

Glacier

from *Unsung: If the Earth Could Sing*

SATB choir (divisi), cello, & percussion

Duration ca. 4:30

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



INSTRUMENTATION

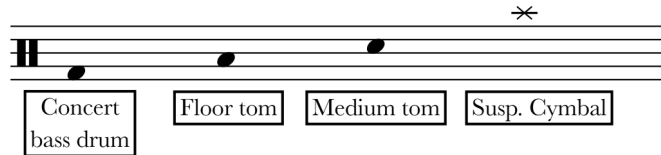
SATB (divisi)

Cello

Percussion (one player)

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

Percussion map:



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 INSTRUCTIONS

Amplification:

- For optimal balance (especially with larger choirs) amplification of the cello is recommended.

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.

TEXT

Please see the back page of the score to read the text in its original formatting.

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 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:

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

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

Vc *f*

Perc. *mf* *f*

move to "ss" individually

*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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

T
rip-ple and flow, oh,

cresc. *f*

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

cresc.

Vc

Perc.

A
18

A little slower (♩ = c. 48)

Tempo I (♩ = 56)

mp

S

mp

A

mp

T

mp

B

Mm

crys - tal -

Mm

crys - tal - line

Mm

crys - tal - line

Mm

crys - tal - line

Mm

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

Mm

Glockenspiel

mp

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 *tr* *cresc.* *mf*

Perc. *mf*

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 *V*

Perc. *mf*

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The score will continue on the following page.

Glacier

32

S *f*
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. *f*

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

T *dim. slowly to p*

B *3 dim. slowly to p*
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 on the back page of the score).

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. *f*

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. *f*

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*

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