



SOMEWHERE IN SPACE

for SSAA chorus & percussion trio

[2023]

*Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director
Toronto ON Canada*

text by

EDITH SÖDERGRAN

music by

EMILY GREEN



Modern
Sound
Collective

ABOUT THE PIECE

Somewhere In Space is set to a Swedish poem written by Finnish poet Edith Södergran. The poem uses the vastness of outer-space as an allegory for the monumental journey of self-discovery. Treble voices are accompanied by a trio of eclectic percussion instruments, lending a unique and eccentric character to the piece."

ORIGINAL TEXT

On Foot I Had To Cross The Solar System
by Edith Södergran
English translation by David McDuff

*On foot
I had to cross the solar system
before I found the first thread of my red dress
I sense myself already
Somewhere in space hangs my heart
shaking the void, from it stream sparks
into other intemperate hearts*

PRINTING

Choral scores distributed by *MSC Presents* are optimized for 8.5x11 printing.

MSC Presents

MSC Presents, launched in 2023 by Toronto's Modern Sound Collective (artistic director: Kai Leung), is a progressive new publication label serving as a professional distribution platform for the music of MSC-affiliated composers. Offering an extremely competitive royalty rate to its artists, this initiative aims to create accessible opportunities for growth and collaboration for the many talented young choral composers in the GTA and beyond.

ABOUT THE COMPOSER

Emily Green grew up in Ottawa, Ontario. She holds a Bachelor of Music degree in composition from the University of Toronto, and is currently pursuing a Masters degree in composition at the Manhattan School of Music, where she studies with Reiko Fueting. Green has been commissioned by numerous ensembles, including the Ottawa Children's Choir, the Exultate Chamber Singers, Pax Christi Chorale, and Modern Sound Collective. Being a vocalist herself, she has a particular interest in vocal and choral music, and enjoys exploring the full range and capabilities of the human voice.

Emily Green is also a passionate music educator. She especially enjoys working with beginner students, and has taught voice, theory, and composition both privately, and with organizations including Sistema Toronto, which provides free, after-school music instruction to students from low-income families.



PERFORMANCE NOTES

Pronunciation:

-In general, vowels and pronunciation should be more relaxed and casual than in traditional choral singing. For example, in the phrase "On foot I had to cross..." the T at the end of "foot" should not be emphasized, and should instead be pronounced just as it would in regular speech.

-Sections sung on "e" refer to IPA letter /e/ as in "make"
-the vowel in "da-da" should also be relaxed: closer to /ɛ/ than /ɑ/

Grace notes:

-Grace notes should be fast, and start *on* the beat of the note to which they are attached.

"Rod":

-The "rod" in the percussion trio may be any long stick that can be held upright when standing, and used to hit the ground with the bottom end. It should be substantial enough to make a satisfactory sound. I suggest a wooden or metal broomstick (not a plastic one), unscrewed from its head.

Of course, please always be considerate of your performance venue: if you are performing on a non-carpeted floor, you might consider covering the bottom of your rod with felt or a similar material in order to avoid damaging the floor.

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Eng. trans. DAVID McDUFF

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f $\text{♩} = 130$

SOPRANO I

SOPRANO II

ALTO I

ALTO II

5

S.I

S.II

A.I

A.II

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mf *f*

9 *mf* **11**

Musical score for measures 9-11. The score is written for four staves: S.I, S.II, A.I, and A.II. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 9 starts with a dynamic of *mf*. Measure 10 contains a fermata over the first two staves. Measure 11 features a dynamic of *mp* and includes a triplet of eighth notes in all four staves. The piece concludes with a dynamic of *p* at the end of measure 11.

13 *p*

Musical score for measures 13-15. The score is written for four staves: S.I, S.II, A.I, and A.II. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 13 begins with a dynamic of *p*. The music consists of sustained notes with long slurs across all staves. Measure 15 ends with a double bar line and repeat dots.

17

Musical score for measures 17-20. The score includes parts for Soprano I (S.I.), Soprano II (S.II), Alto I (A.I.), Alto II (A.II), Clavichord (Clv.), and Rod. The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 17 is marked with a box containing the number 17. Dynamics include *mf* and *mm*. The lyrics "e e e e e" are written below the vocal lines. Performance instructions include "(2nd time only)" and "(both times)".

21

23

Musical score for measures 21-23. The score includes parts for Soprano I (S.I.), Soprano II (S.II), Alto I (A.I.), Alto II (A.II), Clavichord (Clv.), and Rod. The key signature is B-flat major (two flats) and the time signature is 4/4. Measure 21 is marked with a box containing the number 21. Measure 23 is marked with a box containing the number 23. Dynamics include *mf* and *mm*. The lyrics "On foot I had to cross the so-lar sys-tem" are written below the vocal lines. Performance instructions include "(2nd time only)" and "(both times)".

25

S.I. da - da - da - da be - fore I found the first thread of my red dress

S.II e da - da - da - da - da - da da - da - da - da - da - da

A.I da - da - da - da - da e da - da - da - da - da

A.II e e e e e be - fore I found the first thread of my red dress

Clv.

