

ALONG CAME MAN

A thought-provoking cantata on an ecological theme

Words and music by Lin Marsh

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PERFORMANCE NOTE

by Wendy Cook

Each song in this collection has its own distinct musical style. The whole piece takes the form of a journey to different kinds of locations in the world, and the narrative examines what we humans are doing to our beautiful environment. Most of these songs successfully stand alone, so excerpts from the piece can be effective. If you are performing the whole piece then try to link sections together and avoid moving the performers as a whole on and off stage. If you have basic staging, create an area for the chorus and emphasise to them they are an important part of the stage picture and the action all the way through.

This is the age of technology is brash, upbeat and fun. Inspiration for movement can be found in the lyrics – explore actions to do with using the computer, listening to favourite music through headphones, popping food into the microwave, choosing and fusing, mixing and blending, to say nothing of ‘talking cars’! Add robotic moves to the improvised computer noises suggested in the score. A unison dance routine with sharp gestures and neat fast steps repeated with the chorus will give the piece visual impact. LX[†] Bright open white.

The storm can be realised in a number of ways – sound and lighting effects, or using live percussion and body percussion to create a soundscape.

The central question of the piece is posed in the second song, *What has happened to my world?* Use a microphone to give a disembodied quality to the voice of the Spirit of the Earth.

The Dodo, together with his friends from the list of extinct creatures, provide the link into *I’m a Dodo*. Each creature has its own special character – one from the sea, one from the desert and one from the sky. The staging could depict the hunting down of the creatures, performed as small group actions with the chorus and the Dodo providing the commentary.

Jungle song could be preceded by a soundscape of jungle noises and/or drumming and percussion with dancers, forming an introduction to the song. Movement for the chorus can pick up on listening to the beat, the creatures of the jungle, dancing and swaying, the prowling tiger, exotic flowers, moving shadows and so on. LX Pools of light and leafy gobos[†].

Along came man is sung three times and needs to increase in impact as we move through the piece. Ask for anger in the *mf* parts and sadness in the *pp* lines. Change of physical level works well here: anger is confrontational (high to medium) with focus on the audience, sadness medium to low. LX Open white, dimming for change of mood.

Blue rolling ocean Use the seascape sounds to bring movers on stage to depict the sea and all its wonders. A large blue cloth to create waves can be very effective, used gently until the storm when it can show the fury of a wild sea. LX blues, greens, turquoise, dimming and darkening for the storm section.

Desert song Imagine the desert soundscape as dry and scratchy. This is a very still piece needing little in the way of action. A desert caravan, perhaps with over-sized umbrellas (sunshades) carried by some performers, as the procession wends its way across the diagonal of the stage – it can take the whole song to move not very far. Slow motion, weighty, tired or even exhausted body posture and language will help with the mood of this song. Images of sand dunes taking many years to topple grain by grain, moving infinitesimally. LX Yellow, white, orange – hot.

The Dodo then summarises and we go into *Gone are the meadows*, which then leads into *The bell is tolling* and a second look at the extinct creatures. Projections (slides or a DVD) of species under threat now could be used throughout this section.

The Spirit of the Earth brings us hope for the future and the mood lightens with *We’ll learn to share*. A small child’s hand crayoning a rainbow could be projected effectively, or a rainbow lighting effect.

† LX = Lighting effect

† Gobo = a template cut into a circular plate used to create patterns of projected light

1. This is the age of technology

Con spirito ♩ = 132

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4

ALL *f*

This is the age, — the age — of tech - no - lo - gy,

7

some-thing for ev - 'ry - one. — Wel-come to the age, the age.

10

— of tech - no - lo - gy, This is the age — of fun. —

1. Com -
2. We've
3. We've

2. What has happened to my world?

Maestoso ♩ = 84

SPRIT OF THE EARTH (Solo)

mp

What has hap - pen'd to my world? Is there a - ny - bo - dy

mp

Cm *Fm⁶/C* *G⁷/C*

4

left to care? Have they all for - got - ten how to love?

A^b *E^b/G* *Fm*

7

Have they all for - got - ten how to share? What has hap - pen'd to my

mf

Fm/D *G* *Cm*

10

world? Is there no - one left to shed a tear?

