

Lansing McLoskey

THE MEMORY OF RAIN

SATB choir and organ
Text by Philip Levine



*Commissioned by The Crossing, Donald Nally, conductor,
with funding from The Pew Center for Arts & Heritage
through the Philadelphia Music Project.*



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1. p.1
2. p.5
3. p.12
4. p.18

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure. In some chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes.

S
M = senza misura, or “without measure” (for ex. end of 3rd movement).

Approximate duration: 19 minutes



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THE MEMORY OF RAIN

CLOUDS

1.

Dawn. First light tearing
at the rough tongues of zinnias,
at the leaves of the just born.

Today it will rain. On the road
black cars are abandoned, but the clouds
ride above, their wisdom intact.

They are predictions. They never matter.
The jet fighters lift above the flat roofs,
black arrowheads trailing their future.

2.

When the night comes small fires go out.
Blood runs to the heart and finds it locked.

Morning is exhaustion, tranquilizers, gasoline,
the screaming of frozen bearings,
the failures of will, the TV talking to itself.

The clouds go on eating oil, cigars,
housewives, sighing letters,
the breath of lies. In their great silent pockets
they carry off all our dead.

3.

The clouds collect until there's no sky.
A boat slips its moorings and drifts
toward the open sea, turning and turning.

The moon bends to the canal and bathes
her torn lips, and the earth goes on
giving off her angers and sighs

and who knows or cares except these
breathing the first rains,
the last rivers running over iron.

4.

You cut an apple in two pieces
and ate them both. In the rain
the door knocked and you dreamed it.
On bad roads the poor walked under cardboard
boxes.

The houses are angry because they're watched.
A soldier wants to talk with God
but his mouth fills with lost tags.

The clouds have seen it all, in the dark
they pass over the graves of the forgotten
and they don't cry or whisper.

They should be punished every morning,
they should be bitten and boiled like spoons.

THE MEMORY OF RAIN

1.

Music by Lansing McLoskey

Text: Philip Levine

Surfacing ♩ = 56

Musical score for Soprano, Alto, Tenor, and Bass voices, measures 1-4. The score is in 6/4 time with a key signature of one sharp (F#). The tempo is marked as 'Surfacing' with a quarter note equal to 56 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano). The lyrics are: Dawn. Dawn. First light light tear - ing.



Musical score for Soprano, Alto, Tenor, and Bass voices, measures 5-8. The score continues from the previous system. The lyrics are: at the leaves of the just born. at the rough tongues of zin-ni-as, at the leaves of the just born. at the rough tongues of zin-ni-as, born. The dynamics include *mp* (mezzo-piano) and *p* (piano). There are triplets in measures 5, 6, and 7. A piano accompaniment part is shown at the bottom, starting in measure 5.

8 **A** *mp* *mf* *p*

S To-day it will rain it will rain.

S2 To-day it will rain it will rain. To-day it will rain. To-

A *p* *mp* *mf* *p*
 tear - ing To-day it will rain it will rain.

A2 *mp* *mf* *mp*
 To-day it will rain it will rain. To - day

T *mp* *mf sub.* *p*
 To-day rain rain

B *mp* *mf sub.* *p*
 rain rain

8 **A**

12 *p* *mp*

S (first light) but the clouds their

S2 *p* *mp*
 day it will rain. but the clouds their

A *p* *mp* *mf*
 (first light) but the clouds ride a-bove

A2 *p*
 it will rain.

T *mp*
 On the road black cars are a-ban-doned,

B

12 *p*

rit. ----- *a tempo*

16 *mf* *f* *mp* *f* *mp* *f* *mp*

S wis-dom in - tact. They are pre-dic-tions. They ne-ver mat-ter. They are pre-dic - tions.

S.2 wis-dom in - tact. They are pre-dic-tions. They ne-ver mat-ter. They are pre-dic - tions.

A wis-dom in - tact. They are pre-dic-tions. They ne-ver mat-ter. They are pre-dic - tions.

T They are pre-dic-tions. They ne-ver mat-ter They are pre-dic - tions.

B

20 *f* *mp* **B** *mf* *f* *p*

S They ne-ver mat-ter. The jet fight - ers lift a-bove the flat roofs,

S.2 They ne-ver mat-ter. The jet fight - ers lift a - bove the flat roofs,

A They ne-ver mat-ter. The jet fight - ers lift a-bove the flat roofs,

T They ne-ver mat-ter. black *mf*

B black *mf*

20 **B** *pp*

24 *mp* *p* as in a dream... *p*

S fu - ture fu - ture

A fu - ture

T ar-row - heads trail-ing their fu - ture. fu - ture

B ar-row - heads trail-ing their fu - ture.

ppp

28 *pp* (*poco!*)

S fu - - - ture.

