

Unsung

If the Earth Could Sing

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



INSTRUMENTATION

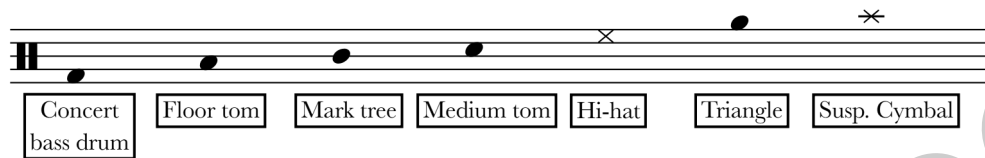
SATB choir (divisi)

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:



PROGRAM NOTE

Unsung: If the Earth Could Sing is a compelling five-movement environmentally inspired choral work and collaboration between composer Katerina Gimón, 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”.

For more about *Unsung* visit: www.katerinagimon.com/unsung.

The creation of this work was made possible by the support of the Canada Council for the Arts.



Canada Council
for the Arts
Conseil des arts
du Canada

PERFORMANCE INSTRUCTIONS

Amplification:

- For optimal balance (especially with larger choirs) amplification of the cello is recommended.
- For the spoken solos throughout *Unsung*, amplification is encouraged. Alternatively, if desired the spoken solos may be pre-recorded and played through loudspeakers.

Movement and staging:

- Through not required, movement and staging for this work are encouraged. For inspiration, please see Myriad Ensemble's videos of *Unsung* on their YouTube channel.
- For *Mountain Range*:
 - I've included some suggested staging in the score using the following directions:
 - raise hand(s): raise one or both hands to your face as if calling someone.
 - angle out: angle your body slightly outward, splitting the choir in the middle.
 - face side: turn completely to face the sides of the stage (this is both for visual effect as well as to help direct sound away from the audience to create better balance in sections with the solo line).
 - head forward: turn your head only towards the front.
 - Feel free to adjust or expand on this staging to make it work for your group and performance space!

Body percussion:

- *Hurricane* and *Glacier* include a stomping part. Please feel free to omit or embellish this part to work best for your group, staging, performance space, etc.

Chaos group (in *Hurricane*):

- Group size: This group should be about 4-8 singers (depending on the size of the choir) and include Speaker 1, Speaker 2, as well as a Soloist (who has a great scream for the final cutoff).
- Instructions: Singers should enter one by one, interspersing speech, shouts, laughter, wails, etc. beginning sparsely and gradually increasing activity to rehearsal E (cutoff by one singer screaming). The goal is to help create an overall chaotic texture in this section, which builds to a cacophonous wall of sound (when we reach the eye of the storm at rehearsal E). All singers, except for one (Speaker 1), should source words from the left side of Lauren's poem from “we need an eye” onwards (see the poem on p. vi-vii). Speaker 1 should use the text on the right side from “only a question” onwards. The text can be fragmented, repeated, broken down into its smallest components, extended, morphed into cries, etc.

TEXT

Please see pages vi to xi of the pre-score notes to read the text in its original formatting.

CONDUCTOR'S NOTES

As a young conductor (well, at the time of this commission), I have always believed in collaborating with artistic colleagues who are passionate about bringing projects to life that speak to our generation. *Unsung* is more than a reflection on the environmental crises – it is a call to give voice to places and people longing to be heard, highlighting how art can serve as a powerful medium for advocacy and education.

Bringing Lauren's texts to life through Katerina's music was a meaningful and thought-provoking process for our choir. It challenged the singers and I to confront the realities of environmental change, engage in conversation, and consider our own impact. Each movement offers a lens into a different crisis—hurricanes, bison migration, melting glaciers—urging both singers and audiences to connect with these urgent issues on a personal level. I encourage conductors to go beyond the notes, to share resources, and to foster discussions with their singers.

Unsung was a thought-provoking and enjoyable work for our choir, but is not to be underestimated. It is vocally demanding and requires singers to 'become' the landscapes. If performing the whole cycle, encourage your singers to pace themselves vocally, especially in *Mountain Range*. It's a deceptively big sing from there to the end! One of the elements Myriad Ensemble particularly enjoyed in *Unsung* was the moments of freedom through improvisation. This allowed the singers to engage deeply with the music, using their voices to explore and express its meaning. A striking example is the repeated "dripping" section in *Glacier*, where Katerina has given the singers the space to reflect on the melting glaciers through their own vocal interpretations. This moment invites a personal connection to the music, making it both thoughtful and immersive.

I am deeply grateful to my wonderful friends, Lauren and Katerina, for trusting Myriad Ensemble to bring their words and music to life and allowing their artistry to speak through us. I am also immensely proud that this work contributes to the growing repertoire of extended works for upper-voice choirs by female artists—a testament to how one idea, one act of change, can spark something truly impactful.

Conductors, please know I am happy to share any 'tips and tricks' if you have any questions. Send me a note at artisticdirector@myriadensemble.com.

—Elise Naccarato

NOTE FROM THE POET

Unsung: If the Earth Could Sing was born out of a conversation between composer Katerina Gimon, conductor Elise Naccarato, and myself. Marrying word, music, and the human voice, we hoped to pay homage to the awe-inspiring power of the Canadian landscape, whose careful equilibrium is increasingly under siege.

The Canadian landscape being vast and varied, I was faced with a series of difficult decisions. After much deliberation, I narrowed the writing down to a cycle of five poems, each of which adopts the perspective of a regional landscape feature or weather movement: *Hurricane*, *Grand Lac*, *Grassland*, *Mountain Range*, and *Glacier*.

Adopting the perspective of the natural world will always be an imperfect imaginative experiment. (As Marie Howe writes in her extraordinary poem “Singularity”: “[t]rashed oceans don’t speak English or Farsi or French.”) This being said, conservation and climate justice are possible only through an earnest reappraisal of our relationship to the natural world—and language is one of the most profound relational tools at our disposal.

