

SYMPHONY OF US

a theatrical symphony for chamber orchestra

DANIEL FARDON

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2022

*Written for the Orchestra of the Swan,
commissioned by Coventry UK City of Culture 2021 & Arts Council England*



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**ARTS COUNCIL
ENGLAND**

*Premiered at Coventry Cathedral on February 4th February 22,
with two further performances on February 5th – conducted by Daniel Fardon.*

SYMPHONY OF US was a year-long project commissioned by Coventry UK City of Culture 2021 and Arts Council England. This project involved six diverse local people with connections to the City of Coventry, from the age of 21 to 88. These proud Coventrians, either born in the city or who have made it their home, are teachers, are parents, are quietly changing the world. They are a little part of 'us':

NORAZIZ

MOZ BAKER

DUNCAN BRIGHTSIDE

SAM COLLINGE

ROZE NAVAB

LYNETTE COULSTON

The project brought together the above people with the composer, and over the course of a year, the music was written and inspired by their stories. In the historical setting of the magnificent Coventry Cathedral, they told their stories, supported by the live orchestra conducted by Daniel Fardon.

The text was edited and written by local Coventry artist Paul O'Donnell.

The music for this symphony accompanies on-stage narration, and there is a separate script and notes on how to perform the work. Although originally performed alongside the original people of the story, this work can be performed with narration by actors/a compère.

Please contact Daniel Fardon for further guidance on performing the work.

THE PEOPLE

NOR AZIZ: The Community Pollinator



I believe that even when the flowers are not blooming they still talk to each other under the ground.

Born in Malaysia, Nor looks at the world through looking at her garden. She sees her six children blooming in their own ways, she creates community events in Canley inspired by the way her flowers exist alongside each other and feels her faith continue to grow.

MOZ BAKER: The Leader of a Movement



I will always remember my first visit to Highfield Road. The noise of the crowd, the smell of the stadium.

A Coventry kid, born and bred. A father to two children. A lifelong CCFC supporter. Moz 'just wanted to be a fan' but accidentally became Chair of the Sky Blue Trust. So began his journey in the successful campaign to bring CCFC back home to Coventry. Where they belong.

DUNCAN BRIGHTSIDE: The Supporter of Youngsters



I call them 'my children', whilst they are in my classroom they are 'my children'.

A primary school teacher, a passionate LGBTQ+ advocate, a lover of Star Wars. Duncan also accidentally became a Chair of Prism LGBTQ+, a network offering support to young people coming to terms with their gender and/or sexuality. He offers the support that he didn't have as a child, he builds a logical family for those young people who need it, he lets them laugh and talk and be.

SAM COLLINGE: The Hand Holder



Often people say to me, I couldn't do your job. But I don't see it as a job, I see it as a great privilege.

A mother of two. A wife of Mark. An NHS bereavement midwife. Sam offers love, support and care to families when they need it the most. An honorary Coventrian, the city grew her career, family and her children. And although they live in Stratford now, she never lets them forget that they are her 'Cov Kids'.

ROZE NAVAB: The Global Connector



A show about me? In the cathedral? But I'm utterly boring!

Roze is a 22-year-old who was born in Iran, coming to Coventry aged 2 she has lived as a 'Cov kid' ever since. After a chance encounter with a tapestry in the Town Hall she was inspired by Coventry's Twin City history and aged 19 set up Twin Studios Projects. From Dresden to Volgograd, Cork to Kecskemét, from Coventry to Coventry (the one in Connecticut), Roze is building creative connections with our twins across the world.

LYNETTE COULSTON: The Minister of Joy



I will always speak for Coventry because Coventry has been good for my children. And for me.

An 88-year-old Minister and a retired secondary school teacher, Lynette was born in Guyana but she can talk for England. A newbie to the city, coming here first in 1955 she has lived in Coventry, the city she calls home, for more than half of her life. Lynette has given birth to 9 children, has 17 grandchildren and 12 great grandchildren and supports families who have lost loved ones through PTSD.

INSTRUMENTATION

Flute (doubling piccolo)

Clarinet in Bb

Oboe

Bassoon

Trumpet in Bb

Horn in F

Trombone

Percussion:

Timpani

Mixed-Setup: Snare, Woodblock, Hi-hat, Ride Woodblock

Hi-hat

Ride

Bongos (pair)

Bass drum

Tam-tam

Crash Cymbal

Marimba

Vibraphone

Glockenspiel

Harp

Strings (*minimum 6-6-4-4-2*)

ORCHESTRAL SCORE IN C

Running time: Approx. 2 hours

Symphony of Us

I

MOVEMENT I 1. PRELUDE; THE CITY WAKES

music by DANIEL FARDON

$\frac{5}{4}$ [INSTRUMENTAL]

$\downarrow = 72$ Slowly coming into being; opening out

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Timpani

Harp

$\downarrow = 72$ Slowly coming into being; opening out

Violin I

Violin II

Viola

Violoncello

Contrabass

sul tasto; a punta d'arco

pp

sul tasto; a punta d'arco

pp

3 3 3 3

4

Vln. I *pp* sul tasto; a punta d'arco

Vln. II

Vla.

Vc. *pp* sul tasto; a punta d'arco



7

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb. *pp*



9

Vln. I *ord.* *div.*

Vln. II *ord.*

Vla. *ord.*

Vc. *ord.*

Cb.

13

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bsn. *pp* *mp*
(=bassoon)

Hn. *mp*
(=vln II solo)

Tpt. *mp* *mf*
(=vln I solo)

Tbn. *mp*
(=cello solo)

Timp. *mp*

Hp. *pp* *mp*
(=bassoon)

Vln. I *mp* *mf*
solo
(=trumpet)

Vln. I *mp*

Vln. II *mp*
solo
(=horn)

Vln. II *mp*

Vla. *mp*
solo

Vc. *mp*
solo
(=trombone)

Vc. *mp*

Cb. *mp*

15 5

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf*

Hp. *mp* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This is a page of a musical score, measures 15 and 16. The score is for a symphony orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 15 and 16. The second system contains measures 17 and 18. The Flute part has a melodic line with slurs and fingerings (5, 3, 5). The Oboe part has a melodic line with slurs and fingerings (3, 3, 3). The Clarinet part has a melodic line with slurs and fingerings (5, 5, 5). The Bassoon part has a melodic line with slurs and fingerings (5, 5, 5). The Horn part has a melodic line with slurs and fingerings (5, 5, 5). The Trumpet part has a melodic line with slurs and fingerings (5, 5, 5). The Trombone part has a melodic line with slurs and fingerings (5, 5, 5). The Timpani part has a rhythmic pattern of eighth notes. The Harp part has a melodic line with slurs and fingerings (5, 5, 5). The Violin I part has a melodic line with slurs and fingerings (5, 5, 5). The Violin II part has a melodic line with slurs and fingerings (5, 5, 5). The Viola part has a melodic line with slurs and fingerings (5, 5, 5). The Violoncello part has a melodic line with slurs and fingerings (5, 5, 5). The Contrabass part has a melodic line with slurs and fingerings (5, 5, 5). Dynamics are indicated by *mp* (mezzo-piano) and *mf* (mezzo-forte).

This page of a musical score, numbered 8 and 21, features a full orchestral arrangement. The instruments and their parts are as follows:

- Flute (Fl.):** Rapid sixteenth-note passages with dynamic markings *f* and *ff*.
- Oboe (Ob.):** Triplet patterns in the lower register.
- Clarinet (Cl.):** Similar triplet patterns to the oboe.
- Bassoon (Bsn.):** Sustained notes with a *ff* dynamic.
- Horn (Hn.):** Sustained notes, dynamic *f*.
- Trumpet (Tpt.):** Sustained notes, dynamic *ff*.
- Trombone (Tbn.):** Sustained notes, dynamic *f*.
- Timpani (Timp.):** Rhythmic patterns with *ff* dynamics and triplet markings.
- Harp (Hp.):** Sustained chords with *ff* dynamics.
- Violin I (Vln. I):** Sustained notes, dynamic *f*.
- Violin II (Vln. II):** Rapid sixteenth-note passages with *ff* dynamics.
- Viola (Vla.):** Rapid sixteenth-note passages with *ff* dynamics.
- Violoncello (Vc.):** Rapid sixteenth-note passages with *ff* dynamics.
- Contrabass (Cb.):** Sustained notes with *ff* dynamics.

23 9

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *ff* *fff*

Tpt. *fff*

Tbn. *ff* *fff*

Timp. *fff*

Hp. *fff possibile*

Vln. I *fff*

Vln. I *fff*

Vln. II *ff* *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff* *fff*

Vc. *fff*

Cb. *fff*

$\text{♩} = 100$ With a sense of intrigue

25

Fl. G.P.

Ob. G.P.

Cl. G.P.

Bsn. G.P.

In Cologne, I remember a magical feeling as I stood in the grounds of the cathedral, experiencing that beautiful, collaborative sound; being blown away by the synchronicity of 30 or so people moving harmoniously together.

Hn. G.P.

Tpt. G.P.

Tbn. G.P.

Perc. G.P.

KEY: $\frac{4}{4}$

snare woodblock hi-hat ride

Hp. G.P.

$\text{♩} = 100$ With a sense of intrigue

Vln. I G.P.

Vln. II G.P.

Vla. G.P.

Vc. G.P.

Cb. G.P. pizz.

mf alla walking-bass

32 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Tbn. mp

Cb.

39 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl. $p \rightarrow mf$ $p \rightarrow mf$ p

Ob. $p \rightarrow mf$ $p \rightarrow mf$ p

Cl. $p \rightarrow mf$ $p \rightarrow mf$ p

Bsn. $p \rightarrow mf$ $p \rightarrow mf$ p

Tbn.

Perc. *between p and f; balance w. orch.*

Hp. mf

Vln. I $p \rightarrow mf$ $p \rightarrow mf$ p

Vln. II $p \rightarrow mf$ $p \rightarrow mf$ p

Vla. $p \rightarrow mf$ $p \rightarrow mf$ p

Vc. $p \rightarrow mf$ $p \rightarrow mf$ p

Cb.

3
4

4
4

44

Fl. *mf* *p* *mf* *p* *mf*

Ob. *mf* *p* *mf* *p* *mf*

Cl. *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf* *p* *mf*

Hn. *p* *mf*

Tpt.

Tbn.

Perc.

Hp.

Vln. I *mf* *p* *mf* *p* *mf*

Vln. II *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

Cb.

50 5/4 4/4 13

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

Perc. *p* *mf* *p*

Hp. *p* *mf* *p*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

3/4 4/4

55

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *f*

Cl. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

Hn. *mf* *mf* *f*

Tpt. *mf* *mf* *f*

Tbn. *mf* *f*

Perc.

Hp. *mf* *f*

Vln. I *mf* *mf* *f*

Vln. II *mf* *mf* *f*

Vla. *mf* *mf* *f*

Vc. *mf* *mf* *f*

Cb. *mf* *f*

3. WELCOME TO THE STAGE

SENZA MISURA*
drum roll...

