

Anna Braithwaite  
with additional lyrics by the  
Quirky Choir of Doncaster  
and Mike Baldwin

Look Up Doncaster

*This work was developed for the Quirky Choir of Doncaster as part of the Adopt a Composer Scheme, funded by the PRS for Music Foundation and run by Making Music, in partnership with Sound and Music and BBC Radio 3.*

It is for a SATB choir (suitable for female Tenors), a large (approx. 9") untuned handbell, either tuned handbells or tubular bells (Middle C to C above chromatic) dependant or what is most easily available, a twelve string guitar and simple percussion such as tambourines or shakers.

Dependant on the acoustic of the performance venue a microphone may be required for the spoken solos at b195 - 206.

### **Score notes**

**Whisper** - Performer to improvise something that emulates the rustling of plastic bags.

**Chatter** - Performer to improvise by saying something that you might say if you were at Doncaster Market.

**Market Traders' Shouts** - Distribute these among a mixture of men and women. Each designated solo performer repeats one 'shout' each time the symbol appears, in the style of a market trader. If the symbol appears again before their shout is finished they should complete the shout before starting the next.

The designated chorus member is to separate from the group's part and rejoin it *ad lib*. This is signified by arrows shown below for the 'butcher shout'.



**Butcher** shout - *"Tray of braising steaks five pound, tray of pork chops five pound, seven English pork chops here for five pound, they are English, they will freeze. Hello my luv, can I (h)elp yer?"*



**Bananas** shout - *"Bunch a bananas a pound, pound now for a buncha bananas."*



**Chocolates** shout - *"Ten for, 'ere ten for pound, ten pound for three, yur Belgian Continental and Tesco's Finest. I'll charge you a tenner for three. If that's not a bargain I'll start work. 'Ere ten pound for three, yur classic Belgian International. Yur Belgian classic, yur Belgian Continental, Tesco's Finest, I'll charge you a tenner for three"*

**Randoms** (not in the recording but occurs from bar 52 - 69) - Freestyle - Choose from the following:

*"Budgies, budgies, budgies! Three for a tenner, going cheap!"*

*"Get yur elephant chops ere"*

*"Kiss from Brad Pitt two pound, come and pucker!"*

*"Twenty juicy sparrows, crunchy and sweet!"*



These performers are then required to make animal noises - cows, sheep and goats. Preferably not "moo" or "baa" but some sort of moan or bleat that sounds like the real animal.

**Fish Slap** - Slap one hand onto the other or your arm or chest to get the best replication of a wet fish slapping on a board in the rhythm specified in the notation.

**Money Jingle** - Ahythmically Jingle your loose change in your pocket, in your hands or shake your purse/wallet.



**Money Beat** - Drop your loose change between cupped hands to the beat in the rhythm specified in the notation.

Footsteps - Either walk around the performance space or, if that is not practical, on the spot.



= START WALKING



= STOP WALKING

### Head movements



Up= default head position

Down = head lowered to a 45 degree angle to the floor.



\* MY NAME IS...?

During this passage each member of the section speaks in a projected voice the answers to the following questions which they have already prepared.

1. What is your name? 2. When did you come to Doncaster? 3. What you like about Doncaster? Why do you stay? Why did you come?

The choir has already decided the order in which each person enters within their section (suggestion - it could be alphabetical by first name). Each person waits until the person before them has said their name. If a performer comes to the end of their prepared speech they start again from the beginning without hesitation until they are all brought off at bar 219.

When Doncaster's Quirky Choir performed this piece they used the following texts:

My name is **Carol Benson**.

I came to Doncaster in 1970 to do a teacher training course at Doncaster College of Education, which was at High Melton, a pretty village a few miles out of town.

I stayed here after graduation because I met my husband & we both got jobs here, settled down, bought a house & had a family.

We have thought of moving away from time to time, but we've put down roots here. House prices are much higher anywhere we'd consider moving to, so that would be a problem too.

We spent a lot of time in earlier years travelling to visit relatives in the Midlands & South-east, as we wanted our children to know their grandparents & extended family.

Fortunately Doncaster is great for public transport as well as access to motorways.

My name is **Ken Trinder**.

I was Born and raised in Doncaster, I've lived in many parts of UK from London to Aberdeen but always felt rooted here. in 2001 I returned after 22 years in Scotland and I guess I'll end my days here. I Love it's market, it's people and it's central location.

My name is **Kathleen Sweetman** and I have only recently moved to Doncaster from Barnsley and don't miss riding my bike up them there hills. I moved here to be with my fiancé and we get married 2 weeks on Saturday. So I'm in love with a Donny bloke. It's lovely here and I like the people and I like the fresh air and we both love singing with The Quirky Choir. Andy has a lovely bass voice. I've lived here knocking on two years now and love it.

My name is **Glynis Trinder**.

I was born in Doncaster and lived here until I went in the army at 17, Ken and I married when I was 19 and we moved around a bit. We had a spell back in Doncaster for a couple of years and then left again for work commitments. After 22 years in Scotland we returned in 2001 when both my parents were seriously ill. We have lived in our present house for over 13 years but will be moving to our new home all being well in the next few weeks.