This was my original intention, and yet the work acquired new meanings as it evolved alongside current events. I began writing the text sometime before the word *coronavirus* graced the world’s lips, and completed it just as protests honouring the lives of Black, Indigenous, and racialized communities occupied streets across Canada.

Unsung ultimately became a lens through which to think more critically about my role as an artist and settler living on Indigenous land.¹ Rereading the *Hurricane* movement, for example, I was struck by how its call to examine our own relationships to “destruction” mirrored the call for a nation-wide reckoning with police brutality and systemic discrimination.

While the scope of this work is environmental collapse, any attempt to bear witness to the custody of Canadian landscapes must acknowledge the injustices inflicted on its First Peoples. I humbly acknowledge the limitations of my own perspective, as well as my commitment to supporting and amplifying Indigenous voices in the fight against climate change.

—Lauren Peat

¹ I wrote the text for “Unsung” while living on the traditional territories of the Hatiwendaronk, Haudenosaunee, and Anishinaabe peoples, as well as of the Mississaugas of the Credit First Nation.

1. THE ATLANTIC PROVINCES

HURRICANE:

come together

please

come
TOGETHER— :||

wait winds
please

where did we
come from? :||

come don't you know
winds
have no home?
always
deported from the place
we begin
always

together
come now
no time
to wait

we were made to
give up let go
move on :||

come with us
now NOW no time
to wait

we need an eye
to see
through :||

I!
I!
now COME come
with us wait PLEASE NO
make contact

I! I! I!
with the world
////////////////////
////////////////////
//////////////////// tether to bodies
of water //////////////////////
////////////////////
////////////////////
//////////////////// scream the day //////////////////////
//////////////////// ~~into darkness~~ //////////////////////
//////////////////// WAIT ////////////////////// PLEASE //////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////

SOLITARY SPEAKER:

(what we're seeing are
tropical depressions

coalescing)

(what we're seeing

what we're seeing is

a tropical storm
moving toward

the coast)

(only a question of—

time to

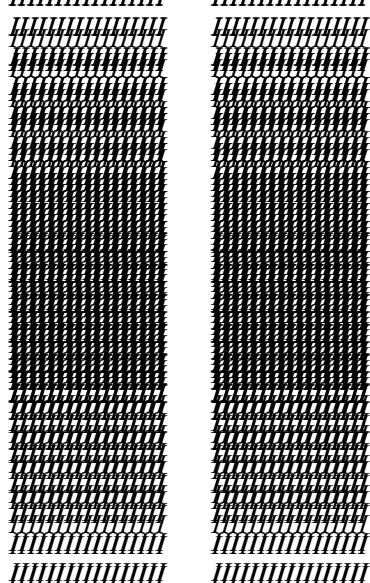
time)

(stand-by) (stand-by)

(do you read me?)

(can you
hear me?)





(there are

*trees power-
lines so many
without*

power

so much

so much

destruction)

1a.

SPOKEN INTERLUDE

EYE OF THE STORM:

Destruction? Well, you'd know all about that.

Perusal Score

2. CENTRAL CANADA

SOLITARY SPEAKER:

The word Ontario was derived from the Huron-Wyandot words onitاريو, meaning “beautiful lake,” and kanadario, meaning “sparkling” or “beautiful” water.

The word Québec springs from the Mikmaq kepék, meaning “strait” or “narrows.”

GRAND LAC:

une danse de gestes
qui déferlent, reculent :
nos vagues écumeuses
se rattachant au bleu.

les remous d’une danse
étant difficiles à posséder,
c’est la danse de toute chose
que vous convoitez.

en onitاريو et au kepék,
on attrape les feuilles
lâchées de l’arbre,
emportées au vent.

bien plus douloureux
est notre ballet :
cette chute libre
sans signe d’être bercés.

[flame, scarlet, saffron gold
we carry the leaves that cede to the wind
let go.]²

² The bracketed stanza is excerpted from an earlier version of the poem, which the composer included in their musical realization.

3. THE PRAIRIE PROVINCES

SOLITARY SPEAKER:³

“the Canadian Prairies are vanishing faster than the Amazon rainforest, the Great Barrier Reef....”

GRASSLAND:

anyone who looks hard knows
that sameness is not surplus.
our variation swelled and flowed,
an oceanic address.

our sameness was not surplus.
warblers found within our blaze
an oceanic address.
where are all the birds that graced us?

bison browsed within our blaze,
turned their thick bodies earthward.
where are all the herds that grazed us?
our stillness now a song unheard.

turn your tall bodies earthward,
any ear who listens knows—
wherever silence goes unheard,
earth’s music stalls and slows.

³ The Speaker’s lines are slightly adapted from a *Canadian Press* headline: “Canadian Prairies vanishing faster than Amazon rainforest, Great Barrier Reef: conversation group.” Reprinted in the *National Post*, December 15, 2016.

4. THE CANADIAN ROCKIES

MOUNTAIN RANGE:

How do we sing in a voice
So plural?

The key is:
How not to?

Not one opinion waking
But a quantum

Whole: in which
All life suffers
From one subtraction.

Tectonic force thrust us
Upward—
Erosion pulled us down.

Our patience
Monolithic,
But not exempt from

Change, direction.
Our cue—

Time's thumb,
Marbling our layers
Without intention.

In your language,
Friction—materials defined
By where they
End and begin.

No end to aspen trees
Falling, elk
Dying. Which means:

You too.

[The debris in your voice not
Feeling, but
Distraction:

The extravagant action of
Now,
Abrading everything.]⁴

⁴ The stanzas in brackets are not featured in the musical realization.

5.

