

# DiverCity

7 new Songs for a Singing City

For Milton Keynes 50

Music by Craig McLeish

Words by Yaw Asiyama

Commissioned by the Wavendon Stables Learning & Participation Department.  
for Milton Keynes Choirs to mark 50 years of Milton Keynes



## DIVER-CITY

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## Foreword

The idea to create something for community choirs during the MK50 year first emerged in 2016 when Graeme Surtees, Head of Learning and Participation at The Stables, met with Marion Hill and members of Living Archive Milton Keynes (LAMK). They brought together the ideas of creating something for choirs and singers across Milton Keynes; the creation of a Milton Keynes Song Book based on local people's experiences; and the commission of a brand new Community Choir piece, special to Milton Keynes.

Two artists with strong connections to MK were ideally placed to help create this. Craig McLeish is a composer, musical director, educator and choir leader who has composed an ambitious, accessible and unexpected musical exploration and celebration of the city. Yaw Asiyama is a performer, writer and community artist who uncovered and created the words that helped the songs evolve into something rooted in the city's unique story and sense of place.

The Living Archive Band and the MK Community Choir held their first combined concert in July 2017; LAMK published the first Milton Keynes Song Book in September; and this unique cycle of songs celebrating MK, was completed in October.

These seven songs have evolved as a song cycle, rather than a single piece - they can be sung separately or as part of a single performance - and like Milton Keynes itself, they have energy, relish and off-beat harmony. They demolish the concrete myths and refute the roundabout sneers about the City; instead, they celebrate them!

The first song, *Roundabout*, rejoices in the choices given to us by our grid-road roundabouts: just like our life choices, we can go whichever way we want to reach our chosen destination. Each member of the choir has a different way of dealing with the song... What you eventually hear in *Roundabout* is a wonderful mix of those who start on the 'V' (or vertical) roads – in the key of E; and those who are on the 'H' (or horizontal) roads – in the key of B.

The song has six separate phrases, each one slightly longer than the previous one; each singer chooses when to start, and when to move onto the next phrase, but they must sing all the phrases at least once and move back to their starting point. Craig comments: 'The point is everyone makes their own decisions but these small decisions contribute to a larger canvas of sound which is never the same twice - just like hundreds of cars driving through MK during rush hour, and indeed like millions of us during life!'

The song ends with the title of the next song in the cycle: *Journey To Me*. Here, the poetry underlines the special MK sense of finding your own way:

*It's a place of second chances.  
No-one knows which way you're dancing;  
Different voices, different choices any day!*

With a joyous syncopated rhythm, the music swells to four voices each proclaiming where they are going in this city: whether it is beyond Stony Stratford's famous Cock and Bull

Inns or ‘mazing through’, what they will find is ‘my way home on this journey to me’. Milton Keynes allows you to find yourself, whoever or whatever that is.

The third song in the cycle mentions just a few of the remarkable facts about the city, sung in the form of a round, the ‘ground’ bassline rising with the optimism of the words. *The Green Fact Round* is an ingenious list of what makes our green spaces special: our parks have been proven to have many more plant, bird and animal species than when the area was just farmland - Howe Park Wood particularly is an SSSI - a Site of Special Scientific Interest; 4,500 acres - 20% of the whole city area - was designated in 1967 as green space; and the city’s lakes, canal-sides and riversides provide the song’s entirely factual comparison with Jersey and Venice. Again there is choice in performance, either 6 different groups singing a line each or more adventurously as a proper round where everyone sings the whole piece.

*Hymn To The Fields* is a dramatic contrast and written in a more conventional choral style, with qualities of a mysterious, restless anthem. At first the singing voices accompany a spoken tribute to the fields that the city is built on. The words remind us of the freedom and greenery of open spaces that inspired the creation of so much green spaces in the modern city. : ‘We will never erase all that you used to be... you have set us free’.

The idea for *Re-Cycle* is to have a simple song that links two of Milton Keynes’ pioneering attributes that ‘keep the world spinning’: the recycling of waste in the city which began in 1982; and the city’s unique cycling Redways - all 230 km of them, and part of its Plan since 1967. The song’s power is in its simple message: that by preventing waste and keeping fit, ‘we can make our children happy.’

*How To Make Your Own Rock* is a spirited song-dialogue about concrete! Using the idea that concrete was in use at least 2000 years ago and has a longer history than people think, it is suggested that perhaps Milton Keynes’ built environment will have a longer legacy than we realise. A resident interviewed by LAMK drove ‘for ready-mixed concrete when we worked on the city centre... an enormous building site.’ He remembered putting ‘six or seven lorry-loads straight into one hole. And that was a base for the steelwork. They said it was designed to last 5,000 years!’ This song creates an energy by pitching one set of voices against the other, and delights in a ‘rocky, jazzy, rapping feel’ - ideal for two children’s choirs!

