

S H I F T  
*contemporary  
choral music*

mp-S008 | Small Elegy | Leslie Uyeda | SSAATTBB

LESLIE UYEDA

# Small Elegy

POEM BY PATRICK LANE

SCORE

PERUSAL



musica printima

# S H I F T

*contemporary  
choral music*

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I would like to thank *musica intima* for commissioning *Small Elegy*.

This great poem means a lot to me. It was written by the late poet, author and friend Patrick Lane, and it speaks acutely to the dire situation we find ourselves in this world today. I have dedicated this new work to the memory of Vancouver, BC composer and friend Jocelyn Morlock, who died recently, leaving so many of us in the music community heartbroken.

I do not mean for *Small Elegy* to be depressing. I hope it can be sung with heart and healing for us all.

Leslie Uyeda | 2023

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## SMALL ELEGY

The silence of the dead is what we own.  
It's why we sing. The sky is clear today.  
Go on, I hear my father say, my mother too,  
and though they rest in sunken graves  
I hear them still. The sky is clear today,  
the harvest weeks away and no forests burn.  
The dead sing in the rubble and the fires.  
We must listen to their song  
Their burden is our lives.  
We pray because we cannot turn away.

# Small Elegy

In memoriam Jocelyn Morlock (1969-2023)

Patrick Lane

Leslie Uyeda

♩ = ca 50  
**con rubato throughout**  
*mp*

Soprano  
Si - lence, the si - lence, the si-lence of the dead \_\_\_\_\_ is what we own. It's

Alto  
Si - lence, the si - lence, the si-lence of the dead \_\_\_\_\_ is what we own. It's

Tenor  
Si - lence, the si - lence, the si-lence of the dead \_\_\_\_\_ is what we own. It's

Bass  
Si - lence, the si - lence, the si-lence of the dead \_\_\_\_\_ is what we own. It's

5

S.  
why we sing. The sky is clear to - day. I hear my fa-ther say, my

A.  
why we sing. The sky is clear to - day. I hear my fa-ther say, my

T.  
why we sing. The sky is clear to - day. Go on, \_\_\_\_\_ my

B.  
why we sing. The sky is clear to - day. Go on, \_\_\_\_\_ my

10

S. *mf cresc.*  
mo-ther too, and though they rest in sun-ken graves I hear them still. The sky is clear to-day,

A. *mf cresc.*  
mo-ther too, and though they rest in sun-ken graves I hear them still. The sky is clear to-day,

T. *mf cresc.*  
mo-ther too, and though they rest in sun-ken graves I hear them still. The sky is clear to-day,

B. *mf cresc.*  
mo-ther too, and though they rest in sun-ken graves I hear them still. The sky is clear to-day,

14

S. *ff* *mf*  
the harv-est weeks a-way and no fo-rests burn. The dead sing\_\_\_\_\_

A. *ff* *mf*  
the harv-est weeks a-way and no fo-rests burn. The dead sing\_\_\_\_\_

T. *ff*  
the harv-est weeks a-way and no fo-rests burn.

B. *ff*  
the harv-est weeks a-way and no fo-rests burn.

18

S. *cresc.*  
\_\_\_\_\_ in the rub-ble\_\_\_\_\_ and the fires.\_\_\_\_\_ We must lis-ten,\_\_\_\_\_ we must

A. *cresc.*  
\_\_\_\_\_ in the rub-ble\_\_\_\_\_ and the fires.\_\_\_\_\_ We must lis-ten,\_\_\_\_\_ we must

T. *mf* *cresc.*  
The dead sing\_\_\_\_\_ in the rub-ble\_\_\_\_\_ and the fires.\_\_\_\_\_ We must lis-ten,\_\_\_\_\_ we must

B. *mf* *cresc.*  
The dead sing\_\_\_\_\_ in the rub-ble\_\_\_\_\_ and the fires.\_\_\_\_\_ We must lis-ten,\_\_\_\_\_ we must

