

Dans les eaux polaires...

Version pour Voix de Femmes seules

Prélude

d'après "La femme squelette" conte inuit

texte: Cécile Rigazio

musique: Jean-Christophe Rosaz

♩ = 96 * ce numéro est écrit dans une langue imaginaire

Soprano
We ko sha ma li na we ko sha ma li na we ko sha ma li na dum de te

Mezzo
We la we la we la dum de te

Alto
We ko ma dum de te

6
S. Da ko ma ne shi la da ko ma ne shi la da ko ma ne shi la da ko ma ne shi la La ku fe de no na
M.S. Da la da la da la da la La na
A. Da ko ma ne shi la La

11
S. La ku fe de no na La ku fe de no na La ku fe de no na di te ra
M.S. la na la na la na di te ra
A. ku fe de no na di te ra

16
S. Sho um da to Sho um da to Sho um da to Sho um
S. Sho ni li um pe ka da to Sho um da to Sho ni li um pe ka da to Sho um
M.S. Sho ni li um pe ka da to Sho ni li um pe ka da to Sho um da to Sho ni li um pe ka
A. Sho ni li um pe ka da to Sho ni li um pe ka da to Sho ni li um pe ka da to Sho ni li um pe ka

23 *mf* $\text{♩} = 96$ *rubato*

S. da to Sho um da to ra me o ve

S. da to Sho ni li um pe ka da to ra me o

M.S. da to Sho ni li um pe ka da to ra me Aj di ten la mo aj di ten la mo

A. da to Sho ni li um pe ka da to ra me Aj di ten la mo aj di ten la mo

cresc. *dim.* Div. *mp* *cresc.*

30 *mf* *mp*

S. We ko sha ma li na we ko sha ma li na we ko sha ma li na a We ko sha ma li na we ko sha ma li na

M.S. We la we la we la we la We la we la

A. We ko sha ma li na we la We ko sha ma

Div. *dim.* *cresc.* *dim.*

36 *p*

S. we ko sha ma li na a O ve ra ti um ba ke na o ve ra ti um ba ke na um ba ke na um ba

S. we ko sha ma li na a O ve ra ti um ba ke na o ve ra ti um ba ke na um ba ke na um ba

M.S. we la we la O ve ra ti um ba ke na o ve ra ti um ba ke na um ba ke na um ba

A. li na we la um ba ke na o ve ra ti um ba ke na um ba ke na um ba

cresc. *mf* *cresc.* *dim.*

44

S. ke na um ba ke na er bo We ko sha ma we la

S. ke na um ba ke na er bo We ko sha ma li na we ko sha ma li na we ko sha ma li na a

M.S. ke na um ba ke na er bo We la we la we la we la

A. ke na um ba ke na er bo We ko sha ma li na we la

52 *cresc.* *dim.* *cresc.*

S. *f* We ko sha ma li na we la

S. *f* We ko sha ma li na we ko sha ma li na a

M.S. *f* We la we la we la we la

A. *f* We ko sha ma we la Aj di ten la mo Aj di ten la mo

mp

58 *mp* *dim.*

S. Aj di ten la mo ran du she li

S. *mp* Aj di ten la mo ten la mo ran du she li

M.S. aj di ten la mo aj di ten la mo ran du she li

A. aj di ten la mo aj di ten la mo ran du she li

65 *cresc.*

S. We ko sha ma li na We ko sha ma li na we ko sha ma li na a

S. We ko sha ma li na we ko sha ma li na we ko sha ma li na We ko sha ma a

M.S. We la we la we la we la we la we la

A. We ko sha ma li na We ko sha ma li na

71 *dim.* Fin 1 Fin 2 durée: env. 2'50

S. We ko sha ma li na we ko sha ma li na a We ko sha ma li na a moïto

S. We ko sha ma li na a We ko sha ma a moïto

M.S. We la we la we la we la We la we la moïto

A. We ko sha ma li na We la moïto

I

Jean-Christophe Rosaz

* ambitus

* ossia: harp, piano...

In the polar waters

12 *poco rit.* *a tempo*

S 1 Ah!

S 2 Ah!

