

# THE SOUND OF CHANGE

## SUMMARY

### -Prologue-

As the climate change rises to unknown consequences and disasters, five young musicians are willing to change the way that people (Big corporations, governments, the most wealthy enterprises and individuals) are letting the Earth to die.

### -First Act-

Aino, Atlas, Anna, Aletheia and Manuel receive an invitation to a massive protest in Prague, specially aimed for young people. They leave home with the only company of their beloved instruments and start their journey individually, afraid of being alone in such an adventure but very focused on raising their voices.

Once in Prague, the situation is a little chaotic: a lot of young people are protesting against the big oil companies, corporations and governments, they bring banners, megaphones, whistles, they shout some slogans and even if there is no violence, something in the surroundings seems to upset everybody.

Our four characters (all except for Aletheia, who is hiding in a park as she is upset in the city) start to bump into each other when the crowd starts to push in all directions. Our characters stay pacific and don't want to be involved in any riot, and precisely this calmed behavior draws the attention of one (or more) of the organizers of the protest. Aino, Atlas, Anna and Manuel decide to leave the protest because the tension is rising and they go to a park (they meet Aletheia for the first time)

In other scene, the villain/s talk about these 5 teenagers because they seem different than the others and they might be the ones that are needed to achieve their goal: they want that the climate change got even worse, to be in charge of the few natural resources that are left and be the owners of the whole Earth. They are aware of the PROPHECY: *there is an ancient and lost music that has the ability to change people's minds, if it was played in the right order and by the right instruments and people, exactly five young people are the chosen ones to play this music and make it change minds.*

The villains want to find this but only for bad purposes. The villains agree that they have to lure the five teenagers into finding the music and then steal it from them.

Someone approaches the teenagers and, acting as a friend, tells them the story of the music (but without mentioning the prophecy). They instantly get interested and after a brief conversation, they decide to find the music and , after playing it, change the people's minds. At last, the climate change would be stopped and governments and corporations would change the way they think and act.

When they hear the story about the music, they quickly start to look for it. They go to museums, universities....without success. Suddenly, at some point they hear some old music

coming from a temple, they decide to enter and start to find the music. They get to know the monks and they seem friendly, they give them allowance to search around the building. Even one of them seems to help them and accompanies them. They go to an old scriptorium and, among old manuscripts, they find something interesting. It is an old scroll with some primitive musical indications but it's clear that it is incomplete. Soon, they try to play some music with their instruments but, as they think individually, they create something "monstrous", the scroll seems to try to record everything but as it is a very noisy thing, it starts to tremble and, when it reaches its limit, a crack appears in the scroll. The group is pushed away against the walls, the ceiling starts to fall, and outside they hear a big thunderstorm. After a big light, everything goes to black and the act ends

#### **-Intermezzo/Entreact-**

Images and videos will be shown at the screen about what happened to the Earth when the first try went wrong

#### **-Second Act-**

The argument: south and north europe split up

They start the argument speaking and then the tension leads them to a song (angry song).

The song ends with them splitting up

They try to go back home BUT:

-Manuel can't go back because of natural disasters (solo song)

-Aletheia can't go back because nature won't help her

-The other three stay in Prague trying to find the scroll because they lost it (solo song?)

-Somehow Aletheia's powers leads her back to Prague and Manuel decides also to go back

A song about being sorry and to try to find each other again (ensemble song)

They meet again in Prague but they don't have the scroll, they lost it in the explosion and now it is in the hands of the secret society.

Then, the group reconciles and decide that they are going to make a final try as they already know that only together things are going well.

They keep on looking for the scroll and then, members of the secret society appear with the scroll, trying to use the five characters for their bad purpose. We will write a song for the confrontation. With the combined strength of the five characters (remember, not physical but magic), they finally get the scroll back, they play the right music and finally they get to change peoples' minds.

When the right music is played, we can see on the screen how the world starts to heal and how people manage to realise that they have been doing things in the wrong way. Then we have our final song, an "anthem" about climate change awareness.

## PROLOGUE

The stage is dark, nothing is shown on the screens and nothing can be seen. Suddenly, a spotlight appears on the patio stalls and a young girl/boy is now the center of attention. He/She runs around the audience, as looking for someone/something. As he/she moves, some soft music can be played (see *Descriptions*). Finally, he/she reaches the stage and talks.

### NARRATOR

The world is in a real chaos. Cities are full of pollution, the seas are drought in plastic and the climate is beginning to challenge the human race and the world as we know it. Right across those polluted seas, those mountains which don't talk anymore and those drying rainforests, 5 voices from 5 different points in Europe shout with only one message (making a fist): WE MUST ACT!.

While he/she talks, soft music continues to be played but, as the narration goes on, the music turns more tense and evolves into the song for Scene 1A

### NARRATOR

Dear audience, you are about to be told a more than inspiring story of how 5 young teenagers fought against all kinds of challenges in the search for their goal: save the world. Please, make yourself comfortable and listen....to the sounds of change.

## Scene 1A

The lights go on and now the stage is divided into five sections, with five spotlights showing our five main characters getting an invitation to the protest and saying goodbye to their families/homes. All the families seem to disagree with the idea of them leaving.



Five spotlights - 2 warm white, 2 yellow, and 1 green.

First illuminate all the characters, then the light beam on the singing character Atlas.

Before Atlas begins to sing, a projection with a view of Belgium is in the background.



**ATLAS (singing):**

You build and build, you chase the sky,  
But what's left when the rivers run dry?  
You taught me to learn, to question, to see,  
But now you want to silence me?

**ATLAS' FATHER:**

You don't understand how the world is made,  
It's ruled by power, by deals we've laid!  
A dreamer like you will be swallowed whole,  
Stay here, play safe—that's your role!

**ATLAS**

You raised me to fight, to seek what's true,  
Now let me go—I have to do this too!

# Scena 1A: ATLAS



ATLAS:

You build and build, you chase the sky,  
But what's left when the rivers run dry?  
You taught me to learn, to question, to see,  
But now you want to silence me?

ATLAS' FATHER:

You don't understand how the world is made,  
It's ruled by power, by deals we've laid!  
A dreamer like you will be swallowed whole,  
Stay here, play safe—that's your role!

ATLAS

You raised me to fight, to seek what's true,  
Now let me go—I have to do this too!

Pauline Cianciulli  
(2025)

**Largo** ♩ = 50

Piano *mf*

4 *p*

T. Solo (Atlas) You build and build you chase the sky

B. Solo (Father)

Pno. *p*

7 *pp* *Vib. mp* *ord.* *mf* *p*

T. Solo (Atlas) but what's left when the rives run dry you taught me to learn to

B. Solo (Father)

Pno. *mf* *p*

10

T. Solo (Atlas)

ques tion to see but now \_\_\_\_\_ you want to ques tion me Vib.

B. Solo (Father)

Pno.

13

T. Solo (Atlas)

*mf* You don't un-der-stand\_ *p* how the world is made Vib. ord it's ru-led by po\_\_\_\_wer by deals we have

B. Solo (Father)

Pno.

*mf* *p*

16

T. Solo (Atlas)

Vib. made

B. Solo (Father)

Pno.

19

T. Solo (Atlas)

B. Solo (Father)

Pno.

a drea-mer like you will be swal\_\_\_\_ lo-wed whole

*pp*

22

T. Solo (Atlas)

B. Solo (Father)

Pno.

stay here play safe\_\_\_\_ that's\_your role

*p* *f* *p*

*f* *p*

25

T. Solo (Atlas)

B. Solo (Father)

Pno.

You build and build

*mf*

*mf*

28

T. Solo (Atlas)

B. Solo (Father)

Pno.

you chase the sky

*pp*

30

T. Solo (Atlas)

B. Solo (Father)

Pno.

you raised me to fight to seek what is

*p* *mf* *pp* *p*

33

T. Solo (Atlas)

B. Solo (Father)

Pno.

true now let me go i have to do this too!

*pp* *mf*

UNPITCHED VOICE:  
Reciting, with a steady and furious tone.

36

Pno. *p*

Duration Ca 3'

The musical score is for a piano piece, measures 36 to 39. It is written for piano (Pno.) in a key with one sharp (F#) and a common time signature. The music is marked *p* (piano). The score consists of four measures. Measures 36 and 37 feature a continuous eighth-note melody in the right hand, with the left hand providing a harmonic accompaniment of eighth notes. Measures 38 and 39 show a change in the right-hand melody, with the left hand continuing its accompaniment. The piece concludes with a double bar line at the end of measure 39. A duration of approximately 3 minutes is indicated.

Before Manuel starts singing, a projection with a view of Spain is in the background. The lights then turn to another part of the stage, showing Manuel and his family. The music also changes into a more spanish background.

**MANUEL**

02 MANUEL'S  
SONZ

The floods came fast, the streets stood still,

The waves took homes, the heat could kill.

They told us wait, they told us pray,

And yet we drown, day by day.

**MANUEL'S SISTER**

The world is power, it will not change,

Not for your music, not for your rage.

**MANUEL**

I don't know if I'll win, I don't know what's true,

But if I don't try—then who will do?

# Scena 1A: Manuel

02 MANUEL

Manuel:

*The floods came fast, the streets stood still,  
The waves took homes, the heat could kill.  
They told us wait, they told us pray,  
And yet we drown, day by day.*

Manuel's sister:

*The world is power, it will not change,  
Not for your music, not for your rage.*

Manuel:

*I don't know if I'll win, I don't know what's true,  
But if I don't try—then who will do?*

Leonardo Bonaiuti

$\text{♩} = 90$

Soprano

Tenor

Piano

*f*

*Red.*

11

S.

T.

Pno.



*Un poco mosso*

19

S.

T.

Pno.

*mf*

28

S.

T.

Pno.

34

S.

T.

Pno.

*f*

the floods came fast

*mf*

41

S.

T.

the streets stood still the waves

Pno.

48

S.

T.

took homes the he - at could kill

Pno.

56

S.

T.

they told us wait they told

Pno.

63

S.

T.

us pray and yet we dro - wn day by

Pno.

70

S.

T.

day

Pno.

*f*

76

S.

T.

Pno.

83

S.

T.

Pno.



89

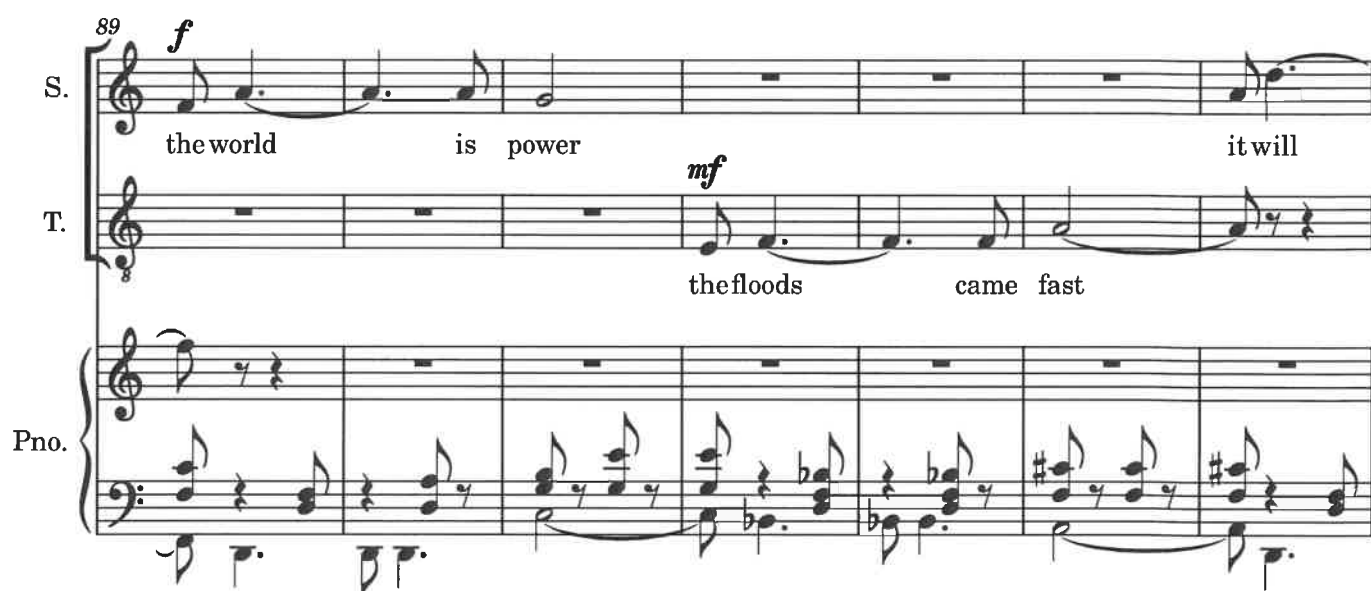
*f*

S. the world is power it will

*mf*

T. the floods came fast

Pno.



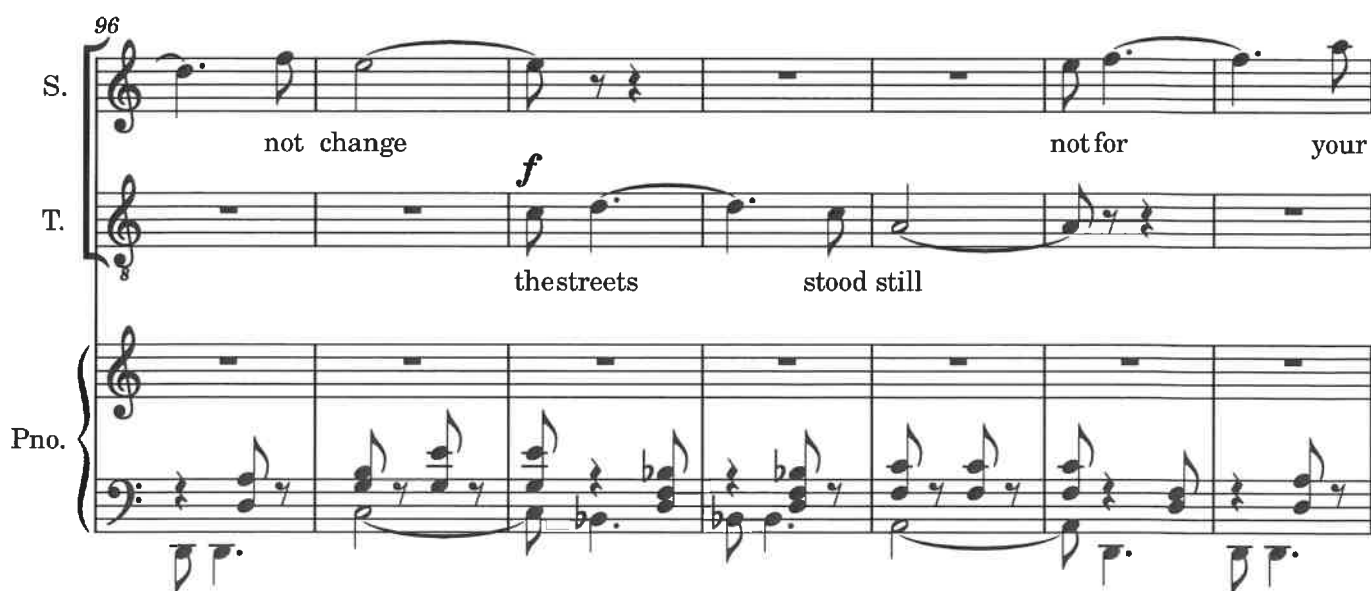
96

S. not change not for your

*f*

T. the streets stood still

Pno.



103

S. mu - sic not for your ra - ge

T.

Pno.

*f*

110

S. *f* world is power it will

T. *f* the floods came fast

Pno.

117

S. not change not for your mu - sic not for your

T. the streets stood still the waves took

Pno.