CONDUCTED
[NARRATED]
♩ = 100 A Tempo; with intrigue

62

Fl. **G.P.** [after 4 ♩ by conductor]: NOR AZIZ

Ob. **G.P.** [after 4 ♩ by conductor]:

Cl. **G.P.** [after 4 ♩ by conductor]: MOZ BAKER

Bsn. **G.P.** [after 4 ♩ by conductor]:

p *mf*

So please welcome to the stage, the stars of this spectacle...

Hn. **G.P.** [after 4 ♩ by conductor]: DUNCAN BRIGHTSIDE

Tpt. **G.P.** [after 4 ♩ by conductor]:

Tbn. **G.P.** [after 4 ♩ by conductor]:

Perc. **G.P.** [after 4 ♩ by conductor]: *p* *mf* *between p and f; balance w. orch.*

Hp. **G.P.** [after 4 ♩ by conductor]: SAM COLLINGE

mf

SENZA MISURA*
drum roll...

CONDUCTED
♩ = 100 A Tempo; with intrigue

Vln. I **G.P.** [after 4 ♩ by conductor]: LYNETTE COULSTON

Vln. II **G.P.** [after 4 ♩ by conductor]:

Vla. **G.P.** [after 4 ♩ by conductor]: ROZE NAVAB

Vc. **G.P.** [after 4 ♩ by conductor]:

Cb. **G.P.** [after 4 ♩ by conductor]:

p *mf*

* Percussion (snare drum) to hold drum roll until conductor brings in A Tempo (after 4 ♩)

5/4

4/4

3/4

66

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Hn.

Tpt.

Tbn.

Perc.

Hp.

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb.

This musical score page contains measures 71 through 74. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Oboe (Ob.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Clarinet (Cl.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Bassoon (Bsn.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Horn (Hn.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Trumpet (Tpt.):** Measures 71-74, dynamics *p*.
- Tuba (Tbn.):** Measures 71-74, dynamics *p*.
- Percussion (Perc.):** Measures 71-74, includes a triplet of eighth notes.
- Harp (Hp.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Violin I (Vln. I):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Violin II (Vln. II):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Viola (Vla.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Violoncello (Vc.):** Measures 71-74, dynamics *p* to *mf* and *p*.
- Contra Bass (Cb.):** Measures 71-74, dynamics *p* to *mf* and *p*.

This page of a musical score, numbered 19, contains measures 81 through 83. The score is for a full orchestra and is divided into three measures. Measure 81 is in 3/4 time, while measures 82 and 83 are in 4/4 time. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Oboe (Ob.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Clarinet (Cl.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Bassoon (Bsn.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Horn (Hn.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Trumpet (Tpt.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Tuba (Tbn.):** Plays a rhythmic pattern of quarter notes: G2, A2, B2, C3 in measure 81; G2, A2, B2, C3 in measure 82; and G2, A2, B2, C3 in measure 83. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Percussion (Perc.):** Plays a complex rhythmic pattern with various symbols (triangles, circles, crosses) and rests. It includes triplet markings in measures 82 and 83.
- Harpsichord (Hp.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Violin I (Vln. I):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Violin II (Vln. II):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Viola (Vla.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Violoncello (Vc.):** Starts with a rest in measure 81. In measure 82, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a triplet of eighth notes. Dynamics are *mf* in measure 82 and *f* in measure 83.
- Double Bass (Cb.):** Plays a rhythmic pattern of quarter notes: G2, A2, B2, C3 in measure 81; G2, A2, B2, C3 in measure 82; and G2, A2, B2, C3 in measure 83. Dynamics are *mf* in measure 82 and *f* in measure 83.

4. INTRODUCTIONS

Hello, I am Duncan Brightside.

I'm a primary school teacher... literally Mr Brightside.

♩ = 84 Chorale; lilting
[NARRATED]

87 G.P. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ (sim. T.S.)

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

I have spent my adult life trying to help young people across the region to grow and be comfortable in who they are.

96

Bsn. *mp*

Hn.

Tpt.

Tbn.

I am Nor, and I love to learn from my garden. I love my religion, and I love my visits to Mecca every five years.

104

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

I am Moz, and I love a good pint at the pub.

21

112

Cl.
Bsn.
Hn.
Tpt.
Tbn.

Detailed description: This block contains the musical score for measures 112 to 117. It features five staves: Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The music is in 4/4 time and consists of eighth and quarter notes with various rests and articulation marks. The key signature has one flat (Bb). Measure 112 starts with a treble clef and a key signature change to Bb. Measures 113-117 continue with the same instrumentation and key signature.

I am Sam, and I've worked as a midwife in Coventry for over thirty years.

118

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

mf

Detailed description: This block contains the musical score for measures 118 to 123. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The music is in 4/4 time and includes triplets and various rests. A dynamic marking of *mf* (mezzo-forte) is present. The key signature has one flat (Bb). Measure 118 starts with a treble clef and a key signature change to Bb. Measures 119-123 continue with the same instrumentation and key signature.

I am Roze, I was born in Iran but I moved to Coventry when I was two.

124

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

Detailed description: This block contains the musical score for measures 124 to 129. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The music is in 4/4 time and includes triplets and various rests. The key signature has one flat (Bb). Measure 124 starts with a treble clef and a key signature change to Bb. Measures 125-129 continue with the same instrumentation and key signature.

[3X]

129

Fl. *mf* (=timp./bass)

Ob.

Cl.

Bsn.

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf* (=bass/bassoon)

Cb. *mf* (=timp./bassoon)

pizz.

135

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp.

Cb. *f* *mf*

4/4 accel.

[2nd time]

141

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

I am Lynette Coulston, I am now 88. I know, I don't look it.

148

Tbn. [on repeat only] *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4 4/4

153

Tbn.

Perc. *between p and f; balance w. orch.*

Vln. I *p* *p < mf*

Vln. II *p* *p < mf*

Vla. *p* *p < mf*

Vc. *p* *p < mf*

Cb. *p* *p < mf*

5/4

4/4

3/4

159

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



4/4

164

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

170

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



176

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5. THE COVENTRY TAPESTRY

♩ = 72 Jaunty, warm
[NARRATED]

195

G.P. pizz. *p*

Vln. I

G.P. pizz. *p*

Vln. II

G.P. pizz. *p*

Vla.

G.P. pizz. *p*

Vc.

G.P. pizz. *p*

Cb.

As a performer I am used to standing in spotlights for as long as I possibly can.



Coventry rarely gets that same opportunity.

204

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

212 [INSTRUMENTAL]

Fl.

Ob. *mf whimsical*

Cl. *mf whimsical*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Coventry to me is a familiar thing.
 It's home, it's comfort.
 It's where I forged my career.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

218

Fl. *mf whimsical*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

but not too small for you to get bored in.
 Not too big for you to get lost in,
 It's where I gave birth to my children.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[3X]
[NARRATED]

$\frac{3}{4}$ [on 2nd & 3rd repeat only]

$\frac{4}{4}$

224

Fl. *p* [on 2nd & 3rd repeat only] *mf* *p*

Ob. *p* [on 2nd & 3rd repeat only] *mf* *p*

Cl. *p* [on 2nd & 3rd repeat only] *mf* *p*

Bsn. *p* [on 2nd & 3rd repeat only] *mf* *p*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar.

Hp.

Vln. I *mp* solo [on 3rd repeat only] sul tasto

Vln. I *mp*

Vln. II *mp* solo [on 3rd repeat only] sul tasto

Vln. II *mp*

Vla. *mp* solo [on 3rd repeat only] sul tasto

Vla. *mp*

Vc. *mp* solo [on 3rd repeat only] sul tasto

Vc. *mp*

Cb. *mp*

230

This page of a musical score, numbered 31, contains measures 230 through 235. The score is divided into three systems of measures, each with a different time signature: 3/4, 4/4, and 3/4. The instruments are arranged as follows:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).
- Maracas (Mar.)**
- Percussion (Hp.)**
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind parts (Fl., Ob., Cl., Bsn.) feature dynamic markings of *mf* (mezzo-forte) and *p* (piano), with slurs and accents indicating phrasing. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic accompaniment with various note values and rests. The Maracas and Harp (Hp.) parts provide additional texture and accompaniment. The overall texture is a complex orchestral arrangement with multiple layers of sound.

239

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Hn.

Tpt.

Tbn.

Mar.

Hp.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

246

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. *cresc. poco a poco*

Tpt. *cresc. poco a poco*

Tbn. *cresc. poco a poco*

Mar. *cresc. poco a poco*

Hp. *cresc. poco a poco*

Vln. I *ord. cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *ord. cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *ord. cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *ord. cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

4/4

3/4

4/4

251

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Mar. *f*

Hp. *ff*

Vln. I *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

1 LYNETTE
Viola Solo

256 G.P. Fl. - X

G.P. Ob. - X My eldest child was 13 when we moved here, she's now 66.

G.P. Cl. - X

G.P. Bsn. - X I will always speak for Coventry because it has been good for my children.

G.P. Hn. - X

G.P. Tpt. - X I spent thirty happy years as a single parent on a teacher's salary.

G.P. Tbn. - X

G.P. Mar. - X

G.P. Hp. - X

♩ = c. 50
SENZA MISURA*; Affettuoso

G.P. Vln. I - X

G.P. Vln. II - X

G.P. Vla. - X
solo sul c sempre
dolciss. [rhythms ad lib., allow plenty of space between phrases; see commas]
Beginning soft, and gradually expanding towards poco mp

G.P. Vla. - X

G.P. Vc. - X

G.P. Cb. - X

* Conductor to bring each instrument/section in gestured with listed numbers on their hand

2

+ 2nd Viola

3

Cello Solo
NOR

I am a mother of six.

259

Vla. *pp*

+ 1 viola con sord.

pp (seamless staggered bowing; ad lib.)

(sul norm.) (2 violas) [rest of section: join in one by one, circa 5" apart, from silence]

div.

Vc. solo

[rhythms ad lib., allow plenty of space between phrases; see commas]

sul c *dolciss.* sul g

Beginning soft, and gradually expanding towards poco *mp*

4

+ 2nd Cello

5

Violin II Solo
DUNCAN

6

+ rest of 2nd Violins

I have never given birth to a child, though I do have a dog called Reggie.

262

Vln. II solo

sul d *dolciss.*

Beginning soft, and gradually expanding towards poco *mp*

+ rest of section div. (sul norm.)

pp

Vc. *pp*

+ 1 cello con sord.

div. (sul norm.) (2 cellos) [rest of section: join in one by one, circa 5" apart, from silence]

pp (seamless staggered bowing; ad lib.)

7

Contrabass Solo

8

Violin I Solo

9

+ rest of 1st Violins
ROZE

The only family I have in Coventry is my mum and dad.

266

Vln. I solo

solo *poco mp dolciss.*

+ rest of section div. (sul norm.)

pp (seamless staggered bowing; ad lib.)

Vln. I *pp* (seamless staggered bowing; ad lib.)

Vln. II (seamless staggered bowing; ad lib.)

