

# Unsung

## If the Earth Could Sing

SSAA 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

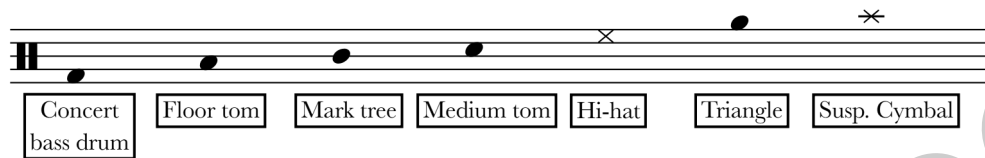
SSAA (divisi)

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 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”.

For more about *Unsung* visit: [www.katerinagimon.com/unsung](http://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 v to x 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 deceivingly 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](mailto: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.<sup>1</sup> 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

---

<sup>1</sup> 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— :||

SOLITARY SPEAKER:

wait winds  
please

(what we're seeing are  
tropical depressions

where did we  
come from? :||

coalescing)

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

(what we're seeing

together  
come now  
no time  
to wait

what we're seeing is

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

a tropical storm  
moving toward

come with us

the coast)

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

(only a question of—

time to

I! I! I!

time)

with the world  
////////////////////

////////////////////  
////////////////////  
//////////////////// tether to bodies  
of water //////////////////////

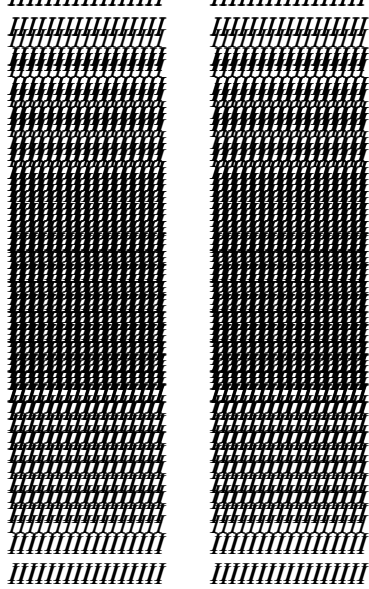
(stand-by) (stand-by)

////////////////////  
////////////////////  
//////////////////// scream the day //////////////////////

(do you read me?)

//////////////////// ~~into darkness~~ //////////////////////  
III WAIT ////////////////////// PLEASE III  
////////////////////  
////////////////////  
////////////////////  
////////////////////  
////////////////////

(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 onitariio, 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 onitariio 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.]<sup>2</sup>

---

<sup>2</sup> 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:<sup>3</sup>

“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.

---

<sup>3</sup> 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.]<sup>4</sup>

---

<sup>4</sup> 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*

# Hurricane

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

Lauren Peat

Katerina Gimon

The score is divided into two systems. The first system includes parts for Small Group 1, Small Group 2, SA, Vc, and Perc. Small Group 1 has a *pp* part with the instruction "repeat until line ends" and a 5-15" duration. Small Group 2 has a *p* part with the lyrics "Come to - geth - er," and the instruction "enter and repeat individually" with a 5-15" duration. The SA part features a "Spoken solo 1 (Radio Newscaster): 'What we're seeing are tropical depressions coalescing.'" with storm illustrations. The Vc part has the instruction "improvise atmospheric sounds reminiscent of the beginnings of a big storm, start sparsely and gradually increase activity to Δ." and a "Rainstorm *ad lib.*" illustration. The Perc. part also has a "Rainstorm *ad lib.*" illustration. The second system includes parts for Small Group 1, Small Group 2, Small Group 3, Small Group 4, SA, Vc, and Perc. Small Group 3 has the lyrics "Come to - geth - er," with a *p* dynamic. Small Group 4 has the lyrics "Come to - geth - er, come to - geth - er," with a *p* dynamic. The SA part features a "Spoken solo 1: 'What we're seeing.... What we're seeing is a tropical storm moving toward the coast.'" with storm illustrations. The Vc part has a *p* dynamic. The Perc. part has storm illustrations. The tempo is marked  $\text{♩} = 92$ .

