

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.



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 through 39. It is written for a grand piano (Pno.) in a key with one sharp (F#), likely D major or A minor. The tempo is marked *p* (piano). The notation consists of two staves. Measure 36: Treble clef has a half note D5, quarter note E5, quarter note F#5, and a half note G5. Bass clef has a half note D4, quarter note E4, quarter note F#4, and a half note G4. Measure 37: Treble clef has a half note A5, quarter note B5, quarter note C6, and a half note D6. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note D4. Measure 38: Treble clef has a half note E6, quarter note F#6, quarter note G6, and a half note A6. Bass clef has a half note E4, quarter note F#4, quarter note G4, and a half note A4. Measure 39: Treble clef has a half note B6, quarter note C7, quarter note D7, and a half note E7. Bass clef has a half note B3, quarter note C4, quarter note D4, and a half note E4. The piece ends with a double bar line. The duration is approximately 3 minutes.

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.

Pno.

the streets stood still the waves

48

S.

T.

Pno.

took homes the he - at could kill

56

S.

T.

Pno.

they told us wait they told

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

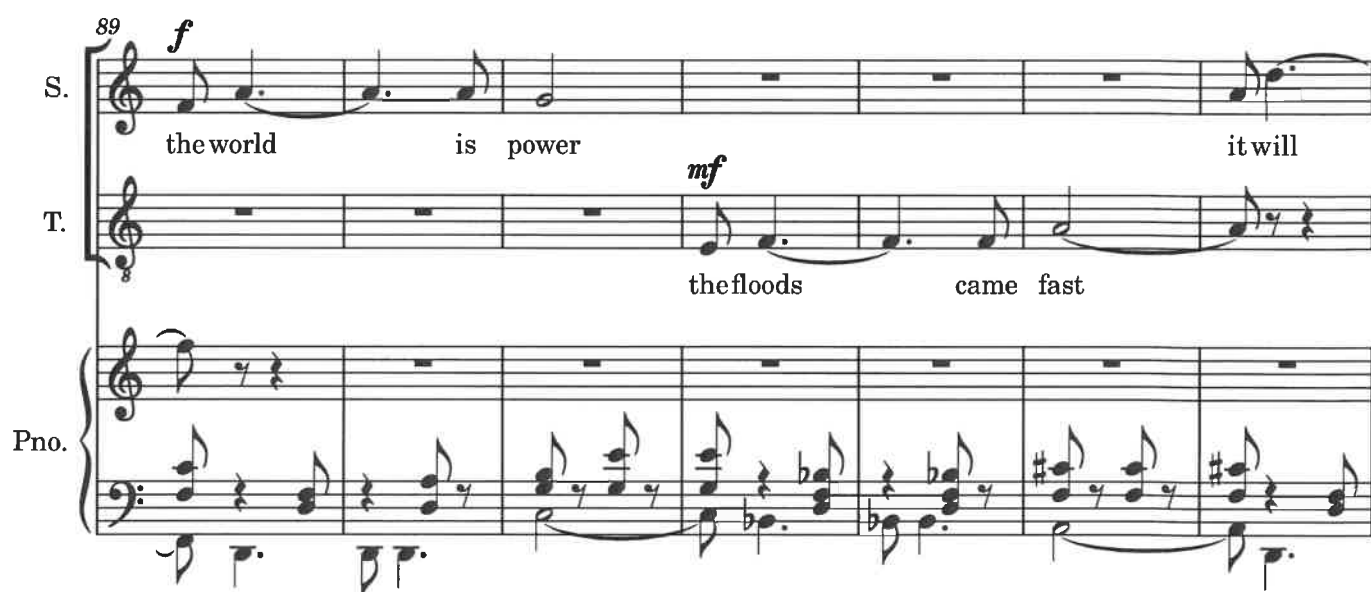
f

S. the world is power it will

mf

T. the floods came fast

Pno.



