BBC
CLASS
ORIGINAL TELEVISION SOUNDTRACK
MUSIC BY BLAIR MOWAT

COMPOSED & ARRANGED BY BLAIR MOWAT

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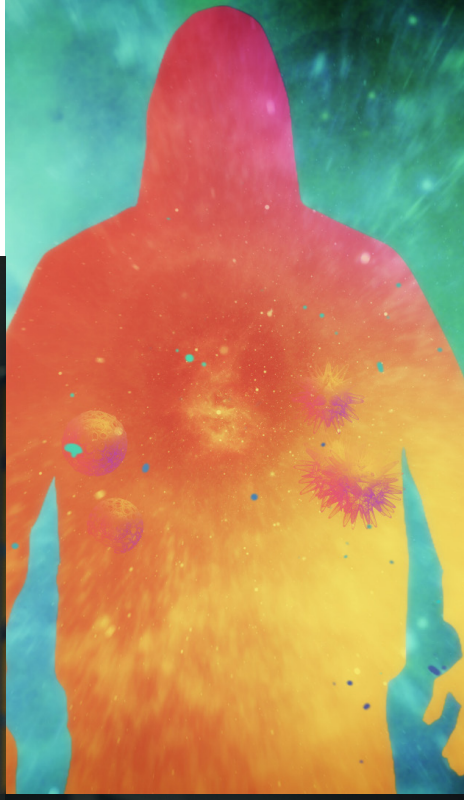
FOREWORD FROM PATRICK NESS

I loved making Class. Loved it. I'm so proud of the episodes we made and of the Class love I still get regularly from fans wanting more. One thing they always ask about is Blair's music. Propulsive, atmospheric, super-exciting, sometimes seeded with Doctor Who Easter Eggs if you're listening close enough, the clever boy. Music was very important to me on the show (I hand-picked the theme song and will argue with you about it), and Blair was a perfect fit. We even wrote a song together! Which, given my singing non-abilities, is hilarious. I'm thrilled that his music is finally available. Enjoy, reminisce, think about might have been. Just imagine the stonkingly great stuff Blair would have come up with when we got to the Weeping Angels home planet in season 2...

INTRO FROM BLAIR MOWAT

To this date the score I wrote for Class remains one of my favourites. Patrick Ness, Derek Ritchie and Brian Minchin created the ideal creative environment, collaborating and offering their advice whilst giving me the freedom to explore new ideas at every turn. Patrick created a wonderful universe for us to play in, connected to Doctor Who but also completely idiosyncratic in its own right. Every time a new script arrived it felt like Christmas morning, as I hurriedly read the pages to find out where the story would go next. The release of this soundtrack was never a certainty – many complications stood in our way, but the enthusiasm of the fans and the generosity of Silva Screen allowed us to get it over the finish line.

I'm told I watched my first episode of Doctor Who when I was 2 years old – it had me glued to the TV from that point on. A few decades later, to be writing the music for The Doctor and his new band of misfits at Coal Hill was incredibly special. The opportunity I'd been given was never lost on me; I threw every part of myself into composing a score worthy of sitting in the esteemed musical universe of Doctor Who. Thank you for buying this release, it means a lot. I had so much fun composing it – my only hope is you have as much fun listening.



MUSIC NOTES FROM BLAIR MOWAT

Ahead of saying anything about a note of music it's important to recognise this score exists thanks to a team of incredibly talented individuals. Much like a cinematographer needs a focus puller or camera operator, a composer calls on the skills of others to achieve the final product when on a tight schedule. Adam Noble and John Prestage were invaluable in providing stunning mixes whilst I pushed forward composing new cues. Benji Merrison was a synthesizer hero, creating mesmerizing electronic tones and soundscapes through a plethora of analogue synthesizers and digital sound manipulation. Steve Wright's programming saved me on several occasions, providing dynamic percussion parts and more. Anthony Whedon made the impossible happen, staying up with me into the small hours orchestrating, then writing up parts for players on the morning of the session (whilst on one occasion also doing the same for Sherlock on the same day!) Patrick Ness was a brilliant showrunner, keeping me on course throughout, offering moral support and allowing me to play endless pieces of music at him during the start of the process, when we were trying to figure out what a Class score sounds like. Brian Minchin kept me going through the long days, his emails always inspiring me onto the next piece of music. And last but not least Derek Ritchie, producer extraordinaire, never lost his cool even when our deadlines seemed impossible. He would always find a way to make things happen, no matter how cheeky the request, and our numerous discussions about the score (and many other things) became a highlight of the project.