We have made new friends and rekindled old friendships since we have been back in Doncaster.

I find Doncaster people warm and friendly and they definitely call 'a spade a spade'!

My name is **Kay Whitfield**.

I was born in a mining village called Armthorpe which is approximately 5 miles outside Doncaster. I am 65 years young and still enjoy working 2 days a week.

There are various reasons I feel Doncaster is a good place to live. It is rural and is extremely pretty in every season. There are a mixture of areas to live, villages and estates both council and private. mining villages still exist, albeit a lot of the mines have now closed, (which at the time did create a huge loss of jobs). Doncaster has a Mansion House which is one of only three in the country. There is also a Market place which when growing up I used to go to frequently with my mother; who was a seamstress and was always searching for remnants of material, we were never disappointed. My two daughters have also settled in Doncaster, which is a bonus with my grand children growing up close by.

I'm **Jenny Gosling**, [formerly Interlandi].

I'm a Doncaster born lass.

I like living here because it's home.

Our names are **Glenys Richardson** and **Betty Kelly**.

We were both born here. Doncaster has always been a good place to live because it's where we were born and it's easy to stay as it has everything for a comfortable life. Also sometimes circumstances mean it's difficult to leave! It's also in a great place to get out into the countryside and north and south. The town has had quite a face lift in recent years and seems to have a more positive vibe.

My name is **Sheila Lynch**.

I came to Doncaster in 1970 with my husband and two babies. My husband came to the McAuley School as head of Maths.

I liked Doncaster as it was a small farming town and was a major rail route. The Flying Scotsman steam engine was built here.

I had two more children here that went to good schools. I am involved with Doncaster Rovers football Club and of course with the Quirky Choir and also with St, Peter in Chains Church in Doncaster.

My name is **Linda Johnson**. I arrived in Doncaster over thirty years ago. My husband was a member of the Royal Air Force posted from Germany to England. We decided to stay because of the friendly people, affordable housing and our children were happy. At the time we moved here the town was moving forward, there were many changes then, there have been more in recent years and there are more to come.

My name is **Alison Podmore**.

I came to live in Donny in July 2013 as my husband got job here working for a Christian community project in Wheatley. We'd never been to Donny before but strangely enough my older sister was born here 50 years ago. I'm still getting used to northern ways (having moved from St Albans) but I really like the market area, the variety of local facilities and the cheap hairdressers!

My name is **Judith Butterfield**

I was born in Doncaster. It is very centrally located in the country and there is ease of access to both road and rail networks and some very lovely countryside. We have a very active dog and where we walk him is a re-claimed pit tip that has been landscaped. We even have deer up there now. It's ideal for dog walking and when you are up there, you could be anywhere in the world!

My name is **Charles Willis**.

I was born in Donny. I started my education here but there were forty plus in the class and no doors on the toilets, so I did the rest of my education away.

It was no great loss to leave; Donny was mainly black, the buildings, the country side, the air, if you wiped an apple on your shirt you were in real trouble because there would be a black mark where the soot had rubbed off. If the wind was in the wrong direction then the smell of de-mulders would roll over the town. Putrid rotting meat for the maggot farm.

I started work locally but then went down to the bright lights of London.

I moved back and discovered it to be a much better place than I left. The town had been cleaned up, the slag heaps were covered over and the smell of de-mulders had been stopped. I stay because now our family & friends are here and it's "home".

# Look Up Doncaster

Anna Braithwaite

♩=140

In the style of a town crier

*f* < > *ff* *f* < > *ff*

Soprano  
Oh \_\_\_\_\_ yay!

Alto  
Oh \_\_\_\_\_ yay!

Tenor  
Oh \_\_\_\_\_ yay!

Bass  
Oh \_\_\_\_\_ yay!

