

*music from*  
NAGAMO

ANDREW BALFOUR  
Pakaskitawew

BCMEEA 2024  
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musica printima

## music from NAGAMO

*Nagamo* (“Sings” in Ojibway), is a project that has been on my mind for several years.

As a former choir boy brought up in the high Anglican choral tradition, growing up singing the glorious choral music of Tallis, Byrd, Gibbons, and Purcell, and traveling to England several times singing in English Cathedrals made lasting impressions on me. As a 60’s scooper, I was taken away from my Indigenous family when I was a baby, but luckily was raised in a loving and very musical family. I have spent most of my life trying to identify my Indigenous blood, culture and language. Through my composing and collaboration with Indigenous and non-Indigenous artists it has been a beautiful *Ispiciwin* (journey).

*Nagamo* is a reimagining of history. By taking choral music of the Elizabethan masters and other later choral music, I have reshaped the thoughts behind the texts, by changing the Latin to Ojibway or Cree perspectives. These are not direct translations of the sacred texts, rather a more Indigenous perspective of spirituality, but keeping the beauty of the polyphony intact.

In this fragile time in history, in the relationship between settler Canada and the Indigenous people of Turtle Island, I feel *Nagamo* was a powerful and important step in reconciliation and healing. As well, I’d like to think this is only the first step of many more towards a deeper understanding of Indigenous healing and artistic perspectives on Mother Earth now, and in the future. Chr. Migwetch.

Andrew Balfour | 2022

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### MORE MUSIC FROM NAGAMO:

mp-N001  
mp-N002  
mp-N003  
mp-N004  
mp-N005  
mp-N006  
mp-N007

AMBE ANISHKINABEG (BALFOUR, AFTER WEELKES)  
FOUR DIRECTIONS (BALFOUR, AFTER TALLIS)  
ISPICIWIN (BALFOUR, AFTER GIBBONS)  
PAKASKITAWEW (BALFOUR, AFTER PURCELL)  
WHAT POW’R ART THOU? (BALFOUR, AFTER PURCELL)  
OMAA BIINDIG (BALFOUR)  
TRAPPED IN STONE (BALFOUR)



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Many years in the dreams of ensemble singers, musica printima was formally established in 2022, as a composer-centric, exclusively digital publisher. With a small but spectacular catalogue of music commissioned by, written for, or performed by musica intima, the imprint exists to ensure that composers intentions are honoured in the publishing of their works, and that the profits find their way back to the composer, without the publisher interfering. 80% of earnings from musica printima sales go to the composer - without whom, these works would never have come to life. Please support their art by not photocopying this music.

# Pakaskitawew

Music by Henry Purcell (1659-1695)  
"Hear My Prayer, O Lord"

Arr. Andrew Balfour  
Cree text by Andrew Balfour

♩ = 65

Soprano 1  
Pa-ka-ski - ta - wew, Pa - ka - ski - ta-wew,

Soprano 2

Alto 1  
Pa - ka - ski - ta - wew, Pa - ka - ski - ta - wew Pa - ka - ski -

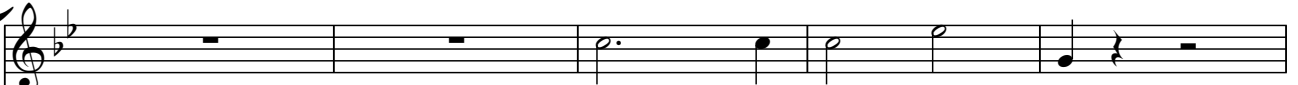
Alto 2  
Pa-ka-ski-

Tenor 1  
Pa - ka - ski - ta - wew,

Tenor 2

Bass 1  
Pa - ka - ski - ta -

Bass 2

S1.  Pa - ka - ski - ta - wew,


S2.  Pa - ka - ski - ta - wew, Pa - ka - ski - ta - wew,


A1.  ta - wew, Pa - ka - ski - ta - wew, Pa - ka - ski - ta - wew, Pa -

A2.  ta - wew, Pa - ka - ski - ta - wew, Pa - ka - ski - ta -

T1.  Pa - ka - ski - ta - wew, Pa - ka - ski -

T2.  Pa - ka - ski - ta - wew,

B1.  wew Pa - ka - ski -

B2.  Pa - ka - ski - ta - wew,



12

S1. Pa - ka - ski - ta - wew, Pa - ka - ski - ta - wew, Pa - ka-ski-

S2. Pa - ka - ski - ta - wew, Pa - ka - ski - ta-wew,

A1. - ka - ski - ta-wew, Pa - ka - ski - ta -

A2. wew, Pa - ka - ski - ta - wew,

T1. ta-wew, Pa - ka-ski-

T2. Pa - ka - ski - ta - wew, Pa - ka-ski - ta - wew,Pa-

B1. ta wew, Pa - ka - ski -ta-wew, Pa - ka - ski - ta-wew,

B2. Pa - ka - ski - ta - wew,

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S1. ta - wew, Pa - ka - ski - ta - wew,

S2.