22

S. *f* *mf* *dim.*  
 lis - ten, we must lis - ten to their song. Their bur - den is our

A. *f* *mf* *dim.*  
 lis - ten, we must lis - ten to their song. Their bur - den is our

T. *f* *mf* *dim.*  
 lis - ten, we must lis - ten to their song. Their bur - den is our

B. *f* *mf* *dim.*  
 lis - ten, we must lis - ten to their song. Their bur - den is our

26

S. *mp* *mf* *mf*  
 lives. We pray, we pray, we pray be-cause we can-not turn a -

A. *mp* *mf* *mp*  
 lives. We pray, we pray, we pray,

T. *mp* *mf* *mf*  
 lives. We pray, we pray, we pray be-cause we can-not turn a -

B. *mp* *mf* *mp*  
 lives. We pray, we pray, we pray,

30

S. way. We pray be-cause we can-not turn a-way. We pray be-cause we can-not turn,

A. we pray, we pray, we pray, we pray be-cause we can-not turn, a -

T. way. We pray be-cause we can-not turn a-way. We pray be-cause we can-not turn,

B. — we pray, we pray, — we pray, we pray be-cause we can-not turn a -

35 *cresc.* *f* *sempre f*

S. can-not turn, can-not turn a - way. We pray be-cause we can-not turn a - way. Si-lence,

A. *cresc.* *f* *sempre f* way, can - not, can-not turn a - way. We pray be-cause we can-not turn a - way. Si-lence,

T. *cresc.* *f* *sempre f* can-not turn, can-not turn a - way. We pray be-cause we can-not turn a - way. Si-lence,

B. *cresc.* *f* *sempre f* way, can-not, can-not turn a - way. We pray be-cause we can-not turn a - way. Si-lence,

\*decresc. begins on beat 3.

42 *poco rall.* *meno mosso* *mp sub. p*

S. *pp* si - lence, dead is what we own. We

A. *pp* *p* si - lence, the si-lence of the dead is what we own. We

T. *pp* *mp sub. p* si - lence, dead is what we own. We

B. *pp* *mp sub. p* si - lence, dead is what we own. We

46 *cresc.* *ff* *mp*

S. pray, we pray, we pray.

A. *cresc.* *ff* *mp* pray, we pray, we pray.

T. *cresc.* *ff* *mp* pray, we pray, we pray.

B. *cresc.* *ff* *mp* pray, we pray, we pray.

## ABOUT LESLIE UYEDA



PHOTO: BELLE ANCELL

Composer, conductor and pianist Leslie Uyeda was born and raised in Montréal and lives in Vancouver. Uyeda's first love is the human voice, and she has worked with singers throughout her career. She has been coach/pianist/conductor/chorus director with opera companies across Canada, conducting both traditional repertoire and her own music. Uyeda worked at Vancouver Opera for fifteen years, where she was Chorus Music Director and conductor of several mainstage productions.

Uyeda's popular works for a cappella choir include Four Mystical Songs for Women's Voices (recorded on CentreDiscs by the Elektra Women's Choir), A Summer's Singing (commissioned and recorded by musica intima), Small Elegy (commissioned by musica intima), and Salvation (commissioned and recorded by Ensemble ArtChoral).

Leslie Uyeda's music has been published by the Avondale Press, now held within the Canadian Music Centre - <https://cmccanada.org>. Her music is performed throughout North America, Europe and the UK. Leslie is an Associate Composer of the Canadian Music Centre, a member of the Canadian League of Composers, the Association of Canadian Women Composers, and SOCAN.