For the final song *DiverCity*, and fittingly for MK50, Yaw wrote a 50-word poem, an elegy on how communities can ‘meld... enhance and enchant’ in their diversity. Then, the most widely spoken 50 languages in MK were identified from a total of around 150. The second verse is a translation of the English, word for word, in each of those 50 languages; and the music is equally diverse, including a section where all the harmonising voices move together... Just like Milton Keynes!

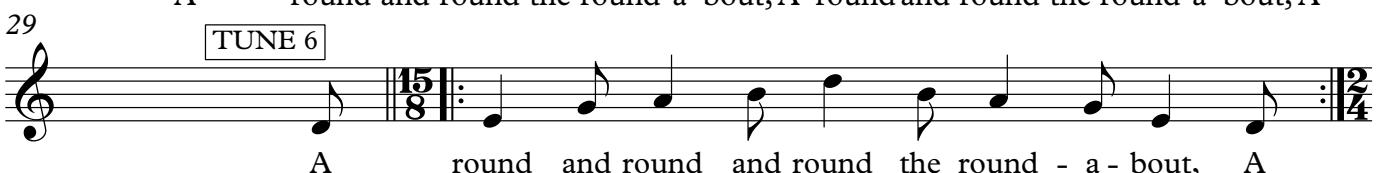
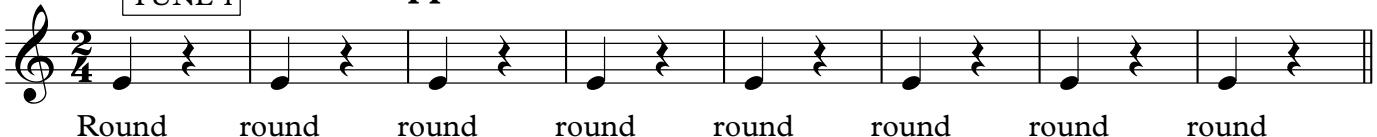
We hope that many groups and choirs will enjoy learning and listening to this song cycle - it belongs to everyone.

# ROUNDAABOUT

Craig McLeish

**FOR SOPRANOS AND TENORS - START ON V (E)**

TUNE 1      ♩ = 90 approx



## Rules of Play -

Choose one singer (either Sop or Tenor) to start on E.- Each singer chooses when to start tune 1 and repeats each tune as often as they like before moving on to the next one. Everyone moves up to tune 6 and back again at their own rate of change. It is suggested that successive Tune 1 entries fall on the second crotchet of someone else's tune 2, i.e. in the gap between the "rounds" (The white arrow).

All singers must keep their voice fairly low in volume. No single singer should be heard distinctly above others.

The Conductor keeps the crotchet pulse which never changes.

The first utterance of "Round" in each tune must fall on the beat. Take care especially when changing from Tune 2 to Tune 3 - the crotchet pulse must remain the same (even when the tunes are in compound time). After each singer has arrived back at tune one they decide when to stop.

**FOR ALTOS AND BASSES - START ON H (B)**

31      **TUNE 1**      ♩ = 90 approx

Round    round    round    round    round    round    round    round

39      **TUNE 2**

A    round    A-round    A-round    A-round    A-round    A-round    A-round    A-

48      **TUNE 3**

A    round-a-bout    A round-a-bout    A round-a-bout    A round-a-bout    A

53      **TUNE 4**

A    round    the round - a - bout,    A - round    the round - a - bout,    A -

56      **TUNE 5**

A    round and round the round-a-bout, A-round and round the round-a-bout, A-

59      **TUNE 6**

A    round    and round    and round    the round - a - bout,    A

Once the texture has been established a soloist will improvise lines suggested on page 3 - they must finish these improvisations before the last choir member sings the final "Round"

The piece ends once the last singer has finished their return to Tune 1

**Alternative version** - Each singer chooses which tune to start on and moves around the tunes at their own discretion - The conductor starts off by singing tune 1, and it is suggested that if necessary he or she should indicate when singers should start to drop out for the end.

Over the texture of the choir a Soloist Improvises in free time using the following texts:-

**"Many Routes"**

**"One Destination"**

**"I will find my way"**

**"On this journey to me"**

They must use the following notes to make the melodies

61

Here are some suggested examples..

66

Ma - ny routes One des - ti - na - tion.

70

I will find my way. On this jour - ney to me.

75

Ma - ny routes One des - ti - na - tion.

79

I will find my way On this jour - ney to me.

84

Ma - ny routes One des - ti - na - tion.

88

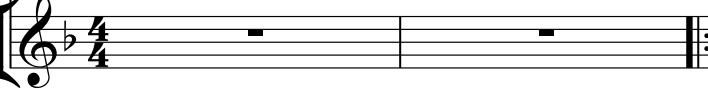
I will find my way On this jour - ney to me.

