

# Chance

Sara Teasdale (1884-1933)

Sophia Colpitts (b. 2008)

♩=65, *With a sense of wonderment*

**S.** *mp* How man-y how man-y times, how man-y times how man-y times how

**A.** *mp* How man-y how man-y times, how man-y times how man-y times how

**T.** *mp* How man-y how man-y times, how man-y times how man-y times how

**B.** *mp* How man-y how man-y times, how man-y times how man-y times how

**S.** 5 man-y times how man-y times how man-y times how man-y How man-y

**A.** man-y times how man-y times, how man-y times how man-y How man-y

**T.** man-y times how man-y times, how man-y times how man-y How man-y

**B.** man-y times how man-y times, how man-y times how man-y How man-y

9 *mf*

S. times, how man-y times how man-y times we must how man-y times we must have

A. *mf*

A. times, how man-y times how man-y times we must how man-y times we must have

T. *mf*

T. times, how man-y times how man-y times we must how man-y times we must have

B. *mf*

B. times, how man-y times how man-y times we must how man-y times we must have

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

13

S. met, how man-y times how man-y times we must have met.

A. met, how man-y times we must have how man-y how

T. met, how man-y times we must have met.

B. met, how man-y times we must have met.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

16

**A** How man - y times, \_\_\_\_\_

S. *mf* How man - y times,

A. *man-y mp* How man-y how man-y how man-y times

T. *mf* How man - y, how man-y times, how man-y times

B. *mf* How man - how man - y

PERUSAI SCORE ONLY - PLEASE DO NOT COPY

20

S. How man - y times, how man-y times how

A. how man-y times how man-y times how man-y times, how man-y times how

T. how man-y times how man-y times how man-y times, how man-y times how

B. times, \_\_\_\_\_ how man - y times,

PERUSAI SCORE ONLY - PLEASE DO NOT COPY

23

*mf*

S. man - y How man - y times

*mf*

A. man - y how man - y times, how man - y times

*mf*

T. man - y How man - y times

*mf*

B. How man - y times, how man - y times

PERUSAI SCORE ONLY - PLEASE DO NOT COPY

26

S. How\_ man - times we must have

A. how man - times we must how man - y times we must have

T. How\_ man - y times we must have

B. how man - y times we must how man - y times we must have

PERUSAI SCORE ONLY - PLEASE DO NOT COPY

B *Magically**mf*

29

S. met,  
met, how man-y times we must have met.\_\_\_\_\_ We must have met here

A. met,  
met, how man-y times we must have met.\_\_\_\_\_ We must have met here

T. met,  
met, how man-y times we must have met, must we must Doo\_\_\_\_\_

B. met,  
met, how man-y times we must have met, Doo\_\_\_\_\_

*mp* Doo\_\_\_\_\_

*mp* Doo\_\_\_\_\_

34

S. Here on the street We must have met here as stran-gers

A. Here on street, We must have met here as stran-gers

T. doo\_\_\_\_\_ We must have met here

B. doo\_\_\_\_\_ We must have met here

*mf*

*mf*

39

S. do, We must have met here Here on the street,

A. do, We must have met here Here on the street,

T. do, \_\_\_\_\_ met here Here on the street,

B. as stran-gers do, \_\_\_\_\_ We have met here Here on the

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

44

S. We must have met as stran-gers do, We were chil-dren

A. We must met here as stran-gers do,