The Shadow Kin

This was the first piece of music I wrote for Class. I had the luxury of time as I was waiting for the edits to come in, and so I was able to spend about a week experimenting with creating new sounds that would identify our main villains. The growling bending roars are my own screams pitch-shifted down several octaves and put through a variety of guitar pedals. The 'shings' (as I call them) are the harsh bowings of a custom single-string instrument that I found in the backroom of a guitar shop in Soho, bought specifically for this project. There's a bowed waterphone in there too, an instrument which I often employ when the Shadow Kin are on screen. Whilst it's tempting to use samples for drums, as they do tend to work quite well, we went the whole hog and recorded the drums live at AIR studios, then compressed the hell out of them to get a very industrial sound. It was nerve-wracking sending this first piece to everyone, but thankfully it got the thumbs up from the creative team and the theme for The Shadow Kin was born.

Quill's Got A Gun

Charlie and Quill actually a share theme with Rhodia - their home planet. Despite their differences, they have a lot in common and come as a pair throughout the series, connected by both the history of their planet and the Arn in Quill's head. The use of texture and harmony helps mark out which character is on screen: Quill is most often characterised with scratchy harsh electric cello/musical saw and the use of dissonance, whereas Charlie is usually softer and less 'spiky' in character with more predictable harmony underneath, almost minimalist at times.

Rhodia

The Rhodia theme is presented here in a more lyrical classical style to reflect the sophisticated beauty of their home planet as seen on screen, but we soon move into what I call 'Requiem for Rhodia' followed by a Shadow Kin chase sequence. With the appearance of the TARDIS at the end of the scene, we hear a statement of what, for me, is most identifiably 'The Doctor's Theme'. Written by Murray Gold, it's used for both the 9th and 10th Doctors, as well as being hinted at for the 12th Doctor, and 13th when she first appears in newly regenerated form. I brought back the original singer Melanie Pappenheim to sing this new arrangement which I knew would delight not only myself, but also fans of Doctor Who ! I had goosebumps in the control room during the recording and she was a complete joy to work with. We did an interview about it all that you'll be able to find on YouTube.

Death Awaits Us

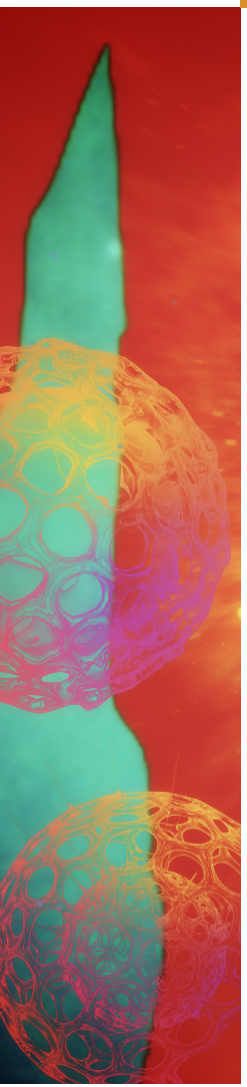
This utilises what I refer to as the 'Team Class' theme which had to be something malleable enough to show our characters in a variety of situations. It's also present in the end credits of the show, where it sounds very different! When originally used, we saw Charlie and April in their separate bedrooms worrying about the possibility of death the next day, and it was impossible not to compose something imbued with emotion. Yuri Kalnits, a long-term collaborator of mine, plays the solo violin beautifully in this track. His work is then processed several times through various guitar pedals to create the ethereal effect you hear in the melody. It's a sonority that to me still feels quite unique and certainly very 'Class'.