# Journey To Me

Music by Craig McLeish  
Words and Alto tune by Yaw Asiyama

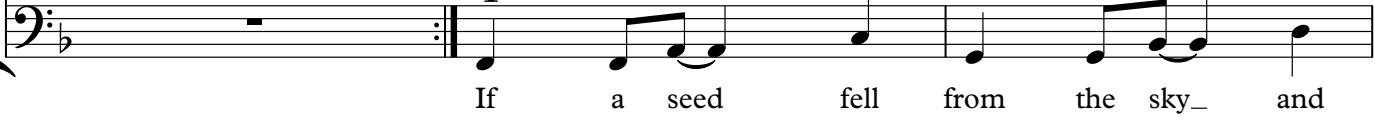
$\text{♩} = 100$

Djembe or Plastic Bucket  *continue throughout*

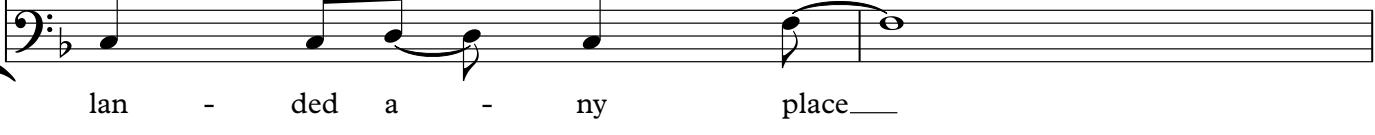
ALTO  *mp*  
*If a seed fell from the sky and*

4   
*There could be no bet - ter place than*

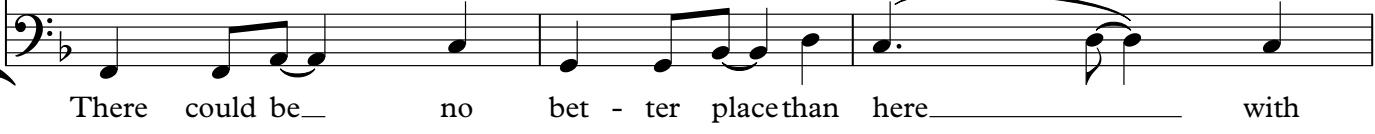
6  *SHAKER* *continue throughout*  
  
*If a seed fell from the sky and lan - ded an y place.*

*mp*  
  
*If a seed fell from the sky and*

9   
*There could be no bet - ter place than where I'm with you.*

  
*lan - ded a - ny place*

11   
*If a seed fell from the sky and landed an y place. There could be no bet-ter place than*

  
*There could be no bet - ter place than here with*

14

where I'm with you.  
If a seed fell from the sky and lan-ded an-y place.

If a seed  
fell from the sky and

you.  
If a seed. fell from the sky and

17

There could be no bet - ter place than where I'm with you.

lan - ded a - ny place  
There could

lan - ded a - ny place

19

If a seed fell from the sky and landed any place.  
There could be no bet-ter place than

be no bet - ter place than here  
with

There could be no bet - ter place than here  
with

22

In a ve - ry round-a - bout way there had to where I'm with you.

you.

you. In a ve - ry round-a - bout way there had to

26

be a rich and cle - ver brand new ci - ty near his - to - ry. In a

be A rich and cle - ver brand new ci - ty near his to - ry.

31

ve - ry round - a - bout way there had to

*mf*

In a ve - ry round-a - bout way there had to be a rich and cle - ver brand new ci - ty

*mf*

In a ve - ry round - a - bout way there had to

*mf*

In a ve - ry round - a - bout way there had to

34

be a rich and cle - ver brand new ci - ty near  
near his-to - ry. In a ve - ry round-about way there had to be a  
be a rich and cle - ver brand new ci - ty.  
be A rich and brand new cle - ver ci - ty

37

his - - to - ry. This is no Cock and Bull Sto - ry  
rich and cle - ver brand new ci - ty near his-to - ry. This is no  
near his - to - ry. This is no Cock and Bull sto - ry  
near his - to - ry. This is no Cock and of

40

But a land of se - cond chan - ces, And we all will find our ans-wers  
No - one knows which way you're dan - cing, diff- erent voi - ces diff-erent choi - ces  
Cock and Bull stor - ry, but a land of se - cond chan - ces,  
but a land of se - cond chan - ces, and we all will find our ans-wers  
No - one knows which way you're dan - cing, diff- erent voi - ces diff-erent choi - ces  
Bull stor - ry, but a land of se - cond chan - ces,

42

mf

in this place. I am ma - zing through this ci - ty and a - ny day!

mf

se cond chance. I am ma-zing through this ci - ty and I gua-ran tee - a - ny day!

mf

in this place. I am ma - zing through this ci - ty and a - ny day!

mf

chan - ces. I am ma - zing through this ci - ty and a - ny day!