For more information, please see Leslie's website [www.leslieuyeda.com](http://www.leslieuyeda.com)

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| mp-S001 | A SUMMER'S SINGING (LESLIE UYEDA)          |
| mp-S005 | OM MONSIEUR'S DEPARTURE (JEFFREY RYAN)     |
| mp-S006 | OLIASSA (MALIKA TIROLIEN)                  |

*Leslie Uyeda was the mentor for 2024's novum musica program for emerging composers.  
Four pieces from this cohort are published on musica printima:*

|          |   |
|----------|---|
| mp-NM002 | KINDER THAN MAN (HOPE SALMONSON)            |
| mp-NM003 | O SPEAK (MARI ALICE CONRAD)                 |
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MALIKA TIROLIEN  
Oliassa

PERUSAL SCORE

mp

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 APLERKU, AFROPUNK (2014)

## ABOUT MALIKA TIROLIEN



PHOTO: YANNIS 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  
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OMAA BIINDIG (ANDREW BALFOUR)  
A SUMMER'S SINGING (LESLIE UYEDA)  
TOWARDS THE LIGHT (EMILY MILLARD)  
THE FIRST STAGE (JOELYSA PANKANEA)

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mp

# Oliassa

Recorded on *Sur La Voie Ensoleillée* (2014)

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

Malika Tirolien

♩=60

Treble

SOPRANO

ALTO

+8va whistle

Mm mm mm

Oo

Ad lib.

6

Tr.

S. A.

Oo Oo Oo Oo

12

Tr.

S. A.

Oo Oo

16

Tr.

S. A.

so\_ way to

Oo so\_ way to Oo

21

S. A.

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

T.

The musical score is written in 4/4 time with a tempo of 60 beats per minute. It features four vocal parts: Treble, Soprano, Alto, and Tenor. The Soprano part includes a whistle line marked '+8va whistle' and lyrics: 'Mm mm mm'. The Alto part has lyrics 'Oo'. The Tenor part has lyrics 'so\_ way to' and 'Oo so\_ way to Oo'. The Soprano and Alto parts have lyrics 'O-lia-sa se ni O-lia-sa se ni te ri oh'. The Treble part has an 'Ad lib.' marking. The score is divided into systems of two staves each, with measure numbers 6, 12, 16, and 21. A large 'PREVIEW SCORE' watermark is overlaid on the page.

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

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*

ALEX VOLLANT  
Nukum

PERUSAL SCORE



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 aleotric 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".

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Nukum

tshipatshi a itapishtin uenapissish?  
tshetshi tipatshimushuin  
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... *mp+* Tan i - teni - ta -

T. Uesh - kat ka aussiuin... *mp+* Tan i - teni - ta -

B. Uesh - kat ka aussiuin... *mp+* Tan i - teni - ta -

23 **poco rit.** *pp*

S. ka ni - pan Nu - tshi - mit

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

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

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

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

A. 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 *mp*

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

T. 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\_

PERUSAL SCORE

## 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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| mp-S008 | SMALL ELEGY (LESLIE UYEDA)                 |
| mp-S010 | MÎTOSAK (SHERRYL SEWEPAGAHAM)              |

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mp

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

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

SHERRYL SEWEPAGAHAM  
Mîtosak (Trees)

PERUSAL SCORE



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 flooring 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.

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

Sherryl Sewepagaham | 2024

Pronunciation Guide: Woodland Cree translation and 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 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

Mítosak, mítosak kinkamóstamâtinâwaw  
Nikinosin kawîcikâpawîstatakawaw  
Moya nitastâsin kawîcikâpawîstatakawaw  
Kinawâhpim, Ohpiko mítosis.

### 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**-pihm **ohh**-pih-koh mee-toh-sihs

# Mîtosak (Trees)

Woodland Cree Text  
by Sherryl Sewepagaham

Music by Sherryl Sewepagaham

♩ = 76 *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)  
♩ = 76 4/4

6 *mp*

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

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

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

B.  
*mp*  
Oo *port.* 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. ya-wey-ah-wey-ah hey ah\_\_\_\_\_ *mf* Ni - ki-no-sin ka-wî-ci - kâ-pa-wî - stâ-ta-kwaw

B. ya-wey-ah-wey-ah hey ah\_\_\_\_\_ *mf* 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**

41

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

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

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

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

**poco rit.**

**Slightly Slower**

Shk. || — — — — —

47

S. *mp* *p*  
 Oo — mî - to - sis\_

A. *mp* *p*  
 Oo — mî - to - sis\_

T. *p* *mp* *p*  
 wâh-pim. Oh-pi-ko mî - to - sis\_ mî - to - sis\_

B. *p* *mp* *p*  
 wâh-pim. Oh-pi-ko mî - to - sis\_ mî - to - sis\_

Shk. || — — — — —

**A tempo**

53

*f* ♩ = 76

S. 

