

JO-MICHAEL SCHEIBE CHORAL SERIES

Dale McIntyre HL08500165
WJMS1001
US \$1.85

Eric Whitacre



Cloudburst

Octavio Paz

for SATB Chorus, Piano and Percussion

www.waltonmusic.com



CLOUDBURST

The Cloudburst is a ceremony, a celebration of the unleashed kinetic energy in all things. The mood throughout is reverent, meditative and centered. This does not imply solemn or calm; it simply means the performer must take the spiritual journey with total respect for the power of the water and profundity of the rebirth.

As the Cloudburst begins, the handbells (they should be hidden from the audience until this moment, and placed so that their entrances sound from all sides of the choir) become the first raindrops. Each handbell player must be unified and deliberate with their ringing motion as the visual action will be as important as the sound.

As the voices enter at m. 65 the choir begins slowly raising clenched fists above their heads, reaching the apex on the fermata at m. 69. On the forte downbeat of m. 70 all fists flash open and clap once (clap of thunder) and immediately begin snapping fingers; the effect will be the beginning of a rainstorm.

The bass drum and thunder sheet must work together to create the thunder. As thunder sheets vary in size and shape it will be important for the director and the players to experiment with the sound. The notation for the thunder is very vague, and is only suggestive of the overall 'phrases'. The director must decide what works best in the situation; I suggest getting together with the players and listening to recordings of thunder, or the real thing if given the chance!

The transition from m. 70 to m. 71 should be blurred, so that each performer begins chanting "(m)ojos de agua..." at different entrances. The diamonds (◆) signify an event; the measure is performed in real time once through and then performed again with the event at random tempi. For example: In m. 72 the tenors will sing "re-lam-pa-gos" tutti once, and then will repeat the phrase at individual tempi until m. 75 beat 4. The first tutti event should not yet be finished when the random performance begins. The fermatas are for the director, and are only resting points before the next event. Their duration is at the discretion of the director. All other voices continue chanting until they have reached their event.

The second 'hand instruction', signified by a white '2' in a black circle (②), is in m. 72. Here, the snapping fingers should crescendo while the baritones randomly begin tapping their thighs; remember to make them random and without a definite pattern. At the white '3' (③) all the firsts on each part should begin tapping their thighs as well. At the white '4' (④) a select group (8-12) should begin clapping randomly, (random rhythms). All parts should crescendo to a climax in m. 75 as the randomly moving vocal lines gradually rest at the fermata and crescendo to m. 76. At the white '5' (⑤) the hands should go back to snaps only, and gradually fade to the end. The director should note that each of these hand instructions are to be motivated by a crescendo in both the cymbal and the thunder.

The arpeggios in the piano (m. 71) are to be rolled quickly upwards, over and over. Gently crescendo and decrescendo, and change arpeggios only at the next event. The last four measures are slow and contemplative, and the pianist should roll the chords expressively up while the choir holds each fermata. In the last bar the choir should hold (while the piano/thunder plays out the measure) and then die out, leaving only the rain (soft snaps only) and the thunder as the rain cloud disappears into the distance.

Cloudburst received first prize in the 1993 American Choral Directors Association "Composers of the Future" competition, and is dedicated to the woman who brought it to life, Dr. Jocelyn Kaye Jensen.

ABOUT THE COMPOSER

Born in 1970, Eric Whitacre is an accomplished composer, conductor, and clinician, and has received performances of his choral and instrumental works throughout the United States, Canada and Japan.

