

cloud chamber music

a song cycle on words from Harry Partch's *Eleven Intrusions*

Benjamin Gait (Summer 2011/Winter-Spring 2012)

Introduction	<i>c.3'</i>	(full ensemble)
<i>The Rose</i>	<i>c.2'30"</i>	(full ensemble)
<i>The Crane</i>	<i>c.1'15"</i>	(guitar, clarinet and cello)
<i>The Waterfall</i>	<i>c.1'15"</i>	(guitar and violin)
<i>Lover</i>	<i>c.2'</i>	(guitar, violin and flute)
<i>The Wind</i>	<i>c.1'30"</i>	(guitar, flute and clarinet)
<i>Soldiers/War/Another War</i>	<i>c.1'</i>	(guitar and cello)
<i>Vanity</i>	<i>c.1'15"</i>	(full ensemble)
Epilogue	<i>c.2'</i>	(full ensemble)

Total duration c.16-17' (including short gaps)

Instrumentation

Soprano
 Alto Flute in G
 Clarinet in Bb
 Guitar (acoustic)
 Violin
 'Cello

Programme Note

cloud chamber music is a short song cycle for soprano, guitar and small ensemble, setting the same words as an early piece by the American composer Harry Partch, *Eleven Intrusions*. These words are drawn from a variety of sources, from ancient Chinese and Japanese poetry to contemporaries of Partch, but all share a similar sense of melancholy. The cycle is written sparingly, with many freedoms and decisions given to the performers. The first and last songs (and the introduction and epilogue) are for the full ensemble; the five songs in between involve different subsets of the ensemble with the guitar.

Performance notes

Score in C. Guitar sounds one octave lower than written.

Accidentals are **always** stated, even on repeated notes.

This cycle is to be performed without a conductor. All musicians play from the score*. The guitarist and soprano should be the focus, with the ensemble a little further back in an arc. The guitarist and other musicians may give each other subtle cues where appropriate.

Though loose tempos are occasionally provided or implied, this work is to be performed with a strong sense of freedom. Rhythm is fairly flexible at all times, aside from the brief metred sections in *Lover* and *Soldiers...* Vertical dotted lines are sometimes used to indicate co-ordination of gestures; these indicate a particularly controlled co-ordination, distinct from notes that are aligned vertically but without a dotted line. Usually, when the soprano is singing or reciting, the players should co-ordinate their parts to her. Despite the metre-less notation, rhythm still exists in almost everything that is played, and therefore rhythms such as triplet crotchets are still used to indicate the way a melody should be played.

The soprano part should be clear above the ensemble at all times, and treated slightly more metrically than the instrumental parts (but still with freedom - mostly in a way that reflects natural speech rhythm, albeit somewhat slower and exaggerated). The words should always be clearly heard.

At some points during the piece, different musicians may have to make choices in relation to what they play - these should always be considered carefully, and never decided in an arbitrary way (although they may vary from one performance to another).

The guitarist and soprano should work to make the piece visually exciting also; performing from memory would be desirable, but not necessary as long as the sheet music is fairly unobtrusive. The soprano is free to move around the stage if desired. Ideally the audience should be as close to the musicians as possible; an intimate performance setting (not necessarily a concert hall) is desirable.

Allow short periods of silence between each song.

*transposed scores are available, as are scores with all but one part in a smaller font

