

music from
NAGAMO

ANDREW BALFOUR
Ispiciwin

BCMEEA 2024
PERUSAL COPY



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

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)
PAKASKI LAWEW (BALFOUR, AFTER PURCELL)
WHAT POW’R ART THOU? (BALFOUR, AFTER PURCELL)
OMAA BIINDIG (BALFOUR)
TRAPPED IN STONE (BALFOUR)



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.

Ispiciwin (Journey)

Music: Orlando Gibbons (1582-1625)
"Drop, Drop Slow Tears"

Arr. Andrew Balfour
Cree text by Andrew Balfour

♩ = 60-70

Is - pi - ci - win, Is - pi - ci - win tap - we, Is - pi - ci - win Pa - wa - ta - ma - win.

8

Ki - ya - naw, We - ki - ma - ka - si - kan, Ki - he - wa - ta - niy, Ki - he - wa - ta - niy.

15

Is - pi - ci - win, Is - pi - ci - win tap - we, Is - pi - ci - win Pa - wa - ta - ma - win.

22

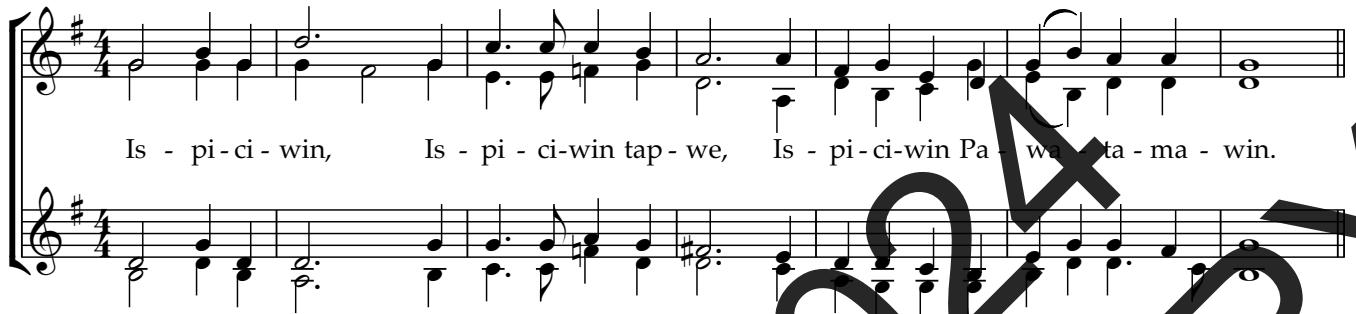
(Humming)

Ispiciwin (Journey)

Music: Orlando Gibbons (1582-1625)
"Drop, Drop Slow Tears"

Arr. Andrew Balfour
Cree text by Andrew Balfour

♩ = 60-70



Is - pi - ci - win, Is - pi - ci - win tap - we, Is - pi - ci - win Pa - wa - ta - ma - win.

8



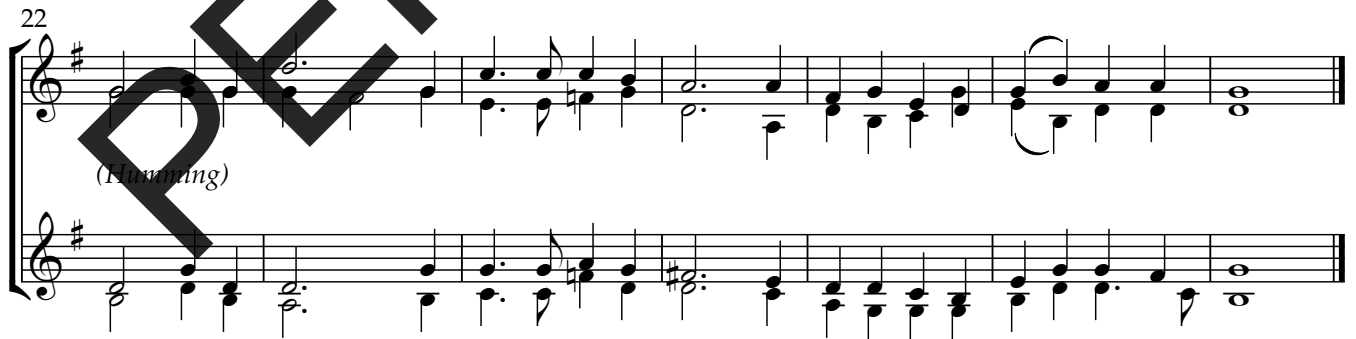
Ki - ya - naw, We - ki - ma - ka - si - kan, Ki - he - wa - ta - niy, Ki - he - wa - ta - niy.

