

## Composer's Notes

When I began reading this poem I was attracted to how much action there was—the torrents of rain, sleepers being suddenly awakened by the booms of thunder, and so on. It really seemed to be a text that could be set to quite energetic music, and that's what I set out to do. I really knew nothing about Robert Louis Stevenson at the time other than the usual popular fiction such as *Treasure Island*, *Jekyll and Hyde*, and so on. But I soon learned that he was a Scotsman whose health was never strong, and who traveled quite a bit, eventually being attracted to the warm, healthier climates of California, Hawaii, and the South Seas, especially Samoa. Obviously Stevenson would have experienced violent tropical storms firsthand there and he paints one masterfully in *Tropic Rain*. But beyond the mayhem of the beginning of the poem, I began to see the genius of the final section where he distills his story into an exquisite pondering on the duality of Nature, and of the often heartbreaking details of human condition (including his own illnesses but also successes and happiness in his global travels). I began to realize that even if I composed some wildly energetic music to begin this setting, that the music for the ending must be different and absolutely reflect the philosophical depths of Stevenson's crystal thoughts:

*Beauty and terror are only one, not two;  
And the world has room for love, and death, and thunder, and dew;  
And all the sinews of hell slumber in summer air;  
And the face of God is a rock, but the face of the rock is fair.*

To do my best to honor the depth of feeling here I employ minor mode, dissonances, suspensions, unexpected chords or voicings in the piano—all the tools I could bring to enhance the duality of beauty and pain that Stevenson delves into. I would suggest to choirs and their savvy pianist that they portray the storm in a wild fashion. An attentive audience will be drawn in by all the syncopated rhythms, some of the unsteady median-related harmonies, the bold dynamics, etc. But the real magic (the more difficult task) will happen when every note, every suspension and dissonance of the final section of the poem is boldly presented, not shied away from. At the premiere of this piece there was quite an audible gasp from the audience when it ended. As a composer, I love to hear those communal gasps—they are proof that you have drawn an audience into a story, a drama—something that touches deeply upon human experience—and they have felt it viscerally because of your singing from the soul.

—Paul Carey

## Text

As the single pang of the blow, when the metal is mingled well,  
Rings and lives and resounds in all the bounds of the bell,  
So the thunder above spoke with a single tongue,  
So in the heart of the mountain the sound of it rumbled and clung.

Sudden the thunder was drowned—quenched was the levin light—  
And the angel-spirit of rain laughed out loud in the night.  
Loud as the maddened river raves in the cloven glen,  
Angel of rain! you laughed and leaped on the roofs of men;

And the sleepers sprang in their beds, and joyed and feared as you fell.  
You struck, and my cabin quailed; the roof of it roared like a bell.  
You spoke, and at once the mountain shouted and shook with brooks.  
You ceased, and the day returned, rosy, with virgin looks.

And I thought that beauty and terror are only one, not two;  
And the world has room for love, and death, and thunder, and dew;  
And all the sinews of hell slumber in summer air;  
And the face of God is a rock, but the face of the rock is fair.  
Beneficent streams of tears flow at the finger of pain;  
And out of the cloud that smites, beneficent rivers of rain.

—Robert Louis Stevenson (1850–1894)

Catalog No. 1.3735

Commissioned by The Festival Choir of Madison, Wisconsin, Sergei Pavlov, Artistic Director

# Tropic Rain

from Into This World

for SATB Chorus (divisi) and Piano, with opt. String Quintet

Robert Louis Stevenson  
(1850–1894)

Paul Carey

**Inclement, very noisy** ♩ = ca. 100

Piano\*

*fff*

*f*

4

S

A

T

B

*poco marc. f*

As the

*poco marc. f*

As the

*poco marc. f*

As the

\*The piano should be considered a percussion instrument except during mm. 84-113.

## Available Editions

Full Score for String Quintet and Piano, Order No. 1.3735A

Instrumental Parts, Order No. 1.3735B

The complete work, *Into This World*, is available as Order No. 1.3734

Text: “Tropic Rain” by Robert Louis Stevenson, 1850–1895, from *Songs of Travel*, first published in 1896 (PD)

7 **A**

sin-gle pang \_ of the blow, \_ when the

sin-gle pang \_ of the blow, \_ when the

sin-gle pang \_ of the blow, \_ when the

9

met-al is min-gl'd well, \_ Rings and lives \_ and re-sounds \_

met-al is min-gl'd well, \_ Rings and lives \_ and re-sounds \_

met-al is min-gl'd well, \_ Rings and lives \_ and re-sounds \_

15 **B**

1.3735

18

the pang \_ of the blow, rings and lives and re-  
Rings and lives \_ and re-sounds in \_  
Rings and lives \_ and re-sounds in \_  
Rings and lives \_ and re-sounds in \_

