

# Hurricane

*from* *Unsung: If the Earth Could Sing*

SSAA choir (divisi)  
with optional cello & percussion

Duration ca. 3:10

MUSIC BY

*Katerina Gimón*

WORDS BY

*Lauren Peat*



## INSTRUMENTATION

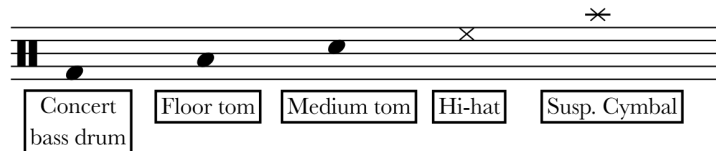
SSAA (divisi)

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](http://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~~ //////////////////////

III WAIT ////////////////////// PLEASE III  
////////////////////  
////////////////////  
////////////////////  
////////////////////  
////////////////////

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

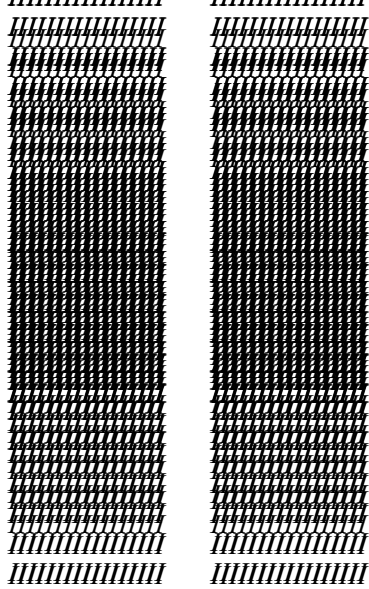
time)

(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](http://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](http://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](http://www.elisenaccarato.com)

# Hurricane

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

Lauren Peat

Katerina Gimon

Small Group 1: *pp* repeat until line ends

Small Group 2: *p* enter and repeat individually repeat until line ends

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

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

Perc.: \* Rainstorm *ad lib.*

4  $\text{♩} = 92$

Small Group 1:  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Small Group 2:  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Small Group 3: *p* Come to - geth - er,

Small Group 4: *p* Come to - geth - er, come to - geth - er,

SA: Spoken solo 1: "What we're seeing.... What we're seeing is a tropical storm moving toward the coast."

Vc: *p*

Perc.:

\* 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

8

Small Group 1

Small Group 2

Small Group 3  
*mp*  
come to - geth - er, to - geth - er.

Small Group 4  
*mp*  
come to - geth - er, come to - geth - er.

SA

Vc

Perc.

**A**  $\text{♩} = 120$   
*mf*

12

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

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

Vc

Perc.  
Bass drum  
*mf*

Hurricane

17

S1  
come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, wait to - geth - er,

S2  
come to - geth - er, come to - geth - er, come to - geth - er. Please, wait winds\_

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

Vc

Perc.  
Floor tom  
*p* — *mf*

22

S1  
come to - geth - er, wait winds\_ *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

S2  
please, *cresc.* wait to - geth - er. Please, wait winds\_ please,

A  
come to - geth - er, wait winds\_ *cresc.* Come to - geth - er, come to - geth - er, come to - geth - er,

Vc  
*cresc.*

Perc.

# Hurricane

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

S1 where do we come\_ from\_ now?

S2 come where do we come\_ from now?

A1 where do we come\_ from? Come to - geth - er, come to - geth - er,

A2 come now.

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

Perc. *f* *mp* *cresc.*

30 **B Suspended, floating** *f* *mp*

S1 Come, don't you know: winds have no home?

S2 Come winds, al - ways de -

A1 come to - geth - er, come to - geth - er. Come winds, come, al - ways de -

A2 Come winds, come de -

Vc **B Suspended, floating** *fp* *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

A1 *mf*  
Come no\_\_ time wait no\_\_ time we're made to

A2 *mf*  
Come now no time to wait, no time, no time, we're made, we're made made to give

A2 *mf*  
Come no\_\_ time wait no\_\_ time we're made to

Vc **C**  
*mf legato*

Perc. **C**  
Hi-hat (3)

45

S1 *cresc.*  
up, let go, move on, move on, \_\_\_\_\_ come now, \_\_\_\_\_

S2 *cresc.*  
up, let go, let go, move on, move, come with us, come now, come with us, come now,

A1 *cresc.*  
give let go move, come, come now, come, come now,

A2 *cresc.*  
up, let go, move on, move, come with us, come now, come with us, come now,

A2 *cresc.*  
give let go move, come, come now, come, come now,

Vc *cresc.*

Perc. *cresc.*

# Hurricane

48

7

S1 *f* NOW no, no time to wait, we need an eye\_ to see through, now COME.\_\_\_\_\_

S2 *f* come NOW, no time to wait, we need an eye to see through, II\_\_\_\_\_

A1 *f* NOW no time to wait, we need an eye to see through, now COME,

A2 *f* NOW no, no time to wait, we need an eye\_ to see through, now

Vc *f* *mp*

Perc. *f* *mp*

51 **D**

Chaos Group

S1 *Chaos ad lib.* *WAIT PLEASE*

S2 *Stomp:* *II!*

A1 *Stomp:* come, come, come to - geth - er.

A2 *Stomp:* Come to - geth - er, come to - geth - er, come to - geth - er, come to - geth - er.

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

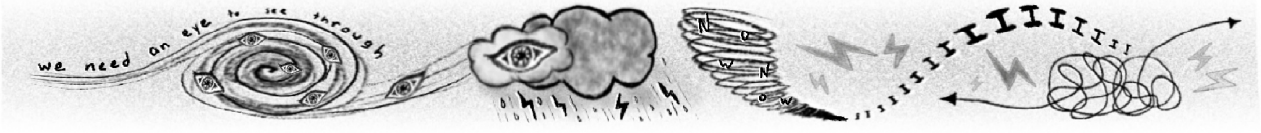
Perc. *Chaos* *f ad lib.*

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

# Hurricane

55

Chaos Group



S1

S2

A1


A2

Vc

Perc.

60

Chaos Group



S1

S2

A1

A2

Vc

Perc.

we need an eye to see through

now COME

come with us

WAIT

Please NO

Come,

come,

come to - geth - er.

Come,

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

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

come,

come to - geth - er.

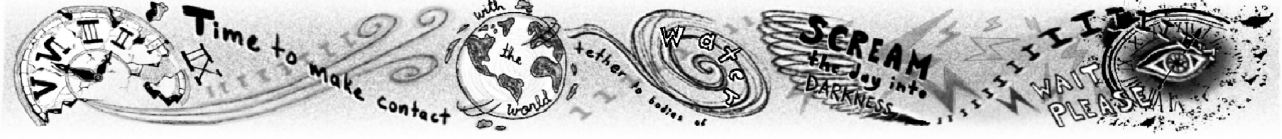
Come,

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

# Hurricane

64

Chaos Group



S1

S2

A1

A2

Vc

Perc.

*cresc.*

*ff*

II

come,

come to - geth - er.

Come.


move to a shout

*ff*

come to - geth - er, come to - geth - er, come to - geth - er. Come to - geth - er, WAIT PLEASE!

scratch tone + sul pont.


*cresc.*



69

Chaos Group

**E**



**Solo (scream)**  
to cut everyone off

**Spoken solo 2 (Eye of the storm):**  
"Destruction? Well, you'd know all about that."

S

A1

A2

Vc

Perc.

*mp*

Mm

*ff*

(crossfade with m.1 of *Grand Lac*, if performing together)

Perusal score