

Glacier

from *Unsung: If the Earth Could Sing*

SSAA choir (divisi), cello, & percussion

Duration ca. 4:30

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



KATERINA GIMÓN
composer

INSTRUMENTATION

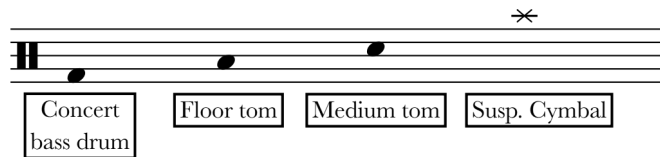
SSAA (divisi)

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.



Canada Council
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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 following page to read the text in its original formatting.

Perusal Score

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

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 *n*

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*

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.

Glacier

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

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

Vc *mp*

Perc. *mp* Glockenspiel

Glacier

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.

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The score will continue on the following page.

Glacier

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

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

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

Vc: *mf cresc.* Bass Drum

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).

Glacier

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.

p *f*

rit.

Glacier

a tempo

55

S1

S2

A1

A2

a tempo

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

Vc

Perc.

p

58

S1

S2

A1

A2

ah un - der - stand.

ah un - der - stand.

ah un - der - stand.

ah un - der - stand.

Vc

Perc.

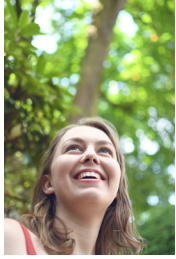
f

mp *f*

Perusal score

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