For a while I listened to her advice, until cutting remarks were whispered, slicing through me like her **scissors**.

Constricted. **Suffocated**.

As her words came back to me, I picked up the loose threads from before, joining them together; and it was like breathing fresh air.

She had always said “remember to do something you love. Do what you love and bugger the consequences.” So I buggered the consequences and spread my wings, to experience life elsewhere.

As I flew her words blew to me in whistling wind. “**Just be yourself**,” she said with the strength of a hundred voices. “You won’t be everyone’s cup of tea. Some people drink coffee.”

Mum loved coffee, but I understood what she meant.

Poem to be read by soloist.

Yellow highlight = cues for choir.

1. “gentle song” - choir to hum material from One Day, Yesterday piece. Roughly 8 seconds.
2. “like her scissors” - choir to whisper incoherently, aggressive/sharp sounds.
3. “Just be yourself.” - full choir of 100 voices to speak this line in time together.

Red writing, ‘**Suffocated**’ = soloist to whisper this line.

One day, yesterday

For female cross-age ensemble

Text inspired by 100 interviews

Audrey Ormella

2022

♩ = 96

Girls

Soprano

Mezzo *mf*

Alto *mf*

Ensemble Soprano

Ensemble Alto

I was just a girl when my own

"One day you will meet the per - son you weremeant to be." I was just a girl when my own

4

G.

S. *mf*

M.

A.

En. S.


En. A.


and now I give to you the words that she passed down to me.


mum said this to me, and now I give to you the words that she passed down to me.


mum said this to me, and now I give to you the words that she passed down to me.

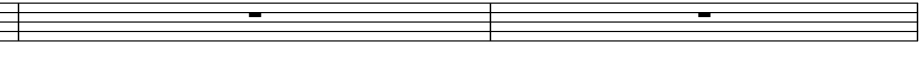
7 A


G. 

S. 
 "One day you will meet the per - son you were meant to be." I was just a girl when my own

M. 
 "One day you will meet the per - son you were meant to be." I was just a

A. 
 "One day you will meet the per - son you were meant to be."

En. S. 

En. A. 

10

G. 

S. 
 mum said this to me, and now I give to you the words that she passed down to me.

M. 
 girl when my own mum said this to me, and now I give to you the words that she passed down to

A. 
 I was just a girl when my own mum said this to me, and now I give to you the words that

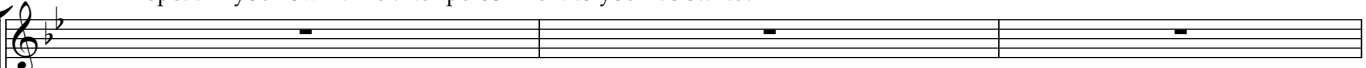
En. S. 

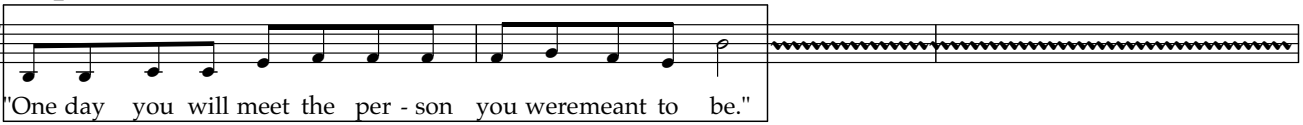
En. A. 


B

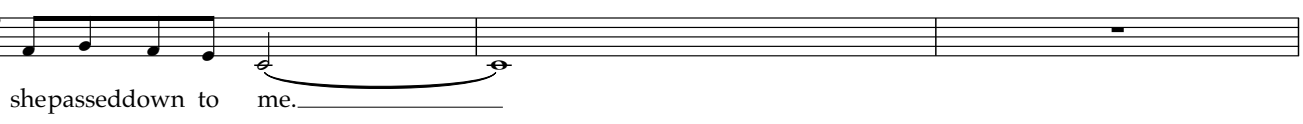
13

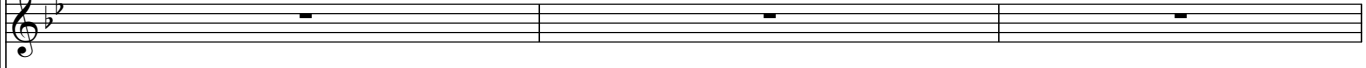
** Repeat in your own time after person next to you has started

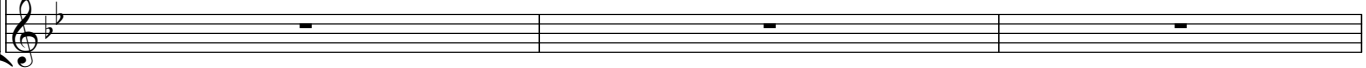
G. 

S. **** mp**

"One day you will meet the person you were meant to be."

M. **** mp**
me. 
I was just a girl when my own mum said this to me,

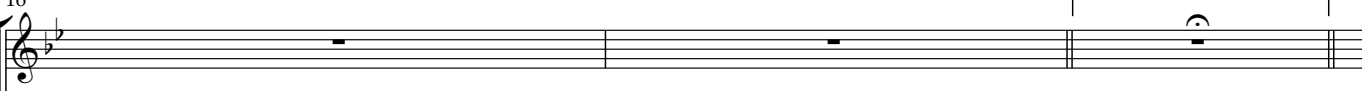
A. 
she passed down to me.

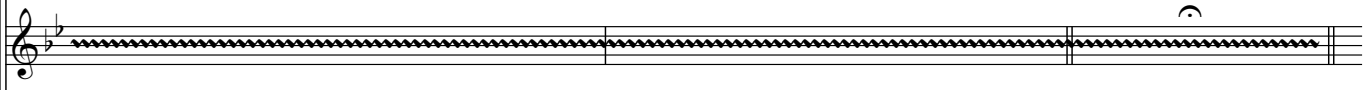
En. S. 

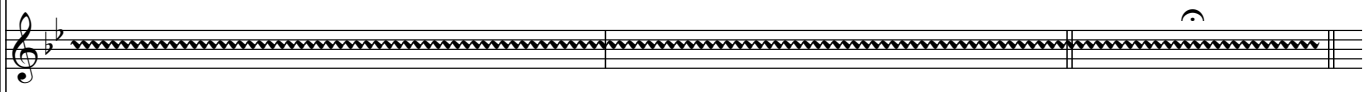
En. A. 

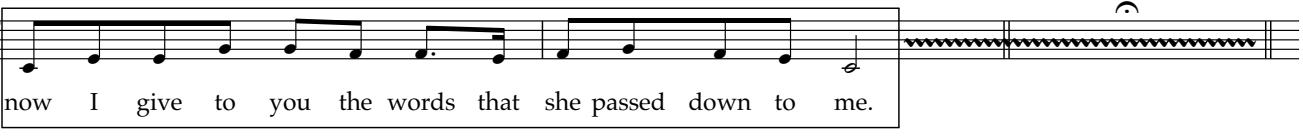
16

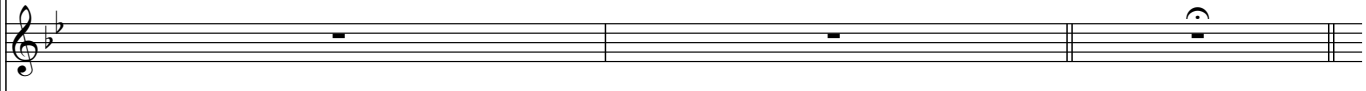
c.a. 15"

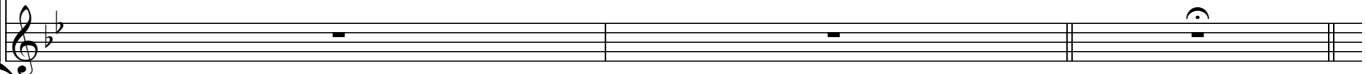
G. 

S. 

M. 

A. **** mp**

now I give to you the words that she passed down to me.

En. S. 

En. A. 

C

**Repeat in your own time after person next to you has started

c.a. 15"

19

G. **** p** (hum) (hum)

S.

M.

A.

En. S. **** p** (hum) (hum)

En. A. **** p** (hum) (hum)

D

♩=84

21

G.

