

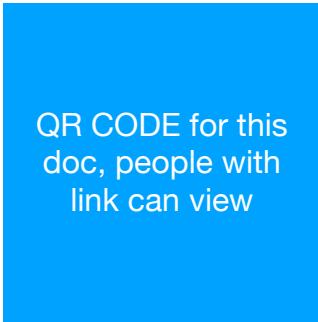


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Séance de lecture à PODIUM 2026

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Modern
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Collective

WORKS YOU WILL HEAR TODAY | WORKS YOU WILL HEAR TODAY



**HOPE IS THE THING
WITH FEATHERS**
Rémi St-Jacques
MSC0019



MSC0019
MSC presents
HOPE IS THE THING
WITH FEATHERS
for SATB-chorus a cappella
(2019)
Commissioned and performed by
Madison School Collection - All Long, white, diverse
Official Selection of the 2021 MSJ Collegiate Series
text by
EMILY DICKINSON
music by
RÉMI ST-JACQUES



THE SIRENS' SONG
Carol Kayee Mak
MSC0008



MSC0008
MSC presents
THE SIRENS' SONG
for SATB-chorus, guitar & piano
(2019)
Commissioned and performed by
Madison School Collection - All Long, white, diverse
Official Selection of the 2021 MSJ Collegiate Series
text by
WILLIAM BROWNE
music by
CAROL KAYEE MAK



**THE SWALLOWS
(TO YOUTH)**
Tyrese Walters
MSC0027



MSC0027
MSC presents
THE SWALLOWS (TO YOUTH)
for SATB-chorus a cappella
(2021)
Official Selection of the 2021 MSJ Collegiate Series
Presented by Madison School Collection
All Long, white, diverse
text by
LEONORA SPEYER
music by
TYRESE WALTERS

Available JUNE 2026
Disponible JUIN 2026



**I WILL LIFT
UP MINE EYES**
H. Zack Ferns
MSC0022



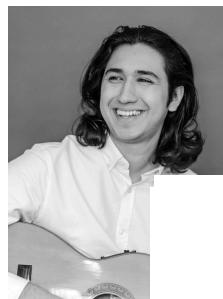
MSC0022
MSC presents
I WILL LIFT UP MINE EYES
for SATB-chorus, guitar & piano
(2021, 2022)
Commissioned and performed by
Madison School Collection - All Long, white, diverse
Official Selection of the 2021 MSJ Collegiate Series
text
PSALM 121 (KJV)
music by
H. ZACK FERNS



**IN THE
LEMON GROVES**
Kento Stratford
MSC0023



MSC0023
MSC presents
IN THE LEMON GROVES
for SATB-chorus, guitar and piano
(2021)
First Award Winner in Long Division of the Final Collegiate Series
Official Selection of the 2021 MSJ Collegiate Series
text by
JAMES CLARKE
music by
KENTO STRATFORD



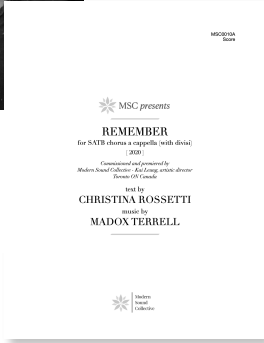
**DAWN, WHERE
ARE YOU NOW?**
Sami Anguaya
MSC0011



MSC0011
MSC presents
DAWN, WHERE ARE YOU NOW?
for SATB-chorus, guitar, & 2 woodwinds
(2011)
Commissioned and performed by
Madison School Collection - All Long, white, diverse
Official Selection of the 2021 MSJ Collegiate Series
text & music by
SAMI ANGUAYA



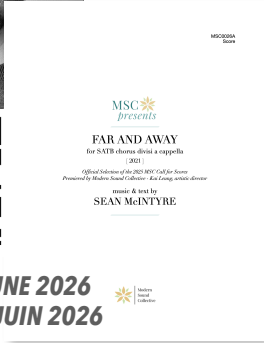
REMEMBER
Madox Terrell
MSC0010



LE PONT MIRABEAU
Nicholas Wanstall
MSC0016



FAR AND AWAY
Sean McIntyre
MSC0026



Available JUNE 2026
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TWILIGHT
Francesca Hauser
MSC0004



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Premiered by
Modern Sound Collective - Kai Leung, artistic director

HOPE IS THE THING WITH FEATHERS

text by
EMILY DICKINSON

for SATB chorus a cappella

music by
RÉMI ST-JACQUES

SOPRANO
oh oh Hope is the

ALTO
oh oh Hope is the thing,

TENOR
oh oh Hope is the

BASS
oh oh Hope is the

Piano
(for rehearsal only)

The first system of the musical score is for measures 1 through 6. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked as quarter note = 72. The key signature has two flats (B-flat and E-flat). The Soprano part begins with a half note 'oh' followed by a half note 'oh', then a half note 'Hope' and a half note 'is'. The Alto part begins with a half note 'oh' followed by a half note 'oh', then a half note 'Hope' and a half note 'is'. The Tenor part begins with a half note 'oh' followed by a half note 'oh', then a half note 'Hope' and a half note 'is'. The Bass part begins with a half note 'oh' followed by a half note 'oh', then a half note 'Hope' and a half note 'is'. The piano accompaniment provides harmonic support with chords and moving lines.

7

S.
thing, the thing with fea - thers that per - ches

A.
the thing with fea - thers that per - ches

T.
thing, the thing with fea - thers that per - ches

B.
thing, the thing with fea - thers, that per - ches

Pno.

