

Cello

Unsung

If the Earth Could Sing

SSAA or SATB choir (divisi), cello, & percussion

1. Hurricane
2. Grand Lac
3. Grassland
4. Mountain
5. Glacier

Duration ca. 22:00

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

SSAA or SATB (divisi)

Cello

Percussion (one player)

Concert bass drum, floor tom (low thuddy), medium tom, bongos, triangle, mark tree, suspended cymbal, hi-hat, glockenspiel, crotales (sounding pitches B6, B7), and a seed pod shaker, goat hoof shaker, or similar substitute. Other small miscellaneous percussion may be used for specified atmospheric improvisatory sections.

PERFORMANCE NOTE

To aid with balance, amplification of the cello is recommended (especially for larger choirs).

For reference recordings and more information about *Unsung* visit: www.katerinagimon.com/unsung.

CREATIVE TEAM

Katerina Gimon, composer

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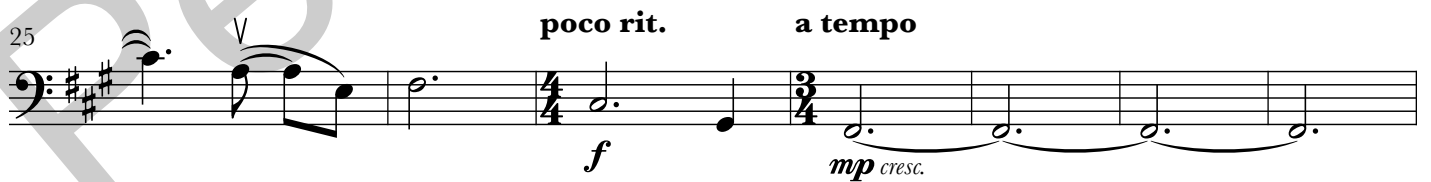
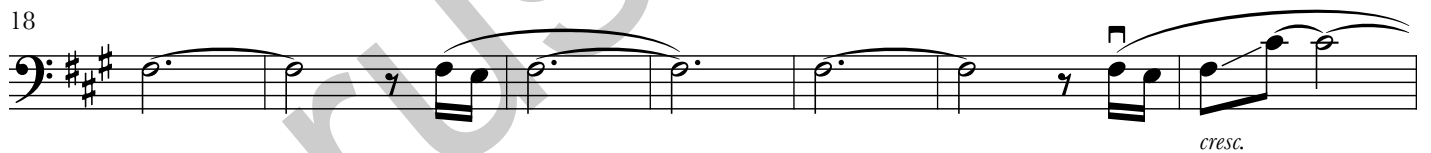
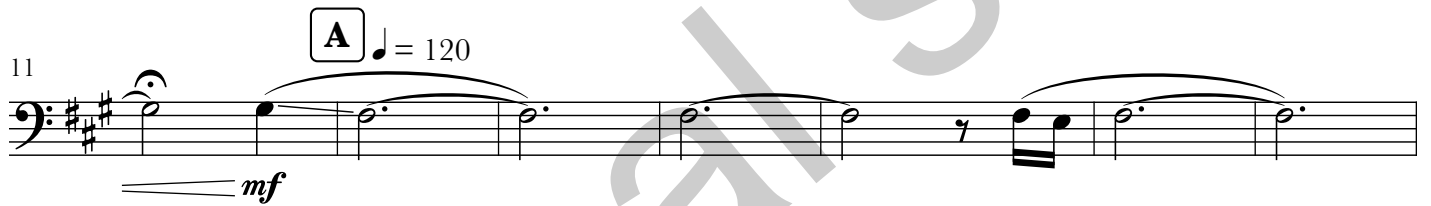
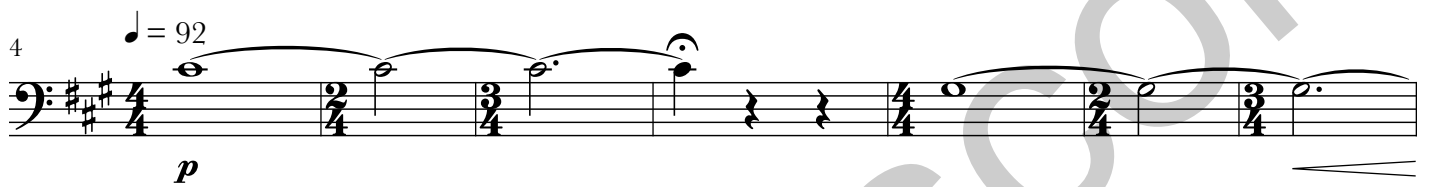
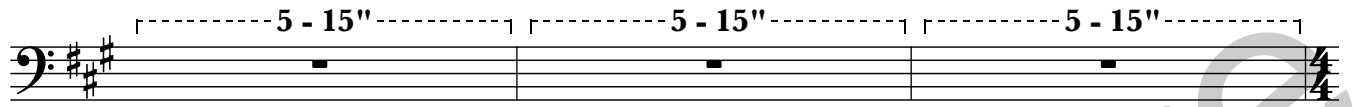
Cello