124

S. ra - ge

T. homes I

Pno.

131

S.

T. don't know if I'll win I don't know

Pno.

138 **rall.**

S.

T. what is true But if do not

Pno.

*And.*

145 **(rall.)** \_ \_ \_ \_ \_

S.

T.

Pno.

try then who will do?

The musical score consists of three staves. The Soprano staff (S.) has six measures of whole rests. The Tenor staff (T.) has six measures of music with lyrics 'try then who will do?'. The notes are: G4 (try), A4 (then), G4 (who), F#4 (will), and E4 (do?) with a fermata. The Piano staff (Pno.) has six measures of accompaniment. The first measure has a G#3 chord. The second measure has a G#3 chord and a G4 quarter note. The third measure has a G#3 chord and a G4 quarter note. The fourth measure has a G#3 chord and a G4 quarter note. The fifth measure has a G#3 chord and a G4 quarter note. The sixth measure has a G#3 chord and a G4 quarter note. There are slurs and brackets indicating phrasing and articulation.

Before Aino starts singing, a projection with a view of Finland is in the background. The lights then turn to another part of the stage, showing Aino and her family. The music also changes into a more Finnish style.

**AINO**

Northern Lights, guide me through,  
Show me the path, the road that is true.  
Will they hear me? A girl from the snow?  
Or am I just nothing, a whisper below?

**AINO'S MOTHER**

We have lost too much, don't throw away more!  
Please, Aino, don't walk out that door!

**AINO**

If I don't go, then who will try?  
If we stay silent, we let it die!

Illuminate the choir in warm white color The background projection needs to be removed.

**CHORUS [ATLAS, MANUEL AND AINO together]:**

I can't stay, though it tears me apart,  
The road is calling, I must follow my heart!  
I don't know what's waiting, I don't know what's right,  
But I won't turn back—I will chase the light!

The focus now is moving onto a forest in which Aletheia is talking with nature. Music turns wilder, featuring the friscalettu Background projection with Italian nature.





# SCENE 1A

(Aino)

AINO

Northern Lights, guide me through,  
Show me the path, the road that is true.  
Will they hear me? A girl from the snow?  
Or am I just nothing, a whisper below?

AINO'S MOTHER

We have lost too much, don't throw away more!  
Please, Aino, don't walk out that door!

AINO

If I don't go, then who will try?  
If we stay silent, we let it die!

CHORUS [FIVE together]:

I can't stay, though it tears me apart,  
The road is calling, I must follow my heart!  
I don't know what's waiting, I don't know what's right,  
But I won't turn back—I will chase the light!

Ferruccio Ianni Abrami

Pianoforte a coda



3

rall. . . . . ♩ = 52

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

rall. . . . . ♩ = 52

p

2

poco accel. . . . .

Soprano solo  
(Aino)Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

poco accel. . . . .



9

♩ = 66

Soprano solo  
(Aino)Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

♩ = 66

11 *mf* 3

Soprano solo (Aino)

Alto solo (Aino's mother)

S.

A.

T.

B.

Pf.

Nor - them



14

Soprano solo (Aino)

Alto solo (Aino's mother)

S.

A.

T.

B.

Pf.

light guide me through show me the path the

17

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

road that is true will the hear me a girl from the snow



20

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

or I'm just no thing a whi\_\_\_\_\_sper be-low

*p*

We have lost to muuch

23 5

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

*p*

a girl from the snow please Ai no dont walk out that dor

S.

A.

T.

B.

Pf.

*p*



26

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

if I dont go then who will try

S.

A.

T.

B.

Pf.

28

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

*ppp*

If we stay si - lent \_\_\_\_\_ let \_\_\_\_\_ it die



32

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

35 7

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.



37

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

39 *p*

Soprano solo (Aino)

I can't

Alto solo (Aino's mother)

S. *p*

I can't

A. *p*

I can't

T. *p*

I can't

B. *p*

I can't

Pf.

41 *mp* *mf*

Soprano solo (Aino)

stay I can't stay

Alto solo (Aino's mother)

S. *mp* *mf*

stay I can't stay

A. *mp* *mf*

stay I can't stay

T. *mp* *mf*

stay I can't

B. *mp* *mf*

I can't

Pf. *mp* *mf*



43 9

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

though it tears me a - part

though it tears me a - part

a - - - - - part

a - - - - - part

45

Soprano solo  
(Aino)

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

my heart

my heart

I must fol - low my heart

I must fol - low my heart

10

47

Soprano solo  
(Aino)

I don't know what's wai - ting

Alto solo  
(Aino's mother)

S.

I don't know what's wai - ting

A.

I don't know what's wai - ting

T.

wai - - - - - ting

B.

wai - - - - - ting

Pf.

49

Soprano solo  
(Aino)

what is right

Alto solo  
(Aino's mother)

S.

what is right

A.

what is right

T.

I don't know what is right

B.

I don't know what is right

Pf.

51 *mf* 11

Soprano solo  
(Aino)

but I want turn back

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.



54 *mf*

Soprano solo  
(Aino)

but I want turn back I will chase

Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

12

57

Soprano solo  
(Aino)Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

I will chase I will chase the



59

Soprano solo  
(Aino)Alto solo  
(Aino's mother)

S.

A.

T.

B.

Pf.

light

*ppp**mf*

**ALETHEIA**

04

ALETHEIA

I tried to listen, I tried to stay,

But the world is fading day by day.

The forest weeps, the mountains sigh,

I have to go—I have to try.

**MOTHER TREE**

The wind will guide, the stars will glow,

But every traveler walks alone.

**ALETHEIA**

I will carry home inside my heart,

But I must leave—I must depart.



# Aletheia Aria.

## ALETHEIA

I tried to listen, I tried to stay,  
But the world is fading day by day.  
The forest weeps, the mountains sigh,  
I have to go—I have to try.

## MOTHER TREE

The wind will guide, the stars will glow,  
But every traveler walks alone.

## ALETHEIA

I will carry home inside my heart,  
But I must leave—I must depart.

*Edoardo Francioni*

**Larghetto**

Soprano  
(Aletheia)

Contralto  
(Mother Tree)

Piano

Red. \* Red. \*

3

A.

M. T.

Pno.

Red. \* (ped. simile)

5

A.

M. T.

Pno.

7

A.

M. T.

Pno.

9

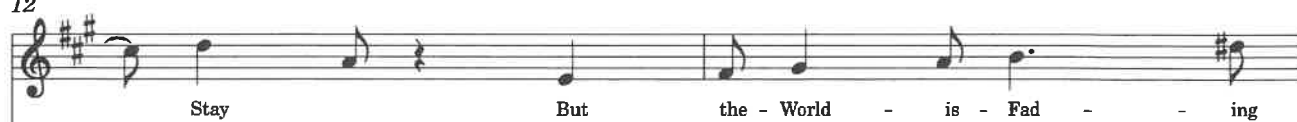
A.


M. T.


Pno.

I Tried To List - ten I Tried To


12

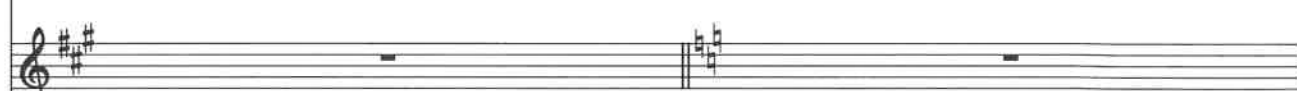
A.   
Stay But the - World - is - Fad - - ing

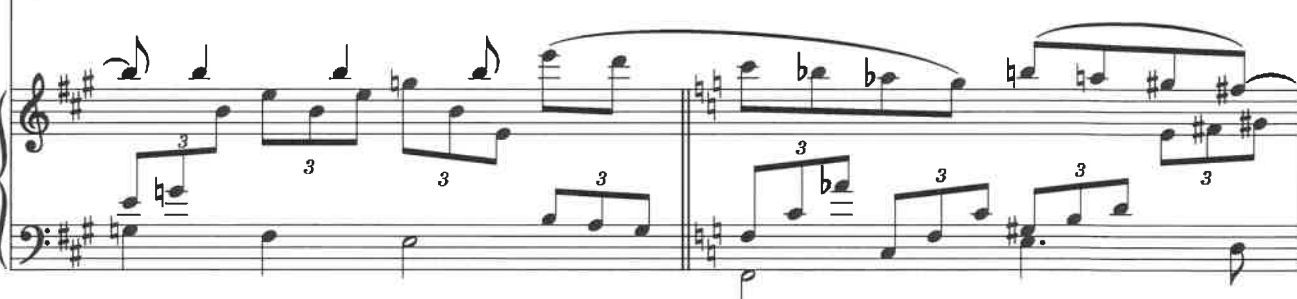
M. T. 

Pno. 

14

A.   
day - by - day.

M. T. 

Pno. 

16


A.   
The -

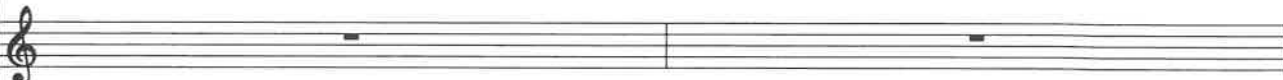
M. T. 

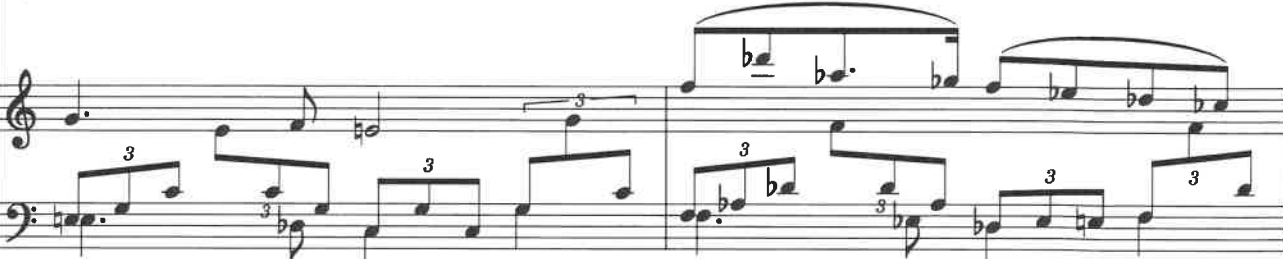
Pno. 



19

A.   
- for - est - weeps. The - moun - tain sigh.

M. T. 

Pno. 

21

A.   
I - have - to - go I - have - to -

M. T. 

Pno. 

23

A.   
- try.

M. T.   
The - wind-will-guide, - the-stars-will - glow. But -

Pno. 

26

A. 

M. T.   
- every - trave - ler - walks - alone.

Pno. 


29


A.   
I Tried To List - ten


M. T. 

Pno. 

31

A.   
I Tried To

M. T. 

Pno. 

32

A. Stay But the - World - is - Fad - - ing

M. T.

Pno.

34

A. day - by - day.

M. T.

Pno.

37

A. But - I - must - Leave. But - I - must - Leave. Fine

M. T.

Pno.

Again, lights move to another part of the stage and show Anna with her mother. Music also changes and turns more Latvian. **Background projection with Latvia**

**ANNA**

You say I'm too young, I don't understand,  
But the ocean is rising, swallowing land!  
You tell me to wait, to let others lead,  
But every year, more people bleed!

**ANNA'S MOTHER**

Stay, my child, don't chase the unknown,  
The world is cruel, you'll be all alone!

05

ANNA'S SONG

8

**ANNA**

Factories roar, the skies turn gray,  
And you tell me to look away?

Now the lights show the five characters saying goodbye to their families and surroundings.  
They sing one last chorus before parting to their train stations.

**Background projection is removed**

**CHORUS [FIVE TOGETHER]:**

I can't stay, though it tears me apart,  
The road is calling, I must follow my heart!  
I don't know what's waiting, I don't know what's right,  
But I won't turn back—I will chase the light!



# ANNA

Anna:  
You say I'm too young, I don't understand, But the ocean is rising, swallowing land! You tell me to wait, to let others lead,  
But every year, more people bleed!

Mother:  
Stay, my child, don't chase the unknown, The world is cruel, you'll be all alone! Anna:  
Factories roar, the skies turn gray,  
And you tell me to look away?

Chorus :  
I can't stay, though it tears me apart,  
The road is calling, I must follow my heart!  
I don't know what's waiting, I don't know what's right, But I won't turn back—I will chase the light!

Andante ♩ = 92

ANTONIO MICHELE UNGHERESE

ANNA (soprano)

Anna's mother (contralto)

Soprano

Contralto

Tenore

Basso

Piano

*f* *mp*

6 *mp*

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.

*f* *mp*

You say I am too young i don't un-der-stand

10

Anna

but the ocean is ri - sing swal - low - ing land

Anna's mother

S. 2

A. 2

T.

B.

Pf.

*p*

*p*



14

Anna

you tell me to look a - way to let oth - ers lead but e - ve - ry year more peo - ple

Anna's mother

S. 2

A. 2

T.

B.

Pf.

17

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.

bleed



23

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.

rit. . . . .

Meno mosso ♩ = 80

Stay my child don't chase

27

Anna

Anna's mother

theun - known the world is cru - el you'll be all a - lone

S. 2

A. 2

T.

B.

Pf.

29

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.



32

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.



35

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.

fac - to - ries roar the skies turn

37

Anna

gray and you tell me to look a - way *f* i can't stay though it tears me a -

Anna's mother

*f* i can't stay though it tears me a -

S. 2

*f* i can't stay though it tears me a -

A. 2

*f* i can't stay though it tears me a -

T.

*f* i can't stay though it tears me a -

B.

*f* i can't stay though it tears me a -

Pf.

gray and you tell me to *f* i can't stay though it tears me a -

40

Anna

part the road is cal - l - ing i must fol - low my he -

Anna's mother

part the road is cal - l - ing i must fol - low my he -

S. 2

part the road is cal - l - ing i must fol - low my he -

A. 2

part the road is cal - l - ing i must fol - low my he -

T.

part the road is cal - l - ing i must fol - low my he -

B.

part the road is cal - l - ing i must fol - low my he -

Pf.

The musical score is written for a choir and piano. It consists of seven staves. The first six staves are vocal parts: Anna (Soprano), Anna's mother (Soprano), S. 2 (Soprano), A. 2 (Alto), T. (Tenor), and B. (Bass). The seventh staff is the Piano (Pf.) accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are: 'part the road is calling i must follow my he -'. The vocal parts are in harmony, with the piano accompaniment providing a harmonic foundation.

42

Anna  
art i don't know what's wait - ing i don't know wha -

light

Anna's mother  
art i don't know what's wait - ing i don't know wha -

light

S. 2  
art i don't know what's wait - ing i don't know wha -

light

A. 2  
art i don't know what's wait - ing i don't know wha -

light

T.  
art i don't know what's wait - ing i don't know wha -

light

B.  
art i don't know what's wait - ing i don't know wha -

Pf.  
art i don't know what's wait - ing i don't know wha -

44 rit. . . . .