Cb. solo

+ rest of section

pp

1
*2
CHORD I

2
CHORD II

270

F1. [repeat ad lib. through each chord cell; vary tremolo speeds & lengths; add spaces]

between pp and mp delicatissimo

Ob. [perform each gesture only once, at some point within each specified chord]

mp sonoro, spacious

lunga

lunga sim.

[with each chord, improvise using the notes in each cell, in any order until the next chord is signalled]:

[vary note lengths]

mp l.v. poised, clean

[with each chord, improvise using the notes in each cell, in any order until the next chord is signalled]:

[vary note lengths]

mp l.v. poised, clean

Vln. I

Vln. II

Vla.

Vc.

Cb.

*2 Each chord/cell will be directed by conductor listed by their hands; move onto next chord/cell as soon as gestured by the conductor

3

CHORD III

4

CHORD IV

273

Fl.

Ob.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 38, features two chord changes labeled 'CHORD III' and 'CHORD IV' at measures 273 and 274 respectively. The score is arranged in a grand staff format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Maracas (Mar.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins at measure 273 with a melodic line that includes a trill. The Oboe part features a melodic line with a quintuplet and a triplet. The Maracas and Harp parts provide a rhythmic accompaniment with sustained notes. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are shown as block chords, with the Violin I part specifically indicating the chord changes for CHORD III and CHORD IV. The score includes various musical notations such as slurs, ties, and dynamic markings.

5

CHORD V

6

CHORD VI

275

Fl.

Ob.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 275 to 280. It features nine staves: Flute (Fl.), Oboe (Ob.), Maracas (Mar.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins at measure 275 with a melodic line that includes a trill. The Oboe part has a melodic line with a trill and a slur. The Maracas and Harp parts play sustained chords, with the Harp part including a trill. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are shown as block chords. Above the score, two boxes labeled '5' and '6' indicate 'CHORD V' and 'CHORD VI' respectively, with vertical lines pointing to the corresponding measures in the Maracas and Harp parts.

7

CHORD VII

8

CHORD VIII

277

Fl.

Ob.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The Flute (Fl.) part begins at measure 277 with a melodic line that includes a trill and a tremolo. The Oboe (Ob.) part features a triplet of eighth notes. The Maracas (Mar.) and Harp (Hp.) parts provide a rhythmic accompaniment with sustained notes. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are shown with chord diagrams for Chord VII and Chord VIII, which are indicated by vertical lines from the chord labels at the top of the page.

12
16 Δ Δ Δ Δ

279

♩ = 76 Resplendent

[INSTRUMENTAL]

Mar.

Hp.

Vln. I [after 4 ♩. by conductor]: *ff* *(div.)*

Vln. II [after 4 ♩. by conductor]: *ff* *(div.)*

Vla. [after 4 ♩. by conductor]: *ff* *(div.)*

Vc. [after 4 ♩. by conductor]: *ff* *(div.)*

Cb. [after 4 ♩. by conductor]: *ff*



283

Vln. I *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

△△△△ $\frac{10}{16}$ △△□□ $\frac{12}{16}$ △△△△ $\frac{10}{16}$ △△□□ $\frac{9}{16}$ □□□△

[♩ = ♪] Buoyant; lilting

[3X]

288

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

I first met my husband Mark on a night out at a pub in Stratford.

Hp.

[♩ = ♪] Buoyant; lilting

Vln. I

Vln. II

Vla.

Vc.

Cb.

12/16 $\Delta\Delta\Delta\Delta$

10/16 $\Delta\Delta\Gamma\Gamma$

12/16 $\Delta\Delta\Delta\Delta$

10/16 $\Delta\Delta\Gamma\Gamma$

9/16 $\Gamma\Gamma\Gamma\Delta$

293

I also met my wife Sue at a pub...

12/16 $\Delta\Delta\Delta\Delta$

10/16 $\Delta\Delta\Gamma\Gamma$

12/16 $\Delta\Delta\Delta\Delta$

10/16 $\Delta\Delta\Gamma\Gamma$

9/16 $\Gamma\Gamma\Gamma\Delta$

298

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar. (to Vib.)

We went to a lot of pubs...

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\frac{7}{16}$ $\square\square\square\triangle$
[♩ = ♪] *Grazioso*; always moving [4X]

303

Fl.
Ob.
Cb.

When Lily was born in January 2004 it was quite a difficult time.

310

Fl.
Ob.
Cl.
Cb.

Complications arose during the delivery. We nearly lost her.

316

Fl.
Ob.
Cl.
Bsn.
Cb.

Family is everything to me; children truly are precious gifts.

322

Fl.
Ob.
Cl.
Bsn.
Vln. II
Cb.

Solo

328

Fl.
Ob.
Cl.
Bsn.

As a midwife I witness first hand the miracle of pregnancy and childbirth.

Vib. Vibraphone Bowed
[motor on] *p*

Hp. *mp*

Before they even take their first breath you have dreamt up this incredible existence,
and the positive impact that they will have on the world around them.

Vln. I
Vln. I *pp*
Vln. II
Vln. II *pp*
Vla. *Solo* *p*
Vla. *pp*
Vc. *Solo* *p*
Vc. *divisi arco* *pp*
Cb.

334

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

At this point in my life I personally don't really have a desire to have children.

Vib. *f* *p*

Hp. (l.v.)

I much prefer working that 'cool uncle' kinda vibe to my niece and nephew.

Vln. I Solo *poco f molto espress. cantabile* [seamless bowing ad lib.]

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

Cb. *mp*

340

Fl.

Ob.

Cl.

Bsn.

Vib.

Hp.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

f

p

f

p

Detailed description: This page of a musical score covers measures 340 to 344. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play rhythmic patterns, while the vibraphone and harp provide harmonic support. Dynamic markings of *f* (forte) and *p* (piano) are used for the vibraphone. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

346

Fl.
Ob.
Cl.
Bsn.

Musical score for Flute, Oboe, Clarinet, and Bassoon. The Flute part features a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line. The Clarinet part plays a rhythmic accompaniment of eighth notes. The Bassoon part provides a bass line with eighth notes and rests.

Maybe somewhere down the line I might be in some bar somewhere,
where my Mr Right walks in...

Vib.
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

Musical score for Violin, Viola, and Cello. The Violin I parts play a melodic line with eighth notes. The Violin II parts play a rhythmic accompaniment of eighth notes. The Viola parts play a rhythmic accompaniment of eighth notes. The Cello parts play a rhythmic accompaniment of eighth notes. The Violin I parts have dynamic markings *f* and *p*. The Harp part has a rhythmic accompaniment of eighth notes.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

And together we might adopt, or we might find a surrogate...

Vib. *f* *p* *f* *p*

Hp.

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

358


Fl. 

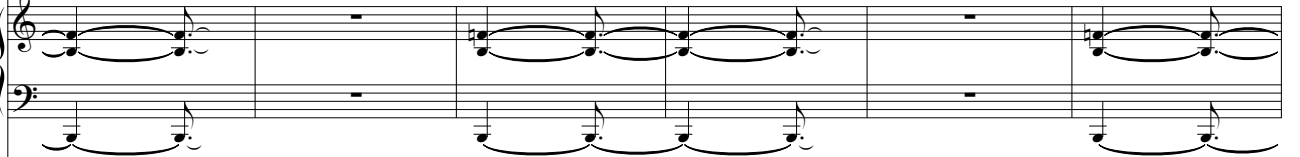
Ob. 

Cl. 

Bsn. 

or we might get ourselves a Reggie and stay happily childless.

Vib. 

Hp. 

Vln. I 

Vln. I 

Vln. II 

Vln. II 

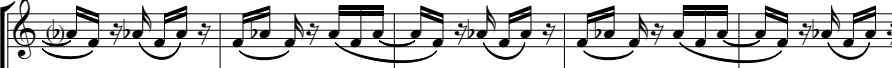
Vla. 


Vla. 


Vc. 


Vc. 

Cb.


Fl. 


Ob. 

Cl. 

Bsn. 

For now at least, I'm adequately content.

Vib. 

Hp. 

Vln. I 

Vln. I 

Vln. II 

Vln. II 

Vla. 

Vla. 

Vc. 

Vc. 

Cb. 

372

Fl. G.P.

Ob. G.P.

Cl. G.P.

Bsn. G.P.

In 2005 after 5 years working for Outfit,

Hn. G.P.

Tpt. G.P.

Tbn. G.P. [on repeat only]
mf ritmico

I took a leap of faith and retrained as a primary school teacher.

Bongos G.P. **Bongos**
mf

Vln. I G.P.

Vln. II G.P.

Vla. G.P.

Vc. G.P. [on 2nd time only] pizz.
mf ritmico

Cb. G.P. [on repeat only] pizz.
mf ritmico

[4X]

380

Fl.

Ob.

Cl.

Bsn. *[begin on 2nd time]*
mf ritmico

I started my degree course at Warwick University in Early Childhood Studies,

Hn.

Tpt.

Tbn.

bearing in mind I had left school after my GCSE's and had no other qualifications.

Bongos *mf*

Vln. I *[begin on 3rd time]*
mp ritmico

Vln. II *[begin on 2nd time]*
mp ritmico

Vla. *mp ritmico*

Vc.

Cb.

388

Fl. *mf animato*

Ob.

Cl. *mf animato*

Bsn.

On my course, I was one of only three male trainee teachers...

Hn.

Tpt.

Tbn.

of 80!

Bongos

Vln. I

Vln. II

Vla.

Vc.

Cb.

395

Fl.
Ob.
Cl.
Bsn.

Detailed description: This block contains the first four staves of a musical score. The Flute (Fl.) staff starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The Oboe (Ob.) staff is empty, indicated by a whole rest. The Clarinet (Cl.) staff uses a treble clef and plays a similar melodic line to the flute. The Bassoon (Bsn.) staff uses a bass clef and provides a rhythmic accompaniment with eighth notes.

I was also a teacher... of maths and music.

Hn.
Tpt.
Tbn.

Detailed description: This block contains the next three staves of the musical score. The Horn (Hn.) and Trumpet (Tpt.) staves are empty, each with a whole rest. The Trombone (Tbn.) staff uses a bass clef and continues the rhythmic accompaniment with eighth notes, mirroring the bassoon part.

Music is my first love.

Bongos
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the final six staves of the musical score. The Bongos part is written on a single-line staff with a double bar line and features a complex rhythmic pattern with eighth and sixteenth notes. The Violin I (Vln. I) and Violin II (Vln. II) staves use treble clefs and play melodic lines with slurs. The Viola (Vla.) staff uses an alto clef and plays a melodic line. The Violoncello (Vc.) and Contrabass (Cb.) staves use bass clefs and provide a rhythmic accompaniment with eighth notes.

400

Fl.

Ob.

Cl.

Bsn.

[on repeat only]

mf animato

In the first school I taught at I was there for 5 years. I kept my head down,

Hn.

Tpt.

Tbn.

[on repeat only]

mf animato

I ticked the boxes, I didn't rock the boat.

