

Mountain Range

from *Unsung: If the Earth Could Sing*

SATB choir (divisi), cello, & percussion

Duration ca. 5:20

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



INSTRUMENTATION

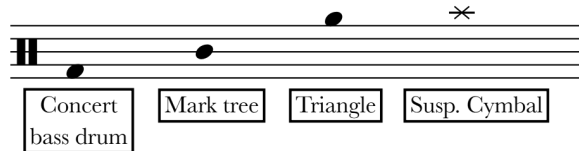
SATB (divisi)

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 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.
- Here is a legend for the suggestions staging directions I’ve included in the score:
 - raise hand(s): raise one or both hands to your face as if calling someone.
 - angle out: angle your body slightly outward, splitting the choir in the middle.
 - face side: turn completely to face the sides of the stage (this is both for visual effect as well as to help direct sound away from the audience to create better balance in sections with the solo line).
 - head forward: turn your head only towards the front.
 - Feel free to adjust or expand on this staging to make it work for your group and performance space!
- For further 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.

THE CANADIAN ROCKIES

MOUNTAIN RANGE:

How do we sing in a voice
So plural?

The key is:
How not to?

Not one opinion waking
But a quantum

Whole: in which
All life suffers
From one subtraction.

Tectonic force thrust us
Upward—
Erosion pulled us down.

Our patience
Monolithic,
But not exempt from

Change, direction.
Our cue—

Time's thumb,
Marbling our layers
Without intention.

In your language,
Friction—materials defined
By where they
End and begin.

No end to aspen trees
Falling, elk
Dying. Which means:

You too.

[The debris in your voice not
Feeling, but
Distraction:

The extravagant action of
Now,
Abrading everything.]¹

¹ The stanzas in brackets are not featured in the musical realization.

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

Mountain Range

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

Lauren Peat

Katerina Gimon

Vibrant ♩ = 48

* raise hand(s)
+ angle out

f bright, full-bodied tone

come off voice
(throw, like in folk-music)

S
Eh eh eh

A
Eh eh eh

T
Eh eh eh

B
Eh eh eh

Perc.
triangle
bass drum *f*

5

Solo (or small group)

f bright, full-bodied tone

How do we sing in a

face side eh

Descant

S
eh S1 eh eh eh

A
eh eh eh eh

T
eh eh eh eh

B
eh eh eh eh

Vc

Perc.

*Boxed text indicates suggested staging for the choir. Please see the performance instructions preceding the score for further details.

Mountain Range

B

9

Solo (or small group)

voice so plu - ral? _____

eh _____ lower hand(s)

mf warm tone head forward

*[nanana] _____

A

lower hand(s) *mf warm tone* head forward

The key is: how not to? _____

T

lower hand(s) *mf warm tone* head forward

The key is: how not to? _____

B

mf warm tone lower hand(s) head forward

*[nanana] _____

Vc

B

Mark Tree

Perc.

mp

*[nanana] : Individually, repeat 'nanana' on the given pitch at a moderate to fast speed. Don't overpronounce the "n" sound (it should be rather subtle). Overall, the texture here should sound like an orchestra string section tremolo.

Mountain Range

13 **f** **C**

Solo (or small group)

Not one o - pin - ion wak - ing but a

raise hand(s) + face side
f bright (as before)
eh

cresc. + brighten sound

S

eh eh eh

raise hand(s) + face side
f bright (as before)

A

eh eh eh

raise hand(s) + face side
f bright (as before)

T

eh eh eh

cresc. + brighten sound

raise hand(s) + face side
f bright (as before)

B

eh eh eh

C

ord.
sul pont.

Vc

mf **f**

Perc.

f

Mountain Range

16

D

Solo
(or small group)

Musical staff for Solo (or small group) in treble clef, key of D major, 12/8 time signature. The staff contains a melodic line starting with a quarter note D5, followed by eighth notes E5, F#5, G5, and a whole note A5. A fermata is placed over the whole note A5. The staff ends with a double bar line.

quan - tum whole: _____

S

Musical staff for Soprano (S) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure. The second measure contains a triplet of eighth notes (E5, F#5, G5) with an accent (>) and a slur. The third measure contains a quarter note A5 with an accent (>) and a slur. The fourth measure contains a quarter note B5 with an accent (>) and a slur. The fifth measure contains a quarter note C6 with an accent (>) and a slur. The sixth measure contains a quarter note D6 with an accent (>) and a slur. The seventh measure contains a quarter note E6 with an accent (>) and a slur. The eighth measure contains a quarter note F#6 with an accent (>) and a slur. The ninth measure contains a quarter note G6 with an accent (>) and a slur. The tenth measure contains a quarter note A6 with an accent (>) and a slur. The eleventh measure contains a quarter note B6 with an accent (>) and a slur. The twelfth measure contains a quarter note C7 with an accent (>) and a slur. The staff ends with a double bar line.