The second system of the musical score is for measures 7 through 10. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with a half note 'thing,' followed by a half note 'the', a quarter note 'thing', an eighth note 'with', an eighth note 'fea', a quarter note 'thers', a half note 'that', an eighth note 'per', and an eighth note 'ches'. The Alto part begins with a half note 'the', a quarter note 'thing', an eighth note 'with', an eighth note 'fea', a quarter note 'thers', a half note 'that', an eighth note 'per', and an eighth note 'ches'. The Tenor part begins with a half note 'thing,' followed by a half note 'the', a quarter note 'thing', an eighth note 'with', an eighth note 'fea', a quarter note 'thers', a half note 'that', an eighth note 'per', and an eighth note 'ches'. The Bass part begins with a half note 'thing,' followed by a half note 'the', a quarter note 'thing', an eighth note 'with', an eighth note 'fea', a quarter note 'thers,', a half note 'that', an eighth note 'per', and an eighth note 'ches'. The piano accompaniment continues with harmonic support.

11

S. *mp* *mf*
in the soul and sings the tune with -

A. *mf*
in the soul and sings the tune with -

T. *mp* *mf*
in the soul and sings the tune with -

B. *mp* *mf*
in the soul and sings the tune with -

Pno.

16

S. - out the words and ne - ver stops, and ne - ver stops, and

A. - out the words and ne - ver stops, and ne - ver stops, and

T. - out the words and ne - ver stops, and ne - ver stops, and

B. - out the words, and ne - ver stops, and ne - ver stops, and

Pno.

20 22

S. *p*
ne - ver stops at all. And sweet - est, in the Gale, is

A. *p*
ne - ver stops at all. And sweet - est, in the Gale, is

T. *mf* *p* *mp* *mf* *p*
ne - ver stops at all. And sweet - est, in the Gale, is heard,

B. *p* *mp*
ne - ver stops at all. And sweet - est, in the Gale, is

Pno.

25 (stagger breathe to bar 34)

S. heard, and sore must be the storm that could a - bash

A. (stagger breathe to bar 34) *mp*
heard, and sore must be the storm that could a - bash

T. *mp* (stagger breathe to bar 34)
and sore must be the storm that could a - bash the

B. (stagger breathe to bar 34)
heard, and sore must be the storm that could a - bash the

Pno.

29 *mf*

S. the lit - tle Bird that kept so ma - ny warm.

A. the lit - tle Bird that kept so ma - ny warm.

T. lit-tle Bird that kept so ma - ny warm.

B. lit - tle Bird that kept so ma - ny warm.

Pno.

33 *f* **34** *mf*

S. I've heard it in the chil - lest land and

A. I've heard it in the chil-lest land and on the strang - est

T. I've heard it in the chil-lest land and on the strang-est

B. I've heard it in the chil - lest land and

Pno. **34**

37

S. on the strang-est Sea, yet, ne - ver, in Ex -

A. Sea, yet, ne - ver, yet, ne - ver, in Ex -

T. Sea, yet, ne - ver, yet, ne - ver, in Ex -

B. on the strang-est Sea, yet, ne - ver, yet, ne - ver, in Ex -

Pno.

41

rit. *p* *Un poco meno mosso* (♩ = 63) **46**

S. -tre - mi - ty, it asked a crumb of me.

A. -tre - mi - ty, it asked a crumb of me. Hope is the

T. -tre - mi - ty, it asked a crumb of me.

B. -tre - mi - ty it asked a crumb of me.

rit. *p* *Un poco meno mosso* (♩ = 63) **46**

Pno.

47 *p* *mp* *p*

S. *oh* *oh*

A. *mf* *p* *mp*

T. *p* *mp* *p*

B. *p* *mp* *p*

Pno.

thing with fea - thers, and sings the tune with-out the
oh that per-ches in the soul, oh

52 *mp*

S. *mp*

A. *mf* *p*

T. *mp*

B. *mp*

Pno.

and ne - ver stops, and ne - ver
words, and ne - ver stops, and ne - ver
and ne - ver stops, and ne - ver
and ne - ver stops, and ne - ver

57 rit.

S. stops and ne - ver stops at all.

A. stops, and ne - ver stops at all.

T. stops, and ne - ver stops at all.

B. stops, and ne - ver stops at all.

Pno. rit.

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MSC Presents:
Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director

THE SIRENS' SONG

for SATB chorus (divisi) & piano

text by
WILLIAM BROWNE

music by
CAROL KAYEE MAK

Floating ♩ = 80
grv

PIANO

con pedale

Detailed description: This block contains the piano introduction. It features a treble clef staff with a melodic line starting at measure 1, marked 'Floating' and 'grv' (grave) with a tempo of ♩ = 80. The bass clef staff provides a harmonic accompaniment of chords. The instruction 'con pedale' is written below the bass staff.

8 *loco* *grv*

Pno.

Detailed description: This block continues the piano part from measure 8. The treble clef staff has a melodic line marked 'loco' and 'grv'. The bass clef staff continues with chordal accompaniment.

16 20 *pp*

S.1

00

S.2 *pp*

00 7 00

A. *pp*

00

20

(8) *loco* *grv*

Pno.

Red. *con pedale...*

Detailed description: This block contains the vocal entries for Soprano 1 (S.1), Soprano 2 (S.2), and Alto (A.), and the continuation of the piano part. Measures 16-20 are shown. The vocal parts enter at measure 20 with a piano (*pp*) dynamic. The piano part continues with a melodic line marked '(8)' and 'loco', and 'grv'. The instruction 'con pedale...' is written below the piano part.

24

S.1

S.2

A.

Pno.

oo ah ah

oo ah ah

oo oo oo ah

(8) loco 8va

31

S.1

S.2

A.