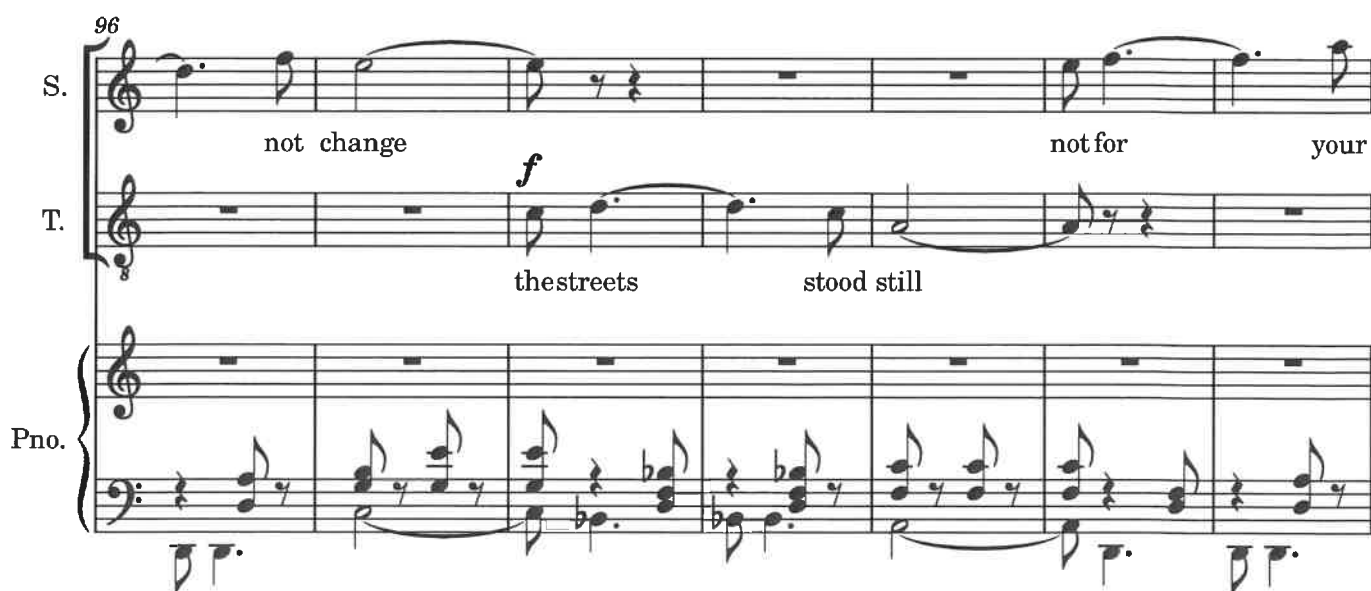
96

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 a treble clef and contains six measures of whole rests. The Tenor staff (T.) has a treble clef and contains six measures of music. The lyrics 'try', 'then', 'who', 'will', and 'do?' are placed under the first five measures respectively. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (half). The Piano staff (Pno.) has a grand staff (treble and bass clefs) and contains six measures of music. The first five measures correspond to the lyrics. The piano accompaniment features chords and moving lines in both hands, with some notes beamed together. The sixth measure is a final chord in both hands.

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!

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



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)

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

Alto solo
(Aino's mother)

S.

A.

T.

B.

Pf.



20

Soprano solo
(Aino)

or I'm just no thing a whi_____sper be-low

Alto solo
(Aino's mother)

p
We have lost to muuch

S.

A.

T.

B.

Pf.

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)

If we stay si - lent _____ let _____ it die

Alto solo
(Aino's mother)

S.

A.

T.

B.

Pf.

ppp



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

my heart

I must fol - low my heart

I must fol - low my heart

10

47

Soprano solo
(Aino)

Alto solo
(Aino's mother)

S.

A.

T.

B.

Pf.

I don't know what's wai - ting

I don't know what's wai - ting

wai - - - - - ting

wai - - - - - ting

49

Soprano solo
(Aino)

Alto solo
(Aino's mother)

S.

A.

T.

B.

Pf.

what is right

what is right

what is right

I don't know what is right

I don't know what is right

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

mf

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. 3 3 3 3 3 3 3 3

14

A. day - by - day.

M. T.

Pno. 3 3 3 3 3 3 3 3

16

A. The -

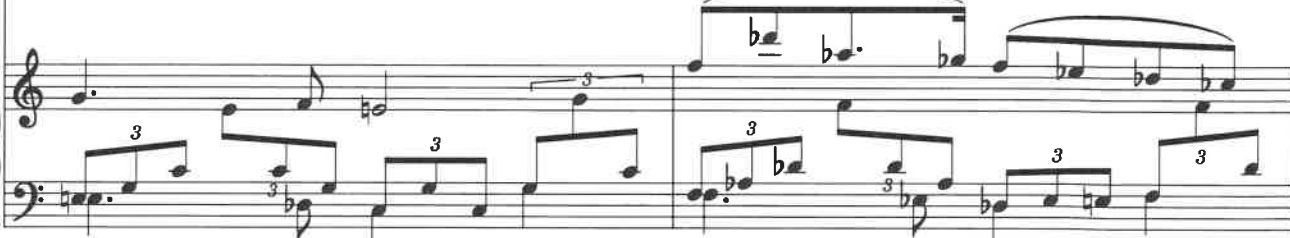
M. T.

Pno. 3 3 3 3 3 3 3 3

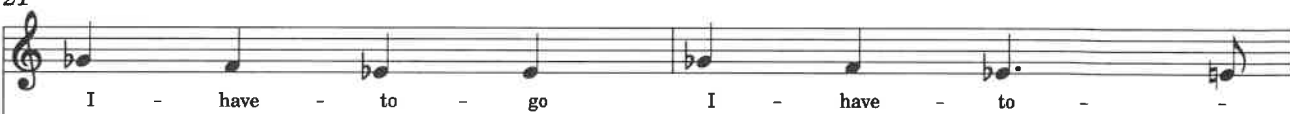
19

A. 

M. T. 

Pno. 

21

A. 

M. T. 

Pno. 

23

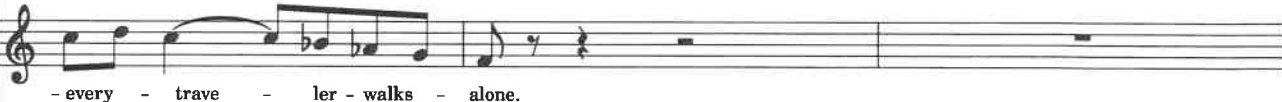
A. 

M. T. 

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.