\* 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

8

Small Group 1

Small Group 2

Small Group 3

Small Group 4

SA

Vc

Perc.

*mp*

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

*mp*

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

3/4

**A**

12

$\text{♩} = 120$

*mf*

S

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

Stomp: (opt.)

*mf*

A

Come, come, come,

Stomp: (opt.)

**A**

$\text{♩} = 120$

Vc

Bass drum

Perc.

*mf*

Hurricane

17

S1  
come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, wait to - geth - er,

S2  
come to - geth - er, come to - geth - er, come to - geth - er. Please, wait winds\_

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

Vc

Perc.  
Floor tom  
*p* — *mf*

22

S1  
come to - geth - er, wait winds\_ *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

S2  
please, *cresc.* wait to - geth - er. Please, wait winds\_ please,

A  
come to - geth - er, wait winds\_ *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

Vc  
*cresc.*

Perc.

# Hurricane

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

S1 where do we come\_ from\_ now?

S2 come where do we come\_ from now?

A1 where do we come\_ from? Come to - geth - er, come to - geth - er,

A2 come now.

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

Perc. *f* *mp* *cresc.*

30 **B Suspended, floating** *f* *mp*

S1 Come, don't you know: winds have no home?

S2 Come winds, al - ways de -

A1 come to - geth - er, come to - geth - er. Come winds, come, al - ways de -

A2 Come winds, come de -

Vc **B Suspended, floating** *fp* *mp* *p*

Perc. *mf* *p* *mf*

Susp. Cym.

This page has been intentionally left blank for PDF security.

*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

A1 *mf*  
Come no time wait no time we're made to

A2 *mf*  
Come now no time to wait, no time, no time, we're made, we're made made to give

A2 *mf*  
Come no time wait no time we're made to

Vc **C**  
*mf legato*

Perc. [Hi-hat] (3)

45

S1 *cresc.*  
up, let go, move on, move on, \_\_\_\_\_ come now, \_\_\_\_\_

S2 *cresc.*  
up, let go, let go, move on, move, come with us, come now, come with us, come now,

A1 *cresc.*  
give let go move, come, come now, come, come now,

A2 *cresc.*  
up, let go, move on, move, come with us, come now, come with us, come now,

A2 *cresc.*  
give let go move, come, come now, come, come now,

Vc *cresc.*

Perc. *cresc.*

# Hurricane

48

7

S1 *f* NOW no, no time to wait, we need an eye\_ to see through, now COME.\_\_\_\_\_

S2 *f* come NOW, no time to wait, we need an eye to see through, II\_\_\_\_\_

A1 *f* NOW no time to wait, we need an eye to see through, now COME,

A2 *f* NOW no, no time to wait, we need an eye\_ to see through, now

Vc *f* *mp*

Perc. *f* (3) Medium tom *mp*

51 **D**

Chaos Group

S1 *Stomp:* I! I! I!

S2 *Stomp:* I! I! I!

A1 *Stomp:* come, come, come to - geth - er.

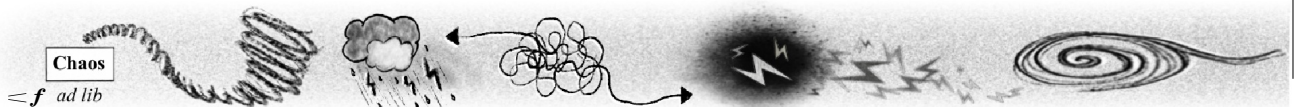
A2 *Stomp:* Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er.