Anna  
t's right but i won't turn back i will chase the light

Anna's mother  
t's right but i won't turn back i will chase the light

S. 2  
t's right but i won't turn back i will chase the light

A. 2  
t's right but i won't turn back i will chase the light

T.  
t's right but i won't turn back i will chase the light

B.  
t's right but i won't turn back i will chase the light

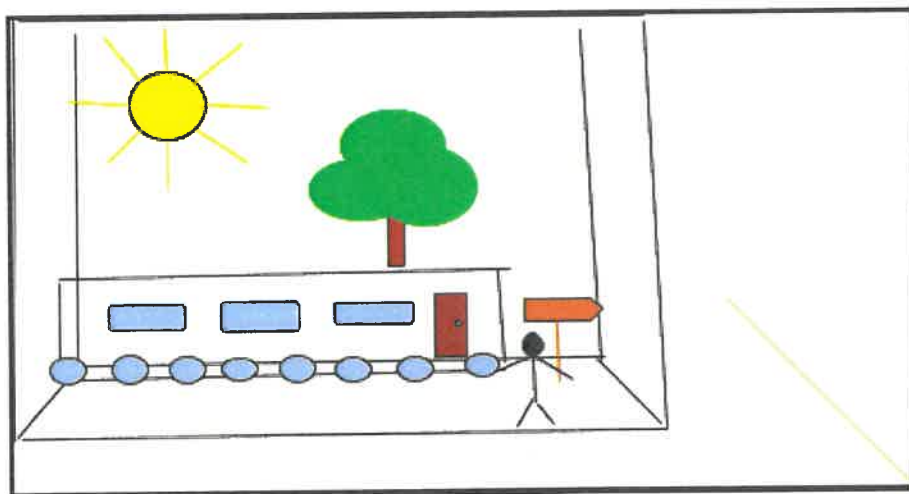
Pf.  
t's right but i won't turn back i will chase the light

## Scene 1B

### Railway station in the background

The music from Scene 1A evolves into an instrumental piece, and every time that one character hops on the train, the music has to show some features from their countries. They hop on the train in a particular order: Atlas- Manuel- Manuel- Aino-Anna. Lastly, Aletheia is seen leaving the forest by walking. The music last for a few more seconds, while they are travelling. 15 chairs are used to create a train.

The staging:



### Background view of Prague.

The landscape changes to a Prague landscape and the sign at the stage says PRAGUE. In the background are the city noises and music of Prague. The train stops with a sound (MUSIC STOPS HERE) and the passengers with their luggage get out of the train (our five characters and other passengers in random order lost in the crowd) and go to different directions (especially our five main characters).

### Scene 1C The parks are represented by choirs. Everyone holds branches made from plastic bags.

We see on the screens a city landscape, full of smoke, buildings, traffic, etc. But on to the stage, we see a park where Aleteheia just arrived from her home. As soon as we see her, a soft friscalettu needs to be heard.

ALETHEIA



This is a real city! I can't believe it. And look at all those humans, living their life together. How can they be happy, throwing trash on the ground? Do they not feel guilty, polluting so much? Song lyrics in English in the background

#### Verse 1

Ho dovuto lasciare la mia casa

I boschi e il fresco cielo

Questi umani non li vedono

Li hanno barattati per un grattacielo

#### Ritornello-Chorus

Le luci di città, brillano sì

Ma a me mancano le stelle

Ogni clacson è un dolore

Ma nei silenziosi boschi sta il mio cuore

## Verse2

Come posso fidarmi di loro

I loro vizi, inutili lussi distruggono tutto

Eppure nella città devo fare il mio debutto

Per trovare qualcuno, che abbia a cuore la mia situazione

## Ritornello-Chorus

Le luci di città, brillano sì

Ma a me mancano le stelle

Ogni clacson è un dolore

Ma nei silenziosi boschi sta il mio cuore

## Verse 3

Si credono grandi e potenti

Con queste tecnologie imponenti

Ma la vita non è artificiale

Eppur non si curano del mondo naturale

## Ritornello-Chorus

Le luci di città, brillano sì

Ma a me mancano le stelle

Ogni clacson è un dolore

Ma nei silenziosi boschi sta il mio cuore

## Ritornello-Chorus

Le luci di città, brillano sì

Ma a me mancano le stelle

Ogni clacson è un dolore

Ma nei silenziosi boschi sta il mio cuore



SCENE 1C (the ot)  
Aletheya

06

Le luci di città, brillano  
Ma a me mancan le stelle  
La vita è naturale non è artificiale  
Inutili vizi distruggono tutto  
Eppure in città devo far il debutto  
Per trovare qualcuno, che abbia un cuore  
Ma nei silenziosi boschi sta il mio cuore no  
Non posso fidarmi  
Eppur devo In questa frenesia boschi e il fresco cielo  
Ho dovuto lasciare la mia casa e voglio un premio

ITALIAN  
group composition

Adagio ♩ = 66

Soprano Solo  
(Aletheya)

Piano

*pp* Delicate

The interpretative articulation to be aimed for in piano performance is that of "tenuto," pressing each note against the next as much as possible, as stated in the first measure. This should be maintained throughout the **entire piece**, except where a different articulation is explicitly indicated.

*Ad libitum* →

5  
S. Solo

Pno.

9  
S. Solo

Pno.

*mp*

*p*

rit. . . . . A tempo ♩ = 66

12

S. Solo

*p* *p* *ppp* *p*

Le lu - ci di cit - tà bri - la - no ma a

Pno.

*ppp* *p*

17

S. Solo

me man - càn le stel - le la vi -

Pno.

20

S. Solo

ta è na - tu - ra - le no non è ar

Pno.

24

*\*Enarmonic (C nat)  
In the range of soprano.*

S. Solo

*ppp* *p*

ti - fi cia - le i - nu - ti - li vi - zi di -

Pno.

*\*V9 Do# min.*

27 *ppp* *p* 3

S. Solo strug - gon tut - to Ep -

Pno.

31 *p* *p* *ppp*

S. Solo pù - re in cit - tà de - vo far

Pno. *p*

35 *p*

S. Solo il de - but - to per tro var qual - cu -

Pno.

39 *ppp* *p*

S. Solo no che ab - bia un cuo - re

Pno.

43

S. Solo

*ppp* *p*

ma nel si - len - zio dei boschi sta il mio cuo - re

Pno.

46

S. Solo

*ppp* *mp* *p*

non po - so fi dar - mi ep - pu - re

Pno.

51

S. Solo

rit. . . . . A tempo ♩ = 66

*ppp* *f* *ppp*

de - vo In que - sta

Pno.

*p* *ppp* *f*

55 *ppp* *mf* *ppp* *ppp* *mp* *ppp* 5

S. Solo

fre - ne - si - a in - que - sta

Pno.

*ppp* *mf* *ppp* *mp*

*I*

59 *ppp* *mp* *ppp* *ppp* *p* *ppp*

S. Solo

fre - ne - si - a bo - schi e fres - co cielo

Pno.

*ppp* *p* *ppp* *pp*

63 *ppp* *mp* *ppp* *ppp* *f*

S. Solo

ho do - vu\_\_ to la - sciar la mia ca - -

Pno.

*ppp* *mp* *ppp* *f*

67 *ppp* *p*

S. Solo sa e vo - glio un pre - mio

Pno. *p*

71 rit. *ppp* *pp* *ppp*

S. Solo

Pno.

Duration:  
Ca. 3'40"

Aletheia looks around her surroundings and then she talks to a nearby tree

ALETHEIA

The other trees led me here, they say I'll find someone special. Do you happen to know something?

TREE

I don't, but I'll offer you my soft roots to rest until you find them.

ALETHEIA

Thank you

#### **Scene 2A: the protest**

Create a small stage from 4 chairs

A busy city full of people and noise. There is a small stage set up with a person speaking. The protesters have formed around him, cheering him and his message on and booing when he fires critique at the problem. But there were also anti protesters who wanted to make a mess of it. Atlas and Anna are listening to him as well.

**SPEAKER**

A better earth starts with a single idea, but change requires action.

[Cheers from the protesters]

It is possible to use homemade musical instruments for creating additional sound effects.

[ Disagreeing noises from the anti-protesters]

Atlas looks around him and he sees that there were two people having trouble and picking up a fight. A man who was against their protests was fighting with one of the protesters. Some people wanted to help the fighters, others were yelling about climate change. So it was total chaos. There are a lot of sounds and people start running around like crazy. A bystander next to Atlas punched him towards a girl.

**ATLAS** [yells angry]

Auw!! Watch out!

He didn't see who it was, he was already walking away. The only thing he could see was his black suit and this strange earpiece. Atlas then turns to the girl

**ATLAS**

I'm so sorry, do you know what's happening?

**ANNA**

[looking around in panic]

No I don't, I'm not from around here, let's try and go somewhere quieter!

**ATLAS**

Yes please!

They are trying to get out of the crowd but then there is another big wave of people coming towards them so they keep out of the way. They were pushed again by two people in a black suit into two other kids

**MANUEL**

Hey, watch out!

**AINO**

Yeah, you could've hurt us!

**ANNA**

I'm so sorry! We didn't see where these people were pushing us.. I am Anna, and this is...(pointing to Atlas)



**ATLAS**[smiles and waves]:

I'm Atlas

**MANUEL**

I'm Manuel and I am from Spain.

**AINO**

I guess I am last, I am Aino. From Finland.

**ATLAS**

I'm really sorry, but do you know how to get out of this protest? It's not safe here at all!

Then, two groups of people are confronting each other in a very tense mood. Music starts

**PROTESTERS**

Stop climate change! Stop climate change!

Perhaps someone from the choir is putting on green police vests.

**POLICE**

Go back to your houses! Go back to your houses!

**PROTESTERS**

Fight us, Stomp on us, we don't care

You must hear our voices

It's a problem we all share

We have no other choices!

**POLICE**

Disturbance of public peace

Illegal occupation of public spaces

Go home, it's an order from the police

Of this protest there shall be no traces!

**PROTESTERS**

We have to save the world

**POLICE**

We don't care

**PROTESTERS**

We're gonna make ourselves heard!

**POLICE**

Don't you dare!

**PROTESTERS**

Fight us, Stomp on us, we don't care  
It's a problem we all share

**POLICE**

Disturbance of public peace  
Go home, it's an order from the police

**PROTESTERS**

You must hear our voices  
We have no other choices!

**POLICE**

Illegal occupation of public spaces  
Of this protest there shall be no traces!

**PROTESTERS**

No, No, we will fight!

**POLICE**

Far away you will flight!

The two groups start to fight, and the four characters are in the middle of the fight. They all anxiously look around until a weird man in a suit appears just by their side

**STRANGE MAN**

The park is quiet and safe, you can go there!

6B

# POLICE - PROTEST SONG

Handwritten musical notation for the first system of the song. It features a treble and bass staff in 4/4 time. The treble staff has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass staff has a rhythmic line of eighth notes, with some notes marked with 'x' and a 'sim.' (sustained) marking. The system ends with a repeat sign.

[PROTESTERS]

2 VOICES + RHYTHM (drums)

Handwritten musical notation for the second system, labeled "[PROTESTERS]". It shows two voices and a rhythm part. The lyrics are "STOP CLIMAT CHANGE" and "STOP CLIMAT CHANGE". The notation includes treble and bass staves with notes and rests, and a drum line with "x" marks. The system ends with a repeat sign.

POLICE: 2 VOICES

Handwritten musical notation for the third system, labeled "POLICE: 2 VOICES". It shows two voices and a rhythm part. The lyrics are "GO BACK TO YOUR HOUSES" and "GO BACK TO YOUR HOUSES". The notation includes treble and bass staves with notes and rests, and a drum line with "x" marks. The system ends with a repeat sign.

*mf*

(POLICE)

GO BACK TO YOUR HOUSE

GO BACK TO YOUR HOUSE

GO BACK TO YOUR HOUSE

BODY PERCUSSION

(DRUM?)

(FEET)

(3 VOICES : PROTESTERS)

FIGHT US, STOMP ON US — CARE

US WE DON'T CARE

FIGHT US, STOMP ON US — CARE

you

you

MUST HEAR OUR — VOI — CES IT'S A PROBLEM WE ALL

Have no ot - her

SHARE WE Have

choi - ces

choi - ces

**RAP:** *Slower*  
(POLICE)

Di - sturbance of public peace

4/4

Feet

sim

- illegal occu - pation of public spaces

go home, it's an order from the po - lice

of this protest there shall be no traces

Protesters:

We have to save the word

Police: We don't care  
(free rhythm)

WE ARE GONNA MAKE OURSELVES

POLICE:  
DON'T YOU DARE!

HEARD

FIGHT US, STOMP ON

US we don't

it's A PROBLEM WE ALL SHARE

CARE

RAP: Di- (POLICE)

PROTESTERS:


RAP

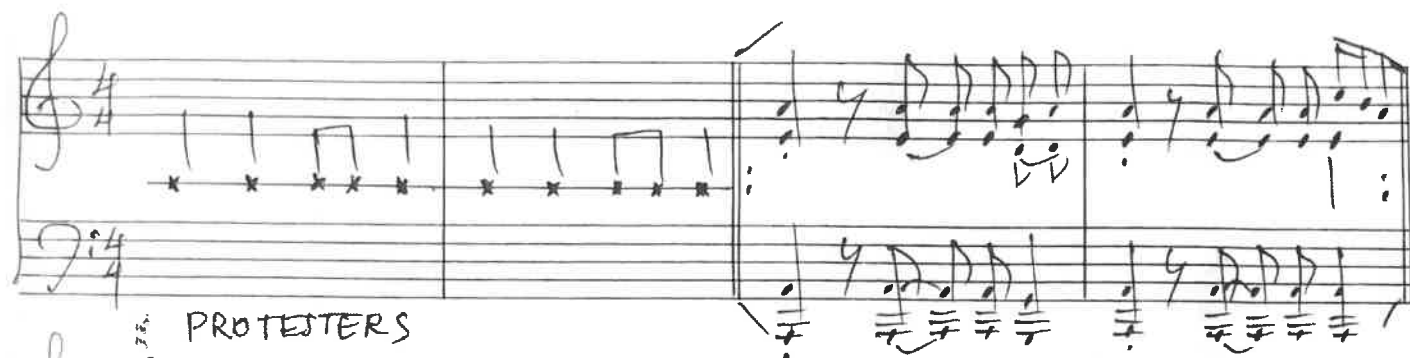
-sturbance of public peace go home it's an order from the police you MUST HEAR OUR -

P

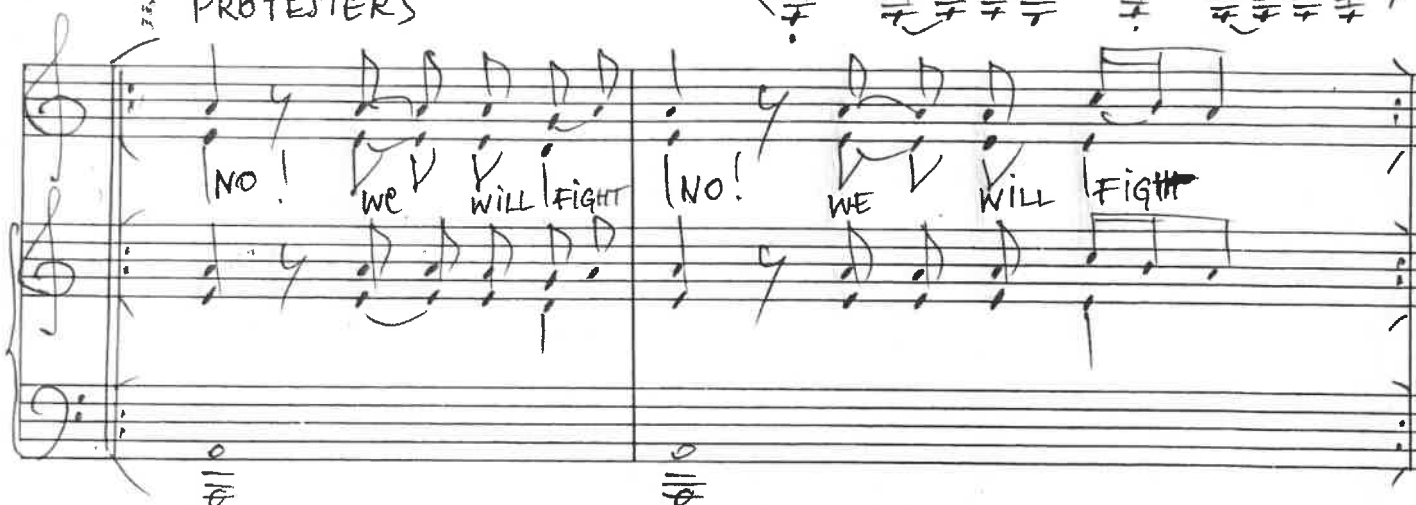
voi - ces WE HAVE NO ot - her choi - ces



RAP: (POLICE)    
 illegal occupation of public space of this protest there shall be no traces



PROTESTERS

   
 NO! WE WILL FIGHT NO! WE WILL FIGHT

POLICE

   
 FAR A-WAY YOU WILL FLIGHT FLIGHT

ad libitum

FINE

Then he disappears in the crowd and goes to the opposite side of the scene

**AINO**

What just happened? I guess we're going to the park then.