Free time

Bar. solo *mp*

so - les a - zu - les, ver - des re - mo - li - nos

a tempo mp with motion

TI
TII pi - cos de luz que ab - ren a - stros

BI
BII pi - cos de luz que ab - ren a - stros

16

mf

¿Di - me, tier - ra que -

mf

¿Di - me, tier - ra que -

co - mo gra - na.

mf

co - mo gra - na - das. ¿Di - me, tier - ra que -

co - mo gra - na ¿Di - me, tier - ra que -

co - mo gra - na - das. ¿Di - me, Di - me, tier - ra que -

ma - da, no hay a - gua?

ma - da, no hay a - gua?

ma - da, no hay a - gua?

ma - da, Di - me, no hay a - gua?

mp pol - vo ¿hay

só - lo hay pol - vo ¿hay só - lo pi - sa - das

AI mp ¿Hay só - lo sun - gre, *tutti* só - lo pi - sa - das

AII mp só - lo hay pol - vo ¿hay de pi - es des - nu -

BII la

28 *p* la *connected, fluid* la

es - pi - na? la llu - via - la llu - via

es - pi - na? la llu - via - la llu - via

es - pi - na? la llu - via - la llu - via

dos es - pi - na? la llu - via - la llu - via

BI la es pi na? la llu - via

so - bre la es - pi - na? la la llu - via

Speaker: Hay que dormir con los ojos abiertos,
hay que soñar con las manos,

Free time, (Sops: soft, staggered entrances)

des - pi - er - *ta_O_(m) hay que dor - mir hay que dor - mir hay que dor - mir

des - pi - er - *ta_O_(m) hay que dor - mir con los o - jos a - bi - er - tos,

des - pi - er - *ta_O_(m) hay que dor - mir con los o - jos a - bi - er - tos,

des - pi - er - *ta_O_(m) hay que dor - mir con los o - jos a - bi - er - tos,

*Slowly close to 'm' by beat 7.

**Sopranos chant at individual tempi, legato. Speaker begins approximately 4 seconds later.
All other parts hold fermata until cue then chant slowly, legato.

Speaker: soñemos sueños activos de río, buscando
su cauce, sueños de sol soñando sus mundos.

a tempo

hay que dor - mir hay que dor - mir hay que so - ñar

— hay que dor - mir con los o - jos a - bi - er - tos, hay que so - ñar

— hay que dor - mir con los o - jos a - bi - cr - tos, hay que so - ñar so - ñar

— hay que dor - mir con los o - jos a - hi - er - tos, hay que so - ñar so - ñar

37

mp en voz al - ta, voz al - ta, que can - tar

mp en voz al - ta, voz al - ta, que can - tar

mp en voz al - ta, al - ta, al - ta, que can - tar

mp al - ta, al - ta, que can - tar

poco rit. has - ta que el can - to e - che

has - ta que el can - to e - che

has - ta que el can - to e - che

has - ta que el can - to e - che

*Sopranos chant at individual tempi, legato. Speaker begins approximately 4 seconds later.
All other parts hold fermata until cue then chant slowly, legato.

Bars 43-46 should be soft bell tones, gradually expanding and growing in intensity.

43

p raí - ces, tron - co, SI ros,
 SII ja -
 AI pá -
 AII ra - mas,
 TI ra - mas,
 TII ra - mas,
 BI raí - ces, tron - co, ra - mas,
 BII raí - ces, tron - co, ra - mas,

accelerando poco a poco mf pal - ab - ra per -
 la pal - ab - ra lo
 que *mf*
 hay lo
 as - tros *mf* per - di - da,
 as - tros pal - ab - ra
 as - tros *mf* de - sen - ter - rar per - di - da,
 as - tros de - sen - ter - rar per - di - da,
 di - da,

allargando
 — que re - cor - dar re - cor - dar que di - cen
 lo que re - cor - dar que di - cen
 que re - cor - dar lo re - cor - dar que di - cen
 re - cor - dar lo que di - cen
 re - cor - dar lo que di - cen

53 *full, bouyant*

f

san - gre, la ma - re a, la

san - gre, la ma - re a, la

f

san gre, la ma - re a, la

san gre, la ma - re a, la

slowing, diminishing

mp

tier ra y el cuer - po vol - var

mp

tier ra y el cuer - po vol - var

mp

tier ra y el cuer - po vol - var

mp

tier ra y el cuer - po vol - var

Freely, sweetly

Solo Sop.

whispered

al pun - to de par - ti - da... la llu - via

la llu - via

la llu - via

la llu - via

The Cloudburst

♩ = ca. 60

60 Handbells

Handbells played randomly at individual tempo through m. 75

Handbell musical notation for two parts. The first part includes a large black arrow pointing to the right, indicating a random tempo change through measure 75. The second part shows a melodic line with notes and rests.