Hurricane

Mvt. 1 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon



B Suspended, floating



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C

38

This section has been omitted for PDF security

mf legato

43

cresc.

47

f

50

f

D

1 (-6) 2 3 4 5 6
 gradually move to a tremolo
 (randomly rearticulate, intersperse little tremolos, etc. building activity to m. 59)

57

E

64

cresc. *ff*

(crossfade with m. 1 of *Grand Lac*, if performing together)

Cello

Grand Lac

Mvt. 2 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

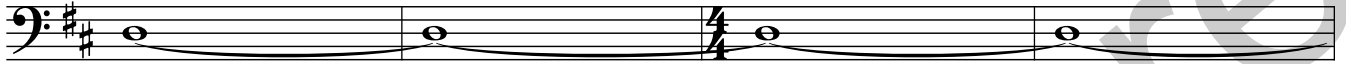
senza misura

1 (-7)

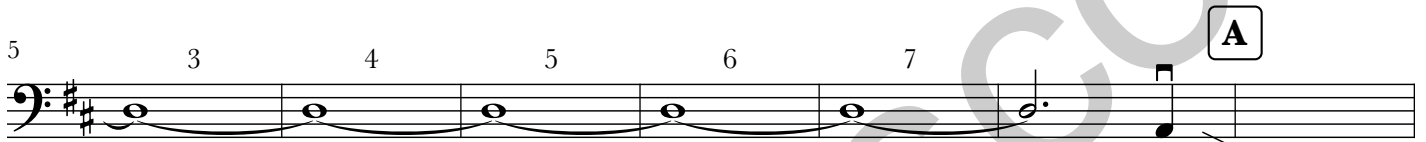
2

-----5 - 10"----- 5 - 10"----- **Calm, meditative** ♩ = 50

free bowing, randomly intersperse colourful figurations reminiscent of shimmering water over the D3 drone while swelling and decaying (ex. touch 4th and 5th harmonic trills, normal trills, tremolo between the drone and open A string)