We use lightweight fabric for creating smoke. Papers are attached to the fabric for a chaos effect. Papers must be attached to the fabric to avoid littering the stage.

They run away towards the park, meanwhile the protest starts to disperse, some people get arrested, others also run away, there is smoke, a lot of flyers and papers floating, etc. The strange man is seen at the other side of the stage.

**STRANGE MAN**[smiling and touching his earpiece]

They are headed to the park. Copy.

He then runs away and the stage goes black. lights went out

**Scene 2b: the park** Background park projection

They listen to the man and collapse in the park. Once they have caught their breath Anna speaks up. Benches on stage made from 5 chairs

**ANNA**

What was going on there?!?

**ATLAS**

I have no clue.

As they are discussing what just happened they see someone. It is Aletheia hiding behind a tree, almost asleep In the projection, a large tree might appear next to which ALETHEIA would be located. At this moment, the choir could move to the sides so that the image of the tree is freely accessible and visible.

**ANNA**

Why are you hiding behind a tree? Who are you?

Aletheia jumps in the air, scared and grabs her knife

**MANUEL**

Hey hey, are you alright? We don't want to hurt you,

we were just wandering around



**ALETHEIA**

I'm Aletheia, I don't know where I am

**AINO**

I'm Aino, these are Manuel, Atlas and Anna. We are here to fight climate change.  
Are you familiar with the subject?

**ALETHEIA**

Of course. I had to leave my forest, my beautiful home because of a forest fire.

**ATLAS**

Join us then! We could use somebody else in our search for a solution!

**ALETHEIA**

Usually, I don't trust humans, but I can feel the earth wants me to trust you, so I will!

**SCENE 2C: The prophecy and the villains' plans** *Lighting bright and radiant.*

On the left side of the stage, the main group is standing in the park. They have their instruments with them. The lighting is warm and bright. On the right side of the stage: a group of fancy looking people are looking a little bit distressed. They are talking about something but we can't hear what they are saying. One man approaches the group of teenagers. He has a little card with him.

**LOUIS** [out of breath]:

Excuse me.

[ALETHEIA is immediately a little hostile and it throws the man off.]

**LOUIS**

I'm sorry for bothering you but are you Manuel, Anna, Atlas, Aino and Aletheia?

The group looks at each other with a mixture of surprised and confused faces

**MANUEL** [sceptic]:

Yes, we are. Who are you? And how do you know our names?

Louis looks a bit uncomfortable and answers the first question instead.

**LOUIS**

Ah great. Well I am Louis Menteur and I need your help.

**AINO** [curious]:

Why would you need our help?

**LOUIS:**

I have sent you all your invitations to come to this protest. This is because you are young and willing to fight for our planet. But there is another reason. This may seem a little strange and unbelievable but I was meant to send you all these invitations. It was written in the stars, or more so, on a very old piece of parchment.

**ATLAS** [sceptical]:

What are you saying? That you sent us five specifically an invitation to meet at this protest? I don't want to be rude but why would we believe a strange man that we just met?

**LOUIS:**

That is exactly what I am saying. And I understand that this might be a little bit much for you, coming from a stranger. But I was getting to the reason that I brought you here to begin with. You five are connected. You are connected to each other and to the earth. See it as if your fates' are interlinked. I know you feel it and felt it the moment you met each other. That is because you were meant to meet and save the planet. So allow me to tell you a story. A very long time ago, a wise monk got a vision. In this vision, he saw the earth dying. Luckily, he also saw a way out; In this vision, there was a piece of music played by five young people. This music changed the world to become a better place. The monk wrote down the music for these five people to find it and play it in time of need. He also wrote down a prophecy: *"When the earth needs saving, five shall heal it with their playing. Their music shall change others minds for music is what all binds."* The monk wrote music specifically for kantele, guitar,

bagpipe, kokle, friscalettu - it's written on a scroll he hid. And it is you who are destined to save the world.

The groups looks at each other, they understand this and somehow feel that this is true, except for Manuel.

**MANUEL:**

I still can't believe what you are saying. The scroll might not even exist. Guys, we shouldn't trust him!

**ATLAS:**

Manuel, but it's the only way! We have to follow the path that is right!

**MANUEL:**

I see your point Atlas, but I still can't trust him.

**LOUIS:**

We'll listen to this: The magical scroll is protected by monks in the temple. You five need to retrieve the scroll and play the music together. But you have to be careful, the monks are distrusting of everyone who enters their temple. They won't hand you the scroll so you will have to take it.

**ALETHEIA [with disdain]:**

And steal? We are no thieves!

They look at each other, progressively making two different groups in which Aletheia gets alone because of his idea. Quickly, the numerous group start convincing her.

**LOUIS:**

It won't be stealing if the scroll was meant to be yours in the first place.

**ANNA [determined]:**

Yes, we need to save the world. This is the only way.

**AINO (comprehensive with Aletheia, takes her hand):**

Aletheia, nobody is looking forward to doing it. However, sometimes it requires a bigger sacrifice to solve a much bigger problem.

**ALETHEIA** [breathing strongly]:

Ok... So this is the price of our freedom...

Aletheia, Aino, Anna and Manuel exit the stage with determination, their silhouettes disappearing into the night. **At the same time footsteps echo from the darkness.**

### SCENE 2C': Atlas's song

**The light turns back** on and Atlas is standing in the middle of the stage. He has a sad look in his eyes.

*ATLAS SONG.*

#### VERSE 1

Tremors, stormen en orkanen, branden  
niet moeilijk te vinden  
Van Spanje, Letland, Amerika tot in Japan  
T' is wel genoeg met dat afval

#### CHORUS

D'wereld draait rond, de mensen draaien door  
Als we praten geeft niemand ons gehoor  
Hoe kan ik een verschil maken  
als we er niet over eens raken

#### VERSE 2

Mensen willen het niet geloven  
we zijn onze wereld aan het doden  
hoe komt dit ooit nog goed?

de oplossing is hier  
hij reikt het aan met veel plezier  
T'is magie, niet te geloven  
zal dit veiligheid beloven?  
Ik hoop dat dit kan  
voor de wereld voor ieder man  
de oplossing staat hier  
ja ik hoop dat het echt kan  
Voor de wereld voor ieder man



# Atlas song

Seppe Goiris & Maiko Wouters

Voice

Tre - morsstorm - en or - ka - nen bran - den Niet moei-lijk te

Piano

Doedelzak in F

4

vind - en van Span - je Let - land A - me - ri - ka Ja - pan

Ddlz. F

7

'Tis wel ge - noeg met dat af - val

Ddlz. F

9

8

Dwe - relddraaidrond en de mens-en dra-ai-endoor als we pra-ten geeft

Ddlz. F

3

12

8

nie - mand onse - hoor Hoe kan ik een ver - schil ma ken

Ddlz. F

Ped. Ped.

15

8

als al - le men - sen er niet ov - er eens ra -

Ddlz. F

ff

17

26 *mf*

reikthemaan met veel plezier t'is magie niette gelo-ven zal dit vei-lig he-id be-lo-ven

Ddlz. F

29

ik hoop dat di-itecht kan voor de wereld vo-or elk man ja ik hoop dat di-it

Ddlz. F

32 *f*

voor de we - reld voor elk man

Ddlz. F



After Atlas is done singing he walks off and the lights cut.

In the background - luxury, wealth, greed

A group of wealthy and powerful figures steps into the lamplight one by one.. One, Ravabak, is dressed in a shirt and a fur coat and red, leather pants. Another one, Gregor, is wearing a shiny shirt and black leather pants. The last one, Alexis, is wearing a purple cape, a leopard pattern shirt and black leather pants. All are also wearing crowns and big boots. They move like predators, slow and assured, forming a circle in the center of the park. Their wicked jiles gleam under the glow of the city lights, knowing that their game is already in motion.

**ALEXIS**

[leaning forward, fingertips pressed together, voice smooth as silk and laced with poison]:

Perfect. Absolutely perfect.

The others exchange knowing glance

**RAVABAK**

[chuckling, shaking his head slightly]:

Did you see their faces? The fire, the passion? So certain they're changing the world. So desperate to be heroes.

**ALEXIS** [grinning, his voice lowering]:

The music—the greatest force of all. A melody capable of reshaping minds, bending them to our will. And they— foolish young dreamers—are giving us the power of the scroll.

**GREGOR**[crossing his arms, a sly grin on his face]:

It's ironic, isn't it? They think this will open the world's eyes to the truth, but instead, we'll use it to blind them and make them our slaves.

**ALEXIS** [confidently]:

Picture it: a world where people no longer question, no longer pause to think. A society driven by desire, where their only purpose... is to make us money.

**RAVABANK** [laughing, leaning back]:

All we have to do is to make the kids play the scroll and then harness the power of the music to our purposes.

**GREGOR** [wickedly]:

Broadcast it. Put it in their entertainment, their advertising, their everyday lives. A melody so sweet, so irresistible, they won't even realize their minds are being rewritten.

More! More! More! Never enough!

Bigger, faster, shinier stuff!

Gilded gages and silver chains,

Keep them spending, drown their brains!

More! More! More! Want it all!

Sell them dreams and watch them fall.

Who needs hope when cash can buy?

So much sweeter when you own the sky!

#### VERSE 2:

Drown them deep in pretty lies,

Tell them wealth is paradise.

One sweet song, one perfect lie,

And they will buy, buy and buy!

#### BRIDGE:

We are strong, and we hold the power,

We rise like kings in the final hour!

Money and glory, they wait in our hands,

Bending the world to our grandest plans!

#### FINAL CHORUS:

More! More! More!

Let it shine!

Luxury is so divine!

Who need forests? Who needs air?

~~When you can own the world, why care?~~

SCENE 2b  
The Villain's plan



## Villain's Song

Lyrics by Vilja Maskulainen and Miriam Cancellieri  
Music by Helmi Huttunen and Ilmari Utriainen

### INTRO

spoken, in free tempo

Male Voice

Shiny things, golden rings,

stacks of crazy kings.

Pno.

M. Voice

The power is ours and the world belongs to us,

everything belongs to us!

Pno.

### VERSE 1

In tempo

♩ = ca. 70

M. Voice

Sell them beau-ty, sell them fame, Sell them some-one else to blame. Give them

Pno.

## BRIDGE

Più mosso

♩ = ca. 85

M. Voice



gad-gets, give them screens, turn their mo-rals in - to memes!

You dream of

Pno.



M. Voice



love?

You dream of peace?

Oh, what a tra - gic di -

Pno.



M. Voice

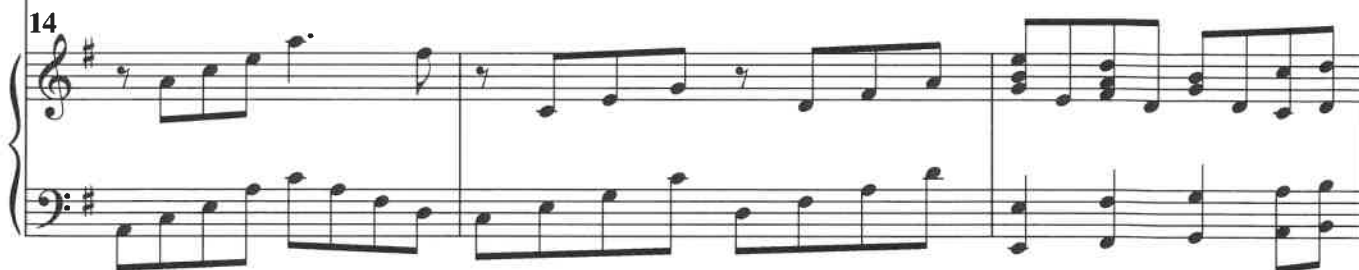


sease!

Who needs hope

when cash can heal?

Pno.



## CHORUS

M. Voice



E - mo - tions fade but dia - monds are real!

More! More! More!

Pno.



20

M. Voice

Ne - ver e - nough! Big - ger, fas - ter, shi - ni - er stuff!

Pno.

22

M. Voice

Gil - ded ga - ges and sil - ver chains, Keep them spen - ding drown their brain!

Pno.

24

M. Voice

More! More! More! Want it all!

Pno.

26

M. Voice

Sell them dreams and whatch them fall. Who needs hope when cash can buy?

Pno.

**VERSE 2**  
(♩ = ca. 70)

**M. Voice**  
28 So much swee-ter when you own the sky! Drown them

**Pno.**  
28

**M. Voice**  
30 deep in pret-ty lies, Tell them wealth is pa-ra-dise. One sweet song,

**Pno.**  
30

**BRIDGE**  
*Più mosso*  
(♩ = ca. 85)

**M. Voice**  
33 one per-fect lie, And they will bu - y buy and buy! You dream of

**Pno.**  
33

**M. Voice**  
36 love? You dream of peace? Oh, what a tra - gic di -

**Pno.**  
36

The musical score is written for Voice and Piano. The key signature is one sharp (F#). The tempo for Verse 2 is marked as ca. 70 (♩). The Bridge is marked as Più mosso (♩ = ca. 85). The score includes lyrics and musical notation for both parts. The piano part features various chords, arpeggios, and triplets. The voice part includes lyrics and musical notation for both parts.

39

M. Voice

sease! Who needs hope when cash can heal?

Pno.

42

M. Voice

E - mo - tions fade but dia - monds are real! More! More! More!

Pno.

CHORUS

45

M. Voice

Ne - ver e-nough! Big - ger, fas - ter, shi - ni - er stuff!

Pno.

47

M. Voice

Gil - ded ga - ges and sil - ver chains, Keep them spen - ding drown their brain!

Pno.

**49**

**V. Voice**

More! More! More! Want it all!

**Pno.**

**51**

**V. Voice**

Sell them dreams and whatch them fall. Who needs hope when cash can buy?

**Pno.**

**53**

**V. Voice**

So much swee - ter when you own the sky!

**Pno.**

The musical score is written for Voice and Piano. The key signature is one sharp (F#). The time signature is 4/4. The music is in a minor key, indicated by the F# and the overall mood. The lyrics are: 'More! More! More! Want it all!', 'Sell them dreams and whatch them fall. Who needs hope when cash can buy?', and 'So much swee - ter when you own the sky!'.



Suddenly, Aleksis raises a hand, silencing the laughter and the music. They lean forward, their voice quiet but dripping with menace.

**ALEXIS**

But let's not get ahead of ourselves. We need these kids and we need them to do their magic so we can claim victory.

**RAVABAK**

Then it's decided. But remember—this melody isn't just music. It's power. And power always belongs to the strongest.

Their faces disappearing in the shadows. The group collectively nods, their eyes gleaming with malice. The villains begin to laugh once more, evil evil laughter.

The lights dim.

**Scene 2D**

All 5 characters are illuminated, no background projections.

The main 5 are together at the center of the stage. Nobody else is there. They try to decide what they have to do

**ANNA:**

Should we trust him? I mean, a random man tells us that he wants us here to make a prophecy come true, and we should just do as he says without questioning it?