S.

M.

A.

En. S. **mp**

En. A. **mp**

Yes - ter - day I met the per - son I wan - ted to be, I saw her face in ___ the re - flec -

Yes - ter - day I met the per - son I wan - ted to be, I saw her face in ___ the re - flec -

G.

S.

M.

A.

En. S.
tion of my drink. Framed by scraps of wool, smile ob-scured by ri - sing steam.

En. A.
tion of my drink. Framed by scraps of wool, smile ob-scured by ri - sing steam.



G.

S.

M.

A.

En. S.
Yester-day I met the person I wan ted to be, I saw her face in the re - flec - tion of my drink.

En. A.
Yester-day I met the person I wan ted to be, I saw her face in the re - flec

G. _____

S. _____

M. _____

A. _____

En. S. *f* Framed by scraps of wool, smile ob - scured by *mp* ri - sing steam. _____

En. A. _____ *f* tion of my drink. _____ *f* Framed by scraps of wool, smile ob - scured by *mp* ri - sing steam.

F

** Repeat in your own time after person next to you has started

c.a. 15"

c.a. 15"

G. _____

S. ***p* (hum) _____ (hum) _____

M. ***p* (hum) _____ (hum) _____

A. ***p* (hum) _____ (hum) _____

En. S. ***p* (hum) _____ (hum) _____ ***mp* (hum) _____

En. A. ***p* (hum) _____ (hum) _____ ***mp* (hum) _____

Grandma Didn't Know

Audrey Ormella

Lyrics

Grandma didn't know what freedom was like.
Had many regrets in her long life.
I wish I learned more when she was alive.

Grandma didn't know.

Program notes

Grandma didn't know was inspired by the stories of women who never knew who their grandmothers were outside of the domestic settings they were confined to.

The text is repeated over and over, new layers gradually adding to the unsettled atmosphere, the unrelenting pattern of the piece reflecting the monotony of exclusively domestic existence.

The piece ends without secure resolution, losing the driving pulse and strong dissonance to suggest openness; the cycle will not continue forever.

Grandma didn't know freedom

For SSAA cross-age ensemble

Text inspired by 100 interviews

Audrey Ormella
2022

$\text{♩} = 77$ A

Soprano

Girls

Mezzo-soprano

Alto

p

Grand - ma di - dn't know___ what free - dom was like.____ Had



5

MS.

G.

MM.

MA.

ma - ny re - grets in her long life, I wish I learned more when

B

9

MS.

G.

MM. *mp*
she was a - live. Grand - ma di - dn't know what

MA. *mp*
Grand - ma di - dn't know what

13

MS.

G.

MM. free - dom was like. Had ma - ny re - grets in her long

MA. free - dom was like. Had ma - ny re - grets in her long

17

MS.

G. *mf*
Grand -

MM. *mf*
life, I wish I learned more when she was a - live. Grand -

MA. *mf*
life, I wish I learned more when she was a - live. Grand -

21 C

MS.

G.

ma di - dn't know ___ what free - dom was like. ___ Had

MM.

ma di - dn't know ___ what free - dom was like. ___ Had

MA.

ma di - dn't know ___ what free - dom was like. ___ Had

25

MS.

G.

ma - ny re - grets in her long life, I wish I learned more when

MM.

ma - ny re - grets in her long life, I wish I learned more when

MA.

ma - ny re - grets in her long life, I wish I learned more when

29 D

MS.

Grand - ma di - dn't know ___ what

G.

she was a - live. ___ Grand - ma di - dn't know ___ what

MM.

she was a - live. ___ Grand - ma di - dn't know ___ what

MA.

she was a - live. ___ Grand - ma di - dn't know ___ what

33

AS. free - dom was like. Had ma - ny re - grets in her long

G. free - dom was like. Had ma - ny re - grets in her long

MM. free - dom was like. Had ma - ny re - grets in her long

MA. free - dom was like. Had ma - ny re - grets in her long



37

MS. life, I wish I learned more when she was a - live. Grand - *p*

G. life, I wish I learned more when she was a - live. Grand - *p*

MM. life, I wish I learned more when she was a - live. Grand - *p*

MA. life, I wish I learned more when she was a - live. Grand - *p*



41

E

MS. ma di - dn't know what free - dom was like. Had ma - ny re - grets

G. ma di - dn't know what free - dom was like. Had ma - ny re - grets

MM. ma di - dn't know what free - dom was like. Had ma - ny re - grets

MA. ma di - dn't know what free - dom was like. Had ma - ny re - grets

46

MS. *mp*
 in her long life, I wish I learned more when she was a - live.____ When

G. *mp*
 in her long life, I wish I learned more when she was a - live.____ When

MM. *mp*
 in her long life, I wish I learned more when she was a - live.____ When

MA. *mp*
 in her long life, I wish I learned more when she was a - live.____ When

51 **F**

MS. *mf* *mp*
 she was a - live,____ when she was a - live____ when she was a - live,____

G. *mf* *mp*
 she was a - live,____ when she was a - live____ when she was a - live,____

MM. *mf* *mp*
 she was a - live,____ when she was a - live,____ when she was a - live,____

MA. *mf* *mp*
 she was a - live,____ when she was a - live,____ when she was a - live,____

56 *p* *rit.*

MS. *p*
 when she was a - live,____ when she was a - live.____

G. *p*
 when she was a - live,____ when she was a - live.____

MM. *p*
 when she was a - live,____ when she was a - live.____

MA. *p*
 when she was a - live,____ when she was a - live.____

♩ = 60 Slower, still

61

MS. *pp*
Grand - ma di - dn't know.____

G. *pp*
Grand - ma di - dn't know.____

MM. *pp*
Grand - ma di - dn't know.____

MA. *pp*
Grand - ma di - dn't know.____

From my mother, to her

Aija Draguns

Lyrics

- i. Mother, home when we were young, memories of fresh baked bread.
Calming chaos 'round our house. Had comfort knowing mother's home.
Home, home, home.
- ii. Guilt around my own pursuits. I'm still mother though I work. Please let
me consider my own needs - balance for my family. Guilt, guilt, guilt.
- iii. Found our place, but still fighting. Do dream big, you can fly free. She can
choose what mother means. Free to be brave, free to choose. Fly, fly, fly.

Program notes

Women have gone from being stay at home mothers, to fighting for the right to work, to having the freedom to choose.

Though societal views on working mothers has changed over-time, is this pressure, judgement, and guilt still present for women today?

This piece explores motherhood and womanhood from three generational perspectives.

From my mother to her

For SSSSAA ensemble

Text from and inspired
by interviews with 100 Women

Aija Draguns
b.1999

Larghetto ♩ = 60

Soprano 1
(Children's voices)

Soprano 2

Soprano 3
(Young/middle-aged women)

Soprano 4

Alto 1
(Mature voices)

Alto 2

p

Mem-o-ries of fresh baked bread.

Mo-ther home when we were young. Mem - o - ries of fresh baked bread.



6

A1.

A2.

mp

pp

Calm - ing cha - os round our house.

Calm - ing cha - os round our house. Had



11

A1.

A2.

mp

Had com - fort know - ing mo - thers' home, home, home, home,

com - fort know - ing mo - thers' home, home home, home, home,

A

15

S3.

S4. *mp*

Guilt a-round my own pur - suits._____ I'm

A1. *pp* home. (m) *As quiet as possible* Oo_____

A2. *pp* home. (m) *As quiet as possible* Oo_____ Oo_____



21

S3. *mp* *mf*

I'm still mo - ther though I work Please let me con - si - der my own needs._____

S4. *mf* still mo-ther though I work.____ Please let me con - si - der my own needs.

A1. Oo_____

A2. Oo_____ Oo_____

27 3

S3. *p* *mp*
 — Ba-lance for my fa-mi-ly. Guilt, guilt, Guilt, guilt, guilt, guilt.

S4. *p* *mp*
 — Ba lance for my fa - mi - ly, Guilt, guilt, Guilt, guilt, guilt, guilt,

A1.
 Oo_____ Mm. Home, home, home, home, home.

A2.
 Mm._____ Home, home, home, home, home.



