



PARTURITION

i. I Am The Centre

for SATB chorus, piano, & opt. electronics

[2026]

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

texts adapted by
FRANCESCA HAUSER
from
MINA LOY, LOLA RIDGE & PSALM 22

music by
FRANCESCA HAUSER



ABOUT THE PIECE

Parturition is an extended work for choir, piano, electronics, and features text by Mina Loy and Lola Ridge alongside excerpts from Psalm 22. The piece explores abstract depictions of the painful and transformative experience of childbirth and creation, drawing parallels to the artists experience - both of which involve journeys and processes that are often romanticized and faced quietly inward.

Parturition considers how identity is formed through pain and a sustained commitment to process. It reflects on the unromantic and unavoidable nature of that process, the sense of release that comes with accepting creation as something to nurture but not control, and the discomfort of critically challenging ones identity within any creative pursuit. This largely is conveyed through imagery of a mountain; the common thread weaving all texts used in the piece together.

The fixed media used in *Parturition* is a combination of distorted spoken text and atmospheric field recordings mixed with synth pads. The spoken text are archival recordings of Mina Loy's recitation of this poetry. Her recitation of the text is not meant to be easily deciphered by listeners. Rather, her spoken tone and cadence meld her text from 100 years ago with music composed in 2026, bringing this reflection firmly to the present.

The atmospheric field recordings mixed with synth pads immerse listeners on a journey up this 'distorted mountain of agony' (Mina Loy). Sounds of the city, cicadas, and birds create new sound environments, playing with elements of high and low frequencies in each of the movements at different points in this Journey.

ABOUT THE COMPOSER

Francesca Hauser (b.2001) is a Canadian composer and vocalist. She performs, composes, records and orchestrates a wide variety of music spanning across different genres and media. She is known for her atmospheric and evocative settings of texts in art song and choral work.

Her music has been performed by celebrated ensembles across Canada, the United States and Europe such as the Los Angeles Choral Lab, Malmo Academy of Music, and Ontario Youth Choir. Francesca's vocal, compositional, and orchestration work can be heard in *Warframe*, a free-to-play video game franchise with over 80 million players globally (with Matthew Chalmers). She has been mentored by esteemed musicians including Libby Larsen, Monica Whicher, and Steven Philcox. Francesca holds a BMus ('23) in Voice and MMus ('25) in Music Technology & Digital Media from the University of Toronto, where she was awarded the William and Phyllis Waters Graduating Award.



ADAPTED TEXT

by **Francesca Hauser**

sourced from

Parturition - Mina Loy (1882-1966)

The Edge - Lola Ridge (1873-1941)

Mother - Lola Ridge

Psalm 22 (NIV)

1. I AM THE CENTRE

*I thought to die that night in the solitude
where they would never find me...*

But there was time . . .

*And I lay quietly on the drawn knees of a mountain
I do not know how long I could not count the hours
But I remember*

*I am the centre of a circle of pain
Exceeding its boundaries
In every direction
It seems life held
No future or past
Blow through me wind
I gather to myself*

*Scatter me in petals
Scatter me over the passers by
I must traverse myself*

2. I SHOULD BE CONSONANT

*I should be consonant in time
I should be scarcely perceptible
Scarcely a woman
I see her in starlight
I see her in gleams
I see her in my mother
I see my mother
Mother I am identical to you*

3. I AM CLIMBING A MOUNTAIN

*My god, my god why have you forsaken me?
I am climbing a mountain of distorted agony
Pain calls up in me
The wild beast is nearer still
The foam of a mouth is no part of myself
Many bulls surround me I cry out by day but you do not answer me
You brought me out of the womb
You lay me in the dust
My god, my god
I reach for the summit of repose which never comes
For another mountain is growing up
Scarcely myself*