eh _____

lower hand(s) angle out

no throw

mp warm tone

tutti

Oh _____

A

Musical staff for Alto (A) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure. The second measure contains a quarter note D5 with an accent (>) and a slur. The third measure contains a quarter note E5 with an accent (>) and a slur. The fourth measure contains a quarter note F#5 with an accent (>) and a slur. The fifth measure contains a quarter note G5 with an accent (>) and a slur. The sixth measure contains a quarter note A5 with an accent (>) and a slur. The seventh measure contains a quarter note B5 with an accent (>) and a slur. The eighth measure contains a quarter note C6 with an accent (>) and a slur. The ninth measure contains a quarter note D6 with an accent (>) and a slur. The tenth measure contains a quarter note E6 with an accent (>) and a slur. The eleventh measure contains a quarter note F#6 with an accent (>) and a slur. The twelfth measure contains a quarter note G6 with an accent (>) and a slur. The staff ends with a double bar line.

Oh, ___ in which all life suf-fers ___ from one sub-

T

Musical staff for Tenor (T) in treble clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure. The second measure contains a quarter note D5 with an accent (>) and a slur. The third measure contains a quarter note E5 with an accent (>) and a slur. The fourth measure contains a quarter note F#5 with an accent (>) and a slur. The fifth measure contains a quarter note G5 with an accent (>) and a slur. The sixth measure contains a quarter note A5 with an accent (>) and a slur. The seventh measure contains a quarter note B5 with an accent (>) and a slur. The eighth measure contains a quarter note C6 with an accent (>) and a slur. The ninth measure contains a quarter note D6 with an accent (>) and a slur. The tenth measure contains a quarter note E6 with an accent (>) and a slur. The eleventh measure contains a quarter note F#6 with an accent (>) and a slur. The twelfth measure contains a quarter note G6 with an accent (>) and a slur. The staff ends with a double bar line.

Oh _____

B

Musical staff for Bass (B) in bass clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure. The second measure contains a quarter note D4 with an accent (>) and a slur. The third measure contains a quarter note E4 with an accent (>) and a slur. The fourth measure contains a quarter note F#4 with an accent (>) and a slur. The fifth measure contains a quarter note G4 with an accent (>) and a slur. The sixth measure contains a quarter note A4 with an accent (>) and a slur. The seventh measure contains a quarter note B4 with an accent (>) and a slur. The eighth measure contains a quarter note C5 with an accent (>) and a slur. The ninth measure contains a quarter note D5 with an accent (>) and a slur. The tenth measure contains a quarter note E5 with an accent (>) and a slur. The eleventh measure contains a quarter note F#5 with an accent (>) and a slur. The twelfth measure contains a quarter note G5 with an accent (>) and a slur. The staff ends with a double bar line.

Oh _____

D

Vc

Musical staff for Violoncello (Vc) in bass clef, key of D major, 12/8 time signature. It features a melodic line with a fermata over the first measure. The second measure contains a quarter note D4 with an accent (>) and a slur. The third measure contains a quarter note E4 with an accent (>) and a slur. The fourth measure contains a quarter note F#4 with an accent (>) and a slur. The fifth measure contains a quarter note G4 with an accent (>) and a slur. The sixth measure contains a quarter note A4 with an accent (>) and a slur. The seventh measure contains a quarter note B4 with an accent (>) and a slur. The eighth measure contains a quarter note C5 with an accent (>) and a slur. The ninth measure contains a quarter note D5 with an accent (>) and a slur. The tenth measure contains a quarter note E5 with an accent (>) and a slur. The eleventh measure contains a quarter note F#5 with an accent (>) and a slur. The twelfth measure contains a quarter note G5 with an accent (>) and a slur. The staff ends with a double bar line.

Perc.

Musical staff for Percussion (Perc.) in 12/8 time signature. It features a suspended cymbal (Susp. Cymbal) with a fermata over the first measure. The second measure contains a quarter note D5 with an accent (>) and a slur. The third measure contains a quarter note E5 with an accent (>) and a slur. The fourth measure contains a quarter note F#5 with an accent (>) and a slur. The fifth measure contains a quarter note G5 with an accent (>) and a slur. The sixth measure contains a quarter note A5 with an accent (>) and a slur. The seventh measure contains a quarter note B5 with an accent (>) and a slur. The eighth measure contains a quarter note C6 with an accent (>) and a slur. The ninth measure contains a quarter note D6 with an accent (>) and a slur. The tenth measure contains a quarter note E6 with an accent (>) and a slur. The eleventh measure contains a quarter note F#6 with an accent (>) and a slur. The twelfth measure contains a quarter note G6 with an accent (>) and a slur. The staff ends with a double bar line.