Wey\_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee-ah\_\_ ee-ah-ee-ah Wey\_yah ya-oh

A. 

Wey\_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah\_\_ ee-ah-ee-ah Wey\_yah ya-oh

T. 

Wey\_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah\_\_ ee-ah-ee-ah Wey\_yah ya-oh

B. 

Wey\_yah ya-oh-hey-yah wey ya-wey-ah-wey-ah haiyee ah\_\_ ee-ah-ee-ah Wey\_yah ya-oh

**A tempo**

♩ = 76

Shk. 

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

A. *mp* *port.* *mp* Mî-to-

T. *mp* *port.* Oo oo

B. *mp* *port.* Oo oo

67 *mp* *port.* *p*

S. Oo oo

A. sak! Mî - to - sak kin - ka-môs - ta-mâ - ti - nô - waw

T. *mp* *port.* Oo oo

B. *mp* *port.* Oo oo

70 *p* **molto rit.**

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

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

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

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

## ABOUT SHERRYL SEWEPAGAHAM



Sherryl Sewepagaham is of Cree-Dene ancestry from the Little Red River Cree Nation in Northern Alberta and is an interdisciplinary Indigenous artist, composer, and educator. She is a current Doctoral student in Ethnomusicology and holds degrees of Master of Education in Elementary Education and Bachelor of Music Therapy. Sherryl taught K-6 elementary music for nearly two decades, focusing on Indigenous music education. Sherryl wrote the music and lyrics for the National Arts Centre's Music Alive Program (MAP) song, "Music Alive" and created/co-created three teacher resources for the program.

Sherryl has been commissioned by national choirs such as ProCoro Canada, the Canadian Chamber Choir, OrKidstra, and Luminous Voices, and is composer of Yôtin (The Wind), Nipîy (Water Song), and Kahkiyaw Oskâyak (All the Young People), Okâwîmâw Askîy (Mother Earth) and Laughing Beaver for the 2021 'Wandering with Wonder' production by Samantha Whelan Kotkas. Sherryl co-produced/co-composed the soundtrack for the 2022 documentary, Re-ken-si-le-a-shen by Métis filmmaker, Jamie Bourque-Blyan. Her 2014 debut solo album, Splashing the Water Loudly received a 2015 Indigenous Music Awards nomination and is featured on Aboriginal Peoples Television Network (APTN)'s Chaos and Courage series and All Our Relations.

Sherryl was a 23-year member of the retired 2006 Juno-nominated, Edmonton-based trio Asani. Asani received numerous awards and nominations for their albums, Rattle & Drum and Listen, and performed at Carnegie Hall in New York, The Kennedy Centre in Washington, D.C., Miden in France, the 2010 Olympics in Vancouver, and for international dignitaries and royalty such as the 14th Dalai Lama.

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

mp-S005 | On Monsieur's Departure | Jeffrey Ryan | SSATBarB

JEFFREY RYAN

# On Monsieur's Departure

POEM BY ELIZABETH I



musica printima

# S H I F T

*contemporary  
choral music*

---

Asked to choose an Elizabethan text on the theme of love, I found a poem by Elizabeth I herself that proved to be the perfect choice. Although many love poems from this period approach the subject of love by alluding to Greek deities or waxing excessively rhapsodic, Elizabeth's poem *On Monsieur's Departure* is different. It expresses the feeling of loving someone and being unable to show it. Perhaps it is an unrequited love that the beloved knows nothing about. Perhaps it is a shared love which must remain secret. Whatever the reason, the subject of the poem cannot express this love publicly, and must maintain a very different facade—a duality that is reflected in the music through the frequent use of octaves and other ways of dividing the ensemble. To me, this text resonates with anyone who has loved and dared not speak it.