4. I THOUGHT TO DIE

*I thought to die that night in the solitude
Where they would never find me
But there was time
And I lay quietly on the drawn knees of a mountain
Staring the abyss in the eye
I do not know how long
I could not count the hours
They ran so fast shaking my hands away
But I remember the wind came out of the grass
Touching me gently as the night grew
The cloud that covered the sky
Fell in folds about the hills
There must have been a moon
A shimmer of silver
This too I remember
And the tenderly rocking mountain
Silence, and beating stars
Dawn lay like a hand upon the world
And folded hills broke into a wonder of peaks
Stemmed clear and cold
Til it bloomed like a lily
And folded hills fell in wonder of sun
Blow through me wind...*

FULL SCORE vs INDIVIDUAL MOVEMENTS

This publication contains only a single movement of a complete four-movement work. For information on how to obtain the complete score for *Parturition*, please visit:

<https://www.modernsoundcollective.ca/store/msc0025-parturition/>

FIXED MEDIA / ELECTRONICS

Detailed instructions for executing the optional electronics component of this work are included with the Parturition Audio Package, available as a separate purchase.

For performances opting not to use the electronics component, the conductor may expedite or skip over any significant pauses (meant to feature the electronics) at their discretion.

Please visit [modernsoundcollective.ca/msc0025b-parturition-audio](https://www.modernsoundcollective.ca/msc0025b-parturition-audio) for additional details.

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.

PRINTING

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MSC Presents:
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PARTURITION

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texts adapted by
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i. I Am The Centre

Stately ♩ = 60

The score is divided into two systems. The first system includes staves for Soprano, Alto, Electronics, and Piano. The Soprano and Alto parts begin with the lyrics "I thought to". The Electronics part features a wavy line with a "PLAY: Bar 1.1" and "PLAY: Bar 1.2" instruction, and a note to "(wait 10 sec. after triggering audio, then go on)". The Piano part starts with a "with pedal" instruction. The second system includes staves for Soprano (S.), Alto (A.), and Piano (Pno.). The lyrics for the Soprano and Alto parts are "die that night in the sol-i-tude_ where they would nev-er". The Piano part is marked "mp steady and connected".

SOPRANO

ALTO

ELECTRONICS

PIANO

(AUDIO 1)
PLAY: Bar 1.1
PLAY: Bar 1.2

(wait 10 sec. after triggering audio, then go on)

(cont's)

Stately ♩ = 60

with pedal

S.

A.

Pno.

die that night in the sol-i-tude_ where they would nev-er

die that night in the sol-i-tude_ where they would nev-er

die that night in the sol-i-tude_ where they would nev-er

mp steady and connected

12

S. *mp* find me But there was time and I lay *p* qui - et - ly

A. *mp* find me But there was time and I lay *p* qui - et - ly

Pno.

18

S. *mp* on the drawn knees of a moun tain *f* I do not know how *mf*

A. *mp* on the drawn knees of a moun - tain *f* I do not know how *mf*

T. *mp* on the drawn knees of a moun - tain *f* I do not know how *mf*

B. *mp* on the drawn knees of a moun - tain *f* I do not know how *mf*

Pno.

24 28 A wash *p*

S. long I could not count the hours But

A. long I could not count the hours But I re -

T. long I could not count the hours But I

B. long I could not count the hours

Pno. 28

30

S. I re - mem - ber, But I re - mem - ber,

A. -mem - ber, But I re - mem - ber

T. But re - mem - ber,

B. re - mem - ber, But I re - mem - ber,

Pno.

36 rit. *pp* 39 Unfolding ♩ = 55

S. But I re - mem - ber,

A. But I re - mem - ber,

Elec. *pp* *pp* *pp* fade and stop: Bar 1.1
fade and stop: Bar 1.2

Pno. 39 Unfolding ♩ = 55 *mf*

42

Pno.

47 2 2 (b) (b)

52

mp

S. I am I am

A. *mp* I am I am

T. *mp* I am I am

B. *mp* I am I am

Elec. (AUDIO 2)
PLAY: I am the centre

52

Pno. *mp*

58

S. I am I am

A. I am I am

T. I am I am

B. I am I am, I am I am

PLAY: Of a circle of pain PLAY: Exceeding its boundaries PLAY: In every direction

Elec.

