

Cassie Kinoshi

the colour of all things constant

for orchestra and SATB Choir

2024

A Note From the Arranger...

Hello! This is the score for beginner level and grades 1–3.

If you have players of a higher standard, the parts from the Youth Orchestra score will also fit so you can mix up the parts according to your ensemble's ability.

I've left the composer's performance notes on the next page for reference, but not all of them are relevant for these arrangements. A couple of things:

- The rhythmic patterns in the woodwind at bar 4 (and when the material returns later) are a suggestion – if the players want to create their own patterns that is welcome!
- The string parts have the fingerings; '-1' is first finger back in half position, 'close 2' is 2nd finger close to the 1st finger.
- The Gd 1–3 and Beginner Horn parts are essentially Horns 1 & 2.
- The original score didn't have a lot of places to breathe for the brass players so I've added some in – please feel free to add more if needed.
- The Timp part is G and low D – but the D can be an octave higher if nec. Timps could also be played on a keyboard – if you have more than two timps available please feel free to use the Youth Orchestra parts!
- I've left the choir parts as the original and you can select the voices for the forces that you have.

Score in C

Duration: ca. 6'30"

PERFORMANCE NOTES

TIMPANI

GLISSANDO ROLL



Rolled glissando to an undefined pitch.

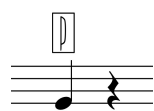
PERCUSSION

TRIANGLE

Triangle should sound as close to G natural as possible.

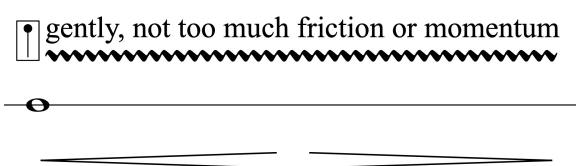
Any beater that produces a delicate sounding (perhaps slightly dampened) note as opposed to extremely bright.

CROTALES



Bowed note should not ring excessively beyond written note value.

BASS DRUM

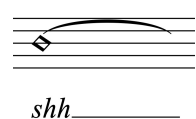


Superball mallet soft – ideally rubberhead 34mm, fiberglass shaft 3mm.

Desired effect is a texture that is not too invasive but remains audible

SATB CHOIR

'shh'



Desired effect is a rushing texture blended with the orchestra, a harsh burst of sound as if hushing someone.

Kindness

– that silent friend who listens

before pulling you away.

A portal the colour of all things constant –

grass, sky, sunshine.

All things good:

trees, rain, ocean.

with nothing but fingertips.

That act of magic, holds us together

Ask the cracked land how kindness sounds
in these times of rains that have not come.

In this drought of empathy,

kindness emerges, crystal clear.

In the solidarity of a protest march,

the gentle touch in a strangers' eyes.

Kindness – a bridge across chasms,

for the land that holds you each day.

Thread of light, winking through chaos.

Belinda Zhawi (MA. MOYO)

2024

the colour of all things constant

as commissioned by the BBC, ABRSM and Music For Youth

Cassie Kinoshi (2024)
Words by Belinda Zhawi
Ten Pieces arr. Sarah Freestone

ethereal, powerful, lost in thought $\text{♩} = 95$

This musical score is for a symphonic work titled "the colour of all things constant". It is arranged for a large ensemble, including woodwinds, brass, percussion, harp/keyboard, and strings. The score is written in 4/4 time with a tempo of 95 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into several systems. The first system includes woodwinds (Flute, Recorder, Oboe, B-flat Part, Alto Saxophone, Tenor Saxophone, Bass Clef Part, Bassoon, Beginner Flute/Recorder/Oboe, Beginner Clarinet in B-flat, Beginner Bass Clef Part/Bassoon), brass (Horn in F, Trumpet in B-flat, Trombone, Tuba, Beginner Horn in F, Beginner Trumpet in B-flat, Beginner Trombone, Beginner Tuba), percussion (Timpani & Beginner, Hand Bell, G Hand Bell, Percussion 1, Percussion 2, Percussion 3), harp/keyboard, and vocalists (Soprano 1 & 2, Alto 1 & 2, Tenor 1 & 2, Baritone). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass, Beginner Violin I, Beginner Violin II, Beginner Viola, Beginner Violoncello, Beginner Contrabass). The score features various musical notations, including triplets, slurs, and dynamic markings such as *f* (forte) and *fz* (forzando). The percussion parts include specific instructions for Glockenspiel and Bass Drum. The string parts include fingering and bowing indications.

A a quieting of the mind

C. Part
Gd 1-3

Bb Part
Gd 1-3

Alto Sax.

Ten. Sax.

C. Bg.
C. Part

Bg. C.

Gd Hr. 3

Gd Trp. 3

Gd Trb. 3

Gd Tpa. 3

Bg. Hr. 3

Bg. Trp. 3

Bg. Trb. 3

Bg. Tpa. 3

Timp.
& Bg.

Perc. 1

Perc. 3

S.

A.

T.

B.