*On Monsieur's Departure* was commissioned by musica intima, and is dedicated to intima's glorious and inspiring voices.

Jeffrey Ryan | 2008

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## **On Monsieur's Departure**

Elizabeth I (1533-1603)

I grieve and dare not show my discontent,  
I love and yet am forced to seem to hate,  
I do, yet dare not say I ever meant,  
I seem stark mute but inwardly do prate.

I am and not, I freeze and yet am burned,  
Since from myself another self I turned.

My care is like my shadow in the sun,  
Follows me flying, flies when I pursue it,  
Stands and lies by me, doth what I have done.  
His too familiar care doth make me rue it.

No means I find to rid him from my breast,  
Till by the end of things it be suppress.

Some gentler passion slide into my mind,  
For I am soft and made of melting snow;  
Or be more cruel, love, and so be kind.  
Let me float or sink, be high or low.

Or let me live with some more sweet content.  
Or die and so forget what love ere meant.



# On Monsieur's Departure

*commissioned by musica intima*

Poem by Elizabeth I

Music by Jeffrey Ryan

**♩=66 Dolorously** *restrained p*

Soprano 1  
I grieve and dare not show my dis-con-tent,

Soprano 2  
I grieve and dare not show my dis-con-tent,

Alto  
*p > pp* *mp > pp*  
\**[a* *i]* grieve [*və*]

Tenor  
*mp > pp* *mp > pp*  
\**[a* *i]* grieve [*və*]

Baritone  
*mf* *pp* *mp > pp*  
\**[a* *i]* grieve [*və*]

Bass  
*mf* *pp* *mp > pp*  
\**[a* *i]* grieve [*və*]

\**[a i]* = "I" pronounced in slow motion. Arrow designates shift in vowel.

7

S. *p* I love and yet am forced to seem to hate, I do, yet

S. *p* I love and yet am forced to seem to hate, I do, yet

A. *p*  $\rightarrow$  *pp* *mp* *p*  $\rightarrow$  *pp*  
[a  $\rightarrow$  i] love [və] [a

T. *mp*  $\rightarrow$  *pp* *mp* *mp*  $\rightarrow$  *pp*  
[a  $\rightarrow$  i] love [və] [a

Bar. *mf*  $\rightarrow$  *pp* *mp* *mf*  $\rightarrow$  *pp*  
[a  $\rightarrow$  i] love [və] [a

B. *mf*  $\rightarrow$  *pp* *mp* *mf*  $\rightarrow$  *pp*  
[a  $\rightarrow$  i] love [və] [a i] do

15

S. *p* dare not say I e-ver meant, I seem stark mute but in - ward-ly do prate. *mf*

S. *p* dare not say I e-ver meant I seem stark mute but in - ward-ly do prate. *mf*

A. *pp* *mf*  
 $\rightarrow$  i] do [a  $\rightarrow$  i] do prate.

T. *mp*  $\rightarrow$  *pp* *mf*  
 $\rightarrow$  i] do [a  $\rightarrow$  i] do prate.

Bar. *mf*  $\rightarrow$  *pp* *mf*  
 $\rightarrow$  i] do [a  $\rightarrow$  i] do prate.