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!



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.

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 call - ing i must fol - low my he -

Anna's mother

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

S. 2

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

A. 2

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

T.

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

B.

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

Pf.

42

Anna

Anna's mother

S. 2

A. 2

T.

B.

Pf.

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

light

light

light

light

light

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.

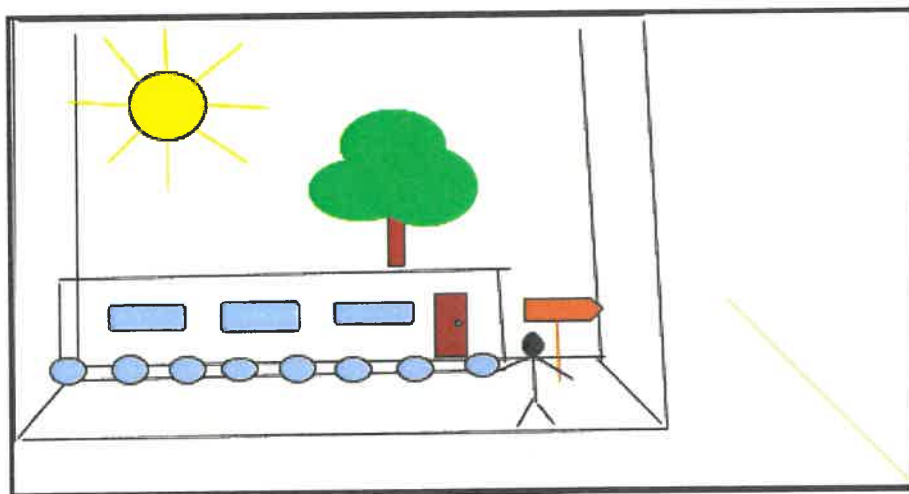
t's right but i won't turn back i will chase the light

Pf.

Scene 1B

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.

The staging:



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

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?

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

ITALIAN
group composition

Adagio ♩ = 66

Soprano Solo
(Aletheya)

Piano

pp Delicate

Ad libitum

The interpretive 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.

5
S. Solo

Pno.

9
S. Solo

Pno.

mp

p

rit. A tempo ♩ = 66

12
S. Solo

Pno.

This is a real ci - ty

ppp **p**

16 *ppp* *p*

S. Solo

I can't be - lieve it look

Pno.

20

S. Solo

all those hu - mans li - ving their life to -

Pno.

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

S. Solo

ge - ther. how can they be ha - ppy

Pno.

**V9 Do# min.*

27 *ppp*

S. Solo

throwing trash on the ground.

Pno.

31 *p* *p* *ppp*

S. Solo do they not feel guil - ty

Pno. *p*

35 *p*

S. Solo po - - llu - ting so much

Pno.

39 *ppp* *p*

S. Solo the o - ther trees led me here

Pno.

43 *ppp* *p* *ppp*

S. Solo they say I'll find some-one spe - cial here

Pno.

47

S. Solo

mp *p*

do you hap - pen to know some

Pno.

mp

51

S. Solo

rit. A tempo ♩ = 66

thing

Alto solo (mother tree)

ppp *f* *ppp*

I don't

Pno.

p *ppp* *ppp* *f*

55

S. Solo

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

but I'll o - ffer my soft ro - ots

Alto solo (mother tree)

Pno.

ppp *mf* *ppp* *mp*

59

S. Solo

Alto solo
(mother tree)

Pno.

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

my soft ro - ots my soft ro - ots

63

S. Solo

Alto solo
(mother tree)

Pno.

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

I will of - fer you un - till you find the -

67

S. Solo

Alto solo
(mother tree)

Pno.

ppp *p*

- y thank you

71 rit.

S. Solo *ppp*

Alto solo
(mother tree)

Pno. *pp* *ppp*

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

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]

[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!

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. A 'dim.' (diminuendo) marking is present over the first measure of the second system.

[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 at the bottom.

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 at the bottom.

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!

Handwritten musical score for the Police section, first system. It consists of three measures. The first measure has a treble clef with a whole note chord (F4, C5) and the word "HEARD" below it. The second measure has a treble clef with a whole note chord (F#4, C#5) and the words "FIGHT US, STOMP ON" below it. The third measure has a treble clef with a whole note chord (F#4, C#5) and the words "us we don't" below it. The bass line is a simple bass clef with whole notes (F2, C3) in each measure.