**D**

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

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

Perc. *f* *ad lib*

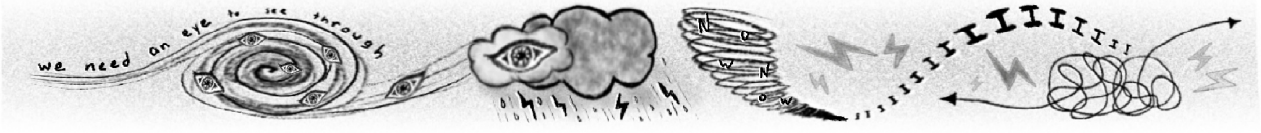


\* Please see the pre-score notes for text to use and more info for the Chaos Group

# Hurricane

55

Chaos Group



S1

S2

A1


A2

Vc

Perc.

60

Chaos Group



S1


S2

A1

A2

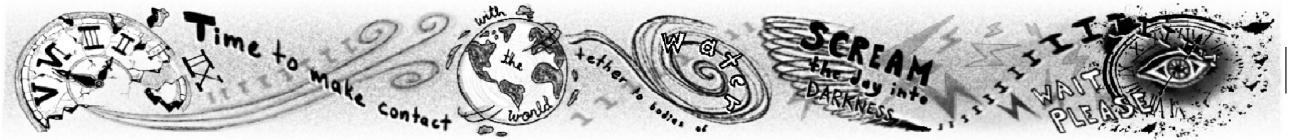
Vc

Perc.



Hurricane

64  
Chaos Group



S1 *cresc.* *ff*

S2 *cresc.* *ff*

A1 *cresc.* *ff*  
come, come to - geth - er. Come.

A2 *cresc.* *ff*  
come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, WAIT PLEASE!

Vc *cresc.* *ff*  
scratch tone + sul pont.

Perc. *ff*

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."

*mp*

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

S

A1 *Mm*

A2

Vc **E**

Perc. *ff*

# Grand Lac

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

Lauren Peat

Katerina Gimon

**senza misura**  
r-----5 - 10"----- r-----5 - 10"----- **Calm, meditative** ♩ = 50  
*mp* improvise harmonics over the drone

Small Group

S1

S2

A1

A2

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

*mp*

**senza misura**  
r-----5 - 10"----- r-----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)

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. S1 and S2 in m. 31-35, A1 in m. 10, S2 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

Small Group

S1

S2

A1

A2

Vc

Perc.

*cresc.*

*mp cresc.*

*mp cresc.*

*mp tutti cresc.*

*mp*

*cresc.*

*cresc.*

Oo ah

Oo ah

Oo (oo) morph vowel

Oo oo ah

continue with staggered breathing

(oo) morph vowel

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

(no breath)

(no breath)

10 *f* **A**

Small Group

S1 *f* (no breath) *mp sub.* *mf*  
oo dé - fer - lent, re - cu - - -

S2 *f* (no breath) *mp sub.*  
ah oo

A1 *f* (no breath) *mp sub.*  
oo

A2 *f* (no breath) *mp sub.*  
ah oo

Vc *f* *mp sub.* **A**

Perc. *mp* *mf*  
Mark tree (l.v.) Bass drum

Grand Lac

13

S1 - - - - - lent: se rat - ta - chant au bleu. Les re -

S2 *mf* nos vagues é - cu - meus' se rat - ta - chant au bleu. Les re

A1 oo

A2

Vc

Perc. To Crotales

**B**

15

S1 - nous d'un-e danse\_ é-tant plus dif-fi-ciles à pos-sé-der, c'est la danse, danse de tou-te chose que vous unis.

S2 *mp* nous, re-nous d'un-e danse oo que vous

A1

A2

Vc

Perc. Crotales To Perc.

Grand Lac

18

S1 con - voi - tez. Oh oh

S2 con - voi - tez. Oh oh

A1 ah. Oh oh

A2 ah. Oh oh

Vc

Perc. Susp. Cymbal

*mf* *f* *p* *fp*

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

23

S1 oh En\_

S2 oh En\_

A1 oh En\_

A2 oh En\_

Vc

Perc.

