

Begin

music: Alice Ping Yee Ho

This work was commissioned by Choral Canada for Oakville Choir for Children and Youth,
Dr. Sarah Morrison and Dr. Charlene Pauls, conductors,
with the support of the Canada Council for the Arts, New Chapter Canada 150 Grant

text: Tanis Rideout

staging: sop. 2 and alto approaching each other from
opposite sides creating echo effects;
repeat section A freely depending on spacelimiting

A various creative sound effects (whistles, rhubarb, utering syllables/words very quiet)

B

SOPRANO 1
whistles, half whispering on suggested syllables
pp glide
Sss
ppp

SOPRANO 2
half whispering/singing
mp
Be - gin, be - gin, be - gin, be - gin, Be - gin

Body perc.
hand/body percussion: clapping/stamps/f
rhythmic strokes/splashing of water: homemade percussion (wood blks, chop sticks, egg sakers, claves)
mp *ppp*

ALTO
sing
ppp
gin, be - gin, be - gin, be - gin

Body perc.
rhythmic percussion simulate swimming strokes/splashing of water:
g/stamps/finger snaps/home made percussion (wood blks, chop sticks, egg sakers, claves)
p *ppp*

S.
pp *ppp*
Shh

S.
sing
ppp *f* *pp* *f*
gin, be - gin, be - gin, Be - gin, be - gin, be - gin, be - gin, Be - gin

Body perc.
ppp *mp* *ppp*
sing

c.
p *ppp* *p* *ppp*
Be - gin, be - gin, be - gin, be - gin, Be - gin, be - gin, be - gin, be - gin.

5 *pp* *ppp*

S. *Hhha*

Mark tree /chimes /bells *pp*

S. *pp* *f*
gin, be-gin, be-gin, be-gin, Be-gin, be-gin, be-gin, be-gin, be

Body perc. *mp* *ppp* *mp* *ppp*

A. *f* *pp*
Be-gin, be-gin, be-gin, Be-gin, be-gin, be-gin, be-gin,

Body perc. *p* *p* *p* *ppp*

7 **C**

S. *p* *f* *p* *f* *mp*
This lake, this lake, this

Mark tree /chimes /bells *pp*

S. *ppp* *p*
be-gin. be-gin. be-gin. This lake, like oth-ers, this lake, like

.. *ppp* *p*
be-gin. be-gin. be-gin. This lake, like oth-ers, this lake, like oth-ers,

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

D

♩ = 76

10

S. lake, like oth-ers was dug out. Grind-ing, grind-ing,

Body perc. *mf* *pp*

S. oth-ers, this lake, like oth-ers was dug out. ∴ grind-ing,

Body perc. *mf* *p*

A. this lake, like oth-ers was du Grind-ing, grind-ing,

Body perc. *mf* *pp*

14

S. Grind-ing, g, scour-ing, scour-ing,

Body perc. *mf* *pp* *f* *pp*

S. .ng, grind-ing, scour-ing, scour-ing,

Body perc. *mf* *p* *f* *pp*

Grind-ing, grind-ing, scour - - ing, scour - - ing.

L. perc. *mf* *pp* *mf* *pp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

E

a tempo

♩ = 76

16 *mf* *f* *mp* *p*

S. Gla - cial ice grind - ing South scour - ing weak Si - lu - ri - an stone, an arc - tic tsu -

S. Gla - cial ice grind - ing South scour - ing weak Si - lu - ri - an stone an arc - tic tsu -

A. Gla - cial ice grind - ing South scour - ing weak Si - lu , an arc - tic tsu -

20 *mp* *mf* *mp* *mf*

S. na - mi an arc - tic tsu - na - mi leav - ing on - ly the back - bone of the es - unis.

S. na - mi an arc - tic tsu - na - mi leav - ing on - ly the back - bone of the es - unis.

A. na - mi an arc tsu - na - mi leav - ing on - ly the back - bone of the es - unis.

24 *f* *mp* *p* *pp* *mf* *p* *mp*

S. scarp - an - a - di - an Shield and bro - ken tum - ble of kames in its re - treat

Mark Tree $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ M.T. *pp*

S. scarp - ment. Can - a - di - an Shield and bro - ken tum - ble of kames in its re - treat Be

.. scarp - ment. Can - a - di - an Shield and bro - ken tum - ble of kames in its re - treat.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

29 **G** $\text{♩} = 76$

S. *mp* *ppp* *mp* *ppp*
 Be- gin, be- gin, be- gin, be- gin, Be- gin, be- gin, be- gin, be- gin,

Mark Tree

S. *ppp* *mp* *ppp* *mp*
 gin, be- gin, be- gin, be- gin, Be- gin, be- gin, be- gin, gla

various creative sound effects: whistles, half whispering with suggested syll' rds