A 1 Ah! *mp* It lies in the a -

A 2 Ah! *mp* It lies in the a -

Mar. *p* *pp* *p* *sempre legato*

Bar. *p* *ad libitum* *espress.* Oh! _____

16

S 1

S 2

A 1 *mp* bys - ses, deep in the wa - ter.

A 2 *mp* bys - ses, deep in the wa - ter.

Mar.

Bar. *p* *mp* Oh! _____

19

S 1 *mf* We don't know why, what an ab - so-lute mis - take This wo-man has com - mit - ted

S 2 *mf* We don't know why, what an ab - so-lute mis - take This wo-man has com - mit - ted

A 1 *mf* We don't know why, what an ab - so-lute mis - take This wo-man has com - mit - ted

A 2 *mf* We don't know why, what an ab - so-lute mis - take This wo-man has com - mit - ted

Mar. *mf*

Bar. *Div. ad lib.* Oh! _____

25 *mp*

S 1 *mp* and why she is na - ked.

S 2 *mp* and why she is na - ked.

A 1 *mp* and why she is na - ked.

A 2 *mp* and why she is na - ked.

Mar. *liberamente* *p*

In the polar waters

II

♩ = 132

Soprano 1 *p* with astonishment
A fi-she-man!

Soprano 2 *p*
A fi-she-man!

Alto 1

Alto 2

Marimba *p* medium-hard sticks
x = « dead stroke » only on 3 notes chords
staccato x simile

Baryton

♩ = 120

S 1 *p*
Here! In these haun-ted wa - ters a

S 2 *pp*
Tiens! bocca chiusa ossia: moïto

A 1 *pp*
bocca chiusa

A 2 *pp*
bocca chiusa ossia: moïto

Mar. *p* simile sempre legato

In the polar waters

12 *p* *mf*

S 1 fi-sheer-man has gone a - stray He draws his line yet and ve - ry quick-ly feels the grip that —

S 2 *pp* *mf* He draws his line yet and ve - ry quick-ly feels the grip

A 1 *pp* *mf* He draws his line yet and ve - ry quick - ly feels the

A 2 *pp* *mf* He draws his line yet and ve - ry quick - ly

Mar. *p* *mp*

16 *mp*

S 1 moves — b.f. What a great fi - shing no

S 2 that — moves — b.f. What a great fi - shing no

A 1 grip that moves — b.f. What a great fi - shing no —

A 2 feels the grip that moves — b.f. What a great fi - shing no —

Mar. *dim.*

22 *p*

S 1 *p* doubt! - - - - - Yet the fear

S 2 *p* doubt! - - - - -

A 1 *p* doubt! - - - - -

A 2 *p* doubt! - - - - - Yet the fear

Mar. *cresc.*

26 *mp* *mf* Div.

S 1 cat - - - ches the fi - sher - man when ____

S 2 *mp* *espress.* *più presente* Ah! ____

A 1 *mp* *espress.* *più presente* Ah! ____

A 2 *mp* *mf* cat - - - ches the fi - sher - man when ____

Mar.

29 *f*

S 1 he takes out his prey:

S 2 *f* Ah! Ah! ____

A 1 *f* Ah! Ah! ____

A 2 *f* he takes out his prey:

Mar. *dim.*

32 *p a tempo*

S 1 It is not

S 2 *p* It is not

A 1 *p* It is not

A 2 *p* Ah! ____

Mar. *p*

38

S 1 a fish that is strug-gling at the end of the hook But a ske-le-ton wo-man who is fight-ing

S 2 a fish that is strug-gling at the end of the hook But a ske-le-ton wo - man fight-ing

A 1 a fish that is strug-gling no! But a ske-le-ton wo - man fight-ing

A 2 Ah! Ah! But a ske-le-ton wo-man who is fight-ing

Mar.

44

S 1 with a cra-zy e-ner-gy.

S 2 with a cra-zy e-ner-gy.

A 1 with a cra-zy e-ner-gy.

A 2 with a cra-zy e-ner-gy.

Mar.

cadenza

dim.