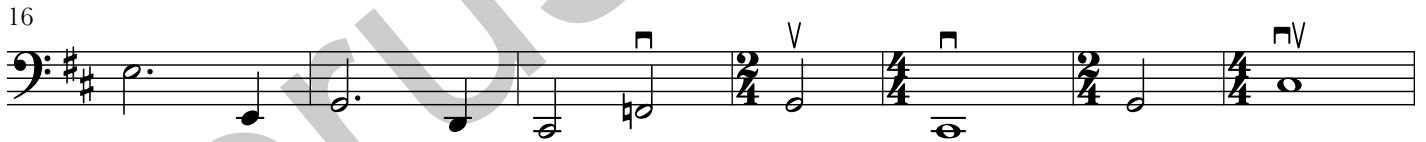


mp

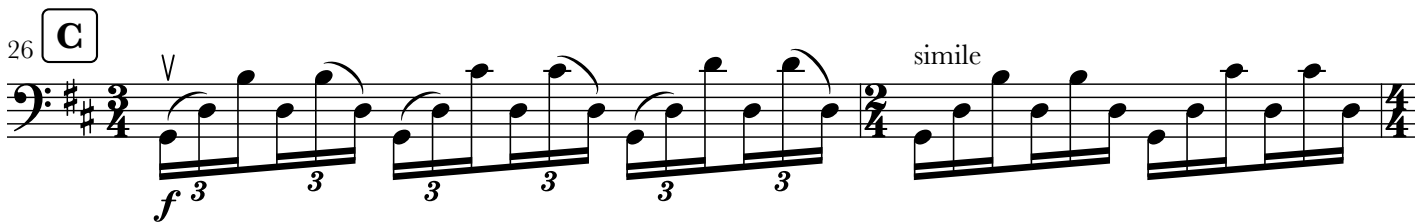
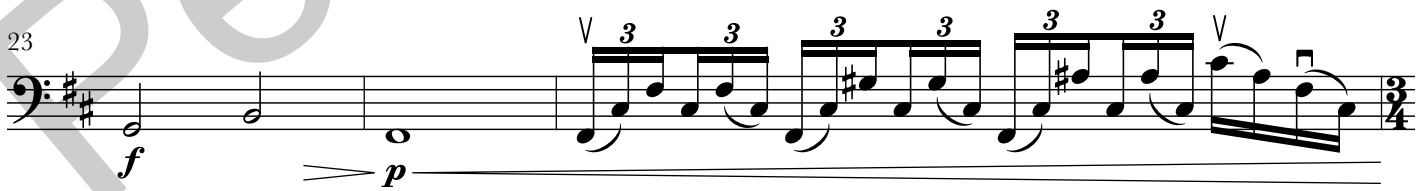


cresc. -----

f *mp sub.*



mf *f* *p* *fp*



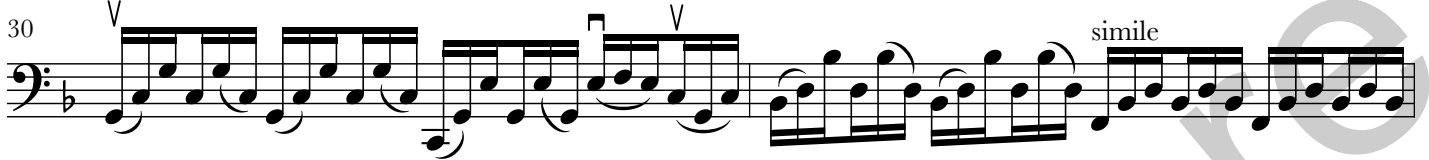
simile

28



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30



32

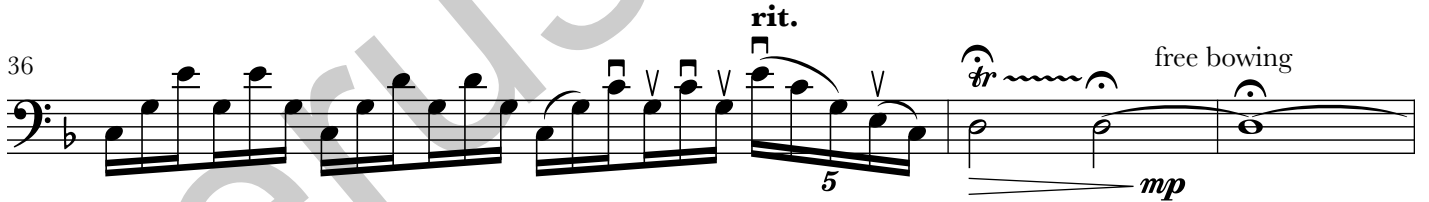


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34



36



D a tempo

improvise on long tones with colouristic effects, as in opening



43



Cello

Grassland

Mvt. 3 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

Mournful ♩ = 66

20 - 30 "

sul pont.

p ————— *mp* > *n* *p* ————— *mp* > *n*

8 **A**

mp ————— *n* *mp* ————— *n*

15 ord.

