

Lansing McLoskey

YOU HAVE A NAME
AND A PLACE

SATB choir

*Commissioned by Boston Choral Ensemble, Andrew Shenton, Artistic Director
Winner of the 11th Annual Commission Competition*



Lansing McLoskey

*Commissioned by Boston Choral Ensemble, Andrew Shenton, Artistic Director
Winner of the 11th Annual Commission Competition*

YOU HAVE A NAME AND A PLACE

for SATB choir

- I. Song
- II. Morning
- III. a name

Duration: 15 minutes



© 2019, Odhecaton Z Music (BMI)

YOU HAVE A NAME AND A PLACE

I. Song

That dear white hand within my own I took
"Illa", I whispered, "May I keep it so?"
My eager blood my anxious cheek forsook
Fearing my love that loved me might say no....
She raised her eyes. There looking I beheld
The soul of Music through the eyes of love

Kate Thomas (1871-1950): Excerpt from "A Gay Musician"

II. Morning

Yesterday morning, I was leaning
over a kitchen sink, my husband
upstairs sleeping. Between his snores
muffled under a down comforter
and a portable electric heater that kept
our bedroom warm, I knew
I could sob as loud as I wanted
without disturbing his dreams.

Morning arrives
the bedroom fills
sunlight's bright rays
questions
in the corner
my new puppy sleeps peacefully
breathing steadily
unaware of my condition

Timothy Liu (b.1965): Excerpt from "The Silence"

Kimberly Burnham (b.1957): "The Nightmare"

III. a name

Outside your arms
Is a place I like to visit
But I wouldn't want
To live there.

This is home now
This small cozy structure
We build of an embrace.
This is comfort—
It is fireplace, lamp,
And softest chair.

I will go out
From time to time
For exercise and such
And to keep in touch
With the world where people
Eat and laugh and work.

But I'm a stranger there now,
A stranger in a strange land,
And I never get warm enough
And I'm always alone.

Then—
The touch of your hand,
And I know I'm nearly home.

You were suddenly swept away
under the clean carpet.
For laws you had not kept now pray.
Come out. Forgive. Forget.

Before you judge me
For not being like you
Just know this one thing
That I need Jesus too

You have a name and a place
in the church of truth and light.
You have covenants you embrace.
Thank- you for choosing the right!

Kelly Miller: "Swept Under the Carpet", untitled, "You
Have a Name and a Place"

...Don't judge love of the self soothing twist
of her hair over a rough patch at her neck
all the things distinctively my love
like earthy beets
in my waking consciousness
where I am free
to be outstandingly me in her arms...

Carol Lynn Pearson (b.1939): "Home"

Kimberly Burnham: "Loving Differently From You"

In “a name” the five poems by Burnham, Miller, and Pearson were cut into 2-3 word chunks, and entered into a randomizer, which generated the resultant poem.

a name
I'm nearly home.
That I
of an embrace.
of your hand,
Just know
choosing the right!
where people
cozy structure
in her arms...
in a strange
being like you
in my waking
But I
now pray.
now This small
live there.
Eat and laugh
the things
self soothing twist
With the world
you embrace.
And softest chair.
This is comfort—
fireplace, lamp,
consciousness where

Come out.
the clean carpet.
I'm always alone.
warm enough And
to be
I like to
me For not
I will go
Then— The touch
like earthy beets
such And to
time to time
It is
You were suddenly
church of truth
and light.
and work.
of her hair
need Jesus too
distinctively my love
Is a place
...Don't judge love
now, A stranger
And I know
of the
Outside your arms

keep in touch
had not kept
We build
over a
land, And
this one thing
and a place
swept away under
Before you judge
Forgive. Forget.
For exercise and
You have
rough patch at
For laws you
I am free
in the
visit But I'm
her neck all
You have covenants
I never get
Thank- you for
a stranger there
wouldn't want To
out From
outstandingly me
This is home

“The Silence” used by permission of Timothy Liu.