15



Is - pi - ci - win, Is - pi - ci - win tap - we, Is - pi - ci - win Pa - wa - ta - ma - win.

22



(Humming)

TEXT, TRANSLATION, AND PRONUNCIATION

Ispiciwin	is pi tʃi win	<i>Journey</i>
Ispiciwin Tapwe	is pi tʃi win tap wɛ	<i>Journey of truth</i>
Ispiciwin Pawatawawin	is pi tʃi win pa wa ta ma win	<i>Journey of dreams</i>

Kiyanaw	ki ja na	<i>Us</i>
Wekimakasikan	wɛ ki ma ka si kan	<i>Smudge</i>
Kihewataniy	ki he wa ta ni	<i>Eagle feather</i>

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, electroacoustic 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-N003 | Ispiciwin | Andrew Balfour | SATB



novum musica
music from emerging composers

mp-NM002 | Kinder Than Man | Hope Salmonson | SSATBB

HOPE SALMONSON
Kinder Than Man
POEM BY ALTHEA DAVIS

BCMEAL 2024
PERUSAL COPY



musica printima

novum musica

music from emerging composers

I grew up near a highway, so roadkill was a normalized sight since I was young. Althea Davis' poem reframes the common image of a dead animal, wondering what comes next and praying for the next step of their journey to be safer. As the poem goes on, attention moves to animals that have lesser and lesser respect and care from the public, and the need for simple comfort becomes more and more dire. Davis then turns the attention to us; human beings are animals too, and if such a grisly fate awaits us, then hopefully we'll receive the same love that all creatures deserve.

Performance Notes:

Glissandi and Vowel Shifts: Glissandi are intended to be a messy "smear" effect, and so should not necessarily cross the barline together or line up, even between members of the same section. Once all singers reach and hold the destination chord, move together as normal. Similarly, shifting vowels should not necessarily line up, but should be fully changed by the end of the arrival beat.

Air Sounds: At m. 108, experiment on air sounds that work for your choir to create a feeling of ether or nirvana. Fricative ("ff") sounds may work better in intimate performance spaces, whereas hissing ("sh" or "ss") sounds may work better in larger spaces.

Performing this work? Be sure to reach out via email (hopeariamusic@gmail.com) or Instagram (@HopeAriaMusic) with performance details and the program if available. This helps Hope keep track of how frequently her works are performed, and where in the world the music has gone! Thank you!

And God,
please let the dead
on the highway
get some kind of heaven.
Something will tall soft grass
and sweet reunion.
Let the moths in porch lights
go some place
with a thousand suns,
that taste like sugar
and get swallowed whole.
May the mice
in oil and glue
have forever dry, warm fur
and full bellies

If I am killed
for simply living
let death be kinder
than man.

Text by Althea Davis.
IG: @_altheadavis_
Used with permission.
Cover art by Libby Blackshire.
Used with permission.