The Doctor Will See You Now

I immediately knew that, with having Peter Capaldi on screen, we had to use Murray's wonderful 12th Doctor theme but that it also had to feel part of the world of Class, so I went about creating a new arrangement. Capaldi's character already felt very rock and roll to me, so it made sense to give his theme a rock treatment. I did ask if we could get Peter to play the guitar part but in the end schedules were too tight to make it happen! We recorded this track like we would a rock album, including a live session for the drums, and mic'd up guitar cabinets picking up the room tone of AIR studios - the same studio that many great bands have recorded in. On a TV schedule this sort of approach feels like an indulgent luxury but it was the first episode, so we got away with it and I was delighted with the results.

Aftermath

Aftermath was meant to be a one-off track but I realised very quickly after writing it that it was actually Ram's theme. At first, I'd thought Ram's musical identity would be purely guitar-based, giving him a sense of bravado, but the more I read the scripts the more I realised how sensitive and complex Ram really was. It was far more interesting to score his deeper emotions, rather than the aloof mask he wears when he's first introduced to us. There's a



hint of folk in there, which perhaps shows his deep connection to April, and also a deep sadness present - for Ram suffers great losses throughout the show.

Time Has Looked At Your Faces

I couldn't bring in a talent like Melanie Pappenheim for just one track, so I wrote this piece to use under the 12th Doctor's end monologue. It felt right to have her singing under his wise words, like an old musical friend who had come back to say hello.

Night Music

The end of our first adventure saw the return of the Team Class theme, a poignant and intimate reflection on the chaos earlier in the episode. This is then followed by the introduction of The Cabinet Of Souls theme.

The Cabinet Of Souls

Actually, we hear the Cabinet Of Souls theme in the previous track and not this one! The main theme is quite morose as the Cabinet is a last resort and ultimately represents great loss and great destruction. However, for this moment we needed something different, as we're introducing the Cabinet as a source of mystery but also great hope, introducing the idea that perhaps there may be a way to navigate the challenges that lie ahead of them. I'd intended this melody to return at some point but the opportunity never presented itself.

Back To School

The start of this track makes me giggle, I'm not sure why. It's just so plastic, bouncy and fun - it brings a nice levity that sets the tone nicely for the team's discussion of 'bung holes'.

Once Upon A Time In The Classroom

Many may recognise the title of this track as a reference to the great composer Ennio Morricone. Our director Ed Bazalgette had created a standoff in the classroom, and it presented a fun opportunity to take the Team Class theme and rework it in a Western style.

Chasing The Dragon

Whilst Quill and Charlie share a theme, she also gets her own 'kick-ass' rock theme for the more playful side of her character. This was a lot of fun to compose and to record, again doing all the drums and guitars at AIR studios.

Dragon Attack

Episode two was noticeably gorier and horror-influenced, and so it felt appropriate to reflect that in the music. Always attempting to try and do something a bit different I channeled a 'Hitchcockian' Bernard Herrmann vibe, but subverted and modernized it through the use of heavy guitar and percussion.

Reflections

We had fun incorporating the Team Class theme into April's bedroom violin playing – it's a somewhat cheeky musical breaking of the fourth wall for those with keen ears. It segues into a fuller arrangement of Ram's Theme. There were two musical approaches suggested for the end of this episode, one more triumphant and one more reflective. After some discussion it was decided a more somber atmosphere worked best - as Ram had a long journey to recovery ahead of him.

Strands From The Rift

Parts of episode three were almost scored like a B-Movie horror film from the 80s, as the picture just seemed to soak up those analogue synth sounds. We also sampled Vivian Oparah's voice, who played Tanya, and created electronic instruments out of it since she was the focus of this episode. In fact, almost every piece of music in the episode contains her voice in some way - usually unrecognisably warped. It's most noticeable in the percussive 'ahh' 'ahh' 'ahh' 'ahh' moments throughout the episode. You'll find a previously unreleased musical test we did of this idea on the bonus disc.