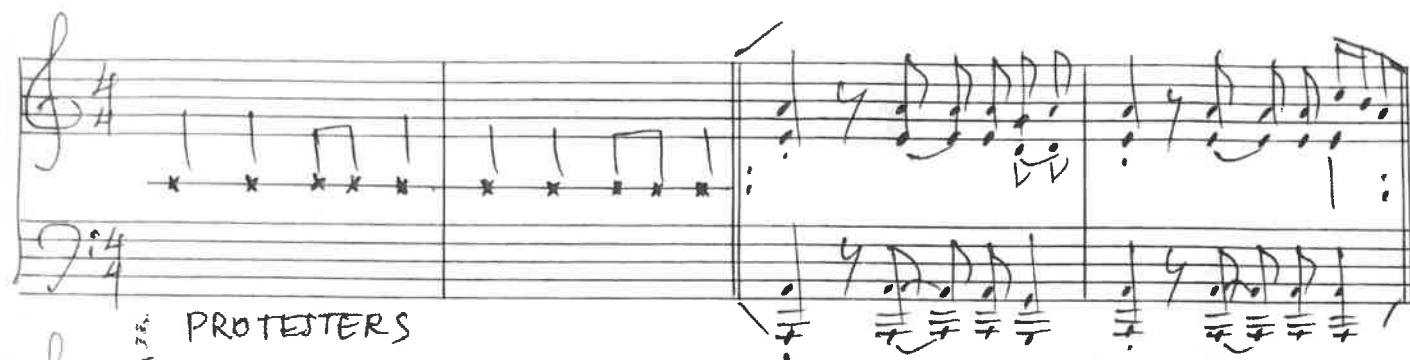
Handwritten musical score for the Police section, second system. It consists of three measures. The first measure has a treble clef with a whole note chord (F4, C5) and the word "CAKE" below it. The second measure has a treble clef with a whole note chord (F#4, C#5) and the words "it's A PROBLEM WE ALL SHARE" below it. The third measure has a treble clef with a whole note chord (F#4, C#5) and the words "RAP: Di- (POLICE)" below it. The bass line is a simple bass clef with whole notes (F2, C3) in each measure.

PROTESTERS:

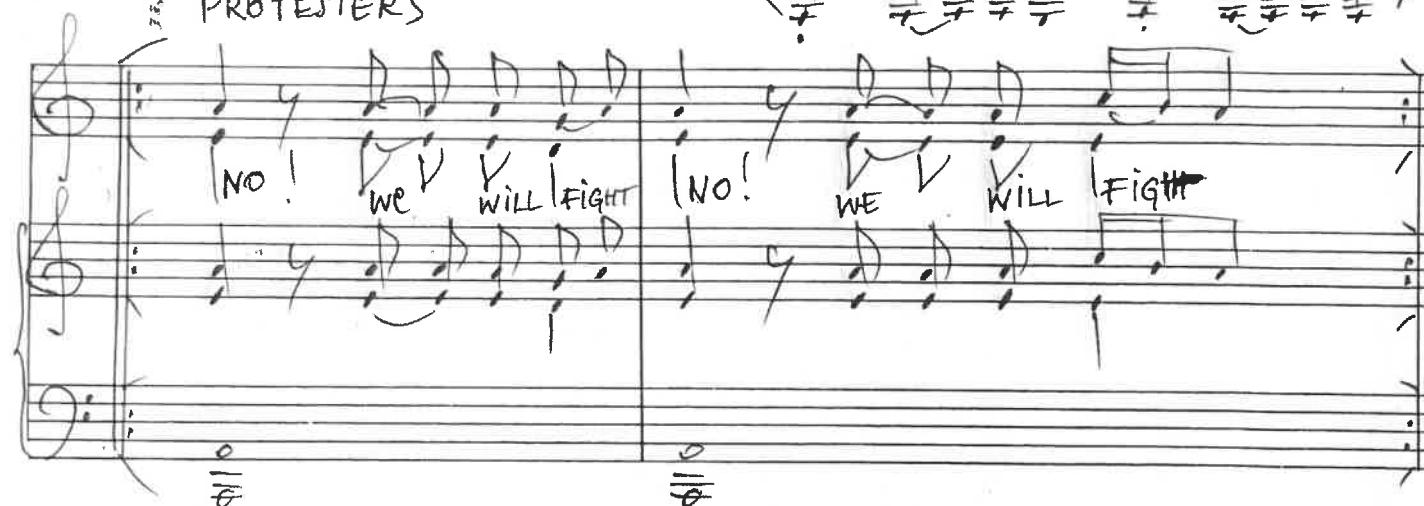
Handwritten musical score for the Protesters section, first system. It consists of three measures. The first measure has a treble clef with a whole note chord (F4, C5) and the words "RAP - sturbane of public peace go" below it. The second measure has a treble clef with a whole note chord (F#4, C#5) and the words "home it's an order from the police you" below it. The third measure has a treble clef with a whole note chord (F#4, C#5) and the words "MUST HEAR OUR -" below it. The bass line is a simple bass clef with whole notes (F2, C3) in each measure.

Handwritten musical score for the Protesters section, second system. It consists of three measures. The first measure has a treble clef with a whole note chord (F4, C5) and the words "voi - ces WE" below it. The second measure has a treble clef with a whole note chord (F#4, C#5) and the words "HAVE NO ot - her HAVE" below it. The third measure has a treble clef with a whole note chord (F#4, C#5) and the words "choi - ces" below it. The bass line is a simple bass clef with whole notes (F2, C3) in each measure.

RAP: (POLICE)    
 ll egal occu - pation 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

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.

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.

Scene 2b: the park

They listen to the man and collapse in the park. Once they have caught their breath Anna speaks up.

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

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

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

12

8

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

Ddlz. F

15

8

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

Ddlz. F

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.

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.

3

M. Voice

The power is ours and the world belongs to us,

everything belongs to us!

Pno.