Town Crier's Large Handbell  
Ring bell like a town crier  
l.v. *sim.*

Handbells  
l.v. *f*

9

*f* < > *ff* *mf* ————— *f* *mf*

S.  
Oh \_\_\_\_\_ yay! Hear ye good peop-le of Don-cas-ter That

A.  
Oh \_\_\_\_\_ yay! Hear ye good peop-le of Don-cas-ter That

T.  
Oh \_\_\_\_\_ yay! Hear ye good peop-le of Don-cas-ter That

B.  
Oh \_\_\_\_\_ yay! Hear ye good peop-le of Don-cas-ter That

Town Crier

Handbells

16

S. *mp* *mf*  
we, the Quir-ky Choir, wel-come you to Don-cas-ter's corn ex-change in the heart of the mar-ket. We

A. *mp* *mf*  
we, the Quir-ky Choir, wel-come you to Don-cas-ter's corn ex-change in the heart of the mar-ket. We

T. *mp* *mf*  
we, the Quir-ky Choir, wel-come you to Don-cas-ter's corn ex-change in the heart of the mar-ket. We

B. *mp* *mf*  
we, the Quir-ky Choir, wel-come you to Don-cas-ter's corn ex-change in the heart of the mar-ket. We

21

S. *f* *mf* *f*  
bring you a mes-sage and bring you good cheer! Look up Don-cas-ter! Look up Don-cas-ter!

A. *f* *mf* *f*  
bring you a mes-sage and bring you good cheer! Look up Don-cas-ter! Look up Don-cas-ter!

T. *f* *mf* *f*  
bring you a mes-sage and bring you good cheer! Look up Don-cas-ter! Look up Don-cas-ter!

B. *f* *mf* *f*  
bring you a mes-sage and bring you good cheer! Look up Don-cas-ter! Look up Don-cas-ter!

25

S. *mf* *f* *mp*  
God save the mar-ket and God save the Queen! God save the mar-ket and God save the

A. *mf* *f* *mp*  
God save the mar-ket and God save the Queen! God save the mar-ket and God save the

T. *mf* *f* *mp*  
God save the mar-ket and God save the Queen! God save the mar-ket and God save the

B. *mf* *f* *mp*  
God save the mar-ket and God save the Queen! God save the mar-ket and God save the

29 A *whistfully mp*

S. *p* Queen. Ba da un die die un die die die

A. *p* *whistfully mp* Queen. Ba da un die die un die die die da die un die, ba da un die die un die die die

T. *p* Queen.

B. *p* Queen.

33

S. du da die un die. Ba da un die die un die die die da die un die, ba da un die die un die die die

A. du da die un die. Ba da un die die un die die die da die un die, ba da un die die un die die die

T. *whistfully mp* Ba da un die die un die die die da die un die, ba da un

B. *whistfully mp* Ba da un die die un die die die

37

S. du da die un die.

A. du da die un die. Ba da dum die die un die die die die die un die, ba da un die die un die die die

T. die die un die die die du da die un die. Ba da un die die dn die die die die die un die, ba da un


B. da die dun die, ba da un die die un die die die du da die un die. Ba da un die die un die die die



**B**


*SOP SOLO:*  
*mf*  
*(whistling)*

41

S.  **CHATTER**

A.  
du un die un die. Ba da un die die un die die die die un die, ba da un die die un die die die

T. **WHISPER**  
8  
da die un die die die du da die un die.

B.   
die die un die, ba da un die die un die die die du da die un die.




45

Solo

S. **(CHATTER)**

A. *SOLO:*  
die un die un die. Ba da un die die un die die die die die un die. Ba da un die die un die die die du un die dun die.

T. **(WHISPERING)**  
8

B. 

Solo

To S. (rejoin section in walking and chatter)  
To

S.

TUTTI

A.1

A.2

T.

B.



C



SOLO: In the style of a market trader

S.1

S.2

A.1

A.2

T.

B.

*f*

Nice tub o' the rasp-berries now one fif-ty\_



Ring bell like town crier

Town Crier

*fff*



Handbells


*f*



Money Beat


Fish Slap

62

S.1     
 Nice tub o' the rasp-berries now one fif - ty \_\_\_\_ Nice tub o' the rasp-berries now one



S.2 (CHATTER) 

A.1 SOLO: In the style of a market trader   
     
 *f* *ff*   
 Plums a pand! Plums a pand!

A.2 

T.1 (WHISPERING)

T.2 (WHISPERING)

B.  

Handbells

Money Beat

Fish Slap

66

S.1  

fif - ty \_\_\_\_\_ Nice tub o'the rasp-berries now one fif - ty \_\_\_\_\_



S.2

A.1  

Plums a pand! Plums a pand!

A.2

SOLO: In the style of a market trader

T.1  *mf*  *sim*

Ten fur a pand, cle-men tine! \_\_\_\_\_ Ten fur a pand, cle-men tine! \_\_\_\_\_

T.2


B.

Handbells


Money Beat

Fish Slap

70




S.1  
Nice tub o' the rasp-berries now one fif - ty\_\_ Nice tub o' the rasp-berries now one fif-ty\_\_




S.2

A.2



T.1  
Ten fur a pand, cle-men tine!

T.2



B.