“The Nightmare” and “Loving Differently From You” used by permission of Kimberly Burnham.

“Home” used by permission of Carol Lynn Pearson.

You Have a Name and a Place

I. Song

Text by Kate Thomas

Lansing McLoskey

Longingly ♩ = 48

Soprano
That dear that dear white hand with - in my -

Alto
That dear that dear white hand in my -

Tenor
8 That dear that dear white hand in my -

Bass
That dear that dear white hand in my -

Detailed description: This block contains the first four measures of the song for four vocal parts: Soprano, Alto, Tenor, and Bass. The music is written in 4/4 time, with a tempo marking of 'Longingly' and a metronome setting of 48. The key signature has one sharp (F#). The lyrics are: 'That dear that dear white hand with - in my -'. The Soprano part starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*) and piano (*p*) dynamics. The Alto, Tenor, and Bass parts also follow a similar dynamic pattern. There are triplets in measures 2 and 3, and a fermata over the final note of each part in measure 4.

S
6 own with - in my own I took "Il - la, Il - la,"

A
own with - in own I took "Il - la, Il - la,"

T
8 own with - in my own I took "Il - la, Il - la,"

B
own with - in my own I whis - pered

Detailed description: This block contains measures 5 through 8 of the song for the same four vocal parts. The music changes to 3/4 time in measure 5, then to 2/4 time in measure 6, and back to 3/4 time in measure 7. The lyrics are: 'own with - in my own I took "Il - la, Il - la,"'. The Soprano part starts with a mezzo-forte (*mf*) dynamic, followed by mezzo-piano (*mp*) and piano (*p*) dynamics, with a *dolce* marking. The Alto, Tenor, and Bass parts start with piano (*p*) dynamics, followed by mezzo-piano (*mp*) and piano (*p*) dynamics. There are triplets in measures 7 and 8. A double bar line is present at the end of measure 4.

12

S *mf* so? My ea - ger blood my an - xious cheek for -

A *mfp* keep My ea - ger blood my an - xious cheek for -

T *mfp* "May ea - ger blood an - xious cheek for -

B *mfp* I it ea - ger blood an - xious cheek for -

17

S *p* sook "Il - la" love loved

A *p* sook fear *mp* my *mf* might

T *p* sook Fear - ing *mp* that *mf* say

B *p* sook fear *mf* me

23

S *subito p* no... *pleading mf* "Il - la, Il - la, Il - la"

A *subito p* no... *mf* "Il - la, Il - la, Il - la"

T *subito p* no... *mf* "Il - la, Il - la, Il - la" *mp* She

B *subito p* no... *mp* She

27

S *mp* *mf* *f* *mf*
 There look-ing I be - held The soul of Mu-sic

A *mf* *mp* *mp* *mf*
 her _ eyes The soul Mu - sic

T *p* *mp* *mf*
 8 raised her _ eyes. The soul

B *p* *mp* *mf* *mp*
 raised her _ eyes. The soul

33

S *p* *p*
 "Il - la."

A *p* *p*
 "Il - la."

T *p* *p*
 8 Mu - sic "Il - la."