*f* *p* *f*

*mf* *pp* *mf*

This page has been intentionally left blank for PDF security.

*The score will continue on the following page.*

## Grand Lac

31

S1 Ah ah ah

S2 Ah ah ah

A1 Ah Bien plus dou - lou - reux est no - tre bal -

A2 Ah Bien plus dou - lou - reux est no - tre bal -

Vc *simile*

34

S1 ah ah

S2 ah

A1 - let: cette chu-te lib - re sans signe d'êt - re ber - cés.

A2 - let: cette chu-te lib - re sans signe d'êt - re ber - cés.

Vc *rit.*

*mp* enter and repeat individually

repeat until line ends

ber-cés



# Grassland

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

Lauren Peat

Katerina Gimon

**Mournful** ♩ = 66 ----- 20 - 30 " -----

SA 

**Spoken solo:** "the Canadian Prairies are vanishing faster than the Amazon rainforest, the Great Barrier Reef..." 

\*Wind Sounds (small group + percussion) 

**Mournful** ♩ = 66 ----- 20 - 30 " -----

Vc 

**A**

8 *tutti* *p* ----- *mp* ----- *p* ----- *mp* ----- *p*

S 

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

*tutti* *p* ----- *mp* ----- *p* ----- *mp* ----- *p*

A 

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

Wind Sounds 

**A**

Vc 

\*Following the general shape of the graphics (for dynamic and sparsity), the singers and percussionist should mimic the sound of gentle rustling winds passing through a field of wheat. For the choir only: if possible, the wind sounds should move from one side of the choir to the other and taper off into silence. Examples of sounds include breath; "s", "sh" or "f" sounds; very airy whistles with minimal pitch, rubbing hands together, small misc. percussion, etc.

13

S

A

Wind Sounds

Vc

*mf* *mp*

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

*mf* *mp*

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

ord.

*mf* *p*

19

S1

S2

A1

A2

Wind Sounds

Vc

*p* *mp* *p* *mp*

an o - ce - an - ic ad - dress. Our same - ness was not

*p* *mp* *p* *mp*

an o - ce - an - ic ad - dress. Our same - ness was not

*p* *mp* *p* *mp*

an o - ce - an - ic ad - dress. Our same - ness was not

*p* *mp* *p* *mp*

an o - ce - an - ic ad - dress. Our same - ness was not

return to your part

*mp* *p* *mp*

**B**

This page has been intentionally left blank for PDF security.

*The score will continue on the following page.*

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

S1  
graced us? \_\_\_\_\_ Bi - son browsed with - in our

S2  
graced us? \_\_\_\_\_ Bi - son browsed with - in our

A1  
graced us? \_\_\_\_\_ Bi - son browsed with - in our

A2  
graced us? \_\_\_\_\_ Bi - son browsed with - in our

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

37

S1  
blaze, turned, \_\_\_\_\_ turned. \_\_\_\_\_

S2  
blaze, turned their thick bod - ies earth-ward, turned their thick bod - ies earth-ward.

A1  
blaze, \_\_\_\_\_ turned \_\_\_\_\_ earth - ward, turned earth - ward.

A2  
blaze, turned earth - ward, turned earth - ward.

Vc

40

*f*

S1  
Where are all the herds that grazed us? Where are all the herds that grazed us? Ah\_

S2  
Where are all the herds that grazed us? Where are all the herds that grazed us?

A1  
Where are all the herds that grazed us? Where are all the herds that grazed us? Our

A2  
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

S1  
ah

S2  
our still - ness now a song, our still - ness now a song, a song\_ un -

A1  
still - ness now a song, our still - ness now a song, a song un - heard, a

A2  
ah

Vc  
*f*

Perc.

47

S1  
our still - ness now un - - heard.

S2  
- heard, a song our still - ness now a song un - - heard.

A1  
song un - heard, our still - ness now a song un - - heard.

