

### Composer's Notes

Written in honor of the Richmond Singers' 50th anniversary and inspired by the poetry of its choristers, *Our Song* is about the magic and joy of sharing the song within us. Although we must work hard to cultivate and nourish our song, the beauty we create and share with the world in doing so has the power to mend hearts, lift spirits, and inspire hope and change.

### Poet's Notes

*Our Song* is a meditation on the mysterious, ephemeral nature of creativity. So much of the creative life is simple blood, sweat and tears—in this sense, not so far removed from the rituals of a farmer who rises early each morning to work in the fields. And yet, on rare mornings, something unexpected arises from that dogged labor: something living awakens on the page, rustles in the grass.

As the women of *Our Song* intuit, a fledgling voice requires time to ripen, to grow into its eccentricities. The work of a creative life, I find, is to stay present to this process—its griefs, fatigues, and unexpected enchantments.

### Text

There were three women in a field:  
one song between them, in the grass.  
It trembled, and one woman kneeled—  
the song recoiled from her grasp.

They knew to wait, these women three,  
close to the quiet of all things.  
Dappled by the fruit trees' leaves,  
these women coaxed the song to sing.

They did not work to name the song,  
or ask from where the music came.  
Their only task to raise it strong:  
the spirit of a new refrain.

The village children had come near,  
the hour that the song unclasped;  
the passage of each body's figure  
long and charcoaled in the grass.

They did not work to name the song,  
or ask from where the music came.  
Their only task to raise it strong:  
the wonder of a new refrain.

You've seen these creatures, voices who  
though shy with contact, need it too—  
they come to meet us and we try  
to ease their landing, loose their cry.

They did not work to name the song,  
or ask from where its music came.  
Their only task to raise it strong:  
the courage of a new refrain.

And when at last we took our leave,  
our song returned from whence it came.  
Its only task to rouse belief  
in the music that is ours to save.

—Lauren Peat  
[www.laurenpeatwrites.com](http://www.laurenpeatwrites.com)

**Katerina Gimon (b. 1993)**

For biographical information visit:  
[www.ecspublishing.com](http://www.ecspublishing.com)

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Commissioned by The Richmond Singers, Fabiana Katz, Artistic Director

# Our Song

for SSA Chorus and Piano, with opt. Percussion and String Bass

Lauren Peat

Katerina Gimon  
(ASCAP)**Spirited** ♩ = ca. 80*feel free to add simple fills or embellishments throughout*Percussion  
(Djembe  
or Cajon)*mf*

[String Bass enters in m. 17]