Bongos

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

Fl. [on repeat only]

Ob.

Cl. [on repeat only]

Bsn. *mf*

At the school I taught at, the head teacher would come into the classroom and say:

Hrn.

Tpt.

Tbn.

“No, no, no, Mrs Coulston you need to do this and this and this”.

Bongos

Vln. I *mp*

Vln. II *mp* *div.*

Vla. *mp*

Vc. *mf*

Cb. *mf*

413

Fl.

Ob.

Cl.

Bsn.

f *mf*

And I would say "oh yes, yes of course Shirley, no problem"...

Hn.

Tpt.

Tbn.

Then as soon as she shut the door behind her,

Bongos

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mp*

p *mf* *mp* (*tutti*) *div.*

p *mf* *mp*

f *mf*

f *mf*

419

Fl.
 Ob.
 Cl.
 Bsn.
f *mf*

I went back to doing whatever I was doing before.

Hn.
 Tpt.
 Tbn.

Bongos

I can say that now... I'm retired.

Vln. I
 Vln. I
p *mf* *mp*
 Vln. II
p *mf* *mp*
 (tutti)
 div.
 Vla.
 Vla.
p *mf* *mp*
 Vc.
f *mf*
 Cb.
f *mf*

[INSTRUMENTAL]

424

Fl. *ff animato*

Ob. *ff animato*

Cl. *ff animato*

Bsn. *f* *mf* *f*

Hn. *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f*

Bongos *ff*

Vln. I *solo* *ff animato*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f* (*tutti*)

Vla. *solo* *ff animato*

Vla. *f* *mf* *f*

Vc. *ff*

Cb. *ff*

434

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Bongos
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.

solo
div. *(tutti)* *div.*

Detailed description: This page of a musical score covers measures 434 to 438. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bongos, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play complex, rhythmic patterns with many slurs and accents. The Bongos provide a steady, syncopated accompaniment. The Violin II part has specific performance markings: *solo* in measure 435, *div.* (divisi) in measure 436, *(tutti)* in measure 437, and *div.* in measure 438. The score is written in a key with one flat and a 4/4 time signature.

439

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Bongos

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. *div.*

Vc. *arco*

Cb. *arco*

To timp.

Detailed description: This page of a musical score covers measures 439 through 442. The score is arranged in a system with 14 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Bongos and Timpani (Timp.). The woodwinds and strings play melodic lines with various articulations and dynamics. The Bongos play a rhythmic pattern. The Timpani part is marked 'To timp.' at the end of the measure. The score is in 4/4 time and features a key signature of one sharp (F#).

[4X] [NARRATED]

4/4 rit.

♩ = 72 Adagietto; semplice

446

[solo on 3rd time onwards;
on 4th time, section *divisi* 1/2 section]:

mp poco

[join from 2nd time]
(1/2 section on final)

p

[join from 2nd time]

p

[join from 2nd time]

p

[dbl.stp.]

p

p



The first school I worked at would not allow me to come out to the families,
for fear of a negative reaction from the community.

450

[section *divisi* on 4th time]:
1/2 section

p

(1/2 section on final)

[section *divisi* on 4th time]:
1/2 section

p

(1/2 section on final)

[section *divisi* on 4th time]:
1/2 section

p

(1/2 section on final)

[4X]

[join from 4th (final) repeat]

(sim. breath)

Fl. *p*

[join from 3rd repeat]

(sim. breath)

Ob. *p*

[join from 2nd repeat]

(sim. breath)

Cl. *p*

(sim. breath)

Bsn. *p*

Since then I have been lucky enough to find a school who have been supportive.

Vln. I *p*

Vln. I *p*

Vln. II *p*

Vln. II *p*

Vla. *p*

Vla. *p*

Vc. *p*

Vc. (III) *p*

Cb. *p*

457

Fl.
Ob.
Cl.
Bsn.

Detailed description: This block contains the first four staves of a musical score. The Flute (Fl.) staff starts with a measure number of 457 and features a melodic line with several triplet markings. The Oboe (Ob.) staff has a similar melodic line with some quintuplet markings. The Clarinet (Cl.) and Bassoon (Bsn.) staves provide harmonic support with rhythmic patterns and some triplet markings.

Even then it hasn't been perfect.

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

Detailed description: This block contains the remaining eight staves of the musical score. It includes two Violin I (Vln. I) staves, two Violin II (Vln. II) staves, two Viola (Vla.) staves, two Cello (Vc.) staves, and one Contrabass (Cb.) staff. The Violin I and Viola staves play a rhythmic accompaniment of eighth notes. The Violin II and Cello staves play a melodic line with some triplet markings. The Contrabass staff provides a steady bass line.

461

Fl.
Ob.
Cl.
Bsn.

Detailed description: This block contains the first four staves of a musical score. The Flute (Fl.) staff starts with a treble clef and a key signature of one flat, featuring a melodic line with triplets and slurs. The Oboe (Ob.) staff also has a treble clef and one flat, playing a similar melodic line with slurs. The Clarinet (Cl.) staff has a treble clef and one flat, playing a rhythmic accompaniment of eighth notes. The Bassoon (Bsn.) staff has a bass clef and one flat, playing a rhythmic accompaniment with triplets.

A child was pulled from my class, I felt a deep sadness

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

Detailed description: This block contains the remaining staves of the musical score. The Violin I (Vln. I) staves feature a melodic line with slurs. The Violin II (Vln. II) staves play a rhythmic accompaniment of eighth notes. The Viola (Vla.) staves play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) staves play a rhythmic accompaniment of eighth notes. The Contrabass (Cb.) staff plays a rhythmic accompaniment of eighth notes.

465

Fl.
Ob.
Cl.
Bsn.

This section of the score features four woodwind parts. The Flute part (Fl.) consists of a continuous eighth-note triplet pattern. The Oboe part (Ob.) features a melodic line with a five-note slur. The Clarinet part (Cl.) has a rhythmic eighth-note pattern. The Bassoon part (Bsn.) features a melodic line with a three-note slur.

I used this incident to become more focused and determined to help my children

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

This section of the score features string parts. The Violin I parts (Vln. I) play a melodic line with a five-note slur. The Violin II parts (Vln. II) play a rhythmic eighth-note pattern. The Viola parts (Vla.) play a rhythmic eighth-note pattern. The Cello parts (Vc.) play a rhythmic eighth-note pattern. The Contrabass part (Cb.) plays a melodic line with a five-note slur.

469

Fl.
Ob.
Cl.
Bsn.

This section of the score covers measures 469 to 472. The Flute part features a melodic line with frequent triplets and slurs. The Oboe part plays a similar melodic line with slurs and a '5' fingering mark. The Clarinet part has a rhythmic accompaniment of eighth notes with slurs. The Bassoon part plays a melodic line with triplets and slurs.

To teach well you have to know who you are; you have to be the person you want to be.

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

This section of the score covers measures 469 to 472. The Violin I parts play a rhythmic accompaniment of eighth notes. The Violin II parts play a melodic line with slurs. The Viola parts play a rhythmic accompaniment of eighth notes. The Violoncello and Double Bass parts play a melodic line with slurs.

473

Fl.
Ob.
Cl.
Bsn.

This section of the score features four woodwind parts. The Flute part (Fl.) consists of a melodic line with frequent triplet markings. The Oboe part (Ob.) features a melodic line with frequent quintuplet markings. The Clarinet part (Cl.) plays a rhythmic accompaniment of eighth notes. The Bassoon part (Bsn.) features a melodic line with frequent triplet markings.

I believe you go into teaching because you have a passion. You have a love.

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

This section of the score features the string ensemble. The Violin I parts (Vln. I) play a melodic line with some slurs. The Violin II parts (Vln. II) play a melodic line with some slurs. The Viola parts (Vla.) play a rhythmic accompaniment of eighth notes. The Violoncello parts (Vc.) play a rhythmic accompaniment of eighth notes. The Double Bass part (Cb.) plays a melodic line with some slurs.

477

Fl.
Ob.
Cl.
Bsn.

This section of the score covers measures 477 to 480. The Flute part features a melodic line with triplet markings. The Oboe part has a similar melodic line with a fifth-finger fingering (5) indicated. The Clarinet and Bassoon parts provide a rhythmic accompaniment with eighth-note patterns.

It's an innate feeling...

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

This section of the score covers measures 477 to 480. The Violin I parts play a rhythmic eighth-note accompaniment. The Violin II parts play a melodic line with a descending interval. The Viola parts play a rhythmic eighth-note accompaniment. The Violoncello and Double Bass parts play a melodic line with a descending interval.

481

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

I want my students to leave me at the end of the year aware,

Vln. I *cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

485

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Bsn. *f* *cresc.*

aware that they can challenge inequality and discrimination,

Vln. I *f* *cresc.*

Vln. I *f* *cresc.*

Vln. II *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

♩ = c. 52

493

Fl. *dim.* 3 *ppp* G.P.

Ob. *dim.* 5 *ppp* G.P.

Cl. *dim.* *ppp* G.P.

Bsn. 3 *dim.* *ppp* G.P.

that they can be the spark of hope that somebody else needs to see.

Vln. I *dim.* *ppp* G.P.

Vln. I *ppp* G.P.

Vln. II *ppp* G.P.

Vln. II *ppp* G.P.

Vla. *ppp* G.P.

Vla. *ppp* G.P.

Vc. *ppp* G.P.

Vc. *dim.* *ppp* G.P.

Cb. *dim.* *ppp* G.P.

MOVEMENT II

1. I FOUND MY PLACE

II

Fl. ⁴⁹⁷ *poco mp floating*

Vln. I *pizz. l.v. sempre sim. p clear; ringing*

Vln. II *pizz. l.v. sempre sim. p clear; ringing*

I'm Roze Navab and I was born in 1999.

Fl. ⁵⁰⁷ [3X]

Ob.

Vln. I 4 8 12

Vln. II 4 8 12

p < poco mp sim.

I only have a few memories from my life in Iran:

Fl. ⁵¹⁸ *sim. breathing*

Ob.

Vln. I 16 20

Vln. II 16 20

the airport's chimneys after we had just said goodbye to my family,

who me and my Mum wouldn't see for another ten years.

Fl. ⁵²⁹

Ob.

Vln. I 24 28 32

Vln. II 24 28 32

[3X]

Musical score for measures 539-546. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part starts at measure 539. The woodwinds and strings play a rhythmic pattern. Dynamics include *p* (piano) for the Clarinet and Cello parts.

For the first two years of my life I did not see my dad.
 We made our way to Coventry and from that point on I was Roze...
 the Iranian born Cov kid.

Musical score for measures 547-554. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part starts at measure 547. The woodwinds and strings play a rhythmic pattern. Dynamics include *mf* (mezzo-forte) for the Flute, Oboe, Clarinet, and Bassoon parts.

557

Fl.
Ob.
Cl.
Bsn.

I think about how different my life might have been if I still lived in Iran.

Hn.
Tpt.
Tbn.

As a woman, I'd be told what I should wear.

Timp.

