

Hurricane

from *Unsung: If the Earth Could Sing*

SATB choir (divisi)
with optional cello & percussion

Duration ca. 3:10

MUSIC BY

Katerina Gimón

WORDS BY

Lauren Peat



INSTRUMENTATION

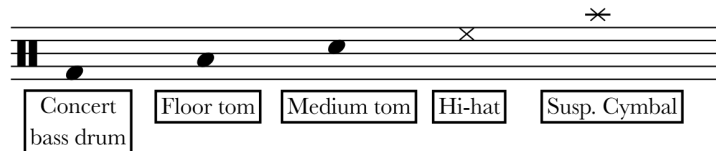
SATB (divisi)

Cello, *optional*

Percussion (one player), *optional*

Concert bass drum, floor tom (low thuddy), medium tom, suspended cymbal, and hi-hat. Other small miscellaneous percussion may be used for specified atmospheric improvisatory sections.

Percussion map:



PROGRAM NOTE

Hurricane is the opening movement of *Unsung: If the Earth Could Sing*, a five-movement 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 *Hurricane*).

The powerful first movement, *Hurricane*, speaks to the worsening hurricane impacts on the Canadian East Coast and their ever-increasing destruction. Mirroring the progression of a storm, the music spirals and grows into a powerful, rhythmic, fury, as we move toward land and ultimately enter the eye of the storm.

For more about *Unsung* and *Hurricane* 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.
- For the spoken solos, amplification is encouraged. Alternatively, if desired the spoken solos may be pre-recorded and played through loudspeakers.

Movement and staging:

- Through not required, movement and staging for this work are encouraged. For inspiration, please see Myriad Ensemble's videos of *Unsung* on their YouTube channel.

Body percussion:

- *Hurricane* includes a stomping part. Please feel free to omit or embellish this part to work best for your group, staging, performance space, etc.

Chaos group:

- Group size: This group should be about 4-8 singers (depending on the size of the choir) and include Speaker 1, Speaker 2, as well as a Soloist (who has a great scream for the final cutoff).
- Instructions: Singers should enter one by one, interspersing speech, shouts, laughter, wails, etc. beginning sparsely and gradually increasing activity to rehearsal E (cutoff by one singer screaming). The goal is to help create an overall chaotic texture in this section, which builds to a cacophonous wall of sound (when we reach the eye of the storm at rehearsal E). All singers, except for one (Speaker 1), should source words from the left side of Lauren's poem from "we need an eye" onwards (see the poem on the following pages). Speaker 1 should use the text on the right side from "only a question" onwards. The text can be fragmented, repeated, broken down into its smallest components, extended, morphed into cries, etc.

TEXT

Please see the following two pages to read the text in its original formatting.

THE ATLANTIC PROVINCES

HURRICANE:

come together

please

come
TOGETHER— :||

wait winds
please

where did we
come from? :||

come don't you know
winds
have no home?
always
deported from the place
we begin
always

together
come now
no time
to wait

we were made to
give up let go
move on :||

come with us
now NOW no time
to wait

we need an eye
to see
through :||

I!
I!
now COME come
with us wait PLEASE NO

make contact
I! I! I!

with the world
////////////////////
////////////////////
//////////////////// tether to bodies
of water //////////////////////
////////////////////
////////////////////
//////////////////// scream the day //////////////////////
//////////////////// ~~into darkness~~ //////////////////////
//////////////////// WAIT ////////////////////// PLEASE //////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////

SOLITARY SPEAKER:

(what we're seeing are
tropical depressions

coalescing)

(what we're seeing

what we're seeing is

a tropical storm
moving toward

the coast)

(only a question of—

time to

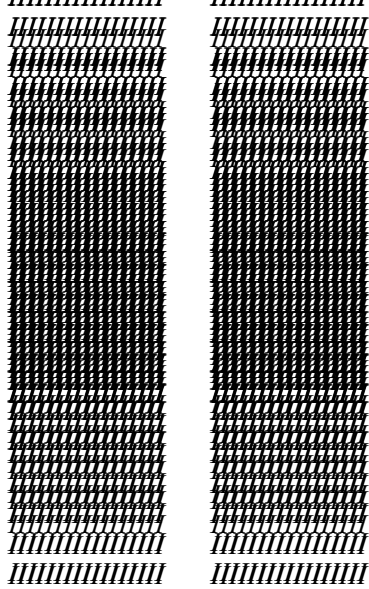
time)

(stand-by) (stand-by)

(do you read me?)

(can you
hear me?)





(there are

*trees power-
lines so many
without*

power

so much

so much

destruction)

SPOKEN INTERLUDE

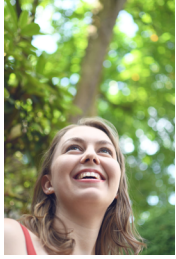
EYE OF THE STORM:

Destruction? Well, you'd know all about that.