Handbells  
*mp*

Money Beat

Fish Slap

75 **D** *Sweetly* *p* *mf* *p* If this line is too low sing **Alto** until E

S. Haa Humm Mmm

A. Haa Humm We both went to the

T. Haa Humm We both went to the

B. Haa Humm Mmm

Handbells *mf* *mp* *mf* *p*

81 *mp* *p*

S. Mmm

A. cat-tle mar - ket, I liked prod-ding the cat-tle. The smell and umm, the

T. cat-tle mar - ket, I liked prod-ding the cat-tle. The smell and umm, the

B. Mmm

Handbells

84 *mp* *mf* *mp* *mf* *p*

S. M, m, m, m, m, m, m, the smell and mud-dy boots. Mmm

A. rhyth-mic sound of the auc-tion eer, the smell and mud-dy boots. We both went to the

T. rhyth-mic sound of the auc-tion eer, the smell and mud-dy boots. We both went to the

B. M, m, m, m, m, m, m, the smell and mud-dy boots Mmm,

89 SOLO: *mp* *mf*

S. It's a love-ly mar - ket\_ I know it is, it's just not for me,

A. *mf*  
cat-tle mar - ket,

T. *sub. p*  
cat-tle mar - ket, Mmm,

B. *mp*  
Mmm, not for me,

93 TUTTI: *sub. p* TRIO: *mf*

S. Mmm It's a com-mu-ni - ty where we can

A. *mf* *mp* *sub. p*  
I liked prod-ding the cat-tle. The smell and umm, Ha, ha, ha, ha, ha, ha,

T. *mf* *mp* *sub. p*  
I liked prod-ding the cat-tle. The smell and umm, Ha, ha, ha, ha, ha, ha,

B. *sub. p*  
Mmm, Ha, ha, ha, ha, ha, ha,

96 TUTTI: *p*

S. meet up, and have a chat. The ol-der gen-er-a-tion still do that. M, m, m, m, m, m, m, the

A. *mp* *mf*  
ha, ha, ha, ha, ha, ha, ha, Humm. The rhyth-mic sound of the auc-tion eer, the

T. *mf*  
ha, ha, ha, ha, ha, ha, ha, Humm. The rhyth-mic sound of the auc-tion eer, the

B. *mp* *p*  
ha, ha, ha, ha, ha, ha, ha, Humm. M, m, m, m, m, m, m, the

99 *mf* **E** *Sweetly* *p* *mf* *sub f* 11

S. smell and mud-dy boots. Haa Humm Well,

A. smell and mud-dy boots. Haa Humm

T. smell and mud-dy boots. Haa Humm

B. smell and mud-dy boots. Haa Humm

106

S. I just al-ways re-mem-ber (h)a-tin' the mar-ket, when I was a kid. We

A. Haa, humm.

T. Haa, humm.

B. Haa, humm.

108

S. used to get dragged 'round by me mum and (h)a-vin' to car-ry all the hea-vy bags\_ o(f) shop pin' \_

A. Haa, humm. o(f) shop pin' \_

T. Haa, humm. o(f) shop pin' \_

B. Haa, humm. o(f) shop pin' \_



111

S. *mf* *legato* *p*  
 And I just did-n't like it at all, un

A. *mf* *legato* *p*  
 Be-in' bashed by la - dies shop-ping bags it's a good me-mory i'n-tit. Haa, \_\_\_\_\_

T. *mf* *legato* *p*  
 Be-in' bashed by la - dies shop-ping bags it's a good me-mory i'n-tit. Haa, \_\_\_\_\_

B. *p*  
 Haa, \_\_\_\_\_

114

S. *mf* *mp*  
 less I could pur-suade her to let me have a go on the round - a - bout. \_\_\_\_\_

A. *mf* *mp*  
 humm. \_\_\_\_\_ on the round - a - bout.

T. *mf* *mp*  
 humm. \_\_\_\_\_ on the round - a - bout.

B. *mf* *mp*  
 humm. \_\_\_\_\_ round - a - bout. \_\_\_\_\_

116

S. *f*  
 Well,

A. *f*  
 Be - in' bashed by la - dies shop-ping bags it's a good me - mory i'n - tit.

T. *f*  
 Be - in' bashed by la - dies shop-ping bags it's a good me - mory i'n - tit.

B. *mf* *f*  
 Humm. \_\_\_\_\_

118

S. I just al - ways re - mem - ber (h)a - tin' the mar - ket, when I was a kid.

A. *mf* Be - in' bashed by la - dies shop - ping bags it's a good me - mory i'n - tit.

T. *mf* Be - in' bashed by la - dies shop - ping bags it's a good me - mory i'n - tit.

B. *mf* Haa, humm. *f*

120

S. *Intense sub.p* Ha, ha, ha, ha, ha, ha, ha, ha, good me - mory

A. *Intense mp* Fish mar - ket smells, smell of the fish and the boiled sweets, it's a good me - mory *mf*

T. *Intense mp* Fish mar - ket smells, smell of the fish and the boiled sweets, it's a good me - mory

B. *Intense sub.p* Ha, ha, ha, ha, ha, ha, ha, ha, good me - mory *mf*

122

S. *mp* i'n - tit. Ha, ha, ha, ha, ha, ha, ha, ha, *f* boiled sweets, it's a good me - mory *mp* i'n - tit. *mf* And

A. *mp* i'n - tit. Fish mar - ket smells, smell of the fish and the boiled sweets, it's a good me - mory *f* i'n - tit. *mp* *mf*

T. *mp* i'n - tit. Fish mar - ket smells, smell of the fish and the boiled sweets, it's a good me - mory *f* i'n - tit. *mp* *mf*