April's Past

This is the only cue in episode three which utilizes strings, as this moment felt distinct enough from the rest of the episode to warrant a more emotional and intimate approach. It seems mad to me that this was written in 2 hours the day before the recording session, but time was incredibly tight. Whilst recording we played around with where the musicians placed their bows to achieve a very brittle and delicate quality to the playing. This moment also marks the first appearance of Ram and April's theme, right at the end of this track.

Gathering Strength

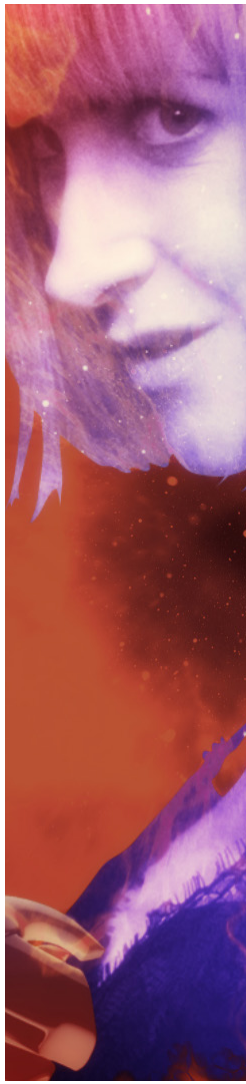
There's so much going on in this track that it's hard to know where to start. Again, you can hear Tanya's sampled voice creating a satisfyingly weird percussive effect at the beginning. The build-up at the end of this track still gets my heart pumping to this day - the octave fuzz bass leaps, the vocoder screams, and the over-processed snare all came together to create one of my favourite musical moments in the show.

Here She Comes In A Ruddy Great Bus

Torchwood fans may notice an in-joke in the title of this track, as I couldn't help but think of Captain Jack coming to the rescue on his tractor in the episode Countrycide. Torchwood composer Ben Foster used the rhythm of the words "here he comes in a ruddy great tractor' to create what we know as Captain Jack's theme, and if you listen carefully to the percussion in this track you might hear a subtle rhythmic nod. Keen ears will also notice the use of the Team Class theme as well as a brief appearance of the Rock version of Quill's theme at the end.

Heavy Petal

I bought four different types of musical shakers (plastic egg-shaped shells filled with varying amounts of sand or debris) to create the musical identity of the petals - I'd sit there watching the screen intently to see how I could best bring them to life aurally through various shakes, swipes and hits. April's theme begins this track and has a certain sweetness to it; so when it combines with the Shadow Kin theme later in this track I remember being pleasantly surprised with how 'bad-ass' it could sound when played on a distorted synth against the Shadow Kin 'shings'.



To Share A Heart

There were definitely a few ways one could have approached a scene which involved both a teenager losing their virginity and aliens having primal sex. In the end one track linked both worlds as the shared heart of Corakinus and April colours both their emotions. You'll notice the Shadow Kin sections are darker and more moody compared to the more delicate use of Ram and April's theme. I can imagine this doing well on Classic FM, actually, so feel free to phone them up and request it!

Rescue

I remember reading episode four Co-Owner of a Lonely Heart for the first time and thinking what an incredibly intense cliffhanger it was. Cliffhangers are gifts for composers as it gives us permission to ramp up the tension! When I first wrote April's theme I knew that it would need the capacity to turn from a delicate lilting melody into something heroic, so "I prepared for the moment", and also wrote a version with a different harmony ahead of time. There was no temptation to throw in Ram's theme on top - April is the one leading the charge here!

Regicide

This is a slightly more traditional version of the Shadow Kin theme. I asked the string orchestra to mimic the Shadow Kin 'shings' at the end of the track and it ended up sounding pleasingly 'Hitchcockian', evoking the string stabs from Psycho.

Rise To Power

I was in some doubt as to whether to include this on the soundtrack as it repeats April's heroic theme from earlier. However, as a pivotal point in the show I felt it would be a shame to leave it out, and it has a very different orchestration. Yuri Kalnits's superb violin playing soars throughout and is the highlight of the track.