Pno.

ah ah ah

ah ah ah

ah ah ah

(8) loco 8va

41 Slightly faster, with movement ♩ = 100

39

S.1 *mf*
ah

S.2 *mf*

A. *mf*
ah

T. *mf*

B. *mf*
Steer hi - ther steer your wing-ed
Steer, steer, steer, steer, steer, steer,

Pno. *mp*

41 Slightly faster, with movement ♩ = 100

47

S.1 *p*
ah

S.2 *p*
ah

A. *p*
ah

T. *p*

B. *p*
pines All beat - en mar - i - ners Here lie love's un - dis -
steer, steer, All beat - en mar - i - ners Here lie love's

Pno. *mf lush*

53

53

55

S.1

S.2

A.

T.

B.

Pno.

p

pp

A prey

-cov - ered mines, a prey to pass - en - gers

un - dis - cov - ered, a prey to pass - en - gers

61

S.1

S.2

A.

Pno.

mp

mf

f

sp

f

A prey

prey

A prey

A prey

MSC Presents:
Official Selection of the 2025 MSC Call for Scores
Premiered by Modern Sound Collective - Kai Leung, artistic director

THE SWALLOWS (TO YOUTH)

text by
LEONORA SPEYER

for SATB chorus divisi a cappella

music by
TYRESE WALTERS

SOPRANO
♩. = 50
mp stagger breathe
Ah ah ah ah ah

ALTO
(Excerpt begins at m.34...)

TENOR
Ah
mp stagger breathe

BASS
Ah

PIANO
♩. = 50

S.
6
ah ah ah 9 *p* They wings

A.
ah ah ah *p* *mf* They dip their wings in the

T.
8
mf They ah

B.
mf *p*

Pno.
9 They

32

accel. ♩. = 55

S. *mf*
that not know their weight They hov - - er,

A. *mf*
that shall not know their weight They hov - - er

T. *f*
that shall not know their weight They hov-er and lean, Hov-er and lean,

B. *f*
that shall not know their weight They lean, Hov-er and lean, _

Pno. *f*
accel. ♩. = 55

36

S. *f*
Hov - er, lean Hov - er, lean t'ward the mea-dow with

A. *f*
Hov - er, lean Hov - er, lean t'ward the mea-dow with

T. *f*
Hov-er and lean, Hov-er and lean, Hov-er and lean, Hov-er and lean t'ward the mea-dow with

B. *f*
and Hov-er and lean, Hov - er and lean t'ward the mea-dow with

Pno. *f*

39

S. lit-tle edg'd_ cries, cries, cries,

A. lit-tle edg'd cries, And, and_ then, and_ then, and_ then, and_ then,

T. edg'd cries, cries, cries, cries, cries, cries,

B. edg - ed cries, And then, and then

Pno.

42

S. *mp sub. hushed* As if fright-ened at the earth's near - ness, *mf* They seek the high aus-te - ri - ty of

A. *mp sub. hushed* As if fright-ened at the earth's near - ness, seek the high of

T. *mp sub. hushed* As if fright-ened at the earth's near - ness, *mf* They seek the high aus-te - ri - ty of

B. *mp sub. hushed* As if fright-ened at the earth's near - ness, seek the high of

Pno.

48

46 *f* rit. *mp* *f* soaring $\text{♩} = 55$

S. eve - ning sky And swirl, swirl, swirl,

A. eve - ning sky And swirl to its depth, to its

T. eve - ning sky And swirl, to swirl to its depth,___

B. eve - ning sky And swirl

Pno. *f* *mp* *f* soaring

48

49 *mp*

S. swirl, swirl, swirl, swirl, swirl, swirl,

A. depth, to its depth, to its depth, to its depth, to its depth, to its depth, to its

T. swirl to its depth, swirl to its depth, swirl to its depth, swirl to its depth, swirl to its depth, swirl to its depth,

B. ah ah ah ah

Pno. *mp*

52

S. *f* ah swirl, ah swirl, ah swirl, ah swirl,

A. *f* depth, to its depth, to its depth, to its depth, to its

T. *f* swirl, ah swirl, ah swirl, ah swirl, ah

B. *f* ah ah ah ah

Pno.

54

S. *f* ah swirl, ah swirl, ah swirl, ah swirl,

A. *f* depth, to its depth, to its depth

T. *f* swirl, ah swirl, ah swirl, ah swirl, ah

B. *f* ah

Pno.

2. **repeat al niente**

S. 56
ah swirl, ah swirl, ah ah

A.
depth

T.
swirl, ah swirl, ah ah ah

B.
ah

Pno. 2. **repeat al niente**

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MSC Presents:
Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director

I WILL LIFT UP MINE EYES

for SATB chorus divisi a cappella

text:
PSALM 121 (KJV)

music by
H. ZACK FERNS

Gently, with intention $\text{♩} = 40$
mp

SOPRANO
I will lift up mine eyes un - to the hills, From

ALTO
I will lift up mine eyes un - to the hills, From

TENOR
I will lift up mine eyes un - to the hills, From

BASS
I will lift up mine eyes un - to the hills, From

PIANO
Gently, with intention $\text{♩} = 40$

(This piece will be performed
by Silver Thread.
Sit back and enjoy!)

For Brenda Jarvis, in loving memory of our friend, Gord Jarvis
Official Selection of the 2024 MSC Call for Scores

IN THE LEMON GROVES

text by
JAMES CLARKE

for SATB chorus divisi and piano

music by
KENTO STRATFORD

Slowly, freely ♩ = 40

SOPRANO

ALTO

TENOR

BASS

PIANO

mp ad lib. anxiously

6

7

Be, —

p

4

S.

A.

T.

B.