48

S 1

S 2

A 1

A 2

Mar.

poco a poco rit. - - - - -

poco a poco staccato - - - - -

durée: environ 1'40

The musical score is for a piece titled "In the polar waters". It is page 6 of a larger work. The score is written for five parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), and Maracas (Mar.). The key signature is one flat (B-flat), and the time signature is 3/8. The score begins at measure 48. The vocal parts (S 1, S 2, A 1, A 2) are all marked with rests throughout the entire section. The Maracas part is marked with a "poco a poco staccato" instruction. The Maracas part consists of a series of chords and single notes, with a "poco a poco rit." instruction above it. The score ends with a double bar line. The duration of the piece is noted as "durée: environ 1'40".

In the polar waters

III

women voices version

♩ = 120

Score for women voices and Marimba.

First System:

- Soprano 1
- Soprano 2
- Alto 1
- Alto 2
- Marimba

Marimba part includes markings: *legato* and *mf*.

Second System:

- S 1
- S 2
- A 1
- A 2
- Mar.

Vocal parts include lyrics and dynamics:

- S 2: *mp*, *ô!*
- A 1: *p*, *mp*, *ô!*
- A 2: *mp*, *cresc.*, *and pad - dling*

Lyrics: Ro - wing, and pad - dling

7

S 1 *mf* *mp* Ô! Ô! O clin - ging to the

S 2 *mf* *mp* Ô! Ô! clin -

A 1 *mf* *mp* Ô! Ô! Clin -

A 2 *f* *mp* *ossia: 8va alta* *3* run - ning a - way! Ô!

Mar. *mp* *Gliss.*

10

S 1 hook, she fol - lows des - pite her - self..

S 2 *p* ging she fol - lows des - pite her - self.. Ah! _____

A 1 *p* ging des - pite her - self.. Ah! _____

A 2 *mf* *mp* *cresc.* Clin - ging Lan - ding

Mar. *p*

14

p *mp* Div.

S 1 Ah! Ah! Ah!

S 2 Ah! Ah! Ah!

A 1 Ah! Ah! Ah!

A 2 *ossia: 8va alta*
let - ting go and run - ning! Ah!

Mar.

17

Unis. *mf*

S 1 O tan - gled in the line, she is still be - hind...

S 2 *mf* O tan - gled, she is still be - hind...

A 1 *mf* O tan - gled, still be - hind...

A 2 *mf* O tan - gled in the line, she is still be - hind...

Mar. *Gliss.* *mp*

Dans les eaux polaires III

21

cresc.

Div.

S 1 Ah! Ah! Ah!

S 2 Ah! Ah! Ah!

A 1 Ah! Ah! Ah!

A 2 *mp* Es - ca - ping, fly - ing, and dis - ap - pea -

ossia: 8va alta

Mar.

24

dim.

Unis.

S 1 Ah! Ah! Ah! Ah!

S 2 Ah! Ah! Ah! Ah!

A 1 Ah! Ah! Ah! Ah!

A 2 ring! Ah! Ah! Ah!

Mar.

24

dim.

Detailed description: This is a musical score for a piece titled 'Dans les eaux polaires III'. It features five staves: four vocal staves (S 1, S 2, A 1, A 2) and one Maracas (Mar.) staff. The score is divided into two systems. The first system begins at measure 21. The vocal parts have lyrics 'Ah!' repeated three times. The A 2 part has the lyrics 'Es - ca - ping, fly - ing, and dis - ap - pea -'. The Maracas part has a rhythmic accompaniment. Dynamics include 'cresc.' (crescendo) and 'mp' (mezzo-piano). The second system begins at measure 24. The vocal parts have lyrics 'Ah!' repeated four times. The A 2 part has the lyrics 'ring! Ah! Ah! Ah!'. The Maracas part continues with a rhythmic accompaniment. Dynamics include 'Unis.' (unison) and 'dim.' (diminuendo). There is also a performance instruction 'ossia: 8va alta' (optional: 8va alta) for the A 2 part.

28 *p*

S 1 Di - ving b.f.

S 2 *p* Di - ving Ah! *espress.*

A 1 *p* Di - - - ving b.f.

A 2 *mf* *dim.* Di - ving shel-te - red in the pro - tec - tive i - - gloo

Mar. *8va* Gliss. Gliss.