B. *mp* i'n - tit. Ha, ha, ha, ha, ha, ha, ha, ha, *f* boiled sweets, it's a good me - mory *mp* i'n - tit. *mf*

Expansive *sub.f*

125

S. I just did - n't like it at all un - less I could pur-suade her to

A. Be - in' bashed by la - dies shop-ping bags it's a good me - mory i'n - tit.

T. Be - in' bashed by la - dies shop-ping bags it's a good me - mory i'n - tit.

B. Haa, humm.

*Expansive mp* *mf*

127

S. let me have a go on the round - a - bout.

A. round - a - bout.

T. Um, pa, pa,

B. Um, pa, pa,

**F**  $\text{♩} = 140$

*f* *mf*

130

S. Round - a - bout, round - a - bout, round - a - bout,

A. round - a - bout,

T. um, pa, pa, um, pa, pa, um, pa, pa. Um, pa, pa,

B. um, pa, pa, um, pa, pa, um, pa, pa. Um, pa, pa,

*mf*

134 *f* *mf* *molto cresc. e<sup>15</sup> accel.*

S. round - - - a - bout! Round - a -

A. round - - - a - bout!

T. 8 um, pa, pa, um, pa, pa, um, pa, pa. Um, pa, pa, um, pa, pa,

B. um, pa, pa, um, pa, pa, um, pa, pa. Um, pa, pa, um, pa, pa,

139

S. bout, round - a - bout, round - a - bout!

A. Round - - - a - bout!

T. 8 um, pa, pa, um, pa, pa. um, pa, pa, um, pa, pa, um, pa, pa, pa!

B. um, pa, pa, um, pa, pa. Um, pa, pa, um, pa, pa, um, pa, pa, pa!

145 **G** ♩ = 60 *mf*

S.

A.

T. 8

B.

Handbells

151

*mf*  
Lift head and lower with arrows

S.1 Bo ng Bo ng ster

*mf*  
Lift head and lower with arrows

S.2 Bo ng Bo *Stagger Breathe* *mp*

*mf*  
Lift head and lower with arrows

A.1 Bo- ng Bo ng chime

*mf*  
Lift head and lower with arrows

A.2 Bo- ng Bo ng *Stagger Breathe* *mp*

*mf*  
Lift head and lower with arrows

T.1 Bo ng Bo ng Bo ng Bo ng bells to

*mf*  
Lift head and lower with arrows

T.2 Bo ng Bo ng Bo ng Bo ng. *Stagger breathe - feel free to take loud brea* *mp*

*mf*  
Lift head and lower with arrows

B.1 Bo ng Bo ng Min

*mf*  
Lift head and lower with arrows

B.2 Bo ng Bo ng *Stagger Breathe* *mp*

Handbells *mp*

**H**

Those who cannot reach the drone sing **Sop. 2 part**  
*Stagger breathe - feel free to take loud breaths*

154

S.1

up ca mar Ng

*p*

S.2

Se - ven A #M, mis - ting breath  
(ay ehm)

*p*

A.1

folk ster ket. Se - ven A #M, mis - ting breath  
(ay ehm)

*p*

A.2

Se - ven A #M, mis - ting breath  
(ay ehm)

*p*

T.1

the of Ng

*p* *Stagger breathe - feel free to take loud breaths*

T.2

Ng

*p*

B.1

wake Don Ng

*p* *Stagger breathe - feel free to take loud breaths*

B.2

Handbells

*mf*

S.1

S.2 (ng...) *sub.p* *mp* *p*

A. *sub.p* *mp* *p*

T. (ng...)

B. (ng...)

o - ver crushed ice cas - cades a - cross gleam - ing sil - ver,

o - ver crushed ice cas - cades a - cross gleam - ing sil - ver,

S.1 *poco accel.* *a tempo*

S.2 *mf* *p*

A. *poco accel.* *mf* *a tempo* *p*

T.

B.

Blar - y eyed gree - tings, fish kings and queens a - dorn in pris - tine white and blue.

Blar - y eyed gree - tings, fish kings and queens a - dorn in pris - tine white and blue.

S. *mp* *mf* *f*

A.

T. (ng...)

B. (ng...)

I - cy, na - ked stalls trans - form in - to a tan - ta - li - sing ri - ot of pat tern, co - lour and  
Stagger breathe - feel free to take loud breaths

Ng

173

S. *sub.p* *mf*  
 smell. Crea-tures of ma-rine beau ty\_ lay si-len-tly side by side,

A.

T. *8*

B.

Handbells *mp*



*Stagger breathing - take loud breaths, start with mouth closed then part lips to allow harmonics until next breath when you start the cycle again in your own time.*

178

S. *pp* *p*  
 Ng

A.1 *pp* *p*  
 Ng

A.2 *pp* *p*  
 Ng

T. *mf*  
 Glow-ing lob ster\_ and crab, oc-to- pus\_ and squid, all

B. *mf*  
 Glow-ing lob ster\_ and crab, oc-to- pus\_ and squid, all

Handbells *mf* *p*



I

182

S. (ng)

A.1 (ng)

A.2 (ng)

T. *poco rit.* *a tempo* *Gently p*  
 rea-dy to eat, pick up a bar-gain from na-ture's rich\_\_ a-qua-tic gar-den. Glow-ing

B. *poco rit.* *a tempo* *p Gently*  
 rea-dy to eat, pick up a bar-gain from na-ture's rich\_\_ a-qua-tic gar-den. Glow-ing

Handbells



Suspend tempo to accomodate spoken part in Tenor 2

186

S.