VERSE 1

In tempo

5 ♩ = 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

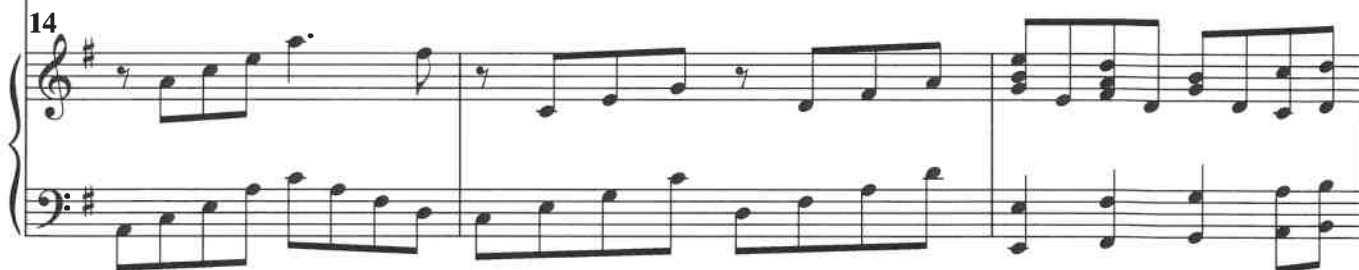


sease!

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 has one sharp (F#). The tempo for the verse is marked as (♩ = ca. 70) and for the bridge as (♩ = ca. 85) with the instruction 'Più mosso'. The score includes measure numbers 28, 30, 33, and 36. The vocal part includes lyrics and some triplets. The piano part includes chords, arpeggios, and triplets. The bridge section starts at measure 33.

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 watch 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 score is divided into three systems, each starting with a measure number (49, 51, 53). The first system (measures 49-50) has the lyrics 'More! More! More! Want it all!'. The second system (measures 51-52) has the lyrics 'Sell them dreams and watch them fall. Who needs hope when cash can buy?'. The third system (measures 53-54) has the lyrics 'So much swee - ter when you own the sky!'. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The voice part is a simple melody with some syncopation.

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

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

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

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

01 TEMPLE MUSIC
BACK GROUND

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.

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

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

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.

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

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.

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!

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.

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.

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ALETHEIA [shouting over the noise]:

Stop! We're hurting it!

AINO [desperately]:

No! We're almost there—!

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:

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.

IMPROV

PREPARED FOR



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.

10

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 GĀBĒJŪ KĀRTU

ped.

PRE CHORUS 21

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

25

NAV VĒLDNĀ PĀLICIS, KO ATMIŅĒT.

NAV PĀLICIS, KO ATMIŅĒT.

chorus

29

NAV SVARĪGI, KAS NOTICIS IR SVARĪGI KAS BŪS!