Kinder Than Man

for musica intima's 2023 novum musica program

Althea Davis

Hope Salmonson

BC MEA 2024 REHEARSAL COPY

Soprano
♩ = 76 Ethereal
pp *p* *pp* *p* *mp* *pp*
Oo

Alto
pp *p* *pp* *p* *mp* *pp*
Oo

Tenor
pp *p* *pp* *p* *gliss.* *mp* *pp*
Oo

Bass
pp *p* *pp* *p* *mp* *pp*
Oo

Piano (for rehearsal only)
♩ = 76 Ethereal

12 *p* *mf* *p* *pp* *rit.*

S. *p* *mf* *p* *pp*
And God, And God,

A. *p* *mf* *p* *pp*
And God, And God,

T. *p* *mf* *p* *pp*
And God, And God,

B. *p* *mf* *p* *pp*
And God, And God,

Pno. *rit.*

19 *p* *mf* *p* *pp* *rit.*

S. *p* *mf* *p* *pp*
Please let the deer on the high-way get some kind of

A. *p* *mf* *p* *pp*
Please let the deer on the high-way get some kind of

T. *p* *mf* *p* *pp*
Please let the deer on the high-way get some kind of

B. *p* *mf* *p* *pp*
Get some kind of

Pno. *rit.*

26 *mp* *mf*

S. hea - ven. Some-thing with tall soft grass and sweet re - un - ion.

A. hea - ven. Ooh... Some-thing with tall soft grass and sweet re - un - ion.

T. hea - ven. Tall soft grass and sweet re - un - ion.

B. hea - ven. Tall soft grass, sweet re - un - ion.

Pno.

33 *p* *mp* *p* *pp*

S. Let death be kind-er than man. Ooh...

A. Let death be kind-er than man. Ooh...

T. Let death be kind-er than man. Ooh...

B. Let death be kind-er than man. Ooh...

Pno.

p *mp* *pp*

♩ = 76 Reflective

♩ = 84 Stirring
mp

40 *mp* *mp* *mf*

S. Let, Let the moths in porch lights

A. *mp* *mf*

Let the moths in porch lights

T. *mp* *mf*

Let the moths in porch lights

B. *mp* *mf*

Let the moths in porch lights

Pno. *mp* *mf*

♩ = 84 Stirring

47 *mp* *f* *p*

S. (ts) go some place with a thou - sand suns, that

A. *mp* *f* *p*

(ts) go some place with a thou - sand suns, that

T. *mp* *f* *p*

(ts) go some place with a thou - sand suns, that

B. *mp* *f* *p*

(ts) go some place with a thou - sand suns,

Pno. *mp* *f* *p*

52 *poco rit.*

S. *pp*
taste like su-gar, that taste like su - gar, ooh...

A. *pp* *p* *pp*
taste like su - gar, that taste like su - gar and get wal - lowed whole.

T. *pp*
taste like su - gar, that taste like su - gar, ooh...

B. *p* *pp*
Ooh... that taste like su - gar, ooh...

Pno. *poco rit.*

59 *♩ = 72 Reflective* *stringendo poco a poco*

S. *mp* *mf*
Let death be kind-er than man, than man, than

A. *mp* *mf*
Let death be kind-er than man, kind-er than man, than

T. *mp* *mf*
Let death be kind-er than man, than man, than

B. *mp* *mf*
Let death be kind-er than man, kind-er than man, than

Pno. *♩ = 72 Reflective* *stringendo poco a poco*

♩ = 92 **Passionately**

63

S. *f* *mf* *mp*

A. *f* *mf* *mp*
man. Ah *(Oh

T. *f* *mf* *mp*
man. Ah *(Oh

B. *f* *mf* *mp*
man. Ah *(Oh

Pno.

gliss.

♩ = 92 **Passionately**

67

S. *mp*
*(Oh → oo)

A. *mp*
*(Oh → oo)

T. *mp*
*(Oh → oo)

B. *mp*
*(Oh → oo)

Pno.

poco rit.

*Slowly close vowel from "oh" to "oo"

♩ = 80 Peaceful

poco accel.

72

S. May the mice in oil and glue have for-ev-er dry, warm fur and full

A. Oo... oil and glue have for-ev-er dry, warm fur

T. May the mice in oil and glue have for-ev-er dry, warm fur and full

B. Oo... have for-ev-er dry, warm fur and full

♩ = 80 Peaceful

poco accel.

Pno.

♩ = 88 Yearning

rit.

