

# In Her Image

SSAA a cappella, with divisi

Duration ca. 5'15"

MUSIC BY

*Katerina Gimon*

WORDS BY

*Lauren Peat*



# In Her Image

*For the singers of Sirens Choir*

I caught a glimpse of her image in my garden,  
and for weeks tilled sand, silt, and soil, losing myself  
to the earth—still I could not root her there.

I caught a glimpse of her image in a nearby glade;  
for hours I rushed past the thin limbs of trees, confusing  
my breath with their whispering: *you will never reach her there.*

I rushed as far as a far-off cataract, and caught a silver  
glimpse of her image there. How many times my arms parted  
its waters—relentless waters that declined to release her there.

I caught a glimpse of her image in a fountain;  
with a frantic hand I split the stillness to retrieve her there.

I had all but lost her image, when something in me  
settled, then glanced back—

as if it were simply this she had been waiting for.

Or as if I too had waited, and been patient there.

## ***Note from the poet:***

Every choir is by definition a collective, and therefore a community—of voices, of course, but also of personalities and occupations, of pasts, presents, and futures. A community, in short, of stories. The beauty of every choir, I think, lies in this fundamental contradiction: that it exists as both “one voice” and “many voices.” *In Her Image* is at once a celebration of sisterhood, in honour of Sirens Choir, and an exploration of what it means to be a unison of “one” and “many.”

As with most of my writing, I had to walk through this poem in order to arrive at its ending; I too had to move through the garden, the glade, and the waterfall, in order to settle into the idea that togetherness is, perhaps, less a quest than an acknowledgment of what is already present. Togetherness might be something like a four-part, SSAA choir: a collective that recognizes its different stories, and lends its voice to celebrating them. A fountain that lifts many currents to form a pool that “glances back.”

## ***Note from the composer:***

Mirroring the poem and the journey it describes, through the music I tried to evoke a sense of curiosity, longing, and at times, uneasiness. To convey this, as the piece unfolds it explores a number of musical ideas and textures, all the while with a steady growing sense of unease underneath (as the search for “her image” continues). Eventually, she sees a glimpse of what she has been searching for somewhere unexpected. The music then begins to shift and settle as she discovers “her image” quite close to where she began her journey.

# In Her Image

Lauren Peat

Katerina Gimon

$\text{♩} = 80$   
*p* (feeling of 8/8 with 123 123 12 subdivision)

S  
Dun da day ah dun da day ah dah \_\_\_\_\_

A  
*p* (feeling of 8/8 with 123 123 12 subdivision)  
Dun da day ah dun da day ah dah \_\_\_\_\_

---

S  
*simile*  
3  
dun da day ah dun da day ah dah \_\_\_\_\_ *divisi*

A  
*simile*  
dun da day ah dun da day ah dah \_\_\_\_\_

---

S 1  
*mp*  
5  
I \_\_\_\_\_ caught a glimpse of her i - mage, \_\_\_\_\_ in my

S 2  
dun da day ah dun da day ah dah \_\_\_\_\_ dah \_\_\_\_\_

A  
*divisi*  
dun da day ah dun da day ah dah \_\_\_\_\_

7

S 1 gar - den and for weeks tilled

S 2 dun da day ah dun da day ah dah dah

A 1 dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 2 dun da day ah dun da day ah dah dah

10

S 1 sand, silt, and soil los - ing my -

S 2 *mp* los - ing my -

A 1 dun da day ah dun da day ah dah

A 2 dun da day ah dun da day ah dah

12

S 1 self to the earth; *f*

S 2 self dun da day ah dun da day ah dah earth *fp < f*

A 1 dun da day ah dah to the earth; *f*

A 2 dun da day ah dun dah to the earth; *mp* earth *fp < f*

A

*a tempo*  
*mf*

*mp molto rit.* -----

S 1 still I could not root her there still I could not root her...

S 2 *mp* dun da day ah dun da day ah dah dun da day ah root her

A 1 *mp* ah root her

A 2 *mp* ah root her

B

*mf a tempo*

S 1 I caught a glimpse of her i-mage, glimpse of her i-mage, in a

S 2 *mp* dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 1 *mp* dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 2 *mp* dun da day ah dun da day ah dah dun da day ah dun da day ah dah

22

S 1 near - by glade; for

S 2 dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 1 dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 2 dun da day ah dun da day ah dah dun da day ah dun da day ah dah

24

S 1 hours I rushed past the thin limbs of trees — con - fu -

S 2 dun da day ah dun da day ah dah dun da day ah dun — con - fu -

A 1 dun da day ah dun da day ah dah dun da day ah dun da day ah dah

A 2 dun da day ah dun da day ah dah — dun da day ah dun da day ah dah —

26

S 1 — — — — — sing my — breath —

S 2 — — — — — sing my — breath —

A 1 dun da day ah dun da day ah dah — dun da day ah dun da day ah dah

A 2 dun da day ah dun da day ah dah — dun da day ah dun dah my — breath

28

S 1 with their whis - per-ing: *f* *subito p* [C]

S 2 dun da day ah dun da day ah dah — m *mf* *f* *subito p*

A 1 my breath — m You will

A 2 — da day ah dun da day ah dah — m You will ne - ver reach her there. —

31

S 1 *mf* You will ne - ver You *mf* *divisi*

S 2 Ne - ver reach her ne - ver *mf* *divisi*

A 1 ne - ver reach her *mf* You will ne - ver reach her *mf*

A 2 *mf* You *mf*

34

S 1 a *f* *subito p* *ff* there there there I

S 1 b *f* *subito p* *ff* there there I

S 2 a *f* *ff* Ne - ver reach her Ne - ver reach her Ne - ver reach her there I

S 2 b *f* *ff* there Ne - ver reach her Ne - ver reach her Ne - ver reach her there I

A 1 *f* *subito p* *ff* there there I

A 2 *f* *ff* there I

\*hold the initial "there" (on beat 1) then re-enter individually with the boxed idea (on beat 2 as notated or anytime after). Repeat the boxed idea until the line with the arrow ends. Increase the frequency of entries as you crescendo to fortissimo.