A a quieting of the mind

Vln. 1

Vln. 2

Gd Vla. 3

Gd Vcl. 3

Gd Cb. 3

Bg. Vln. 1

Bg. Vln. 2

Bg. Vla. 3

Bg. Vcl. 3

Bg. Cb. 3

B

19

C. Par. Gd 1-3 *mp sub.*

Bb. Par. Gd 1-3 *mp sub.*

Alto Sax. *mp sub.*

Ten. Sax. *mp sub.*

C. Beg. C Part *mp sub.*

Beg. Ct. *mp sub.*

Gd Hn 1-3 *mp sub.*

Tbn. Gd 1-3 *mp*

Beg. Hrn. *mp sub.*

Beg. Tbn. *mp*

Perc. 1 *mp* Triangle To Vibraphone/Keyboard

Perc. 2 *mp* G G D B D G D B G D G

Perc. 3 *mp sub.* gently, not too much friction or momentum

Hp./Keys & Beg. *(mp)* D D *(mp)*

1 *mp sub.* that si - lent friend who li - stens *mf* that si - lent friend who li - stens

2 *mp* that si - lent friend friend friend *mf* that si - lent friend li - stens

A. 1 *mp* friend friend *mf* si - lent friend si - lent

2 *mp* friend friend *mf* friend friend who

T. 1 *mp* friend who li - stens *mf* shh li - stens

2 *mp* friend li - stens *mf* shh li - stens

B. *mf* shh

B

Vln. I Gd 1-3 *mp* sul pont. (bow close to the bridge) 1 2 (close) 3 1 0 1 1 2 (close) 3

Vln. II Gd 1-3 *mp* trem. -1

Beg. Vln. I *mp* harmonic (touch D string lightly with 3rd finger) trem. play both strings if poss

Beg. Vln. II *mp* trem.

41

C, Par3
Gd 1-3

Bb, Par3
Gd 1-3

Alto Sax.

Ten. Sax.

Bsn, Par3
Gd 1-3

C, Par3
C Part

Beg. Cl.

Beg. Bsn.

Gd Hn 1-3

Gd Tpt 1-3

Gd Tbn 1-3

Beg. Fl.

Beg. Tpt.

Beg. Tbn.

Perc. 3

Hr. Keys & Beg.

S.
con - - stant; grass sky sun - - shine grass sky

A.
con - - stant; grass sky sun - shine grass

T.

B.
con - - stant;

Gd Vln I
3 1 3 3 2 close 1 3 2 close 0

Gd Vln II
0 -1 0

Gd Vla 1-3
0 0 3 on G 2 0

Gd Vcl 1-3
0 -1 0 0 2 on G -1

Gd Cb 1-3
4 on G -1 0 0 2 on G -1

Beg. Vln I
3 3 on D 3 0

Beg. Vln II
0

Beg. Vla

Beg. Vcl

46 **D**

C. Part Gd 1-3 (mf)

Bb. Part Gd 1-3

Alto Sax. (mf sub. mf)

Ten. Sax. (mf)

Bsn. Gd 1-3 (mf)

C. Part

Beg. Clar.

Beg. Bass.

Gd. Hn. 1-3

Gd. Trp. 1-3

Gd. Tbn. 1-3 (mf)

Beg. Hn.

Beg. Trp.

Beg. Tbn.

Perc. 2. (D G B D)

Hr. Keys & Beg. (mf)

D G B D D B G G D B

S. sun - shine. ah That act of ma - gic holds us with no - thing

1. sky sun - shine. ah That act of ma - gic holds us with no - thing

2. sky sun (mf) shine. ah That ma - gic. ma - gic.

T. All things good trees rain and o - cean. shh mp shh

B. All things good trees rain and o - cean. shh mp shh

D 3 on D (hold down)

1 3 0 1 0 0 1 3

Gd. Vln. 1-3 (p)

Vln. II (sul pont. (play close to the bridge) -1 on D)

Vla. Gd 1-3 (p sub. 3 on D, harmonic - touch the string lightly)

Gd. Vcl. 1-3 (p sub. sul pont. (play close to the bridge) 4 on A)

Gd. Cb. 1-3 (p sub. -1 on D)

Vln. I (p sub. sul pont. (play close to the bridge) 3 on A)

Vln. II (Play both strings)

Beg. Vla. (p sub. 3 on D, harmonic - touch the string lightly)

Beg. Vcl. (p sub. 4 on D, harmonic - touch the string lightly)

Beg. Cb.

F

70

C. Parl. Gd 1-3 *mp sub.*

Bb Parl. Gd 1-3 *mp sub.*

Alto Sax. *mp sub.*

Ten. Sax. *mp sub.*

Beg. C Part *mp sub.*

Beg. C Part *mp sub.*

Gd Hr 3 *mp* harmon mute

Gd Tr 3 *mp*

Gd Tr 3 *mp* cup mute

Beg. Hrn *mp* harmon mute

Beg. Trpt *mp* cup mute

Beg. Tbn *mp* cup mute

Perc. 1 *mp* To Triangle Triangle To Vibes/Keys

Perc. 2 *mp* G G D B D G D B G D G B

Perc. 3 *mp* (mp)

Hr. (Keys & Beg.) *mp sub.* B G D G

1 *mf* kind-ness sounds kind-ness sounds kind-ness sounds have not have not have not

2 *mf* kind-ness sounds kind-ness sounds kind-ness sounds have not have not have not

A. 1 *mf* Ask the cracked land how kind-ness sounds in these times of rains have not have not have not.

A. 2 *mf* Ask the cracked land how kind-ness sounds in these times of rains have not have not come have

T. *mf* kind - ness kind - ness times of rains that have not come have not have not.

B. *mf* kind - ness kind - ness rains that have not come have not come have not

F

Gd Hr 3 *mp* 1 (close) 3 1 0 1 1 (close) 3 1

Vln II *mp* 3 on D trem. trem. trem.

