

Commissioned by the National Children's Choir of Great Britain in celebration of its 20th anniversary

Everyday Wonders: The Girl from Aleppo

1. Orphans of the World

Kevin Crossley-Holland (b. 1941)

CECILIA McDOWALL

Expressive ♩ = c.72

SOLO VIOLIN

f impassioned, exaggerated, in Middle Eastern fashion

UPPER VOICES

SOPRANO

ALTO

TENOR

BASS

PIANO

Expressive ♩ = c.72

in the manner of a hammered dulcimer

mf *mp*

con Ped. sempre

5

8

mf *mp*

10

f resonant *mf*

13 **A**

UPPER VOICES *mf espress.*

Is what we have,

mf dolce

S. A. This wreath of words

T. B. *mf dolce*

A

mf *mp*

16

all

And flow - ers of song all we can give.

mf

18

we can give.

Sing-ing sor-row but sing-ing to-

f *mf*

mp *mf*

21

Musical score for measures 21-22. The score includes vocal lines and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Sing - - - ing, - - -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with long notes. A dynamic marking *f intense* is present in the vocal line, and *mp* is in the piano accompaniment.

23

Musical score for measures 23-24. The score includes vocal lines and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "of life it - self, it - self, ah". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with long notes. Dynamic markings include *(mf)*, *mp dolce*, and *mf*. The piano accompaniment also includes triplets and a *dolce e legato* marking.

26

f *mp* *mf*

sing-ing the song of life it - self.

sing-ing the song of life it - self.

song of

(UPPER VOICES)

29

mp *p dolce* *mf*

New life. That's me!

f dolce

Nu - jeen, Nu - jeen. New life. That's me!

f dolce

Nu - jeen, Nu - jeen. New life. That's me!

mp *p dolce* *mf*

S. A. New life. That's me!

T. B. *mp* *p dolce* *mf*

*Solo sopranos taken from the SATB choir.

2. Thousands milling at the border (The Journey)

With energy ♩ = c.136

**p cresc. poco a poco*

UPPER VOICES

Thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

S.

Thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

A.

**p cresc. poco a poco*

Mill-ing at the, mill-ing at the, mill-ing at the

T.

**p cresc. poco a poco*

Thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

B.

**p cresc. poco a poco*

Mill-ing at the, mill-ing at the, mill-ing at the

4

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

bor-der, mill-ing at the, mill-ing at the, mill-ing at the bor-der, mill-ing at the,

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands, thou-sands,

bor-der, mill-ing at the, mill-ing at the, mill-ing at the bor-der, mill-ing at the,

*Performances may follow the dynamic scheme presented for the spoken parts of this movement or, alternatively, conductors may decide to use a different shaping, depending on the choral forces.

7 **G**

body slap

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands mill-ing at the bor-der, thou-sands, thou-sands,

body slap

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands mill-ing at the bor-der, thou-sands, thou-sands,

body slap

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands mill-ing at the bor-der, thou-sands, thou-sands,

body slap

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands mill-ing at the bor-der, thou-sands, thou-sands,

body slap

thou-sands, thou-sands, thou-sands, thou-sands, thou-sands mill-ing at the bor-der, thou-sands, thou-sands,

10

thou - sands mill - ing at the bor - der, bor - der, thou - sands, thou - sands, thou - sands,

thou - sands mill - ing at the bor - der, bor - der, thou - sands, thou - sands, thou - sands,

thou - sands mill - ing at the bor - der, bor - der, thou - sands, thou - sands, thou - sands,

thou - sands mill - ing at the bor - der, bor - der, thou - sands, thou - sands, thou - sands,

thou - sands mill - ing at the bor - der, bor - der, thou - sands, thou - sands, thou - sands,

3. I had never seen the sea before

With energy ♩ = c. 50

SOLO VIOLIN

f cantabile e giocoso

S. A. *unis. mf* *mf* *mf* *mf*
shh shh shh shh

T. B. *mf* *mf* *mf* *mf*
shh shh shh shh

With energy ♩ = c. 50

mf *mp* *mf* *mp* *sim.*

con Ped.

5

mf *mf* *mf* *mf*
shh shh shh shh

mf *mf* *mf* *mf*
shh shh shh shh

mp

The musical score is arranged in four systems. The first system features a Solo Violin part with a melodic line of eighth notes and a piano accompaniment of chords. The vocal parts (Soprano Alto and Tenor Bass) enter with a sustained note and a 'shh' marking. The second system continues the piano accompaniment with dynamic markings of *mf*, *mp*, and *sim.*, and includes the instruction *con Ped.*. The third system shows the vocal parts continuing their sustained notes with *mf* dynamics and 'shh' markings. The piano accompaniment continues with similar dynamics and includes a *mp* marking at the end of the system. The fourth system concludes the vocal parts and piano accompaniment with *mf* dynamics and 'shh' markings.

9

mf espress.

S. I had ne-ver seen the sea be - fore, ne-ver seen, ne-ver seen the sea.

mf espress.