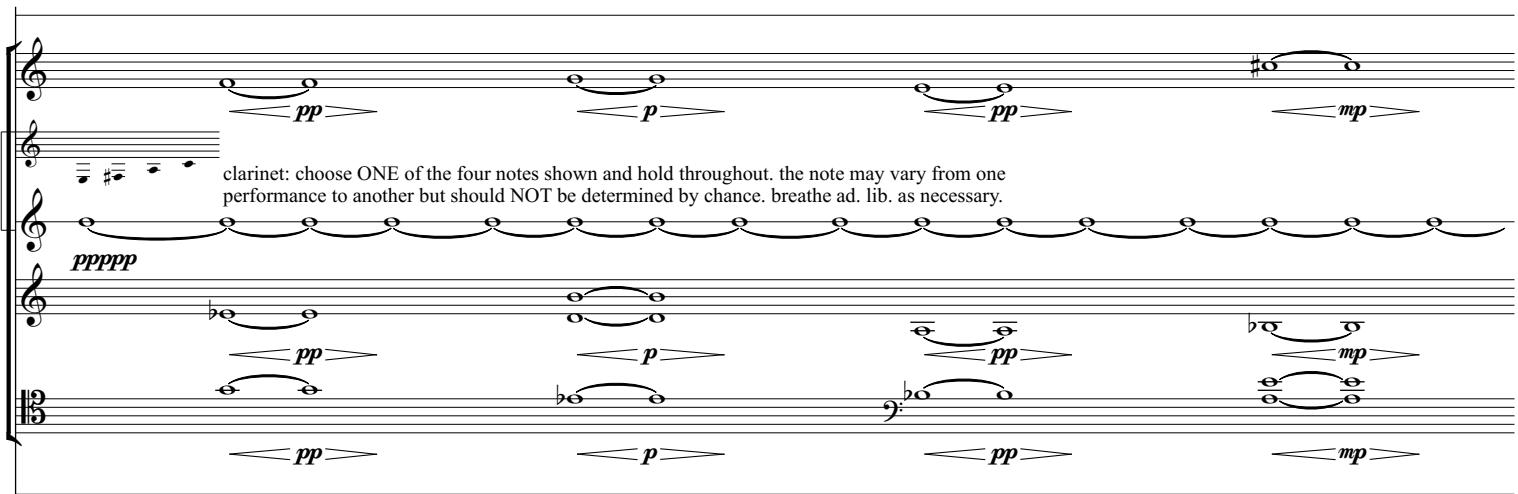
cloud chamber music

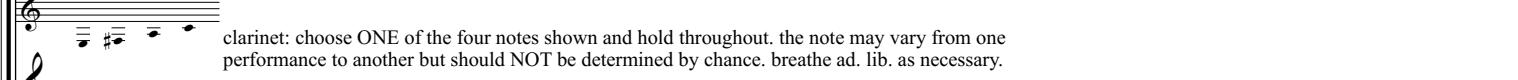
a song cycle on harry partch's eleven intrusions

Introduction

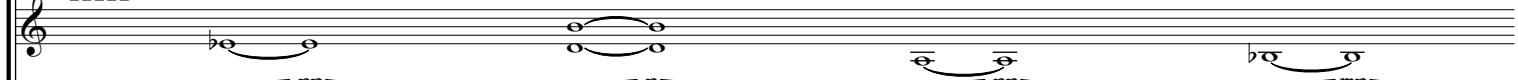
Benjamin Gait (Summer 2011/Winter-Spring 2012)

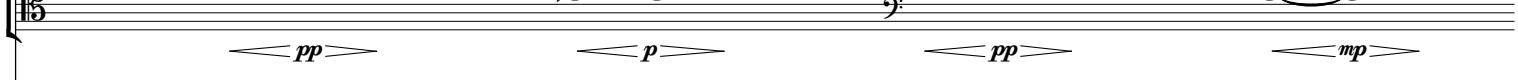
Tempo: free, spacious but not too slow.

A. Fl. 

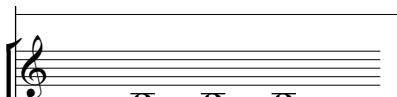
Cl. 

clarinet: choose ONE of the four notes shown and hold throughout. the note may vary from one performance to another but should NOT be determined by chance. breathe ad. lib. as necessary.

Vln. 

Vc. 

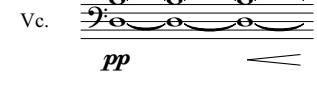


A. Fl. 

Cl. 

Gtr. 

Vln. 

Vc. 

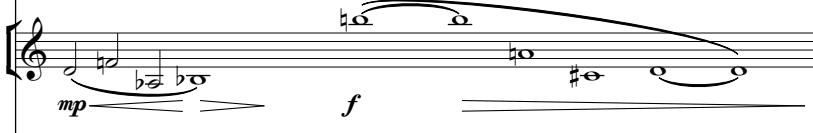


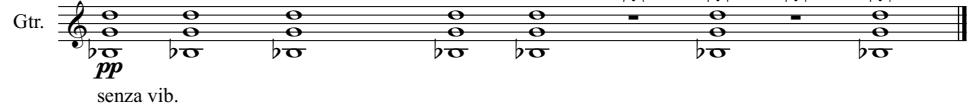
Cl. 