**ATLAS:**

That's what I was saying before too.

**MANUEL:**

But what choices do we have? Look, I just want to save my home. If there's a chance, I say we take it. [He puts his hand towards the center of the group.]

**ALETHEIA** [looking to her left]:

I hear people yelling, they must be the protesters. They're coming rather quickly

**AINO:**

We can make it [puts her hand on top of Manuel's]

**ATLAS:**

We WILL make it

**ALETHEIA:**

We HAVE to

**ANNA:**

Together

The side from which the choir originates is illuminated - first the left side and then the right.

They all join hands, but then the lights shift. From the left of the stage, the choir, as the anti-protesters, emerges slowly. They're carrying signs against climate change, and they're singing a melody. From the right of the stage, the other part of the choir arrives as police (just a couple of members, the first in front of the others, and they're signing a different version of the first melody (for example, if the protesters' melody is in a certain major scale, the others will be in the same note but minor, like A major- A minor). There's a crescendo of movements and something is thrown from both sides to the other

**ATLAS:**

Watch out!

They all duck in order to not get hit

**ALETHEIA:**

I always knew humans were violent.

**AINO:**

Don't you carry a knife?

**ALETHEIA:**

Only for self defence. Anyway, we have to leave

**ANNA:**

You're right, but where do we go?

**MANUEL:**

We should do as Louis said and go find that prophecy, I guess.

**ALETHEIA:**

Let's just get out of here!

They leave the stage, covering their heads. Protesters and corporations members mix, the melodies slowly ends, the stage goes dark and the scene ends.

**Scene 3A: The temple** City in the background

The five main are seen walking through the city, in the search of the temple.

01 TEMPLE MUSIC  
BACKGROUND

**AINO:**

Where could that temple be? I feel like we are just running in circles. (very desperate)

**ATLAS:**

Yep, this is already the third time I came across this house (points at the house in front of him and looks angry at it like it's the house's fault.)

After a while, a soft and strange music starts to play

**MANUEL** [looking around him with confusion]:

WAIT!!! You hear that?

**ANNA:**

I don't hear anything Manuel, why? What do you hear?

**AINO:**

No, wait I hear it too. It sounds like temple music. Maybe if we follow it we will find the temple.

**ALETHEIA** [disgusted]

Yes, at last! I really don't like these streets full of rubbish. Why do people do this?  
The music gets louder

**ANNA:**

Yeah you're right! I hear it now.

**Temple projection**

They keep on following the music until they arrive at the temple. It is very big with a big wooden door and there are beautiful windows with all kinds of colors. It is surrounded by a little garden with lots of flowers. There is no rubbish by the temple! They are standing in front of the door.

**ANNA [with a big smile]:**

Here we are!!!

**AINO:**

Are you ready to enter?

**ALETHEIA:**

I certainly am.

**MANUEL:**

Me too, are you ready Atlas???

**ATLAS [shocked]:**

euhm, yeah... sorry ofcourse I am.

Anna knocks carefully on the door, the music stops and they all hold their breath.



# Temple Music

g min har - Violin wind?

Seppe Goiris

$\text{♩} = 80$

Version 1

Pan Flute (Tonality issues?)

Dwfl.

Git. *Lute?*  
*mf*  
Softly whistling like birds

Mzs.

A.

Fl. 2 *pp~~*  
x = blowing in flute, like the wind

Fl. 3

5

Dwfl.

Git.

Mzs.

A.

Fl. 2

Fl. 3

9

Dwfl.

Git.

Mzs.

A.

Fl. 2

Fl. 3

Whistling stops

13

Dwfl.

Git.

Mzs.

A.

Fl. 2

Fl. 3

*mp*

*mf*

*mf*

za - - chte bries na-a-tuur ov-er-al heen

za - chte bries na - tuur om ons heen

17

Dwfl.

*f*

Git.

*mp*

Mzs.

vo - gels zing - en mui - zen pie -

*mp*

A.

vo - gels zing - en mui - zen pie - pen—

Fl. 2

Fl. 3

20

Dwfl.

*mp*

Git.

*mp*

Mzs.

- pen in de tem - pel dicht - bij

*mp*

A.

— in de tem - pel dicht - bij

Fl. 2

*mp*

Fl. 3

24

Dwfl. *mp*

Git.

Mzs. Back to whistling

A. Praag

Fl. 2 *mp*

Fl. 3

29

Dwfl.

Git.

Mzs.

A.

Fl. 2

Fl. 3



Someone

opens the door. Then, a monk appears in front of the door. He looks a little confused, apparently they don't get that much visitors. He is a man around 30, wearing a brown habit.

**MONK 1** [holding a lyre]:

Hello, can I help you with something?

**MANUEL:**

Yeah, we were looking for an old scroll?

**MONK 1:**

Oh, we have a lot of old scrolls in our temple. Come in.

The group is amazed that the monk is so friendly and follows him inside. There are some more monks and the temple itself has very beautiful and coloured windows and there also is a big tree in the temple and the harp where they were playing

Background of the temple interior with stained glass, tree, and harp.

**MONK 1:**

Welcome, make yourselves at home. Excuse me, I didn't properly introduce myself. I am brother Everest and here are my brothers *[points at the other monks who were standing next to a huge tree]* So which scroll do you need?

**ANNA:**

We were looking for an old scroll that could tell us some more about an old prophecy.

In the background, a library with bookshelves, books, and parchment scrolls.

**MONK 1:**

Well, that isn't really specific, but if you would like, you can search for it in our library. Here I will show you the way. *[He leads the group to another big golden/wooden door. He opens the door and the group looks amazed. It is a huge room with certainly more than a hundred books/scrolls all stored in wooden shelves]* If you need anything else, I am with my brothers at the dining room.

The monk leaves the group in the library

**ALETHEIA:**

I don't trust this, Louis told us that the monks would be distrusting.

**ATLAS:**

Yeah that is strange, maybe Louis was just wrong? These are a lot of scrolls we better get started! *[looks a little bit desperate with his mouth open at all the scrolls]*

**ALETHEIA:**

I still don't trust it. *[looks around her very suspiciously]*

**AINO [determined]:**

Let's get to work!

After an hour of searching they still didn't find anything and the group was getting desperate.

**MANUEL:**

I don't think this is working! We have been searching for hours and we still haven't found anything. *[he looks angry at the books and scrolls around him and at the scroll he is holding.]* Maybe the monks hid the scroll somewhere else. That could be why they are so friendly. They know that we are never going to find that prophecy! *[He has enough and throws the scroll in his hands away]*

**AINO:**

Maybe we could take a break? I am starving. We could go ask the monks for a little snack? Maybe they have Haloumi or Lohikeitto *[Starts dreaming about delicious food]* They may have hidden the scroll but they might still give us some food.

**ALETHEIA:**

No, we should keep searching, 10 more minutes please?? *[looks with puppy eyes at her friends.]* If we don't find anything after 10 minutes we can go eat something and look for a place where the monks might have hid the scroll? Is that alright?

**MANUEL:**

Alright, 10 more minutes.

They go back to work, but behind Atlas, who was against his will reading another scroll, appeared a shadow.

**MONK 2** [holding a pan flute and whispering]:

Maybe I can help?

**ATLAS** [yelling]:

AAAH!!! You really freaked me out! Sorry, but I didn't hear you coming. So it was kinda creepy you just appeared.

**MONK 2:**

Sorry that was my fault. I am the oldest Monk among my brothers. We don't get many visitors. So tell me, what do five young people expect to find in dusty old parchment?

**ATLAS:**

We are trying to find a very old scroll.

**MONK 2:**

I fear that you might be looking in the wrong place, if the scroll is as old as you say.

**ATLAS** [disappointed]:

Oh, so you think that we won't find the scroll here at all?

Manuel approaches from behind.

**MONK 2:**

Of course you won't, because we keep those in the catacombs. And strangers are not allowed down there.

**MANUEL** [upbeat and with a big smile]:

The catacombs you say?

**MONK 2:** [startled and whisper yelling]

I can not take you down there!

**AINO:** [with a grin]

Down where?

**ANNA:**

Down the catacombs. Gee, I do love history a lot, it would be so cool.

**ATLAS** [smiling]

It would be quite a learning experience.

Aletheia joins in

**ALETHEIA:**

I would love to see some more culture as well.

**ALL:**

pleeease!

**MONK 2**

Fine, since you are so excited, but you can not tell anyone that I was the one to bring you down.

**MANUEL:**

We wouldn't dare.

**Scene 3b: The Scroll catacombs in the background**

The scene begins in the dimly lit catacombs beneath the temple. Shadows dance on the ancient stone walls, flickering in the light of torches. The sound of distant dripping water echoes faintly. The group—Aino, Atlas, Anna, Aletheia, and Manuel—stands in a half circle. The monk is standing near, holding a candle.

**ALETHEIA** [quietly, brushing her fingers against the wall] :

This place feels... wrong. Too many secrets buried here.

**MONK 2** [his voice low, almost a whisper]:

Secrets, yes, but perhaps truths too [steps back]. I will leave you to your search. You will know what to look for.

The monk retreats into the shadows, leaving the group in uneasy silence.

**ATLAS** [decisive]:

Look for anything that stands out, anything unusual.

**create a knocking sound**

The group divides, each teen searching the room. Manuel taps the walls, listening for hollow spots. Aino gently brushes away cobwebs and dirt from floor tiles. Aletheia closes her eyes, trying to feel the energy of the space.

**AINO** [surprised]:

Wait. Here!

**Background with a stone wall where light shines through some gaps.**

All heads turn as Aino crouches near a cracked floor tile at the center of the room. The faintest hint of a golden glow seeps through the edges of the stone.

**ATLAS** [kneeling beside Aino]:

Help me lift it.

A beam of light on the tile, Aino and Atlas. The choir uses mirror paper to create the light effect.

Aino and Atlas work together, As the stone lifts, the golden light intensifies, spilling onto their faces and illuminating the room in a warm glow. Beneath the tile, a scroll rests, its edges worn but glimmering faintly, as though alive.

**ANNA** [whispering, unable to look away] :

That 's it. That has to be it.

**ALETHEIA** [reaching out but stopping herself]:

It feels... powerful. Like it's waiting for us.

Manuel, his hand trembling slightly, reaches out and picks up the scroll.

**MANUEL** [barely a whisper]:

It feels... alive.

The others gather close, drawn to the scroll as Manuel unrolls it. The parchment looks ancient.

**ANNA** [leaning in, her voice awed]:

It's beautiful... and fragile. Like it's been waiting centuries for someone to find it.

**ATLAS** [pointing at the scroll]:

But look. It's not finished. There are gaps, missing notes. How do we even begin to understand it?

**ALETHEIA** [quietly, her eyes fixed on the scroll]:

Maybe it's not just about understanding. Maybe it's about listening—to each other, to the silence between the notes.

**MANUEL** [tilting his head]:

Profound, Aletheia. But I'm pretty sure music without all the notes is just... noise.

**ALETHEIA** [shaking her head]:

It's never just music. Music has power. It can heal—or it can destroy.

**ATLAS** [nodding]:

And if it's incomplete, if we get it wrong... it could go either way.

**MANUEL** [quietly]:

The only way to understand it is to play it.

The group begins working together hesitantly, setting up their instruments and they position themselves in a half circle around the scroll.

**ALETHEIA** [nervously]:

I can feel it... It's restless. Like it's waiting for something, but... something isn't right.

**ATLAS** [adjusting his instrument, trying to stay calm]:

We'll never know what's missing unless we try. Everyone ready?

The group begins to play, tentatively at first. Each instrument carries its own voice, but they are not in harmony. The scroll shakes on the stone table.

**ANNA** [mid-play]:

Wait! This isn't working. We're not in sync!

**AINO** [frustrated]:

Then we just keep playing until it works! We can't stop now!

**ALETHEIA** [shaking her head]:

No, we're forcing it. The scroll doesn't—

**ATLAS** [cutting her off]:

If we stop now, we might lose it entirely. Just keep going!

The group continues playing, this time louder. The music becomes chaotic. The scroll begins to tremble. The earth shakes a bit and dust and dirt begins to drip from the ceiling.

1/17/2017

**ALETHEIA** [shouting over the noise]:

Stop! We're hurting it!

**AINO** [desperately]:

No! We're almost there—!

In the background, storms and natural disasters and storms. Foam and fabric are used for debris and dust.

The scroll shakes and the glow intensifies, blinding, as the music reaches a deafening pitch.

A thunderstorm begins to roar in the distance.

**MANUEL** [panicking]:

It's going to—!

The scroll suddenly shatters with a thunderous crack, sending the group flying backward against the stone walls. The golden light explodes into the room, replaced by a burst of dark. The sound of a roaring wind and distant thunder fills the air as fragments of the scroll scatter across the floor.

The room begins to shake violently. Dust falls from the ceiling. Outside, a thunderstorm rages.

The stage goes dark

**END OF ACT 1**

**INTERMEZZO**

**ACT II**

**Scene 4a**

The lights go dark and then start up again. They sort of flicker a couple of times as if they are broken and are starting up again. The lighting is rather cool.

Smoke is in the air of the stage and rubble is on the floor. You can hear a high beep-sound as if in a movie after an explosion. Our five characters are laying on the floor.

action: Background text with Anna's song in English

Anna gets up first, she looks around and sings her song.

It starts off sad and melancholic but progresses to be more hopeful and strong.





## Verse 1

Kā tas tā sanāca,  
Mēs bijām tik tuvu.  
Ja, kas būtu savādāk,  
Par pasaules glābēju kļutu.

## Pre chorus

Nē nav par ko bēdāties,  
Ja, jau mēs tikām tik tālu,  
Nav vēl daudz palicis ,  
Ko atminēt!

## Chorus

Nav svarīgi, kas noticis,  
Ir svarīgi, kas būs!  
Šī zeme mums viena,  
Un kā mums rūp!  
Tad savācam visus kopā,  
Un liksim brīnumiem tapt.

## Verse 2

Mūsu pasaulei šo vajag,  
Tai ir tik grūti.  
Ja mēs to paveiksim,  
Par pasaules glamejiem kļūsim!

## Pre chorus

Mēs gandrīs to paveicām,  
Mums vaig' vēl vienu reizi.  
Ja mīklu atminēsim,  
Brīnumus veiksīm!

## Chorus

Nav svarīgi, kas noticis,  
Ir svarīgi, kas būs!  
Šī zeme mums viena,  
Un kā mums rūp!

Tad savācam visus kopā,  
Un liksim brīnumiem tapt.

#### Bridge

Man vajag doties  
Savākt visus.  
Draudzība ir galvenā,  
Un tā uzvarēs visu!  
Ja viņiem tiešām rūp,  
Par to ko mes daram  
Viņi neteiks nē,  
Jo kopā mēs varam!

#### Chorus

Nav svarīgi, kas noticis,  
Ir svarīgi, kas būs!  
Šī zeme mums viena,  
Un kā mums rūp!  
Tad savācam visus kopā,  
Un liksim brīnumiem tapt.



# ANNA'S SONG

KATRINA

Anna 9

ANNA (VOICE)

KĀ TAS TĀ SANĀCA MĒS BIJĀH TIK

13

(whisper)

TU-VU TUVU TUVU TUVU JA KAS BŪTU SAVĀDĀK PAR

17

PASAVĻĒJĀ GĀBĒJU KĀRTU

ped.