B

33

S1. *mf*
 — — — — — Do dream big, you can fly

S2. *mf*
 — — — — — Found our place, but still fight ing. Do dream big, you can fly free.

S3. *pp* *As quiet as possible*
 M_____ Oo_____

S4. *pp* *As quiet as possible*
 M_____ Oo_____ Oo_____

A1. *Still as quiet as possible*
 (M) Ah

A2. *Still as quiet as possible*
 (M) Ah Ah

39

S1. *f* free. She can choose what mo-ther means. *p* Free to *mf*

S2. She can choose what mo - ther means. *f* *p* *mf* Free to be

S3. Oo

S4. Oo Oo

A1. Ah Ah

A2. Ah Ah



45

S1. *mp* be brave, free to choose. Fly, fly, fly, fly, fly, fly, fly, fly,

S2. *mp* brave, free to choose. Fly, fly, fly, fly, fly, fly, fly, fly,

S3. Oo Mm. Guilt, guilt, Guilt, guilt.

S4. Mm. Guilt, guilt, Guilt, guilt.

A1. Mm. Home, home, home, home, home.

A2. Mm. Home, home, home, home, home.

S1. fly, fly. Mm.

S2. fly, fly. Mm. Found our place, but still fight- ing.

S3. Mm.

S4. Mm. Guilt a-round my own pur- suits.

A1. (M)

A2. (M) Mo-ther home when we were young. Mem

pp *pp* *mp* *mp*



S1. Do dream big, you can fly free. She can choose

S2. Do dream big, you can fly free. She

S3. I'm still mo- ther though I work Please

S4. I'm still mo- ther though I work.

A1. Mem- o - ries of fresh baked bread. Calm - ing cha - os round

A2. - o - ries of fresh baked bread. Calm - ing cha - os

mp *mf* *mf* *f* *mf* *f*

59

f *p* *f*

S1. what mo-ther means. Free to

S2. can choose what mo-ther means. Free to be

S3. let me con-si-der my own needs.

S4. *f* Please let me con-si-der my own needs. *p* Ba-

A1. *p* our house. *f* Had com-fort know-

A2. round our house. *f* Had com-fort know-ing

D

63

mp *p* *mp* *p*

S1. be brave, free to choose. Fly, fly, fly, fly, fly,

S2. brave, free to choose. Fly, fly, fly, fly, fly,

S3. *f* Ba-lance for my fa-mi-ly. *mp* *p* Guilt, guilt, guilt, guilt,

S4. lance for my fa-mi-ly, *mp* *p* Guilt, guilt, guilt, guilt,

A1. *mp* *p* ing mo-thers' home, home, home, home, home, home,

A2. *mp* *p* mo-thers home, home home, home, home, home, home,

Soprano soloist

67

S. Solo

f Fly _____ free! *mf* Stay home. Fly! _____ *f* *mf* Stay home,

S1.

— fly, fly, — fly, fly, — fly, fly, — fly, fly, —

S2.

— fly, fly, — fly, fly, — fly, fly, — fly, fly, —

S3.

guilt, guilt, guilt, guilt, guilt, guilt, guilt, guilt,

S4.

guilt, guilt, guilt, guilt, guilt, guilt, guilt, guilt,

A1.

home, home, home, home, home, home, home, home,

A2.

home, home, home, home, home, home, home, home,

71 *mp*

S. Solo stay_ home. I feel the guilt. The

S1. fly, fly, fly, fly, fly. *pp* Mm.

S2. fly, fly, fly, fly, fly. *pp* Mm.

S3. guilt, guilt, guilt, guilt, guilt, guilt,

S4. guilt, guilt, guilt, guilt, guilt, guilt,

A1. *pp* home. (M)

A2. *pp* home. (M)

74

S. Solo

guilt I feel. I feel the guilt, *p* the guilt, guilt, guilt.

S1.

S2.

S3. *pp*

guilt, guilt, guilt, guilt. guilt, guilt.

S4. *pp*

guilt, guilt, guilt, guilt, guilt, guilt,

A1.

A2.

Steadfast Heart

Leahannah Ceff

Lyrics

We are, we are, we are standing strong.

I know where I stand.
I know who I am.

Program notes

'Steadfast Heart' was written and inspired by interviews with 100 women.

I loved hearing stories from women who described feeling empowered by realising they can express themselves in a way that feels authentic to them and breaking free of societal expectations.

This is a piece of empowerment and strength, a dedication, and a hopeful encouragement to all women on the journey of self-discovery and exploration.

Steadfast Heart

Determined, free ♩ = 50

Leahannah

Musical score for the first system of "Steadfast Heart". It features six staves: Soprano Solo, Soprano Solo, Soprano 1, Soprano 2, Alto 1, and Alto 2. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is "Determined, free" with a quarter note equal to 50 beats. The first staff (Soprano Solo) has lyrics "eh oh" and is marked *mf*. The second staff (Soprano Solo) is empty. The third staff (Soprano 1) has lyrics "eh oh" and is marked *mf*. The fourth staff (Soprano 2) has lyrics "eh oh" and is marked *mf*. The fifth and sixth staves (Alto 1 and Alto 2) are empty.

Musical score for the second system of "Steadfast Heart", starting at measure 7. It features five staves: S. Solo, S. Solo, S., S., A., and A. A box labeled "A" is positioned above the first two staves. The key signature is B-flat major and the time signature is 6/8. The tempo is "Determined, free". The third staff (S.) has lyrics "eh oh eh eh Ah" and is marked *f*. The fourth staff (S.) has lyrics "eh oh eh eh Ah Eh" and is marked *f*. The fifth staff (A.) has lyrics "eh eh ah eh ah" and is marked *f*. The sixth staff (A.) has lyrics "Eh" and is marked *f*.

S. Solo *mf* ah

S. Solo

S. Ah Eh ah eh

S. ah Eh ah

A. ah eh ah Eh ah

A. eh Ah ah

B

S. Solo *f* ah ahh we are

S. Solo *mf* ah *f* ahh ahh

S. *mf* We are We are We are

S. *mf* ah ah We are Stand ing We are

A. *mf* ah Eh Ah we are stand - ing

A. *mf* eh Ah we are standing

S. Solo *Strong*

S. Solo

S. *mf* *f*
we are we are we are we are standing strong

S. *mf* *f*
we are we are we are we are standing strong

A. *mf* *f*
Ah we are standing strong

A. *mf* *f*
we are ah standing strong



S. Solo

S. Solo

S. *mf* *f*
I know who I am I know who I am

S. *f*
I know who I am

A. *mf* *f*
I know where I stand I know who I am

A.

37

S. Solo

S. Solo

S. I know where I stand I know who I am I know where I stand

S. I know where I stand I know who I am I know where I stand

A. I know where I stand I know who I am I know where I stand

A. I know who I am I know where I stand

43

D ♩. = 50

S. Solo

S. Solo

S. I know who I am I know where I stand *mf* eh oh

S. I know who I am I know where I stand // eh eh

A. I know who I am I know where I stand

A. I know who I am I know where I stand

S. Solo

S. Solo

S. *eh oh eh oh eh oh*

S. *eh eh eh eh eh eh*

A. *mf Eh eh*

A. *mf Eh eh*

E ♩ = 50

S. Solo

S. Solo

S. *Ah Eh*

S. *Ah Eh*

A. *Ah Eh*

A. *Ah Eh*

60

f

S. Solo Ah Ah Ah

S. Solo Ah

S. Oh Oh Ah oh

S. Ah Oh Oh

A. Ah oh

A. Eh Eh Eh

67

rit.

S. Solo Ah Ah

S. Solo Ah

S. Ah eh

S. Oh Oh Oh Oh

A. ah ah eh

A. eh

73 F $\text{♩} = 55$
mf

S. Solo *mf* eh oh eh oh *mf* eh oh

S. Solo

S. *mf* eh oh eh eh

S.

A.

A.

79

S. Solo

S. Solo

S. *f* eh oh eh oh eh eh Ah eh oh

S. *f* eh oh eh oh eh eh Ah eh

A. *f* eh eh Ah eh

A. *f* Eh Eh

S. Solo

S. Solo

S.

S.

A.