A1. wew, Ma - wih-ka - ta - mo-win, Ma wih -

A2. Ma - wih - ka - ta - mo-win, Ma - wih-ka - ta - mo-win,

T1. ta - wew, Pa - ka - ski - ta - wew, Ma - wih - ka - ta - mo - win,

T2. - ka - ski - ta - wew, Ma - wih - ka - ta - mo-win,

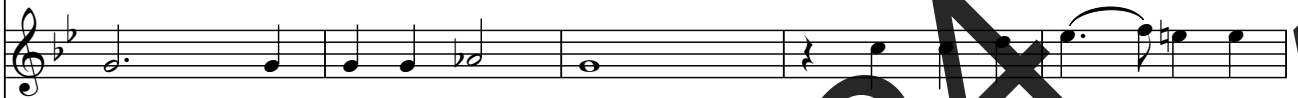
B1. Pa - ka - ski - ta - wew,

B2. Ma - wih - ka - ta - mo - win, Ma - wih -



22


S1.  Ma - wih - ka - ta - mo - win, Ma-wih-ka -

S2.  Ma - wih - ka - ta - mo - win, Ma-wih-ka - ta - mo-wi-

A1.  - ka - ta - mo-win, Ma - wih-ka - ta - mo win,

A2.  Ma - wih - ka - ta - mo - win,

T1.  Ma-wih-ka - ta - mo-win, Ma-wih-ka - ta-

T2.  Ma - wih ka - ta - mo-win,

B1.  Ma-wih-ka - ta - mo-win, Ma - wih -

B2.  - ka - ta - mo-win,

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S1. ta - mo-win, Ma - wih-ka - ta - mo-win, Ma - wih - ka - ta -

S2. Ma - wih - ka - ta - mo-win, Ma - wih - ka - ta - mo - win,

A1. Ma - wih-ka - ta - mo - win, Ma -

A2. Ma - wih ka - ta - mo - win, Ma - wih - ka - ta -

T1. mo-win, Ma - wih - ka - ta -

T2. Ma - wih - ka - ta - mo - win, Ma -


B1. ka - ta - - - - - mo -


B2. Ma - wih - ka -


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31


S1.    
 mo - win, Ma - - wih - ka - ta - mo - win.

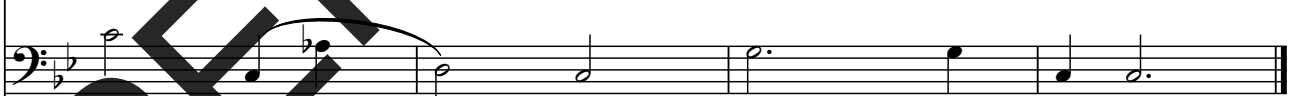
S2.    
 - Ma - - wih - ka - - mo - win.

A1.    
 - wih - ka - - - ta - mo - win.

A2.    
 - mo - win, Ma - wih - ka - ta - mo - win.

T1.    
 - mo - win, Ma - wih ka - - ta - mo - win.

T2.    
 - wih - ka - ta mo - win, Ma - wih - ka - ta - mo - win.

B1.    
 win Ma - - wih - ka - ta - mo - win.

B2.    
 - ta - mo - win, Ma - wih - ka - ta - mo - win.

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# TEXT, TRANSLATION, AND PRONUNCIATION

Cree Text

IPA

*English Translation*

Pakaskitawew

pa ka ski ta we

*She hears her/him*

Mawihkatamowin

ma wi ka ta mo win

*crying/mourning*

The consonants [k] [p] and [t] are pronounced softly in both Cree and Ojibway, not quite voiced or unvoiced, but similar to an unvoiced [g] [b] and [d].

## ABOUT ANDREW BALFOUR



Of Cree descent, Andrew Balfour is an innovative composer/conductor/singer/sound designer with a large body of choral, instrumental, electro-acoustic and orchestral works.

Andrew's works have been performed and/or broadcast locally, nationally and internationally. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, Groundswell, the Winnipeg Jazz Orchestra, the Winnipeg Singers, the Kingston Chamber Choir, Roomful of Teeth, Tafelmusik and Toronto Mendelssohn Choir, among others. Andrew is also the founder and Artistic Director of the innovative vocal

group Dead of Winter (formerly Camerata Nova), now in its 25th year of offering a concert series in Winnipeg. With Dead of Winter, Andrew specializes in creating "concept concerts," many with Indigenous subject matter (Wa Wa Tey Wak [Northern Lights], Medieval Inuit, Fallen). These innovative offerings explore a theme through an eclectic array of music, including new works, arrangements and inter-genre and interdisciplinary collaborations.

Andrew has become increasingly passionate about music education and outreach, particularly on northern reserves and inner-city Winnipeg schools where he has worked on behalf of the National Arts Centre, Dead of Winter, the Winnipeg Symphony Orchestra and various Winnipeg school divisions. Andrew was Curator and Composer-in-Residence of the WSO's inaugural Indigenous Festival, and in 2017, he was awarded a Gold Medal by the Senate of Canada for his contribution to Canada's Indigenous and music communities.

mp-N004 | Pakaskitawew | Andrew Balfour | SSAATTBB



S H I F T  
*contemporary*  
*choral music*

MALIKA TIROLIEN  
Oliassa

BCMEEA 2024  
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musica printima

# SHIFT

contemporary  
choral music

Some emotions are too subtle to be described by words. 'Oliassa' is the sound of a feeling that can be different for everyone. I deliberately chose to sing it in an invented language so each listener could have their own experience and choose their own meaning for the song. For me, the song is a call from the ancestors, as if they wanted to share some serious knowledge with us in a profound way that we can only understand in our hearts.

MALIKA TIROLIEN, INTERVIEW WITH ALEXANDRA ABLERKU, AFROPUNK (2014)

## ABOUT MALIKA TIROLIEN



PHOTO: YANIS DAVY

From Guadeloupe, GRAMMY-nominated vocalist, songwriter, and producer Malika Tirolien is an explosive mix of creativity, dedication, and genuineness. Her love, passion, and respect for music can be felt in the sparkling authenticity of her performances, in which her soaring voice immediately grabs your attention and her well-crafted compositions present effusive emotions through conscious and engaged lyrics. Now based in Montréal, her international attention began with her electrifying performance on "I'm Not the One", from the GRAMMY-winning album *Family Dinner* by Snarky Puppy. She then released her self-produced, -composed, and -written debut album *Sur La Voie Ensoleillée*, before she became the lead singer and co-leader of super group BOKANTÉ with mastermind producer and musician Michael League. The nine-piece band formed in 2016 has since then toured in over twenty countries and released three critically acclaimed albums, including GRAMMY-nominated *What Heat* and 2023's *History*. Tirolien's sophomore solo release *Higher* (2021), showcases a new genre called "Highsoul", mixing r&b, soul, hip hop, and jazz to create the soundtrack of a psychedelic trip, from anger to forgiveness. [malikatirolien.com](http://malikatirolien.com)

