

Piano  
Soprano  
Soprano  
Alto  
Alto  
Tenor  
Tenor  
Baritone

# the colour of all things constant

*as commissioned by the BBC Philharmonic, ABRSM and Music For Youth*

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

ethereal, powerful, lost in thought ♩ = 95

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano 1, Soprano 2, Alto, and Tenor/Baritone. Each staff begins with a treble clef and a 4/4 time signature. The first measure of each staff contains a whole rest. The second measure also contains a whole rest. The third measure changes to a 2/4 time signature and contains a whole rest. The fourth measure changes back to a 4/4 time signature and contains a whole rest. The fifth staff is for the piano accompaniment, starting with a bass clef and a 4/4 time signature. It contains a series of chords and a melodic line in the right hand. The right hand starts with a forte (f) dynamic and a series of eighth notes. The left hand has a series of chords. The system ends with a double bar line.



The second system of the musical score consists of two staves. The top staff continues the piano accompaniment from the first system, starting with a treble clef and a 4/4 time signature. It contains a series of chords and a melodic line in the right hand. The right hand starts with a forte (f) dynamic and a series of eighth notes. The left hand has a series of chords. The system ends with a double bar line. The bottom staff continues the piano accompaniment from the first system, starting with a bass clef and a 4/4 time signature. It contains a series of chords and a melodic line in the left hand. The left hand starts with a forte (f) dynamic and a series of eighth notes. The right hand has a series of chords. The system ends with a double bar line.

8 tpt



**A** a quieting of the mind

11 *mf* *f*

ah shh

*mf* *f*

ah shh

*mf* *f*

ah shh

*mf* *f*

ah shh

horns w.w. horns

*mf*

15

The score consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion with five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one Bass line. The piano part is at the bottom. The music is in 2/4 and 4/4 time signatures. The vocal parts have lyrics 'ah' and 'shh' with corresponding musical notation. The piano part includes a flute (fl.) and wood block. The score ends with a V.S. (Vice Versa) instruction.

ah shh

ah shh

ah shh

ah shh

ah shh

ah shh

fl.

wood block

5 5

V.S.

**B**

19 *mp sub.*

that si - lent friend \_\_\_\_\_ who li - stens \_\_\_\_\_ li - stens

*mp*

that si - lent friend friend friend \_\_\_\_\_

*mp*

friend \_\_\_\_\_ friend \_\_\_\_\_

*mp*

friend \_\_\_\_\_ friend \_\_\_\_\_

*mp*

friend who li - stens \_\_\_\_\_

*mp*

li - stens \_\_\_\_\_ friend \_\_\_\_\_

w.w.

*mp sub.*

26

*mf* that si - lent friend who

*mf* that si - lent friend

*mf* si - lent friend

*mf* friend friend

*mf* li - stens shh li - stens

*mf* shh li - stens

*mf* shh

V.S.

32

*mp* div.

li - stens list - ens list - ens.

li - stens li - stens li - stens.

si - lent friend li - stens li - stens.

who li - stens li - stens li - stens.

*mp* *shh* li - stens.

*mp* *shh* li - stens.

*mp* *shh* li - stens.

*mp* *shh* li - stens

li - stens

38

unis. **C**  
*mf*

A por - tal the co-lour of all things con - stant; \_\_\_\_\_

unis. *mf*

A por - tal the co-lour of all things con - stant; \_\_\_\_\_

unis. *mf*

A por - tal the co-lour of all things con - stant; \_\_\_\_\_

por - tal the co-lour of all things con - stant; \_\_\_\_\_

*mf*

A por - tal the co-lour of all things

*mf*

A por - tal the co-lour of all things

*mf*

A por - tal the co-lour of all things con - stant; \_\_\_\_\_

*mf*

li - stens. con - stant; \_\_\_\_\_

harp

*mf* horn

bsn

43

grass sky sun - shine grass sky sun - shine.

grass sky sun - shine grass sky sun - shine.

sky sun - shine.

sky sun - shine.