PRE CHORUS 21

NĒ, NAV PAR KO BĒDĀTIES, JĀ MĒS JĀUTĪK TĀ-LU TĪ-KĀM

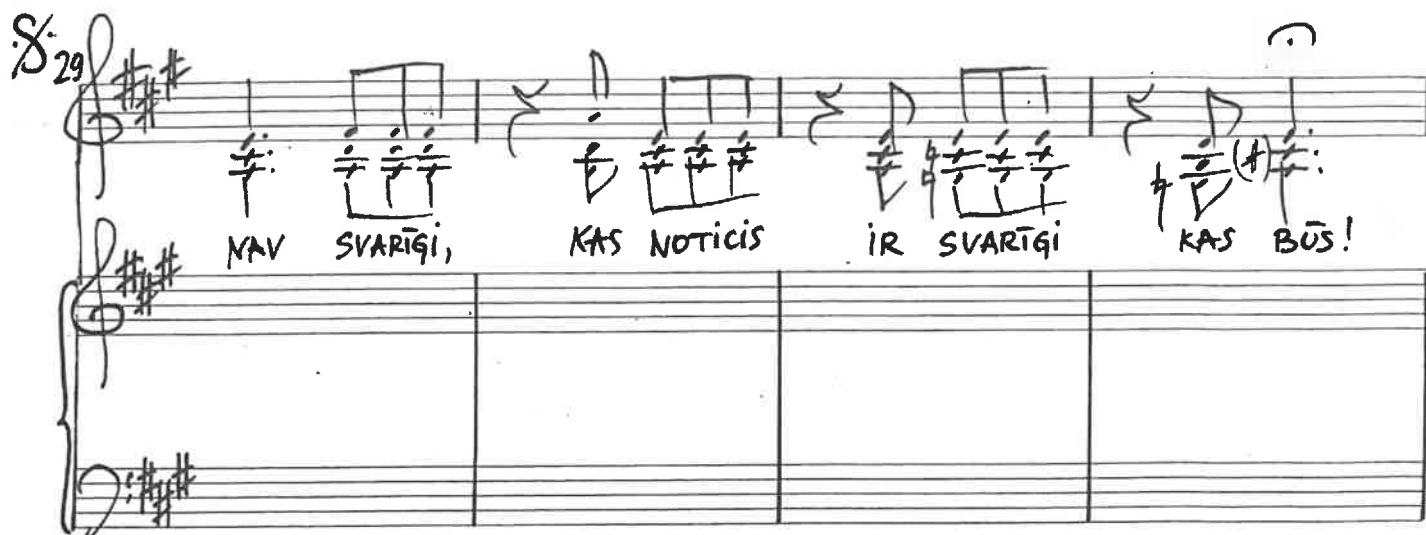
25

NAV VĒL DAVĀJ PĀLĪCIS, KO ATMIŅĒT.

NAV PĀLĪCIS, KO ATMIŅĒT.

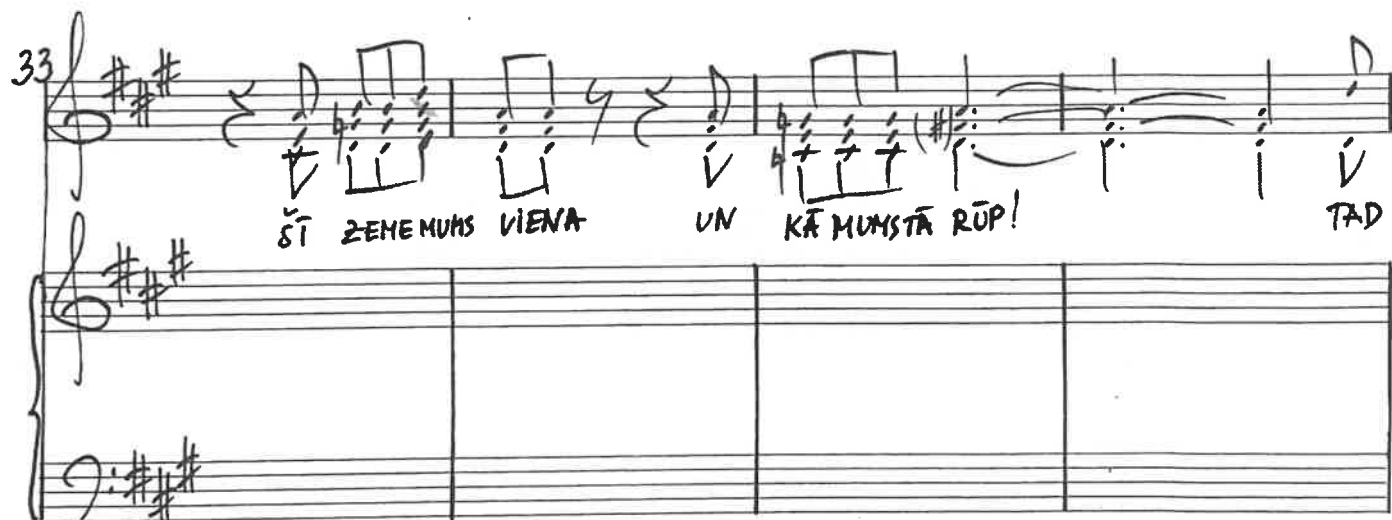
# chorus

29



NAV SVARĪGI, KAS NOTICIS IR SVARĪGI KAS BŪS!

33



ŠĪ ZEME MUMS VIENA UN KĀ MUMSĒTĀ RŪP! TAD

37



SAVĀCĀM VISUS KO-PĀ UN LĪK-SIM BRĪNUKĀM TAPT! TAD

41

SAVĀCAM vi-sus KO-PĀ UN LIK-SIM BRĪNUHĀM TAPT

Annex 45 Tempo I

49 VERSE 2 (Whisper)

MŪ-SU PASAULEI ŠO VAJAGTĪK 40ti 30 40ti TĀI IRTĪK 40ti GRŪti, 40ti GRŪti)



53

JA MES TO PAVEIKSIM PAR PASAULES GLĀBĒJIEM MŪTU <sup>sim</sup>

57

Anna

MĒS GAN-DRĪZ TO PAVEICĀM -

Anna 61

MŪS VAŽAGVĒL VĒ-NU REIZI

2 soli

paveicām PAVEICĀM

MŪS VAŽAGVĒL VĒ-NU REIZI

Anna  
2 soli

65

79 MĪK - LU AT - MI - NĒJIM

JA MĪK - LU ATMI NĒSĪM

69

BRĪNUMUS VEI - KSĪM

BRĪNUMUS VEI - KSĪM

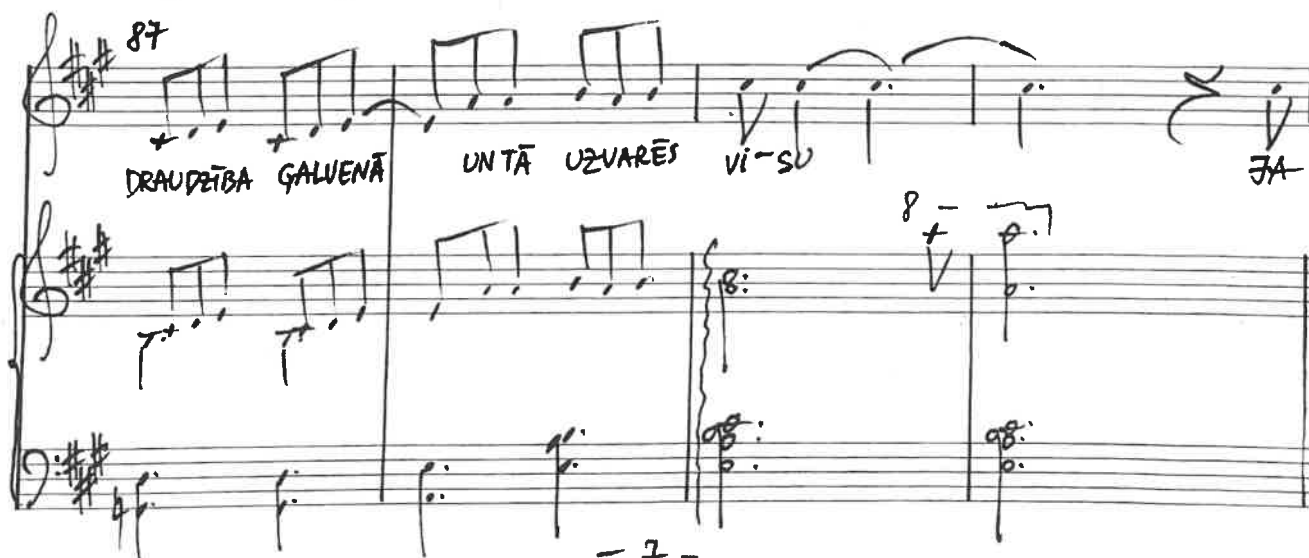
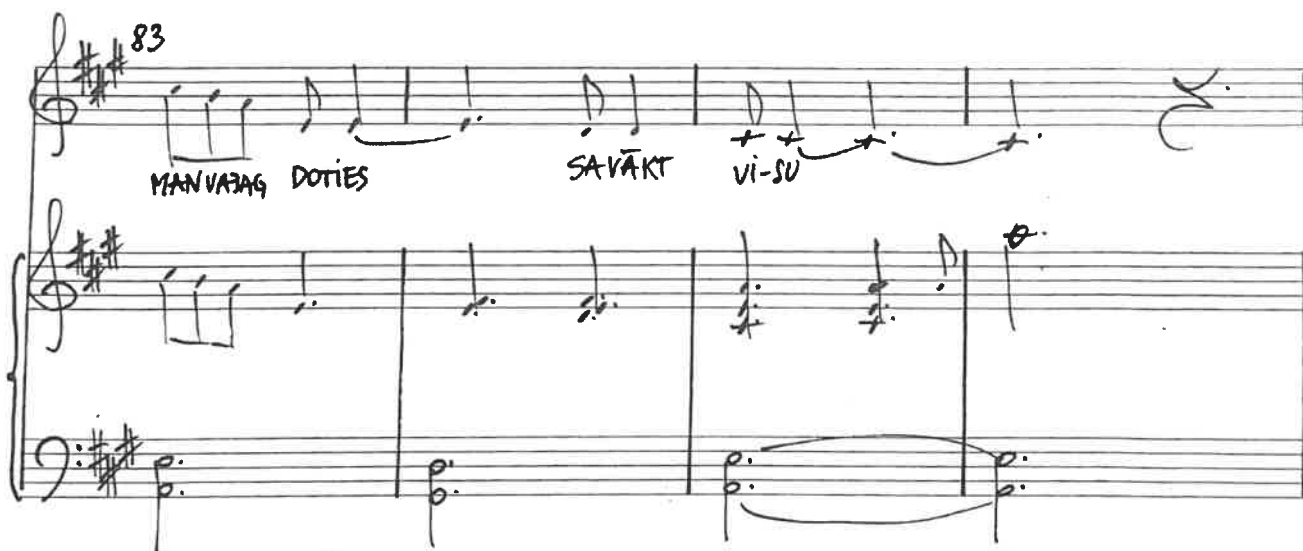
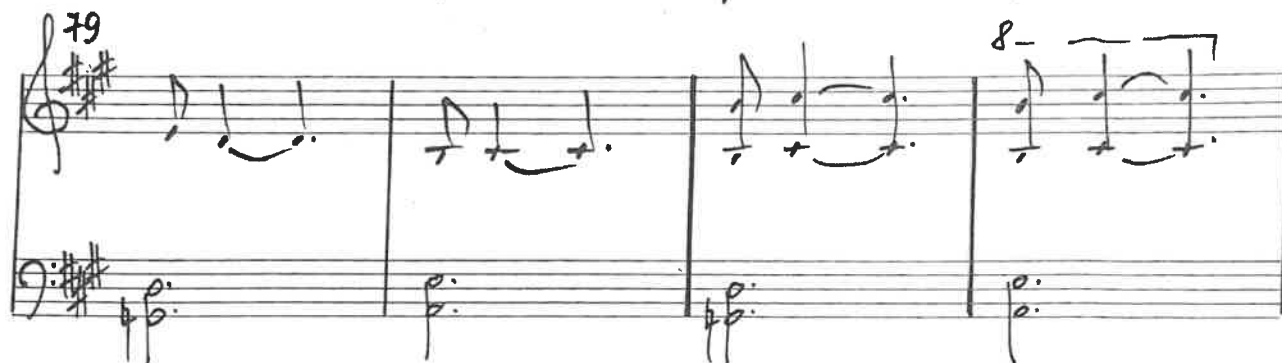
73

74

Chorus → ( bar 29)



75



92

VĪNIEM TĪSĀM RŪP, PAR TO, KO MĒS DA-RĀM VĪ-ŅI

96

(Whisper)

NE-TEIKS NĒ, JO KOPĀ MĒS VARAM VARAM VARAM JA VĪNIEM TĪE-JĀM

100

RŪP, PAR TO, KO MĒS DA-RĀM VĪŅI NETEIKS NĒ JO

104

rit.

FINE

KOPĀ MĒS VARAM -

8 - - - 1

8 - - - 1 FINE

## Background of natural disasters

Guys! STOP!!! We're a team, if we stick together we can do this. We've already come this far. [tries to stay positive, believes in her friends]

**ATLAS** [losing his temper by every second]:

So? What should we do now?

**MANUEL** [getting irritated]:

I don't know, we did make it worse! I'm not a hero, not a winner. Maybe Louis is wrong. Maybe we aren't right. Maybe we can't make a difference at all.

**AINO** [shocked and angry]:

So you want to give up?!? So you want to let go meanwhile you were the one out of tune!

**ALETHEIA**:

Don't you try and blame him! It ain't him. We are just kids who don't have a clue.

**MANUEL**:

I'm not a hero, not a winner.

**ATLAS**:

You're not a hero if one blow breaks you down.

**AINO** [angry]:

And so you want to split up?

**MANUEL** [crosses his arms]:

I want to go home. (spoken)

**ANNA**:

NO!, we should stay.

**MANUEL** [serious]:

No. It's over. I'm leaving.

**AINO** [crying]:

No Manuel stay, please we can't go on without you.

**ALETHEIA**:

I'm leaving as well. Best of luck to you all. but you should go home. [flips hair as she turns around for dramatic effect]

41. ANGRY FONG  
The Split Up

Maiko Wouters

Aino

Aletheia

Anna

Atlas

Manuel

Piano

*mf*

5

Vo. 2

Vo. 3

Vo. 4

Vo. 5

Vo.

may-be Lou-is is wrong may be we are-n't right may-be we can't make a diff-

Pno.

8 *f*

Vo. 2 so you want to give up so you want to let go meanwhile you

Vo. 3

Vo. 4

Vo. 5

Vo. -erence at all

Pno.

11

Vo. 2 were the one out of tune *mf*

Vo. 3 may-be we have to give up may-be we have to let go

Vo. 4

Vo. 5

Vo.

Pno.

14

Vo. 2

Vo. 3

Vo. 4

Vo. 5

Vo.

Pno.

we're just kids who-o don't have a clue

we should just try a-gain

No!

17

**rit.** - - - - - **Allegro**

Vo. 2

Vo. 3

Vo. 4

Vo. 5

Vo.

Pno.

No *f* - - o don't you dare and go

No *f* - - o

No *f* - - o

I want to go home

20 **rit.** - - - - -

Vo. 2  we need you please

Vo. 3  we have to go home


Vo. 4  please


Vo. 5  please

Vo.  go home - e please I just want to go

Pno. 

23 **(rit.)** - - - - -

Vo. 2  don't go Then leave!

Vo. 3  we need to go

Vo. 4  don't go

Vo. 5  don't go

Vo.  ho

Pno. 



After the argument the five characters divide. The (broken) scroll is left laying on the ground abandoned. The music ends.

### **Scene 5a: the group that stays**

Atlas, Anna and Aino stay in Prague. They are sad because the others left but also wondering if they could still keep trying.

**ATLAS** [frustrated]:

I can't believe Aletheia and Manuel left us.

**ANNA:**

I know. I think we should not go separate ways.