T. street, \_\_\_\_\_ met as stran - gers do, Oo \_\_\_\_\_

B. street, \_\_\_\_\_ met as stran - gers do, Oo \_\_\_\_\_

**C** *mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

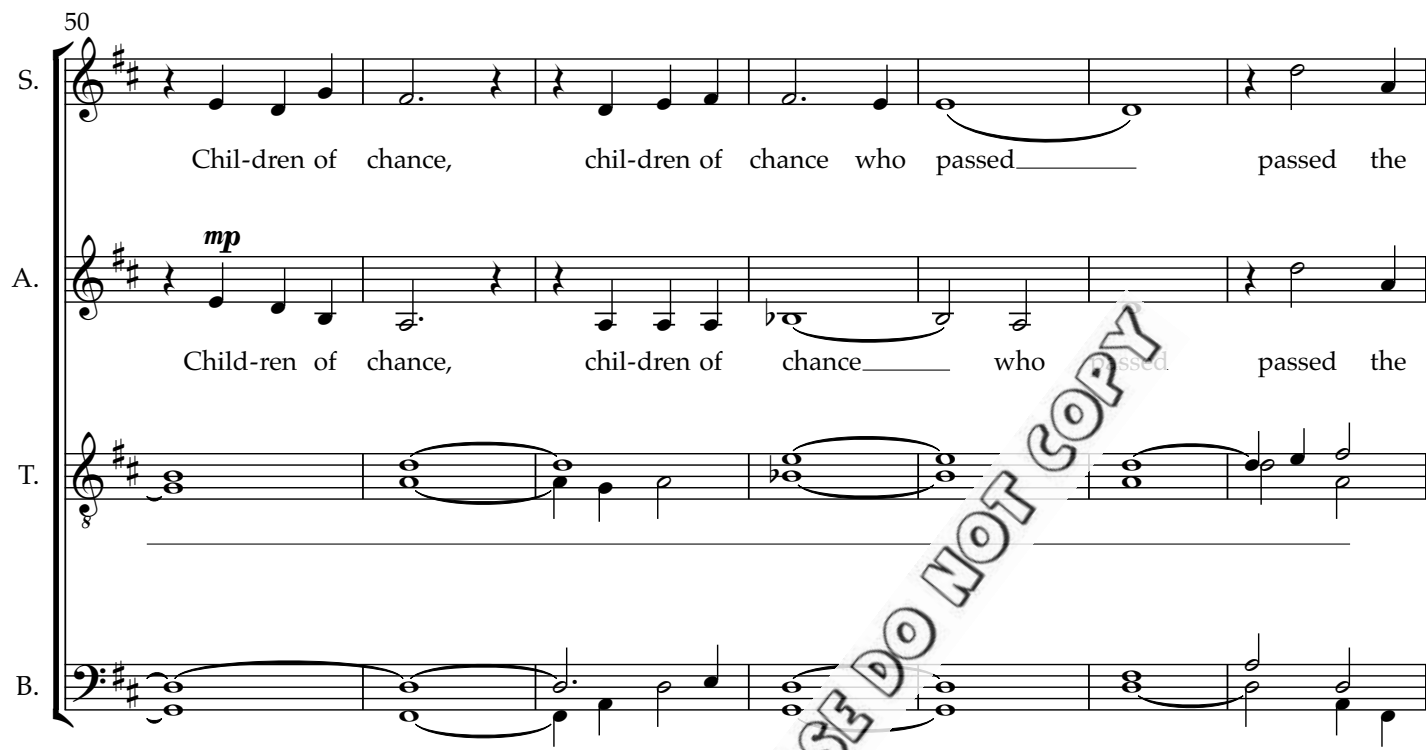
50

S. Chil-dren of chance, chil-dren of chance who passed \_\_\_\_\_ passed the

A. *mp* Child-ren of chance, chil-dren of chance \_\_\_\_\_ who passed the

T. \_\_\_\_\_

B. \_\_\_\_\_



57

S. door, the door, of heav'n \_\_\_\_\_ oh chil - dren of

A. door the door of heav'n \_\_\_\_\_ oh chil - dren of

T. (oo) \_\_\_\_\_

B. (oo) \_\_\_\_\_



63 *mf* **D**

S. chance who passed the door of hea - ven, hea - ven, who

A. chance who passed the door of hea - ven, who passed the door of hea - ven, who

T. who passed the door of hea - ven, hea - ven, who

B. who passed the door of hea - ven, who passed the door of hea - ven, who

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

68 *ff* *mp*

S. passed the door of hea - and ne - ver

A. passed the door of hea - ven, and

T. *ff* *mp*  
passed the door of hea - ven, who passed the door of hea - ven, and

B. *ff* *mp*  
passed the door of hea - ven, who passed the door of hea - ven, and

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

74

S. ne-ver knew how man - y times

A. ne-ver knew how man - y times

T. ne-ver knew how man times

B. ne-ver knew how man - y times, how man-y

81

S. we must have met, how man-y times we must have

A. we must have met, how man-y times we must have

T. we must have met, how man-y times we must have

B. times we must have met, how man-y times we must have

87 met, E *mf* Ah

S. nev-er knew, how man-y times

A. met, how man-y times *mf* we nev-er knew, times we must have met here as stran-gers

T. met, how man-y times *mf* we must have met here as stran-gers Ah

B. met, how man-y times *mf* Ah

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

93 ah

S. ah

A. do, we nev - er knew, we must have met here nev - er knew,

T. do, we must have met here nev - er knew,

B. ah ah

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

rit. \_\_\_\_\_

98

**S.** *mp dim.* *p*  
 we nev-er knew, we nev-er knew, we nev-er knew \_\_\_\_\_

**A.** *mp dim.* *p*  
 we nev-er knew, \_\_\_\_\_ Oo \_\_\_\_\_

**T.** *mp dim.* *p*  
 we nev-er knew, \_\_\_\_\_ Oo \_\_\_\_\_

**B.** *mp dim.* *p*  
 we nev-er knew, \_\_\_\_\_ Oo \_\_\_\_\_



**Sophia Colborne** (b. 2008), is currently the youngest composer to join the Cyprian catalogue - (17 years old).

**Chance** is the winner of the Vancouver Chamber Choir's 2025 *Young Composers Competition* (secondary category).

The text is from *Chance*, a short poem by the American poet, Sarah Teasdale, featured in her collection *Rivers to the Sea* (1915). It captures the bittersweet awareness that we often unknowingly pass by significant opportunities.

The poem invites the reader to look more carefully at ordinary encounters, as they may contain mystery and possibility. The composer employs the use of repetition, syncopation, and word painting in her composition to heighten the message of the text.

How many times we must have met  
 Here on the shore as strangers do,  
 Children of chance we were, who passed  
 The door of heaven and never knew.

Sarah Teasdale (1884-1933)