45

I gua - ran - tee I will

I will find my way through on this jour - ney to me.

I gua - ran - tee I will

I gua - ran - tee

47

find my way through on this

I am ma - zing through this ci - ty and I gua - ran - tee

find my way home on this

I will find my way through on this

49

1.

jour - ney\_ to me. If a seed fell from the sky and  
I will find my way through on thisjour-ney to me.\_

jour - ney\_ to me. if a seed fell from the sky\_ and

jour - ney\_ to me.

53

lan-ded a - ny place\_ there could be no bet-ter place\_ than here\_\_\_\_ with

lan-ded a - ny place\_ There could be no bet-ter place than here\_\_\_\_ with

58

2.

you. In a me. jour - ney\_ to me

jour-ney to me.\_ jour-ney to me.\_ jour-ney to me.\_

you. me. jour - ney\_ to me

me. jour - ney\_ to me.

62

*Djembe or bucket*

*shaker*

*molto dim.*

*pp*

jour - ney to me      jour - ney to

*molto dim.*

*pp*

jour - ney to me.      jour - ney to me.      jour - ney to me.

*molto dim.*

*pp*

jour - ney to me      jour - ney to

*molto dim.*

*pp*

jour - ney to me.      jour - ney to

8

65

me

*ppp*

jour - ney to me.      jour - ney to me.

me

*ppp*

jour - ney to me.      jour - ney to me.

me

me.

# The Green Fact Round

Words "found" on the internet  
Music by Craig McLeish

**BASS** *mp*  $\text{♩} = 92$

1.  
Howe Park Wood has Two Hun-dred spe-cies of plant.

**TENOR *mf***  
5 Five Thou-sand a - cres of park land A hun-dred and thir - ty one  
spe-cies of plant. Howe Park Wood has Two Hun-dred

**ALTO 2 *mf***  
9 Green space is twen-typer cent,  
ponds Five ponds Five Thou-sand a- cres of park land A  
spe-cies of plant. spe-cies of plant. Howe Park Wood has

**ALTO 1 *mf***  
13 You're  
One Fifth or twen-ty per-cent. twen-ty per-cent.  
hun-dred and thir - ty one ponds Five ponds Five  
Two Hun - dred spe-cies of plant. spe-cies of plant.

16

ne-ver more than half a mile from a green space,

**p** Green space is twenty per cent, One Fifth or

8 Thou - sand a - cres\_ of park land A hun-dred and thir - ty one

Howe Park Wood has Two Hun - dred

19

1. 2.

**SOP 2 *mf***

More Shore - line than

You're You're ne ver more than half a mile

twen-ty per-cent. for - ty per-cent. Green space\_ is

ponds more ponds more Thou - sand a - cres\_ of park ponds more ponds more Thou - sand a - cres\_ of park ponds more ponds more Thou - sand a - cres\_ of park

spe-cies of plant. spe-cies of plant. Howe Park

22

cresc. 2nd X

cresc. 2nd X

Jer - sey more brid ges than Ve - nice, More

from a green space, You're

cresc. 2nd X

twen ty per cent, One Fifth or twen-ty per-cent.

cresc. 2nd X

land A hun-dred and thir - ty one ponds more

cresc. 2nd X

Wood has Two Hun - dred spe-cies of plant.

25

Shore - line than Jer - sey more brid ges than

ne-ver more than half a mile from a green space,

Green space is twenty per cent, One Fifth or

Thou - sand a - cres\_ of park land A hun-dred and thir - ty one

Howe Park Wood has Two Hun - dred spe-cies of plant.

28

1. 2. SOP 1

*f* Go to M K

Ve - nice, More Ve - nice, More Shore - line than

You're You're ne ver more than half a mile

twen-ty per-cent. for - ty per-cent. Two Fifths is

ponds more ponds more Thou - sand a - cres- of park

species of plant. species of plant. Howe Park

31

Keep Repeating dropping 1 line each time

Fif - ty dot co dot u - k for more in-for - ma - tion.

Jer - sey more brid ges than Ve - nice, More

from a green space, You're

For - ty per cent, Two Fifths is for - ty per - cent.

land A hun-dred and thir - ty one ponds more

Wood has Two Hun - dred spe-cies of plant.

# The Green Fact Round (Round)

Words "found" on the internet  
Music by Craig McLeish

1

Howe Park Wood has Two Hun-dred spe-cies of plant. Five

5

Thou-sand a - cres of park land A hun-dred and thir - ty one ponds

9

Green space is twen-ty per cent, One Fifth or twen-ty per-cent. You're

13

ne-ver more than half a mile from a green space, More

17

Shore - line than Jer - sey more brid-ges than Ve - nice,

21

Go to M K Fif - ty dot co dot u - k for more in-for ma - tion

# Hymn to The Fields

Words by Yaw Asiyama  
Music by Craig McLeish

$\text{♩} = 90$  approx

**p** All breathing to be staggered

SOPRANO

ALTO

TENOR

BASS

Ooh ooh ooh ooh

SING 4 times under narration

Narration - (starts after the first repeat of 8 bars)

And so the darkness broke with light and an awakening.  
 "Let us" and so they did  
 The first to break the beautiful  
 So as to create beauty and continuity  
 Fields we will never erase what you used to be,  
 Everywhere there will always be a memorial of you  
 So long as the sun rises.  
 A testimony in trees, in greenery  
 A testimony to these fields of plenty  
 These giving fields which gave hope to many -  
 Which gave homes to many.