A fu - - - ture.

T fu - - - ture.

B fu ture.

ppp

2.

♩ = 66



A Tarnished but glowing

S
When the night comes small fi-res go out.

A
When the night comes small fi-res go out.

T
When the night comes small fi-res go out.

B
When the night comes small fi-res go out.

* Alto is main line until reh. B.

10

B *mp*

S Blood runs to the heart and finds it locked. Morn - ing

A Blood runs to the heart and finds it locked. Morn - ing

T Blood runs to the heart and finds it locked. Morn -

B Blood runs to the heart and finds it locked. Mor -

10

B *mp*

15

p *mp* *f*

S is ex-haus - tion, tran - quil - iz - ers, scream -

A is ex-haus - tion tran - quil - iz - ers the scream -

T ing ex - haus - tion gas - o - line

B ing ex - haus - tion

15

mp *mf*

19 *mf*

S - ing bear - ings, —

A *mf* ing of fro - zen bearings,

T *mp* the fail - ures — of will, — talking to —

B *mp* the fail - ures — of will — the T. V. talking to it - self.

mp *p*

25 **C**

S *p* night comes —

A *p* night comes —

T *p* it - self. —

B —

C *a piacere*

p

31 *mp* 3 3 6 *mf* 3

34 6 3 3 3 3 *f* 3 5 6

36 6 3 6 3 3

38 5 9 *p* 6/4 6/4 6/4

41

D *p*

S The clouds go on eat-ing—

A The clouds go on eat-ing—

T The clouds go on eat-ing—

B

41 *p* **D**



47 *mp*

S oil, ci - gars, house-wives, sigh - ing, sigh - ing

A oil, ci - gars, house-wives, sigh - ing, sigh - ing

T oil ci - gars, house-wives, sigh - ing

B house-wives, sigh - ing

47 *mp* *mp*

51 **E** quicker $\text{♩} = 84_{sub}$
mf

S let - ters, the breath of lies. In their great

A let - ters, the breath of lies. In their great

T let - ters, the breath of lies. great

B let - ters, the breath of lies. great

51 **E**

55 *f*

S si - po(ck)

A - lent - ckets

T they car - ry

B they

55 *mf* *p* *p*

F *Tempo primo* (♩ = 66)

60

S

A

T

B

they car - ry off they car - ry off all our dead.

car - - - ry off all our

65

S

A

T

B

When the night comes night comes

When the night comes

dead.

3. Soprano part

♩ = 60 *Gently, smoothly, obsessively*

Soprano 1* *p*
 The col - - - lect there's no sky. boat

Soprano 2* *p*
 The clouds un - - til no sky. A slips -

NB: Elide breaths throughout (pace yourself...there's a long way to go :-)

9
 S.1 its and drifts the o - - - pen turn - - ing

S.2
 - - moor - - ings to - - - ward sea, and turn -

1 Men enter

17
 S.1 turn - ing. The col - lect there's sky. boat

S.2
 - - ing. clouds un - til no A slips -

25
 S.1 it's and drifts the o - - - pen turn - - ing

S.2
 - - moor - - ings to - - - ward sea, turn - - ing -

33

S.1 and turn - - ing and turn - - ing and turn

S.2
 - - and turn - - - ing and turn - - - ing and turn

* Soprano part may be sung by all women (S1 = all sopranos, S2 = altos) until alto ostinato enters at cue **2** (approx. 3:40).

"Turning" loop

Repeat text: "turning and turning and..." (singers do not all have to sing same syllable on same note)

S.1 *mp*

S.2 *mp*

- 2 Altos ostinato starts.
- 3 Organ enters. After organ enters, cresc. to *mf*.
- 4 Men re-enter.
- 5 Altos re-enter. After altos re-enter, cresc. slowly to *f*.

Cue 6: After the altos reach their final cadence (a $A\flat/B\flat$ diad), hold whatever note you are singing and fade it out to *niente*. Then slowly fade in on $G\flat$, crossfading with altos while they fade out (all sopranos do not have to align). Movement ends with sopranos holding the G for approx. 10" then fading out.

6 fade out whatever note you are singing. *ppp* ————— *mf* ————— *n*

crossfade w/altos c.10"

S.1 *ppp* ————— *mf*

S.2 *ppp* ————— *mf*

3. Alto part

Sopranos start alone. Men enter at cue **1** (approx. 1:00). Altos enter at cue **2** (approx. 2:30 after men).

2 Repeat ostinato loop **three** times, then tacet. Begin *mp*. On third repeat, cresc. to *mf*.

♩ = 68

who knows or cares ex - cept these _____

5 breath - ing the _____ first _____ rains

3 Cue organ (first time only).

After third repetition, what approx. 10" and cue men to re-enter (cue **4**).