32 *p* *cresc.*

S 1 She is still

S 2 *p* She is still

A 1 *p* She is still

A 2 *p* She is still

Mar. *p* *sempre legato*

36

S 1 there, the eyes shin - ning with fear...

S 2 there, the eyes shin - ning with fear...

A 1 there, the eyes shin - ning with fear... *espress.*

A 2 there, the eyes shin - ning with fear...

Mar.

poco a poco diminuendo

40

S 1 She is still there, the eyes

S 2 She is still there, the eyes

A 1 She is still there, the eyes

A 2 She is still there, the eyes

Mar.

44

S 1 shin - ning with fear... She is still

S 2 shin - ning with fear... She is still

A 1 shin - ning with fear... She is still

A 2 shin - ning with fear... *espress.* Elle is still

Mar.

p

48

S 1 there, the eyes shin - ning with

S 2 there, the eyes shin - ning with

A 1 there, the eyes shin - ning with

A 2 there, the eyes shin - ning with

Mar.

51 *espress.*
2

S 1 fear... *pp* She is still there,

S 2 fear... *pp* She is still there,

A 1 fear... *pp* She is still there,

A 2 fear... *pp* She is still there,

Mar.

55 *pp*
still there...

S 1 *pp* still there...

S 2 *pp* still there...

A 1 *pp* still there...

A 2 *pp* still there...

Mar.

In the polar waters

IV

♩ = 42 *tranquillo*

Soprano 1 *p* *leggiere* b.f.

Soprano 2 *p* *leggiere* b.f.

Alto 1 *p* *leggiere* b.f.

Alto 2 *p* *leggiere* b.f.

Marimba *dolce* *più presente* L.V.

S 1 *p* Ah! *mp* Ah!

S 2 *p caloroso*

A 1 *p caloroso* The man calms his breath and re - lives the fire:

A 2 *p caloroso* The man calms his breath and re - lives the fire:

Mar. *più presente* *sim.*

In the polar waters IV

9 *poco accel.* *a tempo* *mf* *poco rit.* *a tempo* *poco accel.*

S 1

S 2 *mp* Ah!

A 1 *mp* This pile of tan - gled bones now ly - ing on the fro - zen

A 2 *mp* This pile of tan - gled bones now ly - ing on the fro - zen

Mar.

12 *a tempo* *molto espressivo*

S 1 Ah! Makes him sor - ry.

S 2 ground, Makes him sor - ry.

A 1 ground, Makes him sor - ry.

A 2 ground, Makes him sor - ry.

Mar.

12 *poco a poco crescendo - - -*
simile

16

S 1

S 2

A 1

A 2

Mar.

b.f.

b.f.

dolce

So with gen - tle -

dolce

So with gen - tle -

20

S 1

S 2

A 1

A 2

Mar.

espress.

accel.

a tempo ♩ = ♩ (sempre)

Ô! _____

Ô! _____

espress.

ness — and pa - tien - ce,

ness — and pa - tien - ce,

he di-sen-tan-gles the wo-man from the line — then

he di-sen-tan-gles the wo-man from the line — then

4

* respiration ad lib. en veillant à la continuité du son

The musical score for 'The Rose Tree' is presented in five staves. The vocal parts (S 1, S 2, A 1, A 2) are in treble clef, and the piano part (Mar.) is in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at measure 29. The vocal parts enter with a half note, followed by a quarter rest, and then a half note with a fermata. The piano part provides a rhythmic accompaniment with eighth and sixteenth notes, including triplets. The score concludes with a final measure where the vocal parts hold their notes and the piano part plays a final chord.

35

S 1

S 2

A 1

A 2

Mar.

mp

He falls a - sleep and be - gins

He falls a - sleep and be - gins

35

p *con morbidezza* *mp* *poco* $\geq$

To dream! Ah! To dream! Ah!

To dream! Ah! To dream! Ah!

con morbidezza *mp* *poco* $\geq$

o! to dream. Ah! To dream! Ah!

con morbidezza *mp* *poco* $\geq$

o! to dream. Ah! To dream! Ah!

40

con morbidezza *mp* *sim.* *sim.*

Mar.

