

she was wilderness

SSAATTBB a cappella

Duration ca. 6'45"

MUSIC BY

Katerina Gimon

WORDS BY

Waad Tariq



she was wilderness



she was wilderness
made of wood, vines, trees
her skin, a world of evergreens
and once, her beauty was timeless

but where once she was an evergreen
now she is deciduous
and tomorrow, perhaps nonexistent
if the weather climbs any higher

and where once she was a sea
now she is ponds and puddles
and tomorrow, perhaps just a legend
if people continue to pillage her lands, ungrateful

and soon she comes a single tree
where once she was an earth
and only when the last bough breaks
will the people learn

– waad tariq

waadtariq.tumblr.com

For more information about this work, program notes from the creators, a recording,
and more, please visit: www.katerinagimon.com/she-was-wilderness

she was wilderness

Waad Tariq

Katerina Gimon

Shimmering with earthy energy
like fireflies in the night sky

♩ = 63

4 - 6"

6 - 10"

Solo
mf

The musical score is arranged in six staves. The Solo part (Alto or Tenor) is in 4/4 time, marked *mf*, with lyrics "she was wilderness". The Soprano (S), Alto (A), Bass 1 (B1), and Bass 2 (B2) parts are in 4/4 time, marked *mp*, with lyrics "she was". The Tenor (T) part is in 4/4 time, marked *mp*, with lyrics "she was..." and "[she was]". The score includes performance instructions such as "enter and move to the next bar individually", "repeat, individually", "continue until line ends", and "continue repeating, adding this embellished as an option".

* Tenors should enter individually in the first bar of the piece. One singer can be assigned to start and the others can follow like quasi-echoes (depending on the standing arrangement, subsequent singers can come in spatially). After each singer has held "was" for about 4-6 seconds they can move onto the next bar. This second bar should be repeated, choosing one of the two grace note options (from above or below) preceding "was" on each re-entry. Another embellishment option is added in m. 6. Each time singers repeat "she was" they may vary the rhythm, tempi, and exact length that "was" is sustained. The desired overall effect should be that of an active drone with an underlying, sparkling energy.

she was wilderness

7

mp *mf* *p* *mf*

gliss.

S1 she was... made of

mp *mf* *p* *mf*

gliss.

S2 she was... made of

mp *mf* *p* *mf*

gliss.

A she was... made of

mf

T

poco *mf*

B1 wil - der - ness, wil - der - ness, wil - der - ness,

poco *mf*

B2 wil - der - ness, wil - der - ness,

**

** An optional additional lower voice here for the B2s.

she was wilderness

Reflective

mf

12

S1 wood, vines, trees her skin, a world of ev - er-greens and once, her beau-ty was

S2 wood, vines, trees her skin, a world of ev - er-greens and once, her beau - ty was

A wood, vines, trees her skin, a world of ev - er-greens and once, her beau - ty was

T of ev - er-greens and once, her beau - ty was

B1 of ev - er-greens and once, her beau - ty was

B2 wil-der-ness, of ev - er-greens and once, her beau - ty was

she was wilderness

With growing urgency

17 *rit.* **A** ♩ = 56 *mp*

S1 time - less but where once she was an ev - er - green

S2 time - less but where once she was an ev - er - green

A time - less mm

T time - less mm

B time - less where once she was an

21

S — now she is de - cid - u - ous and to - mor - row, — per -

A ev - er - green — mm de - cid - u - ous ah

T — ah and to - mor - row, — per -

B ev - er - green — mm where once she was an ev - er - green to - mor - row, — per -

she was wilderness

26 *mf*

S haps non - ex - is - tent if the weath - er climbs

A climbs an - y

T haps non - ex - is - tent if the weath - er climbs an - y high

B haps non - ex - is - tent if the weath - er climbs

30 *f* *mf*

S1 an - y high - er, where once she was ah

S2 climbs an - y high er, where once she was ah

A high - er, where once she was ah

T er ah once she was she was wil - der - ness

B1 ah once she was she was

B2 where once, where once she was, where once

she was wilderness

36

S1 *p* where once she was

S2 *p* where once she was

A *p* wil - der - ness where once she was time - less

T *p* she was once she was

B1 *mf* she was wil - der - ness *p* where once she was time - less,

B2 *p* she was wil - der - ness she was where once time - less,

B

The image shows a musical score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The score is in a common time signature and features a large watermark 'Perusai'. The lyrics are: 'she was wilderness where once she was timeless'. Dynamics include *mf* (mezzo-forte) and *p* (piano). A rehearsal mark 'B' is placed above the first staff. The number '36' is at the top left. The Tenor part has an '8' below the first measure. The Bass 1 part has an accent (>) over the first measure. The Bass 2 part has an accent (>) over the first measure. The Alto part has a fermata over the final measure.

This page has been intentionally left blank.

The score will continue on the following page.

she was wilderness

48

S1
sea now she is ponds and pud - dles and to - mor - row, per - haps just a leg -

S2
sea now she is ponds and pud - dles and to - mor - row, per - haps just a leg -

A1
sea now she is ponds and pud - dles and to - mor - row, per - haps just a leg -

A2
once she was a sea and to - mor - row, per - haps just a leg -

T
ah ah ah

B1
ah ah ah

B2
ah ah ah

she was wilderness

54

S1
end ah _____

S2
end ah _____ if peo - ple con - tin - ue to

A1
end ah _____ if peo - ple con - tin - ue to pil - lage her lands, to

A2
end ah _____ if peo - ple con - tin - ue to pil - lage her lands, un -

T
_____ if peo - ple con - tin - ue to pil - lage her lands, un - grate - ful, un -