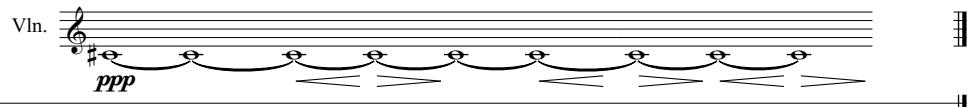
Gtr. 

A. Fl. 



A. Fl. 

Gtr. 

Vln. 

c. 3'

The Rose

Words: Ella Young (1867-1956)

With slightly more momentum, but still hesitant.

(soprano sets the tempo which the ensemble must follow)

Sop. *the rose that blooms in pa - ra - dise*

Cl. *p mf p*

Gtr. *mp p mf mp*



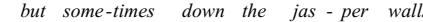
Sop. *burns with an ecstasy too sweet for mortal eyes -*

A. Fl. *pp*

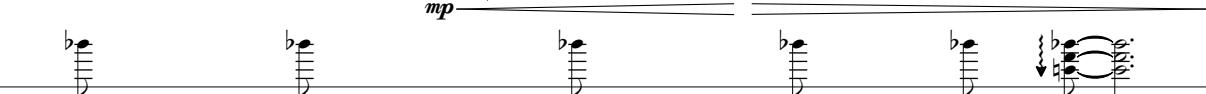
Cl. *pp*

Gtr. *pp*



Sop.  but some-times down the jas - per walls, a pe - tal falls

A. Fl. 

Gtr. 

Vln. 

Vc. 

poco accel. - - - - A tempo

A musical score page featuring six staves. From top to bottom: Soprano (Sop.) in G major; Alto Flute (A. Fl.) in G major; Clarinet (Cl.) in G major; Guitar (Gtr.) in G major; Violin (Vln.) in G major; and Cello/Bass (Vc.) in G major. The vocal part has lyrics: "to-ward earth and night". Dynamic markings include *mf*, *f*, *pizz.*, *pp*, *tr.*, *mf*, *pp*, *accel and rit ad. lib.*, *nat.*, and *mf*. The guitar part includes "arco sul pont." and "pp with vc. arco sul pont.". The violin part includes "pp with vln." and "p - f". Measure 2 begins with "accel and rit ad. lib." and ends with "nat." and "mf - pp".



A continuation of the musical score. The soprano part has lyrics: "to lose is to lose de - light be - yond com - pare -". The alto flute part has dynamic *ad. lib., gradual accelerando*. The clarinet part has dynamic *(tr.)*. The guitar part has dynamic *mf* and instruction "change bow where necessary". The violin part has dynamic *ad. lib., gradual accelerando*. The cello/bass part has dynamic *pp* and instruction "(sul pont.)".



A continuation of the musical score. The soprano part has lyrics: "to have is to have de - spair". The alto flute part has dynamic *p*. The clarinet part has dynamic *pp*. The guitar part has dynamics *mp*, *p*, and *pp*. The page concludes with a time signature change to common time and a duration of *c. 2'30"*.

The Crane

Tsurayuki (872-945)
trans. Arthur Waley

Pressing further

Sop. its

Cl. *mp* *mp* *mf* *p*

Gtr. *pp* gradual rit.

Vc. sul pont. *pp*



Sop. cry is mourn-ful in the reed plane as though it had called to mind

Cl. *mp* *mp* *mp*

Gtr. *mf* *pp* *mf* (sempre pizz.)

Vc. *mp* all pizz. resonant, with vibrato



c. l'15"

Sop. some - thing which it wan - ted to for - get

Cl. *pp* *p* *pp*

Gtr. *mp* *mf* *pp*

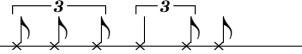
Vc. *mf* *mp* *mf* *p*

The Waterfall

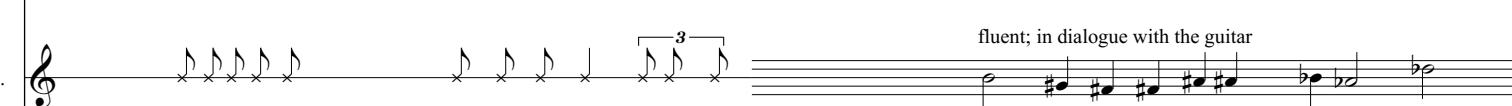
Ella Young (1867-1956)

