

Covid Chorus

Introduction and Fugue

Words and Music: Graham Parsons

Largo ♩ = 50 **Parlando**

mf

SOPRANO

ALTO

TENOR

BASS

mf

mf

mf

mf

If an in-fin-ni-tes-mal mo-le-cule cre-ates an e-pi-de-mic, then

If an in-fin-ni-tes-mal mo-le-cule cre-ates an e-pi-de-mic, then

If an in-fin-ni-tes-mal mo-le-cule cre-ates an e-pi-de-mic, then

If an in-fin-ni-tes-mal mo-le-cule cre-ates an e-pi-dse-mic, then

Largo ♩ = 50 **Parlando**

Piano
optional

4

mul-ti-plies to twice the size to be-come a grand pan-de-mic. Then we have a prob-lem which is

mul-ti-plies to twice the size to be-come a grand pan-de-mic. Then we have a prob-lem which is

mul-ti-plies to twice the size to be-come a grand pan-de-mic. Then we have a prob-lem which is

mul-ti-plies to twice the size to be-come a grand pan-de-mic. Then we have a prob-lem which is

7

more than a - ca - de mic, when the sharp - est minds of all man - kind en - gage in great po - lem - ic. So when the

more than a - ca - de mic, when the sharp - est minds of all man - kind en - gage in great po - lem - ic. So when the

more than a - ca - de mic, when the sharp - est minds of all man - kind en - gage in great po - lem - ic. So when the

more than a - ca - de mic, when the sharp - est minds of all man - kind en - gage in great po - lem - ic. So when the

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has the lyrics: "more than a - ca - de mic, when the sharp - est minds of all man - kind en - gage in great po - lem - ic. So when the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *mp* and *mf*. There are fermatas over the final notes of each vocal line.

10 **Andantino** ♩ = 80

twin - kle in the eye of an A - sian bat, re - sults in spread - ing vi - rus just through ca - sual chat,

twin - kle in the eye of an A - sian bat, re - sults in spread - ing vi - rus just through ca - sual chat,

twin - kle in the eye of an A - sian bat, re - sults in spread - ing vi - rus just through ca - sual chat,

twin - kle in the eye of an A - sian bat, re - sults in spread - ing vi - rus just through ca - sual chat,

Andantino ♩ = 80

The second system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has the lyrics: "twin - kle in the eye of an A - sian bat, re - sults in spread - ing vi - rus just through ca - sual chat,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *mf* and *mp*. There are fermatas over the final notes of each vocal line.

14 *f*

f Bet-ter not to min-gle for thisgerm to coun-ter-act, we're saf-er off at home, where we can eas-i-ly be tracked.

f Bet-ter not to min-gle for thisgerm to coun-ter-act, we're saf-er off at home, where we can eas-i-ly be tracked.

f Bet-ter not to min-gle for thisgerm to coun-ter-act, we're saf-er off at home, where we can eas-i-ly be tracked.

f Bet-ter not to min-gle for thisgerm to coun-ter-act, we're saf-er off at home, where we can eas-i-ly be tracked.

18 **A** Andante $\text{♩} = 69$ Spiritoso

Co - vid Nine - teen

Co - vid nine - teen lock-down when we had to stay at home, and stay with-in our

A Andante $\text{♩} = 69$ Spiritoso

lock-down when we had to stay at home, and stay with-in our bub-ble or there'd be
 bub-ble or there'd sure to be much trou-ble yes we must stay with-in our bub-ble or there'd be

Co-vid Nine-teen lock down, when we had to stay at
 trou-ble. Yes stay with-in our bub-ble or there'd sure to be much
 trou-ble. Yes there'd be trou-ble with-in our bub-ble, with-in our bub-ble there'd be

33

Co - vid Nine - teen lock - down when we had to stay at
home and stay with-in our bub - ble or there'd sure to be much
trou-ble. There'd be much trou - ble, with in our bub - ble, with-in our bub - ble there'd be
trou-ble in our bub - ble. With-in our bub - ble, our bub - ble there'd be

37

mf

home. For soc-ial dis-tance we must keep, yes soc - ial
trou-ble. For so-cial dis-tance we much keep, for so - cial dis-tance we must keep, yes we must
trou-ble. For so-cial dis-tance we must keep, we must keep, our so - cial
trou-ble. For so-cial dis-tance we must

dis-tance we must keep, yes we must keep, so - cial dis-tance we must keep, our so - cial
 keep our soc - ial dis - tance we must keep.
 dis-tance. *f* Co - vid Nine - teen lock-down, when we
 keep, yes so - cial dis-tance we must keep, our so - cial dis - tance we must keep our so - cial

dis-tance we must keep when we had to stay at
f
 Co - vid Nine - teen lock down, when we had to stay at
 had to stay at home, when we were told to stay at home.
 dis-tance we must keep. When we had to stay at home, do stay at

52

f

home, when we had to stay at home. And if we got in - to a mud-dle there'd be
f
 home. when we had to stay at home. And if we got in - to a mud-dle there'd be
 when we had to stay at home.
 home.

56

trou-ble in our bub-ble, doub-ble trou-ble in our bub-ble if we try to shift and shuf-fle, so we
 trou-ble in our bub-ble, doub-ble trou-ble in our bub-ble if we try to shift and shuf-fle, so we
 doub-ble trou-ble in our bub-ble if we try to shift and shuf-fle, so we

59

hud-dle in a cud-dle in our i-so-lat-ed bub-ble, yes we hud-dle in a cud-dle in our i-so-lat-ed bub-ble till it

hud-dle in a cud-dle in our i-so-lat-ed bub-ble, yes we hud-dle in a cud-dle in our i-so-lat-ed bub-ble till it

hud-dle in a cud-dle in our i-so-lat-ed bub-ble, yes we hud-dle in a cud-dle in our i-so-lat-ed bub-ble till it

Co - vid Nine - teen lock - down. So if you come from

B

63

ends, in a bub-ble till it ends, in a bub-ble till it ends.

ends. Co - vid Nine - teen lock - down. So if you come from

ends, in a bub-ble till it ends, in a bub-ble till it ends.

f Co - vid Nine - teen lock - down. Ar - riv-ing here is not a breeze for if you come from

B