

Flight Path

Neale Morison 2006
Arranged for choir and piano 2009

♩=134

SOPRANO

ALTO

TENOR

BASS

Piano

mp *8va* *Relaxed, light*

5

S.

A.


T.

B.

Pno.

(8)

9

S. 

A. *mf* Relaxed, light
Why are we here, and why do we stay?

T. *mp* Relaxed, light
Why are we here, why do we stay?

B. Ah ah

Pno. *8va* 

13

S.  *Relaxed, light*
mf
A

A. Would it be better to move far away?

T. *8* Would it be better to move far away? A

B. 

Pno. *(8)* 

17

S. sea change, a tree change, some si - lence_ and space a -

A. *mp* sea change, a tree change, some si - lence_ and space a -

T. sea change, a tree change, some si - lence_ and space a -

B. sea change, a tree change, some si - lence_ and space a -

Pno.

21

S. way from_ the cha - os_ and noise of_ this place, *f*

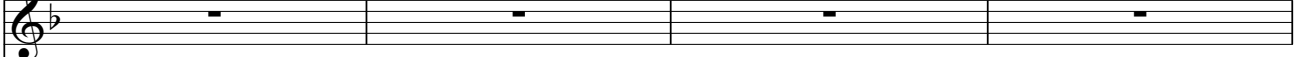
A. way from_ the cha - os_ and noise of_ this place, *f* A -

T. way from_ the cha - os_ and noise of_ this place, *f*

B. way from_ the cha - os_ and noise of_ this place, *f*

Pno.

25

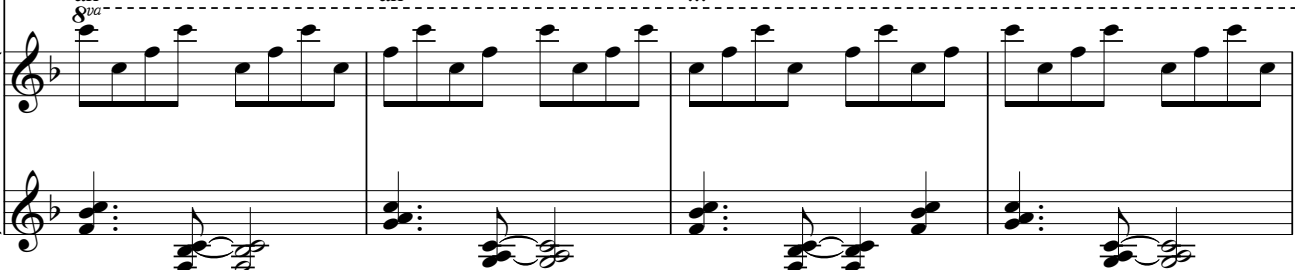
S. 

A. *mf*
way from the hub where all the roads meet, A -

T. *mp*
way from the hub all the roads meet

B. *mp*

Pno. *8va* ah ah ...



Detailed description: This block contains the musical score for measures 25-28. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has whole rests. The Alto part has lyrics: "way from the hub where all the roads meet, A -". The Tenor part has lyrics: "way from the hub all the roads meet". The Bass part has whole notes. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords. Dynamics include *mf* and *mp*. An *8va* marking is present above the piano part.

29

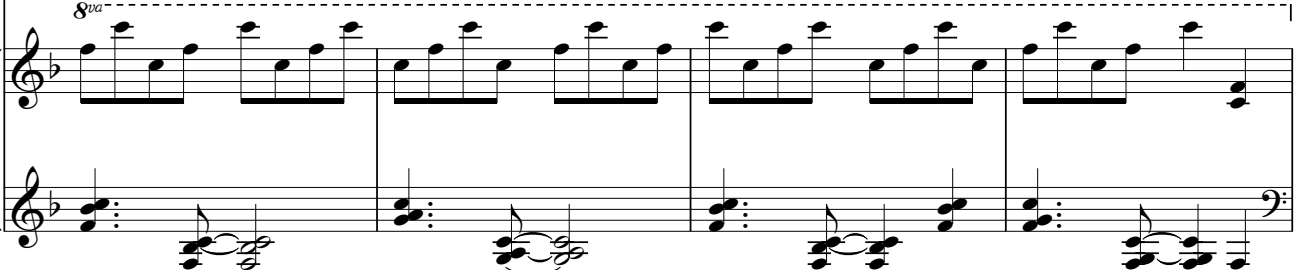
S. *mf*
A -

A. way from the buzz, from the word in the street,

T. *8* way from the buzz from the word in the street

B.

Pno. *8va*



Detailed description: This block contains the musical score for measures 29-32. It features four vocal staves and a piano accompaniment. The Soprano part has a whole rest followed by a half note. The Alto part has lyrics: "way from the buzz, from the word in the street,". The Tenor part has lyrics: "way from the buzz from the word in the street". The Bass part has whole notes. The piano accompaniment continues with similar patterns to the previous block. Dynamics include *mf*. An *8va* marking is present above the piano part.

33

S. way from_ the mon - sters_ that scream in the sky, but

A. *mp* way from_ the mon - sters_ that scream in the sky, but

T. way from_ the mon - sters_ that scream in the sky, but

B. way from_ the mon - sters_ that scream in the sky, but

Pno.