A2  
our still - ness now un - - heard.

Vc  
3

Perc.  
dim. mp


52

S1  
*mp* *mf* *mp*  
Mm (mm) morph vowel ah

S2  
*mp* *mf* *mp*  
Mm (mm) morph vowel ah

A  
*mp* *mf* *mp*  
Mm (mm) morph vowel ah

Wind Sounds  
(small group + percussion)



Vc  
*mf* IV IV

Grassland

**D**

57

*mf*

**molto rit.**

S1



Turn your tall bod - ies earth - ward, \_\_\_\_\_

an - y ear who list - ens knows, \_\_\_\_\_

S2



Turn your tall bod - ies earth - ward, \_\_\_\_\_

an - y ear who list - ens knows, \_\_\_\_\_

A



Turn, turn your tall bod - ies earth-ward,

an - y ear who list - ens knows, \_\_\_\_\_ wher-

*mp*

Wind Sounds



**D**

**molto rit.**

Vc



61

**a tempo**

*mp*

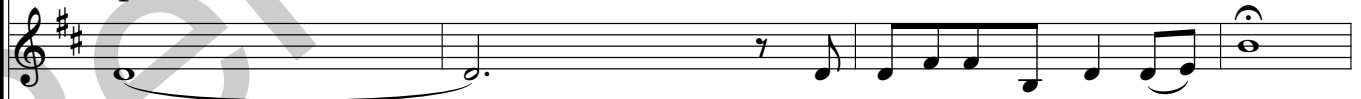
S1



wher - ev - er si - lence goes \_\_\_\_\_

un - heard,

S2



mm \_\_\_\_\_

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

A



- ev - er si - lence goes \_\_\_\_\_

wher - ev - er si - lence goes

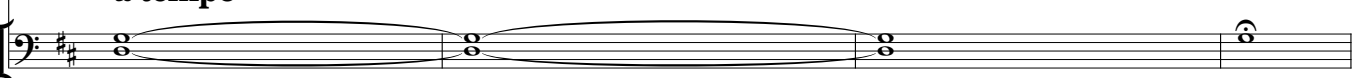
un - heard,

Wind Sounds



**a tempo**

Vc



*mp*

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

S1  
oh (oh)

S2  
oh (oh)

A  
*p*  
earth's mu - sic stalls and slows.

Wind Sounds

Vc

69 **molto rit.** **a tempo**

S1  
ah

S2  
ah mm *n*

A  
ah

Wind Sounds

Vc  
**molto rit.** *n*

# Mountain Range

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

Lauren Peat

Katerina Gimon

**Vibrant** ♩ = 48

\* raise hand(s)  
+ angle out

*f* bright, full-bodied tone

come off voice  
(throw, like in folk-music)

S1

Eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

S2

Eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

A

Eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

**Vibrant** ♩ = 48

triangle

bass drum *f*

Vc

Perc.

5

**A** *f* bright, full-bodied tone

Solo (or small group)

How \_\_\_\_\_ do we sing \_\_\_\_\_ in a

face side

eh \_\_\_\_\_

Descant

S1

eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

face side

S2

eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

face side

A

eh \_\_\_\_\_ eh \_\_\_\_\_ eh \_\_\_\_\_

**A**

Vc

Perc.

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

Mountain Range

9 B

Solo (or small group) voice so plu - ral? \_\_\_\_\_

S1 eh \_\_\_\_\_ lower hand(s) *mf warm tone* head forward \**[nanana]* \_\_\_\_\_

S2 \_\_\_\_\_ lower hand(s) *mf warm tone* head forward The key is: how not to? \_\_\_\_\_

A1 \_\_\_\_\_ *mf warm tone* lower hand(s) head forward \**[nanana]* \_\_\_\_\_

A2 \_\_\_\_\_ lower hand(s) *mf warm tone* head forward The key is: how not to? \_\_\_\_\_

Vc \_\_\_\_\_ B Mark Tree

Perc. \_\_\_\_\_ *mp*

\*[nanana] : Individually, repeat 'nanana' on the given pitch at a moderate to fast speed. Don't overpronounce the "n" sound (it should be rather subtle). Overall, the texture here should sound like an orchestra string section tremolo.