80

S. bel - lies. And full bel - lies.

A. and full bel lies. Full bel - lies.

T. bel - lies. Dry, warm fur and full bel - lies.

B. bel lies. Dry, warm fur and full bel - lies.

♩ = 88 Yearning

rit.

Pno.



90 $\text{♩} = 66$ Hushed, solemn

S. *p* If I am killed For *solo p* sim - ply liv-ing, *mp*

A. *p* If I am killed for *mp* sim - ply liv-ing, *pp* mm...

T. *p* If I am killed For *mp* sim - ply liv-ing, *pp* mm...

B. *p* If I am killed for *mp* sim - ply liv-ing, *pp* mm...

Pno. $\text{♩} = 66$ Hushed, solemn

97 *tutti p* rit. *mp* (a tempo) *p*

S. *p* let death be kind - er than man. *mp* *p*

A. *p* let death be kind - er than Oo *mp* *p*

T. *p* mm... Oo *mp* *p*

B. *p* mm... Oo *mp* *p*

Pno. rit. (a tempo)

103 **fading into light...**

S. *pp* *ppp* *pppp*
(Oo -----> mm) (mm -----> air sounds)

A. *pp* *ppp* *pppp*
(Oo -----> mm) (mm -----> air sounds)

T. *pp* *ppp* *pppp*
(Oo -----> mm) (mm -----> air sounds)

B. *pp* *ppp* *pppp*
(Oo -----> mm) (mm -----> air sounds)

Pno. **fading into light...**

ABOUT HOPE SALMONSON



Composer-tubist Hope Salmonson is queering her music through a cross-genre artistic voice and an emphasis on establishing musical community. Her approach embodies musical joy, placing equal emphasis on elegant composition and camaraderie onstage. She weaves accessible musical language and contemporary approaches to musicking, seeking meaningful collaborative experiences. Through her interactive compositions, Hope seeks to ensure that every voice in the room is valued, on and off the stage.

An import from unceded M'kmaq territory (Halifax), Hope is spreading her wings on Musqueam, Squamish and Tsleil-Waututh lands (Vancouver). Dipping her toes in the Pacific, she has never forgotten her Atlantic home and continues to strengthen connections across the land. To Hope, people always come first, and

her compositions serve and honour her communities. She is actively engaged in efforts to decentralize and shift the institution of classical music through amplifying underrepresented voices and needs in the industry.

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!

novum musica runs biennially. The 2024 edition of the program was presented in collaboration with the Canadian Music Centre BC, and sponsored by the Y.P. Heung Foundation, with composer-mentor Leslie Uyeda.

MORE NEW CHORAL MUSIC:

mp-N006
mp-N007
mp-S001
mp-S005
mp-S006
mp-NM003

OMAA BINDIG (ANDREW BALFOUR)
TRAPPED IN STONE (ANDREW BALFOUR)
A SUMMER'S SINGING (LESLIE UYEDA)
ON MONSIEUR'S DEPARTURE (JEFFREY RYAN)
OLIASSA (MALIKA TIROLIEN)
O SPEAK (MARI ALICE CONRAD)



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.

S H I F T

*contemporary
choral music*

mp-S010 | Mîtosak (Trees) | Sherryl Sewepagaham | SATB

SHERRYL SEWEPAGAHAM
Mîtosak (Trees)

mp

musica printima

S H I F T

*contemporary
choral music*

The Story of the Song

My Cree parents speak of how trees are important to the survival of Cree people. Trees provide navigation when hunting and travelling; moss grows on the northside of the tree, away from the sun. Wood is used for teepee and tent poles, canoes, paddles, toboggans, snowshoes, containers, rattle handles, drum frames, and whistles. Leaves and bark are used as medicines for various ailments. Sap is used for sweetening syrup as well as glues for sealants and patching of canoes. Spruce bows are used inside tents and teepees for fibering and poplar trees provide protective shade from the sun. When trees are harvested, tobacco is offered and prayers are said to acknowledge the precious gifts trees have provided. Trees represent the transformation of life stages from root to leaf.

Mîtosak (Trees) was commissioned by Dead of Winter, February 2024.

