



SUNRISE

(2021)

for 8-part Chorus

CHRIS DORNER

Sunrise

for 8-part Chorus

Duration: ~4:00

Chris Dorner

PERUSAL USE ONLY

About the Piece:

In May 2021, I had the opportunity to perform Sarah Hopkins', "Past Life Melodies". A beautiful piece written in memoriam to her father, John Hopkins, but also pays homage to the aboriginal populations of Australia by using various vocal techniques not used within Western-classical choral music. During the preparation for the piece, I noticed the evident lack of lyrics but rather Sarah's focus on different mouth shapes such as vowel height to create a different tone within the choir. After the performance of the piece, I began reminiscing about it and was captivated by the idea of using different mouth shapes and sounds to create contrast, and so I began writing "Sunrise".

A piece that tells a story of a day-night cycle in some fictional village and how these villagers react to key moments of the cycle. The tranquil village as the sun gradually peers over the horizon, slowly waking everyone up until the clamorous festivity as the sun has risen. The tranquility of the middle day, the passing moments, and the final festivity as the sun sets, where the cycle repeats. While lyrics are presented, these are completely made up and mean nothing, but add to the narrative of this fictional village celebrating the day-night cycle—we do not know what they are saying, but we can understand the emotion based on the energy the choir gives to each moment.

Chorus:

Sopranos: 12

Altos: 10

Tenors: 8

Baritones: 6

Basses: 6

Total: 21/42 voices*

Part Assignments:**

Part 1 - 4 Sopranos

Part 2 - 3 Sopranos and 3 Altos

Part 3 - 2 Sopranos and 3 Altos

Part 4 - 3 Sopranos, 2 Altos, and 2 Tenors (Tenors singing at unison pitch)

Part 5 - 2 Altos, 2 Tenors (Tenors singing an octave below written pitch)

Part 6 - 4 Tenors and 3 Baritones

Part 7 - 3 Baritones and 2 Basses

Part 8 - 4 Basses (Ideally 1 or 2 Basses with a trembelling low B ♭, but not essential)

*A ratio of 6:5:4:3:3 is derived by the number of voice types, following this brings the number of voices down to 21. This is acceptable however it will require reassignment of the part assignments.

**Generally if a part has 3 or less voice types assigned to it, there will be 1 vocalist of the specific voice type on a part now.

E.g. Part 7, has 3 Baritones and 2 Basses, assigned, following the ratio, there will now be 1 Baritone and 1 Bass on this part.

Chorus Layout:

Voices should be placed in a large arch, going left to right, Part 1 to Part 8. Multiple rows is likely needed (especially as the number of voices used, increases) this is acceptable so long as like-parts are by each other.

Performance Notes:

Mouth shapes:

(Ah)*(hum) = Go from an "Ah" to a hum.

(Eh)*Ahh = Go from an "Eh" to a dark "Ahh"

[Lyric]! = To be sung with a slightly brighter sound

*Prefix Shapes; To be performed as grace notes when applicable, otherwise placed directly on the beat.

E.g. In the beginning all prefix shapes are performed as grace notes to the following notes. At rehearsal VII prefix shapes are performed on the beat and the length of an eighth note.

Notation:

[- Staggered entrances

× - Rain Sound: Mimic a rain stick, no designated pitch on a "shh" and "tss" sound

◊ - Breath noise: Breathe out in shallow breaths

° - Somewhat spoken (like a chant), on designated pitch

Sunrise

Grand and open, $\text{♩} = 60$
poco a poco cresc.
Always stagger breathing

Part 1: *poco a poco cresc.* *p* *f*

Part 2: *pp* (Hum) *f* (Ah)(hum) (Ah)(hum)

Part 3: *pp* (Hum) *f* (Ah)(hum) (Ah)(hum)

Part 4: *pp* (Hum) *mf* *f* (Eh)Ahh (Eh)Ahh (Eh)Ahh

Part 5: (Ah)(hum) (Ah)(hum) (Ah)(hum) Ah(hum) Ah(hum) (Ah)(hum)

Part 6: *f* (Eh)Ahh (Eh)Ahh (Eh)Ahh

Part 7: *mp* (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum)

Part 8: *mp* (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum) (Ah)(hum)

8 **I** *f* *sfpp* ✓

1: (Ah)(hum) (Ah)(hum) (Eh)Ahh (Hum)

2: (Ah)(hum) (Ah)(hum) (Eh)Ahh (Eh)Ahh (Hum)

3: (Ah)(hum) (Ah)(hum) (Eh)Ahh (Eh)Ahh (Hum)