B *mf* *p*
 through the eyes of love

II. Morning

Texts by Timothy Liu and Kimberly Burnham

Lansing McLoskey

Dreamy ♩ = 72

Soprano *mp* *p*
Morn-ing ar - rives

Alto *mp* *p*
Morn-ing ar - rives

Tenor *p*
Yes - ter-day morn-ing Yes - ter-day morn-ing, I was

Bass *p*
Yes - ter-day morn-ing Yes - ter-day morn-ing, I was



S *mp*
the bed - room fills

A *mp*
the bed - room fills

T *mp* *p* *mp* *p*
lean - ing lean - ing

B *mp* *p*
lean - - - ing

12

S Morn-ing ar - rives the bed-room fills

A Morn-ing ar - rives the bed-room fills

T 8 ov - er a kitch-en sink, my hus - band

B 8 ov - er a kitch-en sink, my hus - band

mp *mf* *mf* *mf*

18

S sun-light's bright rays ques-tions

A sun-light's bright rays ques-tions

T 8 up - stairs sleep - ing

B 8 up - stairs sleep - ing Be-tween his snores

mf *mp* *p* *mf* *mp* *p* *mp*

A

25

S ques-tions in the cor - ner

A ques-tions in the cor - ner

T 8 muf-fled un - der a down com-fort - er and a port-a-ble e -

B 8 muf-fled down com-fort - er and a port-a-ble e -

p *mf* *p* *mf* *mf* *mf*

B Warmly (♩=56)

Tempo primo (♩=72)

31

S *p* my new pup - py sleeps peace - ful-ly _____

A *p* my new pup - py sleeps peace - ful-ly _____

T *p* lec - tric heat - er that kept our bed - room warm, _____ warm,

B *p* lec - tric kept our bed - room warm, _____ warm, _____

36

S *mp* breath - ing _____ *rit.* breath - ing stead - i -

A *mp* breath - ing _____ breath - ing stead - i -

T *mf* I knew I could sob sob _____ sob _____ sob _____

B I could sob sob _____ sob _____ sob _____

41 *A tempo*

S *mp* ly _____ un - a - ware _____ un - a - ware _____

A *mp* ly _____ un - a - ware _____ un - a - ware _____

T *mf* sob _____ as loud as I want - - ed _____

B sob _____ sob _____

D Languidly $\text{♩} = 63$ *mp* *rit. ----- A tempo* *mf* *rit. ----- molto*

S
46 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
morn-ing ar-rives of con -

A
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
morn-ing ar-rives un-a-ware of my con -

T
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
8 our bed-room warm with-out dis - turb - ing his

B
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
our bed-room warm with-out dis - turb - ing

E Lullaby $\text{♩} = 66$ *mp* *mp* *mp* *mp*

S
32 $\frac{3}{4} + \frac{1}{8}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$
di - - - - tion breathe

A
 $\frac{3}{4} + \frac{1}{8}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$
di - - - - tion breathe

T
8 *mp* *mp* *mp* *mp*
dreams. dreams dreams dreams

B
mf *mp* *mp* *mp*
dreams dreams dreams dreams

57 *p* *mp* *mp* *mp* *mp*

S
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$
breathe breathe sleeps breathe

A
p *mp* *mp* *mp* *mp*
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$
breathe breathe sleeps breathe

T
8 *mp* *sim.* *mp*
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$
dreams dreams dreams dreams dreams

B
sim. *p*
 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4} + \frac{1}{8}$ $\frac{4}{4}$ $\frac{6}{4}$
dreams dreams dreams dreams dreams

62

S *p* sleeps _____ *sim.* breathe _____ sleep _____

A *p* sleeps _____ *sim.* breathe _____ sleep _____

T *p* dreams _____ *sim.* dreams _____ dreams _____ dreams _____ dreams _____

B *p* dreams _____ *sim.* dreams _____ dreams _____ dreams _____ dreams _____



F

Soprano soloist(s) *pp* oo or oh _____ *mf*

67

S breathe _____ breathe _____ breathe _____

A breathe _____ breathe _____ breathe _____

T dreams _____ dreams _____ dreams _____ dreams _____

B dreams _____ dreams _____ dreams _____ oo _____

71 *p mp mf mp*

Solo(s)

S breathe oo breathe *no cresc.*

A breathe breathe oo *no cresc.*

T 8 dreams dreams dreams oo *no cresc.*

B dreams oo oo oo *no cresc.*

75 *p*

Solo(s)

S oo oo

A oo oo

T oo oo oo oo

B oo oo oo oo

III. a name

Texts by Kimberly Burnham,
Kelly Miller, Carol Lynn Perason

Lansing McLoskey

Hypnotized ♩ = c.60

Soprano

Alto *mp* (A1) (A2) (tutti) *p*

Tenor *mp* *p*

Bass *mp* *p*

a name I'm near-ly home That I of an em-brace.