The image shows a musical score for a vocal ensemble and piano. The score is divided into two systems. The first system (measures 35-39) features four vocal staves (S 1, S 2, A 1, A 2) and a piano accompaniment (Mar.). The vocal parts enter in measure 35 with the lyrics 'He falls a - sleep and be - gins'. The piano accompaniment consists of arpeggiated chords. The second system (measures 40-44) continues the vocal parts with the lyrics 'To dream! Ah! To dream! Ah!'. The vocal parts are marked with dynamics *p*, *mp*, and *poco* $\geq$, and the phrase 'con morbidezza' is written above the first two measures. The piano accompaniment continues with arpeggiated figures, marked with *mp* and 'sim.' (simulazione).

In the polar waters IV

47 *mf* *poco a poco diminuendo*

S 1 From this dream is born in his eyes a

S 2 From this dream in his eyes is

A 1 From this dream in his eyes is

A 2 From this dream is born this

Mar.

50

S 1 tear...

S 2 born a tear...

A 1 born a tear...

A 2 dream, this dream...

Mar.

V. The drum

♩ = 54

Soprano 1

Soprano 2

Alto 1

Alto 2

Marimba

p

p

mp

mp

p

mp

In the gloo-my em - bers that glow, the wo - man

In the gloo-my em - bers that glow, the wo - man

Main droite: Baguettes douces / Main Gauche Baguettes dures

S 1

S 2

A 1

A 2

Mar.

mp

mp

mp

mp

She is thir - sty, ter - ri - bly thir - sty she has not o since e - ter - ni - ty:

She is thir - sty ter - ri - bly thir - sty she has not o since e - ter - ni - ty:

sees shine the tear:

sees shine the tear:

5

12

9

5

12

9

9

S 1

S 2

A 1

A 2

Mar.

p *mp* *mf*

She is thir - sty, o ter - ri - bly thir - sty, she _____

She is thir - sty, o ter - ri - bly thir - sty she _____

She is thir - sty, o ter - ri - bly thir - sty

11

S 1

S 2

A 1

A 2

Mar.

mf

o since e - ter - ni -

has not o since e - ter - ni -

has not drunk since e - ter ni -

she _____ has not drunk since e - ter ni

11

tutti, parlando bisbigliando

S 1
ty: She sucks wa - ter gree - di - ly! In the silence of the polar night,
she hears the heart of the sleeping man:

S 2
ty: Ô!

A 1
ty: Ô!

A 2
ty: Ô!

Mar.
Main droite: baguettes douce /
Main gauche
intérieur: Baguette douce,
extérieur: Baguette dure Gliss.

mp *molto*

la voix supérieure en dehors

S 1
f She plun-ges her hand in - to his chest and pulls out his heart that beats like a
meno f Div.

S 2
mf She plun-ges her hand in - to his chest and pulls out his heart that beats like a
meno f

A 1
mf She plun-ges her hand in - to his chest and pulls out his heart that beats like a
meno f

A 2
mf She plun-ges her hand in - to his chest and pulls out his heart that beats like a
meno f

Mar.

4

rit.

22

S 1

drum.

S 2

Div.

drum.

A 1

drum.

A 2

drum.

Mar.

durée: environ 1'20

Baguettes douces

The musical score is written for a 4-part vocal ensemble (S 1, S 2, A 1, A 2) and a maracas part (Mar.). The time signature is 12/8. The vocal parts are marked 'drum.' and 'Div.' (divisi). The maracas part is marked 'Baguettes douces' and 'durée: environ 1'20'. The score is numbered 22 and 4.

In the polar waters

VI

Homage to Katajjaq

$\text{♩} = 100$

Soprano 1

Soprano 2

Alto 1

Alto 2

Marimba

p staccato simile *sim.*

hi he hi he _____ hi pi pi he pe pe hi pi pi he pe pe

p staccato simile

hum pa hum pa...

Tacet

6

p

an-ga du an-ga du an-ga du an-ga du

p emphasizing the consonant

jô m jô m jô m jô m jô m jô m

6

sim.

hi pi pi he pe pe hi pi pi he pe pe

h: aspirate
 u = [y]
 e = [e]
 j = [x]
 ou = [u]
 m: sonorous
 o = [ɔ̃]
 ô = [o]

during this timeone after the other,
freely (by entering a time of your choice)
gradually invading all the space

poco a poco crescendo ----- repeat ad lib.

