

A Path to Hope

TBB a cappella

1. Without Voice (1'30")
2. The Fear (2')
3. Believe (2')

Total duration ca. 5'30"

WORDS & MUSIC BY

Katerina Gimon



A Path to Hope

A Path to Hope is a set of three short works drawing inspiration from reflections written by Canadian choral music educators early in the COVID-19 pandemic as part of a collaborative commissioning project called *Sonic Timelapse Project*. Each movement was composed as a short response to a specific idea, emotion, or question found within one or more of the reflections as part of my own journey to finding hope in uncertain times. Each work also includes short spoken sections featuring fragments from or inspired by the material in these reflections. However, although this piece was born during this unique time in our history its themes of voicelessness, overcoming fear, and seeking hope, are timeless and universal.

1. Without Voice

Composed entirely for body percussion, *Without Voice* is a loose play on the morse code spelling of the word “voiceless” and represents the struggle to find a new place or voice in a quiet world where no one is listening. This movement was written in response to the overwhelming sense of loss echoed throughout all the reflections—loss of control, career, music, and loss of singing.

Performance notes

This work may be performed in a few different ways:

1. With body percussion as noted (legend and memorization cheat sheet included below)
2. Alternatively, this work can be performed entirely with clapping in place of the body percussion (this is also good place to start for anyone learning this work)
3. Creative option: substitute the original body percussion with your own instruments (sticks, drums, pots, pans, diy percussion, etc.). Any one to four sounds may be used to replace these, ordering from lower to higher sounds when moving up the staff.

Body percussion legend

thigh hit chest hit clap snap whisper
 + "sh" symbol action
 (1 finger in front of mouth)

T = hands together
 R = right hand
 L = left hand

SH

Note: for the clap, I suggest a half-clap (fingers halfway up your palm) to balance the dynamic level with the other body percussion. In the 2nd last system, you can move to a full clap during the cresc., if desired.

Full morse code statement of “Voiceless” with spelling (m. 18 – 23)

L R L R R L R L R L R L R T T T T T L R L R L R L

(V) (O) (I) (C) (E) (L) (E) (S) (S) SH

Without Voice Memorization Cheat Sheet

System	1 (m. 1 – 4)	2 (m. 5 – 9)	3 (m. 9 – 12)	(3 repeated)	4 (m. 13 – 17)	5 (m. 18 – 23)
Part 1	A1 x 2	→	A2 x 2	→	A3	→ Full
Part 2	A1 x 2	→	B1 x 2	→	B2 Ⓛ pattern x 5 + SH	→ Full
Part 3	A1	→	C1 x 3	→	C2	→ Full

2. The Fear

This movement is for the “overwhelmed”, “anxious”, and/or “fearful”—a song about building the strength to “face the fear” itself. The inspiration for *The Fear* was sparked from a reflection I read that included a list of personal strategies being used to “face the fear” (as it was put by the writer). Among these strategies was an excerpt from Canadian writer Pat Lowther’s “the fear” (the first two stanzas), a poem that beautifully encapsulates the sentiments I was seeing across so many of the reflections I read. For those interested, you can read this poem here: <http://canpoetry.library.utoronto.ca/lowther/poem5.htm>. Ultimately, reading this poem and particular reflection sowed the seeds in my mind for a short mantra, which would eventually become the text and heart of this work.

Performance notes

Since only two short body percussion patterns are used in this work, I’ve specified what they are below and only included their rhythm in the actual score.

Body percussion patterns

① L R L R L R R
chest hit snap

② R R
chest hit

While learning the work (since music will need to be held), or as an alternative performance option, singers can do rhythm no. 1 entirely with right hand chest pats instead of the above.

Scoops and rearticulations

Just a quick note that all scoops—like those in the opening phrase shown below—should be quite small and quick (i.e. they shouldn’t be exaggerated).

Repeated notes under a slur that are marked with a tenuto indicate a gentle rearticulation on the sustain (without a lift or breath).

quick scoop (up) slight rearticulation (no breath) quick scoop (down)

Mm

3. Believe

The final movement, *Believe*, is a brief yet potent response to the uncertainty of the future and serves as a reminder of our own resilience and the power of hope. It was written in response to many reflections I read which voiced fears about the future and place of music and choir during and after the COVID-19 pandemic.

Performance notes

The first two phrases of the opening and section A should be sung staggered— meaning that individuals should enter and sing the phrase at different times (within about 5" of the first entry). This can be coordinated by assigning a specific person to the initial entry so others can follow, perhaps moving left to right (or vice versa) if in a physical space. At the end of a staggered phrase, hold the final note and cutoff together on each fermata. When marked together, return to 'normal' non-staggered singing.

As an additional or alternative performance option, this work may also be sung by omitting the staggered markings entirely (i.e. singing the entire work in time all together).