Pno.

be pa - tient, be pa - -

be pa - tient, be pa - -

be pa - tient, be pa - -

be pa - tient, be pa - -

mf

p

3

3

mp

mp

mp

mp

8

10

S. - tient, Be, be

A. - tient, Be, be

T. - tient, Be, be

B. - tient, Be, be

Pno. *mp* *mf* *mp* *p*

11

S. pa - tient, be pa - - - - - tient, *mf* *mp*

A. pa - tient, be pa - - - - - tient, *mf* *mp*

T. pa - tient, be pa - - - - - tient, *mf* *mp*

B. pa - tient, be pa - - - - - tient, *mf* *mp*

Pno. *pp* *mp*

14

S. *p*
it is not far, we are go - ing home,

A. *p*
it is not far, we are go - ing home,

T. *p*
it is not far, we are go - ing home,

B. *p*
it is not far, we are go - ing home,

Pno. *mf*

17

S.

A.

T.

B.

Pno. *f* *sva* *ritenuto*

22 Faster, relentless ♩ = 70

20

S. *mf* *f*
we are rock - - ing,

A. *mf* *f*
we are rock - - ing,

T. *mf* *f*
we are rock - - ing,

B. *mf* *f*
we are rock - - ing,

Pno. *freely* *f* *sub.*
mp *f* *sub.*

22 Faster, relentless ♩ = 70

f *sub.*

furiously

23

S. rock - - ing in the great

A. rock - - ing in the great

T. rock - - ing in the great

B. rock - - ing in the great

Pno. *f* *sub.*

25

S. *mf*
bel - - ly of the ship.

A. *mf*
bel - - ly of the ship.

T. *mf*
bel - - ly of the ship.

B. *mf*
bel - - ly of the ship.

Pno. *mf cresc.*
3 5 5

27

S. *f* **rall.** No light cracks **a tempo**

A. *f* No light cracks

T. *f* No light cracks

B. *f* No light cracks

Pno. *ff*
rall. **a tempo**
3 5 6 5

29 **30** *p sub.*

S. — the dark sea.

A. — the dark sea.

T. — the dark sea.

B. — the dark sea.

30 *f dim.*

5 3 3 3 3

8^{vb}

32 *rall.* *mf*

S. We are

A. We are

T. We are

B. We are

mf *molto cresc.* *rall.* 3 3 3 7 12

35 **a tempo** *cresc. poco a poco*

S. *cresc. poco a poco*
rock - - - ing rock - - - ing,

A. *cresc. poco a poco*
rock - - - ing rock - - - ing,

T. *cresc. poco a poco*
rock - - - ing, rock - - - ing,

B. *cresc. poco a poco*
rock - - - ing, rock - - - ing,

Pno. **f** *cresc. poco a poco*

37 **accel.**

S. rock - - - ing on the dark

A. rock - - - ing on the dark

T. rock - - - ing on the dark

B. rock - - - ing on the dark

Pno. **accel.**

39 40

S. sea, but the ship, the ship is

A. sea, but the ship, the ship is

T. sea, but the ship, the ship is

B. sea, but the ship, the ship is

Pno.

41 *ff*

S. strong, it is not far, not far at

A. strong it is not far, not far at *ff*

T. strong, it is not far, not far at *ff*

B. strong, it is not far, not far at *ff*

Pno.

rall.

43

S. all, we are go - - - - ing home! *fff no dim.*

A. all, we are go - - - - ing home! *fff no dim.*

T. all, we are go - - - - ing home! *fff no dim.*

B. all we are go - - - - ing home! *fff no dim.*

Pno. *rall.*

46

S. *rit.*

A.

T.

B.

Pno. *ff* *dim.* *rit.*

MSC Presents:
Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director

DAWN, WHERE ARE YOU NOW?

for SATB chorus, piano, and 2 woodblocks

text and music by
SAMI ANGUAYA

SOPRANO $\text{♩} = 76$ *mp*
ha_ ha_ ha_ ha_

ALTO *mp*
ha_ ha_ ha_ ha_ ha_ ha_

TENOR

BASS

PIANO $\text{♩} = 76$
pp *p* *mp*
con pedale

High Wood Block

Low Wood Block



S. ⁴ *mp*
ha_ ha_ ha_ ha_

A. *mp*
ha_ ha_ ha_ ha_ ha_ ha_

Pno. *mf* *f* *pp sub.* *p*

7

9

S. *ha_ ha_ ha_ ha_ mp*

A. *ha_ ha_ ha_ ha_ mp*

T. *mp mp*

B. *please mp mp*

Pno. *mp mf f mp sub.*

W.B. *mp (dynamics always apply to both W.B. staves)*

W.B.

10

S. *ha_ ha_ ha_ ha_ ha_ ha_ mp mp mf p sub.*

A. *ha_ ha_ ha_ ha_ ha_ ha_ mp mp mf p sub.*

T. *please please don't mp mf p sub.*

B. *please please don't mp mf p sub.*

Pno. *mf f*

W.B.

W.B.

13

S. *mp*

A. *mp* ha_ ha_ ha_ ha_

T. *mp* *mf* *mp sub.* *mf* *p sub.*

B. please please please don't

Pno. *mp* *mf* *f*

W.B. *mf*

W.B. *mf*

16

S. *mf* ha_ ha_ ha_ ha_

A. *mf* please please

T. *mf* please please

B. please please

Pno. *mf*

W.B. *mf*

W.B. *mf*

17

17

19

S. *mf* please *ha* *f* *mp sub.* don't *ha* *ha* *mp* *ha*

A. *mf* *ha* *f* *mp sub.* *ha* *ha* *mp* *ha* *ha*

T. please *mf* *f* *mp sub.* don't *mf* please

B. please *mf* *f* *mp sub.* don't *mf* please

Pno. *f* *mp*

W.B. *mp*

W.B.