A. I had ne-ver seen the sea be - fore, ne-ver seen, ne-ver seen the sea.

mf *mf* *mf* *mf*

T. *shh* *shh* *shh* *shh*

mf *mf* *mf* *mf*

B. *shh* *shh* *shh* *shh*

13

f

mf *mf*

shh *shh*

mf *mf*

shh *shh*

mf *f*

shh *f*

The mist, the spray. How

f

The mist, the spray. How

4. A lost tribe pushed from border to border

With energy ♩ = c.140

SOLO VIOLIN

S. A. *unis. mf*

T. B. *mf*

A lost tribe pushed from bor-der to bor-der,

With energy ♩ = c.140

f menacing

mf

5

bor-der to bor-der, bor-der to bor-der. *s. mp*

A. Stam-ped-ing for a bus, *mp*

T. *mp*

B. *mp*

9

mp *poco* *mp cresc.*

stam-ped-ing for a bus, swarm-ing a-

mp *poco* *mp cresc.*

sub. mp *mf cresc.*

Detailed description of the musical score: The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. It is in 4/4 time with a tempo of approximately 140 beats per minute. The key signature has one flat (B-flat). The piece begins with a 'SOLO VIOLIN' part. The vocal parts enter with the lyrics 'A lost tribe pushed from border to border,'. The piano accompaniment is marked 'f menacing' and 'mf'. The score is divided into systems. The first system covers measures 1-4. The second system starts at measure 5 and includes the lyrics 'bor-der to bor-der, bor-der to bor-der.' and 'Stam-ped-ing for a bus,'. The third system starts at measure 9 and includes the lyrics 'stam-ped-ing for a bus, swarm-ing a-'. Dynamic markings include 'mf', 'mp', 'poco', and 'cresc.'. The piano part features a rhythmic pattern of eighth and sixteenth notes.

13

K

mf dolce ed espress.

f

- cross fields.

f

K

17

UPPERVOICES

mp
mp dolce

In the camps chil - dren drew

mf tenderly

mp

21

mf espress.

f

mf

mf

pic-tures With co - loured pen - - - cils: a

mf dolce

5. Everyday Wonders

With joy ♩ = 104

SOLO VIOLIN

UPPER VOICES

S. A.

T. B.

f

mf *leggiero*

My head, my heart, _____ skip-ping and sing-ing,

With joy ♩ = 104

mf *sempre leggiero*

con Ped.

6

(UPPER VOICES)

f

skip-ping and sing-ing, my head, my heart. _____

The musical score is written for Solo Violin, Upper Voices (Soprano and Alto), Tenor and Bass, and Piano. It is in 6/8 time and consists of two systems. The tempo is marked 'With joy ♩ = 104'. The key signature has one sharp (F#). The first system shows the violin playing a melodic line with a forte (*f*) dynamic. The upper voices enter with the lyrics 'My head, my heart, _____ skip-ping and sing-ing,'. The piano accompaniment features a light (*mf*) and lively (*sempre leggiero*) texture with a steady eighth-note pattern in the right hand and a bass line with a pedal point in the left hand. The second system continues the vocal lines, with the upper voices singing 'skip-ping and sing-ing, my head, my heart. _____'. The piano accompaniment continues with the same rhythmic pattern.

M

10



SOPRANOS

mf

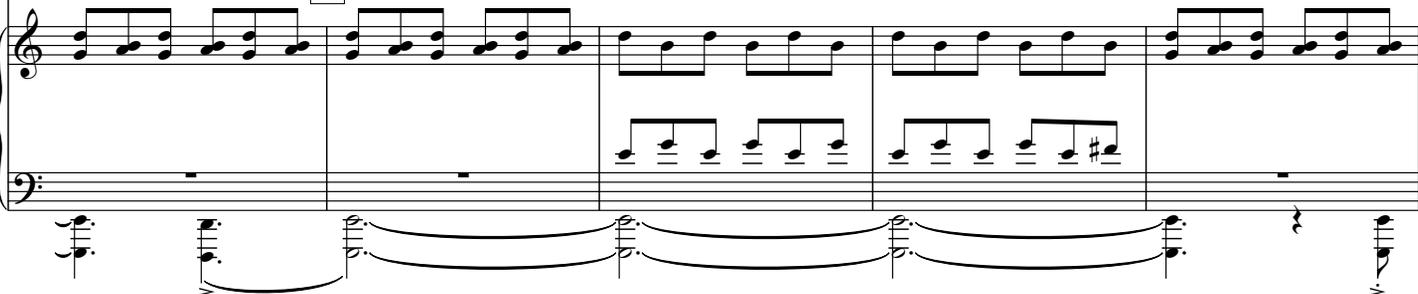
What de - lights me are ev - 'ry - day won - ders:

TENORS

mf

What de - lights me are ev - 'ry - day won - ders:

M



15



UPPER VOICES

mf *leggiere*

Skip-ping and sing-ing, skip-ping and sing-ing,

ALTOS

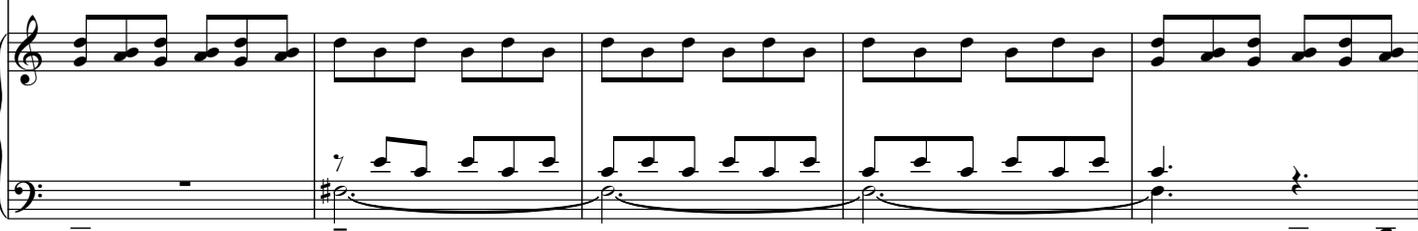
mf

Peo-ple talk-ing to me be-cause I'm smil - ing,

BASSES

mf

Peo-ple talk-ing to me be-cause I'm smil - ing,



And.
v

v