Rod

29

S.I. On foot I had to cross the so-lar sys - tem

S.II *f* da - da - da - da - da - da e so - lar sys - tem

A.I *f* e e e e e e e e e e e

A.II *f* da - da - da - da - da On foot I head to cross the so-lar sys - tem

Clv. *f*

Rod *f*

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33

S.I. some-where in space hangs my heart

S.II *p*

A.I da - da - da - da-da - da

A.II *e e e e e* some-where in space hangs my heart

Clv.

Rod

37

S.I. *p* *f sub.*

S.II *f sub.*

A.I. *p* *f sub.*

A.II *p* *f sub.*

Clv. *p* *f sub.*

Cw.Bl.1 *f sub.*

Cw.Bl.2 *f sub.*

Rod *p* *f sub.*

39

e e e

da-da da-da da-da da-da

41 *p* *mp*

S.I *p* *mp*
e e e e

S.II *p* *mp*
e e e e

A.I *p* *mp*
e e e e

A.II *p* *mp*
da-da da-da da-da da-da

Clv. *p* *mp*

Cw.Bl.1 *p* *mp*

Cw.Bl.2 *p* *mp*

Rod *p* *mp*

45 *f*

S.I *f*
ah ah ah ah ah ah

S.II *f*
ah ah ah

A.I *f*
ah ah ah

A.II *f*
da-da da-da da-da da-da

Clv. *f*

Cw.Bl.1 *f*

Cw.Bl.2 *f*

Rod *f*

49 *ff* molto legato *mf*

S.I. ah da - da da - da da - da On *mf*

S.II da - da da - da da - da On *mf*

A.I. ah da - da da - da da - da On *mf*

A.II ah da - da da - da da - da On *mf*

Clv. *ff*

Cw.Bl.1 *ff*

Cw.Bl.2 *ff*

Rod *ff* *mf*

53

S.I. foot I had to cross the so-lar sys-tem

S.II foot I had to cross the so-lar sys-tem da - da-da - da-da-da *mp*

A.I. foot I had to cross the so-lar sys-tem e e e e e

A.II foot I had to cross the so-lar sys-tem

Clv. *mf*

Cw.Bl.1 *mf*

Cw.Bl.2 *mf*

Rod *mf*

57 *mp* *p* 60

S.I. some-where in space hangs my heart I sense my -

S.II *mp* I sense my -

A.I I sense my -

A.II *mp* *p* some-where in space hangs my heart I sense my -

Clv. *mp* *p*

Cw.Bl.1 *mp*

Cw.Bl.2 *mp*

Rod *mp*

61 *f*

S.I. - self al - rea - dy some-where in

S.II self ah some-where in

A.I - self ah

A.II - self al - rea - dy some-where in

Clv. *f*

64

S.I. space hangs my heart

S.II space hang my heart (no "s")

A.I space hangs my heart

A.II space hang heart

Clv.

68

S.I. shaking in the void stream

S.II from it stream sparks

A.I from it stream sparks

A.II ah

Clv.

70

Solos *mf* solo 2: in space

mf solo 1: Some-where hangs my heart, Some - where hangs my

S.I. sparks *mp* ah ah

S.II sparks *mp* da-da da-da da-da

A.I sparks *mp* ah ah

A.II sparks *mp* ah ah

Clv. *p* *mp*

73

Solos in space *f* in the void in the void

heart *f* Shak - ing, shak - ing, shak - ing, shak - ing

S.I. *f* ah ah from it stream

S.II *f* ah ah from it stream

A.I *f* ah ah

A.II *f* da-da da-da da-da

Clv. *f*

84

S.I. *f*
da - da da - da da - da

S.II *p* *mm* *f*
da - da da - da da - da

A.I *f*
da - da da - da da - da

A.II *f*
e e da - da da - da da - da

Clv.

Cw.Bl.1

Cw.Bl.2

Rod

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CATALOG

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Mixed / SAB / SATB / SSAATTBB

<u><i>Lying Awake, Waiting</i></u>	SSAATTBB a cappella	Sami Anguaya	Tom Robinson & Sami Anguaya	4 min	2022	MSC0001
<u><i>May This Place</i></u>	SSAATB a cappella	Nicholas Wanstall	Nicholas Wanstall	3 min	2018	MSC0006
<u><i>Too Still for Dreams</i></u>	SSAATTBB & piano	E.K.R. Hammell	A.E. Wetherald	4.5 min	2022	MSC0003
<u><i>Twilight</i></u>	SSAATTBB & piano	Francesca Hauser	Sara Teasdale	3.5 min	2022	MSC0004
<u><i>When David Heard</i></u>	SSAATTBB a cappella	Kai Leung	2 Samuel 18:33	3 min	2022	MSC0005

Treble / SA / SSA / SSAA

<u><i>Somewhere in Space</i></u>	SSAA & percussion trio	Emily Green	Edith Södergran	3.5 min	2023	MSC0002
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