Handbells

S

(ah)

A

(ah)

T

(ah)

B

(ah)

Piano

Hold sostenuto pedal al Fine...

Piano musical notation for the grand piano, showing the right and left hand staves with notes and rests.

sed.

Suspended Cymbal

soft mallets rolled throughout

Suspended Cymbal musical notation with dynamic markings *p*, *mf*, and *p* and a rolled-throughout line.

Windchimes

(continue lightly brushing Windchimes with fingers)

Windchimes musical notation with a wavy line indicating a brushing effect.

Bass Drum

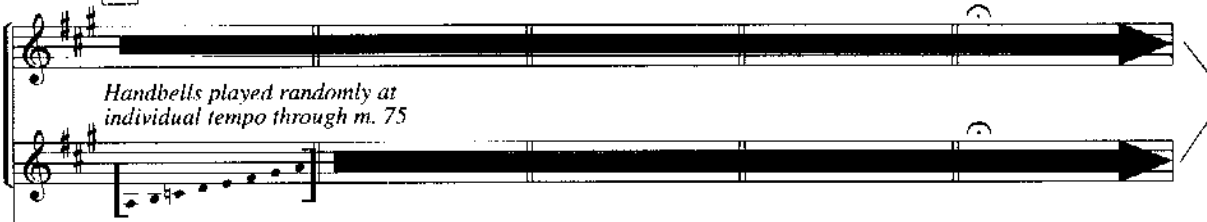
Bass Drum musical notation with notes and rests.

Thunder Sheets

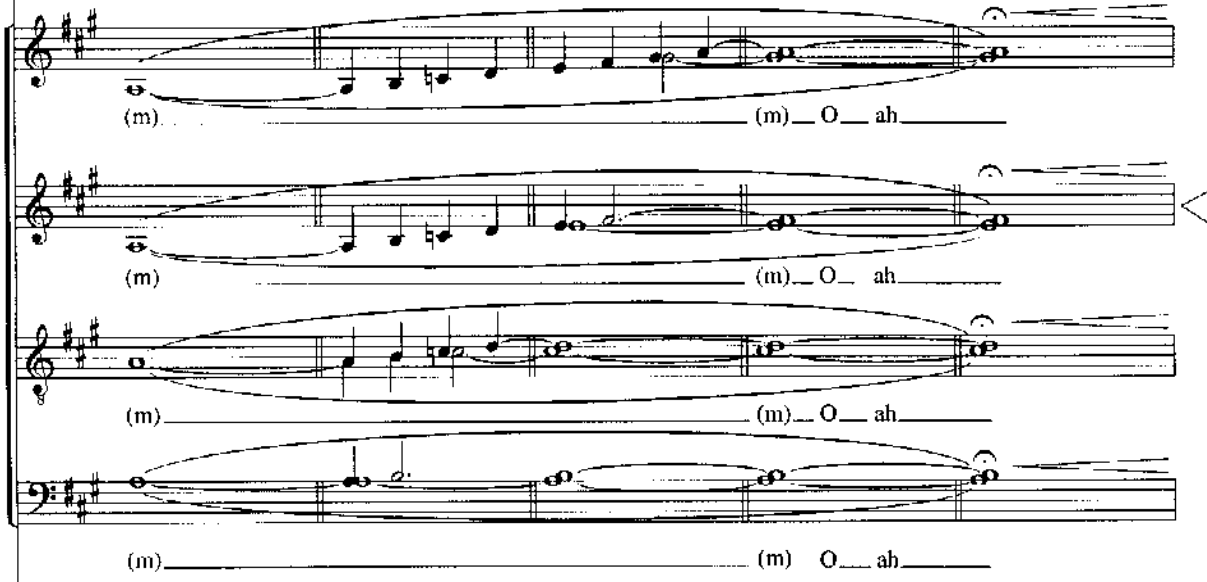
Thunder Sheets musical notation with notes and rests.