mf > *p*

20 **B**

mp ————— *p* ————— *mp* I I *mf* ————— *mp*

26

This section has been omitted for PDF security

31

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a tempo

mp

35 C

mf

39

f

43

f

47

f

51

mf

D

57 **molto rit.** **a tempo**

mp

(Choir cue) an-y ear who list-ens knows

63 **molto rit.** **a tempo** **molto rit.**

mp

$\text{>} n$

Cello

Mountain Range

Mvt. 4 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

Vibrant $\text{♩} = 48$

2

Choir $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

7 **A** *tutti with choir*
f

11 **B** *mf* *f* **C** *ord.* *sul pont.*


15 **D** **E** $\text{♩} = 48$ *mp*

22 *molto rit.* **F** *a tempo* *mf* *mp* *sul pont.*

28 **G** $\text{♩} = 48$ *ord.* *mf* *cresc.*

31 *rit.* *f*

34 **H** a tempo

37
 This section has been omitted for PDF security

40

44 **I** ♩ = 48

48 rit.

J a tempo

free bowing, randomly intersperse touch fourth and fifth harmonic trills-----

53 mp

61 Choir

you n

70 **K** ♩ = 48

74 rit.

Cello

Glacier

Mvt. 5 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

With grit ♩ = 56

7

13

17

23

27

30

32

A A little slower (♩ = c. 48) **Tempo I** (♩ = 56)

f *mf* *f* *mf* *mp* *cresc.* *f* *mf* *sim.* *f*

cresc. *cresc.*

This section has been omitted for PDF security

Glacier

Last time: *X

36

37

38

*dim. slowly to **p** (then begin cresc. on final repeat)* *mp cresc.*

* Hold D4 drone, freely bow, and intersperse flourishes, harmonic trills, echoes of the vocal motives, etc. Then, on the conductor's cue, play the final repeat as written.

39

40

41

mf cresc.

rit. **With grit** ♩ = 56

B

42

43

44

f *legato, with accented notes as marked*

45

46

47

48

49

50

51

a tempo shred it (focus on accent articulation, note definition is less important)

52

53

54

f *rit.*

55

56

57

58

59

60

fp cresc. *f*

*X = unspecified number of repeats. (Around three repeats recommended). Watch the conductor's cue for the final repeat.

PROGRAM NOTE

Unsung: If the Earth Could Sing is a compelling five-movement environmentally inspired choral work and collaboration between composer Katerina Gimon, poet Lauren Peat, and conductor Elise Naccarato. It centers around the question “if the earth could sing, what would it tell us”? The environmental crisis has been called the “biggest threat modern humans have ever faced” (United Nations, 2021) and *Unsung* aims to shed light on its impact on Canadian landscapes in particular, using choral music as a form of advocacy and a voice for change. Each movement of *Unsung* focuses on a different geographic region of Canada, moving loosely from East to West, and is sung from the perspective of the landscape or weather event (in the case of the first movement).

The first movement, *Hurricane*, speaks to the worsening hurricane impacts on the Canadian East Coast and their ever-increasing destruction. Mirroring the progression of a storm, the music spirals and grows into a powerful, rhythmic, fury, as the storm reaches land.

Grand Lac (Great Lake) moves away from destruction to highlight the beauty of the Great Lakes and river systems that branch through Ontario and Québec. In this peaceful and meditative French-language movement, the listener is drawn in by the haunting calm and serenity that the Great Lakes offer but reminded that these landscapes too and the biodiversity they support, are changing.

Grasslands focuses on the disappearing native grassland in the Canadian Prairies (only about 25% remain) and the species that rely on them to survive. The tone of this movement is quite mournful and intimate, aiming to bring to life the subdued and intricate beauty of this region.

Mountain Range gives voice to the iconic Canadian Rockies, highlighting how even landscapes as grandiose and seemingly unchanging as mountains, are not untouched by climate change. The music aims to depict at once the grandeur and vulnerability of the Rockies through contrasting sections that show mountains on both a macro level (the grandiose, unchanging, and majestic mountains we see) and on a micro level (the intricate layers of rock, erosion, and changes happening at a scale that we can't see). In this movement you'll hear echoing mountain calls, powerful folk-like choral textures, and intricate aleatory.