### MORE NEW CHORAL MUSIC:

mp-N001  
mp-N006  
mp-S001  
mp-S003  
mp-S004

AMBE ANSHINAABEG (BALFOUR, AFTER WEELKES)  
OMAA BINDIG (ANDREW BALFOUR)  
A SUMMER'S SINGING (LESLIE UYEDA)  
TOWARDS THE LIGHT (EMILY MILLARD)  
THE FIRST STAGE (JOELYSA PANKANEA)



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# Oliassa

Recorded on *Sur La Voie Ensoleillée* (2014)

Performed by Malika Tirolien,  
feat. Meryem Saci, Fredy V, & Jjanice+

Malika Tirolien

♩=60 Ad lib.

Treble

SOPRANO

+8va whistle

Mm mm mm Oo

ALTO

6

Tr.

S. A.

Oo Oo Oo Oo

12

Tr.

S. A.

Oo Oo

16

Tr.

so\_ way to

S. A.

Oo so\_ way to Oo

21

S. A.

O - lias - sa se ni O - lias - sa se ni te ri oh

T.

25

S. A. O-lias-sa se ni O-lias-sa se ni te ri oh

T.

29 Ad lib.

Tr.

S. A. Hmm Hmm Hmm

T. B.

35

Tr.

S. A. Oo Oo Oo

T. B.

40

Tr.

S. A. Oo so way to Ah

T. B.

45

S. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

A. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

T. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

B. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

49

S. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

A. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

T. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni \_\_\_\_\_ oh

T. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

B. O-lias-sa \_\_\_\_\_  
O-lias-sa \_\_\_\_\_ se ni O-lias-sa se ni \_\_\_\_\_ te ri oh

53  
Soli S/A  
O-lia-as sa e

Soli T  
8  
O-lia-as sa e e e

S. A.  
O-lias-sa se ni O-lias-sa se ni te ri oh

T.  
O-lias-sa se ni O-lias-sa se ni te ri oh

B.  
O-lias-sa se ni O-lias-sa se ni te ri oh

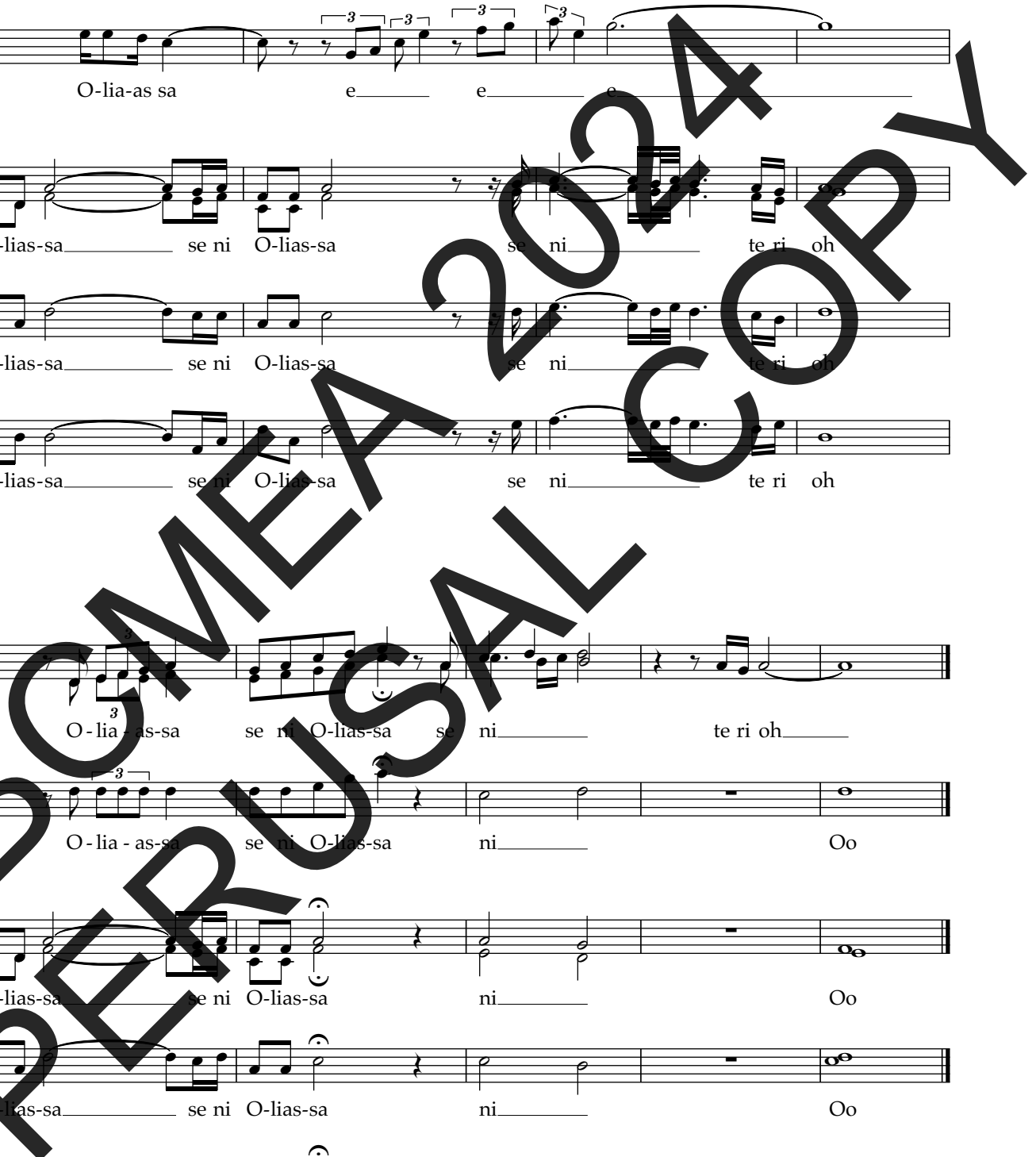
57  
Soli S/A  
O-lia-as-sa se ni O-lias-sa se ni te ri oh