Tacet for approx. 30". Re-enter at cue **5**. At cue, repeat ostinato loop **twice**. After second time, proceed directly to m.10. Begin *mf*, then increase to *f*.

10 *mf* *f* *mf* *n*

the last ri - vers run - ning o - ver i - - - ron. _____

6 Cue basses to fade out & sopranos to fade in.

3. Men's part

Soprano's begin. Men tacet for approximately 1:10, entering at cue \triangle

$\text{♩} = 44$ \triangle
p

All men

The moon bends. The moon bends.

9

to the canal and bathes her torn, torn lips.

17 *mp*

T

and the earth goes on giving off herangers and sighs

17 *mp*

B

and the earth goes on giving off herangers and sighs

25 \triangle Altos enter.

The moon bends. The moon bends.

25 *mp*

moon bends. The moon bends, bends

33 *mf*

The moon bends. The moon bends.

33 *mf*

The moon bends. The moon bends.

Tacet for approximately 30-40 seconds, re-entering at cue \triangle

41

42 *mf* 4 Cue altos to re-enter. 5

to the can - al and bathes her torn torn lips,

to the can - al and bathes her torn torn lips,

50 *f*

and the earth goes on and on giv - ing off her an - gers and sighs

and the earth goes on on giv - ing off her an - gers and sighs

Basses hold E_b until cue 6 (should be 10"-20")

6 Fade out to silence in roughly 6"-10", crossfading with sopranos (fading in on an G#)

58 *mf* *n*

mf

n

3. Organ part

Organ tacet approx. 4:10.

Sopranos start alone.

Men enter at cue $\triangle 1$ (c.1:10).

Altos enter at cue $\triangle 2$ (c.3:40)

At end of first statement of alto ostinato loop, organ enters (cue $\triangle 3$).

$\triangle 3$

$\text{♩} = 54$

The musical score for the Organ part consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked as $\text{♩} = 54$. The score begins with a $\triangle 3$ cue. The first system (measures 1-6) starts in 5/4 time, marked *pp*, and includes the instruction *poco a poco cresc.* The second system (measures 7-12) changes to 4/4 time, marked *mp*, and then *p*. The third system (measures 13-18) returns to 5/4 time, marked *poco a poco cresc.*, *mp*, and *mf*. The fourth system (measures 19-25) continues in 5/4 time, marked *mp*, *poco a poco cresc.*, and *mf*. The fifth system (measures 26-31) changes to 4/4 time, marked *f*, and then *mp*. The sixth system (measures 32) is a single measure marked *Tacet al fine (c. 40")*.

3rd mvmt : Form/cue sheet

TIME (not to scale) 1:00 1:10 2:00 3:00 3:40 4:00 4:10 5:00 5:30 5:50 6:00 6:30 7:00 7:30

After soprano loop cycles twice, men enter (c.1:10)

After men loop cycles 2 ½ times, altos enter (c.3:40)