THE NORTHERN TERRITORIES

GLACIER:

*under**stand:**we never fought for**s t a s i s**the elements**fickle, we**trickle ripple flow**but this is happening**so much quicker**than we've known**c r y s t a l l i n e**time capsule**d**r d**i r d**p i r d**p p i r d**i p p i i**n i p p r**g n i p i**g n i n**g n p**g p**g**don't let us go**let your witness be**a pre**lude**prelude**prelude to*

CREATIVE TEAM

Katerina Gimon, composer



Katerina Gimon is an acclaimed Canadian composer recognized for her uniquely dynamic, poignant, and eclectic compositional style. Her 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). In her works, she draws influence from a myriad of places—from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Her compositions are performed widely across Canada, the USA, and internationally. Katerina is the composer in residence for Myriad Ensemble and lives in Metro Vancouver, British Columbia, Canada. www.katerinagimon.com

Lauren Peat, poet



Lauren Peat is a poet, essayist, and translator. Her work has appeared in Arc Poetry Magazine, Asymptote, The Malahat Review, and World Literature Today, among other places, and is featured in the repertoire of acclaimed choral ensembles across North America. In other lives, she toured internationally with an award-winning chamber choir, waited tables at the foot of a 12th century château, and served as an interpreter for a film festival in southern Mexico. She now lives in Vancouver, Canada. www.laurenpeatwrites.com

Elise Naccarato, conductor



Elise Naccarato is a dynamic and innovative conductor, whose journey in choral music began in the Hamilton Children’s Choir, igniting a lifelong passion that has shaped her career. As the founder and Artistic Director of Myriad Ensemble, an adult upper-voices choir based in Burlington, Ontario, Elise has established a niche for working with adult treble voices and crafting a sound that is ubiquitous, rich in colour and full of life. With Elise’s leadership and vision, Myriad Ensemble is committed to raising the voices of women and non-binary composers through the collaboration, exploration and performance of adult upper-voice choir repertoire. www.elisenaccarato.com

Hurricane

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

Lauren Peat

Katerina Gimon

S

5 - 15" *pp* repeat until line ends 5 - 15" *Mm*

enter and repeat individually *p* repeat until line ends
Come to - geth - er,

A

pp repeat until line ends *Mm*

T

* **Rainstorm** *ad lib.*

Spoken solo 1 (Radio Newscaster):
"What we're seeing are tropical depressions *coalescing*."

B

Vc

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.

Perc.

* **Rainstorm** *ad lib.*



* Singers and percussionist should improvise a rainstorm soundscape that foreshadows the arrival of the hurricane. For the choir: sounds could include snaps, tongue clicks, pops, patting thighs, rain sticks, and / or small handheld percussion. For the percussionist, see your part for examples of sounds.

Hurricane

4 $\text{♩} = 92$
p

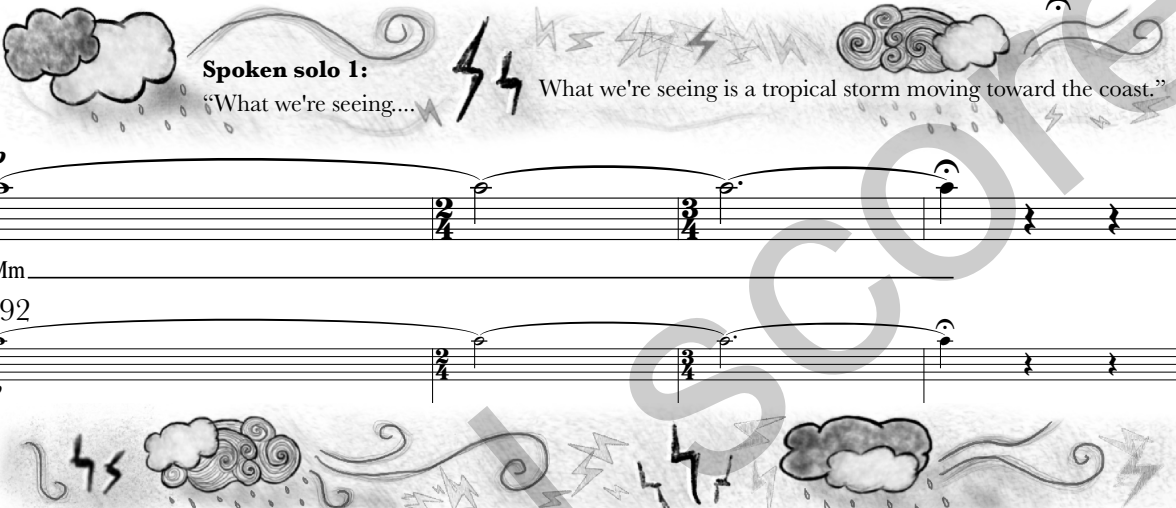
S Come _____ to - geth - er, _____

A *p*
 Come to - geth - er, come to - geth - er, _____

T **Spoken solo 1:**
 "What we're seeing..."  "What we're seeing is a tropical storm moving toward the coast." 

B *p*

Vc $\text{♩} = 92$
p

Perc. 

8 *mp*

S come _____ to - geth - er, _____ to - geth - er. _____

A *mp*
 come to - geth - er, come to - geth - er. _____

T 

B *mf*

Vc *mf*
 Mm _____ Oh,

Perc. 

Hurricane

A

$\text{♩} = 120$

mf

12

S

Stomp: (opt.)

A

mf

Stomp: (opt.)

T

mf

Stomp: (opt.)

B

Stomp: (opt.)