D

*divisi* ↗ ↘

S  
rushed as far as a far - off cat - ar - act, and caught a sil - ver glimpse of her

A 1  
rushed as far as a far - off cat - ar - act, and caught a sil - ver glimpse I

A 2  
rushed As far I

40 *mf*

S 1  
i - mage there, — her i - mage there. —

S 2  
i - mage there, — I *mf* rushed as far as a far - off cat - ar - act,

A 1  
rushed as far as a far - off cat - ar - act, and caught a sil - ver glimpse of her

A 2  
rushed I *mf* rushed As

42

S 1  
How man - y time my arms par - ted its wa - ters, — re -

S 2  
and caught a sil - ver glimpse of her i - mage there, — re -

A 1  
i - mage there, — re -


A 2  
far I *mf* *subito p* rushed par - ted its wa - ters,

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*The score will continue on the following page.*

**F**

*p*

*divisi* 

S 1 I had all but lost her i - mage \_\_\_\_\_

S 2 a I had all but lost her i - mage

S 2 b I had all but lost her i - mage \_\_\_\_\_ I had all but

A *pp* *poco a poco cresc.* ah...



60

*mp*

*mf*

S 1 a I had all but lost her i - mage \_\_\_\_\_ I had all but lost her i - mage

S 1 b I had all but lost her i - mage \_\_\_\_\_ I had all but

S 2 a I had all but lost her i - mage \_\_\_\_\_

S 2 b lost her i - mage \_\_\_\_\_ I had all but lost her i - mage \_\_\_\_\_

A ah...

63

S 1 a *f* I had all but lost her i-mage *mf* I had all but

S 1 b *f* lost her i-mage I had all but lost her i-mage *mf* I had all but lost her i-mage

S 2 a *f* I had all but lost her i-mage *mf* I had all but lost her when some - thing in me

S 2 b *f* I had all but lost her i-mage *mf* I had all but lost when some - thing in me

A

66

S 1 a *f* *subito p* lost her i-mage and glanced back:

S 1 b *f* *ff* *f* *subito p* some - thing in me set - tled and glanced back:

S 2 a *f* *ff* *f* *subito p* set - tled some - thing in me set - tled and glanced back:

S 2 b *f* *ff* *f* *subito p* set - tled some - thing in me set - tled and glanced back:

A *ff* *f* *subito p* set - tled and glanced back:

G

♩ = 60

*mp*

*rit.*

*divisi*

S  
as if it were sim- ply this — she had been wait- ing for. — Or as if I too had wait- ed —

A  
as if it were sim- ply this — she had been wait- ing for. — Or as if I too had wait- ed —

74

H

♩ = 80

*a tempo*

*Solo (spoken):* I had all but lost her image...

Solo

S 1 *p* repeat text individually on given pitch (vary rhythm/speed)

S 2 *mp* [dun da day ah dun da day ah dah]

A 1 *mp* dun da day ah dun

A 2 *mp* and been pat-ient there.

78

when something in me settled... and glanced back.

Solo

S 1 S1b fade out by the end of the bar *divisi*

S 2 *mp* dun da day ah dun da day ah dah

A 1 da day ah dah — dun da day ah dun da day ah dah —

A 2 *mf* and been pat-ient there. — and been pat-ient

81

S 1 a *mf* I caught a glimpse of her

S 1 b *mf* I caught a glimpse of her i - mage,

S 2 *mf* dun da day ah dun da day ah dah

A 1 *mf* dun da day ah dun da day ah dah

A 2 there and been pat - ient

83

Solo something in me settled and glanced back. *molto rit.*

S 1 a *mp* i - mage, oo

S 1 b *mp* oo

S 2 *mp* dun da day ah dun da day ah dah

A 1 *mp* dun da day ah and been pat - ient there.

A 2 *mp* there. and been pat - ient there.



Named as one of Canada's 'hot 30 classical musicians under 30' by the Canadian Broadcasting Company; composer, improviser, and vocalist **Katerina Gimon's** uniquely dynamic, poignant, and eclectic compositional style is rapidly gaining her a reputation as one of the most distinctive emerging voices in contemporary Canadian composition. Katerina's music has been described as "sheer radiance" (Campbell River Mirror), "imbued...with human emotion" (San Diego Story), and capable of taking listeners on a "fascinating journey of textural discovery" (Ludwig Van). Her works have been performed across Canada, the United States, Europe, and Asia at prominent venues such as Carnegie Hall, Orpheum Theatre, and the Hong Kong Cultural Centre. Although originally from Southern Ontario, she is currently based in Vancouver, British Columbia, Canada.

**Lauren Peat** is a British-Canadian teacher, writer, translator, and lyricist. She began singing with the renowned Hamilton Children's Choir, and most recently sang with the rising women's ensemble Myriad. After studying modern languages and literatures at the University of Toronto, she completed an MFA in poetry from Boston University. Her poems have been featured at Boston's Faneuil Hall, as well as in publications such as *The Puritan* and *If You're Not Happy Now*, an anthology by Broadstone Books. She is currently travelling and writing in Mexico, thanks to a Robert Pinsky Global Fellowship.