# Mountain Range

13 **f** **C**

Solo (or small group) *f* Not one o - pin - ion\_ wak - ing but a

raise hand(s) + face side  
*f* bright (as before)  
eh

S1 *cresc. + brighten sound*  
eh eh eh

raise hand(s) + face side  
*f* bright (as before)

S2 eh eh eh

A *cresc. + brighten sound*  
*f* bright (as before)  
eh eh eh

Vc *mf* *f* *ord.* *sul pont.*

Perc. *f*

16 **D**

Solo (or small group) quan - tum whole: eh

lower hand(s) angle out  
*mp* warm tone  
*tutti*

S1 Oh

lower hand(s) angle out  
*mp* warm tone  
*tutti*

S2 Oh, in which all life suf-fers from one sub-

lower hand(s) angle out  
*mp* warm tone  
*tutti*

A Oh

Vc **D**

Perc. Susp. Cymbal  
*n* *mp*

# Mountain Range

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

S1 mm Tec - ton - ic\_ force thrust us up - ward, e - ro - sion pulled us down. Our

S2 - trac - tion Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down.

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

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

Perc. *p*

**F** **a tempo** **G**  $\text{♩} = 48$  *mf*

S1 face forward pa - tience mon - o - lith - ic, but not ex - empt from change, di -

S2 face forward \*[nanana] nah change, di -

A1 face forward [nanana] change, di -

A2 face forward pa - tience mon - o - lith - ic, but not ex - empt from change, di

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

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

\*[nanana] : see p.27 for an explanation.

# Mountain Range

29

S1 *cresc.*  
- rec - tion... Our cue: \_\_\_\_\_

S2 *cresc.*  
- rec - tion... Our cue: \_\_\_\_\_

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

Vc *cresc.*

Perc.

32

Small Group *f bright* **rit.** **H** **a tempo** *f*  
eh \_\_\_\_\_ eh \_\_\_\_\_

Descant *f bright*

S1 *f* **raise hand(s)** **angle out** *bright*  
Eh \_\_\_\_\_ Eh \_\_\_\_\_

S2 *f bright* **angle out** *bright*  
Eh \_\_\_\_\_ Eh \_\_\_\_\_

A *f* **raise hand(s)** **angle out** *bright*  
Eh \_\_\_\_\_ Eh \_\_\_\_\_

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

Perc. *mf* *f*

This page has been intentionally left blank for PDF security.

*The score will continue on the following page.*

# Mountain Range

41

Small Group

Descant

S1

S2

A1

A2

Vc

Perc.

lower hand(s)  
no throw

face forward

eh

time's thumb, mar - bl - ing our

I ♩ = 48

The musical score is arranged in a system with seven staves. The top staff is for the Small Group, followed by a Descant staff. Below are four vocal staves labeled S1, S2, A1, and A2. The bottom two staves are for Vc (Violoncello) and Perc. (Percussion). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A first ending bracket labeled 'I' spans from the beginning of the descant to the end of the vocal parts, with a tempo marking of ♩ = 48. Performance instructions include 'lower hand(s) no throw' and 'face forward'. The lyrics are 'eh' for the descant and 'time's thumb, mar - bl - ing our' for the vocal parts. The Vc part features a triplet in the first ending.

45

S1  
lay - ers\_\_\_ with - out in - ten - tion. In your lan -

S2  
lay - ers\_\_\_ with - out in - ten - tion. In your lan -

A1  
lay - ers\_\_\_ with - out in - ten - tion. In your lan - guage,

A2  
lay - ers\_\_\_ with - out in - ten - tion. In your lan - guage,

Vc

Perc.