A.

eh oh Ah Eh

ah Eh

ah eh ah Eh

Eh

Detailed description: This musical score is for six voices, arranged in two groups of three. The top two staves are labeled 'S. Solo' and contain whole rests. The next two staves are labeled 'S.' and contain vocal lines with lyrics 'eh oh Ah Eh' and 'ah Eh'. The bottom two staves are labeled 'A.' and contain vocal lines with lyrics 'ah eh ah Eh' and 'Eh'. The music is in a key with two flats and a 4/4 time signature. The tempo is marked 'rit.' (ritardando). The score includes various musical notations such as slurs, accents, and fermatas.

Nothing needs to stop her

Pru Montin

Lyrics

Nothing needs to stop (Stomp) her!
We're her voices now. Mmhm
Nothing needs to stop her (Stomp, Clap, Shh).
We're putting our feet down. Ah-ha!
Nothing needs to stop her (Stomp, Clap, Shh)
100 Voices sound!

Ahhhhhhh (x 3)

Nothing needs to stop (Stomp) her!
We're her voices now. Mmhm!
Nothing needs to stop her (Stomp, Clap, Shh!).
We're putting our feet down. Ah-ha!
Nothing needs to stop her (Stomp, Clap, Shh!)
100 Voices sound!

Nothing needs to stop her (x3)
Don't panic

Program notes

100 women came together, and each offered the wisdom they wished they had had when they were younger.

That collective voice is represented in this anthem to let each young woman know that nothing needs to stop her, she has the support and wisdom from the community.

Everyone looks after everyone and together we are those voices.

Nothing Needs to Stop Her

Pru Montin
Lyrics from 100 Women Interviews

Fast & Powerful! (♩ = 135)

ALL SINGERS

f
No-thing needs to stop (stomp) her! We're her voices now! Mm-

5
hm! No-thing needs to stop her! (clap) (stomp) sh! We're put-ting our feet down. Ah

9
ha! No-thing needs to stop her! (stomp) (clap) sh! One hun-dred voi-ces sound.

13 **A**

S. Hmm Mmm

S. Hmm Mmm

A. Hmm Mmm

A. Hmm Mmm

17

S. *Hmm* *Mmm* *Mmm*

S. *Hmm* *Mmm* *Mmm*

A. *Hmm* *Mmm* *Mmm*

A. *Hmm* *Mmm* *Mmm*

22 **B**

(stomp) (stomp)

S. *f*
No-thing needs to stop (stomp) her! We're her voices___ now!

S. *f*
No-thing needs to stop (stomp) her!

A. *f*
No-thing needs to stop

A.

(stomp) (stomp) (stomp) (clap)

S. _____ Mm - hm! No-thing needs to stop her! (clap) (stomp) sh!

S. We're her voices__ now!_____ Mm - hm! No - thing needs to stop

A. (stomp) her! We're her voices__ now!_____ Mm -

A. *f* No-thing needs to stop (stomp) her! We're her voices__ now!

(stomp) (clap) (stomp) (clap) (stomp) (clap)

S. We're put - ting our feet down. Ah ha! No - thing needs to stop

S. her! (clap) (stomp) sh! We're put - ting our feet down. Ah

A. hm! No - thing needs to stop her! (clap) (stomp) sh! We're put - ting our feet down.

A. _____ Mm - hm! No - thing needs to stop her! (clap) (stomp) sh!

(stomp) (clap) (stomp) (clap) (stomp) (clap)

S. her! (stomp)(clap) sh! One hun - dred voi - ces_ sound._____

S. ha! No - thing needs to stop her! (stomp)(clap) sh! One hun - dred voi - ces_ sound.

A. Ah ha! No - thing needs to stop her! (stomp)(clap) sh!

A. We're put - ting our feet down. Ah ha! No - thing needs to stop

C

Continue the stomp and clap

f

(stomp) (clap) Eh Oh

S. No - thing needs to stop (stomp) her! We're her voices now!

S. _____ No-thing needs to stop (stomp)her!

A. One hun - dred voi - ces_ sound._____ No-thing needs to stop

A. her! (stomp)(clap) sh! One hun-dred voi - ces_ sound._____

37

Eh Oh

S. _____ Mm - hm! No-thing needs to stop her! (clap) (stomp) sh!

S. We're her voices__ now! Mm - hm! No - thing needs to stop

A. (stomp)her! We're her voices__ now! Mm -

A. No-thing needs to stop (stomp)her! We're her voices__ now!

40

Oh Eh Oh

S. We're put - ting our feet down. Ah ha! No - thing needs to stop

S. her! (clap) (stomp) sh! We're put - ting our feet down. Ah

A. hm! No - thing needs to stop her! (clap) (stomp) sh! We're put - ting our feet down.

A. _____ Mm - hm! No - thing needs to stop her! (clap) (stomp) sh!

Eh Oh Eh Oh

S. her! (stomp)(clap) sh! One hun - dred voi - ces_ sound.

S. ha! No - thing needs to stop her! (stomp)(clap) sh! One hun - dred voi - ces_ sound.

A. Ah ha! No - thing needs to stop her! (stomp)(clap) sh!

A. We're put - ting our feet down. Ah ha! No - thing needs to stop

D

Eh Oh

S. No - thing needs to stop (stomp) her! We're her voices now!

S. No-thing needs to stop (stomp)her!

A. One hun - dred voi - ces_ sound. No-thing needs to stop

A. her! (stomp)(clap) sh! One hun - dred voi - ces_ sound.

ff

Eh Oh (stomp) (stomp) No-thing needs to stop_

S. _____ Mm - hm! No-thing needs to stop her! (clap) (stomp) sh!

S. We're her voices__ now!_____ Mm - hm! No - thing needs to stop

A. (stomp)her! We're her voices__ now!_____ Mm -

A. No-thing needs to stop (stomp)her! We're her voices__ now!

_____ her, Nothing needs to stop_____ her,

S. We're put - ting our feet down. Ah ha! No - thing needs to stop

S. her! (clap) (stomp) sh! We're put - ting our feet_ down. Ah

A. hm! No - thing needs to stop her! (clap) (stomp) sh! We're put - ting our feet down.

A. _____ Mm - hm! No - thing needs to stop her! (clap) (stomp) sh!

No thing needs to stop___ her, No thing needs to stop___

S. her! (stomp)(clap) sh! One hun - dred voi - ces_ sound._____

S. ha! No - thing needs to stop her! (stomp)(clap) sh! One hun - dred voi - ces_ sound.

A. Ah ha! No - thing needs to stop her! (stomp)(clap) sh!

A. We're put - ting our feet down. Ah ha! No - thing needs to stop

E Ensemble sing with Choir

_____ her,

S. *ff* No thing needs to stop___ her!

S. *ff* No thing needs to stop___ her!

A. *ff* One hun - dred voi - ces_____ No - thing needs to stop___ her!

A. *ff* her! (stomp) (clap) sh! No - thing needs to stop___ her!

61

S. No-thing needs to stop___ her! No-thing needs to stop

S. No-thing needs to stop___ her! No-thing needs to stop

A. *ff*
No - thing needs to stop___ her! No - thing needs to stop

A. No - thing needs to stop___ her! No - thing needs to stop

64

S. ___ her! Don't pan - ic! (stomp) (clap) Sh!

S. ___ her! Don't pan - ic (stomp) (clap) Sh!

A. ___ her! Don't pan - ic! (stomp) (clap) Sh!

A. ___ her! Don't pan - ic! (stomp) (clap) Sh!

bask

Olivia Bryant

Lyrics

i pick up the pieces of a girl i once knew
like when i picked flowers and plums, a collection I had
when I was a child, of happy memories
my mother's recipe, her hands, her spirit
passed onto me, like hand-me-down clothes
which she mended, for me

she told me "keep your head in the sun"
i will forever dance in its light
she said "you will grow my dear" and you will know, my dear

happy. heart. girl. you dance in the sunshine.
the flowers bloom when you breathe.
oh! you breathe - in and out. in. out.
women. more than just a girl. danc-ing - free!

you'll bask in the sun!

Program notes

"I think that to thrive and be happy in life, you need connection [...] to really thrive, is to reach out through your kin through those you love through, you know, your friends, those that excites you through to those that, you know, need to love and support [...] that connection is gonna go right through, you know, your body into the earth into the sky, as well as out into the community..."