Soli T  
O-lia-as-sa se ni O-lias-sa ni Oo

S. A.  
O-lias-sa se ni O-lias-sa ni Oo

T.  
O-lias-sa se ni O-lias-sa ni Oo

B.  
O-lias-sa se ni O-lias-sa ni Oo





S H I F T

*contemporary*

*choral music*

mp-S009 | Nukum | Alex Vollant | SSAATTBB

ALEX VOLLANT  
Nukum

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mp

musica printima

# S H I F T

*contemporary  
choral music*

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## Program Note

The word "Nukum" designates a grandmother in the Innu language. This piece is a dedication to their wisdom, patience, resilience and courage. I offered this piece to musica intima to express my gratitude towards their ongoing work for Truth and Reconciliation. It speaks of the special relationships that we can find in many First Nations families and communities between children and their grandmothers. The elders share to their offspring their knowledge about the land, the language, the culture, and much more, while the young ones drink their words while waiting to access all of their secrets.

Alex Vollant | 2024

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## Performance Notes

The Innu language, like many Indigenous languages, was not a written language until European settlers tried to use language as a colonial tool. The standardization of Innu orthography began in the 1970s, and work towards a single spelling system for all dialects continues today. For this reason, we have not included any IPA. We include a track with Alex pronouncing the text, and we encourage you to reach out to them for linguistic guidance.

The aleotonic section from mm. 18-21 is free within metered time: one soprano begins with the text "Ueshkat ka aussiuin", and each part comes in consecutively, on the pitches marked, repeating "Ueshkat ka aussiuin" on the boxed pitch. Time continues as indicated - four measures of 4/4 time, with a crescendo in the final bar, leading into the next line of text: "Tan itenitakanipan".

---

## Nukum

tshipatshi a itapishtin uehapissishi  
tshetshi tipatshimushuain  
ueshkat ka aussiuin  
tan itenitakanipan nutshimit  
anu mishapan

## Grand-mother

Can I lay down next to you for a while?  
Can you tell me about life  
When you were young  
When our land was bigger

Alex Vollant  
from *Nipinapunan*  
© 2023 Alex Vollant  
Éditions HANNENORAK

# Nukum

Music and Text:  
Alex Vollant

Slow and gentle ♩ = 60  
*mp*

Soprano  
Nu - - - - - kum

Alto  
*p* Nu - kum\_ Nu - kum\_ *mp* Nu - kum\_ Nu - kum\_

Tenor  
*p* Nu - kum\_ Nu - kum\_ *mp* Nu - kum\_ Nu - kum\_

Bass  
*p* Nu - kum\_ Nu - kum\_ *mp* Nu - kum\_ Nu - kum\_

N

S. *mf* tshi-pa tshia i - ta-pish - tin ue - na - pis-sish tshi-pa tshia i - ta-pish-

A. *mp* tshi-pa tshia i - ta-pish - tin ue - na - pis-sish *mf* tshi-pa tshia i - ta-pish-

T. *mp* tshi-pa tshia i - ta-pish - tin ue - na - pis-sish *mf* Nu -

B. *mp* tshi-pa tshia i - ta-pish - tin ue - na - pis-sish *mf* Nu -

12 *mp* **Slower** ♩ = 56 *p* **Tempo primo**

S. tin ue - na - pis - sish tshe - tshi ti - pa - tshi - mush tuin Oo Uesh -

A. tin ue - na - pis - sish tshe - tshi ti - pa - tshi - mush tuin Oo

T. kum ue - na - pis - sish tshe - tshi ti - pa - tshi - mush tuin Oo

B. kum ue - na - pis - sish tshe - tshi ti - pa - tshi - mush tuin Oo *p (bring out)*

18 *mp+*

S. kat ka aussiuin... Tan i - teni - ta -

A. Uesh - kat ka aussiuin... Tan i - teni - ta -

T. Uesh - kat ka aussiuin... Tan i - teni - ta -

B. Uesh - kat ka aussiuin... Tan i - teni - ta -

**poco rit.** *pp*

S. ka - ni - pan Nu - tshi - mit

A. ka - ni - pan Nu - tshi - mit

T. ka - ni - pan Nu - tshi - mit Nu - tshi - mit

B. ka - ni - pan Nu - tshi - mit Nu - tshi - mit

28 *mp distant* *approaching* *mf* *here* *f*

S. Solo Oo... Nu... ..u - kum

S. *mp* *mf* *f*  
Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi -

A. *mp* *mf* *f*  
Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi -

T. *mp* *mf* *f*  
Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi -

B. *mp* *mf* *f*  
Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi -

35 *poco rit.*

S. Solo Nu - kum Nu - kum

S. mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit

A. mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit

T. mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit

B. mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit Nu - tshi - mit

44 *Slower, coming to an end* ♩ = 60 *mf*

A. Tshi-pa tshia i - ta - pish - tin a - nu mi - sha - pan

T. *mp*  
Tshi-pa tshia i - ta - pish - tin a - nu mi - sha - pan

49 *pp* *poco rit.*

S. Nu - - - - - kum

A. *pp* *p*  
Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_

T. *pp* *p*  
Nu - tshi - mit. Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_

B. *pp* *p*  
Nu - tshi - mit. Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 4/4 time and features a key signature of two flats. The lyrics are: Soprano: "Nu - - - - - kum"; Alto: "Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_"; Tenor: "Nu - tshi - mit. Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_"; Bass: "Nu - tshi - mit. Nu - kum\_ Nu - kum\_ Nu - kum\_ Nu - kum\_". Dynamic markings include *pp* (pianissimo) and *p* (piano). A tempo marking of *poco rit.* (slightly ritardando) is present at the top right. The score includes a double bar line with repeat dots at the beginning of the vocal lines.