Pno.

64 *mp*

T. I am the cen - tre of a cir - cle of pain ex -

B. *mp* I am the cen - tre of a cir - cle of pain ex -

Pno.

70 *mf*

T. -ceed - ing its bound - 'ries in ev 'ry di - rec - tion

B. -ceed - ing its bound - 'ries in ev 'ry di - rec - tion

Pno.

76 *mf* A unit

S. I am the cen - tre of a cir - cle of pain ex -

A. *mf* I am the cen - tre of a cir - cle of pain ex -

T. *mf* I am the cen - tre of a cir - cle of pain ex -

B. *mf* I am the cen - tre of a cir - cle of pain ex -

Pno. *mf*

82

S. -ceed - ing its bound - 'ries in ev - 'ry di - rec - tion

A. -ceed - ing its bound - 'ries in ev - 'ry di -

T. -ceed - ing its bound - 'ries in ev - 'ry di -

B. -ceed - ing its bound - 'ries in ev - 'ry di - rec -

Pno.

87

poco accel. **90** Quietly energized, a little quicker

S. it seems life

A. ev 'ry di - rec - tion it seems life

T. -rec - tion it seems life

B. -tion it seems life

Pno. *poco accel.* **90** Quietly energized, a little quicker

92

S. *mf*
held no fu - ture or past,

A. *mf*
it seems life held *mm*

T. *mf*
it seems life held *mm*

B. *mf*
it seems life held *mm*

Pno. *mf*

98

S. *accel.* Blow through me wind I gath - er to my self **103** *a tempo*

A. *f* Blow through me wind I gath - er to my - self my - self *p sub.* scat-ter

T. *f* Blow through me wind I gath - er to my - self my - self *p sub.* scat-ter me

B. *f* Blow through me wind I gath - er to my - self scat-ter me *p sub.*

Pno. *f* *accel.* **103** *a tempo* *p sub.*

104 *mf*

S. scat-ter me in pet - als scat-ter me ov - er pass - ers

A. me in pet - als scat-ter me

T. in pet - als scat-ter me

B. in pet - als scat-ter me ov - er pass - ers

Pno. *mf*

109 *p*

S. by blow through me wind blow through me wind

A. pass - ers by blow through me wind, blow through me wind

T. pass ers by

B. by

Pno. *p*

115

120 *mf*

S. I must trav - erse my - self my - - - self *mf*

A. I must trav - erse my my - - - self *mf*

T. I must trav - erse my self *mf*

B. I must trav - erse my - self my - - - self *mf*

Pno. *mf*

121

S. my self *mp*

A. my - self *mp*

T. my - self *mp*

B. my - self *mp*

Pno. *mp*

2

127

S.

A.

T.

B.

Pno.

mm

mm

mm

mm

2

=

133

Elec.

Pno.

(AUDIO 3)

PLAY: 1. Locusts Transition

PLAY: TEXT Mother I am

(wait 10 sec. after triggering audio, then go on. Audio cont's into following mvt.)