Piano

4

*Ped. ad lib. throughout*

7

Solo

Solo or Unison Choir *mf*

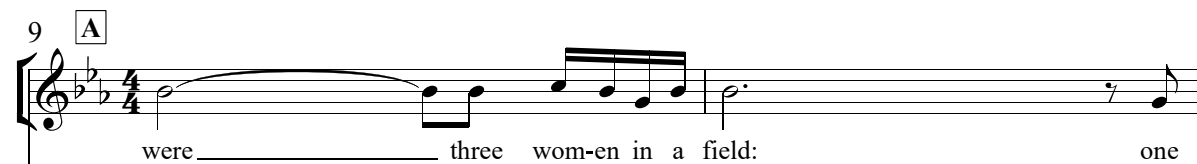
There

Parts for Percussion and String Bass, Order No. 1.3738A

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9 **A**

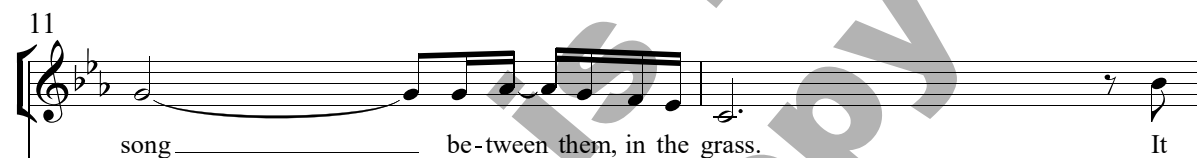


were \_\_\_\_\_ three wom-en in a field: one

— Percussion continues *ad libitum*



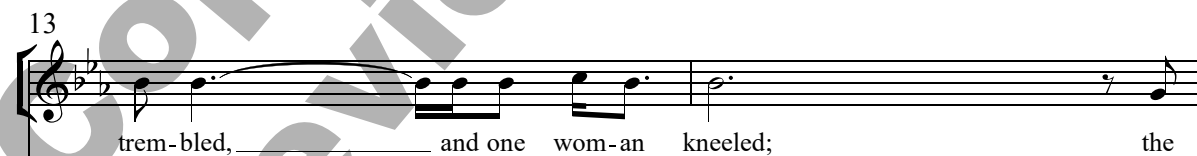
11



song \_\_\_\_\_ be-tween them, in the grass. It



13



trem-bled, \_\_\_\_\_ and one wom-an kneeled; the



15

song \_\_\_\_\_ re-coil - ed from her grasp, \_\_\_\_\_ from her \_

17

\_\_\_\_\_ grasp \_\_\_\_\_

[String Bass enters]

20

Trio or Tutti *mf* **B**

S1 They knew to wait, \_\_\_\_\_ these wom-en

S2 They knew to wait, \_\_\_\_\_ these wom-en

A They knew to wait, \_\_\_\_\_ these wom-en

22

three, close to the qui - et \_\_\_\_\_ of all \_\_\_\_\_

three, close to the qui - et \_\_\_\_\_ of all \_\_\_\_\_

three, close to the qui - et \_\_\_\_\_ of all \_\_\_\_\_

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

24

things. Dap-pled by \_\_\_\_\_ the fruit trees' \_\_\_\_\_

things. Dap-pled by \_\_\_\_\_ the fruit trees' \_\_\_\_\_

things. Dap-pled by \_\_\_\_\_ the fruit trees' \_\_\_\_\_

The piano accompaniment continues with a similar eighth-note melody in the right hand and a steady bass line in the left hand.

leaves, these wom-en coaxed the song to

leaves, these wom-en coaxed the song to

leaves, these wom-en coaxed the song to

28

mp

sing. They did not work \_\_\_\_\_ to name the \_\_\_ song, or ask from

mp

sing. They did not work \_\_\_\_\_ to name the \_\_\_ song, or ask from

mp

sing. They did not work \_\_\_\_\_ to name the \_\_\_ song, or ask from

mp

31

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it \_

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it \_

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it \_

*cresc.*

34

*mf*

\_\_\_\_\_ strong: \_\_\_\_\_ the spir - it of \_\_\_\_\_ a new re - frain. \_\_\_\_\_

*mf*

\_\_\_\_\_ strong: \_\_\_\_\_ the spir - it of \_\_\_\_\_ a new re - frain. \_\_\_\_\_

*mf*

\_\_\_\_\_ strong: \_\_\_\_\_ the spir - it of \_\_\_\_\_ a new re - frain. \_\_\_\_\_

*mf*

37

Tutti *mf*

The

*mf*

The

*mf*

The



40 **D**

vil-lage chil - dren had come near, the

vil-lage chil - dren had come near, the

vil-lage chil - dren had come near, the





42

ho-ur that \_\_\_\_\_ the song un - clasped; the

ho-ur that \_\_\_\_\_ the song un - clasped; the

ho-ur that \_\_\_\_\_ the song un - clasped; the

This block contains the musical notation for measures 42 and 43. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts have lyrics: "ho-ur that \_\_\_\_\_ the song un - clasped; the". The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and single notes.

44

pas-sage of \_\_\_\_\_ each bod-y's fig-ure \_\_\_\_\_

pas-sage of \_\_\_\_\_ each bod-y's fig-ure \_\_\_\_\_

pas-sage of \_\_\_\_\_ each bod-y's fig-ure \_\_\_\_\_

This block contains the musical notation for measures 44 and 45. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts have lyrics: "pas-sage of \_\_\_\_\_ each bod-y's fig-ure \_\_\_\_\_". The piano part continues with a right-hand melody and a left-hand accompaniment.

