

# Lullaby of the Tides

Jan Stroud

A song cycle devised for the 20<sup>th</sup> birthday celebrations of  
**Rainmaker**

A musical by Jan and Nigel Stroud

## Notes

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a drop of rain  
falls to earth  
to meet a mountain stream  
never knowing as it goes  
ebbs and flows  
at journey's end  
one drop becomes the sea

be still and know  
be still and let the river flow

# Lullaby of the Tides

## A Song Cycle

### Introduction

This song cycle is part of a multi-media, global project to celebrate 20 years of Jan and Nigel Stroud's musical, **Rainmaker**. At the heart of the cycle, are 6 songs and 4 pageants from the musical, describing the adventures of four children who embark upon a quest to find the Rainmakers. In addition to the songs and pageants, poetry, dance and spoken word are woven throughout.

With its themes of interdependence and connectedness, respect for the natural world, climate change, and lessons in being human, **Rainmaker** has always been in alignment with the world's most pressing issues and concerns. Today, it's a musical to lead us into a more equitable world, where we can find our balance within nature and understand that the wellbeing of each of us is dependent on the wellbeing of the whole.

Six new songs in the second section of the song cycle expand and mirror the themes and provide a parallel commentary on the universal journey of life for people of many cultures, past and present. The whole work aims to help participants engage both heart and head whilst exploring our universal connections, respecting differences and fostering open-mindedness, empathy and compassion.

The song cycle is designed for large concert performances, where younger groups perform most of the Quest section. Smaller groups of older, talented participants feature as soloists, dancers and narrators in the Pilgrimage section.

The cycle can be performed with the songs alone or with pageants, dances and script as suggested here. Creative contributions from participants in the form of spoken word, artwork or poetry to enhance the concepts, belief systems and cultural ideals presented in the songs and acrostic poems would be an addition that allows you to put a unique stamp on your own performance.

## **Important roles:**

Shaman – South American narrator of the Quest section  
Viracocha – Creator god of the Inca has a solo verse  
Mama Quilla - older female soloist accompanied by a dancer  
Chep – hero and reluctant child adventure  
Relda – friend of Chep  
Ignacio -friend of Chep  
Juanita -friend of Chep  
Thunder God  
Snake  
Dragonfly – solo verse  
Butterfly -solo verse  
Chameleon  
Bear – Solo verse

Up to 14 Frogs - Up to 9 Cronies (Thunder god's sidekicks) – Up to 5 parrots

## **THE SONGS**

### **Orchestral treatment / big numbers**

Creator – Cast and Choirs  
Lullaby of the Tides – Cast and Choirs (Backing track)  
True Colours – Cast and Choirs with 3 soloists  
Sing You Home – Cast and Choirs -gospel treatment (Finale)

### **Piano 'Cello and Flute**

Reflective songs for soloist/select group

Grandmother Moon – Soloist (Mama Quilla) or small group and 1 dancer  
Prayer - Select group with 1 dancer (Eagle)  
Pilgrims – Select group with small group dancers (Elephants and Sunbirds)

### **Ballads**

Children of the Sun – Cast and Choirs

Children of the Stars – Cast and Choirs

**Band / Ethnic style**

Lively music for exuberant dancing. The songs are designed for younger choir but can be sung by everyone for greater impact if desired.

**Wired for Sound** - Rock and Roll (Jive)

**Loco for a Coconut** – Steel band interlude (Salsa)

**The Dreamtime** – Ethnic Drumming and Didgeridoo if available!

## **The Quest**

**Pageant 1: Cast - Shaman and Viracocha (solo)**

Inspired by an African Creation myth, the song cycle begins with an introduction from a South American Shaman, who also narrates the next three pageants. The Creator god of the Inca, Viracocha, has a short solo in the first song.

The original African creation story and the first song both present the Creation story in the same sequence of events that occurs in the biblical version. Twenty-six animals are mentioned, providing an opportunity for costumes, headgear, face painting or masks as singers and dancers parade during the first song.

**Song: 1 Creator – Choir and Cast**

The music builds throughout and achieves impetus through cross rhythms and time signature changes. At the end of this first section, the Shaman introduces Mama Quilla, Moon goddess of the Inca.

**Mama Quilla speaks of ‘the light we cannot see’.**

Mama Quilla is ‘Mother’ Moon to the Inca but, in different cultures, is also known as ‘Grandmother’ or ‘Brother’ Moon (as in the African Creation myth). This is an important role for two: an excellent vocalist and an equally skilled dancer.