There were so many lovely quotes taken from women within this project, but this one particularly resonated with me. Another woman, when asked what advice she'd give to a young girl today, said..." you should keep your head in the sun". These words became the central theme of "bask" which gets passed down from soloist, mature voices all the way to our young girls all culminating to an immersive, lyrical ritual.

b a s k

Olivia Bryant (b. 2004)

[ca. 10"]

Freely, in own time (c. ♩ = 50)

mp

Solo (Mezzo-Sop)

I pick up the pie-ces___ of a girl that I once knew, like

Children (SA)

(Whistling/Birds) OR (Breathing)

(In) (Out)

Soprano

(Whistling/Birds) OR (Breathing)

(In) (Out)

[a]

Sung on pitch, in own time - like blowing wind or waves of water

ppp *mp*

[a] Wa wa wa wa - wa

Alto

ppp (Hummed)

Mmm

(Stagger Breathe)

A In Tempo (♩ = 55)

6

Solo

when___ I picked...___ flow'rs___ and plums._____ The Col - lec - tion I had

S.

(Hummed)

Mmm Mmm

A.

(Hummed)

Mmm Mmm

rall.

(Freely)

12

Solo

when I was a child of _____ ha - ppy _____ me - mor - ries _____

S.

Mmm _____ Mmm _____ Mmm _____

A.

Mmm _____ Mmm _____ Mmm _____

B Slightly Faster (c. ♩ = 70)

17

Solo

p _____ *mp* _____ *mf* _____
My Mo-ther's re - ci - pe _____ her hands, _____ her hands _____ passed

C.S.

p _____ *mp* _____ *mf* _____
My Mo-ther's re - ci - pe _____ her hands, _____ her hands, her spi-rit passed

S.

mp _____ *mf* _____
her hands, _____ her hands, her spi-rit passed

A.

mp _____ *mf* _____
Her hands, _____ her hands, her spi-rit passed

22

Solo

mp _____ *mp* _____ *mp* _____
on - to me _____ like old hand me down clothes. _____ For me. _____ She

C.S.

mp _____ *mp* _____ *mp* _____
on - to me _____ like old hand me down clothes. _____

S.

mp _____ *p* _____
on - to me _____ like clothes. Which she men-ded _____ for _____ me Ah _____

A.

mp _____ *p* _____
on - to me _____ like clothes. Which she men-ded _____ for _____ me Ah _____

Wait for Cue

Begin body perc. As directed

Begin body perc. As directed

Begin body perc. As directed

27 C

Solo *mp*
told me to keep my head in the sun_____ I'll

C.S. *mp*
She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S. *mp* _____ *sim.*
She told me to keep

A. *mp* _____ *sim.*
She said

29

Solo
keep_____ dan - cing in it's light_____

(2)

C.S.
She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S.
my head in the sun!

A.
sun! Sun!

31 *mp*

Solo
She said you will grow my dear you will then

(3)

C.S. *cresc.*
She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S. *cresc.*
I'll keep on danc - - - ing

A. *cresc.*
I will

33

Solo know my dear _____

(4)

C.S. She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S. Keep on, _____ keep dan - cing.

A. Keep on, _____ keep dan - cing.

35 **D** *mf* Sung 4 times

Solo She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

C.S. *mf* Sung 4 times
She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S. *mf*
Ha - ppy Heart Girl You dance in the

A. *mf*
I'll keep on dan - cing you know I

37 (2)

Solo She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

C.S. (2)
She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S.
sun - shine The flow'rs bloom when you breath

A.
will. Keep on bas - king I will!

39 (3)

Solo She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

C.S. (3) She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky the_ sun!

S. Oh! You breathe in! and out In Out

A. I'll keep on dan - cing you know I

41 (4)

Solo She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky!

C.S. (4) She told me to keep my head up she told me to keep my head up she told me to keep my head up to the sky!

S. Wo - man more than 'a girl' dan - cing

A. will keep on bas - king Ah! in the

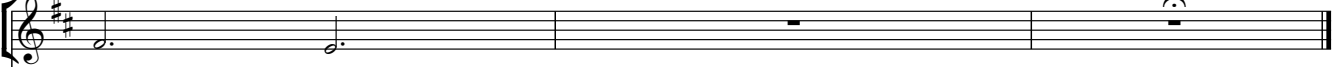
43 [E] *sim.*

Solo She told me to keep my head in

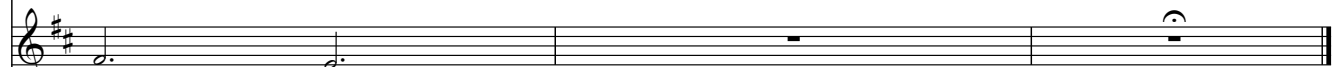
C.S. *sim.* She told me to keep my head in

S. *dim.* You'll bask in the sun! You'll bask in the sun! You bask

A. *dim.* You'll bask in the sun! You'll bask in the sun! You bask

Solo 

the sun!

C.S. 

the sun!

S. 

in the sun! You bask in the sun! _____

A. 

in the sun! You bask in the sun! _____

Returning

Leahannah Ceff

Lyrics

Ocean, Ocean.

You're out there and a part of it.

Out there in the water.

Out there in the ocean.

Program notes

'Returning' was written and inspired by the stories of 100 women. This piece in particular draws on the theme of women's connection to the land and nature.

The piece uses audio samples from an interview taken where a woman describes how coming back to the land makes her feel centred and connected.

I want the piece to have a sense of freedom and expansiveness to create a heartfelt and immersive experience, cultivating a sense of peace and grounding.

Returning

for choir

Composed by Leahannah

A "I love the land, I feel very centred, getting out of the city and you're really immersed in it. I feel like living in the city it blocks your senses from it..."

Soprano 1 Solo

Spoken word

Soprano 2 Solo

"...I love the beach, I feel very centred..."

Spoken word - after Sop 1

"...You're just out there and a part of it.

...A part of it."

Alto 1 Solo

Spoken word - after Sop 2

Free-time until end of poem

Ocean sounds "whoosh" "ahh" "Shhh"

Soprano 1

Ocean sounds "whoosh" "ahh" "Shhh"

Soprano 2

Ocean sounds "whoosh" "ahh" "Shhh"

Alto 1

Ocean sounds "whoosh" "ahh" "Shhh"

Alto 2

5 **B** ♩ = 60 **C** *f*

S. Solo Ah ah ah

S. Solo Ah

A. Solo Ah Ah

S. *mf* *f* *mf* *f* *mf* *f* Ah Ooo cean O cean

S. *mf* *f* *mf* *f* *mf* Ah Ooo cean O cean

A. *mf* *f* *mf* *f* *mf* Ah Ooo cean O cean

A. *mf* *f* *mf* *f* *mf* Ah Ooo cean O cean

11 **D** Repeat 3x

S. Solo

S. Solo *f* *f* Oh Ah

A. Solo *f* Ah

S. *f* Eh Oo eh Oo Eh Oo eh Oo Eh Oo eh Oo

S. *f* Ah Oo ah Oo Ah Oo

A. *f* ah Oo ah oh ah Oo

A. *f* ah ah ah

15

mf \leq *f* *mf* *f* *mf*

S. Solo Whey - O O whey Oo Ah

S. Solo Ooo Ah

A. Solo Ah Ah

S. *f* Eh Oo eh Oo Eh Oo eh Oo Eh Oo eh Oo

S. *f* Ah Oo ah Oo Ah Oo

A. *f* ah Oo ah oh ah Oo

A. *f* ah ah ah

19 **E** *mf* *rit. pp* *mp* *p* *mf* *pp*

S. Solo Oh ah Ah

S. Solo Oh - ah Oo Ah

A. Solo Ah

S. Ocean sounds "whoosh" "ahh" "Shhh"

S. Ocean sounds "whoosh" "ahh" "Shhh"

A. Ocean sounds "whoosh" "ahh" "Shhh"

A. Ocean sounds "whoosh" "ahh" "Shhh"

25 *A tempo* *mf* *rit.* *A tempo*

S. Solo You're out there and a part of it out there in the wa

S. Solo *mf* out there and a part of it

A. Solo *mf* Oh



28 *rit.* *mp*

S. Solo ter out there in the o - cean

S. Solo *mp* Ooo

A. Solo *mp*



rit.