S *p* **A** *sim.*

A *mp*

T *mp*

B *mp*

You _____ have _____ a _____

of your hand, Just know choos-ing the right! where peo-ple co-zy __ struc-ture

of your hand, Just know choos-ing the right! where peo-ple co-zy __ struc-ture

of your hand, Just know choos-ing the right! where peo-ple co-zy __ struc-ture

11

S
name _____ You _____ have _____ a _____

A
in her arms... in a strange be-ing like you in my wak - ing__ But I

T
in her arms... in a strange be-ing like you in my wak - ing__ But I

B
in her arms... in a strange be-ing like you in my wak - ing__ But I

16 **B** *mp* (no hairpin swell)

S
name _____ You _____ have _____ a _____ name _____ You

A
mp
now pray. now This small live there. Eat and laugh the things self sooth-ing twist__

T
mp
now pray. now This small live there. Eat and laugh the things self sooth-ing twist__

B
mp
now pray. now This small live there. Eat and laugh the things self sooth-ing twist__ *mf*

22 *mf* **C** *mp*

S
have _____ a name _____ and a place You have

A
p
With the world you em-brace. And soft-est chair. This is com-fort fi-re - place, lamp

T
p
With the world you em-brace. And soft-est chair. This is com-fort fi-re - place, lamp

B
mp
With the world you em-brace. And soft-est chair. This is com-fort fi-re - place, lamp *mf* *p*

S *mf* *mp*
 — a name and a place You have — a name —

A *mp* *p* *mp*
 con-scious-ness where Come out. the clean car-pet. I'm al - ways a-lone. warm e-nough And

T *mp* *p* *mp*
 8 con-scious-ness where Come out. the clean car-pet. I'm al - ways a-lone. warm e-nough And

B *mp* *p* *mp* *mp*
 con-scious-ness where Come out. the clean car-pet. I'm al - ways a-lone. warm e-nough And

S *mf*
 — You — have a name and a place —

A *mf*
 to be I like to me For not — I will go Then - The touch

T *mf* (T1) (tutti)
 8 to be I like to me For not — I (T2) will go Then - The touch

B *mf*
 to be I like to me For not — I will go Then - The touch

S (no dim.) **D** *mf*
 — You have a name and a place —

A *mf*
 like earth - y beets such And to time to time It is —

T *mf*
 8 like earth - y beets such And to time to time It is —

B *mf*
 like earth - y beets such And to time to time It is —

41 *mp* **E**

S _____ You have a name _____ You _____ have a _____

A *mp* *p*
 You were sud-den-ly _____ church of truth and light. and work. of her hair

T *mp* *p*
 8 You were sud-den-ly _____ church of truth and light. and work. of her hair

B *mp* *p*
 You were sud-den-ly _____ church of truth and light. and work. of her hair

46 *mf* *mf*

S _____ name and a place You have _____ a name

A *mf* *mp*
 need Je - sus too dis - tinc-tive - ly my love Is a place

T *mf* *mp*
 8 need Je - sus too dis - tinc-tive - ly my love Is a place

B *mf* *mp*
 need Je - sus too dis - tinc-tive - ly my love Is a place

50 *mf*

S You have _____ a name and a place You have a name

A *mf* *p* *mp* *mf*
 ...Don't judge love now, A stran - ger And I know of the

T *mf* *p* *mp* *mf* *< f*
 8 ...Don't judge love now, A stran - ger And I know of the