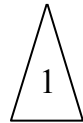
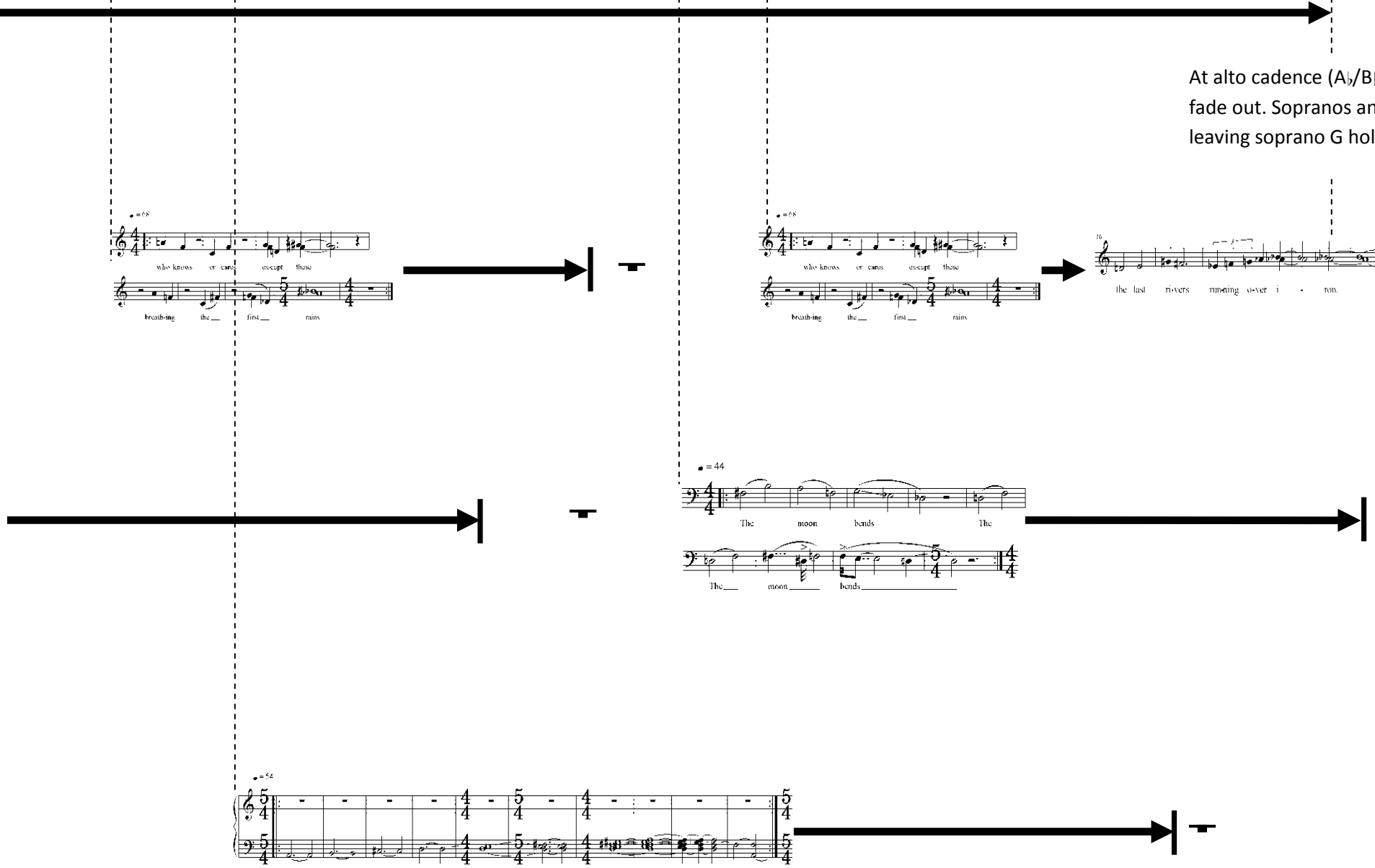
At end of first alto loop, organ enters

After alto cycles 3 times, wait c.10" and cue men to re-enter

At first cadence in mens loop (4mm.), altos re-enter

At alto cadence (A₁/B₁), cue 6. Men fade out. Sopranos and altos crossfade, leaving soprano G holding for c.10".

CUE:

4.

With freedom

$\text{♩} = c. 72$

Sentimental (but not cloying)

mp

Soprano soloist

You cut an ap - ple in two pie - ces and ate them both.

Solo

In the rain the door knocked and you dreamed it.

S (all women)

"mmm..." (humming)

Solo

On bad roads the poor walked un - der card - board box - es.

S

A

"mmm..."

Solo

The hous - es are an - gry be - cause they're watched. A sol - dier wants to talk with God

S

"ahh..."

A

"ahh..."

Solo

but his mouth fills fills with lost tags.

S

A

25 **A** In tempo *Alluringly mp*

S The clouds have seen it all,

A *mp* The clouds have seen it all,

T *mp* The clouds have seen it all,

B

25 **A**

p sempre

p sempre

31

S in the dark

A in the dark they pass o - ver the graves

T in the dark they pass o - ver the graves

B

31

36 B *mp*

S _____ and they _

A _____ *mp* the for - got - - ten _____ *mp* and they _

T _____ *mp* and they _

B _____ *mp* of the for - got - - ten _____ *mp* and they _

36 B

41 *mf* *mf* *p*

S don't cry _____ cry _____ or whis - per. _____

A don't cry _____ cry _____ or whis - per. _____

T don't cry _____ cry _____ whis - per. _____

B don't cry _____ cry _____ *p*

41

46

S *mp* They should be pun - ished *p* ev'-ry morn - ing,

A *mp* They should be pun - ished *p* ev'-ry morn - ing,

T *mp* They should be pun - - - ished morn - ing,

B *mp* They should be pun - - - ished morn - ing,

51 **C**

S *mp* they should be bit - ten *mf* and boiled like spoons.

A *mp* they should be bit - ten *mf* and boiled like spoons.

T *mp* they should be bit - ten

B

51 **C**

56 *mp* *f p sub.*

S they should be bit-ten and boiled like spoons.

A they should be bit-ten and boiled like spoons.

T they should be bit-ten like spoons.

B like spoons.

56

61

S

A

T *p*

B *p*

61

66

poco rit. -----

Musical score for measures 66-71. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The tempo marking is *poco rit.* with a dashed line extending across the top of the first five measures. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The bottom staff contains a melodic line with slurs and ties. The middle staff contains a more complex texture with slurs and ties. The top staff is mostly empty, with some notes appearing in the final two measures. The piece concludes with a double bar line at the end of measure 71.