In the final movement, *Glacier*, we move to the Canadian North to look at perhaps the country's most startling testament to the ravages of climate change — melting glaciers. The music and poetry are striking and persistent, urging us toward a place of understanding and seeking to inspire action by leaving its listeners with one final thought: “The door is open and it's up to us to decide what our future will be”.

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Percussion

Unsung

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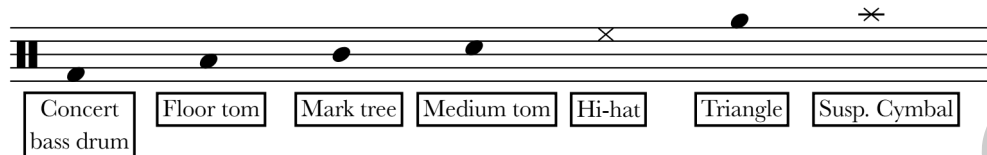
SSAA or SATB (divisi)

Cello

Percussion (one player)

Concert bass drum, floor tom (low thuddy), medium tom, bongos, triangle, mark tree, suspended cymbal, hi-hat, glockenspiel, crotales (sounding pitches B6, B7), and a seed pod shaker, goat hoof shaker, or similar substitute. Other small miscellaneous percussion may be used for specified atmospheric improvisatory sections.

Percussion map:



PERFORMANCE NOTE

Use this percussion part as your guide, but feel free to make it your own (embellishing tastefully, playing with instrument selection, etc.) in keeping with the overall character of each movement.

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Percussion

Hurricane

Mvt. 1 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

Choir cues

Rainstorm 5 - 15" 5 - 15" 5 - 15"

improvise atmospheric sounds reminiscent of the beginnings of a big storm, start sparsely and gradually increase activity to A. Stick to sounds relatively higher in pitch, ex. rain-like sounds like shakers, rattles and blocks; possibly throwing in a few more ominous sounds foreshadowing the storm's arrival ex. dragging fingers along the head of the bass drum or a roll on a thundersheet.

Rainstorm *ad lib.*

$\text{♩} = 92$

4

Come, to - geth - er, come to geth - er,

8

come to - geth - er, come to - geth - er.

A $\text{♩} = 120$

12 **Bass drum** 3 2 **Floor tom**

mf *p* *mf*

21 2 2 *poco rit.* *f*

28 **a tempo** **Susp. Cym.** **B Suspended, floating**

mp *cresc.* *mf* *p* *mf*

35



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42 **C** Hi-hat



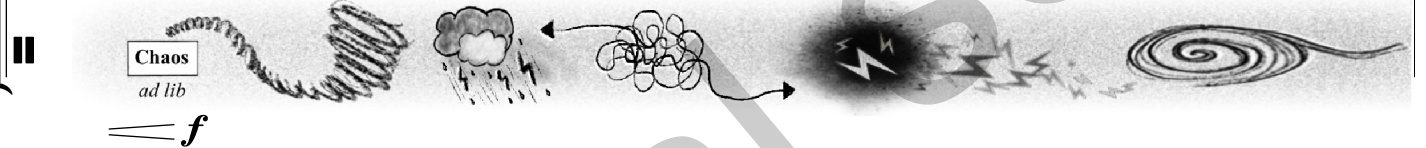
46 **Medium tom**



51 **D**

Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er.

Using toms and bass drum, improvise a groove reminiscent of a chaotic storm; gradually become louder and increasingly active to E



55

Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er,



60

come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er,



64

come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, WAIT PLEASE!



69 **E**

ff (crossfade with m.1 of *Grand Lac*, if performing together)

Percussion

Grand Lac

Mvt. 2 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

senza misura 5 - 10" 5 - 10" **Calm, meditative** ♩ = 50

Choir cues

Oo

shimmering water soundscape

mp

sprinkle in sparkly atmospheric sounds (ex: chimes, cymbal scrapes or brushes, other high ringing metals) 1 (- 7) 2