A

$\text{♩} = 120$

Vc

Perc.

mf

Hurricane

17

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

A
come to - geth - er, come to - geth - er, come to - geth - er. Please, wait winds

T
come. Please,

B
Oh, come

Vc
Floor tom

Perc.
p *mf*

22

S
come to - geth - er, wait winds. *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

A
please, wait to - geth - er. Please, wait winds please, *cresc.*

T
come. *cresc.* Come come,

B
Oh, come to - geth - er, please, *cresc.*

Vc
cresc.

Perc.

Hurricane

27 **poco rit.** *f* **a tempo** *mp*

S
where do we come from_ now?

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

T
come where do we come from now?

B
come now.

Vc
poco rit. *f* **a tempo** *mp cresc.*

Perc.
f *mp* *cresc.*

Hurricane

B Suspended, floating

30

f *mp*

S
Come, don't you know: winds have no home? _____

fp (Quickly close to "m") *mp*
Come winds, al - ways de-

A
fp (Quickly close to "m") *mp*
come to - geth - er, come to - geth - er. Come winds, come, al - ways de-

T
fp (Quickly close to "m") *mp*
Come winds, come, _____ de-

B
fp (Quickly close to "m") *mp*
Come, winds have no _____ home? _____ De-

B Suspended, floating

Vc
f *mp* *p*

Perc.
mf *p* *mf*
Susp. Cym.

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The score will continue on the following page.

Hurricane

C

42

mf

S Come now no time to wait, no time, no time, we're made, we're made, made to give

mf Come no time wait no time we're made to

A Come now no time to wait, no time, no time, we're made, we're made made to give

mf

T Come no time wait no time we're made to

mf

B Come no time to wait Come no time we're made, made to give

Vc *mf* *legato*

Perc. Hi-hat (3)

45

S up, let go, move on, move on, come now,

cresc.

A up, let go, let go, move on, move, come with us, come now, come with us, come now, give let go move, come, come now, come, come now,

T up, let go, move on, move, come with us, come now, come with us, come now, give let go move, come, come now, come, come now,

cresc.

B up let go move on, up come now, come, come now,

cresc.

Vc *cresc.*

Perc. *cresc.*

Hurricane

48 *f*

S
NOW no, no time to wait, we need an eye to see through, now COME._____

f
come NOW, no time to wait, we need an eye to see through, now COME._____

A
f
NOW no time to wait, we need an eye to see through, !!_____

f
NOW no, no time to wait, we need an eye to see through !!_____

T
f
NOW no time to wait, we need an eye, an eye to see through, now COME.

B
f
NOW no time to wait, we need an eye, an eye to see through, oh now

Vc
f

Perc.
f (3) Medium tom *mp*

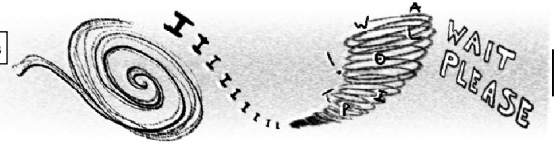
Detailed description: This is a page of a musical score for the song 'Hurricane', page 9. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and a vocal line (Vc). The instrumental parts include Percussion (Perc.) and a section for Medium tom. The music is in 3/4 time and begins at measure 48. The lyrics are: 'NOW no, no time to wait, we need an eye to see through, now COME.' The Soprano and Alto parts have a 'come NOW' variation. The Tenor part has an 'eye, an eye to see through' variation. The Bass part has an 'eye, an eye to see through, oh now' variation. The Vc part has a rhythmic accompaniment. The Percussion part has a drum pattern with a triplet of eighth notes. Dynamics include forte (f) and mezzo-piano (mp). There are also accents and a '3' (triple) marking.

D

51

Chaos Group

* **Chaos**
ad lib.



Witchy, bright and dramatic! Think: electric guitar energy. Or Ursula-like (from The Little Mermaid)

S

Stomp: x

A

Stomp: x

T

Stomp: x

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

B

Stomp: x

come, come, come to - geth - er.

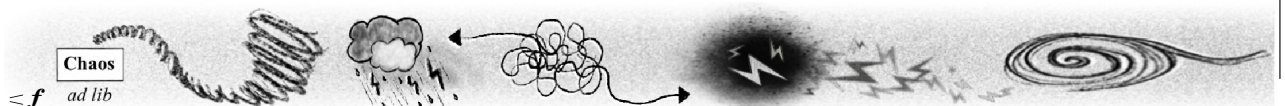
D

gradually move to a tremolo
(randomly rearticulate, intersperse little tremolos, etc. building activity to m. 59)

Vc

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

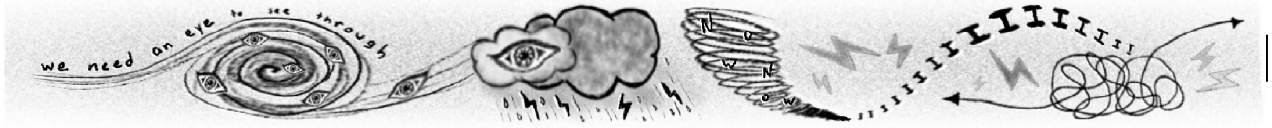
Perc.



* Please see the pre-score notes for text to use and more info for the Chaos Group

55

Chaos Group



S

Chords: x, x, x

A

Chords: x, x, x

T

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

Chords: x, x, x

B

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

Chords: x, x, x

Vc

Chords: x, x, x

Perc.



60

Chaos Group



S

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

A

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

T

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

B

come, come to - geth - er. Come,

Vc

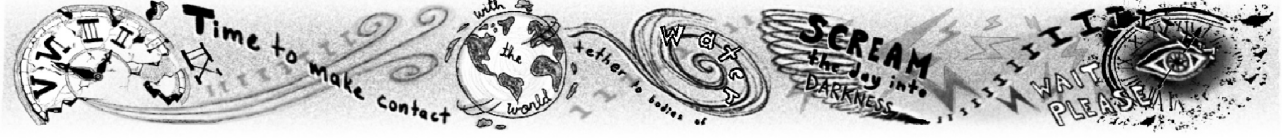
Perc.