33

ŠĪ ZEME MUMS VIENA UN KĀ MUMSĒĀ RŪP! TAD

37

SAVĀCAM VISUS KO-PĀ UN LĪK-SIM BRĪNUMAM TAPT! TAD

41

SAVĀCAM VI-SUS KO-PĀ UN LIK-SIM BRĪNĪMAM TĀPT

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 ^{sim}

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

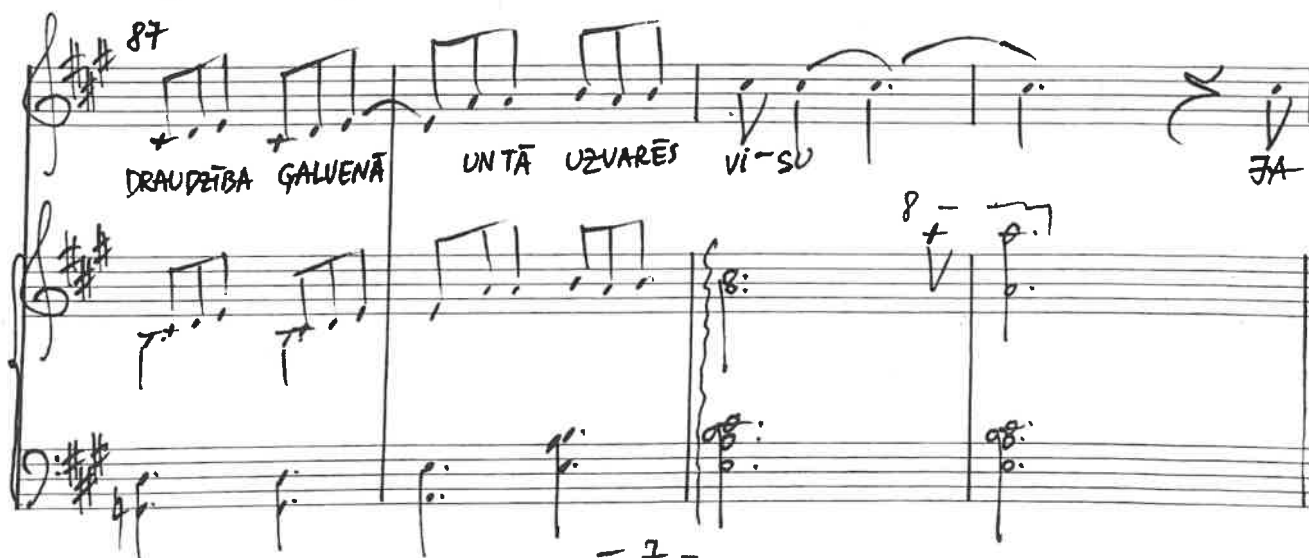
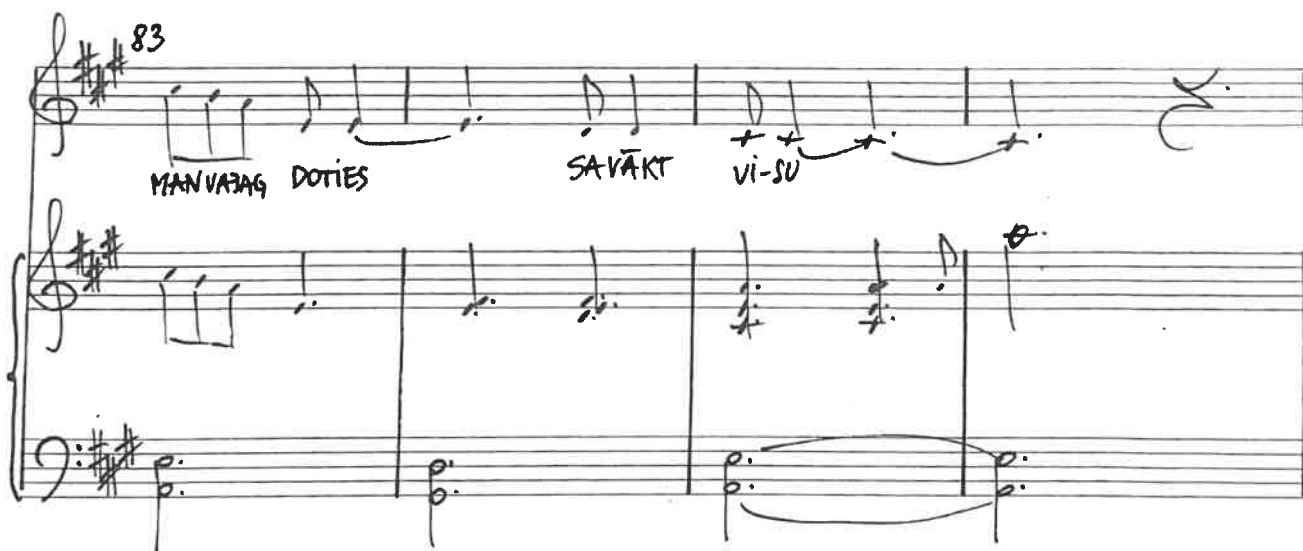
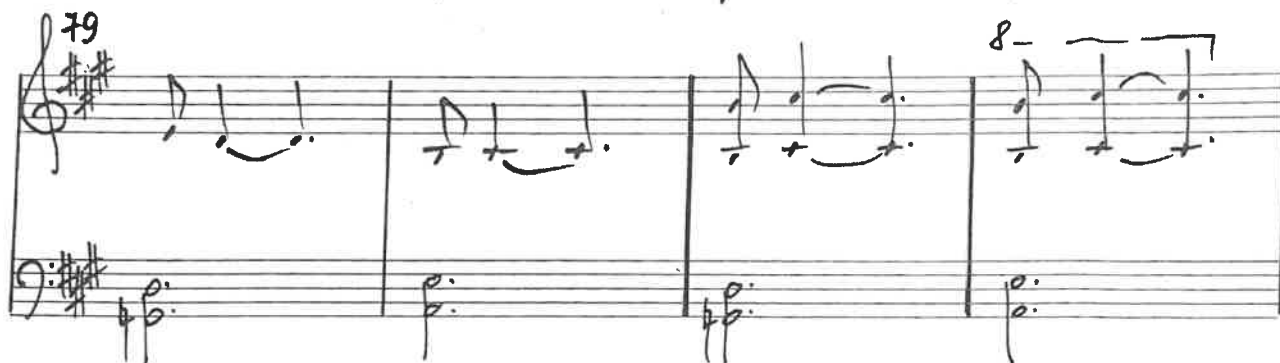
BRĪNUMUS VEI - KSĪM

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

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

Vo. 3 *mf* 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.