21

*poco marcato*  
sounds in all the bounds \_ of the bell, all the bounds \_ of the bell,  
all the bounds \_ of the bell,  
all the bounds \_ of the bell,  
all the bounds \_ of the bell,

23 C

So the thun-der a-bove, the thun-der spoke with a sin-gle tongue,

So the thun-der a-bove, the thun-der spoke with a sin-gle tongue,

So the thun-der a-bove, the thun-der spoke with a sin-gle tongue,

So the thun-der a-bove, the thun-der spoke with a sin-gle tongue,

*unis.* So in the heart of the moun - tain the sound of it rum-bl'd and clung.

So in the heart of the moun - tain the sound of it rum-bl'd and clung.

*unis.* So in the heart of the moun - tain the sound of it rum-bl'd and clung.

So in the heart of the moun - tain the sound of it rum-bl'd and clung.

27 *unis. ff*

So the thun-der a - bove, \_ the thun - der spoke with a sin - gle tongue, \_

*ff*

So the thun-der a - bove, \_ the thun - der spoke with a sin - gle tongue, \_

*ff*

So the thun-der a - bove, \_ the thun - der spoke with a sin - gle tongue, \_

*ff*

So the thun-der a - bove, \_ the thun - der spoke with a sin - gle tongue, \_

Piano accompaniment for measures 27-28, featuring a grand staff with treble and bass clefs, showing a sustained harmonic texture.

29 *unis.*

So in the heart of the moun - tain the sound of it rum-bl'd and clung. \_\_\_\_\_

So in the heart of the moun - tain the sound of it rum-bl'd and clung. \_\_\_\_\_

So in the heart of the moun - tain the sound of it rum-bl'd and clung. \_\_\_\_\_

So in the heart of the moun - tain the sound of it rum-bl'd and clung. \_\_\_\_\_

*ff*

Piano accompaniment for measures 29-32, featuring a grand staff with treble and bass clefs, showing a sustained harmonic texture.

*poco rit.*

**E** Poco legato, but maintaining intensity ♩ = ca. 84 <sup>9</sup>

31

*unis. f*

Sud-den the thun-der was drown'd,

*f*

Sud-den the thun-der was

Sud-den the thun-der was drown'd,

*f*

Sud-den the thun-der was drown'd,

**Poco legato, but maintaining intensity** ♩ = ca. 84

*poco rit.*

35

**F**

quench'd was the \*le-vin light. And the an-gel-spir-it, the

*unis.*

drown'd, And the an-gel-spir-it, the

quench'd was the \*le-vin light. And the an-gel-spir-it, the

quench'd was the \*le-vin light. And the an-gel-spir-it, the



an - gel-spir-it of rain laugh'd out loud in the night.

an - gel-spir-it of rain laugh'd out loud in the night.

an - gel-spir-it of rain laugh'd out loud in the night.

an - gel-spir-it of rain laugh'd out loud in the night.