A. *ppp* *mp*
 glide
 Sss

31 *mp* *ppp* *ppp*
 S. gla- cial gla- cial gla- cial gla- cial gla- cial gla- cial gla- cial gla- cial

Mark Tree

S. *pp* *mp* *ppp* *mp*
 cial gla- cial gla- cial gla- cial gla- cial gla- cial gla- cial re-

A. *ppp* *mp*
 glide
 Sss

33 *mp* *ppp*
 S. re - bound re bound re-bound re-bound re-bound re-bound re - bound re-bound

Mark Tree

S. *ppp*
 and re-bound re-bound re-bound re-bound re-bound re-bound re-bound re-bound

A. *ppp*

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36 **I** *poco rit.*
mp — *mf* *mp* — *mf*

S. shim-mer-ing wa-ters, wa-ters, wa-ters, wa-ters, wa-ters,

Mark Tree *pp*

S. *p* — *mp* — *p* — *mf*
 Shim-mer-ing wa-ters, shim-mer-ing wa-ters, v a-ters, wa-ters, wa-ters,

A. *pp* — *mf* — *mf*
 Shim-mer-ing wa-ters, shim-mer-ing wa-ters, Shim-mer-ing v a-ters, wa-ters, wa-ters, wa-ters,

41 *a tempo* ♩ = 76 **J** *mf*

S. *mp* — *mf* — *mf*
 On-ta - ri - o — Or ri - o — Give or take a ge-o-lo-gic

S. *mp* — *mf* < — *f* — *mf*
 On-ta - ri - o — - ta - ri - o — Give or take a ge-o-lo-gic

A. *mp* — *mf* — *mf* — *f* — *mf*
 On-ta - ri On - ta - ri - o — Give or take a ge-o-lo-gic

45 *f* — *mf* — *mp*

S. *f* — *mf* — *mp*
 blink! And now, a girl on Ho-lo-cene shores —

S. *f* — *mf* — *mp*
 .nk. And now, a girl on Ho-lo-cene shores —

A. *f* — *mf* — *mp*
 blink. And now, a girl on Ho-lo-cene shores —

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

49 *p* *mp* *mp*

S. mea-sures the dis - tance - her__ to here.____ Fif-ty-four, fif-ty four, fif-ty four, fif-ty-four,

Body perc. *pp*

S. *p* *div. 3* *unis. mp* *3 div.* *unis. mp*

S. mea-sures the dis - tance - her__ to here.____ Fif-ty four, fif-ty four, fif-ty-four,

Body perc.

A. *p* *div.* *3* *div. unis.* *3 div.*

A. mea-sures the dis - tance - her__ to he Fif-ty-four, fif-ty four, fif-ty four, fif-ty-four,

Body perc. *pp*

54 *f* *poco rit.*

S. *f* *3* *3* *3* *3*

S. fif - ty-four ki - lo-m- as the crow flies, the her - ring gull, the cor-mo-rant with

Body perc. *f*

S. *mp* *3* *3* *3* *3*

S. fif - lo-me-tres as the crow flies, the her - ring gull, the cor-mo-rant with

Body perc. *f*

f *3* *mp* *3* *3*

fif - ty-four ki - lo-me-tres as the crow flies, the her - ring gull, the cor-mo-rant with

perc. *f*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

M a tempo

60 $\text{♩} = 76$
marc.
p *mf*

S. *marc.*
 dried wings... Six - ty - four a - gainst the cur - rent.

S. *p* *mf*
 dried wings... Six - ty - four a - gainst cur - rent.

A. *p* *spret. marc.* *mf*
 dried wings... Six-ty-four a-against the cur-re point two ki-lo me-ters an ho-ur,

63 *mp* *mf* *p*

S. *mf* *p*
 Three point two ki - lo - me-tres ho - ur. Six - ty four a -

S. *mp* *mf* *p*
 Three point two ki - an ho - ur. Six - ty four a -

A. *mp* *mf* *p*
 Six-ty-four a-gair ent. Three point two ki - lo me-tres an ho-ur. Six-ty-four a-against the cur-rent.

66 *mf* *mp* *mf*

S. *mf* *mp* *mf*
 gair the cur - rent. Three point two ki - lo - me tres an ho - ur

S. *mf* *mp* *mf*
 .inst the cur - rent. Three point two ki - lo - me tres an ho - ur

A. *mf* *mp* *mf*
 Three point two ki-lo me-ters an ho-ur, Six-ty-four a-against the cur-rent. Three point two ki-lo me tres an ho-ur,

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

69 *mp* *f*

S. Slow - er than a win - ter house - fly bum - bling a - gainst your win - dow.

S. Slow - er than a win - ter house - fly bum - bling a - gainst your win - dow.

A. *mp* *f*
slow - er than a win - ter house fly bum - bling a - gainst your win - dow. three point two ki - lo - me - tres an ho - ur,