5 3 4 5 6 7 **Mark tree (l.v.)**

A **Bass drum** **To Crotales** **B** **Crotales**

mf

17 **Susp. Cymbal** **To Perc.**

pp *mf* *p* *mf* *pp*

23 **This section has been omitted for PDF security**

36 **rit.** **D** 1 (-8) **a tempo** 2 3

sprinkle in sparse atmospheric / colouristic things to the end (ex.) scrape, brush, or roll on suspended cymbal; occasional ringing metals

atmospheric

mp **rit.**

42 4 5 6 7 8

Percussion

Grassland

Mvt. 3 from *Unsung: If the Earth Could Sing*

Lauren Peat

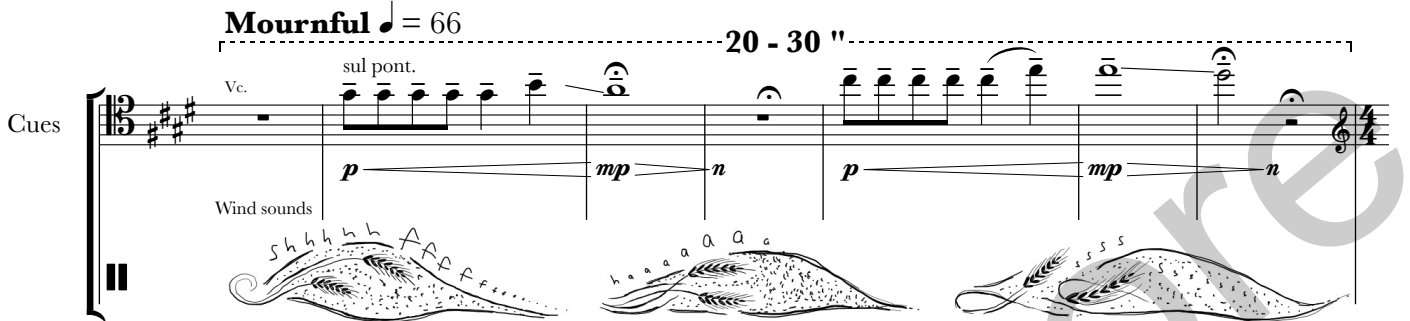
Katerina Gimon

Mournful ♩ = 66 20 - 30 "

Cues

Vc. *sul pont.*

Wind sounds



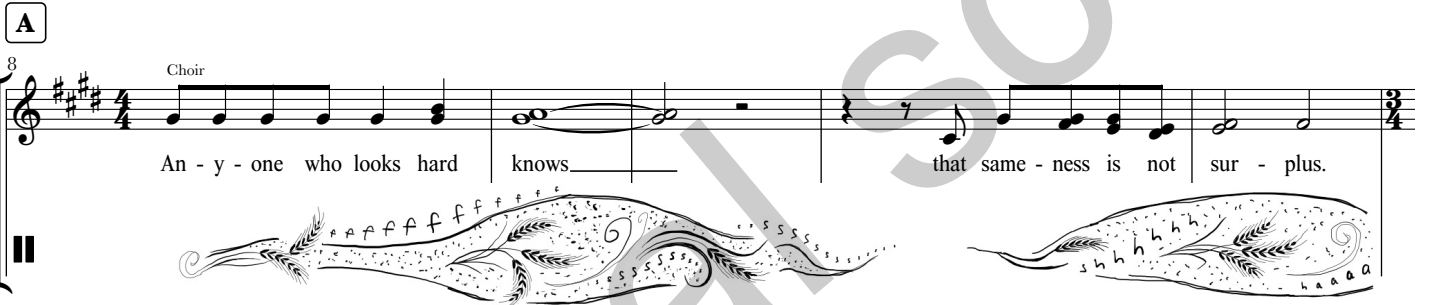
Following the general shape of the graphics (for dynamics and sparsity), mimic the sounds of gentle rustling winds passing through a field of wheat. (ex. wire brushes or hand/fingernails on bass drum head)

A

8

Choir

An - y - one who looks hard knows that same - ness is not sur - plus.



13

Our var - i - a - tion swelled and flowed,



19

an o - ce - an - ic ad - dress.