B. *mf*  $\rightarrow$  *pp* *mf*  
[a  $\rightarrow$  i] do prate.

21

*mf* *f*

S. I am I freeze

*mf* *f*

S. I am and not, I freeze and yet am burned.

*mf* *f*

A. I am I freeze

*mf* *f*

T. I am I freeze

*mf* *f*

Bar. I am and not, I freeze and yet am burned

*mf* *f*

B. I am I freeze

25  $\text{♩} = 54$  poco meno mosso

*p internally*

S. Since from my-self, since from my-self a - no - ther self

*p internally*

S. Since from my - self a - no-ther self, a - no-ther self I

*p internally*

A. Since from my - self, since from my-self a - no-ther self, a - no-ther self

*sub p internally*

T. Since from my-self, since from my-self I turned, a - no-ther

*p internally*

Bar. Since from my-self a - no - ther self, a - no-ther self I

*p internally*

B. Since from my - self, since from my-self a - no-ther self, a - no-ther self

31 *pp*  $\text{♩} = 132$  sub. Dancing

S. I turned.

S. turned. *p excitedly hushed* My care is like my sha-dow in the sun *(p)*

A. I My care is like my sha-dow in the sun, *p excitedly hushed* *(p)*

T. self I My care is like my sha-dow in the sun, *p excitedly hushed* *(p)*

Bar. turned. My care is like my sha-dow in the sun, *p excitedly hushed* *(p)*

B. I turned. *pp*

37 *mf pp sub.* *mf pp sub.*

S. My care My care

S. *<mf* *p* *3* *<mf* *p*  
Fol-lows me fly - ing, flies when I pur - sue it,

A. *<mf* *p* *3* *<mf* *p*  
Fol-lows me fly - ing, flies when I pur - sue, when I pur -

T. *<mf* *p* *3* *<mf* *p*  
Fol-lows me fly - ing, flies when I pur - sue it,

Bar. *<mf* *p* *3* *<mf* *p*  
Fol-lows me fly - ing, flies when I pur - sue

B. *mf pp sub.* *mf pp sub.*  
My care My care

43 *f* *f* *mf* *mf*

S. Stands and lies by me, doth what I have

S. Stands and lies by me, doth what I have

A. sue it, Stands and lies by me, doth what I have

T. Stands and lies by me, doth what I have

Bar. it, Stands and lies by me,

B. My care My care

47 *p* *(mf)* *p* *p* *p*

S. done. [n]

S. done, what I have done, what I, what I, what I,

A. done.

T. done. [n]

Bar. doth what I have done, what I have done, have done, have done, have

B. done.

53

$\text{♩} = \text{♩}$

S. *pp*  
 what I, what I, what I, what I have done.

A. *p*  
 His

T. *pp*

Bar. done, have done, have done, what I have done.

B. *p*  
 His

59  $\text{♩} = 66$  Dolorously

S. *p* fa - mi - liar. *mf* make me rue *pp* it. *pp* No means,

S. *p* too fa - mi - liar. *mf* make me rue *pp* it. No means,

A. *mf* care, doth make me rue *pp* it. No means,

T. *p* His care. *mf* doth make me rue *pp* it. No means,

Bar. *p* His care doth *mf > p* make me *pp* No means, No

B. *mf* care, doth make me rue *pp* it. No means,

62 rit. to -----

S. *p* *pp*  
 No means I find to rid him from my breast, \_\_\_\_\_

S. *p* *pp*  
 No means I find to rid him from my breast, \_\_\_\_\_

A. *p* *pp*  
 No means I find to rid him from my breast, \_\_\_\_\_

T. *p* *pp*  
 No means I find to rid him from my breast, \_\_\_\_\_

Bar. \_\_\_\_\_  
 means I find No means, No means, No means, No means, No means, No means, \_\_\_\_\_

B. *p* *pp*  
 No means I find to rid him from my breast, \_\_\_\_\_

66  $\text{♩} = 54$  poco meno mosso rit. to -----  $\text{♩} = 42$  Sweetly

S. *pp*  
 Some gent-ler pas-sion slide

S. *pp*  
 Some gent-ler pas-sion slide

A. *pp*  
 Some gent-ler pas-sion slide

T. *pp* *p* *pp*  
 Till by the end of things it be sup - prest. \_\_\_\_\_

Bar. \_\_\_\_\_  
 it be sup - prest.