72 *mp* *f*

S. Slow - er than a win - ter house - fly bum - bling a - gainst your win - dow.

S. Slow - er than a win - ter hou - se fly bum - bling a - gainst your win - dow.

A. *mp* *f* *mf*
slow - er than a win - ter house fly bum - bling a - gainst your win - dow slow - er than a win - ter house - fly bum - bling a -

75 *mf* *poco rit.* *f* *ff*

S. This might be fin - ished This might be fin - ished to - mor - row.

S. This might be fin - ished This might be fin - ished to - mor - row.

A. *f* *ff*
gainst your win - dow, this might be fin - ished This might be fin - ished to - mor - row.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

O a tempo

♩ = 76

78 *mf mp p pp mf mp p pp mf mp p pp*

S. *stroke, roll, turn, glide, stroke, roll, turn, slide, stroke, roll, turn, slide,*

Body perc. *mp pp mp pp mp pp*

S. *stroke, roll, turn, glide, stroke, roll, turn, stroke, roll, turn, slide,*

Body perc. *mp pp mp pp mp pp*

A. *Stroke, roll, turn,*

Body perc. *mp pp mp pp mp pp*

81 *mf mp p pp p*

S. *stroke, roll, turn, but-ter-fly, dol-phin-kick*

Body perc. *mp p mf p mf p mf*

S. *roll, turn, slide.*

Body perc. *p pp p mf p mf p mf*

slide, breast-stroke, front-crawl, glide, slide, breast-stroke, front-crawl,

perc. *mp pp p mf p mf p mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

85

S. *mf* *p* *mf*
 tum-ble turn, bo-dy roll, but-ter fly, dol-phin kick, tum-ble turn, bo-dy roll,

Body perc. *p* *mf* *p* *mf* *p* *mf*

S. *p* *mf*
 tum-ble turn, bo-dy roll, but-ter-fly, dol-ph tum-ble turn, bo-dy

Body perc. *p* *mf* *p* *mf* *p* *mf*

A. *mp* *p* *mp*
 glide, slide, breast-stroke, crawl, glide, slide,

Body perc. *p* *mf* *p* *mf* *p* *mf*

88

S. *p* *mf*
 but-ter - fly, kick, tum-ble turn, bo - dy roll,

Body perc. *p* *mf* *p* *mf*

S. *mf* *p*
 roll. but-ter-fly, dol-phin kick, tum-ble turn, bo-dy

Body perc. *mf* *p* *mf*

mp
 breast - stroke, front - crawl, glide, slide,

perc. *p* *mf* *p* *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

Q a tempo
♩ = 76

90 *mf* *f* *mf*

S. but - ter - fly, dol-phin kick, tum-ble turn, bo - dy roll. She in - hales,___

Body perc. *p* *mf* *p* *mf*

S. roll, but-ter-fly, dol-phin kick, tum-ble tur .l. She in - hales,___

Body perc. *p* *mf* *p* *mf*

A. *p* *f* *mf*

breast - stroke, front - crawl, slide,___ She in - hales,___

Body perc. *p* *mf*

93 *f* *p*

S. she in- wish-es for the bones___ of a bird,___ a pi-goen's hon-ing for

S. *mp* *p*

in- hales. wish-es for the bones___ of a bird,___ a pi-goen's hon-ing for

.. *f* *mp* *p*

she in- hales. wish-es for the bones___ of a bird,___ a pi-goen's hon-ing for

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R

98 *mp* *mf* *f* 13

S. home, a pi - goen's hon-ing for home, Small arms be - come wings, beat-ing the jag - ged

S. home, a pi - goen's hon-ing for home, Small arms be - come wings, ag the jag - ged

A. home, a pi - geon's hon-ing for home, Small arms be - come wings, beat-ing the jag - ged

T

102 *mp* *rit.*

S. lake. She'll make the de-ci-sion and o - ver and o - ver.

S. lake. She'll make the o-ver and o - ver and o - ver.

A. lake. She'll de-ci-sion o-ver and o - ver and o - ver.

S slower $\text{♩} = 63$

rit. *a tempo* $\text{♩} = 76$

106 *p*

S. No - a mi-ra- cle or hap - pens on - ly once.

Mark tree $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

p dim. poco à poco

S. No - thing is a mi-ra- cle or hap - pens on - ly once. be-

A. No - thing is a mi-ra- cle or hap - pens on - ly once.

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U

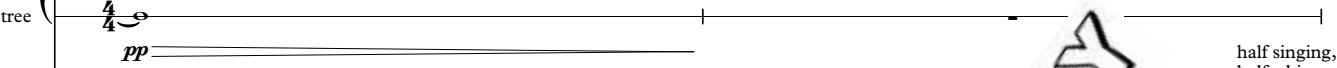
staging: sop. 2 and alto dispersed to opposite side of stage, repeat bar 111 and 112 freely depending on space

110

p dim. poco à poco


S. 