B

Our same - ness was not

To Bongos



24 **3** **2** **4** **2** **4** **3** **2** **4** **2**

A percussion staff starting with a double bar line. It contains a series of rests and rhythmic markings: a 3-measure rest, a 2-measure rest, a 4-measure rest, a 2-measure rest, a 4-measure rest, a 3-measure rest, a 2-measure rest, and a 4-measure rest. The staff ends with a treble clef, a key signature of two sharps (F# and C#), and a double bar line.

36 **C** Choir

Bi - son browsed with - in our blaze, turned their thick bod - ies earth-ward, turned their thick bod - ies earth-ward.

A choir staff in treble clef with a key signature of two sharps. It contains a melody with lyrics. There are two triplet markings (3) over the notes 'ies' in the second and third phrases. The staff ends with a double bar line.

40 Bongo Drums

f gentle, supportive groove, ad lib.

A staff for Bongo Drums with a double bar line. It contains a rhythmic pattern of notes and rests, some marked with 'x' to indicate specific drum sounds. The dynamic marking is *f* (forte). The instruction below is 'gentle, supportive groove, ad lib.'

44

A staff for Bongo Drums with a double bar line, continuing the rhythmic pattern from the previous section.

48

This section has been omitted for PDF security

A large grey rectangular area covering the musical staff for measures 48-51. The text 'This section has been omitted for PDF security' is centered within the area.

52 Choir

Mm ah.

Wind sounds

A choir staff in treble clef with a key signature of two sharps. It contains a melody with lyrics 'Mm ah.' and a long note. Below the staff is the text 'Wind sounds' and an illustration of a grass blade with 'shhh' and 'hahaha' written in a stylized font to represent wind sounds. The staff ends with a double bar line.

Percussion

Mountain Range

Mvt. 4 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

Vibrant ♩ = 48

triangle

f

A

bass drum

12 **B**

Mark Tree

C

mp

f

18 **D**

Susp. Cymbal

E

♩ = 48

molto rit.

n — *mp* — *p*

F

25 **a tempo**

G

♩ = 48

mp

mp

32

rit.

H

a tempo

mf

f

This section has been omitted for PDF security

36

This section has been omitted for PDF security

* (seed pod shaker, goat hoof shaker, or similar substitute)

Mountain Range

42

I ♩ = 48

Choir In your lan - guage,

50 **rit.**

fric - tion: ma - te - ri - als de - fined by where they end and be - gin. No

crunchy rock sounds *mp*

J **a tempo**

55 end to as - pen trees fall - ing, elk dy - ing, dy - ing,

ad lib. sparse atmospheric elements (cymbal brushes, quiet rolls, bowed cymbal, etc.)

atmosphere *p*

62 dy - ing. Which means: you too.

atmosphere

K ♩ = 48

70 Cello

Oo 1 (-7) 2 3 4

74 **rit.**

5 6 7

pp

Percussion

Glacier

Mvt. 5 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

With grit ♩ = 56

Floor tom

Susp. Cymbal

Musical notation for measures 1-6. The staff is in 4/4 time. Measures 1-2 feature a floor tom with a forte (*f*) dynamic and accents (>). Measures 3-6 feature a suspended cymbal with a dynamic range from *n* to *mf*.

Musical notation for measures 7-14. Measures 7-14 continue the floor tom and suspended cymbal patterns. Measure 14 ends with a 4-measure rest.

Musical notation for measures 15-20. Measure 15 starts with a forte (*f*) dynamic. Measure 16 is marked "To Glock.". Measure 17 is marked "A little slower (♩ = c. 48)". Measures 18-20 are marked with a 3-measure rest.

Tempo I (♩ = 56)

Glockenspiel

Musical notation for measures 21-27. The staff is in 4/4 time. Measure 21 starts with a mezzo-piano (*mp*) dynamic. Measures 22-27 feature a glockenspiel with a mezzo-forte (*mf*) dynamic and a triplet in measure 27.

Musical notation for measure 28, showing a treble clef and a flat key signature.

This section has been omitted for PDF security

33

36

*X to B.D. and Susp. Cym.

Bass Drum

41

rit.

B With grit ♩ = 56

47

51

rit.

a tempo

57

*X = unspecified number of repeats. (Around three repeats recommended). Watch the conductor's cue for the final repeat.

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