S 1
wa wo wô wou wa wo wa wo wô wou wa wo h↑ h↑ h↑ h↑ h↑ h↑ h↓ sim.

S 1
an-ga du an-ga du an-ga du an-ga du h↑ h↑ h↑ h↑ h↑ h↑ h↓ sim.

S 2
jô m jô m jô m m h↑ h↑ h↑ h↑ h↑ h↑ h↓ sim.

A 1
h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↓ sim.

A 2
h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↑ h↓ sim.

molto accelerando al possibile sempre crescendo repeat ad lib.

S 1
a sigh of ease Ah! h↓ h↓ h↓ h↓ a great shine of collective laughter *mp* b.f. Ah! a a a Oh won - der - Div.

S 2
a sigh of ease Ah! A a A a a great shine of collective laughter *mp* So she plays this drum, won - der -

A 1
a sigh of ease Ah! h↑ h↑ h↑ h↑ a great shine of collective laughter *mp* b.f. Ah! a a a Ah won - der -

A 2
a sigh of ease Ah! A a A a a great shine of collective laughter *mp* So she plays this drum won - der -

poco a poco molto diminuendo ----- solo ad lib. *cresc.*

S 1
ful, won-der - ful, oh won-der - ful, oh won-der - ful, And then she sin-gs she dan-ces with the sound of that

S 2
ful, won-der - ful, oh won-der - ful, oh won-der - ful, And then she sin-gs she dan-ces with the sound of that

A 1
ful, won-der - ful, oh won-der - ful, oh won-der - ful, And then she sin-gs she dan-ces with the sound of that

A 2
ful, won-der - ful, oh won-der - ful, oh won-der - ful, And then she sin-gs she dan-ces with the sound of that

26 *f* Div. *con sensualità* *pp*

S 1 the sound of that heart, of that heart!

Div. *f* *Tutti mp* *pp*

S 1 heart, the sound of that heart, of that heart! Oh she sings to co - ver her - self with flesh

S 2 *f* *mp* *pp*

S 2 heart, the sound of that heart, of that heart! Oh she sings to co - ver her - self with flesh

26 *f* *Tutti mp* *pp*

A 1 heart, the sound of that heart, of that heart! Oh she sings, oh to co-ver her - self with flesh

A 2 *f* *mp* *pp*

A 2 heart, of that heart! Oh she sings, oh to co-ver her - self with flesh

33 *pp* *aereo*

S 1 Ah! a a

Div. *pp* *aereo*

S 1 Ah! a a

S 2 *pp* *aereo*

S 2 Ah! a a

33 *pp* *aereo*

A 1 Ah! a a

A 2 *mp*

A 2 She is sin - ging for her

cresc. *con voluttà* *p*

36 *p*

S 1 Ah! Her breasts

Div. *p*

S 1 Ah! Her breasts

S 2 *p*

S 2 Ah! Her breasts

36 *p*

A 1 Ah! Her breasts

A 2 *p* Div.

A 2 hair, her breasts

40 Tutti *mp* *la partie inférieure en relief* *Div.* *mp* *con semplicità* *più interiore*

S 1 And e - very - thing a wo - man needs, ah! And e - very - thing she

S 2 And e - very - thing a wo - man needs, ah! And e - very - thing she

A 1 *mf* *the upper part in relief* *mp* And e - very - thing a wo - man needs, ah! And e - very - thing she

A 2 *mp* *Div.* *mp* And e - very - thing a wo - man needs, ah! And e - very - thing she

45 Unis. *mf* *dim.* *mp* *p* *lungo*

S 1 needs. Ah! a a Ah! a a

S 2 needs. Ah! Ah! b.f. (ossia: moïto)

A 1 needs. Ah! Ah! b.f. (ossia: moïto)

A 2 Unis. *mf* *mp* *p* *lungo*

needs. Ah! a a Ah! a a

durée: environ 2'

Katajjaq is a form of traditional Inuit throat singing. These songs, also called vocal games, are generally performed by two women face to face.