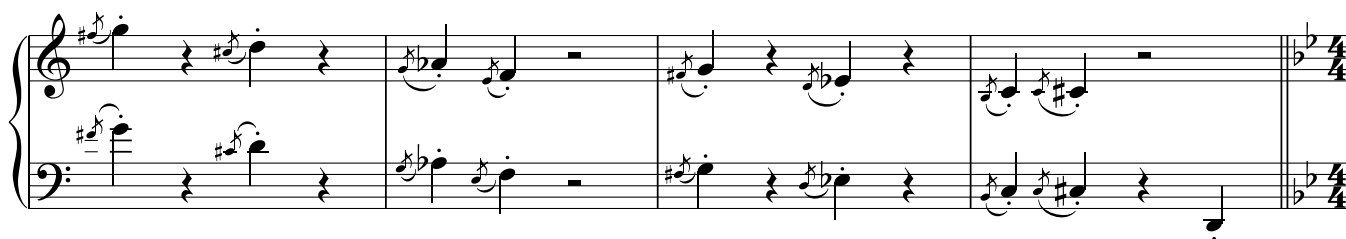
CHILDREN'S CHORUS

pp *mp*

Some - one's call - ing, can you hear? Oh, — what a love - ly

Fm⁶/C *G⁷/C* *A^b*

Lights up. Dodo appears



3. I'm a Dodo

The Seamink, Toolache Wallaby and Great Auk each enter at the appropriate verse.
They remain at the side of the stage until *The Bell is Tolling*.

Andante ♩ = 104

DODO *mf*

1. I'm a Do - do,
2. Here's the Sea - mink,
3. He's Aus - tra - lian,
4. Here's the Great Auk,

4

if you don't know. I be-came ex-tinct three hun-dred years a - go.
though I don't think You will ev - er find him in the sea a - gain.
now an a - lien. You will on - ly find him in a pic - ture book.
as he can't talk, I will tell you of his sor - ry fate in - stead.

E♭ F Gm

7

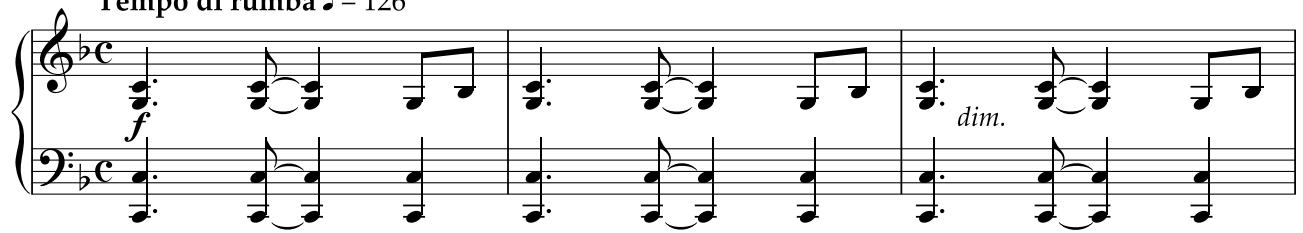
I was got at, e - ven shot at. There was no-where left to
He was hunt - ed, fur was want - ed. Gave his life and soul for
Call'd the Too - lache, from the out - back. Ev - 'ry one man came and
Ev - 'ry fea - ther lost for - ev - er In the co - vers of your

E♭ F



4. Jungle song

Tempo di rumba ♩ = 126



4 CHORUS *mp*

1. Lis - ten to the beat, the beat ___ of the jun - gle.
2. Can you feel the heat, the heat ___ of the jun - gle?

C B^b/C C B^b/C

7 *mf*

Lis - ten to the jun - gle drum._ Lis - ten to the beat, the beat_
Can you feel the at - mos - phere? Can you feel the heat, the heat_

mf

Lis - ten to the jun - gle drum._ Lis - ten to the beat, the beat_
Can you feel the at - mos - phere? Can you feel the heat, the heat_

C B^b/C C B^b/C

10

___ of the jun - gle. Lis - ten to the jun - gle drum._
___ of the jun - gle? Can you feel the at - mos - phere?

___ of the jun - gle. Lis - ten to the jun - gle drum._
___ of the jun - gle? Can you feel the at - mos - phere?

C B^b/C C B^b/C C