9

 $\text{♩} = 80$ With momentum, pulling back and forth

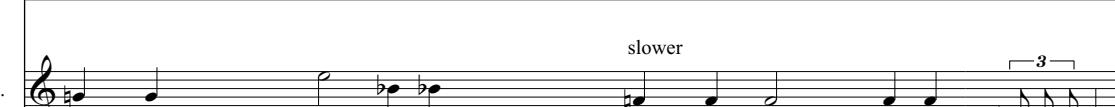
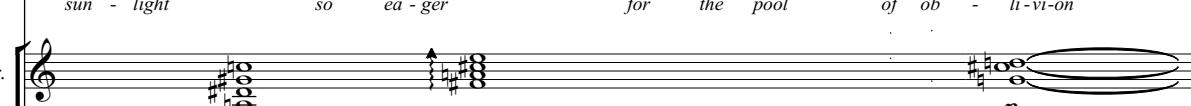
Sop.  o shou-ting mul-ti-tudes 
 Gtr. 
 Vln. 



Sop.  fluent; in dialogue with the guitar
 ges-ti-cu-la-ting wrest-ling with limbs in-ter-twined why are you so ea-ger to leave the
 Gtr. 
 Vln. 



c. 1'15"

Sop.  slower
 sun - light so ea - ger for the pool of ob - li-vi-on
 Gtr. 
 Vln. 

Freely; following soprano

so now lost and turn blood in - to night in - to dark it

A. Fl. $\frac{5}{4}$ f mf mp p

Gtr. mp mf mp p mf mp

Vln. ppp senza sord.



Sop. means the dear-est and most burned is a-lone in the night in the black tarn if you see

(with sop.)

A. Fl. mp mp

Gtr. mf mp f mf mp mp sul pont.

Vln. pp



$\frac{4}{4}$ = 100 (homage to Partch)

rhythmic; almost a whisper

Sop. the mad horse and he shows a year - ning fear black stamp cudd-le close

A. Fl. f

Gtr. ff tap any part of guitar (two areas; one pitched higher than the other) (let bottom E ring as long as possible)

Vln. pp floating, distant, breathy mf ff ppp cold, uninvolv half col legno, sul pont. pp

3 **2** **4**

Sop. it is al - most time to shout it is al - most time to scream it is dark blood

A. Fl. *ff*

Gtr.

Vln. *pp*



c. 2'

Sop. boils lost dark blood boils lost dark blood boils lost beau-ty

A. Fl. *ff*

Gtr.

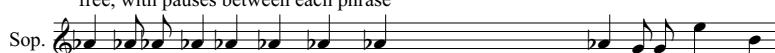
Vln. *mf*

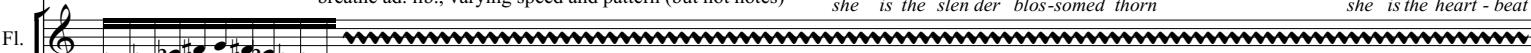
The Wind

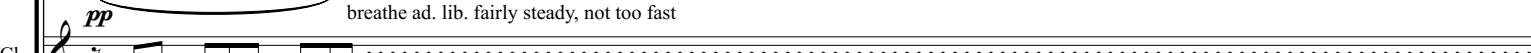
Ella Young (1867-1956)

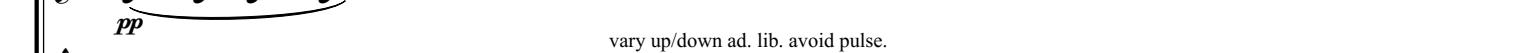
free, floating

free, with pauses between each phrase

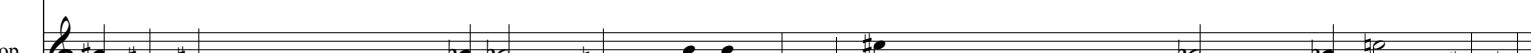
Sop. 

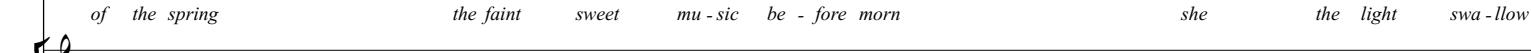
A. Fl. 

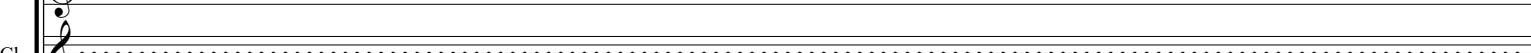
Cl. 