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## ABOUT ALEX VOLLANT



Alex Vollant is an artist from the Innu First Nation (Québec). He is a pianist, baritone singer, composer and writer. He is currently one of the core singers of the Vancouver Chamber Choir and regularly sings at Christ Church Cathedral, in Vancouver. He also sings in the Vancouver Youth Choir (VYC).

Alex published his first poetry collection in 2023. *Nipinapunan* is a poetic exploration of personal colonialism and how its mechanisms can find their way into relationships and love.

In May of 2024, Alex will complete a Bachelor's degree in Music - Piano Performance.

Alex is passionate about choral music and writing. Some of his compositions have been premiered by ensembles such as the Vancouver Youth Choir (Carrie Tennant, director) and *musica intima*.

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### MORE NEW CHORAL MUSIC:

mp-N001  
mp-N006  
mp-N007  
mp-S001  
mp-S005  
mp-S006  
mp-S008  
mp-S010

AMBE ANISHINAABEG (BALFOUR, AFTER WELKES)  
OMAA BUNDIG (ANDREW BALFOUR)  
TRAPPED IN STONE (ANDREW BALFOUR)  
A SUMMER'S SINGING (LESLIE UYEDA)  
ON MONSIEUR'S DEPARTURE (JEFFREY RYAN)  
OLIASSA (MALIKA TIROLIEN)  
SMALL ELEGY (LESLIE UYEDA)  
MÍTOSAK (SHERRYL SEWEPAGAHAM)

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mi

novum musica  
*music from emerging composers*

NICHOLAS RYAN KELLY  
**Love Said to the Wind**  
POEM BY MARJORIE PICKTHALL

BCMEFA 2024  
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musica printima



# novum musica

*music from emerging composers*

---

## Love

I  
Love said to the wind, Be still;  
To Time, Be merciful;  
To Life, Be sufficient.  
But these answered,  
Shall breath command breath,  
Or the relentless the relentless,  
Or the shadow the shadows.

II  
Love, in whom all things are  
Shadow and light.  
Make of my grief a star  
Crowning his night.

Love, in whom all things nest,  
Tired of the way,  
Make of my pains a rest  
Healing his day.

Love, in whom all things hide,  
Far though they roam,  
Make my life's loss the tide  
Bearing him home.

Marjorie Pickthall (1883-1922)

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*Written for musica intima vocal ensemble of Vancouver, British Columbia for their novum musica program for emerging composers in October 2023 to February 2024.*

# Love Said to the Wind

Marjorie Pickthall

Nicholas Ryan Kelly

Lightly, with motion ♩=104

Soprano: "Be still."

Alto: Love said to the wind, "be still." Love said to...

Tenor: Love said to the wind, "be still." To time, to

Bass: Love said to the wind, "be still." Love said to time,

7

S. Be mer-ciful. Life to life, to

A. time, "be mer-ciful." To life, love said to

T. time, to time... To life, to life,

B. to time... Love said to life, love said to life,

*mf* *p* *cresc. poco a poco* *mf* *p* *cresc. poco a poco* *mf* *p* *cresc. poco a poco* *mf* *p* *cresc. poco a poco*

**PERMISSIONS**

11

S. life, to life, "be suf-fi- cient, be suf-fi- cient,

A. life, to life, "be suf-fi- cient, be suf-fi- cient,

T. love\_ said to life, to life, to life, to

B. love said to life, to life, to life, to

*f* *mf* *mp*

15

S. be suf-fi- cient." "Shall\_ breath com- mand\_ breath,

A. be suf-fi- cient, be suf-fi- cient." "Shall\_ breath com- mand\_ breath,

T. life, "be suf- fi- cient." "Shall\_ breath com- mand\_ breath,

B. life... But these an- swered: "Shall breath\_ com- mand

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

19

S. or\_ the re- lent- less, the re- lent- less? Shall\_ breath com- mand\_ breath,

A. or\_ the re- lent- less, the re- lent- less? Shall\_ breath com- mand\_ breath,

T. or\_ the re- lent- less, the re- lent- less? Shall\_ breath com- mand, com- mand

B. breath, the re- lent- less? Shall breath\_ com- mand

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

(♩=60)

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 RERUSAL

23 *mf* **C** (♩=72)

S. or the re-lent-less, the re-lent - less, or the shad ow, the shad - ow,

A. or the re-lent-less, the re-lent-less, or the shad ow, the shad - ow,

T. *mf* breath, or the re-lent-less, the re-lent - less, or the shad-ow com - mand the shad - ow,

B. *mf* breath, or the re-lent - less the re-lent-less, or the shad-ow com - mand the shad - ow,

27 *Urgent* ♩=80 *dim poco a poco* *poco rit.*

S. or the shad- ow... shall breath com-mand breath, the re-lent-less, the re - lent-less, or the

A. *f* *dim poco a poco* or the shad- ow... or the re-lent-less, the re-lent - less, or the shad-ow the

T. *f* *dim. poco a poco* or the shad-ow com mand

B. *f* *dim. poco a poco* or the shad - ow com - mand

31 *p* *pp* **D** *A tempo* (♩=80)