Hurricane

64

Chaos Group



S

A

T

B

Vc

Perc.

cresc. *ff*

ff

cresc. *ff*

cresc. *ff*


cresc. *ff*

cresc. *ff*

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

come, come to - geth - er. Come.

scratch tone + sul pont.



69

Chaos Group

E

Solo (scream)
to cut everyone off

Spoken solo 2 (Eye of the storm):
"Destruction? Well, you'd know all about that."

S

A

TB

Perc.

mp

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

ff

Grand Lac

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

Lauren Peat

Katerina Gimon

senza misura

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

S

Spoken solo:
The word Ontario was derived from the Huron-Wyandot words onitariio, meaning "beautiful lake," and kanadario, meaning "sparkling" or "beautiful" water.

A

mp a few singers improvise harmonics over the drone

T

mp a few singers improvise harmonics over the drone

B

senza misura

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

Vc

mp

Perc.

shimmering water soundscape
mp

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

Note: In this movement when a pitch is repeated within a phrase marking but is not tied (i.e. S and A in m. 31-35, T in m. 10, B in m. 14), re-articulate with a bit of extra air – as if you were going to add a very gentle ‘h’ – but don’t lift.

5

mp cresc.

S

mp cresc.

The word Québec springs from the Mikmaq *kepék*, meaning "strait" or "narrows."

cresc.

A

mp cresc. (no breath)

Oo (oo) *morph vowel*

T

cresc. (no breath)

Oo Oo ah

B

mp *cresc.*

Oo oo (oo) *morph vowel*

cresc.

Vc

cresc.

Perc.

Grand Lac

A

10

S

f (no breath) *mp sub.* *mf*

oh dé - fer - lent, re - cu - - -

f *mf*

Une danse de gest' qui dé - fer - lent, re - cul'.

A

f (no breath) *mp sub.*

oo

f *mp sub.*

ah oo

T

f (no breath) *mp sub.* *mf*

oo dé - fer - - lent, re - cul'.

B

f *mp sub.*

ah oh ah

f *mp sub.* *mf*

ah oh dé - fer - - lent, re - cul' ah

A

Vc

f *mp sub.*

Perc.

Mark tree (l.v.) Bass drum

mp *mf*

13

S
- - - - - lent: se rat - ta - chant au bleu. Les re -

nos vagues é - cu - meus' se rat - ta - chant au bleu. Les re -

mf
nos vagues é - cu - meus' oo

oo

T
oo

B
oh oo

oh oo

Vc
oo

Perc.
To Crotales

B

15

S
-mous d'un-e danse_ é-tant plus dif-fi - ciles à pos-sé-der,_ c'est la danse de tou-te chose que vous

A
- mous,_ re-mous d'un-e danse oo c'est la danse, danse de tou-te chose que vous

T

B
_____ les re-mous d'un-e danse oo _____

Vc
B

Perc.
Crotales To Perc.

18

S
con - voi - tez. Oh oh

A
ah. Oh oh

T
ah. Oh oh

B
ah. Oh oh

Vc
Susp. Cymbal

Perc.
pp mf p mf pp

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The score will continue on the following page.

29

S
l'arb - - - - re, em - por - téés au vent.

A
l'arb - - - - - - - re, em - por - téés au vent.

T
l'arb - - - - - re, em - por - téés au vent.

B
l'arb - - - - - re, em - por - téés au vent.

Vc

31

S
Ah ah ah

A
Ah ah ah

T
Ah Bien plus dou - lou - reux est no - tre bal-

B
Ah Bien plus dou - lou - reux est no - tre bal-

Vc
simile

Grand Lac

rit.

34

mp enter and repeat individually

repeat until line ends

S
ah _____ ah _____ ber-cés

A
ah _____ cés.

T
- let: cette chu-te lib - re sans signe d'êt - re ber - cés.

B
- let: cette chu-te lib - re sans signe d'êt - re ber - cés.

Vc
rit.

D a tempo

37

** Echoed Whispers

flame, scarlet, saffron, gold we carry the leaves that cede to the wind cede to the wind, let go

S
mp (eh)

A
mp Oo

T
mp Oo

B
mp continue with staggered breathing (eh) → Oo

Vc
free bowing **mp** **D** a tempo improvise on long tones with colouristic effects, as in opening

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

**Echoed whispers: a handful of singers loudly whisper the given text beginning one after another, moving from one side of the choir to the other (like a ripple in water), and overlapping their entries. The graphic shows approximate timing.

41
Whispers



S

A

T

B

Vc

Perc.

rit.

rit.

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The score will continue on the following page.

33 **rit.** **a tempo** **mp** **C** **mf**

S
graced us? _____ Bi - son browsed with - in our

A
graced us? _____ Bi - son browsed with - in our

T
graced us? _____ Bi - son browsed with - in our

B
graced us? _____ Bi - son browsed with - in our

Vc **rit.** **a tempo** **mp** **C** **mf**

37 turned, turned, _____

S
blaze, turned their thick bod - ies earth-ward, turned their thick bod - ies earth-ward.

A
blaze, _____ turned their thick bod - ies earth-ward, turned their thick bod - ies earth-ward.

T
blaze, turned earth - ward, turned earth - ward.

B
blaze, turned earth - ward, turned earth - ward.

Vc

40

f

S Where are all the herds that grazed us? Where are all the herds that grazed us? Ah_

f

A Where are all the herds that grazed us? Where are all the herds that grazed us? Our

f

T Where are all the herds that grazed us? Where are all the herds that grazed us?

f

B Where are all the herds that grazed us? Where are all the herds that grazed us? Ah_

Vc *f*

Perc. *f* Bongo Drums
gentle, supportive groove, ad lib.