31 **F** "...A part of it"a part of it"

S. Solo **Spoken word**

S. Solo *mf* Oo whey Oo

A. Solo "The blue water" **Spoken word**

Weaving Threads

Jessica O'Donoghue

Lyrics

Paths

Tell these girls to look after themselves. They are allowed to do that.
We don't talk enough as women, about what's going on in life and what's important.

Back then when you got married, you had to stop working so you could look after your husband.

You're just a girl.

Choices

We have freedom, we have technology, we have choices.

We are only women working, we are only mothers caring.

You don't have to know. You don't have to go out. You don't have to grow up.
You don't have to know. Waking, taking time

We are Here

We are here. Working together. Talking together

We can make up. We can call up.
We can show up. We can rise up.
We can call up. We can make up.
We can show up.
We are here.

Weaving Threads

Jessica O'Donoghue

Program notes

Paths

This movement reflects on three statements extracted from the interviews from three different women.

Each part embodies a different perspective giving three unique snapshots into the lives of each woman.

Choices

This movement represents three different generations, and again the text is taken directly from women who were interviewed.

The Alto part represents the 'grandmother' generation where women had less freedom, less choice and less agency, access, respect or recognition.

The Soprano 2 part is the 'mother' generation where women are shifting, changing, fighting for a voice, fighting for freedom and fighting to create a safe place for future generations of women.

The Soprano 1 part is the younger generation which appears to 'have it all'. T

here seems to be so much choice, so much freedom, so much access to information and education, but with the franticness of it all, some women question whether it really is everything we have been promised or all that we were hoping for.

We Are Here

This movement uses text written by myself and is a reflection and meditation on the whole 100 Women 100 Stories project.

It was so powerful listening to the interviews, conversations, and exchanges between women of different generations.

The connection and sharing of wisdom was profoundly beautiful.

This third movement is to remind us that we are all here together. We are here for each other, and we can reach out and show up for all the women of the world.

1. Paths

Jessica O'Donoghue

Jessica O'Donoghue

♩ = 78

Soprano 1

Soprano 2

Alto *mp warm*

Tell__ these girls to look af-ter them-selves They__ are_ a -

Synthesizer

♩ = 78

mp



7

S.1

S.2

A.

llowed to do__ that. We__ don't talk_ e - nough as__ wom-en a -

Synth.

13

S.1

S.2

mp firmly

Back then

A.

bout what's go-ing on in life and what's im - por-tant. Tell these

mp

Synth.



18

S.1

S.2

when you got mar - ried you had to stop work-ing

A.

girls to look af-ter them - selves They

Synth.

22

S.1

S.2

so you could look af-ter your hus-band. Ba - - ck then

A.

are a - llowed to do that. We don't

Synth.



26

S.1

S.2

when you got mar - ried you had to stop work-ing

A.

talk e - nough as wom - en a - bout what's

Synth.

30

S.1 *mp reflective*
You're _____

S.2
so you could look af-ter your hus-band. Ba - ck then

A. *mp*
go - ing on in life and what's im - por - tant. Tell these

Synth.



34

S.1
_____ you're just _____ you're just _____

S.2
when _____ you got mar - ried you had_ to stop work-ing


A.
girls _____ to look_ af-ter them - selves They _____

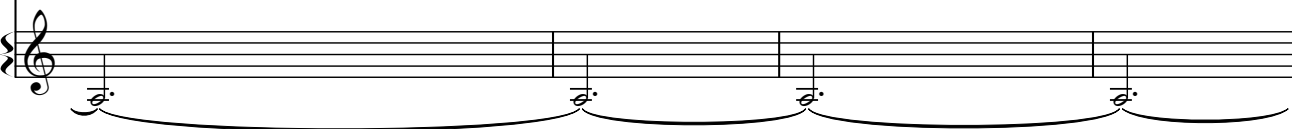
Synth.

38

S.1 
 — a girl. You're


S.2 
 so you could look af - ter your hus band. Ba - - ck then


A. 
 are a - llowed to do that. We don't


Synth. 

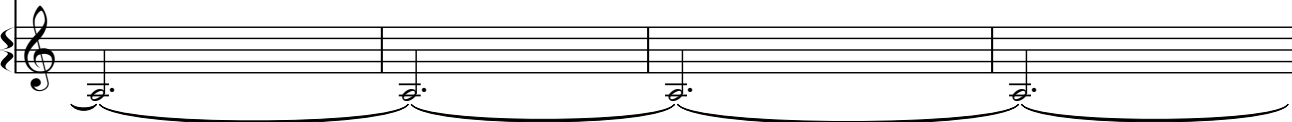


42

S.1 
 — you're just you're just

S.2 
 when you got mar - ried you had to stop work-ing

A. 
 talk e - nough as wom - en a - bout what's

Synth. 

46

S.1
a girl.

S.2
so you could look af - ter your hus-band. Back then

A.
go - ing on in life and what's im - por tant.

Synth.

mf



50

S.1

S.2
when you got mar - ried you had to stop work-ing

A.

Synth.

54

S.1

Musical staff for S.1 containing four measures of whole rests.

S.2

Musical staff for S.2 with a melody line. The lyrics are "so you could look af-ter your hus-band. Ba - - ck then". The melody starts with a 7-measure rest, followed by eighth notes, and ends with a half note.

so you could look af-ter your hus-band. Ba - - ck then

A.

Musical staff for A. containing four measures of whole rests.

Synth.

Musical staff for Synth. with accompaniment. It features a treble clef, a key signature of one sharp (F#), and a 7-measure rest. The accompaniment consists of dotted half notes: F#4, G4, A4, and B4, each with a slur underneath.



58

S.1

Musical staff for S.1 containing four measures of whole rests.

S.2

Musical staff for S.2 with a melody line. The lyrics are "when____ you got mar - ried you had_ to stop work-ing". The melody starts with a 7-measure rest, followed by eighth notes, and ends with a half note.

when____ you got mar - ried you had_ to stop work-ing

A.

Musical staff for A. containing four measures of whole rests.

Synth.

Musical staff for Synth. with accompaniment. It features a treble clef, a key signature of one sharp (F#), and a 7-measure rest. The accompaniment consists of dotted half notes: F#4, G4, A4, and B4, each with a slur underneath.

62

S.1 *f* You're_____

S.2 *f* so you could look af-ter your hus-band. Ba - - ck then

A. *f* Tell_____these

Synth. *f*



66

S.1 you're just_____ you're just_____

S.2 when_____ you got mar - ried you had_ to stop work-ing

A. girls_____ to look_ af-ter them - selves They_____

Synth.

70

S.1 a girl. You're

S.2 so you could look af - ter your hus-band. Ba - ck then

A. are a - llowed to do that. We don't

Synth.



74

S.1 you're just you're just

S.2 when you got mar - ried you had to stop work-ing

A. talk e - nough as wom - en a - bout what's

Synth.

78

mp warmly

S.1

Musical staff for S.1 in treble clef, containing notes and rests corresponding to the lyrics.

_____ a _____ girl. _____ Tell _____ these

mp warmly

S.2

Musical staff for S.2 in treble clef, containing notes and rests corresponding to the lyrics.

so you could look af - ter your hus-band. _____ Tell _____ these

mp warmly

A.

Musical staff for A. in treble clef, containing notes and rests corresponding to the lyrics.

go - ing on in life and what's im - por tant. Tell _____ these

Synth.

Synthesizer staff with notes and rests, including a circled section.



82

S.1

Musical staff for S.1 in treble clef, containing notes and rests corresponding to the lyrics.

girls to look af-ter them-selves They _____ are _____ a - llowed to do _____ that.

S.2

Musical staff for S.2 in treble clef, containing notes and rests corresponding to the lyrics.

girls to look af-ter them-selves They _____ are _____ a - llowed to do _____ that.

A.

Musical staff for A. in treble clef, containing notes and rests corresponding to the lyrics.

girls to look af-ter them-selves They _____ are _____ a - llowed to do _____ that.