B *mf* *p* *mp* *mf*
 ...Don't judge love now, A stran - ger And I know of the

F *gradually becoming more insistent and agitated, all the way to the end*

55 *f* *mf*

S and a place You have a name You have a name and a

A *mf*
Out-side your arms keep in touch had not kept We build o - ver a

T *mf*
Out-side your arms keep in touch had not kept We build o - ver a

B *mf*
Out-side your arms keep in touch had not kept We build o - ver a

Sop. 1 *mf* *f* *mf*

You have a name ___ and a place ___ You have a

S *f* Sop. 2 *mf* *f* *mf*

place You have a name ___ and a place ___ You have a name ___

A *f*
land, And this ___ one thing and a place ___ swept a - way un - der

T *f*
land, And this ___ one thing and a place ___ swept a - way un - der

B *f*
land, And this ___ one thing and a place ___ swept a - way un - der

G

65

f

S.1 name You have a name and a place

S.2 You have a name and a place You have a name You have

A *p* < *mf* > *mp* *p* < *f* > *mp*
 Be-fore you judge For - give. For - - - get.

T *p* < *mf* > *mp* *p* < *f* > *mp*
 8 Be-fore you judge For - give. For - - - get.

B *p* < *mf* > *mp* *p* < *f* > *mp*
 Be-fore you judge For - give. For - - - get.

H OK to push the tempo just a bit

70

f

S.1 You have a name and a place

S.2 a name and a place You have a name and a place You

A *mf* *f* *f*
 For ex - er - cise and You have rough patch at For laws you I am free in

T *mf* *f* *f*
 8 For ex - er - cise and You have rough patch at For laws you I am free in

B *mf* *f* *f*
 For ex - er - cise and You have rough patch at For laws you I am free in

75 *mf* *f*

S.1 You _____ have a _____ name and a place _____

S.2 have a name _____ You have a name and a

A *fp* *f*
the vi - sit But I'm her neck all You have cov - e - nants I _____

T *fp* *f*
8 the vi - sit But I'm her neck all You have cov - e - nants I _____

B *fp* *f*
the vi - sit But I'm her neck all You have cov - e - nants I _____

79 *f*

S.1 You have a name _____ out From out - stand -

S.2 *f* *f*
place You have a name out From out - stand - ing -

A *f* *ff*
_____ nev - er get _____ Thank you for a _____ strang - er there _____ would - n't want To _____

T *f* *ff*
8 _____ nev - er get _____ Thank you for a _____ strang - er there _____ would - n't want To _____

B *f* *ff*
_____ nev - er get _____ Thank you for a _____ strang - er there _____ would - n't want To _____

I

83

S.1 ing - ly me

S.2 ly me

A This is home div. a3: YOU

Alto 1, *mf*

Alto 2 This is home

Alto 2, *mf*

Alto 3 YOU

T This is home

Tenor 2 This is home

B This is home

Detailed description of the musical score: The score is for page 17, starting at measure 83. It features seven vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto (A), Alto 1, Alto 2, Alto 3, Tenor (T), Tenor 2, and Bass (B). The time signature is 4/4, and the key signature has one flat (B-flat). The lyrics for S.1 and S.2 are 'ing - ly me' and 'ly me' respectively. The lyrics for the other parts are 'This is home' and 'YOU'. The Alto 1 part includes a 'div. a3' (triple) for the word 'YOU'. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score ends with a 3/4 time signature change.

Very slowly & deliberately (♩ = c.32)

Tempo primo (♩ = 60)

88

S.1 PLACE _____ *mf*

S.2 A _____ *mf* *f*

S.3 NAME _____ *mf* *f*

A.1 AND _____ *mf* *f*

A 2&3 HAVE _____ A _____ *mf* *f*

T.1 YOU HAVE A NAME AND A PLACE _____ *mf* *f*

div. a3 T 2&3 A NAME AND A PLACE _____ *mf* *f*

B AND A PLACE _____ *mf* *f*

B 2&3 YOU HAVE A NAME AND A PLACE _____ *mf* *f*

DEO
GRA-
TIAS

