

# Hide and Seek

Words and music: Imogen Heap  
Arr: Jan Yngve

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

S *mp* Where - are we? What - the - hell is - go - ;

A *mp* *melody* Where - are we? What - the - hell is - gr

T *mp* Where - are we? What - the hell

B *mp* Where - are we? What - the ing -

6

S on? The dust \_\_\_\_\_ y just \_\_\_\_\_ *mel.* be - gun

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

T on? \_\_\_\_\_ on - ly just \_\_\_\_\_ be - gun

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

10

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

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

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

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

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

14 *p* *mf*

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

A sink-ing, feel - ing. *mf* Spin - me - 'round

T sink-ing, feel - ing. *mf* Spin - me 'r

B sink-ing, feel - ing. *mf* Spir - gain

*Tenor \*)* *Baritone \*)* *Bass \*)*

*\*) The men's voices can pr oaritone and bass.*

19

S — and rub — can't — be hap -

A — and rub — This - can't — be hap -

T — ar — eyes. — This can't — be hap -

B — my eyes. — This can't — be hap -

*www.gehrmans.se*

23

S pe - ning — *mel.* when bus - - y streets - a - mass

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

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

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

GE 12737

27

S  
A  
T  
B

with peo - ple would stop to hold

30

S  
A  
T  
B

their heads heav-y. Hide a - nd  
their heads mel. he- Hide a - nd  
their heads Hide a - nd

*mp* *p* *p* *p*

35

S  
A  
T  
B

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

*mf* *mf* *mf* *mf*



53

S  
- - - ure mo - - - ments hung be - fore

A  
- - - ure mo - - - ments hung b

T  
- - - ure mo - - - ments hung

B  
- - - ure mo - - - ments fore.

56

S  
*mel.* The take - - the sweep-

A  
*f* The tak - - the sweep-

T  
*f* o - ver, - the sweep-

B  
- - o - ver, - the sweep-

59

S  
*f* in - sen - si - tiv - i - ty of this

A  
*f* in - sen - si - tiv - i - ty of this

T  
*f* in - sen - si - tiv - i - ty of this

B  
*f* in - sen - si - tiv - i - ty of this

62 *mf* still life. *p* Hide

A *mf* still life. *p*

T *mf* still life.

B *mf* still life.

67 a - nd see - - - k. and

A a - nd see - - and

T a - nd see Trains and

B a - r Trains and

www.gehrmans.se

72 Solo *f* Blood and

S *mf* *f* Blood and

*mf* *f* Blood and

g ma-chines. *mf* *f* Blood and

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

8 Oh, you won't catch me a-round here Blood and

B 8 Oh, you won't catch me a-round here Blood and

76

Solo

tears. \_\_\_\_\_

S hearts. \_\_\_\_\_ They were here *f*

A hearts. \_\_\_\_\_ They were *f*

T tears. \_\_\_\_\_ They first.

B tears. \_\_\_\_\_ here first.

82

S1 Mm, what'r Mm, that you on - ly meant well? \_\_\_\_\_

S2 Mm, that you on - ly meant well? \_\_\_\_\_

A you say? \_\_\_\_\_ Mm, that you on - ly meant well? \_\_\_\_\_

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

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

85

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

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

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

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

B — Mm, that it's

88

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

S2 — Of course it is. Mm, what'd you say? —

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

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

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

www.gehrmans.se





97  $\text{♩} = \text{♩}$

Solo

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

S2 *p* Ran - som notes keep fall - ;

A *mel.* *p* Ran - som notes k .ath.

T *p* Ran - sor at your mouth.

B *p* fall - in' out your mouth.

99

S1 a - per word cut, pa - per word cut - outs. No feel - ing, no

S2 ak, news - pa - per word cut - outs. Speak no feel - ing, no

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

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

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

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

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

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

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

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

www.gehrmans.se

102

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

S1 .nd \_\_\_\_\_ seek \_\_\_\_\_

S2 s keep fall-in' out your mouth. Mid - sweet talk, news -

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

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

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

\*) a slight soft late glissando

Solo *p* Hide and

S1 Hide and

S2 pa-per word cut-outs. Speak no feel-ing, no I

A pa-per word cut-outs. Speak no feel-ing

T 8 pa-per word cut, pa-per word cut - outs. -lieve you.

B pa-per word cut, pa-per word I don't be-lieve you.

105 Solo seek *pp* Hide

S1 *pp* Oh

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

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

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

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

\*) a slight soft late glissando

Solo *and* \_\_\_\_\_ *seek*

S1 \_\_\_\_\_

S2 \_\_\_\_\_

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

T \_\_\_\_\_

B *doo doo doo doo doo doo*

108

Solo *Hi!* \_\_\_\_\_ *and* \_\_\_\_\_

S1 \_\_\_\_\_

S2 \_\_\_\_\_

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

T \_\_\_\_\_

B *Mm doo doo doo doo doo*

109 *rit.*

Solo

seek

*rit.*

S1

*rit.*

S2

A

*rit.*

bit. You don't care a bit. Yr

T

*rit.*

8

B

*rit.*

doo doo doo doo