Synth.

Synthesizer staff with notes and rests.

89

S.1

Musical staff for S.1, starting with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes with slurs.

We don't talk e - nough as wom-en a - bout what's

S.2

Musical staff for S.2, identical to S.1.

We don't talk e - nough as wom-en a - bout what's

A.

Musical staff for A., identical to S.1 and S.2.

We don't talk e - nough as wom-en a - bout what's

Synth.

Musical staff for Synth., containing rests for the duration of the vocal lines.



94

S.1

Musical staff for S.1, ending with a double bar line and a repeat sign. The melody concludes with a half note.

go - ing on in life and what's im - por - tant.

S.2

Musical staff for S.2, identical to S.1.

go - ing on in life and what's im - por - tant.

A.

Musical staff for A., identical to S.1 and S.2.

go - ing on in life and what's im - por - tant.

Synth.

Musical staff for Synth., ending with a double bar line and a repeat sign.

2. Choices

Jessica O'Donoghue

Jessica O'Donoghue

98 $\text{♩} = 130$
mp *urgent*

S.1

We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2

A.

Synth.

$\text{♩} = 130$
mp



100

S.1

We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

S.2

A.

Synth.

102

S.1

We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2

A.

Synth.

Detailed description: This block contains the musical score for measures 102 and 103. It features four staves: S.1 (Soprano 1), S.2 (Soprano 2), A. (Alto), and Synth. (Synthesizer). S.1 has a vocal line with lyrics: "We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy." S.2 and A. have whole rests. Synth. has a bass line consisting of four dotted half notes, each spanning two measures.



104

S.1

We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

S.2

A.

Synth.

Detailed description: This block contains the musical score for measures 104 and 105. It features four staves: S.1 (Soprano 1), S.2 (Soprano 2), A. (Alto), and Synth. (Synthesizer). S.1 has a vocal line with lyrics: "We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces." S.2 and A. have whole rests. Synth. has a bass line consisting of four dotted half notes, each spanning two measures.

106

S.1

Musical staff for S.1, showing a whole rest in the first measure and a whole rest in the second measure.

S.2

mp *urgent*

Musical staff for S.2 with lyrics: "We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy." The melody consists of eighth and quarter notes.

A.

mf *mournful*

gliss.

Musical staff for A. with lyrics: "We are". The staff shows a glissando line and a long note with a slur.

Synth.

Musical staff for Synth. showing a sequence of four quarter notes with a slur underneath.



108

S.1

Musical staff for S.1, showing a whole rest in the first measure and a whole rest in the second measure.

S.2

Musical staff for S.2 with lyrics: "We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces." The melody consists of eighth and quarter notes.

A.

gliss.

Musical staff for A. with lyrics: "on - ly". The staff shows a glissando line and a long note with a slur.

Synth.

Musical staff for Synth. showing a sequence of four quarter notes with a slur underneath.

110

S.1

S.2

We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

A.

wom - en

Synth.



112

S.1

S.2

We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

A.

work - ing

Synth.

114

S.1

S.2

We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

A.

we are

Synth.



116

S.1

S.2

We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

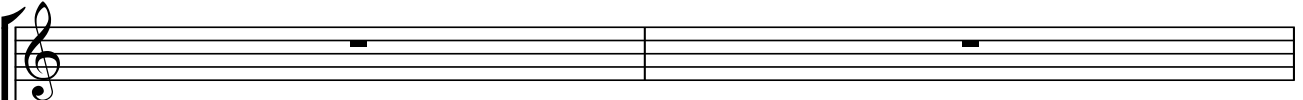
A.

on - ly

Synth.

118

S.1

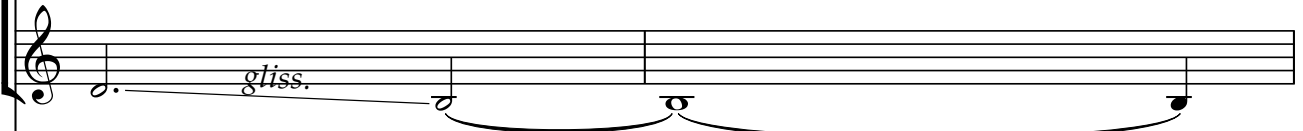


S.2



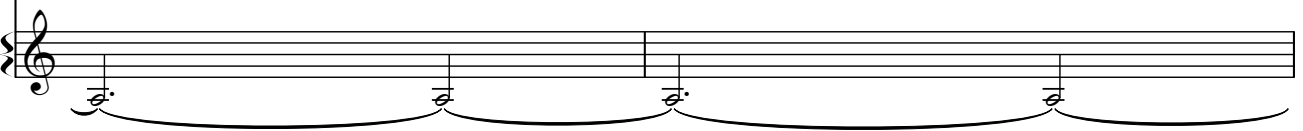
We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

A.



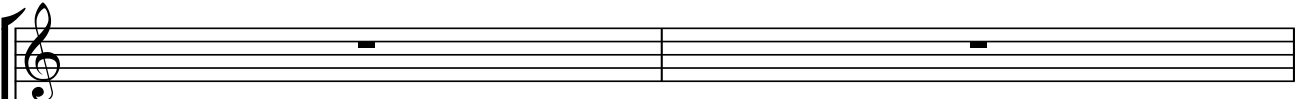
mo - thers

Synth.



120

S.1

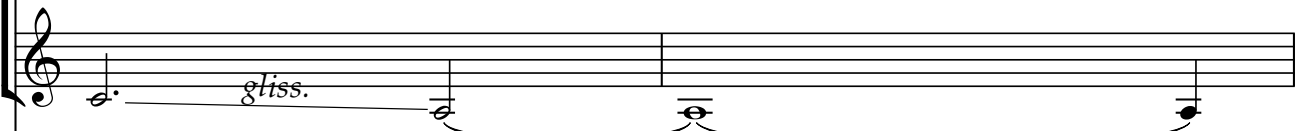


S.2



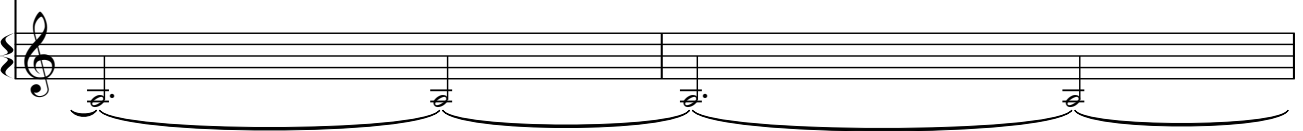
We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

A.



car - ing

Synth.



122 *mp* *urgent*

S.1
We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2
f *sincere*
You don't have_____ to

A.
mf
gliss.
We are_____

Synth.



124

S.1
We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

S.2
know_____

A.
gliss.
on - ly_____

Synth.

126

S.1
We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2
You don't have_____ to

A.
wom - en

Synth.

Two musical staves for vocal parts (S.1 and S.2) and an accompaniment staff (A.) and a synth staff. S.1 and S.2 are in treble clef. A. is in treble clef with a glissando line. Synth. is in treble clef with dotted quarter notes. The lyrics are: S.1: "We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy." S.2: "You don't have_____ to" A.: "wom - en" Synth.: (no lyrics)



128

S.1
We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

S.2
go out._____

A.
work - ing

Synth.

Two musical staves for vocal parts (S.1 and S.2) and an accompaniment staff (A.) and a synth staff. S.1 and S.2 are in treble clef. A. is in treble clef with a glissando line. Synth. is in treble clef with dotted quarter notes. The lyrics are: S.1: "We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces." S.2: "go out._____". A.: "work - ing" Synth.: (no lyrics)

130

S.1
We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2
You don't have_____ to

A.
we are_____

Synth.



132

S.1
We__ have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces.

S.2
grow up._____

A.
on - ly_____

Synth.

134

S.1

We__ have, we have free - dom. We__ have, we__ have tech - no - lo - gy.

S.2

You don't have_____ to

A.

mo - thers_____

Synth.



136

S.1

We have e - du - ca - tion. Choi - ces, choi - ces, choi - ces, choi - ces. Wa - king, ta - king

S.2

know._____ Wa - king, ta - king

A.

car - ing_____ Wa - king, ta - king

Synth.