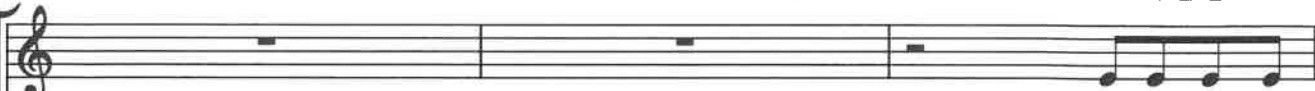
No *f* - - o don't you dare and go

No *f* - - o

No *f* - - o

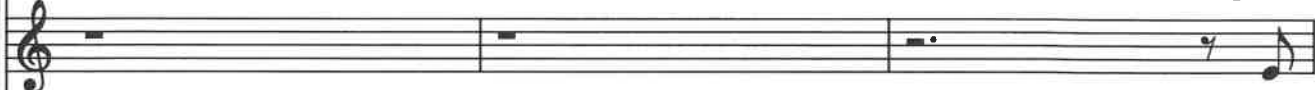
I want to go home

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

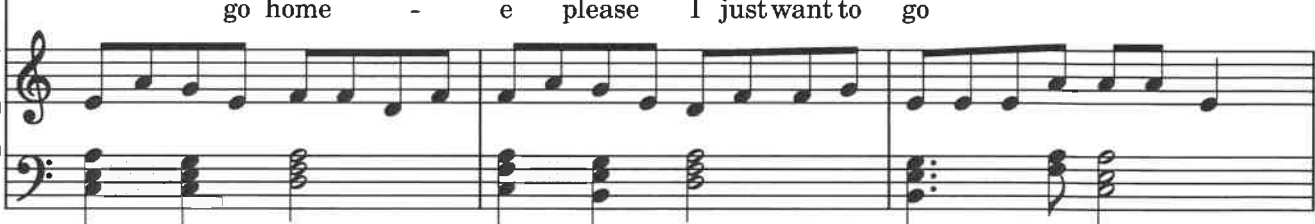
Vo. 2  we need you please

Vo. 3  we have to go home

Vo. 4  please

Vo. 5  please

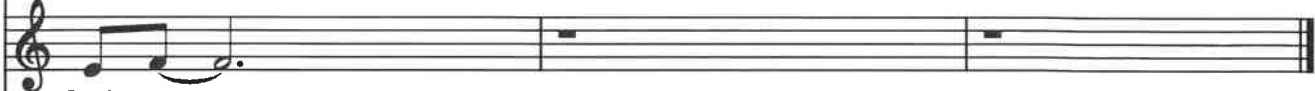
Vo.  go home - e please I just want to go

Pno. 

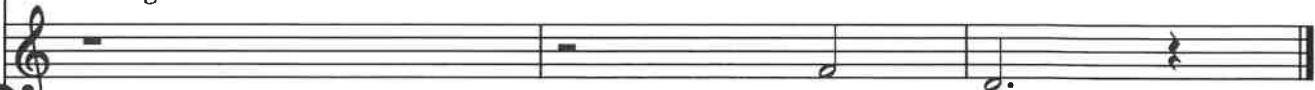
23 **(rit.)** - - - - -

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.

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.

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, measures 1-6. The score is for Voice (Voz), Guitar (Guitarra), and Piano (Piano). The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked as ♩. = 60. The guitar part starts with a *mf* dynamic. The piano part is mostly silent, with a *p* dynamic marking at the end of measure 6.

Second system of the musical score, measures 7-12. The score is for Voice (Vo.), Guitar (Guit.), and Piano (Pno.). The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked as ♩. = 60. The guitar part starts with a *mf* dynamic. The piano part starts with a *dim.* marking and a *mp* dynamic marking. The lyrics are: Yo in-ten - té cam-biar el mun-do en-te - ro.

Third system of the musical score, measures 13-18. The score is for Voice (Vo.), Guitar (Guit.), and Piano (Pno.). The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked as ♩. = 60. The guitar part starts with a *mp* dynamic. The piano part starts with a *mp* dynamic marking. The lyrics are: pe-ro al fi - nal me lle - va el vien - to de vuel-ta adon-de fui fe-

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.

Guit.

Pno.

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

40

Vo.

Guit.

Pno.

-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

45

Vo.

Guit.

Pno.

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

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

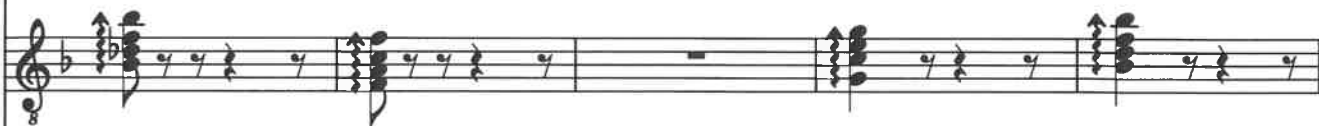
Vo. ri-sa sal a-no-che - cer, e-se ai-re que in-vi-ta a se-guir, que te a-bra-za y te de-jas en - tir

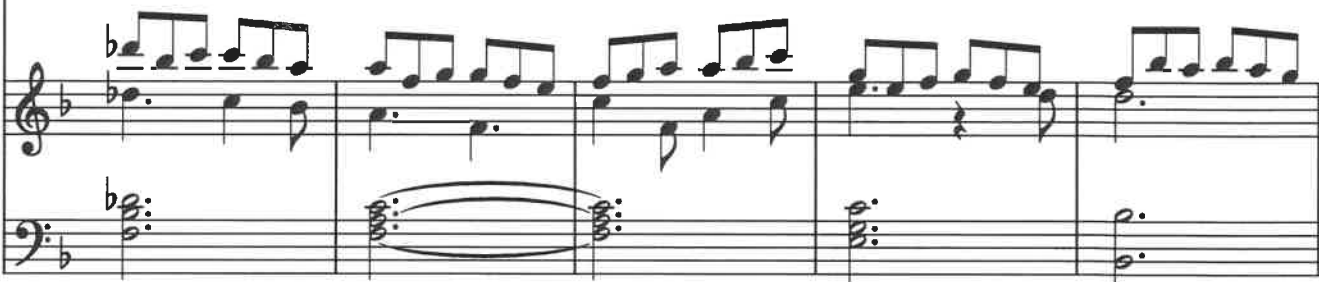
Guit.