First Steps

The final string cues of episode five are about as intimate and delicate as the strings get in Class. It's amazing to be given a scene like this to compose for. Patrick's writing is so evocative of the intense emotions these characters would be feeling after a life-or-death situation, offering a great opportunity to support that musically.

Asteroid

Episode six Detained features a very different sonic palette from the previous two-parter, being primarily made up of analogue synthesisers and sound design. For some reason the way director Wayne Yip had shot the classroom felt like it lent itself to a more electronic musical world.

Angry Enough To Kill

There were so many great moments in this episode, and the moment this track was written for was one of the more stylised ones. We needed something cool for the montage of our characters figuring out what to do next. It's hard to tell how this track will age; I'm praying that, given its retro influences, it'll retain something of a timeless quality, but I guess only time will tell.

Charlie's Angry, Charlie's Winning

It's a track of two halves this one. I really enjoyed how many times I managed to get Charlie/Quill's theme to appear in different guises, with a beat-driven version starting this track. Bringing up the rear is a far darker tone, despite the fact it portrays a victory. Most of the characters despise each other by the end of this episode; the team have saved the day but at what cost? Musically I think this reflects that - it's a bittersweet end to the episode. Director Wayne and I discussed using strings here, given how epic this moment is. However, we wanted a way to tie them into the more electronic world we'd been playing in, so I recorded the strings for this track as separate stems, then in the mixing stage ran them through a Culture Vulture. A Culture Vulture adds analogue distortion/harmonics to a track, and by playing with the settings you can achieve anything from the subtlest of warmth to completely unrecognisable destruction of the source material. By treating the violins, violas cellos and basses with varying degrees of distortion we ended up with something a bit different, which still retained the emotive element of the original string recordings. I think Delia Derbyshire would have loved experimenting with one of these, had they existed back in the 60s when she was making sounds in the Radiophonic Workshop for Doctor Who.

Planet Of The Arn

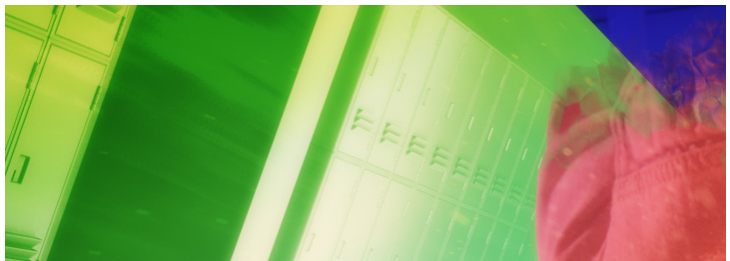
Episode seven The Metaphysical Engine, or What Quill Did was a particularly satisfying episode to score. Chronologically parallel to the events of Detained but very different in style, this episode offered up varying alien landscapes for exploration, one being the Planet of the Arn. I decided I wanted an interesting organic sound for the planet so I employed the services of Alasdair Malloy who plays a unique instrument - the Glass Armonica. Alasdair was the only person I knew of who played the instrument in the UK and luckily we were able to lock him down for a day of recording. The instrument consists of a series of graduated bowls mounted inside each other on a spindle that rotates - much like a giant bell tree laid horizontally. Using a pedal to rotate the bowls Alasdair wets his fingers with water and creates a sound not too dissimilar from that of running one's finger along a wine glass. When played with the precision and skill of a player like Alasdair, though, the melodies really come alive, and he was instrumental in helping to evoke the alienness of the Arn's metaphysical planet.