65

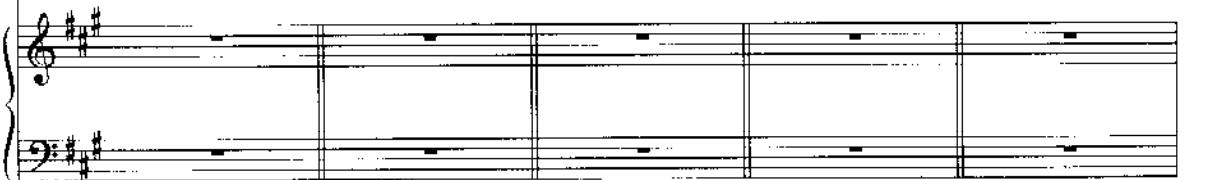
Handbells played randomly at individual tempo through m. 75



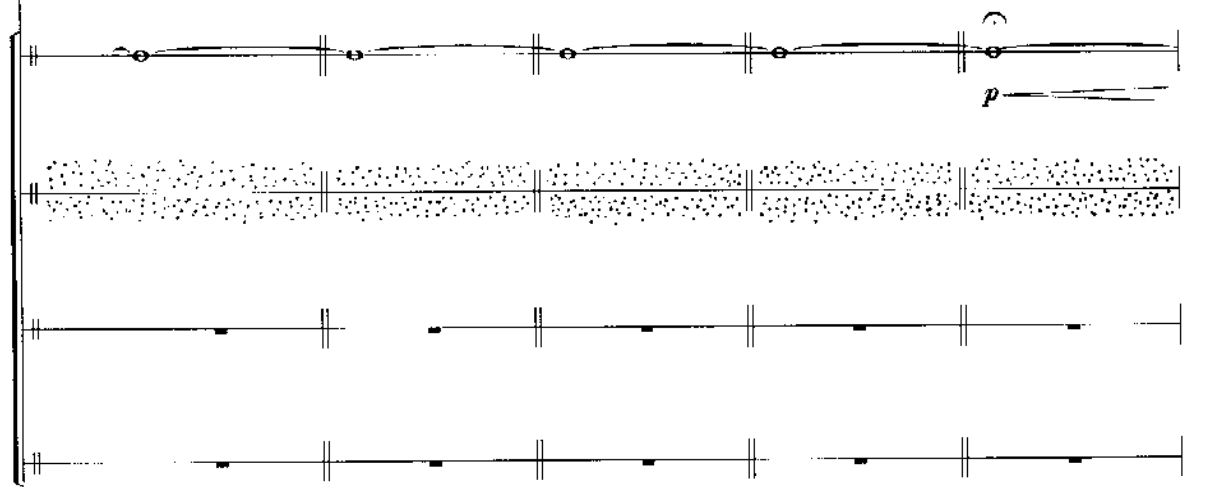
Two staves of music. The top staff is mostly a solid black bar with an arrow pointing right, indicating random playing. The bottom staff has a few notes at the beginning, followed by a solid black bar with an arrow pointing right.



Five vocal staves. Each staff has a melodic line with lyrics underneath. The lyrics are: (m) O ah. The notes are connected by long horizontal lines, indicating sustained notes.



Two staves for piano accompaniment. The top staff is in treble clef and the bottom in bass clef. Both staves contain mostly whole notes and rests.



Four staves for percussion and other accompaniment. The top staff has a melodic line with a *p* dynamic marking. The second staff is a drum set notation with various patterns. The bottom two staves are mostly whole notes and rests.