p *l.v. al niente into next mot.*

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 VOICINGS INDICATE MAXIMUM DIVISI SPLITS WITHIN EACH WORK

| TITLE | COMPOSER | VOICING/INSTRUMENTATION | TEXT | DUR. | YEAR | SKU |
|--|----------------------------|--|--|---------|------|---------|
| <u>The Affable Enigma</u> | Danial Sheibani | SSSAAATTBB a cappella | Rūmī | 3 min | 2021 | MSC0009 |
| <u>Dawn, Where Are You Now?</u> | Sami Anguaya | SSAATTBB, piano, 2 woodblocks | Sami Anguaya | 4 min | 2024 | MSC0013 |
| <u>Far and Away*</u> | Sean McIntyre | SSAATTBB a cappella | Sean McIntyre | 5 min | 2021 | MSC0026 |
| <u>Generation 2.5</u> | Kai Leung | SSAATTBB a cappella | Kai Leung | 7 min | 2024 | MSC0014 |
| <u>Gratitude</u> | H. Zack Ferns | SATB a cappella | L.M. Montgomery | 4 min | 2024 | MSC0017 |
| <u>Hope is the Thing with Feathers</u> | Rémi St-Jacques | SATB a cappella | Emily Dickinson | 3.5 min | 2020 | MSC0019 |
| <u>I.</u> | Michael Nunes | SSAATTBB a cappella | Erica Kath | 3 min | 2019 | MSC0018 |
| <u>I Will Lift Up Mine Eyes</u> | H. Zack Ferns | SSAATTBB a cappella | Psalms 121 (KJV) | 3 min | 2024 | MSC0022 |
| <u>In the Lemon Groves</u> | Kento Stratford | SSAATTBB & piano | James Clarke | 7 min | 2024 | MSC0023 |
| <u>Jabberwocky</u> | Nicholas Wanstall | SATB & piano | Lewis Carroll | 6 min | 2024 | MSC0024 |
| <u>Lying Awake, Waiting</u> | Sami Anguaya | SSAATTBB a cappella | Tom Robinson & Sami Anguaya | 4 min | 2022 | MSC0001 |
| <u>May This Place</u> | Nicholas Wanstall | SSAATB a cappella | Nicholas Wanstall | 3 min | 2018 | MSC0006 |
| <u>Ah, Moon of My Delight!</u> | Hirad Moradi | SSAATTBB a cappella | Omar Khayyam | 8 min | 2022 | MSC0015 |
| <u>Parturition*</u> | Francesca Hauser | SSAATTB, piano, electronics | Mina Loy, Lola Ridge, Francesca Hauser | 18 min | 2026 | MSC0025 |
| <u>Le Pont Mirabeau</u> | Nicholas Wanstall | SATB, soloist, & piano | Guillaume Apollinaire | 4 min | 2024 | MSC0016 |
| <u>Remember</u> | Madox Terrell | SSAATTBB a cappella | Christina Rossetti | 2.5 min | 2020 | MSC0010 |
| <u>The Sirens' Song</u> | Carol Kayee Mak | SSATBB & piano | William Browne | 5 min | 2019 | MSC0008 |
| <u>Somewhere in Space</u> | Emily Green | SSAA & percussion trio | Edith Södergran | 3.5 min | 2023 | MSC0002 |
| <u>Spring and Fall</u> | Elizabeth Legierski | SSAATTBB a cappella | Gerard Manley Hopkins | 3 min | 2018 | MSC0007 |
| <u>The Swallows (To Youth)*</u> | Tyrese Walters | SSAATTBB a cappella | Leonora Speyer | 4 min | 2025 | MSC0027 |
| <u>That Shadow, My Likeness</u> | Francesca Hauser | SSAATTBB & piano | Walt Whitman & Christina Rossetti | 4 min | 2024 | MSC0013 |
| <u>This is Not Love</u> | Tyrese Walters | SSAATTBB a cappella | Elsa Gidlow | 3 min | 2024 | MSC0020 |
| <u>'Tis Moonlight</u> | Pari Bahrami | SSAATTBB & piano | Emily Jane Brontë | 6 min | 2024 | MSC0021 |
| <u>Too Still for Dreams</u> | E.K.R. Hammell | SSAATTBB & piano | A.E. Wetherald | 4.5 min | 2022 | MSC0003 |
| <u>Twilight</u> | Francesca Hauser | SSAATTBB & piano | Sara Teasdale | 3.5 min | 2022 | MSC0004 |
| <u>What the Silence Offers</u> | Emily Green | SSAATTBB, soloist, & amplified speaker | Erica Kath | 9 min | 2022 | MSC0012 |
| <u>When David Heard</u> | Kai Leung | SSAATTBB a cappella | 2 Samuel 18:33 | 3 min | 2022 | MSC0005 |