I'd be unable to speak freely about the things I am passionate about.

Hp.

$E_b F\# G\# A\# B C\# D\#$

8th.....

I have however managed to forge out my own dreams.

Vln. I
Vln. II
Vla.
Vc.
Cb.

[4X] [NARRATED]

570

Fl. *ff* G.P.

Ob. *ff* G.P.

Cl. *ff* [1st & 2nd time only] *sub. mf* [do not play on 4th time] G.P.

Bsn. *ff* *sub. mf* G.P.

Hn. *f* [1st & 2nd time only] *sub. mf* [do not play on 4th time] G.P.

Tpt. *f* *sub. mf* [do not play on 4th time] G.P.

Tbn. *f* *sub. mf* [do not play on 4th time] G.P.

Timp. *ff* *sub. mf* G.P.

Hp. *ff* [R.H. 1st time only (no repeat)] *sub. mf* G.P.

(8)..... [bass 1st & 2nd time only]

Vln. I G.P.

Vln. I *ff* G.P.

Vln. II *ff* [1st & 2nd time only] G.P.

Vla. *ff* *sub. mf* G.P.

Vc. *ff* *sub. mf* G.P.

Cb. *ff* *sub. mf* G.P.

2. THE ACCIDENTAL CHAIRPEOPLE

♩ = 84 Amabile
6/4 [NARRATED]

583

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

[2nd time only]

p warm

p warm

mp

divisi

divisi

p warm

[2nd time only]

p warm

In 2015 I accidentally became the chair of the Sky Blues Trust,

589

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo [sul G sempre]

mp in rilievo dolcissimo

a movement whose core aim was to increase supporter involvement in the football club.

595

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

601

Fl.

Ob. *solo*
mp in rilievo (= vln. solo)
dolcissimo *mf*

Cl.

Bsn. *mp*

In 2015 I accidentally became the chair of Prism LGBTQ+,
a free weekly social group whose core aim is to offer support for young local people.

I grew up with CCFC being a really important part of my life.

I grew up in the era of section 28, denying a really important part of my life.

Through school and onwards, my idols were Tommy Hutchison, Fergy and Wallace,

Gary Thomson, Tom English, Terry Gibson, Cyril Regis, the list goes on...

Through school and onwards, for me there was... Boy George...

[seamless bowing ad. lib]

Vln. I *(=ob.)* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

[INSTRUMENTAL]

607

Fl. *f* (= ob.)

Ob. *f*

Cl. *f* (= vln. solo)

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Hp. *sfz*

Vln. I *f* [sul D] [sul A]

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

E₂F₂G₂A₂
B₂C₂D₂

Detailed description: This page of a musical score, labeled [INSTRUMENTAL] and page 83, covers measures 607 to 610. The score is arranged in a grand staff format with multiple staves for different instruments. The Flute (Fl.) part begins in measure 607 with a rest, then enters in measure 608 with a melodic line marked *f* (= ob.). The Oboe (Ob.) part starts in measure 607 with a melodic line marked *f*. The Clarinet (Cl.) part also starts in measure 607 with a melodic line marked *f* (= vln. solo). The Bassoon (Bsn.) part starts in measure 607 with a rhythmic pattern marked *mf*. The Horn (Hn.) part starts in measure 608 with a melodic line marked *mf*. The Trumpet (Tpt.) part starts in measure 608 with a melodic line marked *mf*. The Harp (Hp.) part starts in measure 608 with chords marked *sfz*. The Violin I (Vln. I) part starts in measure 607 with a melodic line marked *f*, featuring *[sul D]* and *[sul A]* markings. The Violin II (Vln. II) part starts in measure 607 with a melodic line marked *mf*. The Viola (Vla.) part starts in measure 607 with a rhythmic pattern marked *mf*. The Violoncello (Vc.) part starts in measure 607 with a rhythmic pattern marked *mf*. The Contrabass (Cb.) part starts in measure 607 with a rhythmic pattern marked *mf*. A box containing the notes E₂F₂G₂A₂ and B₂C₂D₂ is located in the Harp part in measure 608.

[NARRATED]

615

Vln. I *mp subito* *p*

Vln. II *mp subito* *p*

Vla. *mp subito* *p*

Vc. *mp subito* *p*

Cb. *mp subito* *p*

As part of our campaign I stood on top of a double decker bus in Broadgate,
the same bus that had bought the FA Cup winning '87 team home.

I spoke to around 5000 people,
we had only expected 200.

620

Proud, dignified
solo [words for reference]

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp* (*div.*)

Vc. *mp*

Cb. *mp*

Let's all sing to - ge - ther, - Play up sky blues, - While we sing to - ge - ther, -

628

Vln. I We will ne - ver lose, Totten - ham or Chel - sea, U - ni - ted or a - ny -

Vln. I

Vln. II

Vla.

Vc.

Cb.

I recognised Coventry deserved and needed its own football team.

And as I made my speech from the top of that bus,
it moved me to hear the crowd passionately sing:

Let's all sing together...

633

Perc. Snare Drum

Perc. Snare Drum

Vln. I one, They shan't de - feat us, We'll fight till the game is won.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[3X]

638

Fl. *f* Let's

Ob. *mf* Let's

Cl. *mf* Let's

Bsn. *mf* Let's

Hn. *mf* Let's

Tpt. [on repeats only]: *mf* Let's

Tbn. Let's

S. D. **Snare Drum** *f*

Hp. [on repeats only]: *ff* Let's

Vln. I [8va on repeats]: *mf* Let's

Vln. I

Vln. II *solo* *mf* Let's

Vln. II

Vla.

Vc.

Cb.

642

Fl. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Ob. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Cl. [on third repeat only]: *ff* all sing to - ge - ther, — Play up sky blues, — While we sing to -

Bsn. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Hn. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Tpt. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Tbn. [on repeat only]: all sing to - ge - ther, — Play up sky blues, — While we sing to -

S. D. *>* *3* *>* *3* *>* *3* *>* *3*

Hp. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Vln. I all sing to - ge - ther, — Play up sky blues, — While we sing to -

Vln. I all sing to - ge - ther, — Play up sky blues, — While we sing to -

Vln. II all sing to - ge - ther, — Play up sky blues, — While we sing to -

Vln. II all sing to - ge - ther, — Play up sky blues, — While we sing to -

Vla. all sing to - ge - ther, — Play up sky blues, — While we sing to - *(div.)*

Vc. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Cb. all sing to - ge - ther, — Play up sky blues, — While we sing to -

Fl. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Ob. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Cl. _____

Bsn. _____

Hn. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Tpt. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Tbn. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

S. D. _____

Hp. ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Vln. I ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Vln. I _____

Vln. II ge - ther, We will ne - ver lose, Totten - ham or Chel - sea, U -

Vln. II _____

Vla. _____

Vc. _____

Cb. _____

Fl. won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!

Ob. won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!

Cl. *f* *sfz sfz sfz* *sfz sfz sfz* *sfz sfz sfz* *f*

Bsn. *f* *sfz sfz sfz* *sfz sfz sfz* *sfz sfz sfz* *f*

Hn. won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!

Tpt. won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!

Tbn. *f* *sfz sfz sfz* *sfz sfz sfz* *sfz sfz sfz* *f*

S. D. *sfz sfz sfz* *sfz sfz sfz* *sfz sfz sfz* (To timp.)

Hp. won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!
f sfz sfz sim. dyn.

Vln. I won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!
f ff sfz sfz sfz sfz sfz sfz sfz sfz sfz sfz

Vln. I *f sfz sfz f sfz sfz f sfz sfz f*

Vln. II won. Ci - ty! Ci - ty! Ci - ty! Ci - ty!
f ff sfz sfz sfz sfz sfz sfz

Vln. II *f sfz sfz f sfz sfz f sfz sfz f*

Vla. *f sfz sfz f sfz sfz f sfz sfz f*

Vc. *f sfz sfz f sfz sfz f sfz sfz f*

Cb. *f sfz sfz f sfz sfz f sfz sfz f*

664

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp*



It's kind of spectacular isn't it, what a group of individuals are able to achieve when they just...

670

Vln. I
Vln. II
Vla. (*div.*)
Vc.
Cb.



Come together... a symphonic achievement.

676

Hp. *mp* [*sempre l.v. / do not dampen*] *l.v.* *l.v. (sim.)*

Vln. I
Vln. II
Vla.
Vc.
Cb.

682 *solo* *mf* 93

Fl. *solo* *mf*

Cl. *solo* *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

At PRISM, we help them recognise that there is a community around them who love and support them.
 We want them to know their struggles may be individualised, but really we are all struggling together.

686

Fl. *p* *mf* *p* *mf*

Ob. *solo* *mf*

Cl. *mf* *p* *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

689

Fl. *p* *mf* *p* *mf*

Ob. *mf*

Cl. *p* *mf* *p* *mf*

Bsn. *mf* solo *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Hp.

And most importantly of all we want them to know that there is glitter at the end of the tunnel.

Vln. I

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla.

Vla.

Vc.

Cb.

Con spirito
[INSTRUMENTAL]

692

Fl. *f* *p* *poco f*

Ob. *f* *p* *poco f*

Cl. *f* *p* *poco f*

Bsn. *f* *p* *poco f*

Hn. *mf* *f*

Tpt. *mf* *f* *p* *poco f*

Tbn. *mf* *f* *p* *poco f*

Timp. *p* *poco f*

Hp. *ff* (l.v.)

Vln. I *solo* *ff* *6*

Vln. I *divisi* *f* *p* *poco f*

Vln. II *divisi* *f* *p* *poco f*

Vla. *1/2 section* *ff*

Vla. *1/2 section* *divisi* *f* *p* *poco f*

Vc. *divisi* *f* *p* *poco f*

Cb. *f* *p* *poco f*

695

Fl. *p* *poco f* *p* *poco f*

Ob. *p* *poco f* *p* *poco f*

Cl. *p* *poco f* *p* *poco f*

Bsn. *p* *poco f* *p* *poco f*

Hn. *p* *poco f* *p* *poco f*

Tpt. *p* *poco f* *p* *poco f*

Tbn. *p* *poco f* *p* *poco f*

Timp. *p* *poco f* *p* *poco f*

Hp. *p* *poco f* *p* *poco f*

Vln. I *p* *poco f* *p* *poco f*

Vln. II *p* *poco f* *p* *poco f*

Vla. *p* *poco f* *p* *poco f*

Vc. *p* *poco f* *p* *poco f*

Cb. *p* *poco f* *p* *poco f*

697

Fl. *p* *poco f* *mf* *f*

Ob. *p* *poco f* *mf* *f*

Cl. *p* *poco f* *mf* *f*

Bsn. *p* *poco f* *mf* *f*

Hn. *vld.*

Tpt. *p* *poco f* *mf* *f*

Tbn. *p* *poco f* *mf* *f*

Timp. *p* *poco f* *mf* *f*

Hp. *vld.*

Vln. I *p* *poco f* *mf* *f*

Vln. II *p* *poco f* *mf* *f*

Vla. *p* *poco f* *mf* *f*

Vc. *p* *poco f* *mf* *f*

Cb. *p* *poco f* *mf* *f*

Detailed description: This page of a musical score covers measures 697 and 698. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba, Timpani) all play sustained notes with a dynamic crescendo from *p* to *f*, marked with *poco f*. The strings (Violins I & II, Violas, Cellos, and Double Basses) provide harmonic support with similar dynamics. The Harp and Horns are marked *vld.* (vibrato). The Violin I part has a complex rhythmic pattern with accents and slurs. The score is written in a key with one sharp (F#) and a common time signature.