49

S1  
-guage, *fric - tion:* ma - te - ri - als de - fined by where they end\_ and be - gin. **rit.**

S2  
-guage, *fric - tion:* Mm end\_ and be - gin.

A1  
\_\_\_ *fric - tion:* Mm be - gin.

A2  
\_\_\_ *fric - tion:* ma - te - ri - als de - fined by where they end and be - gin.

Vc

Perc. **crunchy rock sounds** **mp** **rit.**

Mountain Range

**J** a tempo

54

*mp warm tone*

S1  
No end to as - pen trees fall - ing, elk dy - ing, \_\_\_\_\_ dy -

S2  
No end to as - pen trees fall - ing, elk dy - ing, \_\_\_\_\_ dy -

A1  
No end to as - pen trees fall - ing, elk dy - ing, \_\_\_\_\_ dy -

A2  
[No end, where they end and begin] \_\_\_\_\_

**J** a tempo

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

*mp*

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

*p*

atmosphere

Vc

Perc.

61

S1  
-ing, dy - ing. Which means: \_\_\_\_\_ you too. \_\_\_\_\_

S2  
-ing, dy - ing. Which means: \_\_\_\_\_ you too. \_\_\_\_\_

A1  
-ing, dy - ing. Which means: \_\_\_\_\_ you too. \_\_\_\_\_

A2  
-ing, dy - ing. Which means: \_\_\_\_\_ you too. \_\_\_\_\_

Vc

Perc.

Mountain Range

**K**

70 ♩. = 48

S1  
S2  
A1  
A2  
Vc  
Perc.

74

**rit.**

S1  
S2  
A1  
A2  
Vc  
Perc.

# Glacier

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

Lauren Peat

Katerina Gimon

**With grit** ♩ = 56 *f marcato*

S1 un - der - stand: (d) un - der - stand: (d)

S2 un - der - stand: (d) un - der - stand: (d)

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

Vc *f* Floor tom *mf* Susp. Cymbal

Perc. *f* *n*

4 *mf* \* crackling *n*

Small Group

S1 *mf* 3 we ne - ver fought for sta - sis (ss) *f* un - der - stand:

S2 *mf* 3 we ne - ver fought for sta - sis (ss) *f* un - der - stand:

A *mf* 3 we ne - ver fought for sta - sis (ss) *f* un - der - stand:

Vc *mf* *f*

Perc. *mf* *f*

\*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

S1 *mf*  
(d) un-der-stand: \_\_\_\_\_ (d) the e-le-ments, so fick-le, we \_\_\_ trick-le, \_\_\_ rip-ple,

S2 *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,

Vc *mf*

Perc. *n* *mf*

12

Small Group *n*

S1 *cresc.* *f*  
rip-ple and flow, \_\_\_\_\_ rip-ple and flow, \_\_\_\_\_ un-der

S2 *cresc.* *f*  
rip-ple, rip-ple and rip-ple and flow, rip-ple and rip-ple and flow un-der -

A *f*  
rip-ple and flow, \_\_\_\_\_ rip-ple and flow,

Vc *cresc.*

Perc.

Glacier

15

S1 stand, (d) un - der - stand, (d) but this is *mp*

S2 - stand, (d) un - der - stand, (d)

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

Vc *f*

Perc. *f* To Glock.

**A**

18 **A little slower** (♩ = c. 48)

**Tempo I** (♩ = 56)

S1 hap - pen - ing so much quick - er than we've known crys - tal -

S2 *mp* Mm crys - tal - line

A1 *mp* Mm crys - tal - line

A2 *mp* Mm crys - tal - line

**A** **A little slower** (♩ = c. 48)

**Tempo I** (♩ = 56)

Vc *mp*

Perc. *mp* Glockenspiel

22

S1  
- line  
cresc. *mf*  
crys - tal - line time cap - sule drip -

S2  
cresc. *mf*  
crys - tal - line time cap - sule

A1  
cresc. *mf*  
crys - tal - line time, time cap - sule

A2  
cresc. *mf*  
crys - tal - line time cap - sule time

Vc  
*tr* *cresc.* *mf*  
Perc.