22

S. *ha* *ha* *p* *ha* don't *mp* think it was *ff*

A. *ha* *ha* *p* *ha* *ha* don't *mp* think it was *ff*

T. please *mp* *p* please *mp* *ff* ah

B. please *mp* *p* please *mp* *ff* ah

Pno. *p* *mf* *f* *8va*

W.B.

W.B.

25

pp *simile*

S. not for love and not not for you not for love and not not for you not for love and not not for you

A. not for love and not not for you not for love and not not for you not for love and not not for you

25

(8)

Pno. *pp* *mp* *p sub.*

W.B.

W.B.

28

mf *mp* *mp* *simile*

S. not for love and not not for you not for love and not not for you not for love and not not for you

A. not for love and not not for you not for love and not not for you not for love and not not for you

T. *p* *ah* *ah*

B. *mm* *p* *mm*

mm *mm*

(8)

Pno. *mp*

W.B. *mp*

W.B.

31

S. *mf* **33** *p sub.*

A. *mf* *p sub.*

T. *mm* *mm* *mp*

B. *mm* *mm* dawn where *mp*

Pno. *p sub.*

W.B. *mm* *mm* dawn where

W.B. *mm* *mm* dawn where

34

S. *mp* *mf* *f*

A. *mp* *mf* *f*

T. *mf* *f* *mf*

B. *mf* *f* *mf*

Pno. *mp* *mf* *mp*

W.B. *mf* *f* *mf*

W.B. *mf* *f* *mf*

are you now? (T2&B2: start slide immediately)

are you now?

are you now?

37 *f* *ff* (S2: start slide immediately) *mp*

S. dawn where are you now?

A. dawn where are you now?

T. dawn where are you now?

B. dawn where are you now?

Pno. *mp* *f*

W.B. *mf*

W.B.

41 *pp* *mp* *pp*

S. light where are you now? light where are you

A. *pp* *mp* *pp*
light where are you now? light where are you

T. *p* *mp* *p*
light where are you where are you light? where are you?

B. light where are you? light

Pno. *pp* *sva*

W.B. *mp*

W.B.

44

S. *mp* *pp* *mp*
 now? light where are you now?

A. *mp* *pp* *mp*
 now? light where are you now?

T. *mp* *mf* *mp*
 dawn where are you now? where are you light where are you?

B. *mp* *p* *mp*
 where are you? light where are you?

Pno. *8va* *8va*

W.B. *mp* *p* *mp*

W.B.

47

S. *pp* *mp* *mf*
 light where are you? dawn where are you

A. *pp* *mp* *mf*
 light where are you? dawn where are you

T. *p* *mf*
 dawn where are you

B. *p* *mf*
 light dawn where are you

Pno. *mp* *8va*

W.B. *mp* *mf*

W.B.

T.1

T.2

49

f *ff*

S. dawn dawn

f *ff*

A. dawn dawn

f *ff*

T. now? dawn where are you now?

f *ff* *f*

T. dawn where are you now? dawn where are you

f *ff*

B. dawn dawn

49

Pno. *f*

W.B. *f*

W.B.

52

mf *f* *ff*

S. dawn

mf *f* *ff*

A. dawn

f *ff* *f*

T. dawn where are you now? dawn where are you

ff *f* *ff*

T. now? dawn where are you now?

mf *f* *ff*

B. dawn

Pno.

4

W.B.

W.B.

55

S. *mf* **57** *ff*
 dawn dawn

A. *mf* *mf flowing, connected*
 dawn danuh danuh danuh danuh

T. *mf* *ff* *mf* *f*
 light where are you? dawn where are you? where are you?

B. *mf* *ff*
 dawn dawn

Pno. 8 **57**

W.B. *mf* *ff* *mf*

W.B. *mf* *ff* *mf*

58

S. dawn dawn dawn

A. danuh danuh danuh danuh danuh danuh danuh danuh danuh danuh danuh danuh

T. *mf* *f* *sim.*
 where are you? where are you? where are you?

B. dawn dawn dawn

Pno. 12

W.B.

W.B.

61

S. dawn dawn dawn

A. da nuh da nuh da nuh da nuh da nuh da nuh da nuh da nuh da nuh da nuh da nuh

T. where are you? where are you? where are you?

B. dawn dawn dawn

Pno.

W.B.

W.B.

64

65

S. dawn ha

A. da nuh da nuh da nuh da nuh ha ha

T. where are you? please don't think it was not for love

B. dawn

Pno.

W.B.

W.B.

66

S. *ha* *ha* *ha*

A. *ha* *ha* *ha* *ha*

T. *mp* *mf*
and not for you please don't think it was not for love

B. *mp* *p*
please don't

Pno.

68

S. *ha* *ha* *ha*

A. *ha* *ha* *ha* *ha*

T. *mp* *mf*
and not for you please don't think it was not for love

B. *mp* *p*
please don't

Pno.

70

S. *ha* *ha* *ha*

A. *ha* *ha* *ha* *ha* *ha* *mf*

T. *mp* *p*
and not for you please don't think it was not for love

B. *mp* *p*
please don't

Pno.

W.B. *mp*

W.B.

72

S. *ha* *ha* *ha* *mp*

A. *ha* *ha* *ha* *mp*

T. *mp* *p*
and not for you *ha* *mp*

B. *mp* *p*
please don't *ha*

Pno. *mf* *l.v.*

W.B.

W.B.

