

**Performance Notes**

Performers should sing all long notes that are tied to short notes as written; do not cut off on the shorter notes (e.g., mm. 18–19 in the soprano line).

The horizontal arrow in mm. 90–91 indicates a slow transition to humming.

**Duration: c. 5'00"**

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**Glow**

by Caitlin Kenzie Scott  
and Molly Joyce

Your flesh is made of memory  
and names

I felt our souls these  
little fragile lights  
and pushing through the shadow of the night

Did your father ever teach you games  
To speak past time  
and feel for the dead

Like humming birds beating in my ribs  
They suck the sweet marrow out  
of nectar

All ignorance and evil are no longer  
forgive the dead their mute,  
their still, their floating dreams

They are looking through a telescope of shadow  
and we are a lens of bone  
looking through a telescope of shadow

I feel the whole earth  
listening

Like humming birds beating in my ribs

Words reprinted and used by  
permission of Caitlin Kenzie Scott

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**National Collegiate Choral Organization**

The National Collegiate Choral Organization (“NCCO”) exists to serve the specific needs of university and collegiate choral conductors by providing a national forum for their collegiate choruses to perform, by offering lectures and promoting repertoire suitable to their interests, and by aiding in their professional development and program growth through performance as well as scholarly and research opportunities.

NCCO sponsors biennial conferences that focus on the particular needs of the college/university and other choral professionals. These conferences will include performances by university and college choirs, presentations/clinics/workshop sessions appropriate for university and college conductors, and sessions that feature literature appropriate for university and college choirs.

For more information about NCCO, please visit their website. [www.ncco-usa.org](http://www.ncco-usa.org)

Catalog No. 1.3469

# Glow

*for Soprano Solo, SATB Chorus unaccompanied*

Text by  
Caitlin Kenzie Scott and Molly Joyce

Music by  
Molly Joyce

**Calm and tranquil** (♩ = 76)

*p*

Soprano Solo  
Your flesh is made of mem - o - ry and

Soprano

Alto  
(stagger breathe)  
*niente* *p*  
hmm

Tenor

Bass

**Molly Joyce (b. 1992)**

For biographical information about the composer, please visit her website.  
[www.mollyjoycemusic.com](http://www.mollyjoycemusic.com)

Composer's Engraving

5 *mp* *p*

Sop. Solo names \_\_\_\_\_ Your flesh is made of mem - o - ry and

S \_\_\_\_\_

A *div.* \_\_\_\_\_

10 *mp* *p* **A**

Sop. Solo names \_\_\_\_\_ I felt our souls these lit - tle frag - ile

S \_\_\_\_\_

A \_\_\_\_\_

15 *mp* *p* *p* *mp* *p*

Sop. Solo lights \_\_\_\_\_ and push - ing through the sha - dow of the

S *p* lights, \_\_\_\_\_ *mp* \_\_\_\_\_ *p* sha - dow of \_\_\_\_\_

A \_\_\_\_\_

19 *mp* B *p*

Sop. Solo night Did your fa - ther ev - er teach you

*mp*

S night

*mp* *p*

A

*p*

T did, teach,

23 *mp*

games

*p* *mp* *mp* *div.* *mf* *div.*

games To speak past time and feel for the

*mp*

A

8 games, speak, feel,

27 C

*mf* *mp* *mf* *mp*

dead Your flesh is made of mem - or - y and names

*mp*

A

ooo

*mp*

T dead flesh, mem - o - ry, names,

32 *mp* lights,

*mp* I felt our souls these lit - tle frag - ile *mf* lights,

*mf*

*p* names, felt, *mp* lit - tle frag - ile lights,

36 *mf* *tacet solo*

*mf* *div. mp*

*p* *mp*

*mf*

ooo Like hum - ming birds beat - ing in my

40

ooo

ooo

*mp*

ribs They suck the sweet mar - row out of

44

S

A

T

B

*mf* *mp* *mf* *mp*

ooo

ooo

*mf* *mp* *mf* *mp*

nec - tar All ig - nor - ance and

nec - tar All ig - nor - ance and

Piano (for rehearsal only)

48

*mf* *mp*

ooo

*mf* *mp*

ooo

e - vil are no lon - ger for - give the dead their

e - vil are no lon - ger for - give the dead their

*mf* *mp*

52 *mf* *unis.*

They are

*mf*

*(f)*

*(f)*

*(f)* *mf*

mute, their still, their float - ing dreams

mute, their still, their float - ing dreams

mute, their still, their float - ing dreams

mute, their still, their float - ing dreams

**E** Very expressive

56 *f*

look - ing through a tel - e - scope \_ of shad -

*f* look - ing through a tel - e - scope \_ of shad -

*f* look - ing through a tel - e - scope \_ of shad -

*f* look - ing through a tel - e - scope \_ of shad -

*f* look - ing through a tel - e - scope \_ of shad -

59 *mf* and we are a lens of bone *f*

ow and we are a lens of bone *f*

ow, shad - ow and we are a lens of bone *f*

ow, shad - ow and we are a lens of bone *f*

ow and we are a lens of bone *f*

*mf* *f*

62 *mp* *p* *mf*

look - ing through a, look - ing through a

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

look ing, look - ing through a, look - ing through a

*sub. p* *mp*

*sub. p* *mp*

look - ing through,

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



F

66

*mf*

tel - e - scope, a tel - e - scope of shad - ow, oo - a

*mf*

tel - e - scope, a tel - e - scope of shad - ow, —

*mf*

tel - e - scope, a tel - e - scope of shad - ow,

*mf*

tel - e - scope, a tel - e - scope of

*mf*

70

*mp*

tel - e - scope, a tel - e - scope of shad - ow ah

*mp*

tel - e - scope, a tel - e - scope of shad - ow

*mp*

tel - e - scope, a tel - e - scope of

*mp*

tel - e - scope, a tel - e - scope of

*mp*

74 G *p*

000

*p*

000

*mp*

I feel the whole earth

*p*

79 *mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

hmm

hmm

*p* *mp*

lis - ten - ing

Like hum - ming birds

*mp* *p* *mp*

84 *mp* *p*

*mp* *p*

*mp*

beat - ing in my,

*mp*

beat - ing in my ribs,

*mp*

89 *mp* *p* *f*

(transition to humming) *hmm*

*mp* *p* *f*

(transition to humming) *hmm*

(transition to humming) *p* *f*

in my ribs *hmm*

(transition to humming) *p* *f*

ribs *hmm*

*p* *f*