699

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Hp.
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 699 and 700. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained chords, while the brass instruments play rhythmic patterns. The harp features a complex, arpeggiated texture. The first violin part (Vln. I) has a highly technical, rapid passage in measure 699. The score is written in a key with one sharp (F#) and a common time signature.

701

Fl. *ff* G.P.

Ob. *ff* G.P.

Cl. *ff* G.P.

Bsn. *ff* G.P.

Hn. *ff* G.P.

Tpt. *ff* G.P.

Tbn. *ff* G.P.

Timp. *ff* G.P.

Hp. *fff* *possibile* G.P.

Vln. I *fff* G.P.

Vln. I *ff* G.P.

Vln. II *ff* G.P.

Vla. *ff* G.P.

Vla. *ff* G.P.

Vc. *ff* G.P.

Cb. *ff* G.P.

4. TWIN CITIES

100

4/4 ♩ = c. 72 *Giocoso*
4/4 [NARRATED]

[1st time only]

703 Piccolo **solo**
pp delicate; awakening *cresc.*

707 Piccolo *poco mp*

Coming out of the second world war we reached out to our enemies and said:

711 Piccolo
Clarinets *poco mp lilting; smooth*

“listen, we forgive you, let’s reconnect”

714 Piccolo
Clarinets

I found myself inspired. So I founded Twin Studios Project

717 Piccolo
Clarinets
Violoncello **Solo Pizz.**
poco mp rounded tone; elegant

Connecting Coventry with it's 26 twin cities through music, media and art.

720 Piccolo
Oboe *poco mp sonoro*
Clarinets
S. D. **Woodblock** [only on 2nd time] *poco mp*
Violoncello

723

Picc. *mf*

Ob.

Cl.

Perc.

Hp. *mf (=vla.)* G \sharp F \sharp B \flat

Vla. Solo *mp* (=h.p.) *f^{pass.}* *mp* *f^{pass.}*

Vc.



726

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Perc. *mf*

Hp. B \flat C \sharp F \sharp G \sharp

Vla. *mp* *f^{sim.}* *mp* *mf* *f*

Vc. *mf*

[INSTRUMENTAL]

729

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mp* — *mf* — *pocof*

Tpt. *mp* — *mf* — *pocof*

Tbn. *mp* — *mf* — *pocof*

Perc. *f*

Hp. *f* D#

Vln. I Solo Pizz. *f*

Vln. I Tutti *mp* — *mf* — *f*

Vln. II Solo Pizz. *f*

Vln. II Tutti *mp* — *mf* — *f*

Vla. Solo Pizz. *f*

Vla. Tutti *mp* — *mf* — *f*

Vc. Tutti *f*

Cb. Pizz. *f*

G.P. to Flute

732

Picc. *ff* G.P.

Ob. *ff* G.P.

Cl. *ff* G.P.

Bsn. *ff* G.P.

Hn. *mf* *f* G.P.

Tpt. *mf* *f* G.P.

Tbn. *mf* *f* G.P.

Perc. *ff* G.P. to Vib.

Hp. *ff* G.P.

Vln. I *ff* G.P.

Vln. I *mf* *f* *f possibile* G.P.

Vln. II *ff* G.P.

Vln. II *mf* *f* *f possibile* G.P.

Vla. *ff* G.P.

Vla. *mf* *f* *f possibile* G.P.

Vc. *ff* G.P.

Cb. *ff* G.P.

MOVEMENT III 1. THERE WAS A NEED

III

♩ = 60-70
SENZA MISURA*;
very slow, tender

1

SAM; Harp

solo
accidentals only apply to notes they precede [this section should last at least 2 minutes to figure 2]

735 [NARRATED]

Harp (Hp.)

[use rhythmic values as a guide, to create a sense of space]

beginning soft & quiet

l.v. (sempre)

(sim.)

Harp (Hp.)

737

Measures 737-738. Treble clef. Includes triplets and quintuplets.

For about 8 years I worked as a sister on the Special Care Baby Unit,

Harp (Hp.)

738

Measures 738-739. Treble clef. Includes triplets and quintuplets.

Harp (Hp.)

739

Measures 739-740. Treble and Bass clefs. Includes septuplets.

looking after the sickest and most premature babies.

Harp (Hp.)

740

Measures 740-741. Treble and Bass clefs. Includes triplets and septuplets.

Harp (Hp.)

741

[rhythms ad lib., ebbing]

(l.v.) →

Measures 741-742. Treble and Bass clefs. Includes triplets.

I became aware of a gap in the care we were providing...

[glissandi ad lib. - vary shapes & speeds]
[continue until entry of strings, then slowly fade out]

Harp (Hp.)

742

gradual rit. & dim.

glissandi

Measures 742-743. Treble and Bass clefs. Includes glissandi.

2

LYNETTE; Strings

(following harp solo)

[after 3 ♩ by conductor]:

So I became a bereavement midwife,

the first in Coventry, and the first in the country.

I give them time, I empathise with their trauma,

and to date I have supported thousands of bereaved families.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

arco

Measures 743-744. String staves with dynamics and performance instructions.

* Conductor to bring each instrument/section in gestured with listed numbers on their hand

♩ = 96
[upper part on 2rd & 3rd time]

743

Hp. *mp* *dolcissimo*
[lower part on 3rd time]

Vln. I *p* *dolcissimo*
[remove tie on repeat]

Vln. II *p* *dolcissimo*
[remove tie on repeat]

Vla. *p* *dolcissimo*
[remove tie on repeat]

Vc. *p* *dolcissimo*

I have given birth to nine children, and experienced the death of three:

751

Hp.

Vln. I

Vln. II

Vla.

Vc.

my 5 month-old baby girl, Anya,

my 55 year-old son, Anthony,

and my 52 year-old son, Allistair.

760

Hp.

Vln. I

Vln. II

Vla.

Vc.

768

Hp.

Vln. I

Vln. II

Vla.

Vc.

rit.

About 30 years ago in Malaysia, I lost a little boy 24 weeks into my pregnancy.

30 years ago, a year before I was born, my Mum miscarried a child.

In the year of my birth, 1991, Mum also lost her brother who was aged thirty.

His name... was Anthony.

776

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

$\frac{4}{8}$ ♩ = 72

$\frac{3}{8}$

$\frac{4}{8}$

$\frac{3}{8}$ (sim. T.S.)

p *dolcissimo*

cresc. poco. a poco.

784

Fl. *mp* *cresc. poco a poco*

Ob. *mp* *cresc. poco a poco*

Cl. *mp* *cresc. poco a poco*

Bsn. *mp* *cresc. poco a poco*

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*



Through time we find some way to rebuild ourselves.

792

Fl. *mf* *cresc. poco a poco*

Ob. *mf* *cresc. poco a poco*

Cl. *mf* *cresc. poco a poco*

Bsn. *mf* *cresc. poco a poco*

Vln. I *mf* *cresc. poco a poco*

Vln. II *mf* *cresc. poco a poco*

Vla. *mf* *cresc. poco a poco*

Vc. *mf* *cresc. poco a poco*

801

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp*

Vln. I *f* *pp delicatiss.* trem. punta d'arco

Vln. II *f* *pp delicatiss.* trem. punta d'arco

Vla. *f* *pp delicatiss.* trem. punta d'arco

Vc. *f* *pp delicatiss.* trem. punta d'arco

I have learned where there is sadness there is often hope and great strength.



811

♩ = 60-70
SENZA MISURA; very slow, tender
solo accidentals only apply to notes they precede

3
 PAUL; Hp.

HP. *l.v. (sempre)*

Vln. I [fade out on entry of harp]

Vln. II [fade out on entry of harp]

Vla. [fade out on entry of harp]

Vc. [fade out on entry of harp]

817 109

818

819 (l.v. *sempre*)

820

821

822

4 SAM;
Strings

[gliss. as before]

trem. div. punta d'arco (following harp solo, [after 5 ♩ by conductor]:

trem. div. punta d'arco **pp** (following harp solo) [after 5 ♩ by conductor]:

trem. div. punta d'arco **pp** (following harp solo) [after 5 ♩ by conductor]:

trem. div. punta d'arco **pp** (following harp solo) [after 5 ♩ by conductor]:

trem. div. punta d'arco **pp** (following harp solo) [after 5 ♩ by conductor]:

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
pp
pp

♩ = 96

823

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti



I am always here to listen.

828 [on repeat only]

Ob.

mp

Cl.

[on repeat only]

mp

Bsn.

[on repeat only]

mp

Vln. I

Vln. II

Vla.

Vc.

div.

[non-trem. on repeat]

[part 2 dbl. stp] (norm.)

Cb.

837

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Cb. *mp*

I try my best to say:

845 [on repeat only]

Fl. *mp*

Ob.

Cl.

Bsn.

Cb. 1. solo

"I'm here"

853

♩ = 60-70
SENZA MISURA; very slow, tender

Fl. *dim. on repeat* (*pp*)

Ob. *mf* *dolciss.*

Cl. *dim. on repeat* (*pp*)

Bsn. *dim. on repeat* (*pp*)

Cb. *dim. on repeat* (*p*)

[slowly fade out after oboe's final note]

2. ON LOSS

♩ = 48-52

SENZA MISURA*; Tender & reflective
UN-CONDUCTED [NARRATED]

Vibraphone

858 [motor off] *accidentals only apply to notes they precede*

Vib. *beginning soft & quiet; with lots of space with pedal; change with harmony* (l.v.) (sim. l.v.)

A rainbow is a multicolored arc,

862

Vib.

made by light striking water droplets,

865

Vib.

a beautiful phenomenon,

868

Vib.

when sunshine meets rain.

871

Vib.

873 (reach ♩ = c. 58 over this section) [after 3 ♩ by conductor]: $\frac{3}{4}$ ♩ = 58 *Grazioso*; always moving **CONDUCTED**

Vib. [after 3 ♩ by conductor]:

Hp. [after 3 ♩ by conductor]:

poco mf (sempre) sonoro

*Vibraphone in own time until b. 875

877

Vib. *poco mf (sempre) sonoro*

Hrp. *poco mf (sempre) sonoro*

881

Cl. *linear, pure tone* *mf* *mf*

Vib. *poco mf (sempre) sonoro*

Hrp. *poco mf (sempre) sonoro*

885

Cl. *mf*

Vib. *poco mf (sempre) sonoro*

Hrp. *poco mf (sempre) sonoro*

889

Fl. *mp* *mf*

Cl. *mf* *poco f* *mf*

Vib. *poco mf (sempre) sonoro*

Hrp. *poco mf (sempre) sonoro*

E# G#

893

Fl. *mp* *poco f*

Cl. *mf* *poco f*

Vib. *poco mf (sempre) sonoro*

Hrp. *poco mf (sempre) sonoro*

F#

897

Fl. *mf* *mf* *poco f*

Cl. *mf* *mf* *poco f*

Vib.