Perusal Score

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

Hurricane

Mvt. 1 from *Unsung: If the Earth Could Sing*

Lauren Peat

Katerina Gimon

S

5 - 15" *pp* repeat until line ends 5 - 15" *Mm*

enter and repeat individually *p* repeat until line ends
Come to - geth - er,

A

pp repeat until line ends *Mm*

T

* **Rainstorm** *ad lib.*

Spoken solo 1 (Radio Newscaster):
"What we're seeing are tropical depressions *coalescing*."

B

Vc

5 - 15" 5 - 15" 5 - 15"

improvise atmospheric sounds reminiscent of the beginnings of a big storm, start sparsely and gradually increase activity to A.

Perc.

* **Rainstorm** *ad lib.*



* Singers and percussionist should improvise a rainstorm soundscape that foreshadows the arrival of the hurricane. For the choir: sounds could include snaps, tongue clicks, pops, patting thighs, rain sticks, and / or small handheld percussion. For the percussionist, see your part for examples of sounds.

Hurricane

4 $\text{♩} = 92$
p

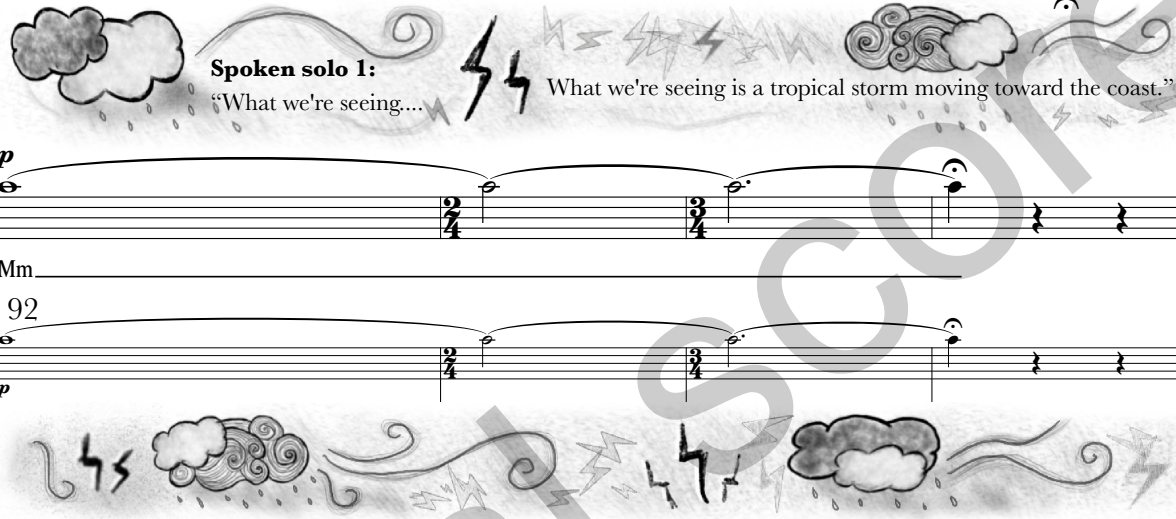
S Come _____ to - geth - er, _____

A *p*
 Come to - geth - er, come to - geth - er, _____

T **Spoken solo 1:**
 "What we're seeing..."  "What we're seeing is a tropical storm moving toward the coast." 

B *p*


Vc *p*
 Mm _____

Perc. 

8 *mp*


S come _____ to - geth - er, _____ to - geth - er. _____

A *mp*
 come to - geth - er, come to - geth - er. _____

T 

B *mf*

Vc *mf*
 Mm _____ Oh, _____

Perc. 

Hurricane

A

$\text{♩} = 120$
mf

S
12
Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er. Please to - geth - er,
Stomp: (opt.)

A
mf
Come, _____ come, _____ come, _____
Stomp: (opt.)

T
mf
Come, _____ come, _____ come, _____
Stomp: (opt.)

B
come, _____ Oh, please, _____
Stomp: (opt.)

A

$\text{♩} = 120$

Vc
Perc. Bass drum
mf

Hurricane

17

S
come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, wait to - geth - er,

A
come to - geth - er, come to - geth - er, come to - geth - er. Please, wait winds

T
come. Please,

B
Oh, come

Vc
Floor tom

Perc.
p *mf*

22

S
come to - geth - er, wait winds. *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

A
please, wait to - geth - er. Please, wait winds please, *cresc.*

T
come. *cresc.* Come come,

B
Oh, come to - geth - er, please, *cresc.*

Vc
cresc.

Perc.

Hurricane

27 **poco rit.** *f* **a tempo** *mp*

S
where do we come from_ now?

A
come Come to - geth - er, come to - geth - er,

T
come where do we come from now?

B
come now.

Vc
poco rit. *f* **a tempo** *mp cresc.*

Perc.
f *mp* *cresc.*

Hurricane

B Suspended, floating

30

S

f *mp*

Come, don't you know: winds have no home? _____

A

fp (Quickly close to "m") *mp*

Come winds, al - ways de-

A

fp (Quickly close to "m") *mp*

come to - geth - er, come to - geth - er. Come winds, come, al - ways de-

T

fp (Quickly close to "m") *mp*

Come winds, come, _____ de-

B

fp (Quickly close to "m") *mp*

Come, winds have no home? _____ De-

B Suspended, floating

Vc

f *mp* *p*

Perc.

mf *p* *mf*

Susp. Cym.