44

S ah

A still - ness now a song, our still - ness now a song, a song un - heard, a

T our still - ness now a song, our still - ness now a song, a song_ un -

B ah

Vc *f*

Perc. *f*

D

57

mf

molto rit.

S 

Turn your tall bod - ies, — bod - ies earth - ward, an - y ear who list - ens knows, —

A 

Turn your tall bod - ies earth - ward, — an - y ear who list - ens knows, —

T 

B 

Turn, turn your tall bod - ies earth - ward, an - y ear who list - ens knows, — wher -

D

molto rit.

Vc 

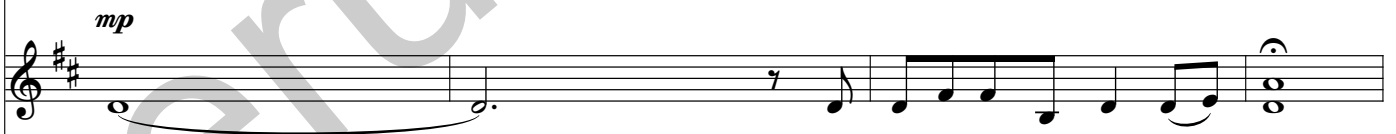
61

a tempo

mp

S 

wher - ev - er si - lence goes — un - - heard,

A 

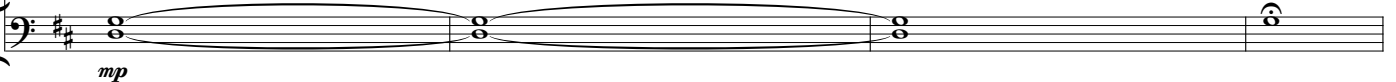
wher - ev - er si - lence goes un - heard,

T 

B 

- ev - er si - lence goes — wher - ev - er si - lence goes un - heard,

a tempo

Vc 


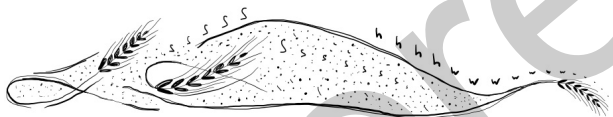
mp

Grassland

65 **molto rit.** **a tempo**
p
p

S oh (oh)

A earth's mu - sic stalls and slows.

T (+ perc.)  

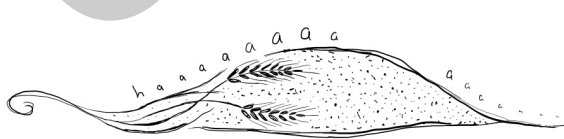

B oh (oh)

Vc **molto rit.** **a tempo**

69 **molto rit.** *n*

S ah mm

A ah

T  

B ah

Vc **molto rit.** *n*

Mountain Range

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

Lauren Peat

Katerina Gimon

Vibrant ♩ = 48

S * raise hand(s) + angle out *f* bright, full-bodied tone come off voice (throw, like in folk-music)

A * raise hand(s) + angle out *f* bright, full-bodied tone come off voice (throw, like in folk-music)

T * raise hand(s) + angle out *f* bright, full-bodied tone come off voice (throw, like in folk-music)

B * raise hand(s) + angle out *f* bright, full-bodied tone come off voice (throw, like in folk-music)

Perc. triangle *f* bass drum

Solo (or small group) 5 **A** *f* bright, full-bodied tone

S face side Descant S1 eh How do we sing in a eh eh eh

A face side eh eh eh

T face side eh eh eh

B face side eh eh eh

Vc **A** eh eh eh

Perc. *f*

*Boxed text indicates suggested staging for the choir. Please see the performance instructions preceding the score for further details.

Mountain Range

13

f **C**

Solo
(or small group)

Musical staff for Solo (or small group) in treble clef, key of D major. The melody begins with a whole rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "Not one o - pin - ion wak - ing but a" are written below the staff.

Not one o - pin - ion wak - ing but a

raise hand(s) + face side

f bright (as before)

eh

cresc. + brighten sound

Musical staff for Soprano (S) in treble clef, key of D major. It begins with a whole rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "eh" are written below the staff.

raise hand(s)
+ face side

f bright (as before)

eh

A

Musical staff for Alto (A) in treble clef, key of D major. It begins with a whole rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "eh" are written below the staff.

raise hand(s)
+ face side

f bright (as before)

eh

T

Musical staff for Tenor (T) in treble clef, key of D major. It begins with a whole rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "eh" are written below the staff.

raise hand(s) + face side

f bright (as before)

eh

cresc. + brighten sound

B

Musical staff for Bass (B) in bass clef, key of D major. It begins with a whole rest, followed by a series of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. The lyrics "eh" are written below the staff.

C

ord.

Vc

Musical staff for Violoncello (Vc) in bass clef, key of D major. It begins with a whole rest, followed by a series of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. The lyrics "eh" are written below the staff.

Perc.

Musical staff for Percussion (Perc.) in common time. It begins with a whole rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics "eh" are written below the staff.

Mountain Range

D

16

Solo
(or small group)

Musical staff for Solo (or small group) in treble clef, key of D major, 12/8 time signature. The staff contains a melodic line starting with a quarter note D5, followed by eighth notes E5, F#5, G5, and a whole note A5. The lyrics "quan - tum whole:" are written below the staff.

quan - tum whole: _____

S

Musical staff for Soprano (S) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure, followed by eighth notes G4, A4, B4, and C5. Performance markings include "lower hand(s)", "no throw", "angle out", and "mp warm tone". The lyrics "Oh" are written below the staff.