Sherryl Sewepagaham | 2024

Pronunciation Guide: Woodland Cree translation and Standard Roman Orthography Y-Dialect
Bill and Emily Sewepagaham of the Little Red River Cree Nation

- Woodland Cree Y-Dialect is a dentalized language with the letter K sounding like an unvoiced G or a soft K sound. There is no puff of air behind the consonant sound.
 - The letter T is like an unvoiced D. Move the tongue back so that it connects with the alveolar ridge and do not allow a puff of air to follow the sound.
 - The letter P is like an unvoiced B. There is no aspiration or puff of air following the sound.
 - The letter H is pronounced with a strong breath, like the English word “hay.” In the IPA transliteration, the H is noted; in the phonetic translation, a double “hh” is used to denote pronunciation of the H.
 - Capital letters or bolded syllables as marked below indicate stressed syllables. If there is no stress indicated, all syllables are equal.
-

Cree Text

Mîtosak, mîtosak kînkamôstamâtinâwaw
Nikinosin kawîcîkâpawîstatakwaw
Moya nitastâsin kawîcîkâpawîstatakwaw
Kinawâhpim. Ohpîko mîtosîs.

English Translation

*Trees, trees I sing to you
I stand tall beside you
I am not afraid when I stand beside you
Look (at it). Little tree is growing.*

IPA

mi to sak mi to sak kin ka mos ta ma ti na waw
ni **ki** no sin ka wi tʃi ka pa wi **sta** ta kwaw
mo ja ni tas **ta** sin ka wi tʃi ka pa **wi** sta ta kwaw
ki na **wah** pim **oh** pi ko mi to sis

English Phonetic Illustration

mee-toh-suhk mee-toh-suhk kih-n-kuh-mohs-tuh-muh-tih-nuh-wuhw
nih-**kih**-no-sihn kuh-wee-chih-kuh-puh-wee-**stuh**-tuh-kwuhw
moh-yuh nih-tuhs-**tuh**-sihn kuh-wee-chih-kuh-puh-**wee**-stuh-tuh-kwuhw
kih-nuh-**wuh**-pim **ohh**-pih-koh mee-toh-sihs

Mîtosak (Trees)

Woodland Cree Text
by Sherryl Sewepagaham

Music by Sherryl Sewepagaham

♩ = 78 *mp*

Soprano
Mî-to - sak! Mî-to - sak kin-ka-môs-ta-mâ-ti-nâ - waw

Alto
mp
Oo *port.* oo Mî-to

Tenor
mp
Oo *port.* oo

Bass
mp
Oo *port.* oo

Shakers or Maracas (wooden)
♩ = 78 4/4

6 *mp* *port.* *mp*
S. Oo oo kin-ka-môs-ta-mâ-ti-nâ - waw

A. *mp* *port.* *p* *mp*
sak! Mî-to - sak kin-ka-môs-ta-mâ-ti-nâ - waw kin-ka-môs-ta-mâ-ti-nâ - waw

T. *mp* *port.* *mp*
Oo oo kin-ka-môs-ta-mâ-ti-nâ - waw

B. *mp* *port.* *mp*
Oo oo kin-ka-môs-ta-mâ-ti-nâ - waw

11

S. *f* Wey—yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah— ee-ah-ee-ah

A. *f* Wey—yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah— ee-ah-ee-ah

T. *f* Wey—yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah— ee-ah-ee-ah

B. *f* Wey—yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah— ee-ah-ee-ah

Shk.