46

long and char - coaled in the grass. They did not

long and char - coaled in the grass. They did not

long and char - coaled in the grass. They did not

48

E

*mp*

*mp* work to name the song, or ask from

*mp* work to name the song, or ask from

*mp* work to name the song, or ask from

*mp*

50

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it\_

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it\_

*cresc.*

where \_\_\_\_\_ the mu - sic \_\_\_\_\_ came. Their on - ly task \_\_\_\_\_ to raise it\_



53

*mf* \_\_\_\_\_ *f*

— strong: — the won - der of — a new re - frain. \_\_\_\_\_

*mf* \_\_\_\_\_ *f*

— strong: — the won - der of — a new re - frain. \_\_\_\_\_

*mf* \_\_\_\_\_ *f*

— strong: — the won - der of — a new re - frain. \_\_\_\_\_



56

— You've

— You've

— You've

59 **F**Descant *f*

D There were \_\_\_\_\_ three wom-en, —

S1 seen these crea - tures, — voic-es — who — though

S2 seen these crea - tures, — voic-es — who — though

A seen these crea - tures, — voic-es — who — though

61

there were three wom-en. shy with con - tact, need it too; they

63

Our song, our come to meet us and we try to

65 Rejoin part

— song, — loose their — cry.

ease their land - ing, loose their cry. They did not

ease their land - ing, loose their cry. They did not

ease their land - ing, loose their cry. They did not

67 **G** *mf*

S1 *mf* work — to name the — song, or ask from where — its mu - sic —

S2 *mf* work — to name the — song, or ask from where — its mu - sic —

A *mf* work — to name the — song, or ask from where — its mu - sic —

70

— came. Their on - ly task — to raise it — strong:

— came. Their on - ly task — to raise it — strong:

— came. Their on - ly task — to raise it — strong:

*cresc.* 3

73

*f* *mf*

— the cour-age of — a new re - frain.

*f* *mf*

— the cour-age of — a new re - frain.

*f* *mf* *unis.*

— the cour-age of — a new re - frain.

[end Perc.]

*f* *mf*

76

Musical score for measures 76-78. The score is in 4/4 time and features three vocal staves and a piano accompaniment. The vocal staves are marked with a dash (—) and the word "And". The piano accompaniment consists of a treble and bass staff. The treble staff has a triplet of eighth notes in measures 76 and 78. The bass staff has a steady eighth-note accompaniment.

And

And

And

3

3

79 **H**

Musical score for measures 79-80. The score is in 4/4 time and features three vocal staves and a piano accompaniment. The vocal staves have the lyrics "when at last we took our leave, our". The piano accompaniment consists of a treble and bass staff. The treble staff has a steady eighth-note accompaniment. The bass staff has a steady eighth-note accompaniment.

when at last we took our leave, our

when at last we took our leave, our

when at last we took our leave, our

[end String Bass]



81

song re-turned \_\_\_\_\_ to \_\_\_\_\_ whence it came. Its

song re-turned \_\_\_\_\_ to \_\_\_\_\_ whence it came. Its

song re-turned \_\_\_\_\_ to \_\_\_\_\_ whence it came. Its

83

on - ly task \_\_\_\_\_ to rouse be - lief \_\_\_\_\_ in the *mp*

on - ly task \_\_\_\_\_ to rouse be - lief \_\_\_\_\_ in the *mp*

on - ly task \_\_\_\_\_ to rouse be - lief \_\_\_\_\_ in the *mp*

86 *rit.* *a tempo*

mu-sic that \_\_\_ is ours to save. \_\_\_ Our \_\_\_

mu-sic that \_\_\_ is ours to save. \_\_\_ Our \_\_\_

mu-sic that \_\_\_ is ours to save. \_\_\_ Our \_\_\_

*mp*

89 *rit.*

\_\_\_ song, \_\_\_ our \_\_\_ song. \_\_\_

\_\_\_ song, \_\_\_ our \_\_\_ song. \_\_\_

\_\_\_ song, \_\_\_ our \_\_\_ song. \_\_\_

*rit.*