**ff** *unis.* Loud as the mad-den'd riv - er raves in the clo - ven glen, **mf**

**ff** *unis.* Loud as the mad-den'd riv - er raves in the clo - ven glen, **mf**

**ff** *unis.* Loud as the mad-den'd riv - er raves in the clo - ven glen, **mf**

**ff** Ah,

LH

**mf**

45

**G**

*f* An-gel of rain! you laugh'd and leap'd on the

*f* An-gel of rain! you laugh'd and leap'd on the

*f* An-gel of rain! you laugh'd and leap'd on the

*unis. f* An-gel of rain! you laugh'd and leap'd on the

*f*

*Red.*

48

*unis. mf* roofs of men; And the *mf*

roofs of men; And the *mf*

roofs of men; And the *mf*

*unis. mf* roofs of men; And the *mf*

roofs of men; And the *mf*

*Tempo I*

*dim.*

*Red.*

52 **H** **Poco marcato** ♩ = ca. 100

sleep-ers sprang\_ in their beds, \_\_\_\_\_ and

sleep-ers sprang\_ in their beds, \_\_\_\_\_ and

sleep-ers sprang\_ in their beds, \_\_\_\_\_ and

sleep-ers sprang\_ in their beds, \_\_\_\_\_ and

**Poco marcato** ♩ = ca. 100

*mf*

54 *unis.*

joy'd and fear'd\_ as you fell. \_\_\_\_\_ You

joy'd and fear'd\_ as you fell. \_\_\_\_\_ You

joy'd and fear'd\_ as you fell. \_\_\_\_\_ You

joy'd and fear'd\_ as you fell. \_\_\_\_\_ You

56

spoke, and at once the moun - tain, at once the moun - tain

spoke, and at once the moun - tain, at once the moun - tain

spoke, and at once the moun - tain, at once the moun - tain

spoke, and at once the moun - tain, at once the moun - tain

58

*ff* shout - ed and shook with brooks. *unis. f* You

*ff* shout - ed and shook with brooks. *f* You

*ff* shout - ed and shook with brooks. *f* You

*ff* shout - ed and shook with brooks. *f* You

60 **I**

spoke, and at once the moun - tain shout-ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout-ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout-ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout-ed and shook with brooks. \_ You

62 *unis.*

ceas'd, and the day re-turn'd, \_ re-turn'd, \_ ros - y with vir - gin looks. \_ You

ceas'd, and the day re-turn'd, \_ re-turn'd, \_ ros - y with vir - gin looks. \_ You

ceas'd, and the day re-turn'd, \_ ros - y with vir - gin looks. \_ You

ceas'd, and the day re-turn'd, \_ ros - y with vir - gin looks. \_ You

64

spoke, and at once the moun - tain shout - ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout - ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout - ed and shook with brooks. \_ You

spoke, and at once the moun - tain shout - ed and shook with brooks. \_ You

66

*unis.* ceas'd, and the day re-turn'd, \_ re-turn'd, \_ ros - y, with vir - gin looks. \_

ceas'd, and the day re-turn'd, \_ re-turn'd, \_ ros - y, with vir - gin looks. \_

ceas'd, and the day re-turn'd, \_ ros - y, with vir - gin looks. \_

ceas'd, and the day re-turn'd, \_ ros - y, with vir - gin looks. \_

68

dim.

71

*poco rit.*

**Relaxing**

*unis. mp*

You —

*mp*

You —

*mp*

You —

*mp*

You —

*poco rit.*

**Relaxing**

*mp*

75 **J** **Molto legato e rubato** ♩ = ca. 84

*dolce* *unis.*  
 ceas'd, and the day re - turn'd, ros-y, with vir-gin looks. — You —  
*dolce*  
 ceas'd, and the day re - turn'd, ros-y, with vir-gin looks. — You —  
 8 ceas'd, and the day re - turn'd, — You —  
*unis.*  
 ceas'd, and the day re - turn'd, — You —

**Molto legato e rubato** ♩ = ca. 84

— — — — —  
 — — — — —

80 *rit.*  
 ceas'd, and the day re - turn'd, re-turn'd, re - turn'd. —  
 ceas'd, and the day re - turn'd, re-turn'd, re - turn'd. —  
 8 ceas'd, and the day re - turn'd. — *p* \*And I  
 ceas'd, and the day re - turn'd. —  
*rit.*

— — — — —  
 — — — — — *p*

\* suggest adding baritones here to assist with melody

1.3735



The image shows a musical score for the song "The Rose Tree". It includes vocal staves and piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: "thought \_ that beau-ty and ter - ror are on - ly one, \_ not two; And the". The piano part includes a section marked "Molto espressivo" with a tempo indication of "♩ = ca. 48". The score is watermarked with "MusicalScoreCloud.com".

**Vocal Part:**

- Staff 1: Treble clef, 3/2 time signature. Four measures of whole rests.
- Staff 2: Treble clef, 3/2 time signature. Four measures of whole rests.
- Staff 3: Treble clef, 3/2 time signature. Lyrics: "thought \_ that beau-ty and ter - ror are on - ly one, \_ not two;". The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes.
- Staff 4: Treble clef, 3/2 time signature. Lyrics: "And the". The melody consists of eighth and quarter notes.

**Piano Part:**

- Staff 5: Bass clef, 3/2 time signature. Four measures of accompaniment, including chords and moving lines.
- Staff 6: Bass clef, 3/2 time signature. Four measures of accompaniment, including chords and moving lines.

**Performance Markings:**

- mp* (mezzo-piano) is marked above the vocal staves.
- Molto espressivo* is marked above the piano staff.
- Tempo indication:  $\text{♩} = \text{ca. } 48$ .