Hrp. *E_b* *F#*



901

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Vib.

Hrp.



905

Fl. *mp* *poco f* *f*

Cl. *mp* *mf* *poco f* *f*

Vib. *f*

Hrp. *f*



909

Fl. [cut away abruptly!]

Cl. [cut away abruptly!]

Vib. [cut away abruptly!]

Hrp. [cut away abruptly!]

3. REQUIEM FOR A CATHEDRAL

912 **Flute** $\frac{6}{4}$ = 72 Grave; pensive
G.P. $\frac{6}{4}$ [INSTRUMENTAL]

Fl.

Tam-tam
G.P. $\frac{6}{4}$

Perc.

Vc. **G.P.**
p con affeto *mf poco*

Cb. **G.P.**
p con affeto *mf poco*

SENZA MISURA; flute solo

918 **Flute** $\frac{6}{4}$
Molto rubato
solo

Fl.

between mp and f ; yearning, aching...

T.-t. $\frac{6}{4}$
p mp

Vc. $\frac{6}{4}$
p (flute solo)

Cb. $\frac{6}{4}$
p (flute solo)

919 $\frac{6}{4}$ [do not dampen but let the sound die away under cellos & basses]

T.-t. $\frac{6}{4}$

Vc. $\frac{6}{4}$
f poco

Cb. $\frac{6}{4}$
f poco

as before

SENZA MISURA; clarinet solo

925 **Clarinet** $\frac{6}{4}$
solo *Molto rubato*

Cl.

between mp and f ; tranquillo, sonoro...

T.-t. $\frac{6}{4}$
p mp

Vc. $\frac{6}{4}$
p (clarinet solo)

Cb. $\frac{6}{4}$
p (clarinet solo)

(following clarinet solo)
 [after 5 ♩ by conductor]:

(following clarinet solo)
 [after 5 ♩ by conductor]:

(following clarinet solo)
 [after 5 ♩ by conductor]:

(following clarinet solo)
 [after 5 ♩ by conductor]:

Fl. *p* < *mp* < *mf* *poco f*

Ob. *poco f* *mf* *poco f*

Cl. *poco f* *mf*

Bsn. *poco f* *mf*

Hn. *mf* *poco f* *mf* *poco f*

Tpt. *mp* *mf*

Tbn. *poco f* *mf*

B. D. **Bass Drum**
roll (unmeasured)

Hp. *poco f*
E₂F₂G₂A₂
B₂C₂D₂

Vln. I *poco f* *poco f* *divisi*

Vln. II *mf* *poco f* *mf* *poco f* *divisi*

Vla. *divisi* *tutti* *poco f* *mf*

Vc. *divisi/tutti sim.* *poco f* *mf* *poco f*

Cb. *poco f* *mf*

940

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *poco f* *cresc. poco a poco*

Bsn. *poco f* *cresc. poco a poco*

Hn. *cresc. poco a poco*

Tpt. *poco f* *cresc. poco a poco*

Tbn. *poco f* *cresc. poco a poco*

B. D. *pp* *cresc. poco a poco*

Hp. *G#* *C#* *A#* *D#* *E#* *cresc. poco a poco*

Vln. I *cresc. poco a poco* *divisi*

Vln. II *tutti* *[double stop; non divisi]* *cresc. poco a poco*

Vla. *tutti* *poco f* *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *poco f* *cresc. poco a poco*

946

Fl. *ff* *ffff*

Ob. *ff* *ffff*

Cl. *ff* *ffff*

Bsn. *ff* *ffff*

Hn. *ff* *ffff*

Tpt. *ff* *ffff*

Tbn. *ff* *ffff*

B. D. *ff* *ffff* to Tam-tam

Hp. *fff* *mf poco* *G♯*

Vln. I *ff* *ffff* *pp sub.!* *mp* trem.

Vln. II *ff* *ffff* *pp sub.!* trem.

Vla. *ff* *ffff* *pp sub.!* trem. *divisi*

Vc. *ff* *ffff* *pp*

Cb. *ff* *ffff*

[double stop; non divisi]

8va

L.v.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.-t.

as before

Tam-tam

mp

to Glock.

Hp.

G#

E4

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

gradually reduce speed of trem to a long note (ad lib.)
- when at long note drop out (al niente) in your own time

[part 2 dbl. stp.]

trem.

pp

gradually reduce speed of trem to a long note (ad lib.)
- when at long note drop out (al niente) in your own time

4. MALAYSIAN CURRY LEAVES

♩ = c. 60
SENZA MISURA*;
 Imagine a garden coming into bloom...

1 [NARRATED] Cl. Solo

961 **G.P.** **Piccolo**

Picc. **G.P.**

Ob. **G.P.**

Cl. **G.P.**

Bsn. **G.P.**

I find strength from my garden,

[rhythms ad lib., allow plenty of space between phrases; see commas]

Awakening

Beginning soft, and gradually expanding towards *poco mf*

and learn a lot about the world from it.

Hn. **G.P.**

Tpt. **G.P.**

Tbn. **G.P.**

I learn from the lavender,

and the rose,

who love each other passionately.

Perc. **G.P.** **Glockenspiel**

Hp. **G.P.**

I learn from the poppies' resilience to survive.

♩ = c. 60
SENZA MISURA*;
 Imagine a garden coming into bloom...

You can remove their leaves and their stems,

Vln. I **G.P.**

Vln. II **G.P.**

Vla. **G.P.**

Vc. **G.P.**

Cb. **G.P.**

but as long as you leave their seed,

each year they will continue to grow.

solo Drone;
 follow conductor

[during drones, vary vibrato intensities ad lib. (between non-vib. & wide) - work alongside soloists]

pp (seamless staggered bowing; ad lib.)

* Conductor to bring drone/drone changes in with numbers on their hand; each instrument/section in gestured directly

Picc. Solo

2

967

(after cl.) **Flourishing**

between mf and f

c. 5" c. 3" c. 7" c. 3"

I learn about community from the Malaysian curry leaves growing in pots in my conservatory.

Picc./Cl. Solo

Cl. Solo

972

c. 5" c. 7" (cl.) (with cl.) c. 7"

(after picc.) (with picc.)

About 5 years ago a friend gave me one as a gift. And from one tiny plant I now have three.

3

$\text{♩} = \text{c. } 92$

Bsn. Solo

975

Jaunty

(after picc./cl.) *between mf and f*

(following bassoon solo) [after 3 ♩ by conductor]:

(following bassoon solo) [after 3 ♩ by conductor]:

(following bassoon solo) [after 3 ♩ by conductor]:

(following bassoon solo) [after 3 ♩ by conductor]:

p

3/4 CONDUCTED

♩ = c. 72
SENZA MISURA

♩ = ♩ 4

Vln. Solo

979

Picc. *mf* (=cl./bsn.) — *f*

Ob.

Cl. *mf* (=picc./bsn.) — *f*

Bsn. *mf* (=picc./cl.) — *f*

Hn.

Tpt.

Tbn.

Glock.

Hp.

CONDUCTED

♩ = c. 92
SENZA MISURA

Vln. I Solo (after picc./cl./bsn.) *mf* *maestoso*

Vln. II

Vla.

Vc. [hold note until conductor signals section 4]: *mp* [rest of cellos to enter one-by-one c. 5" apart] →

Cb.

4/2 CONDUCTED; Blossoming

(following violin solo)
[after 4 ♩ by conductor]:

986

Picc. *mf stately*

Ob.

Cl. *mf stately*

Bsn. *mf stately*

There is something about them being together that has helped all of them to thrive;

Hn.

Tpt.

Tbn.

(following violin solo)
[after 4 ♩ by conductor]:

Glock. *mf stately*

Hp. *mf stately*

(following violin solo)
[after 4 ♩ by conductor]:

Tutti [all double stopping]

Vln. I

Vln. II

Vla.

Vc. *mf* [smoothly stagger bowing ad lib.]

Cb.

991

Picc.
Ob.
Cl.
Bsn.

Detailed description: This block contains the first four staves of the musical score. The Piccolo staff (treble clef) has a melodic line with slurs and accents. The Oboe staff (treble clef) is mostly silent with some rests. The Clarinet staff (treble clef) has a melodic line with slurs and accents. The Bassoon staff (bass clef) has a melodic line with slurs and accents. The music is in a key with one sharp (F#) and a 4/4 time signature.

For some reason they find strength in each other...

Hn.
Tpt.
Tbn.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
[smoothly stagger bowing ad lib.]
mf
[smoothly stagger bowing ad lib.]
mf
[smoothly stagger bowing ad lib.]

Detailed description: This block contains the remaining staves of the musical score. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) staves are mostly silent with rests. The Glockenspiel (Glock.) staff has a melodic line with slurs and accents. The Harp (Hp.) staff has a complex accompaniment with many slurs and accents. The Violin I (Vln. I) staff has a melodic line with slurs and accents, marked *mf*. The Violin II (Vln. II) staff has a long, smooth bowing line with a slur and the instruction *[smoothly stagger bowing ad lib.]*, marked *mf*. The Viola (Vla.) staff has a long, smooth bowing line with a slur and the instruction *[smoothly stagger bowing ad lib.]*, marked *mf*. The Violoncello (Vc.) staff has a long, smooth bowing line with a slur and the instruction *[smoothly stagger bowing ad lib.]*, marked *mf*. The Contrabass (Cb.) staff has a long, smooth bowing line with a slur and the instruction *[smoothly stagger bowing ad lib.]*, marked *mf*.

Growing in intensity
[INSTRUMENTAL]

996

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

And my curries would be

utterly boring

without them.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

div. [part 2 dbl. stp.]

1004 *To Fl.*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

The etymology of the word 'Symphony' comes from the Greek:
'to speak, to tell, to say'

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

The coming together of sounds,
the coming together of flavours,
the coming together of... 'us'.

Hp. *mf* *resplendent*

p

pp

Vln. I *ffp* *legato* [*smoothly stagger bowing ad lib.*] *pp* trem.

Vln. II *ffp* *legato* [*smoothly stagger bowing ad lib.*] *pp* trem.

Vla. *ffp* *legato* [*smoothly stagger bowing ad lib.*] *pp* trem.

Vc. *ffp* *legato* [*smoothly stagger bowing ad lib.*] *pp* trem.

Cb. *ffp* *legato* [*smoothly stagger bowing ad lib.*] *pp* trem.

[4X]

SENZA MISURA; Delicato (glock. solo)

rit.

♩ = c. 72

1012

Picc. *Glock. Solo*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock. [cued by cond.]: **[gradually slow down until winding to a halt, as if winding down]**

(mf) gentle, quaint & dwindling (l.v. on final)

Hp.