Oh _____

A

Musical staff for Alto (A) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure, followed by eighth notes G4, A4, B4, and C5. Performance markings include "lower hand(s)", "no throw", "angle out", and "mp warm tone". The lyrics "Oh, in which all life suf-fers from one sub-" are written below the staff.

Oh, in which all life suf-fers from one sub-

T

Musical staff for Tenor (T) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure, followed by eighth notes G4, A4, B4, and C5. Performance markings include "lower hand(s)", "no throw", "angle out", and "mp warm tone". The lyrics "Oh" are written below the staff.

Oh _____

B

Musical staff for Bass (B) in bass clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure, followed by eighth notes G3, A3, B3, and C4. Performance markings include "lower hand(s)", "no throw", "angle out", and "mp warm tone". The lyrics "Oh" are written below the staff.

Oh _____

D

Vc

Musical staff for Violoncello (Vc) in bass clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure, followed by eighth notes G3, A3, B3, and C4.

Perc.

Musical staff for Percussion (Perc.) in common time, featuring a suspended cymbal. Performance markings include "Susp. Cymbal", "n", and "mp".

n mp

Mountain Range

E $\text{♩} = 48$ *mf* **molto rit.** *mp*

S mm _____ Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down. Our

A - trac - tion. Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down.

T mm _____ Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down. Our

B mm _____ Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down.

Vc **E** $\text{♩} = 48$ *mp* *mf* **molto rit.** *mp*

Perc. *p*

F **a tempo** *face forward*

S pa - tience mon - o - lith - ic, but not ex - empt from _____ change, _____ di -

A *face forward* *mf* eh _____ di -

T *face forward* pa - tience mon - o - lith - ic, but not ex - empt from _____ change, _____ di -

B *face forward* *mf* [nanana] _____ change, _____ di -

Vc **F** **a tempo** *face forward* **G** $\text{♩} = 48$ *mf* *ord.* *sul pont.* *mp*

Perc. *crunchy rock sounds* (seed pod shaker, goat hoof shaker, or similar substitute) *mp*

*[nanana] : see p.32 for an explanation.

Mountain Range

29

S
- rec - tion... Our cue: *cresc.*

A
- rec - tion... Our cue: *cresc.*

T
- rec - tion... Our cue: *cresc.*

B
- rec - tion... Our cue: *cresc.*

Vc
cresc.

Perc.

32

Small Group
f *bright* **rit.** **H** **a tempo** *f*
ch eh

Descant
Eh

S
f *bright* **raise hand(s) + angle out** *bright*
Eh

A
f *bright* **raise hand(s)** *bright*
Eh

T
f *bright* **raise hand(s) + angle out**
Eh

B
f *bright* **raise hand(s) + angle out**
Eh

Vc
rit. **H** **a tempo**
mf *f*

Perc.

35

Small Group

eh

Descant

eh

S

eh eh eh

A

eh eh eh eh eh

T

eh eh eh

B

eh eh eh

Vc

Perc.

mp *f* *mp* *mp*

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The score will continue on the following page.

Mountain Range

41

Small Group

Descant

S

A

T

B

Vc

Perc.

lower hand(s)
no throw

I ♩ = 48

eh

time's thumb, mar - bl - ing our

time's thumb, mar - bl - ing our

time's thumb mar - bl - ing our

time's thumb mar - bl - ing our

I ♩ = 48

Mountain Range

45

S
lay - ers_ with - out in - ten - tion. In your lan -

A
lay - ers_ with - out in - ten - tion. In your lan - - guage,

T
lay - ers_ with - out in - ten - tion. In your lan - guage,

B
lay - ers_ with - out in - ten - tion. In your lan - -

Vc

Perc.

49

S
- guage, *rit.*
- guage, *fric - tion:* ma - te - ri - als de - fined by where they end_ and be - gin.

A
fric - tion: ma - te - ri - als de - fined by where they end_ and be - gin.

T
fric - tion: ma - te - ri - als de - fined by where they end and be - gin.

B
- guage, *fric - tion:* Mm_ be - gin.

Vc

Perc. *mp* rock sounds *rit.*

Mountain Range

J a tempo

54

mp warm tone

S

No end to as - pen trees fall - ing, elk dy - ing, _____ dy -

mp warm tone

A

No end to as - pen trees fall - ing, elk dy - ing, _____ dy -

mp warm tone

T

Mm...

mp warm tone

B

[No end, where they end and begin]

J a tempo

free bowing, randomly intersperse touch fourth and fifth harmonic trills

Vc

mp

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

Perc.

p

61

S

-ing, dy - ing. Which means: _____ you too. _____

A

-ing, dy - ing. Which means: _____ you too. _____

T

Which means: _____ you too. _____

B

you too. _____

Vc

n

Perc.

atmosphere

Mountain Range

K

70 ♩. = 48

S
A
T
B

K

♩. = 48

Vc
Perc.

74

S
A
T
B
Vc
Perc.

Glacier

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

Lauren Peat

Katerina Gimon

With grit $\text{♩} = 56$ *f marcato*

S
un - der - stand: (d) un - der - stand: (d)

A
un - der - stand: (d) un - der - stand: (d)

T
un - der - stand: (d) un - der - stand: (d)

B
un - der - stand: (d) un - der - stand: (d)

Vc
f *mf*

Perc.
Floor tom Susp. Cymbal *n*

Glacier

4

Small Group *mf* * crackling

S *mf* 3 *f* move to "ss" individually

A *mf* 3 *f* move to "ss" individually

T *mf* 3 *f* move to "ss" individually

B *mf* 3 *f* move to "ss" individually

Vc *f*

Perc. *mf* *f*

we ne - ver fought for sta - - sis (ss) un - der - stand:

we ne - ver fought for sta - - sis (ss) un - der - stand:

we ne - ver fought for sta - - sis (ss) un - der - stand:

we ne - ver fought for sta - - sis (ss) un - der - stand:

*improvise crackling ice and other wintery sounds. This could include glottal stops, vocal fry, crackling, hissing, bubbling, aspirated ha-ha's, etc.