(*mf*) All

(*mf*) All

vln I

harp

3



47 **D**

ah \_\_\_\_\_ *p* That

ah \_\_\_\_\_

ah \_\_\_\_\_ *p* That

ah \_\_\_\_\_ *p* That

8 things good trees rain and o - cean. \_\_\_\_\_

things good trees rain and o - cean. \_\_\_\_\_

strings

\_\_\_\_\_

51

*mf*

act of ma-gic holds us with no - thing with no - thing but

*mf*

act of ma-gic holds us with no - thing with no - thing but

*mf*

ma - gic ma - gic no - thing but

*mp*

*shh*

*mp*

*shh*

*shh*

*shh*

*shh*

*shh*

*div.*

*mf sub.*

58

**E**

fin-ger-tips.

fin-ger-tips.

fin-ger-tips.

strings

*f*

*f* w.w. 3 3 3 3

timps

63

fl. cl.

str.

66

*sfmf* *f* *mp*

ah shh

*sfmf* *f* *mp*

ah shh

*sfmf* *f* *mp*

ah shh

*sfmf* *f* *mp*

ah shh

*sfmf* *f* *mp*

ah shh

tpt. *mf* *str.* *mp*

70 **F**

*mf*  
kind-ness sounds kind-ness sounds

*mf*  
kind-ness sounds kind-ness sounds\_\_

*mf*  
Ask the cracked land how kind - ness sounds\_\_ in these

*mf*  
Ask the cracked land how kind - ness sounds\_\_ in these

*mf*  
kind - ness kind - ness

*mf*  
kind - - - ness

w.w.  
*mp sub.*

76

kind-ness sounds have not have not

kind-ness sounds have not have not

times of rains have not have not

times of rains have not have not come

*mf* times of rains that have not come have not

kind - - ness rains that have not come have not

83

have not have not. drought of em-pa-thy kind - ness

have not have not. drought of em-pa-thy kind - ness

have not. In this drought of em-pa-thy kind - ness

have not. drought of em-pa-thy kind - ness

have not. In this drought of em-pa-thy kind - ness

come have not come. drought of em-pa-thy kind - ness

come have not come. drought of em-pa-thy kind - ness

90

div. **G** unis. *mf*

kind - ness kind - ness kind - ness\_ cys - tal\_ clear.\_\_\_\_\_

kind - ness kind - ness kind - ness\_ cys - tal\_ clear.\_\_\_\_\_

kind - ness kind - ness kind - ness\_ cry - stal

kind - ness kind - ness kind - ness\_ cys - tal

*mf sub.*

kind - ness kind - ness kind - ness e - merg - es cys - tal\_ clear.\_\_\_\_\_

*mf sub.*

kind - ness kind - ness kind - ness e - merg - es cys - tal\_ cys - tal\_

tpt. harp *mf*

98

— In the sol - i - dar - i - ty of a pro - test march

clear. in the sol - i - dar - i - ty of a pro - test march

clear. in the sol - i - dar - i - ty of a pro - test march

8 — In the sol - i - dar - i - ty of a pro - test march

clear in the sol - i - dar - i - ty of a pro - test march

tpt

*mf*

104

the gen - tle touch in a stran - gers'

the gen - tle touch in a stran - gers'

the gen - tle touch in a stran - gers'

the gen - tle touch in a stran - gers'

vln II

tpt

*mf*



110 **H**

*f* *p*

eyes.

*f* *p*

eyes.

*f* *p*

eyes.

*f* *p*

eyes.

horn

*mp sub.*

*f*

str.

*mf*



**I**

116

strings

*f*

horn

*f*

w.w.

timps

V.S.

121

*f* *ah* *ah*

*f* *ah* *ah*

*f* *ah* *ah*

*f* *ah* *ah*

tubular bell 8vb

bass drum

126

rit. *shh* *shh* *shh* *shh*

rit. *mf* *mp* vln 8vb

**J** full of hope, reaching ♩ = 75

131 G.P. *mp* 3

a bridge a-cross cha - sms

G.P. *p*

Kind - ness kind - ness kind - ness

G.P. *p*

Kind - ness kind - ness kind - ness

G.P. horns

G.P. *mp*



140 3 3

for the land that holds you each day. kind - ness Thread of

kind - ness kind - ness kind - ness Thread of

kind - ness kind - ness kind - ness kind - ness

*p*

kind - ness

148

light wink-ing through cha - os. kind - ness kind - ness

light wink-ing through cha - os. kind - ness kind - ness

kind - ness kind - ness kind - ness

kind - ness kind - ness kind - ness

kind - ness kind - ness kind - ness

*p* *pp* *pp* *pp*