

Cello

Mountain Range

from *Unsung: If the Earth Could Sing*

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

Duration ca. 5:20

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



Perusal score

INSTRUMENTATION

SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, triangle, mark tree, suspended cymbal, and a seed pod shaker, goat hoof shaker, or similar substitute.

PROGRAM NOTE

Mountain Range is the fourth 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).

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 work you’ll hear echoing mountain calls, powerful folk-like choral textures, and an expressive closing cello feature.

For more about *Unsung* and *Mountain Range* 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
for the Arts

Conseil des arts
du Canada

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

Mountain Range

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

Lauren Peat

Katerina Gimon

Vibrant $\text{♩} = 48$

2

Choir $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

7 **A** tutti with choir *f*

11 **B** **C** ord. *mf* *f* sul pont.

15 **D** **E** $\text{♩} = 48$ *mp*

22 *molto rit.* **F** a tempo *mf* *mp* sul pont.

28 **G** $\text{♩} = 48$ ord. *mf* *cresc.*

31 *rit.* *f*

34 **H** a tempo

37

This section has been omitted for PDF security

40

44 **I** ♩ = 48

48

J a tempo

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

53

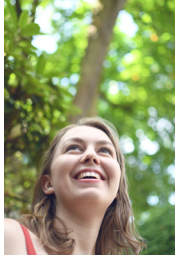
61

70 **K** ♩ = 48

74

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

Mountain Range

from *Unsung: If the Earth Could Sing*

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

Duration ca. 5:20

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Deat



Perusal score

INSTRUMENTATION

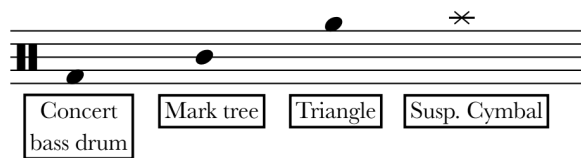
SSAA or SATB choir (divisi)

Cello

Percussion (one player)

Concert bass drum, triangle, mark tree, suspended cymbal, and a seed pod shaker, goat hoof shaker, or similar substitute.

Percussion map:



PROGRAM NOTE

Mountain Range is the fourth 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).

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 work you’ll hear echoing mountain calls, powerful folk-like choral textures, and an expressive closing cello feature.

For more about *Unsung* and *Mountain Range* 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 for the Arts Conseil des arts du Canada

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.

For reference recordings and more information about *Unsung* visit: www.katerinagimon.com/unsung.

Percussion

Mountain Range

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

Lauren Peat

Katerina Gimon

Vibrant ♩ = 48

triangle

Musical staff for triangle, measures 1-6. The staff is in 12/8 time. The notes are: 1. quarter rest, 2. quarter note G4, 3. quarter note A4, 4. quarter note B4, 5. quarter note C5, 6. quarter note B4. There are rests in measures 2, 4, and 6.

f

bass drum

Musical staff for bass drum, measures 7-11. The staff is in 12/8 time. The notes are: 7. quarter note G4, 8. quarter note A4, 9. quarter note B4, 10. quarter note C5, 11. quarter note B4. There are rests in measures 8, 10, and 11.

12 **B** Mark Tree

C

Musical staff for Mark Tree, measures 12-17. The staff is in 12/8 time. Measures 12-14 have a wavy line with a sawtooth pattern. Measures 15-17 have notes: 15. quarter note G4, 16. quarter note A4, 17. quarter note B4. There are rests in measures 13, 15, and 17.

mp

f

18 **D** Susp. Cymbal

E ♩ = 48

molto rit.

Musical staff for Susp. Cymbal, measures 18-24. Measures 18-21 have notes with a wavy line and a crescendo hairpin. Measures 22-24 have rests. Time signatures change from 12/8 to 2/4, 3/4, 2/4, and 4/4.

n

mp

p

25 **F** **a tempo**

G ♩ = 48

Musical staff for crunchy rock sounds, measures 25-31. Measures 25-26 have notes with a wavy line and a crescendo hairpin. Measures 27-31 have notes: 27. quarter note G4, 28. quarter note A4, 29. quarter note B4, 30. quarter note C5, 31. quarter note B4. There are rests in measures 28, 30, and 31. Time signatures change from 2/4 to 4/4, 9/8, 12/8, 6/8, and 9/8.

mp

mp

32 **rit.**

H **a tempo**

Musical staff for a tempo section, measures 32-35. Measures 32-33 have notes: 32. quarter note G4, 33. quarter note A4. Measures 34-35 have notes: 34. quarter note B4, 35. quarter note C5. There are rests in measures 33, 35, and 35.

mf

f

This section has been omitted for PDF security

36 This section has been omitted for PDF security

* (seed pod shaker, goat hoof shaker, or similar substitute)

Mountain Range

42

I ♩ = 48

Choir In your lan - guage,

50 **rit.**

fric - tion: ma - te - ri - als de - fined by where they end and be - gin. No

crunchy rock sounds *mp*

J **a tempo**

55 end to as - pen trees fall - ing, elk dy - ing, dy - ing,

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

atmosphere *p*

62 dy - ing. Which means: you too.

atmosphere

K ♩ = 48

70 Cello

Oo 1 (-7) 2 3 4

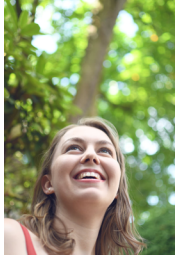
74 **rit.**

5 6 7

pp

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