Mark tree

pp 

S. 

half singing,
half whispering

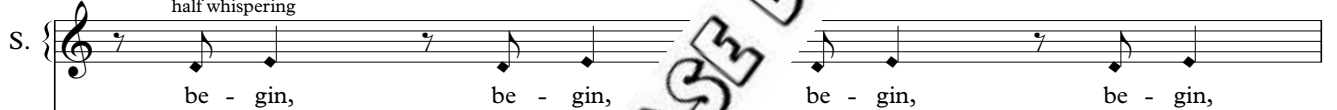
A. *p dim. poco à poco*


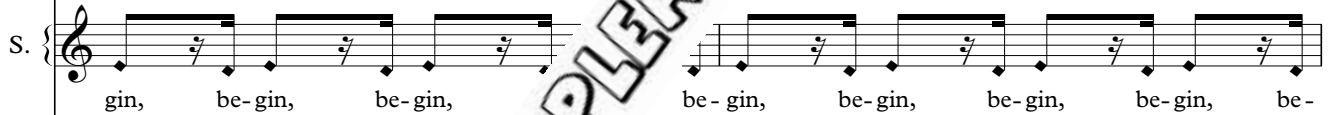
V

rit.

112

half singing,
half whispering

S. 

S. 

A. *half singing, half whispering*


W

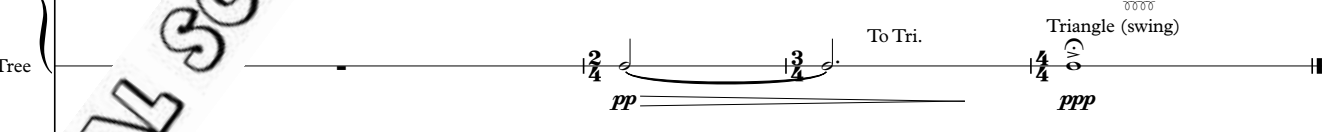
poco rit.

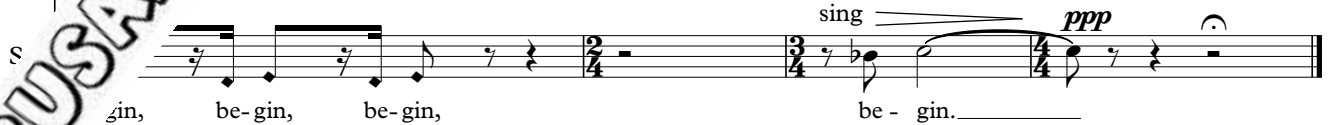
♩ = 42
sing

114

S. 

Mark Tree

pp 

S. 

A. *sing pp* 

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ALICE PING YEE HO, composer bio

Canadian composer Alice Ping Yee Ho is acclaimed for her “original imagination” and “distinctly individual style”. She is the recipient of 2016 Louis Applebaum Award, 2014 PEI Symphony Composers Competition Award, 2013 Dora Mavor Moore Award for Outstanding Original Opera, and M. Hunter’s Award for “best classical composer”. Her works are performed by many acclaimed ensembles including China National Symphony, Polish National Opera, Finnish Lapland Chamber Orchestra, the Toronto, Winnipeg, and Victoria Symphonies. A nominee for classical composition of the year (2015 and 2018), her discography releases include Centrediscs, Marquis Classics, Blue Griffin, Electra and Phoenix labels.

Program note

Begin is a 7' composition written for soprano and soprano/pello girl choir. Based on a poem “Begin” by Toronto writer Tanis Rideout, the music describes the ordinary journey of Marilyn Bell and Shirley Campbell, two long distance swimmers who tried to cross Lake Ontario in the 1950's. Campbell was unsuccessful and Bell became a legendary figure. Through the geological landscape of Lake Ontario, expresses in a poetic way how nature and time defines the relationship we have with water: the tides that push us together, also pull us apart. Theatre elements such as making sound effects, movement, body percussion, and “rap” and “jazz” terminology are integrated in the music, highlighting the drama of the text. Written for *Oakville Choir for Children and Youth*, this composition conveys an empowering message to two different young women faced and conquered huge challenge with strength, intelligence, perseverance, and courage.

This work was commissioned by Choral Canada for Oakville Choir for Children and Youth, Dr. Sarah [Name] and Dr. Charlene Pauls, conductors, with the support of the Ontario Arts Council and the Ontario Council for the Arts, New Chapter Canada 150 Grant

Alice Ho
pingyeeho.com

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