MSC Presents:
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REMEMBER

text by
CHRISTINA ROSSETTI

for SATB chorus a capella, with divisi

music by
MADDOX TERRELL

Adagio espressivo ♩ = 72

SOPRANO
Re-mem-ber me when I am gone a-way, Gone far a-way in-to the si-lent land; When

ALTO
Re-mem-ber me when I am gone a-way, Gone far a-way in-to the si-lent land; When

TENOR

BASS

Piano
(for rehearsal only)

5

S.
you can no more hold me by the hand, Nor I half turn to go yet tur-ning stay.

A.
the hand, turn to go yet tur-ning stay.

T.
stay.

B.

Pno.

10

mp

S. Re - mem-ber me when no more day _____ You tell me of a fu-ture

mp

A. Re - mem-ber me when no more day by day _____ You tell me of a fu-ture

mp

T. Re - mem-ber me when no more day by day _____ You tell me of a fu-ture

mp

B. Re - mem-ber me when no more day by day _____ You tell me of a fu-ture

Pno.

15

p

S. that you plann'd On-ly re - mem-ber me;_ you un-der - stand _____

p

A. that you plann'd mem-ber me;_ you un-der - stand _____ It will be late to__ coun-sel

p

T. that you plann'd On-ly re - mem-ber me;_ you un-der - stand _____ late to__ coun-sel

p

B. that you plann'd mem-ber me;_ you un-der - stand _____ late to__ coun-sel

Pno.

21

S. *mf*
Yet if you should for-get me for a while And af-ter-wards re-mem-ber,

A. *mf*
then or— pray. Yet if you should for-get me for a while And af-ter-wards re-mem-ber,

T. *mf*
then or pray. Yet if you should for-get me for a while And af-ter-wards re-mem-ber,

B. *mf*
then or pray. Yet if you should for-get me for a while And af-ter-wards re-mem-ber,

Pno.

26

S. *f*
do not grieve:— For if the dark-ness and cor - rup-tion leave A ves-tige of the thoughts that once I

A. *f*
do not grieve:— For if the dark-ness and cor - rup-tion leave A ves-tige of the thoughts that once I

T. *f*
do not grieve:— For if the dark-ness and cor - rup-tion leave

B. *f*
do not grieve:— For if the dark-ness and cor - rup-tion leave

Pno.

31 *mp* *rit.* *pp* *dim. al niente*

S. had Bet - ter by far you should for-get and smile *mm* _____

A. had, Bet - ter by far you should for-get and smile Than that you should re - mem-ber and be sad. *pp dim. al niente* *mm* _____

T. far you should for-get and smile Than that you should re - mem-ber and be sad. *pp dim. al niente* *mm* _____

B. far you should for-get and smile Than that you should re - mem-ber and be sad. *pp dim. al niente* *mm* _____

Pno. *rit.*

FOR PERUSAHAAN
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MSC Presents:
Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director

LE PONT MIRABEAU

for SATB chorus and piano

text by
GUILLAUME APOLLINAIRE

music by
NICHOLAS WANSTALL

Flowing ♩ = 76 rit. a tempo

PIANO *mp* *p*

con pedale

The piano introduction is in 4/4 time with a tempo of 76 beats per minute. It features a flowing melody in the right hand and a supporting bass line in the left hand. The music is marked *mp* (mezzo-piano) and *p* (piano). The piece begins with a 'con pedale' instruction. The tempo changes from 'Flowing' to 'rit.' (ritardando) and then returns to 'a tempo'.

6 *mp* **7**

Solo Sous le pont Mi-ra-beau coule la Sei - ne et nos a - mours faut-il qu'il m'en sous-

7

Pno. *mp*

This section contains the first line of the song. The vocal line (Solo) begins at measure 6 and continues through measure 7. The lyrics are: "Sous le pont Mi-ra-beau coule la Sei - ne et nos a - mours faut-il qu'il m'en sous-". The piano accompaniment (Pno.) is marked *mp* and features a steady eighth-note accompaniment in the left hand and chords in the right hand. A box containing the number '7' is placed above the vocal line at the start of the phrase.

10 *mf*

Solo - vien - ne La_ joie ve-nait tou - jours a-près la pei - ne;

mf

Pno. *mf*

This section contains the second line of the song. The vocal line (Solo) begins at measure 10 and continues through measure 11. The lyrics are: "- vien - ne La_ joie ve-nait tou - jours a-près la pei - ne;". The piano accompaniment (Pno.) is marked *mf* and features a steady eighth-note accompaniment in the left hand and chords in the right hand. A box containing the number '7' is placed above the vocal line at the start of the phrase.