70 Handbells ad lib., gradually quickening...

SI
mah-o - (m) *ojos de agua de sueño

SII
mah-o - (m) *ojos de agua de sueño hay que can-tar

A (+Ten I)
mah-o - (m) *ojos de agua de sueño voz al - ta **voz - al - ta

T
mah-o - (m) *ojos de agua de sueño re - lam - pa - gos **re-lam - pa - gos re-lam-pa-gos

B
mah - o - (m) *ojos de agua de sueño

Ad lib. quickly. Repeat until chord changes, (continue under fermata).

let ring

f *mp*

Run fingers through chimes...

f

*repetition of phrase at random tempi.
**continue repetition of melodic idea at random tempi.

75

let ring

voz al - ta Mah Mah

hay que can - tar Mah Mah

voz al - ta Mah Mah

re - lam - pa Mah Mah

a - gua Mah Mah

Detailed description: This block contains the vocal score for five voices. The lyrics are: "voz al - ta", "hay que can - tar", "voz al - ta", "re - lam - pa", and "a - gua". The music is in a key with two sharps (F# and C#) and a common time signature. Dynamics include *ff* (fortissimo) and *f* (forte). The word "Mah" is written below the vocal lines, indicating a sustained note or a specific vocal effect. The first staff has a "let ring" instruction above it.

mf

Detailed description: This block shows the piano accompaniment for the first system. It features a right-hand melody and a left-hand accompaniment. Dynamics include *mf* (mezzo-forte). There are markings for 8va (octave up) in both hands.

let ring

tacet

mp *molto* *ff* *mp* *f* *p*

Detailed description: This block shows the piano accompaniment for the second system. It includes a "let ring" instruction and a "tacet" instruction. Dynamics include *mp* (mezzo-piano), *molto*, *ff* (fortissimo), *mp*, *f* (forte), and *p* (piano). There is a large, stylized graphic element consisting of a series of wavy lines and dots, possibly representing a specific sound effect or a performance instruction.

79

Let Handbells ring and then slowly bring to rest

Four vocal staves in treble clef, each with a circled '5' above the first measure. The lyrics are: (ah)-O-(m) la lu-via la. The notes are: (ah)-O-(m) (quarter), la (quarter), lu (quarter), -via (quarter), la (quarter).

Piano accompaniment in treble and bass clefs. The right hand features a chime-like texture of repeated notes, with a '13' written below it. The left hand has a simple accompaniment.

Handbell and chime parts. The top two staves are for handbells, with a 'p' dynamic marking. The bottom two staves are for chimes, with a 'mf' dynamic marking. The instruction 'Run fingers through chimes...' is written above the chime staves.

82

llu - via la llu - via la llu - via (m)

llu - via la llu - via la llu - via (m)

llu - via la llu - via la llu - via (m)

llu - via la llu - via la llu - via (m)

llu - via la llu - via la llu - via (m)

10

10

El cántaro roto

La lluvia...

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

Soles azules, verdes remolinos,
picos de luz que abren astros
como granadas.

Dime, tierra quemada, no hay agua?
hay sólo sangre, sólo hay polvo,
sólo pisadas de pies desnudos sobre la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos,
hay que soñar con las manos,
soñemos sueños activos de río buscando su cauce,
sueños de sol soñando sus mundos,
hay que soñar en voz alta,
hay que cantar hasta que el canto eche
raíces, tronco, ramas, pájaros, astros,
hay que desenterrar la palabra perdida,
recordar lo que dicen la sangre y la marea,
la tierra y el cuerpo,
volver al punto de partida...

Octavio Paz
(adapted by Eric Whitacre)

The broken water-jar

The rain...

*Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.*

*Blue suns, green whirlwinds,
birdbeaks of light pecking open
pomegranate stars.*

*But tell me, burnt earth, is there no water?
Only blood, only dust,
only naked footsteps on the thorns?*

The rain awakens...

*We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunk, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...*

(translation: Lysander Kemp)

Text Copyright © 1959 by Octavio Paz and Lysander Kemp.
Reprinted by permission of Octavio Paz.

This arrangement Copyright © 1996 Walton Music Corp.,
International Copyright Secured Made in U.S.A. All Rights Reserved