**Adagio ♩ = 60**      **Tempo Rubato**

Ooh      We will ne - ver e - rase all that you used to  
 Ooh      We will ne - ver e - rase all that you used to  
 Ooh      We will ne - ver e - rase all that you used to  
 Ooh      We will ne - ver e - rase all that you used to

13

be.      We will keep you in our minds as you have set us free.  
 be.      We will keep you in our minds as you have set us free.  
 be.      We will keep you in our minds as you have set us free.  
 be.      We will keep you in our minds as you have set us free.

17

rit.      A tempo

You gave us hope, you gave us space, you gave us gree-ne-ry. Ah  
 You gave us hope, you gave us space, you gave us gree-ne-ry. Ah  
 You gave us hope, you gave us space, you gave us gree-ne-ry. Ah  
 You gave us hope, you gave us space, you gave us gree-ne-ry.

21

21

*p*

Ah

*p*

Ah

*pp*

Ah

*p*

Ah

*pp*

Ah

*p*

Ah

*pp*

Ah

*p*

Ah

*pp*

Ah

**Poco Con Moto**

**A tempo**

26

— Beau - ty, beau - ty, con - ti - nu - i - ty.

— Beau - ty, beau - ty, con - ti - nu - i - ty.

— Beau - ty, beau - ty, con - ti - nu - i - ty.

— Beau - ty, beau - ty, con - ti - nu - i - ty.

30

*pp*

con - ti - nu - i - ty.

*ppp*

con - ti - nu - i - ty.

*rit.*

*pp*

con - ti - nu - i - ty.

*ppp*

con - ti - nu - i - ty.

*pp*

con - ti - nu - i - ty.

*ppp*

con - ti - nu - i - ty.

*pp*

con - ti - nu - i - ty.

*ppp*

con - ti - nu - i - ty.

# Re-Cycle

Words and Music by  
Craig McLeish

**Baritone Bass** *p* ♩ = 114

**Alto above Tenor Below** *p*

**S. 1** *All Sops* *mp*

**A & T**

**B & B**

**B & B**

**S. 1**

**A & T**

**B & B**

**S. 1**

**A & T**

**B & B**

Cy - cle,  
Re - cy - cle,  
Cy - cle,  
Re - cy - cle,

Ba dap n' ba da  
Ba dap n' ba da da da  
Ba dap n' ba da

Cy - cle,  
Re - cy - cle,  
Cy - cle,  
Re -

Let's all  
Let's all  
keep the  
keep the

Ba da ba da da da da  
Ba dap n' ba da  
Ba dap n' ba da da da

cy - cle,  
Cy - cle,  
Re - cy - cle,

world world spin ning,  
spin ning,  
Let's all  
Let's all

Ba dap n' ba da  
Ba da ba da da da da  
Ba dap n' ba da

Cy - cle,  
Re - cy - cle,  
Cy - cle,  
Re -

14

S. 1

keep the world  
keep the world  
spin-ning  
spin-ning  
round,  
round,  
Re -

Ba dap n' ba da da da  
Ba dap n' ba da  
Ba da ba da da da da

cy - cle,  
Cy - cle,  
Re - cy - cle,

17 *mf*

S. 1

Cy - cle on the Red-ways pro-vi - ded,  
cy - cle in the pink sacks pro-vi - ded,

A & T

Ba dap n' ba da Ba da ba da da da Ba dap n' ba da

B & B

Cy - cle, Re - cy - cle, Cy - cle, Re -

20 *mp*

S. 1 And we can make our chil - dren hap

A & T Ba dap n' ba da da da Ba dap n' ba da Ba dap n' ba da

B & B cy - cle, Cy - cle, Re - cy - cle,

23

S. 1

A & T

B & B

- py  
Ba dap n' ba da Ba dap n' ba da da da Ba dap n' ba da  
Cy - cle, Re - cy - cle, Cy - cle, Re-

26

S. 1

A & T

B & B

1. :|| 2. Split Sops *mp*  
Let's all  
Ba da ba da da da Ba da ba da da da Ba dap n' ba da  
cy - cle, cy - cle, Cy - cle, Re-

29

S. 1

M-S.