4: (Eh)Ahh (Eh)Ahh (Eh)Ahh (Eh)Ahh (Hum)

5: Ah(hum) Ah(hum) (Eh)Ahh (Hum)

6: (Eh)Ahh (Eh)Ahh (Eh)Ahh (Eh)Ahh (Hum)

7: (Eh)Ahh (Eh)Ahh (Eh)Ahh (Hum)

8: (Ah)(hum) (Ah)(hum) (Eh)Ahh (Eh)Ahh (Hum) *sfpp* (sustain through the breath)

Sunrise

II *mf* *f* *f* *sung like a voice crack*

1 *repeatedly breathe out, following the crescendo*
Ehh

2 *repeatedly breathe out, following the crescendo*
mf *f* *sf* *sf*
(Eh)Ahh! (Eh)Ahh!

3 *mp* *f triumphet*
(Hum) (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh!

4 *f* *sung like a voice crack* *triumphet*
Ehh Ahh (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh!

5 *mf* *sf* *sf* *sf* *sf*
Ehh Ahh (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh!

6 *mp* *fp* *f*
Ehh (Eh)Ahh (Eh)Ahh

7 *mp* **DO NOT** restart the note, move the mouth shape from an "Eh" to an "Ahh" quickly
Ehh Ahh (Eh)Ahh

8 *fp* *f*
) Ah(hum) Ah(hum) Ah(hum)

III *sf* *sf* *sf* *sf*

1 (Eh)Ahh! (Eh)Ahh! (Eh)Ahh! (Eh)Ahh!

2 (Eh)Ahh! (Eh)Ahh!

3 (Eh)Ahh! (Eh)Ahh!

4 (Eh)Ahh! (Eh)Ahh! (Eh)Ahh!

5 *f* *sung like a voice crack*
Ehh

6 *f* *sung like a voice crack*
Ehh

7

8 Ehh

IV

with spirit and energy, ♩ = 130

f

22

1 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

2 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

3

4 Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah!

5 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

6 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

7 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

8 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

25

1 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

2 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

3 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

4 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

5 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

6

7 Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah!

8 Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh! Eh - Yah! Eh - yah - Yeh!

Sunrise

28

V

1 Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - yah - yeh

2 (Hum)

3

4 (Hum) Eh - yah Yeh Eh - yah!

5 (Hum)

6

7 Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah! Eh - Yah!

8 (Hum) Aah

34

VI

Like the beginning, but with energy $\text{♩} = 65$

1 (Eh)yah! (Eh)yah! (Eh)yah!

2 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

3 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

4 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

5 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

6 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

7 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

8 (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah! (Eh)yah!

Ethereal

VII

42

Musical score for measures 42-44. It consists of 8 staves. The top staff (1) is a vocal line with lyrics "Eh - yah!". The following staves (2-8) are piano accompaniment. The music is in a key with three flats and a 3/8 time signature. A large watermark "PERUSAL USE ONLY" is overlaid diagonally across the score.

45

Musical score for measures 45-48. It consists of 8 staves. The top staff (1) is a vocal line with lyrics "Eh - yah!". The following staves (2-8) are piano accompaniment. The music continues in the same key and time signature. A *molto* dynamic marking is present above the staves. The piece concludes with a double bar line and a 3/8 time signature. A large watermark "PERUSAL USE ONLY" is overlaid diagonally across the score.

VIII

With groove, ♩. = 120

f

49

1 (Eh)Yah! (Eh)Yah! (Eh)Yah! (Eh)Yah! (Eh)Yah!

2 (Eh)Yah! (Eh)Yah! (Eh)Yah!

3 (Eh)Yah! (Eh)Yah! (Eh)Yah! (Eh)Yah! (Eh)Yah!

4 (Eh)Yah! (Eh)Yah! (Eh)Yah! (Eh)Yah!

5 *clap mp* (clap and chant "ah!") Ah! Ah! Ah!

6 *clap mp* Ah! Ah! Ah!

7 *clap mp* Ah! Ah! Ah!

8 *clap mp* Ah! Ah! Ah!

IX

rall.

58

1 *ff* Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh!

2 *ff* Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh!

3 *ff* Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh!

4 *ff* Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh! Eh - Yah! Eh-yah-Yeh!

5 *mf* Ah! Ah! Ah! (no "Ah!") *f* Eh -

6 *mf* Ah! Ah! *ff* Eh - Yah! Eh-yah-Yeh! *f* Ah

7 *mf* Ah! Ah! (no "Ah!") Ah!

8 *mf* Ah! Ah! *ff* Eh - Yah! *f* Eh-yah-Yeh! (Hum