Susp. Cymbal

n _____ *mp*

Mountain Range

20 **E** $\text{♩} = 48$ *mf* **molto rit.** *mp*

S mm Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down. Our

A - trac - tion. Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down.

T mm Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down. Our

B mm Tec - ton - ic force thrust us up - ward, e - ro - sion pulled us down.

Vc **E** $\text{♩} = 48$ *mp* *mf* **molto rit.** *mp*

Perc. *p*

25 **F** **a tempo** face forward **G** $\text{♩} = 48$ *mf*

S pa - tience mon - o - lith - ic, but not ex - empt from change, di -

A face forward *mf* eh di -

T face forward *mf* change, di -

B face forward *mf* change, di -

Vc **F** **a tempo** **G** $\text{♩} = 48$ *mf* sul pont. ord. *mp*

Perc. **F** **a tempo** **G** $\text{♩} = 48$ *mp* *mp*

crunchy rock sounds (seed pod shaker, goat hoof shaker, or similar substitute) *mp*

*[nanana] : see p.2 for an explanation.

Mountain Range

29

S
- rec - tion... Our cue: *cresc.*

A
- rec - tion... Our cue: *cresc.*

T
- rec - tion... Our cue: *cresc.*

B
- rec - tion... Our cue: *cresc.*

Vc
cresc.

Perc.

32

Small Group
f *bright* **rit.** **H** **a tempo** *f*
ch

Descant
f *bright*
Eh

S
f *bright* **raise hand(s) + angle out** *bright*
Eh

A
f *bright* **angle out** *bright*
Eh

T
f *bright* **raise hand(s) + angle out** *bright*
Eh

B
f *bright* **raise hand(s) + angle out** *bright*
Eh

Vc
rit. **H** **a tempo**
mf *f*

Perc.

Mountain Range

35

Small Group

Musical staff for Small Group, treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

Descant

Musical staff for Descant, treble clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

S

Musical staff for Soprano (S), treble clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

A

Musical staff for Alto (A), treble clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

T

Musical staff for Tenor (T), treble clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

B

Musical staff for Bass (B), bass clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

Vc

Musical staff for Violoncello (Vc), bass clef, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

Perc.

Musical staff for Percussion (Perc.), grand staff, key signature of three sharps. The staff contains a melodic line with a long note followed by a series of eighth notes. A slur covers the eighth notes. Below the staff, the syllable "eh" is written with a horizontal line underneath.

mp

f

mp

mp

This page has been intentionally left blank for PDF security.

The score will continue on the following page.

Mountain Range

41

Small Group

Descant

S

A

T

B

Vc

Perc.

lower hand(s)
no throw

I ♩ = 48

eh

time's thumb, mar - bl - ing our

time's thumb, mar - bl - ing our

time's thumb mar - bl - ing our

time's thumb mar - bl - ing our

I ♩ = 48

Mountain Range

45

S
lay - ers_ with - out in - ten - tion. In your lan -

A
lay - ers_ with - out in - ten - tion. In your lan - - guage,

T
lay - ers_ with - out in - ten - tion. In your lan - guage,

B
lay - ers_ with - out in - ten - tion. In your lan - -

Vc

Perc.

49

S
- guage, *rit.*
- guage, *fric - tion:* ma - te - ri - als de - fined by where they end_ and be - gin.

A
fric - tion: ma - te - ri - als de - fined by where they end_ and be - gin.

T
fric - tion: ma - te - ri - als de - fined by where they end and be - gin.

B
- guage, *fric - tion:* Mm_ be - gin.

Vc

Perc. *mp* rock sounds *rit.*

Mountain Range

J a tempo

54

mp warm tone

S

No end to as - pen trees

fall - ing, elk dy - ing, _____ dy -

mp warm tone

A

No end to as - pen trees

fall - ing, elk dy - ing, _____ dy -

mp warm tone

T

Mm... _____

mp warm tone

B

[No end, where they end and begin] _____

J a tempo

free bowing, randomly intersperse touch fourth and fifth harmonic trills

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

atmosphere
p

Vc

Perc.

61

S

-ing, dy - ing.

Which means: _____ you too. _____

A

-ing, dy - ing.

Which means: _____ you too. _____

T

Which means: _____ you too. _____

B

you too. _____

Vc

n

Perc.

atmosphere

Mountain Range

K

70 ♩. = 48

S
A
T
B

K

♩. = 48

Vc
Perc.

74

S
A
T
B
Vc
Perc.