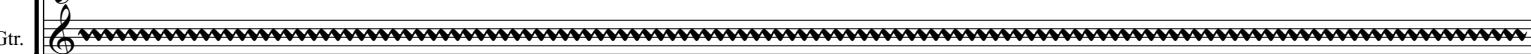
Gtr. 

=

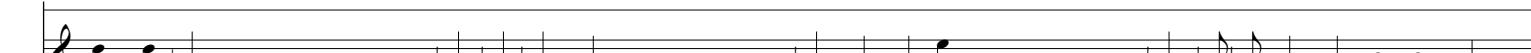
Sop. 

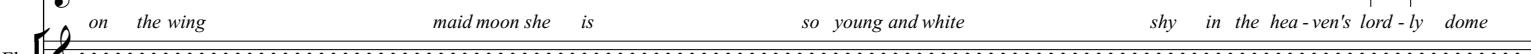
A. Fl. 

Cl. 

Gtr. 

=

Sop. 

A. Fl. 

Cl. 

Gtr. 

=

Sop. 

A. Fl. 

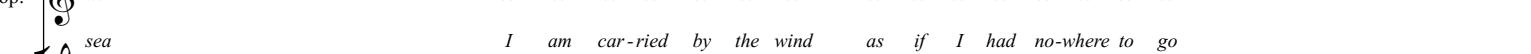
Cl. 

Gtr. 

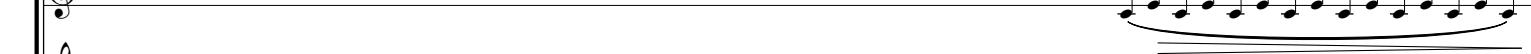
=

c. 1'30"

Sop. 

A. Fl. 

Cl. 

Gtr. 

Soldiers/War/Another War

13

15

4 ♩ = 80 **ritualistic**

2 ♩

Guiseppi Ungaretti (1888-1970)
trans. William Fense Weaver

(recit.)

Sop.

Gtr. *we re-main like leaves on the trees in au-tumn*

Vc.

stark and surprisingly rhythmic
pizz.

arco
sul tasto

pp

sul pont.



4

2

Sop. more distant
far a-way like a blind man they have led me by the hand

Gtr. *mf*

Vc. *pizz.* *mp* *f* *mp* *pp* arco sul tasto —————→ sul pont. *=*



4

c. I'

desolate, as quiet as is audible (but not whispered)

Sop.

Gtr. p $>$ pp

i feel my-self a-aban-doned

Vc. p

unpitched, bowing on bridge arco

allow tiny amount of sul pont on C with crescendo

Vanity

Guiseppe Ungaretti (1888-1970)
trans. William Fense Weaver

4

With energy

Sop. sud-den-ly tall on the ruins is the clear stu-por of im-men - si - ty and the

A. Fl. tr. fpp

Cl. tr. fpp

Gtr. f mf mp f



4
4 = 92 lilting

Sop. man bent o-ver the wa - ter sur-prised by the sun makes him-self out as a

A. Fl. ff

Cl. pp ff

Gtr. mp

Vln. pp mp arco sul pont. p con sord.

Vc. pp ff



c. 1'15"

Sop. sha-dow

Gtr. f mf mp mp pp

Vln. mf mp mp pp

rocked by the wa-ter and slowly shat-tered.

With a similar feel to the Introduction

Musical score for the Epilogue, first system. The score includes parts for Clarinet (Cl.), Guitar (Gtr.), and Bassoon (Vc.). The Clarinet part consists of eighth-note patterns with dynamic markings *pp* and *ppp*. The Guitar part features sustained chords with dynamic *pp*. The Bassoon part has sustained notes with dynamic *ppp*.



Musical score for the Epilogue, second system. The score includes parts for Clarinet (Cl.), Alto Flute (A. Fl.), Guitar (Gtr.), Violin (Vln.), and Bassoon (Vc.). The Alto Flute and Clarinet play eighth-note patterns with dynamics *mp* and *pp*. The Guitar and Bassoon provide harmonic support with sustained notes and rhythmic patterns. The Violin also contributes to the harmonic texture.



Musical score for the Epilogue, third system. The score includes parts for Alto Flute (A. Fl.), Clarinet (Cl.), Violin (Vln.), and Bassoon (Vc.). The parts play eighth-note patterns with dynamics *pp*, *ppp*, and *pppp*. The Guitar part is present with dynamic *pp* and *pppp*. The overall texture is dense and rhythmic, with each instrument contributing to the harmonic and melodic layers.