13

S. *mp* *mf*
Vienne la nuit son-ne l'heu - - re! Les jours s'en vont, je de -

A. *mp* *mf*
Vienne la nuit son-ne l'heu - - re! Les jours s'en vont, je de -

Pno. *mp* *mf*

16 rit. **17** a tempo

S. *p*
- meu - - re.

A. *p*
(h) - meu - - re.

T. *mf*
Les mains dans les mains res-tons face à face tan-dis que sous le pont de nos bras

Pno. rit. **17** a tempo
mp *p* *mf*

20

mf

S. des é-ter-nels re-gards_ l'on - de si las-se;

A. *p* Vienne la nuit, son-ne

T. pas - se des é-ter-nels re-gards_ l'on - de si las-se

B. *p* Vienne la nuit,

Pno. *p*

24

p *mp* *mf* rit. a tempo *p*

S. son-ne l'heu - re! Je de - meu - re, Vien - ne la nuit,

A. *mp* *mf* *p* l'heu - re! Les jours s'en vont, je de - meu - re, Vien - ne la nuit,

T. *mp* *mf* *p* Les jours s'en vont, je de - meu - re, Vien - ne la nuit,

B. *mp* *mf* *p* son-ne l'heu - re! Je de - meu - re, Vien - ne la nuit,

Pno. *p* *mf* *p*

29

S. *pp* *mp*
son - ne, Vien - ne la nuit, son - ne l'heu - re. Les jours s'en

A. *p*
son - ne, Vien - ne la nuit, Les jours s'en vont, je de-meu-re.

T. *p*
son - ne, Vien - ne la nuit, Les jours s'en vont, je de-meu-re.

B. *pp* *mp*
son - ne, son - ne_ Vien - ne la nuit, son - ne l'heu - re. Les jours s'en

Pno. *pp* *mp*

34

S. *mf* **36**
vont, je de-meu - re L'a-mour s'en va, l'a - mour s'en

A. *f*
s'en vont je de-meu - re. L'a-mour s'en va com-me cette eau cou - ran - te, L'a-mour s'en

T. *mf*
s'en vont, je de-meu - re. L'a-mour s'en va, l'a - mour s'en

B. *f*
vont, je de-meu - re. L'a-mour s'en va com-me cette eau_ cou - ran - te,

Pno. *f* **36**

38

S. va com-me la vie est len - te

A. va com-me la vie est len - te *mp* l'Es-pé-rance est vi - o - len - te;

T. va et comme l'Es-pé-rance est vi - o - len - te;

B. l'a - mour s'en va

Pno. *mf* *mp*

42

S. *p* Vienne la nuit, son-ne l'heu - re! Les jours s'en vont je de - meu - - re. *mf* Passent les *f*

A. *p* Vienne la nuit, son-ne l'heu - re! Les jours s'en vont, je de - meu - - re. *mf* Passent les *f*

T. *p* Vienne la nuit, son-ne l'heu - re! Les jours s'en vont, je de - meu - - re. *mf* Passent les *f*

B. *p* Vienne la nuit, son-ne l'heu - re! Les jours s'en vont, je de - meu - - re. *mf* Passent les *f*

Pno. *p* *mf* *f* *molto rit.*

46 a tempo

S. jours _____ et passent les se - mai - nes ni temps pas - sé ni les a-mours re -

A. jours _____ et passent les se - mai - nes ni temps pas - sé ni les a-mours re -

T. jours _____ et passent les se - mai - nes ni temps pas - sé ni les a-mours re -

B. jours _____ et passent les se - mai - nes ni temps pas - sé ni les a-mours re -

46 a tempo

Pno. *f*

49

S. - vien - nent. Sous le pont, le pont Mi - ra - beau cou - le la Sei - ne;

A. - vien - nent. Sous le pont, le pont Mi - ra - beau cou - le la Sei - ne;

T. - vien - nent. Sous le pont, le pont Mi - ra - beau cou - le la Sei - ne;

B. - vien - nent. Sous le pont, le pont Mi - ra - beau cou - le la Sei - ne;

Pno.

52

S. Vienne la nuit, son-ne l'heu - - re! Les jours s'en vont je de -

A. Vienne la nuit, son-ne l'heu - - re! Les jours s'en vont je de -

T. Vienne la nuit, son - ne l'heu - - re! s'en vont et je de -

B. Vienne la nuit, son - ne l'heu - - re! s'en vont et je de -

Pno.

55

S. - meu - - - re. Je de - meu - re. *mf* *mp > p*

A. - meu - - - re. Je de - meu - re. *mf* *mp > p*

T. - meu - - - re. Je de - meu - re. *mf* *mp > p*

B. - meu - - - re. Je de - meu - re. *mf* *mp > p*

Pno. *mf* *mp*

MSC Presents:
Official Selection of the 2025 MSC Call for Scores
Premiered by Modern Sound Collective - Kai Leung, artistic director

FAR AND AWAY

for SATB chorus divisi a cappella

music & text by
SEAN McINTYRE

Lento; floating, as if in a dream ♩ = 60

SOPRANO
p
Sil - ver thread through night skies, Bound - ing cross moon - lit

ALTO
p
Sil - ver thread through night skies, Bound - ing cross a moon - lit

TENOR
p
Oo _____ oo _____ oo _____ oo _____

BASS
p
Oo _____ oo _____ oo _____ oo _____

Lento; floating, as if in a dream ♩ = 60

PIANO

8

S.
mp
guise. Weav - ing and turn - ing, Feeds to our yearn - ing. Till sleep comes and

A.
mp
guise. Weav - ing and turn - ing, Feeds to our yearn - ing. Till sleep comes and

T.
mp
Weav - ing turn - ing, Feeds to yearn - ing. Till sleep

B.
mp
Weav - ing turn - ing, Feeds to yearn - ing. Till sleep

Pno.

14 *molto rit.* **16** *A tempo*

S. *mf*, *p* *mf*
 frees us, And our dreams they take us: Far and a - way, Deep through the

A. *mf*, *p* *mf*
 frees us, And our dreams they take us: Far and a - way, Deep through the

T. *mf*, *p* *mf*
 frees us, And dreams take us: Far and a - way,

B. *mf*, *p* *mf*
 frees us, And dreams take us: Far and a - way,

Pno. *molto rit.* **16** *A tempo*

19 *f* *mp*

S. *f*
 night's sway. Bring - ing us to peace and to com-fort.

A. *f* *mp*
 night's sway. Bring - ing us to peace and to com-fort. And through the clouds we float on

T. *f* *mp*
 through the night's peace. And through the coulds we float on

B. *f* *mp*
 through the night's peace. oo

Pno. *f* *mp*

25

S. _____

A. end - less-ly, A sea be-low that mir-rors ec - sta-sy. *mf*

T. end - less-ly, A sea be-low that mir-rors ec - sta-sy. It heeds us and guides us. *mf*

B. _____ and the sea. _____ It heeds us and guides us.

Pno.

