

Cello

Glacier

from *Unsung: If the Earth Could Sing*

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

Duration ca. 4:30

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, floor tom (low thuddy), medium tom, suspended cymbal, and glockenspiel.

PROGRAM NOTE

Glacier is the final movement in *Unsung: If the Earth Could Sing*, an environmentally inspired choral cycle and collaboration between composer Katerina Gimon, poet Lauren Peat, and conductor Elise Naccarato. *Unsung* 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).

In *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* and *Glacier* visit: www.katerinagimon.com/unsung.

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



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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.

Cello

Glacier

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

Lauren Peat

Katerina Gimon

With grit ♩ = 56

7

13

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

23

27

30

32

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

Glacier

Last time: *X

* 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.

36

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

39

mf cresc.

rit. **With grit** ♩ = 56

42

B

f

legato, with accented notes as marked

45

47

49

a tempo

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

52

rit.

56

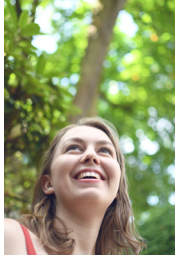
58

fp cresc. *f*

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

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



www.katerinagimon.com

Percussion

Glacier

from *Unsung: If the Earth Could Sing*

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

Duration ca. 4:30

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

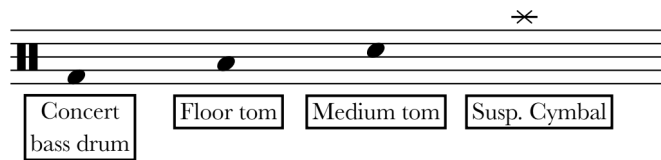
SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, floor tom (low thuddy), medium tom, suspended cymbal, and glockenspiel.

Percussion map:



PROGRAM NOTE

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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 the movement.

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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*. A large watermark 'MusicalScore.com' is visible across the page.

Musical notation for measures 7-14. The staff is in 4/4 time. Measures 7-14 continue the floor tom and suspended cymbal patterns. A 4-measure rest is indicated at the end of the line.

Musical notation for measures 15-20. The staff is in 4/4 time. Measure 15 features a forte (*f*) dynamic. Measure 16 is marked 'To Glock.'. Measure 17 features a dynamic of *f*. Measure 18 features a dynamic of *f*. Measure 19 features a dynamic of *f*. Measure 20 features a dynamic of *f*. A 3-measure rest is indicated at the end of the line. A box labeled 'A' contains the text 'A little slower (♩ = c. 48)'. A large watermark 'MusicalScore.com' is visible across the page.

Tempo I (♩ = 56)

Glockenspiel

Musical notation for measures 21-27. The staff is in 4/4 time. Measure 21 features a mezzo-piano (*mp*) dynamic. Measure 22 features a mezzo-piano (*mp*) dynamic. Measure 23 features a mezzo-piano (*mp*) dynamic. Measure 24 features a mezzo-piano (*mp*) dynamic. Measure 25 features a mezzo-piano (*mp*) dynamic. Measure 26 features a mezzo-piano (*mp*) dynamic. Measure 27 features a mezzo-piano (*mp*) dynamic. A 3-measure rest is indicated at the end of the line. A large watermark 'MusicalScore.com' is visible across the page.

Musical notation for measure 28. The staff is in 4/4 time. A large watermark 'MusicalScore.com' is visible across the page.

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33

36

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

Bass Drum

41

rit.

B With grit ♩ = 56

47

51

rit.

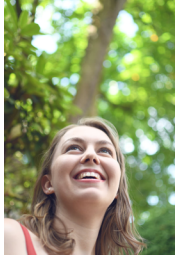
a tempo

57

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CREATIVE TEAM

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