

# The Cloud

S.A.T.B., divisi, Piano and Celesta\*

Sara Teasdale (1884-1933)

Kevin T. Padworski

**Weightless** ♩ = 80

**SOPRANO**

**ALTO**

**Piano**

*(Celesta part provided here for rehearsal purposes)*

**S.**

**A.**

**T.**

**B.**

**Piano**

*For Review ONLY*

\* The celesta (or glockenspiel) is an integral part of this composition. A glockenspiel part is provided in the absence of a celesta.

\* Full Score with Celesta (and Glockenspiel) parts available separately, P9083

P1612

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Musical score for Soprano 1, Alto 1, and Piano accompaniment, measures 8-11. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano 1 part has lyrics "Ah" above measures 8, 9, and 10. The Alto 1 part has lyrics "Ah" above measures 8, 9, and 10. The Piano accompaniment has lyrics "Ah" below measures 8, 9, and 10. A diagonal arrow points from the Alto 1 part to the Soprano 1 part with the instruction "Alto 1 join Soprano 1, 2". The tempo marking "rit." is above measure 11.

Slower ♩ = 60

Musical score for Soprano 1, Alto 1, and Piano accompaniment, measures 12-15. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Soprano 1 part has lyrics "I am a cloud a cloud in the hea-ven's height," above measures 12-15. The Alto 1 part has lyrics "Ah" below measures 12 and 14. The Piano accompaniment has lyrics "Ah" below measures 12 and 14. The tempo marking "Slower ♩ = 60" is above measure 12. The dynamic marking "mf" is above measure 12. The dynamic marking "p" is below measures 13 and 15. The dynamic marking "p" is below measures 14 and 15. The dynamic marking "p" is below measures 15 and 16.

Slower ♩ = 60

Musical score for Piano accompaniment, measures 12-15. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking "Slower ♩ = 60" is above measure 12. The dynamic marking "8va" is above measure 15.

16 17 18

the stars are lit for my de - light,

Ah de - light, *mf*

Ah de - light, *mf*

Ah de - light, *mf*

For Review Only

19 20 21

Time-less and change-ful, swift and free,

Ah swift and free, *fp* *f*

Ah swift and free, I cast my sha - dow *fp* *f*

Ah swift and free, *fp* *f*

Alto 1

For Review Only

22 *p* 23 3 24 25

(A. 1, 2) my sha-dow on hill\_ and sea\_ but why do the

*p* my sha-dow on hill\_ and sea\_ but why do the

*p* on hill, hill and sea but why do the

*p* my sha-dow on hill, hill and sea but why do the

26 27 28 29 *accel.*

8 pines on the moun - tain's crest\_ call to me al - ways, Ah\_

*f* pines on the moun - tain's crest call to me al - ways,

*f* pines on the moun - tain's crest\_ call to me al - ways,

*f* pines on the moun - tain's crest call to me al - ways, *accel.*

As before ♩ = 80

30 *p* Ah Ah Ah Ah Ah

*p* Ah Ah Ah Ah Ah

*p* Ah Ah Ah Ah Ah

*mp* "Rest, rest"?

*mp* "Rest, (piano) rest"?

As before ♩ = 80  
(celesta)

*p* *mp*

34 Ah Ah Ah Ah

Ah Ah Ah Ah

Ah Ah Ah Ah

"Rest, rest"?

"Rest, rest"?

"Rest, rest"?

*rit.*

Slower ♩ = 60

7

38 *mf* 39 40 *f*

I throw my man-tle o-ver the moon and I blind the sun on his

*mf* 3 *f* 3

I throw my man-tle o-ver the moon I blind the sun on his

*mf* 3 *f* 3

I throw my man-tle o-ver the moon I blind the sun on his

*mf* 3 *f* 3

I throw my man-tle o-ver the moon I blind the sun on his

Slower ♩ = 60

*mf*

41 42 *ff* 43

throne at noon, No-thing can tame me,

*ff*

throne at noon, No-thing

*ff*

throne at noon, No-thing can tame me,

*ff*

throne at noon, No-thing

*ff* 3 3

47

no-thing can tame, no-thing can bind, but

no-thing can tame, no-thing can bind, but

8

wind

wind

49

50

*p*

*p*

*p*

*p*

[illegible] $accel.$ 

**As before ♩ = 80**

54 *fff* 3 crest whis-per - ing al - ways, Ah *p* 56 Ah

*fff* 3 crest whis-per - ing al - ways, Ah Ah

*fff* 3 crest whis per - ing al - ways,

*fff* 3 crest whis-per - ing al - ways,

*acc.* As before ♩ = 80  
(celesta)

*fff* 3

**As before ♩ = 80**

(*celestia*)



57 Ah Ah Ah

58 Ah Ah Ah

59 Ah Ah Ah

*mp*

"Rest, rest"?