30

S. *p* Frees us and spurs us to drop all bur - dens, Let go your pains and float *mf* *rall.*

A. *p* Frees us and spurs us to drop all bur - dens, Let go your pains and float *mf*

T. *mp* To drop all our bur - dens, Let go your pains and float *f* *mf*

B. *mp* to drop all our bur - dens, Let go your pains and float *f* *mf* *rall.*

Pno.

38 A tempo

37

S. on: //

A. on: //

T. on: // *p* Far and a - way, deep through the night's sway. Un - to *mf*

B. on: // *p* Far and a - way, deep through the night's sway. Un - to *mf*

Pno. //

38 A tempo

43

S. *mf* **50** *ff* And soar on _____

A. *mf* A - bove the clouds, un - co - ver sha-dows. And soar on through the *ff*

T. dawn, in - to a warm calm. A - bove the clouds, un - co - ver sha-dows. And soar on through the *ff*

B. dawn, in - to a warm calm. Ah _____ On through the *ff* **50**

Pno.

51

S. _____ through dreams. _____ Wake _____ in _____ peace _____

A. night, dreams con - jure warm light. Wake in - to peace, em - brace and

T. night, dreams con - jure warm light. Wake in - to peace, em - brace and

B. night, dreams con - jure warm light. Wake in - to peace, em - brace and

Pno.

57

S. _____ Un - til _____ more _____ dreams, _____ dreams _____ come. *mp* , *p* *pp*

A. re - lease. Un - til more dreams, dreams come. *mp* , *p* *pp*

T. re - lease. Un - til more _____ come. *pp*

B. re - lease. Un - til more _____ come. *pp*

Pno.

Commissioned and premiered by
Modern Sound Collective - Kai Leung, artistic director

TWILIGHT

for SATB chorus & piano

text by
SARA TEASDALE

music by
FRANCESCA HAUSER

Simply ♩ = 65

p **mp**

SOPRANO
Dream-i - ly o-ver the roofs the cold spring rain is fall - ing,

ALTO
p (Alto 1 follow Soprano lyrics until bar 6) **mp**
Dream-i - ly o-ver the roofs the cold spring rain is fall - ing,

TENOR
p **mp** **mf**
Dream-i - ly o-ver the roofs the cold spring rain is fall - ing, Out

BASS
p **mp** **mf**
Dream-i - ly o-ver the roofs the cold spring rain is fall - ing, Out

PIANO
Simply ♩ = 65

6 **mp** **mf**

S.
Out_ in the lone-ly tree A_ bird_ is call - ing, is call - ing is

A.
mp **mf**
Out_ in the lone-ly tree A_ bird_ is call - ing, call - ing, is

T.
in the lone-ly tree A_ bird_ is call - ing, call - ing, is

B.
unis.
in the lone-ly tree A_ bird_ is call - ing, call - ing, is

Pno.

Animated ♩ = 80

11

f **p**

S. call - - - ing.

A. **f unis.** **p**
call - - - ing.

T. **f** **p**
call - - - ing.

B. **f** **p**
call - - - ing.

Pno. **p**
con pedale

15

S. **mp** **p** **pp** **mp unis.**
Dream-i -

A. **mp** **p** **pp** **mp unis.**
call - ing call - ing call - ing call - ing Dream-i -

T. **mp** **p** **pp**
call - ing call - ing call - ing call - ing

B. **mp** **p** **pp**
call - ing call - ing call - ing call - ing

Pno. **mp**

19

S. *mf*
-ly o-ver the roofs Out in the lone - ly tree

A. *mf* *p*
-ly o-ver the roofs Out in the lone - ly tree

T. *p* *p*
call call - ing call call - ing

B. *p*
call call - ing call call - ing

Pno.

23

S. *mp*
The cold spring rain is fall - ing,

A. *mp*
call - ing cold spring rain is fall - ing,

T. *mp*
call - ing cold spring rain is fall - ing, fall - ing,

B. *mp*
call - ing cold spring rain is fall - ing, fall - ing,

Pno. *p* *pp* like raindrops *mp*

30

28

S. *pp*
fall - ing.

A. *pp*
fall - ing.

T. *pp*
fall - ing.

B. *pp*
fall - ing.

Pno. *p* *smooth and connected*

30

32

S. *With ease mp*
Slow - ly o - ver the earth

A. *mp*
o - ver the

T. *With ease*

B. *With ease*

Pno. *With ease*

37

S. *mf* The wings of night are fall - ing. *mp* Slow-

A. *mf* earth The wings of night are fall - ing. *mp* Slow-

T. *mp* Slow-

B. *mp* Slow-

Pno. *mf* *pp ad lib.* *8va*

42 Building gradually

S. -ly, dream-i - ly, o - ver the earth My

A. -ly, dream-i - ly, o - ver the earth My

T. -ly, dream-i - ly, o - ver the earth My

B. -ly, dream-i - ly, o - ver the earth My

Pno. *mp*

46 **accel.** **ff**

S. heart like the bird in the tree is call

A. heart like the bird in the tree is call *unis.*

T. heart in the tree is call

B. heart my heart is call

ff

accel. *gma*

Pno. **ff**

49 **rit.** **52** *p* **Freely, slowing to the end**

S. call call call - ing My_

A. call call - ing call my_ heart *mf*

T. call call - ing call - ing

B. call call - ing call - ing call - ing

rit. **52** **Freely, slowing to the end**

Pno. *rit.*

53

S. *mp* *mf* *rit.* *p*
heart My heart My heart my heart is call - ing.

A. *p* *mp* *mf* *p*
heart My heart My heart my heart is call - ing.

T. *p* *mp* *mf* *p*
My heart My heart My heart my heart is call - ing.

B. *mp* *mf* *p*
My heart My heart my heart is call - ing.

rit.

Pno.

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