

Cello

Grassland

from *Unsung: If the Earth Could Sing*

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

Duration ca. 5:00

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Bongos and the percussionist's choice of instrument(s) for the wind sounds texture.

PROGRAM NOTE

Grassland is the third 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).

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.

For more about *Unsung* and *Grassland* 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

Grassland

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

Lauren Peat

Katerina Gimon

Mournful ♩ = 66

20 - 30 "

sul pont.

p ————— *mp* > *n* *p* ————— *mp* > *n*

8 **A**

mp ————— *n* *mp* ————— *n*

15 ord.

mf > *p*

20 **B**

mp ————— *p* ————— *mp* I I *mf* ————— *mp*

26

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31

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a tempo

mp

35 C

mf

39

f

43

f

47

f

51

mf

D

57 **molto rit.** **a tempo**

mp

(Choir cue) an-y ear who list-ens knows

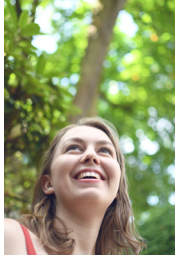
63 **molto rit.** **a tempo** **molto rit.**

mp

$\text{>} n$

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

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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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Vc. *sul pont.*

Wind sounds

Following the general shape of the graphics (for dynamics and sparsity), mimic the sounds of gentle rustling winds passing through a field of wheat. (ex. wire brushes or hand/fingernails on bass drum head)

A

8

Choir

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

13

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

19

an o - ce - an - ic ad - dress.

B

Our same - ness was not

To Bongos

24

3 **3** **rit.** **a tempo** **2**

36 **C** Choir

Bi - son browsed with - in our blaze, turned their thick bod - ies earth - ward, turned their thick bod - ies earth - ward.

40 **Bongo Drums**

f gentle, supportive groove, ad lib.

44

48

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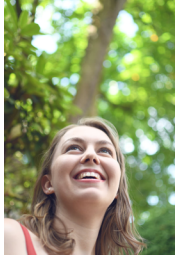
52 Choir

Mm ah.

Wind sounds

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