A & T

B & B

keep the world spin ning,  
Let's all keep the world spin ning,  
Ba dap n' ba da da da Ba dap n' ba da Ba da ba da da da  
cy - cle, Cy - cle, Re - cy - cle,

32

S. 1 Let's all keep the world spin-ning round,  
M-S. — Let's all keep the  
A & T Ba dap n' ba da Ba dap n' ba da da Ba dap n' ba da  
B & B Cy - cle, Re - cy - cle, Cy - cle, Re -

35 *mf*

S. 1 — Cy - cle on the red-ways pro-vi-  
M-S. world spin-ning round, Re - Cy - cle  
A & T Ba da ba da da da Ba dap n' ba da Ba da ba da da da  
B & B cy - cle, Cy - cle, Re - cy - cle,

38 *mp*

S. 1 - ded, And we can make  
M-S. — in the pink sacks pro-vi - ded, And  
A & T Ba dap n' ba da Ba dap n' ba da da Ba dap n' ba da  
B & B Cy - cle, Re - cy - cle, Cy - cle, Re -

41

S. 1    our chil - dren hap - py    our chil - dren hap

M-S.    we can make    our chil - dren hap - py

A & T    Ba dap n' ba da    Ba dap n' ba da    Ba dap n' ba da da da

B & B    cy - cle,    Cy - cle,    Re - cy - cle,

44

S. 1    - py    our chil - dren hap -

M-S.    our chil - dren hap - py

A & T    Ba dap n' ba da    Ba da ba da da da da

B & B    Cy - cle,    Re - cy - cle,

46

S. 1    - py

M-S.    our chil - dren hap - py

A & T    Ba dap n' ba da    Ba dap n' ba da    da

B & B    Cy - cle,    Re - cy - cle,

# How To Make Your Own Rock

Words by Yaw Asiyama and Craig McLeish  
Music by Craig McLeish

**Soprano**

**Alto**

**Tenor**

**Bass**

*mf*

**Music by Craig McLeish**

4

1. 2. *mf*

CHILDREN'S CHOIR 1

We wan - ted a ci - ty built  
Have you ever won-dered why

do do

do do do do do do Do do do do do do

This musical score consists of three staves of music for children's choir. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The music is divided into two sections, 1. and 2., with dynamics 'mf' and 'p' indicated. The lyrics 'We wanted a city built' and 'Have you ever wondered why' are written below the notes. The vocal parts are labeled 'do' for each note, indicating a simple 'do-re-mi' scale pattern.

7

— up - on a rock.  
— the Pan - the - on

**CHILDREN'S CHOIR 2**

We'll  
The

But where are you gon - na get a rock round here?  
Still stands to - day when so much else has gone?

do  
do do do do do do do do do do do do do do do

10

make it, we'll make it, we'll make our own rock!  
Ro - mans they made it, they made their own rock!

But that's im - poss-i - ble,

*p*

Do do

*p*

Do do

13

What do you mean,  
What do you mean,  
"That's im - pos-si-ble" We'll  
"That's im - poss-i-ble" They  
don't you know?

do do do do do      Do do do do do      do do do do do  
do do do do do      Do do do do do      do do do do do



24

Mix it with some pow-dered lime three  
They mixed it with some pow-dered lime three

put some sand and stones in a great big heap,  
put some sand and stones in a great big heap,

Bap ba dap ba,  
Bap ba dap ba,  
Bap ba dap ba,  
Bap ba dap ba,

27

parts to one, one,

*mf cresc.*

You add a lit - tle wa - ter and the mix is done!  
They add - ed in some wa - ter and the mix was done!\_

dap ba, Bap ba, ba da  
dap ba, Bap ba, ba da

*f*

That's how you do it,  
That's how they did it,

30

Da da ba,

*mf*

We'll find it, we'll grind it,

*f*

That's how you do it, We'll find it we'll grind it, We'll

That's how they did it, We

32

We'll fix it, we'll mix it, We'll whirl it, we'll swirl it, make our own rock, We'll  
fix it, we'll mix it, We'll whirl it, we'll swirl it, We'll make our own rock, We'll

35

We'll find it, we'll grind it, We'll fix it, we'll mix it, We'll whirl it, we'll swirl it,  
find it, we'll grind it, We'll fix it, we'll mix it, We'll whirl it, we'll swirl it, We'll

38 CHILDREN'S CHOIR 1

2.

We

We

make our own rock, We      *mf* We found it      we ground it,      We fixed it,      we mixed it,  
make our own rock, We      found it      we ground it,      We fixed it,      we mixed it,      We

41

That's how we did it!

made our own rock!

We whirled it, we swirled it, made our own rock, We  
whirled it, we swirled it, We made our own rock, We

We

*mf* We found it we ground it, We fixed it, we mixed it,  
found it we ground it, We fixed it, we mixed it, We

43

45

46

47

48

That's how we did it! Yeah!

made our own rock! that's how we did it, Yeah!