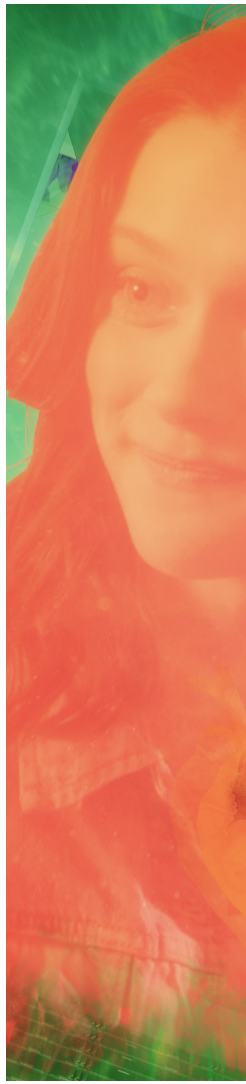
All Species Say That

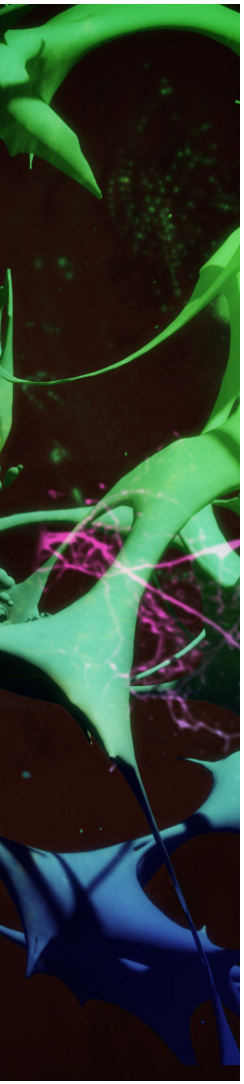
There's no tricks here, just some of the best string players in the world playing something I intensely composed the day before the session. Katherine Kelly's performance in this episode was astounding and made writing the music easier as I felt very inspired watching her on screen.

This Form I Wear

This moment of post-coital intimacy felt like it needed an equally intimate piece of music. I played the keys part on a felt piano (which also features in other parts of the score). It has a softness to it, but you can still hear the







keys being pressed which gives it that sense of closeness. The track only really came to life though with Peter Gregson's beautiful electric cello playing, run through a gorgeous Bricasti hardware reverb unit. He is the star of the show in this track and I'll never tire of hearing what he managed to emote with his instrument here. The brittleness of that bowing evokes how exposed and fragile Quill must feel, having opened herself up to someone for the first time since we met her character.

Quill Vs Lore

Poor Quill; moments after having allowed herself to care for someone, she's pitted against them. The emotions running behind the action here elevate it beyond your normal fight sequence. Despite their aggression, they care for each other and it's only circumstance that necessitates their blows. As a result, a vein of tragedy runs through the accompanying score.

I Am War Itself

I remember watching the temporary music they had been using in the edit room for this moment and thinking "oh no, I'm screwed!" It was massive, proper Hollywood massive, and we only had budget left for two string sessions with 21 players in each. Then the answer came to me - we could record the piece twice and place the recordings on top of each other, subtly changing the orchestration each time. This avoided any legal issues with over-dubbing the orchestra since it was two separate sessions – you're not allowed to record players on top of themselves due to Musicians' Union rules. It also minimised any potential phasing issues from a recording point of view (two similar sound waves slightly out of synch can start to produce sonic irregularities in the audio.) As you see there are numerous complications to recording a track! By the end of episode seven the schedule was at its tightest - emotions were high, and sleep was low. This track acted as something of a release not just for Quill but also for me! I'm sure in my deranged sleep-deprived music marathon I had come to believe I too was 'war itself'.

One of the most satisfying things about composing for TV is the length of time you get to play with the themes. So when I first wrote 'Quill's Got A Gun' I knew we might end up somewhere like this. It's only really towards the end of a series that you usually get these kind of musical pay offs, where you finally get to push it all the way to eleven.

The Lost

Not every composer gets to write a song with their showrunner and a renowned folk musician. This was collaboration in the truest sense - Patrick wrote the wonderful lyrics and then Jim Moray and I came up with the music, before eminent fiddle player Sam Sweeney from Bellowhead brought some beautiful improvisational twists and turns into the accompanying violin parts. And this was all before we were lucky enough to record the gorgeous dulcet tones of Sophie Hopkins.