8

Small Group *mf* * crackling

S *mf*
(d) un - der - stand: _____ (d) the e - le - ments, so fick - le, we ___ trick - le, ___ rip - ple, _

A *mf*
(d) un - der - stand: _____ (d) the e - le - ments, so fick - le, we trick - le, rip - ple,

T *mf*
(d) un - der - stand: _____ (d) the e - le - ments, so fick - le, we trick - le, rip - ple,

B *mf*
(d) un - der - stand: _____ (d) the e - le - ments, so fick - le, we ___ trick - le, ___ rip - ple, _

Vc *mf*

Perc. *n* *mf*

Glacier

12

Small Group

n

S

rip-ple and flow, rip-ple and flow, un-der -

A

rip-ple and flow, rip-ple and flow, un-der -

T

rip-ple and flow, oh,

B

rip-ple and flow, rip-ple and flow,

Vc

Perc.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

A
18

A little slower (♩ = c. 48)

Tempo I (♩ = 56)

mp

S

mp

A

mp

T

mp

B

hap - pen - ing so much quick - er than we've known cry - - stal - -

A

A little slower (♩ = c. 48)

Tempo I (♩ = 56)

Vc

mp

Perc.

Glockenspiel

mp

Glockenspiel

Glacier

22

S - line
crys - tal - line
time cap - sule
drip - -

A
crys - tal - line
time cap - sule

T
crys - tal - line
time cap - sule time

B
- line
crys - tal - line
time cap - sule time

Vc

Perc.

26

S
- - - - - ping, drip - -

A
time cap - sule trick - le rip - ple and
time cap - sule trick - le rip - ple and

T
drip - - - - ping,
drip - - - - ping,

B
cap - sule time cap - sule rip - ple and flow
trick - le rip - ple and

Vc

Perc.

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The score will continue on the following page.

Glacier

32

f

S don't let us go

A *f*
time cap - sule drip - ping crys - tal drip - ping (ng) drip - ping (ng)

T *f*
don't let us go,

B *f*
crys - tal time cap - sule drip - ping (ng) drip - ping (ng) drip - ping

Vc *cresc.* *f*

Perc.

34

S

A drip - ping (ng) drip - ping (ng) drip - ping (ng) drip - ping (ng)

T *repeat individually*
don't let us go, *continue as before*

B (ng) drip - ping (ng) drip - ping (ng) drip - ping (ng) drip - ping

Vc

Perc.

Glacier

individually, move down
this series of notes to D4
dim. slowly to p

36

S (oh) ng ****[dripping/dirinppg]**

A *continue as in previous bar, gradually coming out of time, then all repeating individually*
3 *dim. slowly to p*
drip-ping (ng) *mp* crys - tal - line crys - tal - line

T *dim. slowly to p*

B *continue as in previous bar, gradually coming out of time, then all repeating individually*
dim. slowly to p
3 drip-ping (ng) ng *mp* don't let us

Vc *Last time:*
dim. slowly to p (then begin cresc. on final repeat)
** 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.*
mp cresc.

Perc. *to B.D. and Susp. Cym.*
Bass Drum *mp*

39

S *mp* don't let us go, *mf* don't let us go, *f* don't let us go, crys - tal -

A *mp* crys - tal - line *mf* don't let us go, *f* don't let us

T *mp* don't let us go, *mf* don't let us go, *f* don't let us go,

B *mf* go, *mf* don't let us go, *f* crys - tal - line crys - tal - line

Vc *mf cresc.*

Perc.

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

** Repeat "dripping," dissecting the word by lingering on its various components (ex. dirinppg) as if the word itself is melting (as it does in Lauren's poem, which you can find in the pre-score material).

42 **rit.** **B With grit** ♩ = 56

S - line _____ don't let us go, _____ don't let us go _____ let your

A go, _____ don't let us go, _____ don't let us go _____ let your

T don't let us go, _____ un - der - stand: _____ un - der - stand: _____

B _____ don't let us go, _____ un - der - stand: _____ un - der - stand: _____

Vc **rit.** **B With grit** ♩ = 56
f *legato, with accentuated notes as marked*

Perc.

45

S wit - - ness be a pre - - lude un - der - stand: _____ (d) un - der -

A wit - - ness be a pre - - lude to _____ un - der - stand:

T let your wit - ness be a pre - lude to un - der - stand: _____ (d) un - der -

B let your wit - ness be a pre - lude to _____ un - der - stand:

Vc *f*

Perc.

Glacier

48

S
- stand, (d) un - der - stand, (d) un - der - stand, (d) un - der -

A
(d) un - der - stand: un - der - stand: un - der - stand,

T
- stand, (d) un - der - stand, (d) un - der - stand, (d) un - der -

B
(d) un - der - stand: un - der - stand: un - der - stand,

Vc

Perc.

51

S
- stand: (d) un - der - stand, (d) un - der - stand, (d) un - der - stand (d) ah

A
(d) un - der - stand: (d) un - der - stand: (d) un - der - stand: un - der - stand (d) ah

T
- stand: (d) un - der - stand, (d) un - der - stand, (d) un - der - stand (d) ah

B
(d) un - der - stand: (d) un - der - stand: (d) un - der - stand: un - der - stand (d) ah

Vc

Perc.

rit.

p *f*

a tempo

55

S
A
T
B

Vc

Perc.

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

p

58

S
A
T
B

Vc

Perc.

ah un - der - stand.

ah un - der - stand.

ah un - der - stand.

ah un - der - stand.

f *fp cresc.* *f* *mp* *f*

Perusal score