B
ah _____

she was wilderness

D With disgust and anguish

58

S1 *ff* ah

S2 *ff* **D** *simile*
pil-lage her, pil-lage her lands un-grate-ful, un-grate-ful, un-grate-ful,

A1 *ff* **D** *simile*
pil-lage her lands, un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful,

A2 *ff* **D** *simile*
grate-ful, to pil-lage her lands, un-grate-ful, un-grate-ful, un-grate-ful, un

T1 *ff* **D** *simile*
grate-ful, un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful, un

T2 *ff* **D**
grate-ful, un-grate-ful, ah

B *ff* **D**
ah

she was wilderness

63

S1
ah

S2
un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful,

A1
un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful, un-grate-ful,

A2
grate-ful, un grate-ful, un - grate-ful, un - grate-ful, un - grate-ful,

T1
grate-ful, un grate-ful, un grate-ful, un grate-ful, un grate-ful,

T2
ah

B
ah where

f

* Explanation for Speakers:

- 4-8 speakers should recite (and repeat) one of the lines on the bottom of the following page to create the overall sound of a cacophonous crowd. Recitation should begin loudly and dramatically, then gradually quiet and sparsen.
- The audience need not be able to understand any individual, but rather pick out some words from the texture.
- One Speaker should be assigned to begin first (right around m. 68, as notated) and the others can follow one by one, allowing a few words before entering/overlapping. This same order can be used as Speakers drop out one by one.
- The second and third Speakers to enter should enter speaking the second half of their sentences so the common phrase phrase ("A code red...") isn't yet obvious.
- The numbers with circles around them (beginning at m. 72) are a cue system that may be used (by holding up the given number of fingers) to show how many four-bar ideas are left before the unison B3 hum at m. 92. This will help Speakers keep track of where they are so they need not worrying about counting while reciting.

she was wilderness

E *Speakers: enter individually and recite chosen sentence

Speakers (4-8 singers) **ff** cacophony

E **f** staggered breathing

S ah... where once she was ah...

E **f** staggered breathing

A ah... where once she was ah...

E **f**

T ah once she was, once she was, once she was,

E

B once she was, once she was, once she was, once she

75

Speakers (4-8 singers)

E **dim.** and sparsen gradually (to m. 92)

S where once she was ah... where once she was (ah...)

E **dim.** **mf**

A where once she was (ah...)

E **dim.** **mf**

T once she was... ah... staggered breathing

E **dim.** **mf**

B was wil - der-ness, wil - der-ness

*Speakers: please see the full explanation on the previous page. Your sentence options are as follows:

1. *A code red, a death knell, an alarm*: raging wildfires, powerful hurricanes, floods, and droughts
2. *A code red, a death knell, an alarm*: forest after forest disappearing, clearcut trees, rainforest burning
3. *A code red, a death knell, an alarm*: destroyed habitats, declining biodiversity, dwindling and dying species
4. *A code red, a death knell, an alarm*: record breaking storms, destructive wildfires swallowing villages whole
5. *A code red, a death knell, an alarm*: ever-climbing temperatures, heat waves boiling sea creatures alive
6. *A code red, a death knell, an alarm*: ocean levels rising, Arctic sea ice vanishing, glaciers collapsing into the sea
7. *A code red, a death knell, an alarm*: [sentence of your own creation with ex. of how the earth is sounding an alarm]

she was wilderness

82

Speakers (4-8 singers)

Solo (Alto or Tenor)

S

A

T

B

ah... she was she was wil - der - ness

2 Speakers begin to drop out one by one as the overall texture continues to quiet and sparsen **1**

Solo mf **2** *mp* **1**

ah... *n* **2** *f* ****Solo (spoken):** **1**

"The path forward is clear. Collaboration, courage, responsibility,..."

2 *dim.* **1** *n*

2 *dim.* **1** *mp dim.*

2 *dim. staggered breathing* **1** *mp dim.*

ah...

89

Speakers (4-8 singers)

Solo (Alto or Tenor)

S

A

T

B

...and selflessness are what we need to save her."

and soon she be-comes

and soon she be-comes

and soon she be-comes

rit. *p* **F** $\text{♩} = 63$ *p* **3**

rit. *p* **F** $\text{♩} = 63$ *p* **3**

rit. *p* **F** $\text{♩} = 63$ *p* **3**

rit. *p* **F** $\text{♩} = 63$ *p* **3**

mm and soon she be-comes

mm and soon she be-comes

****Spoken solo:** This text should be much more prominent and clearly understood than the text of the Speakers. The soloist should aim for their last few words ("...to save her") to land around m. 92. The exact time of their entrance and pacing should be adjusted to achieve this.

she was wilderness

96

S1 a sin - gle tree ah

S2 a sin - gle tree ah

A a sin - gle tree where once she was an

T a sin - gle tree where once she was an

B a sin - gle tree where once she was an

102

Solo (Soprano) and on - ly where the last bough breaks will the peo - ple learn

S1 Mm...

S2 earth Mm...

A earth Mm...

T earth Mm...

B earth Mm...

musical notation: treble and bass clefs, 3/4 and 4/4 time signatures, dynamics (mf, mp, rit.), and a 'G' chord box.

she was wilderness

108 *a tempo* *mp*

Solo (Soprano) she was, _____

Solo (Alto or Tenor) she was, _____

S *a tempo*

A *a tempo*

T *a tempo*

B *a tempo* *mp*

she was wil - der - ness, she was time - less,

113 *p* *rit.*

Solo (Soprano) she was... mm

Solo (Alto or Tenor) she was... mm

S *p* *rit.*

A *p* *rit.*

T *p* *rit.*

B *p* *rit.*

she was ev - er - green, she was earth...

she was ev - er - green, she was earth...