## **Song 2: Grandmother Moon – Soloist and Dancer**

Like the stars, the moon, connects us all, wherever we are in the world – a constant through the ages. It rotates once every time it circles the earth, so the same face is always pointing towards the earth. The song also talks of a 'borrowed light' - sunlight's reflection bouncing off the surface of the moon - and obliquely introduces the concept of the 'Shadowland'.

Despite these prosaic details in the lyric, the most important intention of the song is to convey the mystery and beauty imbued in the moon's image. The Indian bansuri flute is instrumental in injecting some magic at the beginning and end of the song. The 'cello provides a plaintive depth and the piano includes an instrumental section which is perfect for a dance. This is one of three possible opportunities for solo dancer and singer.

The Shaman tells us about Kongan Hab's attempt to overthrow Viracocha's blueprint

## **Song 3: Children of the Sun**

Short ballad expressing the yearning for a better life.

## **Pageant 2 Cast - Shaman, Relda, Chep, Ignacio, Juanita, Thunder god, 14 Frogs, 9 Cronies.**

The children set off through the Rainforest and meet some lively, party-loving frogs. They ask if any of them know where the Rainmakers live. The frogs summon the Thunder god, who is accompanied by 9 sycophantic sidekicks. The number of frogs and cronies could be reduced by doubling lines.

## **Song 4: Wired for Sound**

Lively rock and roll number with solo for Thunder god and plenty of energetic frog dancing.

## **Pageant 3: Cast - Shaman and children as above + Snake, Dragonfly, Butterfly, Chameleon.**

Travelling deeper into the Rainforest, the children learn about Snake medicine from Anaconda.

## **Song: 5 True Colours - 3 soloists + choir.**

The children learn more about animal medicine. Dragonfly song is about illusion; Butterfly sings about transformation and Chameleon song explains the medicine held in his magic eye and the ability to change his appearance and blend in.

#### **Pageant 4: Cast - Shaman and children as above + Bear and 5 Parrots**

Following directions from the Thunder god, the children head for the mountains. Guarding the entrance to his cave is a demented, hungry bear. Encouraged by the Shaman to look beyond what he can see, Chep realises the bear is not ferocious but hungry. He persuades the parrots nearby to find fruit for the bear.

#### **Song: 6 Loco for a Coconut – Solo (Bear), Parrots + choir and cast in parts**

With Latin American and Afro Caribbean influences, this song features a steel band and some frenetic salsa dancing!

## **PILGRIMAGE**

The second section of the song cycle is led by indigenous elders from Africa, Australia, USA, Canada and New Zealand, providing a parallel commentary on the universal journey of life for people of many cultures, past and present, that casts light on the things that connect and unite us, what we believe, the animals that silently teach us and 'all the light we cannot see'. The songs, which expand the theme of animal 'medicine', are accompanied by acrostic poems highlighting important aspects of each culture.

For performance, it will be important to represent the word featured in the acrostic poem. Each song could also be danced by a group or soloists representing the animal featured in the song.

### **AFRICA**

Led by African elder.

Word in acrostic poem: UBUNTU

William Stafford poem (permission to use granted).

### **SONG 7: PILGRIMS**

Danced by ELEPHANTS (1<sup>st</sup> verse) and SUNBIRDS. (2<sup>nd</sup> verse)

Soloist(s) or small, select choir. (See Grandmother Moon)

## **AUSTRALIA**

Led by Aboriginal elder.

Word in acrostic poem : SONGLINES

The Dreaming. Lizard medicine = Dreaming

## **SONG 8 THE DREAMTIME**

Danced by LIZARD.

Sung by younger Cast and Choir.

## **U.S.A.**

Led by Native American Indian.

Word in acrostic poem: GREAT SPIRIT

Eagle medicine

## **SONG 9 PRAYER**

Danced by Eagle. S

Sung by soloist or select choir.

(See Grandmother Moon)

## **CANADA**

Led by First Nations Shaman.

Word: ANCESTORS

## **SONG 10 CHILDREN OF THE STARS – Cast and Choir**

## **NEW ZEALAND**

Led by Māori elder.

Word: NGOHI MOANA (Māori for Whale )

## **SONG 11: LULLABY OF THE TIDES Cast and Choir**

In addition to the superb backing track, there is a fully engraved orchestration for this title Track. Permission to use a different arrangement must be sought separately for this song.

## **SONG 12: SING YOU HOME – Cast and Choir**