We whirled it, we swirled it, that's how we did it, Yeah!

whirled it, we swirled it, And that's how we did it, Yeah!

# DiverCity

$\text{♩} = 60$  approx

Words by Yaw Asiyama  
Music by Craig McLeish

SOPRANO      *mp*

ALTO      *mp*

TENOR      *mp*

BASS      *mp*

A drop that fell to weld us all in - to this One.

A drop that fell to weld us all in - to this One.

A drop that fell to weld us all in - to this One.

A drop that fell to weld us all in - to this One.

5

We all be long to move a long in space and time. The We, The

We all be long to move a long in space and time. The We, The

We all be long to move a long in space and time. The We, The

We all be long to move a long in space and time. The We, The

10

Us, The You, The Me, All I and I, And I are We. Each  
Us, The You, The Me, All I and I, And I are We. Each  
Us, The You, The Me, All I and I, And I are We. Each  
Us, The You, The Me, All I and I, And I are We. Each

17

dif-fer-ence a chance to en-hance and en-chant. To flow, To grow, To know,  
dif-fer-ence a chance to en-hance and en-chant. To flow, To grow, To know,  
dif-fer-ence a chance to en-hance and en-chant. To flow, To grow, To know,  
dif-fer-ence a chance to en-hance and en-chant. To flow, To grow, To know,

21

the how we are. No bar-riers, friend, EM - BRACE.  
the how we are. No bar-riers, friend, A drop that fell.  
the how we are. No bar-riers, friend, A drop that fell.  
the how we are. No bar-riers, friend, EM - BRACE.

27

Za kai - vi - ta en - ta Kho - la - sa, thi han - ji - e nous to-das vi - ca  
 Za kai - vi - ta en - ta Kho - la - sa, thi han - ji - e nous to-das vi - ca  
 Za kai - vi - ta en - ta Kho - la - sa, thi han - ji - e nous to-das vi - ca  
 Za kai - vi - ta en - ta Kho - la - sa, thi han - ji - e nous to-das vi - ca

31

ques - to een. Noi Al - ku - lu, Tan - ta - mi Il - la pe - re - ye-katch  
 ques - to een. Noi Al - ku - lu, Tan - ta - mi Il - la pe - re - ye-katch  
 ques - to een. Noi Al - ku - lu, Tan - ta - mi Il - la pe - re - ye-katch  
 ques - to een. Noi Al - ku - lu, Tan - ta - mi Il - la pe - re - ye-katch

34

zaid-no en es - pa - co dhe vaght. A nha, Il bi - ze, Cac  
 zaid-no en es - pa - co dhe vaght. A nha, Il bi - ze, Cac  
 zaid-no en es - pa - co dhe vaght. A nha, Il bi - ze, Cac  
 zaid-no en es - pa - co dhe vaght. A nha, Il bi - ze, Cac

38

to, Ah meh, Un mi - mi ra - he in - ya Un mi - mi ra - he  
 to, Ah meh, Un mi - mi ra - he in - ya Un mi - mi ra - he  
 to, Ah meh, Un mi - mi ra - he in - ya Un mi - mi ra - he  
 to, Ah meh, Un mi - mi ra - he in - ya Un mi - mi ra - he

43

in - ya. Me-i ga - ra - ga - ru ma, a chan - su phew paim a thel -  
 in - ya. Me-i ga - ra - ga - ru ma, a chan - su phew paim a thel -  
 in - ya. Me-i ga - ra - ga - ru ma, a chan - su phew paim a thel -  
 in - ya. Me-i ga - ra - ga - ru ma, a chan - su phew paim a thel -

46

go. Te-chi, Jhi-ti-ah - bee badh - nu, ka - ko mi smo,\_  
 go. Te-chi, Jhi-ti-ah - bee badh - nu, ka - ko mi smo,\_  
 go. Te-chi, Jhi-ti-ah - bee badh - nu, ka - ko mi smo,\_  
 go. Te-chi, Jhi-ti-ah - bee badh - nu, ka - ko mi smo,\_

# The BSL sign for embrace is to hold up your left fore finger and the right hand wraps round it protectively

**molto rall.**

**P** ALL SIGN - "EMBRACE" #

50

51

8

Ne add-an - ku - lu en - yi, Ob - je - ti.  
E add-an - ku - lu en - yi, En - ta kho - la - sa  
E add-an - ku - lu en - yi, En - ta kho - la - sa  
E add-an - ku - lu en - yi, Ob - je - ti.

The 50 most requested languages for interpretation in Milton Keynes in 2017,  
each of which appears in this poem.