SENZA MISURA; Delicato (glock. solo)

rit.

[cued by conductor: (after glock.) after 4 ♩ change chord]:

Vln. I *(glock. solo)* [hold tremolo until violin solo; follow cond.] [cued by conductor: (after glock.) after 4 ♩ change chord]:

Vln. II *(glock. solo)* [hold tremolo until violin solo; follow cond.] [cued by conductor: (after glock.) after 4 ♩ change chord]:

Vla. *(glock. solo)* [hold tremolo until violin solo; follow cond.] [cued by conductor: (after glock.) after 4 ♩ change chord]:

Vc. *(glock. solo)* [hold tremolo until violin solo; follow cond.] [cued by conductor: (after glock.) after 4 ♩ change chord]:

Cb. *(glock. solo)* [hold tremolo until violin solo; follow cond.] [cued by conductor: (after glock.) after 4 ♩ change chord]:

tutti

[INSTRUMENTAL]

Musical score for measures 1015-1018. The first staff (Vln. I) is marked 'solo' and contains a melodic line with various articulations and dynamics: *mf*, *f*, *molto espressivo*, *ff*, and *fff*. The other staves (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *p* and contain sustained notes.



Musical score for measures 1019-1022. The first staff (Vln. I) is marked '[NARRATED]' and contains a melodic line with dynamics: *f*, *mf*, *mp*, and *p*. The other staves (Vln. I, Vln. II, Vla., Vc., Cb.) are marked '[fade out when gestured]' and contain sustained notes. The score includes specific ending instructions: 'End Vln. I', 'End Vln. II', 'End Vla.', 'End Vc.', and 'End Cb.'.

5. THAT WHICH CONNECTS US

3 CONDUCTED

4 ♩ = 112 Warm; reflective

[after 3 ♩]: [NARRATED]

Musical score for measures 1024-1039. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics range from *pp* to *mp*. A *div.* marking is present above the Vc. staff.

As individuals we are all part of a personal, national, or universal 'us'

in these relationships,

in this cathedral,

in this country,

in this world,

in this complex city we call Coventry

2
4

Musical score for measures 1040-1049. The score includes staves for Hn., Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics range from *mp* to *mf*. A *pizz.* marking is present above the Cb. staff.

1052

$\frac{3}{4}$ $\frac{2}{4}$

Hn.

Tpt.

Tbn.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

1063

$\frac{3}{4}$ $\frac{2}{4}$

Hn.

Tpt.

Tbn.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

2/4

1072

Musical score for measures 1072-1078. The score is for a full orchestra and includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 1076. The music features a variety of rhythmic patterns and melodic lines across the instruments.



3/4

1081

Musical score for measures 1081-1087. The score is for a full orchestra and includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#). The time signature is 3/4. The music features a variety of rhythmic patterns and melodic lines across the instruments.

1090

$\frac{2}{4}$ $\frac{3}{4}$

Hn.
Tpt.
Tbn.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Cb.

|| $\frac{2}{4}$ rit. $\frac{3}{4}$

1099

Hn.
Tpt.
Tbn.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 72 Adagietto; semplice

1109

Vln. I *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. II *pp* *p* *p* *p*

Vla. *pp* *p* *pp* *p*

pp *p* *pp* *p*

1124 [4X] Marimba

Mar. *mp* *mf*

Vln. I *pp* *p* *p* *mp* *p* *mp*

Vln. II *p* *p* *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp* *p* *mp*

Vc. *pp* *p* *mp* *p* *mp* *p* *mp*

Cb. arco *p* *mp* *p* *mp*

p *mp* *p* *mp*

1136

Bsn. *mp* *mf* *mp*

Mar. *mp* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

1141

This musical score page contains measures 1141 through 1144. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Silent in measures 1141 and 1142. In measure 1143, it plays a melodic line starting on G4, moving to A4, B4, and C5, with dynamics *mf* and *mp*. In measure 1144, it continues with a similar line, dynamics *mp*.
- Clarinet (Cl.):** Plays a rhythmic eighth-note pattern starting on G3, moving to A3, B3, and C4. Dynamics are *mp*, *mp*, *mf*, and *mp* across the measures.
- Bassoon (Bsn.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics are *mp*, *mf*, and *mp*.
- Horn (Hn.):** Silent throughout.
- Trumpet (Tpt.):** Silent throughout. A note in measure 1144 is marked "harmon mute (stem in)".
- Tuba (Tbn.):** Silent throughout.
- Maracas (Mar.):** Plays a rhythmic pattern of eighth notes. Dynamics are *mp* and *mf*. Triplet markings (3) are present above the notes in measures 1141, 1142, 1143, and 1144.
- Violin I (Vln. I):** Plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics are *p* and *mf*.
- Violin II (Vln. II):** Plays a similar melodic line to Violin I. Dynamics are *p* and *mf*.
- Viola (Vla.):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics are *p* and *mf*.
- Violoncello (Vc.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics are *p* and *mf*.
- Contrabass (Cb.):** Plays a melodic line starting on G1, moving to A1, B1, and C2. Dynamics are *p* and *mf*.

1145 Flute

This musical score page contains measures 1145 through 1148. The instruments and their dynamics are as follows:

- Flute (Fl.):** *mp*, *mf*, *mp*
- Oboe (Ob.):** *mp*, *mf*, *mp*
- Clarinet (Cl.):** *mp*, *mf*, *mp*
- Bassoon (Bsn.):** *mp*, *mf*, *mp*
- Horn (Hn.):** *mp*, *mf*, *mp*
- Trumpet (Tpt.):** *mp*, *mf*, *mp*
- Trombone (Tbn.):** *mp*, *mf*, *mp*
- Mandolin (Mar.):** *mp*, *mf*
- Violin I (Vln. I):** *p*, *mf*
- Violin II (Vln. II):** *p*, *mf*
- Viola (Vla.):** *p*, *mf*
- Violoncello (Vc.):** *p*, *mf*
- Double Bass (Cb.):** *p*, *mf*

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play rhythmic patterns, while the brass and mandolin provide harmonic support. The dynamic markings transition from *mp* to *mf* and back to *mp* across the measures.

1149

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. *mp* *mf* *f* *mf* *f*

Tpt. *mp* *mf* *f* *mf* *f*

Tbn. *mp* *mf* *f*

Mar. *mp* *f* *ff*

Harp. *mp* *poco mf* *f* G \flat D \flat

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

1157

1153

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. senza sord.

Tbn.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1157

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1160

Fl. *ffff* 3

Ob. *ffff* 3

Cl. *ffff* 3

Bsn. *ffff* 3

Hn. *ffff* 3

Tpt. *ffff* 3

Tbn. *ffff* 3

Glock. Cymbals

Mar. 3

Hp.

Vln. I trem. *ffff*

Vln. II trem. *ffff*

Vla. *div.* trem. *ffff*

Vc. *div.* trem. *ffff*

Cb. trem. *ffff*

Detailed description: This page of a musical score covers measures 1160, 1161, and 1162. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) play a complex, rhythmic pattern of eighth and sixteenth notes, often in groups of three. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a tremolo accompaniment. The percussion includes a maracas part with a steady eighth-note rhythm and cymbals. The dynamic marking *ffff* (fortississimo) is prominent throughout the section. The key signature has three flats, and the time signature is 4/4.

1163

Fl. G.P.

Ob. G.P.

Cl. G.P.

Bsn. G.P.

Hn. G.P.

Tpt. G.P.

Tbn. G.P.

Cym. Crash Hand Cymbals To S. D. G.P.
1.v.

Mar. *ffff* possibile

Hp. *ffff* possibile [gliss. ad lib; very extravagant!] *swr* G.P.
8vb

Vln. I G.P.

Vln. I [section *divisi*; 1/2 & 1/2] G.P.

Vln. II G.P. arco

Vln. II [section *divisi*; 1/2 & 1/2] G.P. arco

Vla. G.P.

Vla. [section *divisi*; 1/2 & 1/2] G.P.

Vc. G.P.

Vc. [section *divisi*; 1/2 & 1/2] G.P.

Cb. G.P.

6. END CREDITS

$\frac{3}{4}$ ♩ = 84 Maestoso $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (sim. T.S.)

[AT LEAST 4X]

1168

Fl. *mf* [8va 3rd & 4th rep.]

Ob. *mf*

Cl. *mf*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

S. D. *f* Snare Drum

Hp. *ff*

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *f*

Cb. *ff* pizz.

♩ = 84 Maestoso

1172

Fl. *cresc. (final time)*

Ob. *cresc. (final time)*

Cl. *cresc. (final time)*

Bsn. *cresc. (final time)*

Hn. *cresc. (final time)*

Tpt. *cresc. (final time)*

Tbn. *cresc. (final time)*

S. D. *cresc. (final time)*

Hp. *cresc. (final time)*

(8)

Vln. I *cresc. (final time)*

Vln. I *cresc. (final time)*

Vln. II *cresc. (final time)*

Vln. II *cresc. (final time)*

Vla. *cresc. (final time)*

Vla. *cresc. (final time)*

Vc. *cresc. (final time)*

Vc. *cresc. (final time)*

Cb. *cresc. (final time)*

Musical score for orchestra and strings, measures 1176-1178. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments and parts are:

- Fl. (Flute): Measures 1176-1178, starting with a triplet of eighth notes. Measure 1178 includes a [final time] marking and a triplet of eighth notes.
- Ob. (Oboe): Measures 1176-1178, playing a sustained note with a fermata.
- Cl. (Clarinet): Measures 1176-1178, playing a sustained note with a fermata.
- Bsn. (Bassoon): Measures 1176-1178, playing a triplet of eighth notes. Measure 1178 includes a [final time] marking and a triplet of eighth notes.
- Hn. (Horn): Measures 1176-1178, playing a sustained note with a fermata.
- Tpt. (Trumpet): Measures 1176-1178, playing a sustained note with a fermata.
- Tbn. (Tuba): Measures 1176-1178, playing a sustained note with a fermata.
- S. D. (Snare Drum): Measures 1176-1178, playing a rhythmic pattern of eighth notes.
- Hp. (Harp): Measures 1176-1178, playing a triplet of eighth notes. Measure 1178 includes a [final time] marking and a triplet of eighth notes.
- Vln. I (Violin I): Measures 1176-1178, playing a triplet of eighth notes. Measure 1178 includes a [final time] marking and a triplet of eighth notes.
- Vln. II (Violin II): Measures 1176-1178, playing a sustained note with a fermata.
- Vla. (Viola): Measures 1176-1178, playing a sustained note with a fermata.
- Vc. (Violoncello): Measures 1176-1178, playing a sustained note with a fermata.
- Cb. (Cello): Measures 1176-1178, playing a triplet of eighth notes. Measure 1178 includes a [final time] marking and a triplet of eighth notes.

Dynamic markings include *ff* (fortissimo) for the woodwinds, brass, harp, and strings. The score includes various musical notations such as triplets, fermatas, and dynamic markings.