A.1

A.2

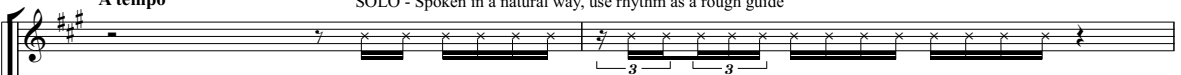
T. lob - ster\_\_ and crab,\_\_


T.2 Female SOLO: Spoken in a natural way, use rhythm as rough guide  
 My\_\_name's Charles Grantham


B. lob - ster\_\_ and crab,\_\_

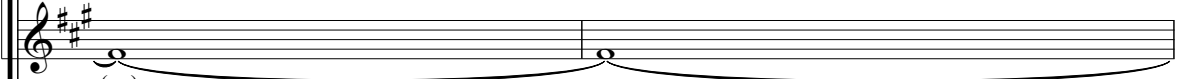
**A tempo**


SOLO - Spoken in a natural way, use rhythm as a rough guide

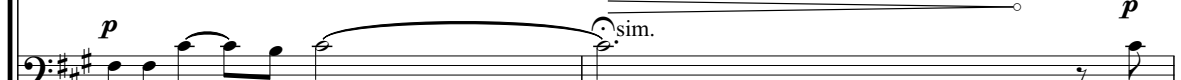
S.1   
My name's Co - lin Wil - son I've been 'ere on the mar - ket now for thir - ty nine years.

S.   
(ng)

A.1   
(ng)

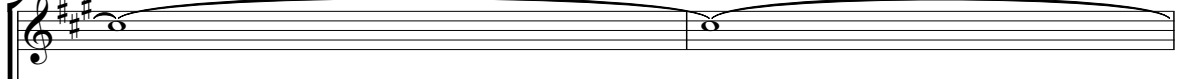
A.2   
(ng)


T.   
oc - to - pus and squid, all


B.   
oc - to - pus and squid, all





190

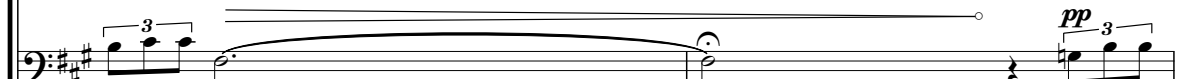
S.   
(ng)

A.1   
(ng)

A.2   
(ng)

T.   
rea - dy to eat, pick up a

T.2   
I star - ted when I was e - le - ven, as a Sa - tur - day lad an' I'm still 'ere!

B.   
rea - dy to eat, pick up a

*poco rit.* **J** *A tempo* (♩ = 90) *Flowing and dreamy*

192

S. *p* *pp* *p* *pp*  
 (ng) Oh, Oh,

A.1 (ng)

A.2 (ng)

T. *poco rit.* *mf* *a tempo*  
 bar-gain from na-ture's rich a-qua-tic gar den.

B. *poco rit.* *mf* *a tempo*  
 bar-gain from na-ture's rich a-qua-tic gar den.

Handbells

Spoken SOLO (Female):  
 Well, my name's  
 Ashley Hamley...



196

S. *mp* *pp* *p* *pp*  
 Oh, Oh, Oh,

A.1 *p*  
 Oh,

A.2

T. *...I'm from Grimsby... and I've been working on Doncaster market since two thousand and thirteen in December."*

B. *Spoken SOLO (Male):*  
*Yup, my name's Nigel Berry I started working ere in nineteen seventy one I were thirteen when I started. I now own two stall ont' market.*

*Flowing and dreamy*

199 *p* *pp* *mp* *pp*

S. Oh, Oh, Oh, Oh,

A.1 *pp* *p* *pp* *mp* *pp*

A.1 Oh, Oh, Oh,

A.2

T. *Took over from the twins that used to own stall number four.*

B. *You see families, an' you, you used to serve them when they were little kids and they're now bringing their grandkids.*



202 *p* *pp* *p* *pp* *mp*

S. Oh, Oh,

A.1 *p* *pp* *p* *pp*

A.1 Oh, Oh, Oh,

A.2 *p* *pp*

A.2 Oh, *Flowing and dreamy*

T. *What I like about it is the amount of people that you get to meet on a daily basis from all different parts of the country.*

B. *Well, I just think Doncaster people are great, most of them what you meet are lovely*

Female Tenors who are able can join A.2

205

S. *pp* *p* *pp* *p* *pp*

Oh. Oh, Oh,

A.1 *mp* *pp* *p* *pp* *p*

Oh Oh Oh

A.2 *p* *pp* *mp* *pp*

Oh Oh Oh

T. *Err... there's a lot of variety, there's a lot of different nations all buy fish and they all get together in this central point of England.*

B. \*See performance notes. MY NAME IS... ?



208

S. *mp* *pp*

Oh, Oh,

A.1 *pp* *mp* *pp*

Oh Oh

A.2 *p* *pp* *p* *pp* *mp* *pp*

Oh, Oh Oh Oh

T. \*See performance notes. MY NAME IS... ? ? ? ?

B. ? ? ? ?

212

S. 