S. shad - ow?" \_\_\_\_\_ O love in whom all things

A. shad- ow?" \_\_\_\_\_ O love in whom all things

T. the shad - ow?" \_\_\_\_\_ O love in whom all things

B. \_\_\_\_\_ the\_ shad - ow?" O love in whom all things

36 *mp* *3*

S. are shad-ow and light, make of my grief a star crown-ing the night.---

A. are shad-ow and light, make of my grief a star\_ crown-ing the night.---

T. are, shad-ow and light, make of my grief a star crown-ing the night.---

B. are, shad-ow and light, make of my grief a star crown-ing the night.---

41 E *p* *pp* *mf*

S. Love,

A. Love, in whom all things nest, tired... of the way,

T. Love, in whom all things nest, tired... love,

B. Love, in whom all things nest, tired... of the way,

46 *f* *p sub.* *f* *p* *f*

S. make of my pain a rest, heal - ing the day.

A. make of my pain a rest, heal - ing the day.

T. heal - ing the day,

B. make of my pain a rest, heal - ing the day.

50 **F** poco accel. poco a poco  
*p* *cresc. poco a poco*

S. Love, in whom all things hid, far \_\_\_\_\_ though they

A1. Love, love, \_\_\_\_\_ love, \_\_\_\_\_ love, \_\_\_\_\_

A2. Love, \_\_\_\_\_ love, \_\_\_\_\_ love, \_\_\_\_\_

T. love, \_\_\_\_\_ far \_\_\_\_\_ though they

B. Love, in whom all things hid, far \_\_\_\_\_ though they

with momentum  $\text{♩} = 96$

55 **G** *f*

S. roam, \_\_\_\_\_ they roam, \_\_\_\_\_ make of my life's \_\_\_\_\_

A1. \_\_\_\_\_ make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

A2. \_\_\_\_\_ make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

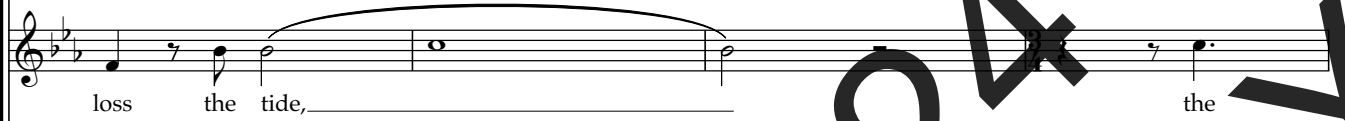
T1. roam, \_\_\_\_\_ make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

T2. roam, \_\_\_\_\_ make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

B. roam, they roam, \_\_\_\_\_ make of my loss \_\_\_\_\_ the tide, make of my

60

S1.    
 loss the tide, make of my loss \_\_\_\_\_ the tide,

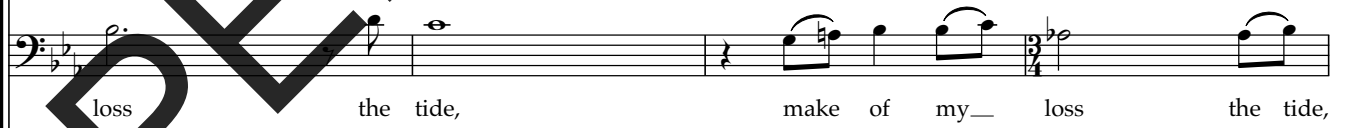
S2.    
 loss the tide, \_\_\_\_\_ the


A1.    
 make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

A2.    
 make of my life's \_\_\_\_\_ loss the tide, \_\_\_\_\_

T1.    
 make of my loss \_\_\_\_\_ the tide,

T2.    
 make of my loss \_\_\_\_\_ the tide, \_\_\_\_\_

Bar.    
 loss the tide, make of my \_\_\_\_\_ loss the tide,

B.    
 loss \_\_\_\_\_ the tide, make of my \_\_\_\_\_ loss the

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poco rit.

64 Upper notes: solo

S1. the tide.

S2. tide, the tide

A1. the tide, the

A2. the tide the

T1. tide, tide the tide

T2. tide, tide

Bar. the tide

B. tide, the tide

*ff* *p* *ff* *ff* *ff* *ff* *ff* *ff*

Tempo I

poco rit.

68

**H**

S. *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p*  
 that bears us, that bears us home, home.

A. ————— *mf* *p*  
 tide that bears us that bears us home.

T. *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p* home.  
 that bears us, that bears us that bears us home.

B. *pp* < *p* > *pp* < *p* > *pp* ————— *mf* *p*  
 home.

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## ABOUT NICHOLAS RYAN KELLY



Commended by the Vancouver Sun for his “sophisticated work of such immediate, glittery appeal” and called “a rising star in the constellation of Canadian composers” by Oregon Arts Watch, Nicholas Ryan Kelly writes choral, wind ensemble, and chamber music infused with a sense of cinematic drama.

His choral compositions have been premiered by many of Canada’s top choirs, including the Elmer Iseler Singers, Pro Coro Canada, Vancouver Chamber Choir, musica intima, the Elektra Women’s Choir, Chor Leoni, Da Capo Chamber Choir, and the National Youth Choir of Canada. International performances include the Singapore Youth Choir, True Concord Voices, the West Point band of the US Army, and many others. Since 2015, he has received over 20 national and international prizes for both choral and wind ensemble compositions, including the Howard Cable Prize from the Canadian Band Association and the Edwin Fissinger Choral Composition Prize.

Originally from the northeastern USA, Nick studied composition at Ithaca College in New York (B.M.) and the University of British Columbia in Vancouver (M.Mus.) He lives in BC’s beautiful Okanagan Valley with his partner and their nature-obsessed toddler. His choral scores are published with Pavane Publishing, Cypress Choral Music, Renforth Music, and Alliance Music. He also self-publishes through Lone Moose Music, distributed by MusicSpoke.