37

S. what place_ is like it?_ See Leich - hardt_ and die *f*

A. what place_ is like it?_ See Leich - hardt_ and die *f*

T. what place_ is like it?_ See Leich - hardt_ and die *f*

B. what place_ is like it?_ See Leich - hardt_ and die *f*

Pno.

41 *pp* hahn and hohn end nasally and sound like honks

S. hahn hohn hohn hohn hohn hahn hohn ...

A. *pp* hahn and hohn end nasally and sound like honks *mf* *Relaxed, light*

T. Leich - hardt, the
Green - ish, en -

B. *mf* *Relaxed, light*

Pno. *pp* *p*

44 *mf* *Relaxed, light*

S. Leich - hardt, the des - ti - na - tion, Leich - hardt, there's
Shame - less - ly sen - ti - men - tal, Leich - hardt, the

A. in - vi - ta - tion, *mf* *Relaxed, light* Leich - hardt, there's
vi - ron - men - tal, Leich - hardt, the

T. Leich - hardt, the des - ti - na - tion, Leich - hardt, there's
Shame - less - ly sen - ti - men - tal, Leich - hardt, the

B. in - vi - ta - tion, ... Leich - hardt, there's
vi - ron - men - tal, Leich - hardt, the

Pno.

48

S. no - where else to be
home of bleed - ing hearts

A. no - where else to be
home of bleed - ing hearts

T. no - where else to be
home of bleed - ing hearts

B. no - where else to be
home of bleed - ing hearts

Pno.

50 *mf Relaxed, light*

S. Views of the ci - ty scape,
Vague - ly sub - ver - sive cha - tter,

A. Views of the ci - ty scape,
Vague - ly sub - ver - sive cha - tter,

T. ex -

B. ex -

Pno.

53

S. in Leich - hardt, the air, at least, is free
Leich - hardt, where re - vo - lu - tion starts

A. in Leich - hardt, the air, at least, is, air
Leich - hardt, where re - vo - lu - tion, re

T. cept when the air's o-paque, in Leich - hardt, the air, at least, is free
part - way to Pa - rra - ma - tta, Leich - hardt, where re - vo - lu - tion starts

B. cept when the air's o-paque, in Leich - hardt, the air, at least, is free
part - way to Pa - rra - ma - tta, Leich - hardt, where re - vo - lu - tion starts

Pno.

57

S. *mf* Do - ppio and ma - cchi-a - to, la - tte and
mp Ven - ue for gour - meteat - ers, ten thou - sand

A. at least, is free Do - ppio and ma - cchi-a - to, la - tte
vo - lu - tion starts Ven - ue for gour - meteat - ers, ten thou - sand

T. Do - ppio la - tte
Ven - ue ten thou -

B. *p* Do - ppio la - tte and
Ven - ue ten thou - sand

Pno.

62

S. *f* *mp*
 a - ffo-ga - to, ca - ppu-chi - no, glass of vi - no, ah ah
 park - ing me - ters, Pan - a - cot - ta, za - ba-glio - ne, ah ah

A. *f* *mp*
 ah ca - ppu-chi - no, glass of vi - no, ah ah
 pah Pan - a - cot - ta, za - ba-glio - ne, ah ah

T. *mf* *f*
 ah ah ah sip a mo - cha, talk some soc - cer
 ah don - a - tel - la, al li - mo - ne,

B. *mf* *f*
 a - ffo - ga - to, sip a mo - cha, talk some soc - cer
 par - king me - ters don - a - tel - la, al li - mo - ne,

Pno.

67

S. 1. 2. *pp*
 ah Here's a bar of se - ven eight, miss a beat or you'll be late,

A. *p*
 ah miss a beat or you'll be late,

T. *mf*
 ah ah

B. *mf*
 ah Yes, it's ah

Pno.

72

S. *mf*
 don't ask why, ac-cept your fate, now it's o - ver, let's go straight to Leich - hardt, the

A. *mf*
 don't ask why, ac-cept your fate, now it's o - ver, let's go straight to Leich - hardt

T. *mp* *p*
 don't ask why, ac-cept your fate, now it's o - ver, let's go straight to Leich - hardt.

B. *mf* *p*
 now it's o - ver, Leich - hardt.

Pno.

75

S. *mf*
 die - sels roar - ing, no-where else_ to be, Leich - hardt, the

A. *mf*
 Leich - hardt, the jets are soa - ring, no-where else_ to be,

T. *mf*
 Leich - hardt, your ears are ring - ing, no-where else to be

B. *mf*
 Some - where the sound of sing - ing

Pno. (8)

79

S. wheels are tur - ning, where the air_ is free

A. Leich - hardt, the tyres are burn - ing where the air_ is free

T. Leich - hardt, your ears are ring - ing, where the air is free_____

B. no-where else to be Some - where the sound of sing - ing

Pno.

83

Jet landing sound effect - whole choir mouth noise

ppp *f*

S. Leich - - hardt

Jet landing sound effect - whole choir mouth noise

ppp *f*

A. Leich - - hardt

Jet landing sound effect - whole choir mouth noise

ppp *f*

T. Leich - - hardt

Jet landing sound effect - whole choir mouth noise

mp *f*

B. where the air_ is free Here in_ Leich - hardt

Pno. (8) *mp* *mf*

mp