A.1 

A.2 

T. 

B. 



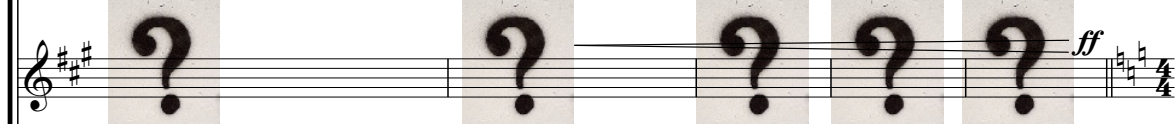
Allow to come to clamour and then fall silent at conductor's cue

215

S. 

A.1 

A.2 

T. 

B. 

\*See performance notes.  
MY NAME IS...

**K**  
♩ = 100  
TUTTI

220

Thigh or body slap

S. *mf*  
I'm in\_\_ love with a

A. *mf*  
I'm in\_\_ love with a

T. *mf*  
I'm in\_\_ love with a

B. *mf*  
I'm in\_\_ love with a

Gtr. *mf* *f*

C E D C



225

Thigh or body slap

S. *f* *mp* *mf*  
Don ny\_\_ bloke, like\_thistown he's pret-ty in ev-'ry sea son, He's my\_\_ fresh air, we stroll to - ge - ther\_\_ on

A. *f* *mp* *mf*  
Don ny\_\_ bloke, like\_thistown he's pret-ty in ev-'ry sea son, He's my\_\_ fresh air, we stroll to - ge - ther\_\_ on

T. *f* *mp* *mf*  
Don ny\_\_ bloke, like\_thistown he's pret-ty in ev-'ry sea son, He's my\_\_ fresh air, we stroll to ge - ther, on

B. *f* *mp* *mf*  
Don ny\_\_ bloke, like\_thistown he's pret-ty in ev-'ry sea son, He's my\_\_ fresh air, we stroll to - ge - ther\_\_ on