16

S. Wey— yah ya-oh - hey-yah wey_ ya-wey-ah-wey-ah haiyee-ah— wey_

A. Wey— yah ya-oh-hey-yah wey_ ya-wey-ah-wey-ah haiyee ah— wey_

T. Wey— yah ya-oh-hey-yah wey_ ya-wey-ah-wey-ah haiyee ah— wey_

B. Wey— yah ya-oh - hey-yah wey_ ya-wey-ah-wey-ah haiyee ah— wey_

Shk.

continue to mm. 30

20

S. ya-wey-ah-wey-ah hey ah_____ Mo-ya ni-

A. ya-wey-ah-wey-ah hey ah_____ Mo-ya ni

T. *mf* ya-wey-ah-wey-ah hey ah_____ Ni - ki-no-sin ka-wî-ci - kâ-pa-wî - stâ-ta-kwaw

B. *mf* ya-wey-ah-wey-ah hey ah_____ Ni - ki-no-sin ka-wî-ci - kâ-pa-wî - stâ-ta-kwaw

24

S. tas-tâ-sin ka-wî-ci - kâ - pa-wî - stâ-ta-kwaw ni - ki-no-sin ka-wî-ci - kâ-pa-wî -

A. tas-tâ-sin ka-wî-ci - kâ - pa-wî - stâ - ta-kwaw ni - ki-no-sin ka-wî-ci - kâ-pa-wî -

T. Ni - ki-no-sin ka-wî-ci - kâ-pa-wî -

B. Ni - ki-no-sin ka-wî-ci - kâ-pa-wî -

27

S. *mf* stâ-ta-kwaw mo-ya ni - tas-tâ-sin ka-wî-ci-kâ - pa-wî - stâ-ta-kwaw ni - tas-tâ-sin ka-wî-ci-kâ - pa-wî

A. *mf* stâ-ta-kwaw mo-ya ni - tas-tâ-sin ka-wî-ci-kâ - pa-wî - stâ - ta-kwaw ni - tas-tâ-sin ka-wî-ci-kâ - pa-wî

T. *mf* stâ-ta-kwaw mo-ya ni - tas-tâ-sin kâ-wî-ci-ka - pa-wî - stâ - ta-kwaw ni - tas-tâ-sin kâ-wî-ci-ka - pa-wî

B. *mf* stâ-ta-kwaw mo-ya ni - tas-tâ-sin-kâ-wî-ci-ka - pa-wî - stâ - ta-kwaw ni - tas-tâ-sin-kâ-wî-ci-ka - pa-wî

31

S. stâ - ta-kwaw _____ Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah

A. stâ-ta kwaw _____ Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah

T. stâ - ta-kwaw _____ Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah

B. stâ - ta-kwaw _____ Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah

Shk. *Continuous shake...*

36

S. ee-ah-ee-ah Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah__ wey

A. ee-ah-ee-ah Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ wey

T. ee-ah-ee-ah Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ wey

B. ee-ah-ee-ah Wey__yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ wey

Shk.

poco rit.

Slightly Slower

mp delicately

mf

41

S. *mp delicately* ya-wey-ah-wey-ah hey ah — Ki-na-wâh-pim. Oh-pi-ko *mf* mî - to - sis.

A. *mp delicately* ya-wey-ah-wey-ah hey ah — Ki-na-wâh-pim. Oh-pi-ko *mf* mî to - sis.

T. *mp* ya-wey-ah-wey-ah hey ah — Oo *delicately mp* Ki-na

B. *mp* ya-wey-ah-wey-ah hey ah — Oo Ki-na

poco rit.