Gd Yr 3 *mp* 0 -1 0 3 on G 1 3

Beg. Vln I *mp* harmonic (touch D string lightly with 3rd finger) trem. trem. play both strings if poss play both strings if poss

Beg. Vln II *mp* trem. trem. play both strings if poss play both strings if poss

G

94

C. Part Gd 1-3

Bb. Part Gd 1-3

Alto Sax.

Ten. Sax.

Beg. C Part

Beg. Cl.

mp sub.

mp

mp

mp

Perc. 2.

Perc. 3

D B G D

mf

Hp./Keys & Beg.

mf

B G

F#

B G

G E

E C

G E

G D

S.

mf

kind - - ness. crys - tal. clear. In the

1

mf

kind - - ness. cry - - stal clear. In the

A.

2

mf

kind - - ness. crys - - tal clear. In the

T.

mf sub.

kind - - ness e - merg - es crys - tal. clear. In the

B.

mf sub.

kind - - ness e - merg - es crys - tal. crys - tal. clear in the

G

Gd Vln I

Gd Vln II

Gd Vla

Gd Vcl

Gd Cb.

mp sub.

pizz

1 on D

2 on A

2 on D

1 on A

2 on G

4

2

1

4

1

1 on D

2

Beg. Vln I

Beg. Vln II

Beg. Vla

Beg. Vcl

pizz

mp sub.

114

Woodwinds: C. Part, Gd 1-3; Bb Part, Gd 1-3; Alto Sax.; Ten. Sax.; Bsn., Gd 1-3; C. Part; Bsn.

Brass: Gd 1-3; Tbn., Gd 1-3; Tba., Gd 1-3; Bsn.; Bbn.; Bb.

Percussion: Timp. & Bsn.; Perc. 2.; Perc. 3.

Keyboard: Hp./Keys & Bsn.

Measures 114-117. Measure 114 starts with a first ending bracket. Dynamics include *f*, *fz.*, *flz.*, *open*, and *f norm.*. The percussion parts feature chords G, D, A, B, and E.

String Sections: Gd Vln I-3; Gd Vln II-3; Gd Vla-3; Gd Vcl-3; Gd Cb-3; Bsn. Vln I; Bsn. Vln II; Bsn. Vla; Bsn. Vcl; Bsn. Cb.

Measures 118-121. Measure 118 starts with a first ending bracket. Dynamics include *f*, *arco norm.*, *norm.*, *mf*, and *f*. Performance instructions include *arco 1 on D*, *norm. 0*, *norm. 3 on G*, *2 on G*, *2 (close) on D*, *-1 on D*, *2*, *1 0 on A*, and *Open Strings*.

127 **rit.** **J** full of hope, reaching ♩ = 75

C. Part Gd 1-3 **G.P.** *mp*

Bb. Part Gd 1-3 **G.P.** *mf* *mp* *p* *mp*

Beg. C. Part **G.P.** *mp*

Beg. **G.P.** *mf* *mp* *p*

Gd. Hrn. Gd 1-3 **G.P.** *mf* *mp* *p* *mp*

Gd. Tbn. Gd 1-3 **G.P.** *mf* *mp* *p*

Beg. Hrn. **G.P.** *mf* *mp* *p* *mp*

Beg. Trb. **G.P.** *mf* *mp* *p*

Perc. 1 **G.P.** *f* *mp*

Perc. 2 **G.P.** *mp* G G

Perc. 3 **G.P.** *mp*

S. **G.P.** *shh* *mp* a bridge a-cross cha - sms for the

A. **G.P.** *shh* *p* Kind - ness kind - ness kind - ness kind - ness

T. **G.P.** *shh* *p* Kind - ness kind - ness kind - ness kind - ness

B. **G.P.** *shh*

Gd. Vln. I **G.P.** **J** *rit.* *mp* *p*

Vln. II Gd 1-3 **G.P.** *mf* *mp* *p*

Gd. Vla. Gd 1-3 **G.P.** *mf* *mp* *p* -1 on D 2 1

Gd. Vc. Gd 1-3 **G.P.** *mf* *mp* *p* 4 4 2

Gd. Ch. Gd 1-3 **G.P.** *mf* *mp* *p*

Beg. Vln. I **G.P.** *mp* *p*

Beg. Vln. II **G.P.** *mf* *mp* *p*

Beg. Vla. **G.P.** *mf* *mp* *p*

Beg. Vc. **G.P.** *mf* *mp* *p*

Beg. Cb. **G.P.** *mf* *mp* *p*