*mp*

"Rest, rest"?

*(piano)*

*mp*

60 Ah Ah Ah

61 Ah Ah Ah

62 Ah Ah Ah

"Rest, rest"?

"Rest, rest"?

"Rest, rest"?

"Rest, rest"?

*rit.* **Slow** ♩ = 50

*mp* *ppp*

63 Ah I am a cloud Mm...

*pp* *mp* *ppp*

Ah I am a cloud Mm...

*pp* *ppp*

Ah Mm...

*pp* *ppp*

Ah Mm...

*rit.* **Slow** ♩ = 50

*p* *ppp*

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Jo-Michael Scheibe



Jo-Michael Scheibe chairs the Thornton School of Music's Department of Choral and Sacred Music at the University of Southern California, where he conducts the USC Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. He served as National President of the American Choral Directors' Association from 2011-2013 and previously served as the organization's Western Division President, as well as National Repertoire and Standards Chairperson for Community Colleges. Ensembles under his leadership have sung at seven national ACDA conventions, the National Collegiate Choral Organization, X World Choral Symposium in Seoul, as well as, two national conventions of the Music Educators National Conference and various regional and state conventions.

Scheibe's artistic collaborations include choral performances with Luciano Pavarotti, José Carreras, Salvatore Licitra, Maria Guleghina, The Rolling Stones, Sir Elton John, Barry Manilow and Kenny Loggins, as well as preparation of choruses for Sir Colin Davis and the London Symphony Orchestra, Franz Welser-Möst and the Cleveland Orchestra, Michael Tilson Thomas and the New World Symphony and conductors Helmuth Rilling, and Jeffrey Kahane and the Los Angeles Chamber Orchestra, Jahja Ling, Edoardo Müller, James Judd, Max Valdez, Thomas Sanderling and Alain Lombard, among others. Recordings of ensembles under Scheibe's direction have been released on the Albany, Cane, Naxos, Arsir and ANS labels.

Scheibe has served as music and artistic director of several community choral organizations, including the Master Chorale of South Florida, the Tampa Bay Master Chorale and the Long Beach Master Chorale. He has directed music ministries in churches as well, most recently at Coral Gables Congregational Church, where he conducted the Chancel Choir and Vocal Ensemble, which appeared at the 2002 ACDA Southern Division Convention in Nashville. A member of Chorus America, the International Federation of Choral Music, and several other professional and education organizations, Scheibe is in frequent demand internationally as a clinician, conductor and adjudicator for choruses at the university, community college, community and secondary levels.

Kevin T. Padworski serves as the Artistic Director of The Colorado Chorale, Artistic Director of Sinfonietta Baroque Ensemble, and the Associate Conductor of The Colorado Children's Chorale. Padworski performs extensively, and has been the recipient of numerous honors and awards declaring mastery in multiple disciplines: conducting, voice, saxophone, and keyboards. Professional appearances include the Colorado Repertory Singers, Colorado Choral Arts Society, Colorado Symphony, Colorado Symphony Chorus, Cincinnati Children's Choir, Dallas Symphony, DCINY Concerts Orchestra, Evans Choir, Jubilate Deo Chorale and Orchestra, Lamont Symphony Orchestra, Opera Colorado, University of Denver, Stratus Chamber Orchestra, American Baptist Churches USA, and numerous collaborative and solo performances. As a composer he actively writes for soloists, instrumental, and choral ensembles with a particular interest in creating robust and engaging accompaniments.



Upon receiving the Mozart Music Scholarship at Eastern University, Padworski earned a Bachelor of Music degree in Music Education with recitals in saxophone and organ. He later earned a certificate in Leadership from the Foundations program at Duke Divinity School, and a Master of Music degree in Conducting with Choral Concentration from the University of Denver's Lamont School of Music, where he was nominated for a Recital of Distinction and was named Outstanding Conductor. He is currently pursuing a Doctor of Musical Arts in Choral Conducting and Literature at CU-Boulder. [www.kevinpadworski.com](http://www.kevinpadworski.com)

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