Established in 2014, *novum musica* is an ever-evolving mentorship scheme for emerging composers. Through a series of workshops and sessions with the ensemble and with mentor composers, new choral music is created and developed - reflecting musica intima’s goals of developing a new canon of contemporary music for vocal ensemble. We hope these pieces are the first of many from these exciting voices!

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### MORE NEW CHORAL MUSIC:

mp-N006

mp-N007

mp-S001

mp-S005

mp-S006

mp-NM002

OMAA BIINDIG (ANDREW BALFOUR)

TRAPPED IN STONE (ANDREW BALFOUR)

A SUMMER’S SINGING (LESLIE UYEDA)

ON MONSIEUR’S DEPARTURE (JEFFREY RYAN)

OLIASSA (MALIKA TIROLIEN)

KINDER THAN MAN (HOPE SALMONSON)

Many years in the dreams of ensemble singers, musica printima was formally established in 2022, as a composer-centric, exclusively digital publisher. With a small but spectacular catalogue of music commissioned by, written for, or performed by musica intima, the imprint exists to ensure that composers intentions are honoured in the publishing of their works, and that the profits find their way back to the composer, without the publisher interfering. 80% of earnings from musica printima sales go to the composer - without whom, these works would never have come to life. Please support their art by not photocopying this music.

novum musica  
*music from emerging composers*

mp-NM005 | O Heart of Spring! | Katharine Petkovski | SSAATTBB

KATHARINE PETKOVSKI

O Heart of Spring!

POEM BY JOHN SHAW NELSON

BCMEAL 2024  
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mp

musica printima

# novum musica

*music from emerging composers*

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## Program Note:

O Heart of Spring! for SATB with divisi is a setting of a poem by John Shaw Neilson. The piece is lighthearted and accompanied by a lilting quality that defines its sound. Comprised of three sections, the piece begins with a spirited motif, making reference to Baroque harmonies and rhythms, which develop and transform into a slower and more contemplative outlook. The final section, an ostinato, is melancholic and meditative, underscoring a contemplative solo from the soprano section.

## Performance Note:

While several moments in the piece pay homage to Baroque music, avoid sounding too bouncy or jumpy. Staggered breathing is preferable except where there are breath marks and dotted slurs. Be mindful of dynamics and overall shaping, and try to avoid letting the final section drag in tempo. The final section, starting at measure 77, may be conducted in 2.

---

O Heart of Spring!  
Spirit of light and love and joyous day  
So soon to faint beneath the fiery Summer  
Still smiles the Earth, eager for thee always:  
Welcome art thou, so ever short thy stay,  
Thou bold, thou blithe newcomer!  
Whither, oh whither this thy journeying,  
O Heart of Spring!

O Heart of Spring!  
After the stormy days of Winter's reign  
When the keen winds their last lament are sighing  
The Sun shall raise thee up to life again:  
In thy dim death thou shalt not suffer pain:  
Surely thou dost not fear this quiet dying?  
Whither, oh whither blithely journeying,  
O Heart of Spring!

O Heart of Spring!  
Youth's emblem, ancient as unchanging light,  
Uncomprehended, unconsumed, still burning:  
Oh that we could, as thee, rise from the night  
To find a world of blossoms lilac-white  
And long-winged swallows unafraid returning ..  
Whither, oh whither this thy journeying,  
O Heart of Spring!

Text by John Shaw Neilson  
(1872-1942)

# O Heart of Spring!

for musica intima's 2023 novum musica program

John Shaw Neilson

Katharine Petkovski

With Spirit ♩ = 66

Soprano

Alto

*pp*

O Heart of Spring! O Heart of Spring! O Heart of Spring!

7

S. *mp* *mf* *mp* *mf* *mp*

Spi-rit of light and love and joy-ous day so soon to faint be-neath the fie-ry sum-mer, still

A. *mf* *mp* *mf* *mp*

O Heart of Spring! so soon, so soon, O Heart of Spring! still

10

S. *f*

smiles the earth, ea-ger for thee al-way: Wel-come art thou, so-ev-er short thy stay,

A. *f*

smiles the earth, ea-ger for thee al-way: Wel-come art thou, so-ev-er short thy stay,

T. *f*

Wel-come art thou, so-ev-er short thy stay,

B. *f*

Wel-come art thou, so-ev-er short thy stay,

19 *sub. p* *mf* *mp*

S. wel-come art thou \_\_\_\_\_ so - ev - er short thy stay, Thou bold, thou blithe new -

A. wel-come art thou \_\_\_\_\_ so - ev - er short thy stay, Thou bold, thou blithe new -

T. wel-come art thou, \_\_\_\_\_ so - ev - er short thy stay, Thou bold, thou blithe new -

B. wel-come art thou, \_\_\_\_\_ so - ev - er short thy stay, Thou bold, thou blithe new -

25 *ff* *mp* *mf* *p*

S. com-er, \_\_\_\_\_ Whi-ther, O whi-ther this thy jour-ney-ing, O heart of Spring?

A. com-er, \_\_\_\_\_ Whi-ther, O whi-ther this thy jour-ney-ing, O heart of Spring?

T. com-er, \_\_\_\_\_ O Heart of Spring!

B. com-er, \_\_\_\_\_ O Heart of Spring!

32 *f* *ff* *f* *ff*

S. \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_

A. \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_

T. *m* *mf* *f* *ff*  
 \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_

B. *mp* *mf* *f* *ff*  
 \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_ O Heart of Spring! \_\_\_\_\_

39 *pp*  $\text{♩} = 60$  *p*

S. *pp* *p* *mp* *mp* *mf*  
 O Heart, O

A. *p* *mp* *mp* *mf*  
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

T. *p* *mp* *mp* *mf*  
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

B. *p* *mp* *mp* *mf*  
 Af-ter the stor my days of Win-ter's reign, When keen winds' last la-ment are sigh-ing,

43 *mp* *mf*

S. *mp* *mf*  
 Heart, O Heart, O Heart, O

A. *mp* *mf* *mp* *mf*  
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

T. *mp* *mf* *mp* *mf*  
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

B. *mp* *mf* *mp* *mf*  
 the Sun shall rise thee up to life a-gain: In thy dim death thou shalt not suf-fer pain: suf-fer pain:

48 *pp* *p* *mp* *mf* *a tempo* ( $\text{♩} = 66$ )

S. *pp* *p* *mf*  
 Heart, O Heart of Spring! Spi-rit of light and love and joy-ous

A. *pp* *p* *mf*  
 suf-fer pain: O Heart of Spring! and love and joy-ous

T. *pp* *p* *mf*  
 suf-fer pain: O Heart of Spring! and love and joy-ous

B. *pp* *p* *mf*  
 suf-fer pain: O Heart of Spring! and love and joy-ous



54

S. *f* day, so soon to faint be - neath, be - neath the fie - ry sum - mer, *mp* still smiles the earth,

A. *f* day, so soon, be - neath, be - neath the fie - ry sum - mer, *mp* still smiles the earth,

T. *f* day, so soon, be - neath, be - neath the fie - ry sum - mer, *mp* O

B. *f* day, so soon, be - neath, be - neath the ry sum - mer, *mp* O

60

S. *mf* ea - ger for thee al - way; still smiles the earth, ea - ger for thee

A. *mf* ea - ger for thee al - way; still smiles the earth, ea - ger for thee

T. *mp* Heart of Spring! O Heart of Spring! O Heart of Spring! O Heart of

B. *mp* Heart of Spring! O Heart of Spring! O Heart of Spring! O Heart of

66

S. *ff* al - way; Wel - come art thou, so - ev - er short thy stay; wel - come art thou, so - ev - er

A. *ff* al - way; Wel - come art thou, so - ev - er short thy stay; wel - come art thou, so - ev - er

T. *ff* Spring! O Heart! Wel - come art thou, so - ev - er short thy stay; wel - come art thou, so - ev - er

B. *ff* Spring! O Heart! Wel - come art thou, so - ev - er short thy stay; wel - come art thou, so - ev - er

poco rit. ----- *Lilting* ♩ = 80

72 *mp* *p*

S. short thy stay;

A. short thy stay; O Heart of Spring, O

T. short thy stay; Heart of Spring, O

B. short thy stay; O Heart of Spring, O

78 *mp* *mf*

S. Youth's em-blem an-cient and un-chan-ging light, un-com-pre-hen-ded, un-con-

A. Heart of Spring, O Heart of Spring, O Heart of Spring, un-com-pre-hen-ded, un-con-

T. Heart of Spring, O Heart of Spring, O Heart of Spring, O Heart of Spring! un-

B. Heart of Spring, O Heart of Spring, O Heart of Spring, O Heart of Spring! un-

82 *mp* *p*

S. sumed, still burn-ing, Oh that we could, as thou rise from the

A. sumed, still burn-ing, still burn-ing, still burn-ing, still

T. - con-sumed, still burn-ing, still burn-ing, still burn-ing, still

B. - con-sumed, still burn-ing, still burn-ing, still burn-ing, still

86

S. *mf* night, To find a world of blos-soms li-lac white, *mp* And long wing'd swal-lows un - a-

A. *mp* burn-ing, *mf* To find a world of blos-soms li-lac white, *mp* And long wing'd

T. *mp* burn-ing, *mf* still burn-ing, *mp* still burn - ing, *mp* still burn-ing, still

B. *mp* burn-ing, *mf* still burn-ing, *mp* still burn - ing, *mp* still burn-ing, still

90

S. *mp* fraid, re - turn-ing *p* re - turn-ing *pp* re -

A. *mf* swal-lows un-a - fraid, *mp* re - turn-ing, *pp* re - turn-ing,

T. *p* burn - ing, *mp* re - turn-ing, *p* re - turn-ing, *pp* still burn-ing, *pp* re - turn-ing, still

B. *p* burn-ing, *mp* re - turn-ing, *p* re - turn-ing, *pp* still burn-ing, *pp* still

95

S. turn - ing.

A. *pp* re - turn - ing.

T. *p* burn - ing, *pp* re - turn - ing, *p* O Heart of Spring, *pp* O Heart of Spring,

B. *p* burn - ing, *pp* re - turn - ing, *p* O Heart of Spring, *pp* O Heart of Spring,

## ABOUT KATHARINE PETKOVSKI



Katharine Petkovski is a Canadian composer based in Toronto, Ontario. Featured on CBC's list of "30 hot Canadian classical musicians under 30", her music has been performed and premiered by celebrated ensembles such as the Bedford Trio, Odin Quartet, and the Exultate Chamber Singers.

Awarded the NDSU Edwin Fissinger Choral Composition Prize in 2023 and selected as winner of the Bedford Trio Composition Competition, Katharine's music spans multiple disciplines and genres. She holds a BMus in Composition from the University of Toronto ('19), and a MMus in Composition from the University of Toronto ('21), where she received the prestigious Tecumseh Sherman Rogers Graduating Award upon completion.

Katharine has been mentored by esteemed composers and music leaders such as James Rolfe, Norbert Palej, and Elizabeth Raum, and has had the opportunity to work with artists and institutions such as JACK Quartet, musica intima, and Untitled Ensemble. She resides in Toronto, where she is an active member of the Screen Composer's Guild of Canada, the Association of Canadian Women Composers, and the Canadian League of Composers.

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mp-N006  
mp-S001  
mp-S005  
mp-S006  
mp-S008  
mp-NM002  
mp-NM003  
mp-NM004

OMAA BINDIG (ANDREW BALFOUR)  
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O SPEAK (MARI ALICE CONRAD)  
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