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. 

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

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.

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

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

mf

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

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

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.

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 quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 30 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 31 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Bass staff: Measure 29 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 30 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 31 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). *Red.*

32

mp *f*

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

35

f *mp* *f*

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

38

p *ff*

Measures 38-40. Treble staff: Measure 38 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 39 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Measure 40 has a quarter note (F4), a quarter note (G4), and a quarter note (A4). Bass staff: Measure 38 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 39 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). Measure 40 has a quarter note (F3), a quarter note (G3), and a quarter note (A3). *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]

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.

Measure 28: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 29: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F#4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 30: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 31: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).

32

F.M.

Vls.

soon.

Pno.

6

Measure 32: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 33: F.M. and Vls. are rests. Pno. right hand has a whole note chord (F#4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 34: F.M. and Vls. are rests. Pno. right hand has a sixteenth note run (F4, G4, A4, B4, C5, B4, A4, G4, F4). Left hand has a half note (F3) and a quarter note (A3).

35

F.M.

ATLAS: We have done it, we have to run

Vls.

Pno.

Measure 35: F.M. has a half note (F4), a quarter note (A4), a quarter note (B4), and a half note (C5). Vls. is a rest. Pno. right hand has a whole note chord (F4, A4, C5) and a half note (B4). Left hand has a half note (F3) and a quarter note (A3).
Measure 36: F.M. has a half note (F4), a quarter note (A4), a quarter note (B4), and a half note (C5). Vls. is a rest. Pno. right hand has a sixteenth note run (F4, G4, A4, B4, C5, B4, A4, G4, F4). Left hand has a half note (F3) and a quarter note (A3).

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 willo -

Pno.

56

F.M. FIVE: No more lies, no more chains, the world will

Vls. No more lies, no more chains the

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

60

F.M. heal, the world will change, your time is done, your song is through, the Earth will

Vls. world will change, the Earth will rise we

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

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 SONG

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, Aletheia: yeah, exactly!
but It won't save you!

Ch.

Pno.

$\text{♩} = 76$

5

F.M.

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

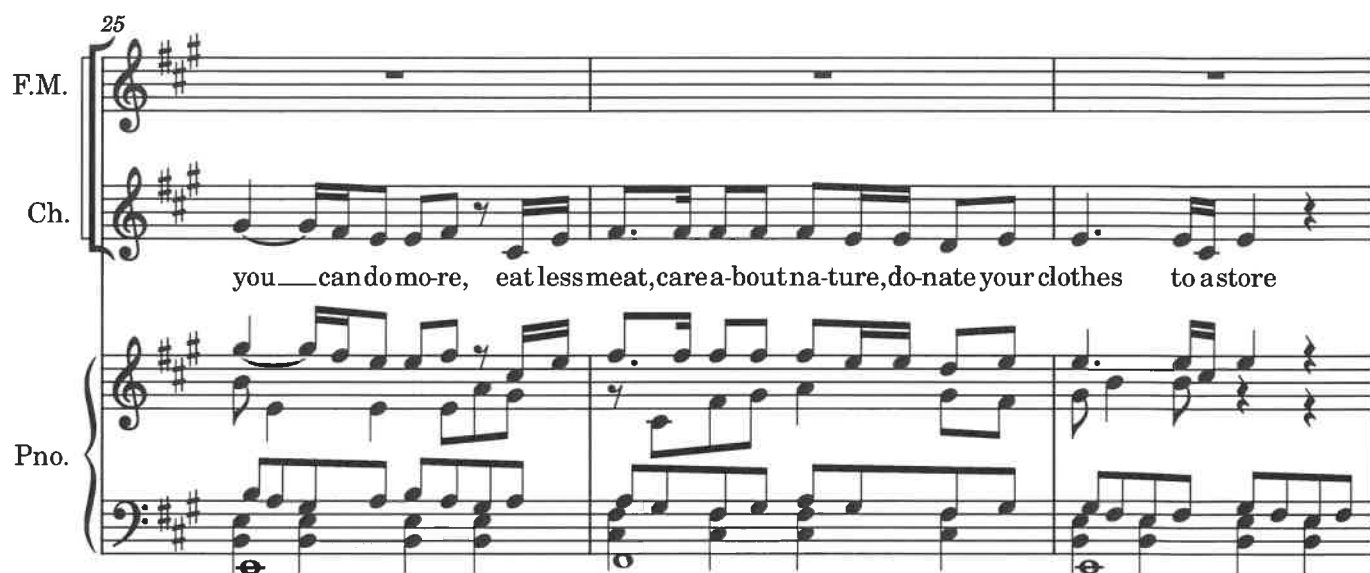
25

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-lly do, startnowand stoppre-tending like you don't have a



31

F.M.

Ch.

Pno.

clue.



34 $\text{♩} = 90$
Louis:

F.M. $\text{I thought I was do - ing good, at least that's what I was told but}$

Ch.

Pno.

38 rit.

F.M. I was blinded by money and a lot of gold, now I see what I really 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 F.M. part starts at measure 41 and includes 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 score is written on three systems of staves.

45

F.M. We don't need to wait

Ch. ours We don't need to wait,

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

48

F.M. Step by step

Ch. we will get strong er Step by step

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

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-tend ing 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