I am not the world's best singing teacher and Sophie wasn't given much notice before she and I were in a foley room in Cardiff's Roath Lock, laying down some rough vocals as a guide for the shoot. We'd only met a few times but the next 90 minutes or so were such a bonding experience as we worked through the song and tried to work out the best way for her to perform it. Her voice sounded stunning but she's very modest and it took a while for me to convince her my compliments were genuine!

We'd written the song a little high for her natural range, so we shifted the key down during the session and then everything fell into place. Months later we recorded replacement vocals in London (we'd never intended the originals to be used), but the final recording actually ended up being a mixture of the two. For some reason the chorus we'd recorded that day in Cardiff just had something 'extra' in it. I genuinely think it was just down to our mindset on the day; we were in this tiny room, cluttered with props, recording on a laptop and it just felt so far more 'folky' than a massive London studio, separated by glass. There was something in the air that morning, a nervousness and excitement of two people both slightly out of their comfort zone trying to bring a song to life, one that hadn't existed until a few days beforehand.

If we'd been given a Season 2 I'd already thought about doing an EP of April's folk songs in-between seasons to release as an Easter Egg. Maybe we could have even got Fady to come and sing a duet on one of them. I wonder if April could have ever convinced Ram to write a song with her…

Charlie Laying Down the Law

One of my favourite tracks on the album. The mixture of solo violin and analogue synths just feels so Class for some reason. One of the things I love about Patrick's character arc for Charlie is he wrote him as very much the pacifist throughout the season - so much so that when you see him shoot a gun above the head of his headmistress, you immediately know the stakes must be incredibly high. His earlier altruism makes it all the more satisfying when he finally reaches breaking point, and that made this a very satisfying scene to write music for.

We Are Academics

Dorothea's theme turns up at the start of this track, which was actually the Governor's theme all along and would have been used a lot more in Season 2 if there had been one. You may also recognise it from the end of episode two when Quill inspects the remains of the robot inspector. I wanted it to have a mystery to it, but also a sense of malevolence to enforce the idea the Governors weren't necessarily a force for good. The track then cuts to the moment used for Quill bringing The Cabinet of Souls to Coal Hill in an old lady's shopping trolley. For some reason that inspired me do a sort of prog-rock version of The Cabinet of Souls theme. Sounds a bit bonkers written down, but I think it worked...

Fight Music

The latter part of this track was never used in the show. If you work out where the first part of it starts in the show you might be able to line it up and see exactly how it originally fitted in - first one to make that YouTube video wins a prize! I was all for using it but Patrick, Brian, Derek and our director Julian all felt the fight

scene between Quill and Corakinus was more brutal in silence. When that many people share an opinion they're obviously on to something, so it was left on the cutting room floor - until now... Enjoy!

Finding Courage

I love the scene this was written for. Charlie and Matteusz had so much chemistry on screen and this understated moment of tenderness between two lovers was just the tonic between the impending doom surrounding them. The last half of the track scores a similarly tender moment between Tanya and Quill, without the romantic element.

If They Die, April Dies

Here the Team Class theme is warped into something more dissonant but still with a sense of beauty and occasion, almost funereal in tone. There's a resignation within April about what she has to do - death is coming and in my mind there's almost a relief in her performance, having made peace with the fact her death is the only way to save her friends…and the world. Eurielle provides the vocal line, her dulcet haunting tones recorded remotely in her own studio after we'd had a phone call to discuss the piece. I think it was actually recorded on a Friday or Saturday night, which shows you the sort of hours we were doing around this time!

Whilst I'd loved working with Melanie Pappenheim earlier in the season we'd moved away from Doctor Who by this point, and Class needed its own vocal identity. I'd met Eurielle at a Christmas party a year before and although we hadn't spoken since, she immediately popped into my head as having the perfect timbre of voice for what I was looking for. Were there a Season 2, she would have undoubtedly sung more.

This One You Will Not Tolerate

April's theme gets a final outing, for which I brought back Yuri Kalnits on solo violin - he'd become synonymous with her by this point. The harmonies beneath are the same from her standoff with Corakinus in episode five, as it felt fitting to use the same alternative chord voicing here. I still get very emotional listening to the end of this track.