Slightly Slower

Shk. ||

47

S. *mp* Oo *mp* *p* mî - to - sis_

A. *mp* Oo *mp* *p* mî - to - sis_

T. *p* wâh- pim. Oh-pi-ko *mp* *p* mî - to - sis_ mî - to - sis_

B. *p* wâh- pim. Oh-pi-ko *mp* *p* mî - to - sis_ mî - to - sis_

Shk. ||

A tempo

$\text{♩} = 76$

53

S. *f* Wey_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah__ ee-ah-ee-ah Wey_yah ya-oh

A. *f* Wey_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ ee-ah-ee-ah Wey_yah ya-oh

T. *f* Wey_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ ee-ah-ee-ah Wey_yah ya-oh

B. *f* Wey_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah__ ee-ah-ee-ah Wey_yah ya-oh

A tempo

$\text{♩} = 76$

Shk. **||** $\text{♩} = 76$

58

S. hey-yah wey ya wey-ah wey-ah haiyee ah__ wey ya wey-ah wey-ah hey ah__

A. hey-yah wey ya wey-ah wey-ah haiyee ah__ wey ya wey-ah wey-ah hey ah__

T. hey-yah wey ya wey-ah wey-ah haiyee ah__ wey ya wey-ah wey-ah hey ah__

B. hey-yah wey ya wey-ah wey-ah haiyee ah__ wey ya wey-ah wey-ah hey ah__

Shk. **||**

62 *mp* *p*

S. Mí-to - sak! Mí-to - sak kin-ka-môs-ta-mâ-ti-nâ - waw

A. *mp* *port.* *mp* Mí-to-

T. *mp* *port.* Oo oo

B. *mp* *port.* Oo oo

67 *mp* *port.* *p*

S. Oo oo

A. sak! Mí to - sak kin - ka-môs - ta-mâ - ti - nâ - waw

T. *mp* *port.* Oo oo

B. *mp* *port.* Oo oo

70 *p* *molto rit.*

S. kin - ka-môs - ta - mâ - ti - nâ - waw

A. *p* kin - ka-môs - ta - mâ - ti - nâ - waw

T. *p* kin - ka-môs - ta - mâ - ti - nâ - waw

B. *p* kin - ka-môs - ta - mâ - ti - nâ - waw

ABOUT SHERRYL SEWEPAGAHAM

PHOTO: MILANA WARD



Sherryl Sewepagaham, a Cree-Dene artist hailing from the Little Red River Cree Nation in Northern Alberta, embodies a richly interdisciplinary approach as an Indigenous artist, composer, and educator. Currently pursuing her Doctoral studies in Ethnomusicology at UBC, of which she holds a 2024 Vanier Scholar title, a Master of Education in Elementary Education and a Bachelor of Music Therapy. For nearly two decades, Sherryl dedicated herself to teaching K-6 elementary music with a focus on Indigenous musical traditions. Notably, she composed the music and lyrics for the National Arts Centre's "Music Alive" song and contributed to three teacher resources for the program.

Sherryl has been commissioned by esteemed national choirs such as Pro Coro Canada, the Canadian Chamber Choir, Dead of Winter, and Luminous Voices. Her compositions include impactful works like "Yôin (The Wind)," "Nipiy (Water Song)," "Kahkiyaw Oskâyak (All the Young People)," "Okâwimâw Askîy (Mother Earth)," and "Laughing Beaver," which were featured in Samantha Whelan Kotkas' 2021 production 'Wandering with Wonder'. Notably, she co-produced and co-composed the soundtrack for the 2022 documentary 'Re-ken-si-le-a-shen' by Metis filmmaker, Jamie Bourque-Blyan.

Sherryl's debut solo album, 'Splashing the Water Loudly,' released in 2014, garnered a nomination at the 2015 Indigenous Music Awards and has been highlighted on Aboriginal Peoples Television Network (APTN)'s 'Chaos and Courage' series and 'All Our Relations'. Formerly a member of the acclaimed Edmonton-based trio Asani for 23 years, Sherryl contributed significantly to their Juno-nominated albums 'Battle & Drum' and 'Listen.' Asani performed at prestigious venues worldwide, including Carnegie Hall in New York, The Kennedy Centre in Washington, D.C., and Mûdem in France. They were also honored to perform at the 2010 Olympics in Vancouver and for dignitaries such as the 14th Dalai Lama and Her Majesty Queen Elizabeth.

MORE NEW CHORAL MUSIC:

mp-N001	AMBE ANISHINABEG (BALFOUR, AFTER WEEBKES)
mp-N006	OMAA BENDIG (ANDREW BALFOUR)
mp-N007	TRAPPED IN STONE (ANDREW BALFOUR)
mp-S001	A SUMMER'S SINGING (LESLIE UYEDA)
mp-S005	ON MONSIEUR'S DEPARTURE (JEFFREY RYAN)
mp-S006	OLYSSA (MALIKA TIROLIEN)
mp-S008	SMALL ELEGY (LESLIE UYEDA)
mp-S009	NUKUM (ALEX VOLLANT)

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.