89

*unis. pp*

Ah,

*mf*

world\_ has room for love, \_\_\_\_\_ and death, \_\_\_\_\_ and thun - der, \_\_\_\_\_ and

*pp*

Ah,

*unis. pp*

Ah,

The image shows a page of a musical score for the song 'The Rose Tree'. It is page 89. The score is written for voice and piano. The key signature has one flat (B-flat). The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a triplet of eighth notes. The lyrics are: 'world\_ has room for love, \_\_\_\_\_ and death, \_\_\_\_\_ and thun - der, \_\_\_\_\_ and'. The score includes dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions: *unis.* (unison) and *pp* (pianissimo). The vocal line has a long note with a fermata. The piano part has a triplet of eighth notes. The score is for a single voice part and piano accompaniment. The lyrics are: 'world\_ has room for love, \_\_\_\_\_ and death, \_\_\_\_\_ and thun - der, \_\_\_\_\_ and'. The score includes dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions: *unis.* (unison) and *pp* (pianissimo). The vocal line has a long note with a fermata. The piano part has a triplet of eighth notes. The score is for a single voice part and piano accompaniment.

93

L

dew; *mp* And the face of God is a

*mp* And the face of God is a

98

*mp* but the face of the rock is fair. *mf* Be - nef - i - cent streams of

Be - nef - i - cent streams of

*mf* rock, but the face of the rock is fair.

rock,

102 *mf*

tears, \_\_\_\_\_ of tears \_\_\_\_\_ flow \_\_\_\_\_ at the \_\_\_\_\_ fin - ger of

*mf*

tears, \_\_\_\_\_ of tears \_\_\_\_\_ flow at the fin - ger of

8

of tears \_\_\_\_\_ flow \_\_\_\_\_ at the fin - ger of

of tears \_\_\_\_\_ flow \_\_\_\_\_ at the fin - ger of

*mf*

*molto rubato e ritardando*

106 *unis.*

pain; \_\_\_\_\_ And out of the cloud \_\_\_\_\_ that

*mp*

pain; \_\_\_\_\_ And out of the cloud \_\_\_\_\_ that

*mp*

pain; \_\_\_\_\_ And out of the cloud \_\_\_\_\_ that

pain; \_\_\_\_\_

*molto rubato e ritardando*

*mp*

111

**M** As at beginning ♩ = ca. 88

smites, be - nef - i - cent\_ riv - ers of rain.\_\_\_\_\_

smites, be - nef - i - cent\_ riv - ers of rain.\_\_\_\_\_

smites, be - nef - i - cent\_ riv - ers of rain.\_\_\_\_\_

of rain.\_\_\_\_\_

As at beginning ♩ = ca. 88

similar to beginning but less percussive at first

116 *accel.*

♩ = ca. 100

*accel.*

♩ = ca. 100

*cresc.*

*non arpeggio*

120

*mp poco marcato*

And out\_\_ of the cloud,

*mf*

123

*mf poco legato*

riv - ers of

*mf poco legato*

riv - ers of

and out\_\_ of the cloud, and out\_\_ of the cloud, and out\_\_ of the cloud,

126

rain, \_\_\_\_\_

rain, \_\_\_\_\_

and out\_\_ of the cloud, and out\_\_ of the cloud, and out\_\_ of the cloud,

unis. cresc. riv - ers, \_\_\_\_\_

cresc. riv - ers, \_\_\_\_\_

129

And out\_\_ of the cloud, and out\_\_ of the cloud,

(cresc.) riv - ers of rain, \_\_\_\_\_

(cresc.) riv - ers of rain, \_\_\_\_\_

and out\_\_ of the cloud, and out\_\_ of the cloud, and out\_\_ of the cloud,

*f*

132

**N** *ff* *poco accel.*

and out\_\_\_ of the cloud, and out\_\_\_ of the cloud, and out\_\_\_ of the cloud,

*unis.* *ff*

riv - ers, \_\_\_\_\_ riv - ers of rain, and out\_\_\_ of the cloud,

riv - ers, \_\_\_\_\_ riv - ers of rain, and out\_\_\_ of the cloud,

*ff*

riv - ers, \_\_\_\_\_ riv - ers of rain, and out\_\_\_ of the cloud,

*ff*

riv - ers, \_\_\_\_\_ riv - ers of rain, and out\_\_\_ of the cloud,

*poco accel.*

135

*fff* *unis.*

and out\_\_\_ of the cloud, and out\_\_\_ of the cloud, riv - ers of rain.

*fff*

and out\_\_\_ of the cloud, and out\_\_\_ of the cloud, riv - ers of rain.

*unis.* *fff* *unis.*

and out\_\_\_ of the cloud, and out\_\_\_ of the cloud, riv - ers of rain.

*fff*

and out\_\_\_ of the cloud, and out\_\_\_ of the cloud, riv - ers of rain.

*8va*

*fff*

*8vb*