Inuit throat singing is an often competitive custom involving the designation, at the end of the game, of a winner and a loser. The chants are actually a combination of voices, silences and panting. The game ends when one of the players runs out of breath or laughs. We therefore understand today that throat singing represents a fun activity. However, the participants are recognized and admired for the quality of the sounds they can produce and for their endurance. Katajjaq, mainly practiced by women, owes its birth to Mother Nature. It is in fact the surrounding sounds (the wind, the water, the sound of footsteps and sleds in the snow, the dogs, the animal voices of the Canadian Arctic...) which inspired these musical games. Sometimes words are used. These are often the names of ancestors or current events.

Evie Mark, a young woman from Nunavik: "Throat singing is an art form, in a sense. We don't have an Inuktitut word for art, but it is art in a sense because it's a way of socializing. Women get together when they have nothing to do, no more sewing or cleaning to do, and one of the ways to entertain themselves is to sing!"

In the polar waters

VII

♩ = 120 *cresc.* -----

Soprano 1 *p* 3 The wo - man has found her bo - dy of

Soprano 2 *p* 3 The wo - man has found her bo - dy of

Alto 1 *p* 3 The wo - man has found her bo - dy of

Alto 2 Oh wo - - -

Marimba *sempre legato* *pp* *p*

S 1 *cresc.* ----- 4 wo - man, she has re - vo - vered the li - fe!

S 2 wo - man, she has re - co - vered the li - fe!

A 1 *en dehors espress.* 4 wo - man, oh wo - man! She a re - co - vered the li - fe!

A 2 *mp* man! Oh wo - man, oh li fe!

Mar. 4

8 *p* 3 *mf* 3 3

S 1 So with gen - tle - ness and de - li - ca - cy, she puts the

S 2 So with gen - tle - ness and de - li - ca - cy, she puts the

A 1 So with gen - tle - ness and de - li - ca - cy, she puts the

A 2 *mp* So with gen - tle - ness and de - li - ca - cy, she puts the

Mar. *mp* 3 *mf* 3 3

13 *pp* *pp* *pp* *pp*

S 1 heart back in the chest of the man al - ways a - sleep

S 2 heart back in the chest of the man al - ways a - sleep

A 1 heart back in the chest of the man al - ways a - sleep

A 2 heart in the man a - sleep

Mar. 13 *p* 3 3

18 *poco rit.*

S 1 *p* b.f.

S 2 *p* b.f.

A 1 *p* b.f.

A 2 *p* b.f.

Mar.

24 *a tempo* ♩ = 132 *poco più animato*

S 1 *p*

S 2 *p*

A 1 *p*

A 2 *p*

Mar.

And lies down be - side him. One says

And lies down be - side him. One says

And lies down be - side him. On says

And lies down be - side him. On says

poco simile cresc.

30

S 1 they ha-ven't left each o - ther since, That the sea has pro -

S 2 they ha-ven't left each o - ther since, That the sea has pro -

A 1 they ha-ven't left each o - ther since, That the sea has pro -

A 2 they ha-ven't left each o - ther since, That the sea has pro -

Mar.

34

f *a tempo*

S 1 vi - ded for their sur - vi - val,

S 2 vi - ded for their sur - vi - val,

A 1 vi - ded for their sur - vi - val,

A 2 vi - ded for their sur - vi - val,

Mar.

40 $\text{♩} = 120$ **più calmo**

S 1 / 2 *p* Al - ways to - ge - ther, al - ways be -

A 1 / 2 *mp en dehors* They are al - ways to - ge - ther fi - shing

Mar. *mf* *p*

47 *let the sound develop*

S 1 / 2 yond the far north, _____

A 1 / 2 *let the sound develop* in the wa - ters of the far north, _____

Mar.

poco più animato $\text{♩} = 132$

poco a poco diminuendo -----

53 *perdendosi*

S 1 / 2 the far north. _____

A 1 / 2 *perdendosi* the far north. _____

Mar. *sempre L.V.* *mf* *poco simile L.V.* *poco L.V.* *poco L.V.* *poco L.V.*