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PLEASE SCROLL DOWN FOR TEXT.
A different kind of urban

1. What do we celebrate?

We celebrate a different kind of urban, some thing half a century.

Music: Liz Lane

Words: Judi Moore

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yet still brand new; which embraces its past and its past and its past and its past and its past and its past and its past and its past
dee per past, al ways changing, al ways growing;

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

[Sus Cym]
still in a state of flux and roil as it has always been. Still excited,
still exciting; fresh and hopeful for the future.
Empieza con la imaginación.
2. Up in the air

Faster and lighter \( \frac{\text{b} \cdot \text{m}}{\text{p}} \cdot \text{f} \cdot \text{r} \cdot \text{i} \cdot \text{n} \cdot \text{g} \cdot \text{h} \cdot \text{o} \cdot \text{e} \) from the south, as the
com-plic-a\-ted plaid below.

Be-hind the town the

com-plic-a\-ted plaid below.

Be-hind the town the
remnants of the day cla-mour a fan-fare of glo-rious co-lour
remnants of the day cla-mour a fan-fare of glo-rious co-lour

S.
A.
T.
B.

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3

Xylophone solo

(mp)

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4

Tbn. 1
Tbn. 2
B. Tbn.

Tba.

Perc. 1
Perc. 2
Suspended Cymbal, brushes
Triangle (medium)

Perc. 3
[Xylo]
Glockenspiel
You think the show is over now, as twilight deepens;
ah, but wait!
The o-range street lights of our town begin to echo

ah, but wait!
The o-range street lights of our town begin to echo
First, the margins of the nature, challenging the glory of the sunset.

\[ \text{Suspended Cymbal and Snare Drum, brushes} \]

\[ \text{Glockenspiel} \]
main roads come a-light, then the town's estates begin to twinkle.

main roads come a-light, then the town's estates begin to twinkle.

main roads come a-light, then the town's estates begin to twinkle.

main roads come a-light, then the town's estates begin to twinkle.
starting with a single voice,
which grows until the

which grows,

which grows,

which grows

which grows,

which grows,

which grows,
whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

whole choir joins in song.

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whole choir joins in song.

whole choir joins in song.
Through the pattern of lit streets, other lights are threading now; sinuous as prayers Floating on a
The white lights flow towards us and the red lights flow away.
And for a magic moment we cannot process what we see, until we, too, start for home,
when it at once comes, clear what these streams are. They do not float on any holy river;

when it at once comes, clear what these streams are. They do not float on any holy river;

when it at once comes, clear what these streams are. They do not float on any holy river;

when it at once comes, clear what these streams are. They do not float on any holy river;
they grind and growl and rumble upon asphalt roads, For they are simply

they grind and growl and rumble upon asphalt roads,

they grind and growl and rumble upon asphalt roads,

they grind and growl and rumble upon asphalt roads,
cars, cars, cars, and yet more cars and you and we and

cars, cars, cars, cars, cars, cars, cars, and you and we and

cars, cars, cars, cars, cars, cars, cars, and you and we and

and you and we and

H

H

H

H
they are going home.
3. Down on the ground

Stately \( \frac{3}{4} = 100 \)

S.

A.

T.

B.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3
his - to - ry is wo - ven through the earth we stand on, en - rich - ing our lives and the lives which came be -
Be beneath our feet lie its warp and weft, a pattern of primeval
alignments of constellations and drovers' roads, channeling ancient ley lines,
alignments of constellations and drovers' roads, channeling ancient ley lines,
po wers. Can nals, those en gi ne er ing mar vels, cut through the land remorse-less ly.
Beside them run the railway triumphs of shaped steel, super-
ceeding them, and superceded in their turn by tar-macked roads.

ceeding them, and superceded in their turn by tar-macked roads.
We live at the cross-roads of Albion.

We live at the cross-roads of Albion.

We live at the cross-roads of Albion.

We live at the cross-roads of Albion.
on. E very-thing meets here: road, rail and wa-ter, tra-vel-ing north and

on. E very-thing meets here: road, rail and wa-ter, tra-vel-ling north and

on. E very-thing meets here: road, rail and wa-ter, tra-vel-ling north and

on. E very-thing meets here: road, rail and wa-ter, tra-vel-ling north and

on. E very-thing meets here: road, rail and wa-ter, tra-vel-ling north and
south, east and west. We are pinned in our place by the arrow of Watling Street, the London road, the

\[ \text{Equation} \]

south, east and west. We are pinned in our place by the arrow of Watling Street, the London road, the

\[ \text{Equation} \]

south, east and west. We are pinned in our place by the arrow of Watling Street, the London road, the

\[ \text{Equation} \]
A 5, thrumming to the spinning of a million wheels.
Where else would a grieving Edward stay but lighter - moving on
here with us, the night he brought the body of his dear Queen
Eleanor to London. Her crosses bear witness.

Crook-back Dick kidnapped his nephews.

Eleanor to London. Her crosses bear witness.

Eleanor to London. Her crosses bear witness.

Eleanor to London. Her crosses bear witness.

Eleanor to London. Her crosses bear witness.
here when he through trickery acquired the crown he could not keep long at last in his

here when he through trickery acquired the crown he could not keep long at last in his

marcato

marcato

mf

mf

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3
turn hast'ning Wat-ling Street to Bos-worth Field.