26

S1  
ping, drip -

S2  
drip - ping, drip - ping,

A1  
*mf*  
time cap - sule trick - le rip - ple and time cap - sule trick - le rip - ple and

A2  
*mf*  
cap - sule time cap - sule rip - ple and flow trick - le rip - ple and

Vc  
*mf*  
Perc.

This page has been intentionally left blank for PDF security.

*The score will continue on the following page.*

32

*f*

S1 don't let us go

*f*

S2 don't let us go,

*f*

A1 time cap - sule drip - ping crys - tal drip - ping (ng) drip - ping (ng)

*f*

A2 crys - tal time cap - sule drip - ping (ng) drip - ping (ng) drip - ping

Vc *cresc.* *f*

Perc. *f*

34

S1

S2 repeat individually  
don't let us go, continue as before

A1 drip - ping (ng) drip - ping (ng) drip - ping (ng) drip - ping (ng)

A2 (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

S1: (oh) ng

S2: *dim. slowly to p* don't let us

A1: *3 dim. slowly to p* drip-ping (ng) crys - tal - line crys - tal - line

A2: *3 dim. slowly to p* drip-ping (ng) **\*\*[dripping/dirinppg]**

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.* Bass Drum

Perc. *n* *mp*

39

S1: *mp* don't let us go, *mf* don't let us go, *f* don't let us go, crys - tal -

S2: *mf* go, *mf* don't let us go, *mf* don't let us go, *f* don't let us

A1: *mp* crys - tal - line *mf* crys - tal - line *f* crys - tal - line

A2: *mp* don't let us go, *mf* don't let us go, *f* don't let us go,

Vc: *mf cresc.*

Perc. *mf*

\*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

S1 - line don't let us go, don't let us go let your

S2 go, don't let us go, don't let us go let your

A1 don't let us go, un - der - stand: un - der - stand:

A2 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. *f*

45

S1 wit - - ness be a pre - - lude un - der - stand: (d) un - der -

S2 wit - - ness be a pre - - lude to un - der - stand:

A1 let your wit - ness be a pre - lude to un - der - stand:

A2 let your wit - ness be a pre - lude to un - der - stand: (d) un - der -

Vc *f*

Perc. *f*

Glacier

48

S1  
- stand, (d) un - der - stand, (d) un - der - stand, (d) un - der -

S2  
(d) un - der - stand: un - der - stand: un - der - stand,

A1  
(d) un - der - stand: un - der - stand: un - der - stand,

A2  
- stand, (d) un - der - stand, (d) un - der - stand, (d) un - der -

Vc

Perc.

51

S1  
- stand: (d) un - der - stand, (d) un - der - stand, (d) un - der - stand (d) ah

S2  
(d) un - der - stand: (d) un - der - stand: (d) un - der - stand: un - der - stand (d) ah

A1  
(d) un - der - stand: (d) un - der - stand: (d) un - der - stand: un - der - stand (d) ah

A2  
- stand: (d) un - der - stand, (d) un - der - stand, (d) un - der - stand (d) ah

Vc

Perc.

*rit.*

*p* — *f*

**a tempo**

55

S1

S2

A1

A2

Vc

Perc.

*p*

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

58

S1

S2

A1

A2

Vc

Perc.

ah un - der - stand.

ah un - der - stand.

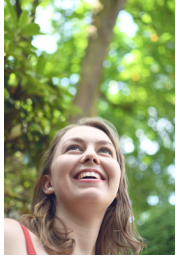
ah un - der - stand.

ah un - der - stand.

*f* *fp cresc.* *f*

## 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](http://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](http://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](http://www.elisenaccarato.com)



[www.katerinagimon.com](http://www.katerinagimon.com)