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The score will continue on the following page.

Hurricane

C

42

mf

S
Come now no time to wait, no time, no time, we're made, we're made, made to give

mf Come no time wait no time we're made to

A
Come now no time to wait, no time, no time, we're made, we're made made to give

mf Come no time wait no time we're made to

B
Come no time to wait Come no time we're made, made to give

Vc
mf legato

Perc.
Hi-hat (3)

45

cresc.

S
up, let go, move on, move on, come now,

cresc.

A
up, let go, let go, move on, move, come with us, come now, come with us, come now,
give let go move, come, come now, come, come now,

T
up, let go, move on, move, come with us, come now, come with us, come now,
give let go move, come, come now, come, come now,

B
up let go move on, up come now, come, come now,

Vc
cresc.

Perc.
cresc.

Hurricane

48 *f*

S
NOW no, no time to wait, we need an eye to see through, now COME._____

f
come NOW, no time to wait, we need an eye to see through, now COME._____

A
f
NOW no time to wait, we need an eye to see through, !!_____

f
NOW no, no time to wait, we need an eye to see through !!_____

T
f
NOW no time to wait, we need an eye, an eye to see through, now COME.

B
f
NOW no time to wait, we need an eye, an eye to see through, oh now

Vc
f

Perc.
f (3) Medium tom *mp*

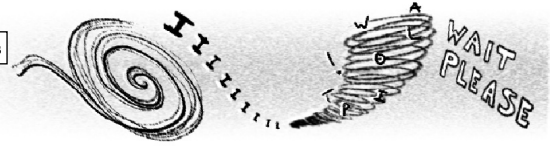
Detailed description: This is a page of a musical score for the song 'Hurricane', page 9. It features five vocal staves (Soprano, Alto, Tenor, Bass) and two instrumental staves (Vocals and Percussion). The music is in 3/4 time and begins at measure 48. The vocal parts have lyrics: 'NOW no, no time to wait, we need an eye to see through, now COME.' The instrumental parts include a bass line with a forte (f) dynamic and a percussion line with a forte (f) dynamic and a 'Medium tom' section. The score includes various musical notations such as accents, slurs, and triplets.

D

51

Chaos Group

* Chaos
ad lib.



Witchy, bright and dramatic! Think: electric guitar energy. Or Ursula-like (from The Little Mermaid)

S

Stomp: x

A

Stomp: x

T

Stomp: x

Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er.

B

Stomp: x

come, come, come to - geth - er.

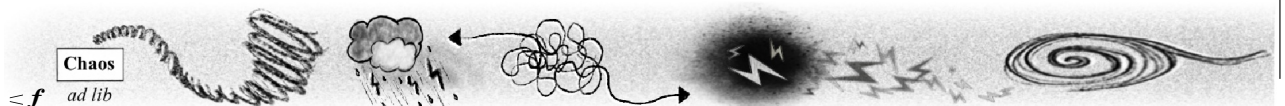
D

gradually move to a tremolo
(randomly rearticulate, intersperse little tremolos, etc. building activity to m. 59)

Vc

Using toms and bass drum, improvise a groove reminiscent of a chaotic storm; gradually become louder and increasingly active to E

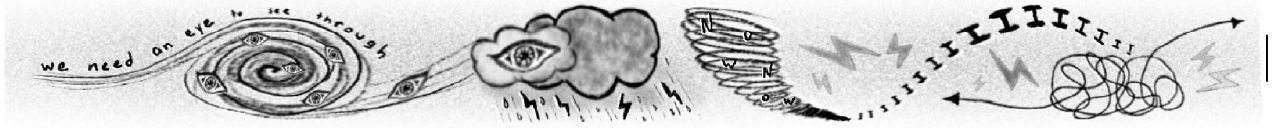
Perc.



* Please see the pre-score notes for text to use and more info for the Chaos Group

55

Chaos Group



S

Chords: x, II, x

A

Chords: x, II, x

T

Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er,

Chords: x, x

B

Come, come, come to - geth - er. Come,

Chords: x, x

Vc

Chords: x, x, x, x, x

Perc.



60

Chaos Group



S

— 7 — 7 — 7 — 7 —

|| — x — || — x —

A

— 7 — 7 — 7 — 7 —

|| — x — || — x —

T

come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er,

x x x x

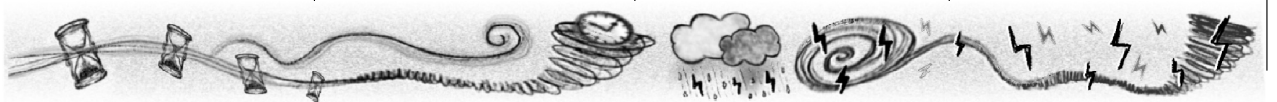
B

come, come to - geth - er. Come,

x x x x

Vc

Perc.



Perusal score