Perc. 1

[SD] on rim

Perc. 2

[Sus Cym]
Slower $\phi = 90$

Percussion bars 225-237 is an audio representation of the
The Turing Bombe Rebuild Project start up process [recorded 2015 by kind permission]

From all points of the compass, Dons and cross-worders came to crack Nazi codes in World War

From all points of the compass, cross-worders came to crack Nazi codes in World War

From all points of the compass, Nazi codes in
Quieter, contemplative

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4

Tbn. 1
Tbn. 2
B. Tbn.

Tba.

Perc. 1
Perc. 2
Perc. 3

World War Two.
(Ten thousand people working there and no-one ever knew.)

World War Two.
(Ten thousand people working there and no-one ever knew.)
Be assured, citizens of this new place we are no back-water of poco rit.

Slower \( \frac{\text{J}}{80} \)
4. In the heart
This is the last and greatest of the new towns. Architects, those technomages, drew up their
plans the very year of the summer of love, when there were still loon pants, and long hair and

plans the very year of the summer of love, when there were still loon pants, and long hair and

plans the very year of the summer of love, when there were still loon pants, and long hair and

plans the very year of the summer of love, when there were still loon pants, and long hair and

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 plans the very year of the summer of love, when there were still loon pants, and long hair and
They made the town out of straight lines and circles and low rise money and vision. They made the town out of straight lines and circles and low rise money and vision.

[Trpt. 1]

[Trpt. 2]

[Trpt. 3]

[Trpt. 4]

[Tbn. 1] mf

[Tbn. 2] mf

[B. Tbn.]

[Tba.] mf

[Perc. 1]

[Perc. 2] [Glock]

[Perc. 3] mp mf
homes, gave it good green lungs to help us breathe, trees to scrub the air clean;
homes, gave it good green lungs to help us breathe, trees to scrub the air clean;
homes, gave it good green lungs to help us breathe, trees to scrub the air clean;
open space where we may feel the grass beneath our feet,
As the town rose up out of the mud, Baby Boomers arrived here in droves.

A little faster, moving on \( q = 100 \)
A unique generation of optimistic children, rosy with free education and the welfare state.
we said, “let’s put the show on right here!” And we did.

we said, “let’s put the show on right here!” And we did.

“let’s put the show on right here!” And we did.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

[Sus Cym]
soft sticks

Perc. 2

Xylophone

Perc. 3
In the middle of nowhere, we put on the shows, the displays, the
In the middle of nowhere, we put on the shows, the displays, the
gigs and the festivals.
And we still do.

---

gigs and the festivals.
And we still do.

---

gigs and the festivals.
And we still do.

---

gigs and the festivals.
And we still do.

---

solo
Those funky architects of

\( \sum \sum \sum \sum \)
sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so

sixty-seven knew there is a little druid in us all (it never truly leaves the human soul) so
S.

A.

T.

B.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

[Sus Cym]
soft sticks

[Xylophone]
So we whose town this is, we tech-no-pagans of every faith, or none.

Play if needed to support choir
know that there at the city centre Belvedere, as an affirmation
the sun will rise as a ball of fire, on the longest day of the year.
And again in November we gather here together,
On Guy Fawkes Night with fire.

mark the return of winter On Guy Fawkes Night with fire.

On Guy Fawkes Night with fire.

mark the return of winter On Guy Fawkes Night with fire.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Glock.
As the fireworks burst above us we stand silently in wonder.
shoulder to shoulder in the dark. At those times we realise the town's

S.

shoul-der to shoul-der in the dark. At those times we re-

A.

shoul-der to shoul-der in the dark. At those times we re-

T.

shoul-der to shoul-der in the dark. At those times we re-

B.

shoul-der to shoul-der in the dark. At those times we re-

Trpt. 1

con sord

Trpt. 2

con sord

Trpt. 3

con sord

Trpt. 4

con sord

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Suspended Cymbal and Snare Drum (no snares)

Perc. 2

[Glock]

Perc. 3

p

mp

p

mp

p
soul is even older than the Druids.

And not...

soul is even older than the Druids.

And not...

-ise the town's soul

And

-is the town's soul is older than the Druids. And not

senza sord

mp

senza sord

mp

B. Tbn.

mp

mf

Perc. 1

[SD]

Perc. 2

[Glock]

Perc. 3
and not new at all.

and not new at all.

not, new, not new at all.

new, not new at all.

[no break]

[no break]

Timpani

[Tbn. 1]

[Tbn. 2]

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timpani

[Sus Cym]

[Glock]
5. An ending, but not the end
In this new place to live we look for a new way to
live and cherish our diversity. The deep past of our town, and its co-

live and cherish our diversity. The deep past of our town, and its co-

live and cherish our diversity. The deep past of our town, and its co-

live and cherish our diversity. The deep past of our town, and its co-

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live and cherish our diversity. The deep past of our town, and its co-

live and cherish our diversity. The deep past of our town, and its co-
Ti-nuing mo-der-ni-ty in-form our lives from day to day._

Ti-nuing mo-der-ni-ty in-form our lives from day to day._

Con-ti-nuing mo-der-ni-ty in-form our lives from day to day._

Ti-nued mo-der-ni-ty in-form our lives from day to day._

441 ti-nuing mo-der-ni-ty in-form our lives from day to day._
What will our town's next great story be?
with brushes

[SD + Sus Cym]