Composer Biography



Katerina Gimon's uniquely dynamic, poignant, and eclectic compositional style is rapidly earning her a reputation as a distinctive voice in contemporary Canadian choral composition and beyond. 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). Her works draw inspiration 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. Katerina's compositions have been performed widely across Canada, the United States, and internationally. She is currently the composer-in-residence for Myriad and is based in Vancouver, British Columbia, Canada. www.katerinagimon.com

Sonic Timelapse Project

A COLLABORATIVE CHORAL ART PROJECT IN
TIMES OF SOCIAL DISTANCING

The **Sonic Timelapse Project** is a collaborative Choral Art commissioning project created as a response to the global COVID-19 pandemic with the goal of gathering content from the emotional landscape of choral communities in Canada and beyond. This project was realized by using an innovative crowdfunding model bringing together shared creativity and financial resources in a time of need to fund the creation of 10 new works as well as support online programming for participating choirs. This Project was founded by Katerina Gimon, Laura Hawley, and Geung Kroeker-Lee with the support of Prairie Voices Inc. www.sonictimelapse.com

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1. Without Voice

9 L R L R R L R L R L R L R R L R L

1

2

3

SH

SH

SH

13 L R L R R

1

2

3

SH

SH

SH

This segment has been intentionally omitted for PDF security.

The score will continue afterwards.

f

T T T T L

1

2

3

SH

SH

SH

18 L R L R R L R L R L R L R L

All

SH

2. The Fear

from A Path to Hope

~2'

RECITATION (*overtop section A*):

(*soloist*)

What scares me the most is not knowing what the future holds.
 The lack of certainty— of control.
 Some days I'm not sure how long I can keep holding on under the pressure.

I wonder if this will ever end—if we'll ever sing together again.
 Or if all my experiences will become nothing more than memories...

My fear is that the *world* will change and *I'll* stay the same.

Transition: One person begins humming. Individually singers join while lowering their hands (from the final "SH" position of *Without Voice*)

A *Recitation begins*

$\text{♩} = \text{ca. } 60$

Words and Music by
 Katerina Gimon

The musical score is written for Tenor (T) and Bass (B) parts. It begins with a tempo of approximately 60 beats per minute. The Tenor part starts with a *p* dynamic and a $\sim 5''$ marking. The Bass part also starts with a *p* dynamic and a $\sim 5''$ marking. Both parts feature a *mp* dynamic section. The score includes body percussion notation with triplets of 'x' marks. A double bar line is present between the first and second systems. The Tenor part has a *divisi* marking at the end of the second system. The score concludes with a *00* marking.

Note: see the notes preceding the score for direction in regards to the body percussion.

2. The Fear

Recitation approx. ending

13

T

8

mf

oh

B1

mf

It's not the change

B2

mf

oh

19

T

oh

B1

It's not the change It's not the change but the fear that holds me down

B2

It's not the change oh fear that holds me

2. The Fear

25 C *cresc.*

T

8

Ah

B1

cresc.

3

It's not the change It's not the

cresc.

Ah

B2

down Ah

This section has been intentionally omitted for PDF security.

The score will continue on the following page.

31 *cresc.*

T

8

Ah *rit.* ***f***

the fear that holds me down the fear that holds me down.

B1

cresc. *rit.* ***f***

fear that holds me down the fear that holds me down the fear that holds me down.

B2

cresc. *rit.* ***f***

the fear that holds me down.

3. Believe

from A Path to Hope

~2'

RECITATION (*overtop the opening section*):

solo speaker recites a short reflection or story about finding hope in a dark time.

Potential questions to ponder when creating this spoken statement:

- What has brought you hope in these uncertain times?
- What role does music/singing have in your own journey to hope?
- What message do you have for those who are afraid, uncertain, or fearful?

Brainstorm more questions/ideas as a choir!

Words and Music by
Katerina Gimon

Freely, with lots of rubato
ca. ♩ = 60

p *staggered*

Recitation begins

staggered

Group (3-6 singers)

Be - lieve, _____

be - lieve, _____

TB

Mm _____

Be - lieve, _____

cresc.
1. together
2. staggered

6

Group (3-6 singers)

be - lieve, _____

cresc.

TB

_____ be - lieve, _____

_____ be -

This section has been intentionally omitted for PDF security.

The score will continue on the following page.

* If the speaker needs additional time, continue to repeat and *cresc.* (additional repeats *staggered*).

A

11 *mf staggered* *staggered* *f together*

T Be - lieve, be - lieve, be -

B *mf staggered* *staggered* *f together*

B Be - lieve, be - lieve, be -

17 *mf* Be -

T lieve that some day soon we will sing a - gain, We will

B lieve that some day soon we will sing, be - lieve, be -

21 *rit.* T lieve, be - lieve, as, as one. T2

B lieve, be - lieve, as one.

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