**AINO:**

I agree. But maybe we should keep trying to find the solution. Who has the scroll?

**ANNA** [going through her pockets]:

I don't have it.

**ATLAS:**

I also haven't seen it after the explosion.

**AINO:**

Let's have a look if it's near.

The group starts looking around for the scroll. No one sees it and they start to get hopeless.

**ATLAS** [annoyed]:

And even if we found it, there's only three of us and the prophecy said it needed five people to make it happen.

**AINO**:

But we have to try to do something, keep looking for it!

**ANNA**[a bit sadly]:

I wish Aletheia and Manuel were here. At least then we could try to fill the prophecy.

**ATLAS**:

I hope they come back!

#### **Scene 5b: the group that leaves**

Aletheia and Manuel are walking away from Prague and talking about going home or back to Prague. **A city in the background with waste**

**MANUEL** [angry and frustrated]:

I knew that this plan was going to fail... We just tried to do the impossible. Maybe this is not my life, I think I should go back home. I will start a new life with my family. We shouldn't have done that.

**ALETHEIA** [trying to calm Manuel]:

Yes Manuel, that is true, but there is still hope. Even though I decided to come back home, I cannot stop thinking about what we could have done. *[stops and tries to go back to Prague]*

**MANUEL**:

Indeed Aletheia, indeed... but we tried so hard just for nothing.[a bit frustrated]: I am going home, just understand it.

**ALETHEIA**:

But...

**MANUEL** [interrupting Aletheia and looking back to her]:

Look Aletheia, people spend their lives giving everything of themselves to other people, just take a look at society: we work in jobs we hate, to buy things we don't like to impress people we don't like. Even though our cause is more than justified, we have given everything of us. *[upset and more physically active]*  
Aletheia, I have not seen my parents for months, I have disobeyed them just to be here. And all that for what?

**ALETHEIA** [pensive]:

Well...When you look at it that way... it is true, it is totally true. I have been away from my home for weeks, I have not seen my motherland's nature for a very long time. Even though the nature here is similar to Prague's, it is not the same and I have the necessity to go back home.

After a long walk, they have to go each one to their paths, one to Spain and the other to Italy.

**MANUEL** [smiling a little]:

Good luck Aletheia.

**ALETHEIA** [waving and smiling] :

May nature be with you.

*In the background, Manuela's song in English. A beam of light on Manuela.*

Music starts. Manuel looks into the audience

VERSE 1

Intenté cambiar el mundo entero,

pero al final me lleva el viento.

De vuelta a donde fui feliz,

donde todo tenía sentido al vivir.

VERSE 2

En cada paso, en cada instante,

siento el deseo de regresar.

12

A las calles que me vieron antes,

al lugar donde aprendí a soñar.

### CHORUS

Cómo echo de menos el atardecer,

las voces, las risas al anochecer.

Ese aire que invita a seguir,

que te abraza y te deja sentir.

No hay otro sitio donde quiera estar,

Mi tierra siempre será mi hogar.

### VERSE 3

Cuando volví todo era distinto,

pero en mi alma seguía el ritmo.

Aunque el tiempo lo quiso cambiar,

sé que aquí siempre encontraré paz.

### CHORUS

Cómo echo de menos el atardecer,

las voces, las risas al anochecer.

Ese aire que invita a seguir,

que te abraza y te deja sentir.

No hay otro sitio donde quiera estar,

Mi tierra siempre será mi hogar.

# Siempre será mi hogar



Manuel's solo song

Spanish COMMON Team

♩. = 60

First system of the musical score. It includes staves for Voz (Vocal), Guitarra (Guitar), and Piano. The guitar part starts with a *mf* dynamic. The piano part ends with a *p* dynamic.

Second system of the musical score, starting at measure 7. It includes staves for Vo. (Vocal), Guit. (Guitar), and Pno. (Piano). The vocal part has a *mf* dynamic. The guitar part has a *dim.* marking. The piano part has a *mp* dynamic. The lyrics are: Yo in-ten - té cam-biar el mun-do en-te - ro.

Third system of the musical score, starting at measure 13. It includes staves for Vo. (Vocal), Guit. (Guitar), and Pno. (Piano). The vocal part has lyrics: pe-ro al fi - nal me lle - va el vien - to de vuel-ta adon-de fui fe-. The guitar and piano parts continue the musical accompaniment.

18

Vo. *-liz, don-de to-dote-ní-asen - ti - doal vi - vir. Enca-da pa - so en*

Guit.

Pno. *mp mf mp*

24

Vo. *ca - da ins - tan - te sien-to\_el de - se - o de re-gre - sar\_\_ alas*

Guit.

Pno.

30

Vo. *ca - llesque me vieron an-tes, al lu - gar\_\_ don-de\_a-pren-dí\_a so - ñar\_\_*

Guit.

Pno.

35

Vo.  C ó - mo e - chode me - nos el a - tar - de - cer, las vo - ces las ri - sas al a - no - che

Guit. 

Pno. 

40

Vo.  - cer, e - se ai - re que in - vi - ta a se - guir, que te a - bra - za y te de - ja sen - tir No hay o - tro

Guit. 

Pno. 

45

Vo.  si - tio don - de quie - ra es - tar mi tie - rra siem - pre se - rá mi ho - gar

Guit. 

Pno.  *p*

51

Vo.

Guit.

Pno.

*dim.*



57

Vo.

Guit.

Pno.

Cuan-do vol - ví ya to - doe - ra dis -



60

Vo.

Guit.

Pno.

-tin - to pe-ro en mi al - ma se - guí - a el





64

Vo. rit - mo aun-que\_el tiem - po lo qui-so cam-biar sé que\_a-quí siem-

Guit.

Pno.

68

Vo. -pre\_en-con-tra - ré paz

Guit.

Pno.

74

Vo. Có - mo e-chode

Guit.

Pno.

80

Vo. me-nos el a-tar-de - cer, las vo-ces las ri-sa sal a-no-che - cer, e-se ai-re que in-vi-ta a se-guir, que te a-

Guit.

Pno.

85

Vo. -bra-za y te de-jas en - tir C ó - mo e-cho de me-nos el a-tar-de - cer, las vo-ces las

Guit.

Pno. *mf*

90

Vo. ri-sa sal a-no-che - cer, e-se ai-re que in-vi-ta a se-guir, que te a-bra-za y te de-jas en - tir

Guit.

Pno.

95

Vo. No hay o - tro si - tio don - de quie - ra es - tar — mi tie - rra siem

Guit.

Pno.

100

Vo. - pre se - rá mi ho - gar

Guit.

Pno. *ff*

Background city views

**ALETHEIA** [comes running]:

Manuel! Finally! I found you!

**MANUEL** [confused and a little worried]:

What's going on, Aletheia? Why are you screaming?

**ALETHEIA**

I just tried to go home, but nature doesn't want it. I'm trapped here...

**MANUEL**

What? How is it possible?

**ALETHEIA**

I don't know, I think my destiny is to stay here and help nature

**MANUEL:**

Whatever, I'm still going back home and nothing is going to stop me!

**POLICEMAN** [coming from the back]:

Hi kids. Are any of you going to Spain?

**MANUEL:**

Yes, I am... Why?

**POLICEMAN:**

You can't! A big earthquake has happened recently and you can not cross the border.

**MANUEL** [surprised]:

What?! Is that true?!

**POLICEMAN** [with explaining gestures]:

Yes. It is incredible what is happening in Spain. Something has happened in the world which has provoked disasters in the whole world, but especially in Spain which is very affected.

Once he has said that, he goes like if he was patrolling.

**MANUEL** [looks down and gets sad]:

Aletheia, my land...

**ALETHEIA** [deductive and with pensative gestures]:

Do you think it's because of ...

**MANUEL** [doubtful]:

No. That 's impossible.

**ALETHEIA:**

But it could be.

### **Scene 6A: Manuel and Aletheia realize that they have to be back with the others.**

Manuel and Aletheia are shown thinking on opposites sides of the stage

**MANUEL:**

Aletheia, what if this wasn't the right choice? Maybe we shouldn't have given up so soon...

Aletheia looks at Manuel in silence

**MANUEL:**

I bet the others are trying again, perhaps we can make it this time?

Aletheia go in the middle of the stage

**ALETHEIA:**

You know what? I guess you're right. We were wrong to run away. I was so stubborn and bound to my own beliefs that I didn't think that we have a chance.

**MANUEL:**

Yes, I feel guilty, we have to go back!

At this point, Manuel and Aletheia set off towards Prague.

### **Scene 6b: The Reuniting in Prague**

### A park with a fountain in the background

The stage is set in a quiet park in Prague. The late afternoon lights the scene in a warm, golden light. Aino, Atlas, and Anna sit near a small fountain, their instruments resting nearby. They look tired, weighed down by guilt and exhaustion. A faint breeze rustles the trees, but the atmosphere feels still, heavy. The choir shakes stylized tree branches made from plastic bags.

### Sounds of wind in the background

**ANNA:** [breaking the silence, her voice soft]

Splitting up was a huge mistake. Do you think Manuel and Aletheia will ever come back?

**ATLAS:** [with a sigh]

I don't know... We walked away from them, acted like we didn't need them. But the truth is... we do.

**AINO:** [with a faint nod]

I just... I wish we could go back in time, be all together again.

**MANUEL** [stepping behind a corner with Aletheia]:

Guess it's your lucky day then.

**ANNA** [surprised]:

Manuel! Aletheia!

Anna, Atlas and Aino stand up, surprised from their sudden appearance.

**ATLAS**[confused but happy]:

We thought you left..?

**ALETHEIA:**

We did, but we came to our senses.

**MANUEL:** [adding quickly]

And first things first, we're sorry. For everything. For leaving. For thinking we could do this on our own.

**ANNA:** [standing, her voice steady but soft]

We're the ones who should apologize. We let the fight pull us apart. We all thought we knew best, and we forgot that none of this works unless we're together.

**ATLAS:** [sincerely]

It was a mistake to split up. But it doesn't have to be the end. We can start again. If you're willing.

Aletheia exchanges a glance with Manuel, and after a moment, she steps forward.

**ALETHEIA:** [earnestly]

We've seen what happens when we're apart. The Earth is screaming for help, but we can't hear it clearly unless we're listening together. So yes, I'm willing. I think... I think the world is willing too.

**MANUEL:** [grinning faintly, trying to lighten the mood]

And hey, we've already hit rock bottom. There's nowhere to go but up, right?

They share a small, tentative laugh, breaking the tension. Aino steps forward, meeting their eyes, her voice filled with determination

**AINO**

The scroll may be gone, but it's not lost. We'll find it. And this time, we'll do it right. Together.

**ATLAS:** [nodding]

We play the music the way it's meant to be played. Not for ourselves. For the Earth. For everything we're fighting for.

**ALETHEIA:**

For Earth. And for each other.

*The others gather around and put arms around each other's shoulders*

**Background Aino song in English**

## THE FIVE [with determination]

For Earth!

Starts Aino's song



## VERSE 1

Luulin pitkään

yksinään

Etten löytäis

yhteyttäin

Revontulet seuranain

mut saa tuntemaan

turvaa

## VERSE 2

Sit teidät kohtasin

sillä hetkellä sen tiesin

Voisin teihin aina luottaa

ja jakaa murheitain

## CHORUS

On meillä yhteinen sävel

joka meidät yhdisti

Vaikka erilaisia ollaan

voi aina toiseen luottaa

Kun viimein löysin teidät



en suostu teistä luopumaan

koskaan

### VERSE 3

Melkein jo erottiin

erilleen erkaannuttiin

Mut tää yhteys meitä sitoo

tiukemmin kuin mikään

### VERSE 4

Voin tuntea sen

pyyteettömän ystävyysden

Jonka avulla voimme löytää

ratkaisun kaikkeen

### CHORUS

On meillä yhteinen sävel

joka meidät yhdisti

Vaikka erilaisia ollaan

voi aina toiseen luottaa

Kun viimein löysin teidät

en suostu teistä luopumaan

koskaan

### BRIDGE

Vielä me löydetään

harmonia

joka meitä edistää

Taistelemaan puolesta maailman

ja muutkin herää näkemään

### CHORUS

On meillä yhteinen sävel

joka meidät yhdisti

Vaikka erilaisia ollaan

voi aina toiseen luottaa

Kun viimein löysin teidät

en suostu teistä luopumaan

koskaan

SCENE 6b  
Renewing in Prague

3 Aino's Song

Lyrics by Eevi Huttunen  
Music by Jatta Hiltunen

**Dolce**

$\text{♩} = 89$

Intro

*p*

con ped.

Verse 1

5 *mp*

Luu-lin pit - kään yk - si-näin et-ten löy - täis yh - teyt-täin

*p*

9

Re-von tu - let seu - ra-nain mut saa tun - te-maan tur - vaa.

13

Sit-ten tei - dät koh - ta-sin\_ sil - lä het-kel-lä sen tie - sin

17

voi-sin tei - hin ai - na luot - taa ja ja-kaa mur - hei - tain.

21

*mf* Chorus  
On meil - lä yh - tei-nen sä-vel, jo-ka

25

mei-dät yh-dis - ti vaik-ka e-ri-lai-si-a ol-laan voi tei-hin ai-na luot-taa, kun

arpeg.

29

## Interlude

vii - mein löy - sin tei - dät.

*mf*

33

37

*p*

## Verse 2

40

Mel - kein jo e - rot - tiin

*mp*

*p*

43

e-ril-leen er - kaan-nut-tiin. Mut tää yh-teys mei - tä si-too

47

tiu - kem - min kuin mi-kään. Voin tun-te-a sen\_

51

pyy-teet-tö - män ys - tä-vyy - den jon-ka a-vul - la voim-me löy - tää

55

rat - kai - sun kaik - keen. On

## 59 Chorus

meil - lä yh - tei - nen sä - vel, jo - ka mei - dät yh - dis -

ti vaik-ka e - ri - lai - si-a ol-laan voi tei - hin ai - na luot-taa, kun

rit. - -  
vii - mein löy - sin tei - dät.

**Scene 8-the fight** Temple in the background

It's almost night, so It's very dark. The characters are in front of the temple.

**ATLAS:**

Maybe the monks will help us again...

They enter the temple. Nobody is around Inside the temple in the background

**MANUEL:**

Where are all the monks?

**ALETHEIA** [yelling]:

Hey! Is anyone home?



**ATLAS**

Someone 's coming. Look!

**MONK 2**[Enters from the other side of the stage. He's walking with a cane, he has a cast on his leg] :

Children, you're alive! We might still have a chance

They all rush to him.

**ALETHEIA:**

What happened ?

**MONK 2:**

After the explosion, evil people came to steal the scroll. We fought them bravely, but only I survived. They wore suits, and had strange tattoos on their faces..

Like...oil drops

Silence takes them

**AINO**

Wait... Louis had such a tattoo.

**ATLAS**

And some people in the crowd too!

**ANNA**

We're sorry for your loss..

**MANUEL**

But did they get the scroll?

**MONK 2:**

Yes they did. I'm sorry, children...

**ALETHEIA**

No, No, NO! This can't be! We must get it back!

**MONK 2** [pointing somewhere]:

They were headed south-east. Follow them, children, and save the world. They said something about worsening all of this... We all rely on you!

*The 5 rush out of the door, and then Aletheia tries to talk to a tree nearby.*

**ALETHEIA:**

Oh tree, which wa...?

Suddenly, they are hooded and brought away by members of the secret society. Scene goes dark for a little, just enough for the characters to go to the inside part of the stage and the monks to leave. **At the same time as the scene goes black heard a big sound is heard.**

*In the background, a gloomy room*

**ANNA** [terrified scream]:

Aaaahhh what is happening?!

**AGENT 1** [talking in a very official, almost robotic voice]:

Targets secured.