Gtr. F G D C F

Thigh or body slap

S. *mp* *mf*  
pit tops and down the lanes. So we sigh with the wind 'cross Don-ny's big skies, Al ways there with a

A. *mp* *mf*  
pit tops and down the lanes. So we sigh with the wind 'cross Don-ny's big skies, Al ways there with a

T. *mp* *mf*  
pit tops and down the lanes. So we sigh with the wind 'cross Don-ny's big skies, Al ways there with a

B. *mp* *mf*  
pit tops and down the lanes. So we sigh with the wind 'cross Don-ny's big skies, Al ways there with a

Gtr. G C F C



Thigh or body slap

S. *f*  
smile or a hand, The town's fly - ing for - wards, join our chor - us there's so much more to

A. *f*  
smile or a hand, The town's fly - ing for - wards, join our chor - us there's so much more to

T. *f*  
smile or a hand, The town's fly - ing for - wards, join our chor - us there's so much more to

B. *f*  
smile or a hand, The town's fly - ing for - wards, join our chor - us there's so much more to

Gtr. G C F G



Thigh or body slap

S. *intensely*  
*p*  
come. Once there were coal black build ings, ap ples\_black ened on your

A. *intensely*  
*p*  
come. Once there were coal black build ings, ap ples\_black ened on your

T. *intensely*  
*p*  
come. Once there were coal black build ings, ap ples\_black ened on your

B. *intensely*  
*p*  
come. Once there were coal black build ings, ap ples\_black ened on your

Gtr. C E D C F G

Thigh or body slap

S. *smoothly*  
*mf*  
soot-y\_\_ shirt, Now there\_ are\_ deer roam- ing\_where slag heaps have turned\_ to grass.

A. *smoothly*  
*mf*  
soot-y\_\_ shirt, Now there\_ are\_ deer roam- ing\_where slag heaps have turned\_ to grass.

T. *smoothly*  
*mf*  
soot-y\_\_ shirt, Now there\_ are\_ deer roam- ing\_where slag heaps have turned\_ to grass.

B. *smoothly*  
*mf*  
soot-y\_\_ shirt, Now there\_ are\_ deer roam- ing\_where slag heaps have turned\_ to grass.

Gtr. D C F G C

Thigh or body slap

S. *mp* Carp lie\_ bas - king in warm shal - lows, a spring rush of nest\_ build-ing in the\_ air, — The *f* *mf*

A. *mp* Carp lie\_ bas - king in warm shal - lows, a spring rush of nest\_ build-ing in the\_ air, — The *f* *mf*

T. *mp* Carp lie\_ bas - king in warm shal - lows, a spring rush of nest\_ build-ing in the\_ air, — The *f* *mf*

B. *mp* Carp lie\_ bas - king in warm shal - lows, a spring rush of nest\_ build-ing in the\_ air, — The *f* *mf*

Gtr. C F C G

Thigh or body slap

S. town's fly - ing for wards, join our\_ chor us\_ there's so much more\_ to come. *mp* So I

A. town's fly - ing for wards, join our\_ chor us\_ there's so much more\_ to come. *mp* So I

T. town's fly - ing for wards, join our\_ chor us\_ there's so much more\_ to come. *mp* So I

B. town's fly - ing for wards, join our\_ chor us\_ there's so much more\_ to come. *mp* So I

Gtr. C F G C E D

258

Thigh or  
body slap

4

S.  
put my roots down among the branches of the rail and motor-ways, and I'll

A.  
put my roots down among the branches of the rail and motor-ways, and I'll

T.  
put my roots down among the branches of the rail and motor-ways, and I'll

B.  
put my roots down among the branches of the rail and motor-ways, and I'll

Gtr.  
C F G D

262

Thigh or  
body slap

S.  
end my days here, right at the centre, with friends and family close

A.  
end my days here, right at the centre, with friends and family close

T.  
end my days here, right at the centre, with friends and family close

B.  
end my days here, right at the centre, with friends and family close

Gtr.  
C F G

265

Thigh or body slap

S. *f*  
by. We'll cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

A. *f*  
by. We'll cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

T. *f*  
by. We'll cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

B. *f*  
by. We'll cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

Gtr. C C F C



269

Thigh or body slap

S. *mf*  
com-forta-ble life... Thetown's fly - in' for wards, join our chor us, there's so much more\_ to come. And we will

A. *mf*  
com forta-ble life... Thetown's fly - in' for wards, join our chor us, there's so much more\_ to come. And we will

T. *mf*  
com-forta-ble life... Thetown's fly - ing for wards, join our chor us there's so much more\_ to come. And we will

B. *mf*  
com-forta-ble life... Thetown's fly - in' for wards, join our chor us, there's so much more\_ to come. And we will

Gtr. G C F G C

A few singers ad lib.  
with percussion.

274

Thigh or body slap

S.  
cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a comf - 'ta - ble life.\_ The

A.  
cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a comf - 'ta - ble life.\_ The

T.  
cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a comf - 'ta - ble life.\_ The

B.  
cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a comf - 'ta - ble life.\_ The

Gtr.  
F C G

Handbells

278

Thigh or body slap

S.  
town's fly - in' for - wards, join our\_ chor - us, there's so much more\_ to

A.  
town's fly - in' for - wards, join our\_ chor - us, there's so much more\_ to

T.  
town's fly - ing for - wards, join our\_ chor - us there's so much more\_ to

B.  
town's fly - in' for - wards, join our\_ chor - us, there's so much more\_ to

Gtr.  
C F G

Handbells

Thigh or  
body slap

281  TACET percussion

S. *mf* *f* Clap on beat 2 and 4  
 come. And we will cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

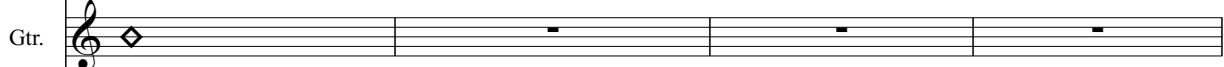
S.2 *mf* *f* Clap on beat 2 and 4  
 come. And we will cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

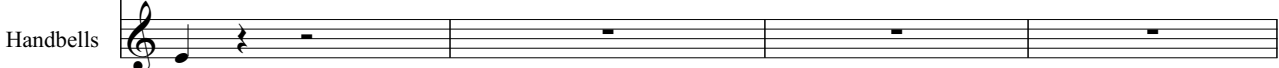
A. *mf* *f* Clap on beat 2 and 4  
 come. And we will cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

T. *mf* *f* Clap on beat 2 and 4  
 come. And we will cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a

B. *mf* *f* Clap on beat 2 and 4  
 come. And we will cry through the streets look up Don cas - ter!\_ You have ev - 'ry\_ thing for a



Gtr. 

Handbells 

285

Percussion back in

Thigh or body slap

S. *cresc.*  
 comf - 'ta - ble life. The town's fly - in' for - wards, join our chor - us, there's

S.2 *cresc.*  
 comf - 'ta - ble life. The town's fly - in' for - wards, join our chor - us, there's

A. *cresc.*  
 comf - 'ta - ble life. The town's fly - in' for - wards, join our chor - us, there's

T. *cresc.*  
 comf - 'ta - ble life. The town's fly - in' for - wards, join our chor - us, there's

B. *cresc.*  
 comf - 'ta - ble life. The town's fly - in' for - wards, join our chor - us, there's

Gtr. C F

Handbells

288

Thigh or body slap

S. so much more, there's much more to come. Look up Don-cas - ter!\_

S.2 so much more, there's much more to come. Look up Don-cas - ter!\_

A. so much more, there's much more to come. Look up Don-cas - ter!\_

T. so much more, there's much more to come. Look up Don-cas - ter!\_

B. so much more, there's much more to come. Look up Don-cas - ter!\_

Gtr. G C G C

Handbells