140

S.1
time.____ Wa- king, ta - king time.____

S.2
time.____ Wa- king, ta - king time.____

A.
time.____ Wa- king, ta - king time.____ *mf* We are_____

Synth.
mp



148

S.1

S.2

A.
on - ly_____ wom- en_____ work- ing_____

Synth.

154

S.1

S.2

A.

we are _____ on - ly _____ mo - thers _____

Synth.



160

S.1

S.2

You don't have__ to know _____

A.

car - ing _____ We are _____ on - ly _____

Synth.

166

S.1

S.2

You don't have__ to go out._____ You don't

A.

wom - en_____ work - ing_____ we are_____

Synth.



171

S.1

S.2

have__ to grow up._____ You don't have__ to

A.

_____ on - ly_____ mo - thers_____

Synth.

176

S.1 Musical staff for S.1, starting with a whole rest, followed by a melodic line with eighth and quarter notes.

mp

We__ have, we have free - dom.

S.2 Musical staff for S.2, featuring a long note with a slur and a dotted note.

know._____

You don't

A. Musical staff for A., featuring notes with glissando markings and slurs.

car - ing_____

We

are_____

Synth. Musical staff for Synth., featuring a sequence of notes with a slur.



179

S.1 Musical staff for S.1, featuring a melodic line with eighth and quarter notes.

We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion.

S.2 Musical staff for S.2, featuring notes with a slur.

have_____

to

know_____

A. Musical staff for A., featuring notes with a slur and a glissando marking.

on -

ly_____

Synth. Musical staff for Synth., featuring a sequence of notes with a slur.

181

S.1

Choi-ces, choi-ces, choi-ces, choi - ces. We__ have, we have free - dom.

S.2

You don't

A.

wom - en

gliss.

Synth.



183

S.1

We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion.

S.2

have_____ to go out._____

A.

work - ing

gliss.

Synth.

185

S.1

Choi-ces, choi-ces, choi-ces, choi - ces. We__ have, we have free - dom.

S.2

You don't

A.

we

are

Synth.



187

S.1

We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion.

S.2

have

to

grow

up.

A.

on

ly

Synth.

189

S.1

Choi-ces, choi-ces, choi-ces, choi - ces. We__ have, we have free - dom.

S.2

You don't

A.

mo - thers

Synth.



191

S.1

We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion.

S.2

have__ to know.

A.

car - ing

Synth.

193

f strong

S.1 Choi-ces, choi-ces, choi-ces, choi - ces. Wa-king ta - king time.____ Wa-king

S.2 *f strong*
— Wa-king ta - king time.____ Wa-king

A. *f strong*
— Wa-king ta - king time.____ Wa-king

Synth. *f*



199

mp urgent

S.1 ta - king time.____ We__ have, we have free - dom.

S.2 ta - king time.____

A. ta - king time.____

Synth.

203

S.1

Musical staff for S.1 showing a melody line with lyrics. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are: "We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion."

We__ have, we__ have tech-no - lo - gy. We__ have e - du - ca - tion.

S.2

Musical staff for S.2 showing a whole rest.

A.

Musical staff for A. showing a whole rest.

Synth.

Musical staff for Synth. showing a whole rest.



205

S.1

Musical staff for S.1 showing a melody line with lyrics. The melody starts with a key signature change to one sharp (F#) and ends with a key signature change to one flat (Bb). The lyrics are: "Choi - ces, choi - ces, choi - ces, choi - ces." The final note is a half note.

Choi - ces, choi - ces, choi - ces, choi - ces.

S.2

Musical staff for S.2 showing a whole rest.

A.

Musical staff for A. showing a whole rest.

Synth.

Musical staff for Synth. showing a whole rest.

3. We Are Here

Jessica O'Donoghue

Jessica O'Donoghue

207 **Steady** ♩ = 170

S.1

S.2

A.

Synth.

mp calm and meditative



211 *mp* gently and joyfully

S.1

We _____ are _____ here _____

S.2

mp gently and joyfully

We _____ are _____ here _____

A.

mp gently and joyfully

We _____ are _____ here _____

Synth.

215

S.1

S.2

A.

Synth.



219

S.1

We are

S.2

We are

A.

We are

Synth.

223

S.1
here

S.2
here

A.
here

Synth.



227

S.1
mp
We are here

S.2
mp
We are here

A.
mp
We are here

Synth.

231

S.1 *mp*
We are

S.2 *mp*
We are we are

A. *mp*
We are we are

Synth.



235

S.1 *mf* open and uplifting
here Work - ing to - ge___ ther

S.2 *mf* open and uplifting
here Work - ing to - ge___ ther

A. *mf* open and uplifting
here Work - ing to - ge___ ther

Synth. *mf*

239

S.1 
Talk - ing to - ge - ther

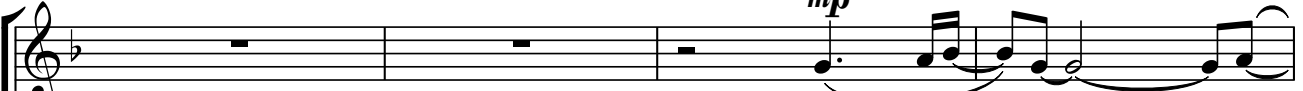
S.2 
Talk - ing to - ge - ther


A. 
Talk - ing to - ge - ther

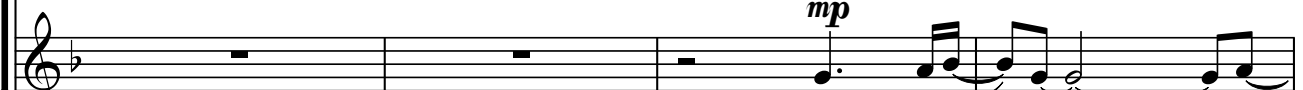
Synth. 



243

S.1 
We _____ are _____ here *mp*

S.2 
We _____ are _____ here *mp*

A. 
We _____ are _____ here *mp*

Synth. 
mp

247

S.1 *mp* We are We

S.2 *mp* We are

A. *mp* We are

Synth.



251 are we are here

S.1 here

S.2 we are here

A. we are here

Synth.

255 *mf* ah_

S.1
Work - ing to - ge - ther Talk - ing to - ge - ther

S.2
Work - ing to - ge - ther Talk - ing to - ge - ther

A.
Work - ing to - ge - ther Talk - ing to - ge - ther

Synth.
mf



259

S.1

S.2

A.

Synth.

263 *f joyful*

S.1
We can make__ up, we can__ call up, we can show

S.2
We can make__ up, we can__ call up, we can show

A.
We can make__ up, we can__ call up, we can show

Synth. *f*



267

S.1
— up—————

S.2
— up—————

A.
— up—————

Synth. *p*

p

we are

S.1

p

We are here

S.2

p

We are here

A.

p

We are here

Synth.



we are here

S.1

sempre p

We are here

S.2

sempre p

We are, we are here

A.

sempre p

We are, we are here

Synth.

280

mp

S.1

ah_____ ah_____

mf

Work - ing to - ge - ther Talk - ing to - ge - ther_____

S.2

Work - ing to - ge - ther Talk - ing to - ge - ther_____

mf

A.

Work - ing to - ge - ther Talk - ing to - ge - ther_____

Synth.



284

S.1

S.2

A.

Synth.

288 *f joyful*

S.1 We can make up, we can call up, we can show

S.2 We can make up, we can call up, we can show

A. *f joyful - (optional 8vb)*
We can make up, we can call up, we can show

Synth.



292

S.1 up We can rise up, *ff*

S.2 up We can rise up, we can *ff*

A. up We can rise up, we can *ff*

Synth.

297

S.1
 — we can call up, we can make up,

S.2
 — call up, we can make up, we can

A.
 — call up, we can make up, we can

Synth.



300

S.1
 show up

S.2
 — show up

A.
 — show up

Synth.

304 *mp* Solo

S.1 We _____ are here

Synth. *pp*



308

S.1 We _____ are _____

Synth.



312

S.1 here _____

Synth.

** Everyone (Choir) may join on the final "here"