- |                          |                       |
|--------------------------|-----------------------|
| 1. Polish                | 26. French            |
| 2. Romanian              | 27. Somali            |
| 3. Bengali               | 28. Twi               |
| 4. Urdu                  | 29. Latvian           |
| 5. British Sign Language | 30. Swahili           |
| 6. Tamil                 | 31. Gujarati          |
| 7. Arabic                | 32. Cantonese Chinese |
| 8. Punjabi               | 33. Swahili           |
| 9. Lithuanian            | 34. Hindi             |
| 10. Italian              | 35. Amharic           |
| 11. Kurdish              | 36. Oromo             |
| 12. Russian              | 37. Pahari-Potwari    |
| 13. Bulgarian            | 38. Japanese          |
| 14. Pushto               | 39. Thai              |
| 15. Portuguese           | 40. Slovak            |
| 16. Albanian             | 41. Modern Greek      |
| 17. Persia               | 42. Croatian          |
| 18. Mandarin Chinese     | 43. Tigre             |
| 19. Spanish              | 44. Nepali            |
| 20. Hungarian            | 45. Bosnian           |
| 21. Tigrinya             | 46. Lingala           |
| 22. Sylheti              | 47. Serbian           |
| 23. Turkish              | 48. Telugu            |
| 24. Vietnamese           | 49. Igbo              |
| 25. Dari                 | 50. Czech             |

## DIVER-CITY - Lyrics Sheet

### ROUNDABOUT

Roundabout                    Many Routes                    One Destination  
                                 I will find my way              On this Journey to me

### JOURNEY TO ME

If a seed fell from the sky and landed any place  
  There would be no better place than where I'm with you

In a very roundabout way there had to be  
  a rich and clever brand new city near history

This is no Cock and Bull story, but a land of second chances  
  And we all will find our answers in this place.

I am mazing through this city and I guarantee  
  I will find my way home on this journey to me.

It's a place of second chances.  
  No one knows which way you're dancing;  
  Different voices, different choices any day.

I am mazing through this city and I guarantee  
  I will find my way home on this journey to me.

### THE GREEN FACT ROUND

Howe Park Wood has two hundred species of plant,  
  Five Thousand acres of Parkland; A hundred and thirty one ponds,  
  Green space is twenty percent; one fifth or twenty percent,  
  You're never more than half a mile from a green space,  
  More shoreline than Jersey; more bridges than Venice  
  Go to MK50.co.uk for more information

### HYMN TO THE FIELDS

And so the darkness broke with light and an awakening  
  “Let us”, they said - and so they did - the first to break the beautiful  
  So as to to create beauty and continuity.  
  Fields we will never erase what you used to be  
  Everywhere there will always be a memorial of you  
  So long as the sun rises  
  A testimony in trees, in greenery  
  A testimony to these fields of plenty  
  These giving fields which gave hope to many...  
  Which gave homes to many

We will never erase all that you used to be  
  We will keep you in our minds as you have set us free  
  You gave us hope; You gave us space  
  You gave us greenery, Beauty, Continuity

## **RE-CYCLE**

Cycle - Recycle - Cycle - Recycle

Let's all keep the world spinning  
 Let's all keep the world spinning  
 Cycle on the Redways provided  
 And we will make our children happy

Let's all keep the world spinning  
 Let's all keep the world spinning  
 Re-cycle in the Pink Sacks provided  
 And we will make our children happy

## **HOW TO MAKE YOUR OWN ROCK**

### **Children's Choir 1**

We wanted a city built upon a rock

We'll make it, we'll make it  
 We'll make our own rock

What do you mean, "Thats impossible"  
 We'll whirl it, we'll swirl it  
 We'll pour our own rock

First you get a digger and you  
 dig real deep --  
 Mix it with some powdered Lime  
 3 parts to 1 -

Thats how you do it!

Have you ever wondered why the  
 Pantheon

The Romans they made it they made  
 their own rock

What do you mean, "Thats impossible"  
 They whirled it, they swirled it  
 They poured their own rock

First they got some diggers and they  
 dug real deep --  
 They mixed it with powdered Lime 3 parts to 1 - They Added in some water and the mix was done!

That's how they did it!

Thats how we did it

Thats how we did it

### **Children's Choir 2**

But where are you gonna get a rock round here?

But that's impossible don't you know?

You what did you say you're gonna pour your own  
 rock? Tell me how do you do that?

you put some sand and stones in a great big heap

You add a little water and the mix is done

Still stands today when so much else has gone?

But that's impossible don't you know?

You what did you say The Romans poured their own  
 rock? Tell me how did they do that?

they put some sand and stones in a great big heap  
 They Added in some water and the mix was done!

We made our own rock  
 We made our own rock

YEAH!

## **DIVERSITY**

A drop that fell to weld us all into this one  
We all belong to move along  
In space and time.  
The We, the Us, the You, the Me,  
And I are We,  
Each difference a chance to enhance and enchant.  
To flow, to grow, to know,  
The how we are.

No barriers, friend,

EMBRACE.





the  
**stables**