B. *pp* *p* *pp*  
 Till by the end of things it be sup - prest. \_\_\_\_\_

70

S. in-to my mind, For I am soft and made of melt-ing snow;

S. in-to my mind, For I am soft and made of melt-ing snow;

A. in-to my mind, For I am soft and made of melt-ing snow;

T. *pp* For I am soft and made

Bar. *pp* slide in-to my mind, am soft and made of melt - ing,

B. *pp* in-to my mind, am soft and made of melt-ing,

73

S. Or be more cruel, love, and so be kind.

S. Or be more cruel, love, and so be kind.

A. Or be more cruel, love, and so be kind.

T. of melt - ing snow; Or be more cruel, love, and so be kind.

Bar. melt - ing snow; Or be more cruel, love, and so be kind.

B. melt - ing snow; Or be more cruel, love, and so be kind.

*mf* *p* *pp*

*p* *mf* *p* *pp*

*p* *mf* *p* *pp*

*p* *mf* *p* *pp*

*p* *mf* *p* *pp*

*p* *mf* *p* *pp*



77

S. *pp* Let me sink, *ppp* Or let me live with some more

S. *mp* float or sink, be high. *pp* *ppp* Or let me live with some more

A. *mp* or float high or low. *pp* *mp* *>pp* *ppp* Or let me live with some more

T. *pp* Let me sink, *ppp* Or let me live with some more

Bar. *mp* float or sink, be high. *pp* *mp* *>pp* *ppp* Or let me live with some more

B. *mp* or float high or low. *pp* *mp* *>pp* *ppp* Or let me live with some more

81

S. *p* *<mf* *p* *pp* sweet con-tent. Or die and so for-get what love ere meant.

S. *p* *<mf* *p* *pp* sweet con-tent. Or die and so for-get what love ere meant.

A. *p* *<mf* *p* *pp* sweet con-tent. Or die for-get what love ere meant.

T. *p* *<mf* *p* *pp* sweet con-tent. Or die and so for-get what love ere meant.

Bar. *p* *<mf* *p* *pp* sweet con-tent. Or die and so for-get what love ere meant.

B. *p* *<mf* *p* *pp* sweet con-tent. Or die for-get what love ere meant.

## ABOUT JEFFREY RYAN



PHOTO: WENDY D

Praised for his “strong personal voice” (Globe and Mail), “masterful command of instrumental colour” (Georgia Straight), and “superb attention to rhythm” (Audio Ideas Guide), and recipient of SOCAN’s Jan V. Matejcek New Classical Music Award, Ryan’s music engages audiences in concerts and broadcasts around the world. His commissions include works for the Cleveland Orchestra, Vancouver Symphony, Toronto Symphony, Montreal Symphony, Victoria Symphony, Manitoba Chamber Orchestra, Tokyo String Quartet, Penderecki String Quartet, and Kokoro Dance. His song cycle *Everything Already Lost* won the 2021 NATS Art Song Composition Award, making him the first Canadian to take first prize in this international competition.

Recordings of Ryan’s music have garnered multiple JUNO and Western Canadian Music Awards nominations. His discography includes the portrait CDs *Fugitive Colours* (Vancouver Symphony/Gryphon Trio), the chamber collections *Quantum Mechanics* and *My Soul Upon My Lips*, and Canadian Art Song Project’s *Found Frozen: Songs of Jeffrey Ryan*, along with many individual works recorded by *musica intima*, the Canadian Chamber Choir, clarinetist Cris Inguanti, pianist Rachel Kiyoo Iwaasa, Thunder Bay Symphony, Hannaford Street Silver Band, and more.

Ryan was the Vancouver Symphony’s Composer-in-Residence (2002-2007) and Composer Laureate (2008/09). He was an Affiliate Composer with the Toronto Symphony (2000-2002), and is currently Composer Advisor for Music Toronto. He holds degrees from Wilfrid Laurier University, University of Toronto, and Cleveland Institute of Music, where he studied with acclaimed composer Donald Erb.

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