**AINO** [crying voice]:

Manuel? Aletheia?! HELP!

**[muffled sounds come from the kids.]**

**AGENT 2** [talking the same way]:

Copy that. Moving in!

**[intense music is playing.]**



INTENSE MUSIC - THE FIGHT

There is a change of scenery. The lights get back on and they are very bright and cool, white lights. People are there in suits wearing sunglasses. The three big bosses of OIL, **Ravabak**,

## Scene 8

# 14 INTENSE MUSIC. The Fight

Music by Ilmari Utriainen

$\text{♩} = 160$

*f*

8

16

*p* *mf*

20

23

*mp*

Reo.

26

Measures 26-28. Treble staff: Measure 26 has four triplet eighth notes (F4, G4, A4, B4). Measure 27 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 28 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Bass staff: Measure 26 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 27 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 28 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4).

29

*mf*

Measures 29-31. Treble staff: Measure 29 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 30 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 31 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Bass staff: Measure 29 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 30 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 31 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). *Red.*

32

*mp* *f*

Measures 32-34. Treble staff: Measure 32 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 33 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 34 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Bass staff: Measure 32 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 33 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 34 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4).

35

*f* *mp* *f*

Measures 35-37. Treble staff: Measure 35 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 36 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 37 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Bass staff: Measure 35 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 36 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 37 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). *Red.*

38

*p* *ff*

Measures 38-40. Treble staff: Measure 38 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 39 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Measure 40 has a triplet eighth note (F4), a quarter note (G4), and a triplet eighth note (A4, B4, C5). Bass staff: Measure 38 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 39 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). Measure 40 has a triplet eighth note (F3), a quarter note (G3), and a triplet eighth note (A3, B3, C4). *Red.* \*

**Gregor and Alexis**, are standing there. The five kids are locked and Louis is guarding them with scroll, keys and gun.

**ANNA:**

Louis!

**MANUEL:**

Of course you're with them!

**AINO:**

You set us up!

**LOUIS:**

You must play this here. NOW!!!

**MANUEL:**

We won't!

**ATLAS:**

Just let us go!

Aletheia threatens Louis with the dagger, Louis pulls out a gun

**LOUIS:**

Yes you play, we know where your families live. The O. I. L. is clo...

**MANUEL**

You mean oil?

**LOUIS**

No, O. I. L.

**MANUEL**

Oil

**LOUIS:**

No it's-OK it's oil.

**ATLAS**

We don't care, let us go!

**ALETHEIA**

Don't you have children to leave this world to?

**LOUIS** [thinking]:

In fact, I do

**AINO**

And are you so sure that they would be better off in a world like the one you wish for?

**ANNA**

Please Louis, listen to us, we know you can be better than this!

Music starts

 DANCE SONG

**ANNA**

Let us go!

**MANUEL**

Let us go!

**FIVE**

LET US GO!

**RAVABAK**

You dream of love? You dream of peace?

**GREGOR**

Oh, what a tragic disease!

**ALEXIS**

Who needs hope when cash can heal?

**VILLAINS**

Emotions fade but diamonds are real!

[Dancers dressed as OIL minions appears on stage ] Will there be dancers in all countries? If only in Belgium, then perhaps the costumes can be adapted from the existing dancers' clothes.

**VILLAINS**

We built this world,

we own the tune,

you will dance to our song soon.

**FIVE**

Your notes are hollow,

cold and cruel,

but harmony is no one's tool.

**MINIONS** [dancers]

Burn, Own, Tune

Dance, Our, Soon

Burn, Own, Tune

Dance, Our, Soon

Burn, Own, Tune

Dance, Our, Soon

**ATLAS**

We have done it, we have to run!

We will make it! But how will we do?

**ALETHEA:**

We have to escape,

let them see who we can be.

**AINO:**

We are strong and to save the world,

we will do everything, everything!

**VILLIANS:**

You can't stop the tide,

you can't rewrite the fate,

the world is ours,

it's far too late!

**FIVE:**

We are the tide,

we are the wave,

together we stand, this world we'll save.



**Villains:**

NO! NO! You will obey!

You will bow and you will pay!

**FIVE**

No more lies!

No more chains!

The world will hear,

and the world will change!!

Your time is done,

your song is through,

The Earth will rise,

we won't bow to you!

Then another dancing moment. The music doesn't stop as the action takes place. They see how Louis has the scroll and is approaching the door.

**AINO:**

Guys!

**MANUEL:**

See?

**ANNA:**

Go!



# Fight/Dance song

Subtítulo

Spanish Team

♩ = 100

ANNA: Let us go!

MANUEL: Let us go

Five Main

Villains

Piano

3 LET US GO

LET US GO

RAVABAK: You dream of love, you dream of peace.

F.M.

Vls.

Pno.

5

3

GREGOR: Oh, what a tra-gic di-sease

ALEXIS: who needs hope when cash can heal?

THREE: E

F.M.

Vls.

Pno.

7 *Minions appear on stage*

F.M.

Vls. mo-tions fade but dia-monds are real!

Pno.

9

F.M.

Vls. THREE: We built this world, we own the tune,

Pno.

12

F.M.

Vls. FIVE: Your notes are ho-llow, cold and cruel and  
and you will dance to our song soon.

Pno.

16 *Dance*

F.M. har - mo - ny is no-one's tool MINIONS:

Vls. Burn, own,

Pno.

20

F.M.

Vls. tune. Dance, our,

Pno.

24

F.M.

Vls. soon. Burn, own,

Pno.

28

F.M.

Vls.

tune. Dance, our,

Pno.

32

F.M.

Vls.

soon.

Pno.

6

35

F.M.

ATLAS: We have done it, we have to run

Vls.

Pno.

*p* *p*

37 ALETHEIA:

F.M. we will make it but how will we go out? We have to escape let them

Vls.

Pno.

40

F.M. see who we can be AINO: We are strong and for to save the world we'll do

Vls.

Pno.

43

F.M. e - very-thing, e - very-thing.

Vls.

Pno.

45

F.M.

Vls.

THREE: You can't stop the tide, you can't re - write the fate, the

Pno.

48

F.M.

Vls.

world is ours, this far too late!

Pno.

50

F.M.

Vls.

FIVE: We all are the tide, we are the wave, to gether we

Pno.

53

F.M. stand this world we'll save THREE: No

Vls. No No You will o -

Pno.

56 FIVE: No more lies, no more chains, the world will

F.M. No more lies, no more chains the

Vls. -bey, you will bow and you will play!

Pno.

60 heal, the world will change, your time is done, your song is through, the Earth will

F.M. world will change, the Earth will rise we

Vls.

Pno.



They see how Louis has the scroll and is approaching the door

64 rise, we won't bow to you! ANNA: Guys! MANUEL: See? ANNA: Go!

F.M.

Vls.

Pno.

*Minions dance again*

68 ALETHEIA: Run! ATLAS: Quick! LOUIS (opening the door): Take the scroll, go!

F.M.

Vls.

Pno.

RAVABAK: Noooooooooo!!

All of a sudden, Ravabak, Gregor and Alexis rush and try to grab them from behind, while agents from outside

72

F.M.

Vls.

Pno.

76 try to push them inside. This part of the scene is in slow motion. The 5 move in circle, avoiding punches.

F.M.

Vls.

Pno.

80 A minion near the exit falls to the ground, and they are free to leave.

F.M.

Vls.

Pno.

**ALETHEIA:**

Run!

**ATLAS.**

Quick!

**RAVABAK:** NOOooo...

**LOUIS** [falls on the ground dramatically]:  
take the scroll, go! [he opens the door]

*The 5 run out of the door. All of a sudden, Ravabak, Gregor and Alexis rush and try to grab them from behind, while agents from outside try to push them inside. This part of the scene is in slow motion. The 5 move in circle, avoiding punches. A minion near the exit of the stage, of the outside part, falls, and the 5 are free to leave the stage*

### **Scene 9 final try**

#### **Park in the background**

*They just left the headquarters of the secret society. **They are standing in a park.** There are a few people in the park, they are watching the group with real curiosity. It is really quiet in the park, you hear the birds singing. It's time now, they have the scroll and their instruments. Now is the moment of the truth. The 5 brave young people go stand in a circle with their instrument at their side.*

**MANUEL**

Guys, I am so glad I met you, without you we wouldn't have ever come this far.

**ANNA**

It's finally time. When everybody stop believing, we kept going, we stayed who we are. We never lost hope. [Is very proud and has the biggest smile.]

**ATLAS**

Guys, stop it I am going to cry for real. [Is fighting against his tears but is still smiling.]

They look at each other in the circle

**AINO**

We can do this. I believe in us, the music will speak for our hearts. [Is also getting emotional.]

[Manuel starts playing the guitar, he is playing arpeggios like accompaniment.]

**MANUEL**

com'on I can't do this alone [looks smiling at Aino]

[Aino joins in with the Kantele. The two instruments play beautifully in harmony, but you still hear that something is missing.]

**ATLAS**

yes!!! That's beautiful, keep playing, I feel something!! But we're not there yet.

[Aletheia starts playing on her Friscaletto, you feel that there is something in the air, SOMETHING MAGICAL.]

**ANNA**

Wow, you feel the magic, the power, the harmony. [Is really enchanted] But it's not complete yet. Your turn, Atlas.

[Next, Atlas starts playing on his bagpipes, the music is still in perfect harmony, but there is that one touch of magic missing]

**ALETHEIA**

Yes! yes! yes! this is amazing, keep going, it's working! We're really doing this. I can't believe it. But there is still that one touch of magic missing.[Looks cheerful at Anna]

[Then Anna joins, graceful on her Kokle.]

**NARRATOR /VOICE OF**

The music spreads around the whole world. The group really looks at each other and really feels connected through the darkness. The people in the park are

amazed by the music. The world is brighter than before the people in cars pull over and they see again how precious and important the fixed nature is.  
HAPPILY EVER AFTER!

**THE FIVE** [dramatic]

NOOOOOO!!!!

**MANUEL**

Maybe magic Saved us, but it won't save you!

**ALETHEIA**

Yeah exactly!

VERSE 1

**ALETHEIA**

We have talking trees and northern lights,

**ANNA**

Magic scrolls and epic fights.

**AINO**

But our story is a fantasy.

**MANUEL**

designed so you would see.

**ATLAS**

That these problems are reality.

**BRIDGE** (five main characters):

We need action and we need it now.

And everyone should know how.

**CHORUS** (Choir)

We don't need to wait any longer

If we help each other we will get stronger

step by step that we all need to take

More people will open their eyes and see what's at stake

Use the bike, recycle, see what you can do more  
eat less meat, care about nature, donate old clothes to a store.

16

FINALE SING

There is so much you can do  
So start now and stop pretending like you don't have a clue

**VERSE 2**

**LOUIS**

I thought I was doing good,  
at least that's what i was told  
but I was blinded by money and a lot of gold.  
Now I see what I really need to do

**BRIDGE** (five main characters)

If we work together, we'll combine our powers  
We'll make a change, the future is ours

**CHORUS** (Choir)

We don't need to wait any longer  
If we help each other we will get stronger  
step by step that we all need to take  
More people will open their eyes and see what's at stake

Use the bike, recycle, see what you can do more  
eat less meat, care about nature, donate old clothes to a store.

There is so much you can do  
So start now and stop pretending like you don't have a clue

**END**



# Finale Song

from "The sound of change - a COMMON Musical"

Libretto Team

Spanish Team

$\text{♩} = 90$

Five Main

Narrator: ...and important the fixed nature is. The five: NOO!!!  
HAPPILY EVER AFTER!

Choir

(repeat if needed during the dialogue)

Piano

3

F.M.

Manuel: maybe magic saved us,  
but It won't save you!

Aletheia: yeah, exactly!

Ch.

Pno.

$\text{♩} = 76$

5

F.M.

Aletheia: We have tal-king trees and nor-thern lights,

Anna: ma-gic scrolls and e - pic fights

Ch.

Pno.

7

F.M. Aino: Manuel:

but our sto - ry is a fan - ta - sy de - sig - ned so you would see

Ch.

Pno.

9

F.M.

that these pro - blem are re - a - lli - ty

Ch.

Pno.

12

*Distribute parts as desired*

F.M.

We need ac - tion, we need it now, and e - very - one should know how: -

Ch.

Pno.



16

F.M.

Ch.

We \_\_\_\_\_ don't need to wait \_\_\_\_\_ a-ny lon-ger, if we help each o-ther we will get stron

*Always a high pitched instrument doubles the choir*

Pno.

19

F.M.

Ch.

- ger. Step by step that we all need to take, more peo-ple will

Pno.

22

F.M.

Ch.

o-pen thei reyes and see what's at stake. Use the bike, re - cy - cle, see that

Pno.

25

F.M.

Ch.

Pno.

you\_\_candomo-re, eat less meat, carea-bout na-ture, do-nate your clothes to astore

28

F.M.

Ch.

Pno.

Thereis so\_\_much you can rea-ly do, startnowand stoppre-tending like you don't have a

31

F.M.

Ch.

Pno.

clue.

34  $\text{♩} = 90$   
Louis:

F.M. 

I thought i was do - ing good, at least that's what I was told\_\_ but

Ch. 

Pno. 

38

**rit.**

F.M. I was blinded by mo-ney and a lot of gold, now I see what I rea-lly need to

Ch.

Pno.

**♩ = 76**  
*Distribute parts as desired*

41

F.M. do If we work to-ge-ther we com-bine our powers, we'll make a change the fu-ture is

Ch. The sound of

Pno.

The image shows a musical score for three parts: F.M. (Flute/Melody), Ch. (Chorus), and Pno. (Piano). The tempo is marked as ♩ = 76. The key signature has one flat (Bb). The score starts at measure 41. The F.M. part has lyrics: "do If we work to-ge-ther we com-bine our powers, we'll make a change the fu-ture is". The Ch. part has lyrics: "The sound of". The Pno. part provides harmonic support with chords and arpeggios. The notation includes treble and bass staves for the piano, and single staves for the flute and chorus. The lyrics are written below the corresponding staves.

45

F.M. We don't need to wait

Ch. ours We don't need to wait,

change! We don't need to wait a-ny lon-ger, if we

Pno.

48

F.M. Step by step

we will get strong er Step by step

Ch. help each o-ther we will get stron - ger. Step by step that we all need to

Pno.

51

F.M.

Ch. take, more peo-ple will o-pen their eyes and see what's at stake.

Pno.

54

F.M.

Re - cy - cle, do more,

Ch.

Use the bike, re - cy - cle, see that you can do mo - re, eat less

Pno.

56

F.M.

care a - bout na - ture

Ch.

meat, care a - bout na - ture, do - nate your clothes to a store There is so much you can rea - lly

Pno.

59

F.M.

do, start now and stop pre - tending like you don't have a clue.

Ch.

do, start now and stop pre - tending like you don't have a clue.

Pno.

62

F.M.

Ch.

Pno.

We don't need to wait a-ny lon-ger, if we help each o-ther we will get stron

65

F.M.

Ch.

Pno.

- ger. Step by step that we all need to take, more peo-ple will

68

F.M.

Ch.

Pno.

o-pen their eyes and see what's at stake. Use the bike, re-cy-cle, see that

71

F.M.

Ch.

Pno.

you\_\_ can do mo-re, eat less meat, care a-bout na-ture, do-na-te your clothes to a store

74

F.M.

Ch.

Pno.

There is so\_\_ much you\_\_ can rea - lly do, start now and

76

F.M.

Ch.

Pno.

stop pre-tending like you don't have a clue. Lis-ten to the sound,

79

F.M.

Ch.

Pno.

lis-ten to the sound

lis-ten to the sound of change.

Lis-ten to the sound,

83

F.M.

Ch.

Pno.

lis-ten to the sound

lis-ten to the sound of change