Fight Till Your Last Breath

Eurielle features again, more prominently on this piece alongside Peter Gregson's electric cello. Rather than score the fighting or tension, I decided to evoke Charlie's resignation and sadness that there was no choice but to sacrifice the souls of his people to save a new planet, and the new friends he'd come to love. An impossible choice, filled with deep sadness.

Souls Released

Rarely have I received so many requests for a particular track! Ironically, Souls Released was written in a very short space of time. We were coming to our last recording session with strings, it was about 11pm the night before, and I had the choice of going to bed to get up early for the session, or stay up and write the string parts for this moment. I decided we had to have strings here and so within three hours I'd written Souls Released. My orchestrator Anthony Whedon copied the parts up on his train journey in the morning and we printed them at AIR studios.

The last track to be finished, this piece flowed out of me. It was almost written as a 'goodbye' to Class - I'd made friends and come to the end of writing the music for a series set in the Doctor Who universe. Tired and overly emotional, this was the music equivalent of me sobbing tears of both sadness that it was all over, and joy that I'd had the chance to be involved in something that will always remain very special to me.

Governors Revealed

Finally, the Governors! There was no need to hint at their theme anymore, it could be fully stated on glass armonica, organ and strings. And that Weeping Angel! I remember being so excited to see that on screen for the first time. I'm sure you were too…

Class Credits

This was written right back at the start of the process, and includes a melody/ostinato that weaves its way throughout the whole series. Guitars always felt to me like the right choice for a Class credits sequence. We recorded live drums and guitars at AIR, which helped raise the production values to that of a commercial track. I'd also bought a brand new Fender Precision Bass to use on Class, which debuted on this piece. If you listen carefully you can hear me screaming through a guitar amp at one point. There was another theme I wrote for the end credits right back at the start, fully worked up and recorded, so that we had a choice between two. Only about five people have ever heard it and it's not even on the bonus CD. It's the musical 'Marco Polo' of Class! Maybe one day it'll surface…

Album Credits

Conducted by: Blair Mowat and Anthony Whedon
Orchestrated by: Anthony Whedon
Produced by: Blair Mowat and John Prestage
Engineered by: John Prestage
Mixed by: Adam Noble and John Prestage
Assistants to composer: Benji Merrison and Steve Wright
Musician contractor: Hilary Skewes
Recorded at: AIR Studios
Album mastered by: John Webber at AIR Studios

Synths: Benji Merrison and Blair Mowat
Solo violin: Yuri Kalnits
Solo vocals: Melanie Pappenheim and Eurielle
Solo cello and electric cello: Peter Gregson
Glass armonica: Alasdair Malloy
Guitars: Blair Mowat, Toby Pitman and Simon Ellam
Piano: Blair Mowat
Drums: Chris Brice

Special thanks: Patrick Ness, Derek Ritchie, Brian Minchin, Steven Moffat, Edward Russell, Murray Gold, Mark Gatiss, Michael Dennis, James Goss, Scott Handcock, Cameron K McEwan, Matt Nichols, Chris Allen, Christel Dee, Luke Spillane, David Stoner, Jonny Eveson, Ceres Doyle, Claire Rees, Jenny Colgan, Catherine Grieves, Richard Paine, Paddy Freeland, Nicholas Baxter, Maxwell Davis, Ian Grutchfield, Wayne Yip, Julian Holmes, Benji Merrison, Steve Wright, Peter Gregson, Debbie Rogerson, Catherine Grimes, Connor Johnston, Beth Krakower, Javier Garcia, Edel McDonnell, Robbie Morrison, Tom Saunders, Daniel Jamieson, Simon Eves, Simon Ashdown, Struan Mackenzie, Gabrielle Mahdesian, Brenda Mowat and Walter Mowat. Finally, huge thanks are due to the amazing cast, crew and fans of Class who have supported the show since it began.

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Album Design: Stuart Ford

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