

Commissioned by Mark Lanford for the  
Clovis High School Belle Cantanti Women's Choir

# Anadyomene

(S.S.A.A., oboe\* and piano)

Sara Teasdale

Kevin A. Memley

**Rubato**

Oboe

**Rubato**

Piano

**Fluid** ♩ = 64-69

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**mp unis.** 13

**mp unis.**

Sop. I, II

Alto I, II

The wide, bright tem-ple of the world,

div.

div.

pedal throughout

\* The oboe is an integral part of this piece. In order to reduce costs for the choral score, the oboe part only appears in the opening measures of this edition. The full score with complete oboe part is available separately, P9067.

P1446

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15

16

17

the wide, bright tem-ple of the world I found

18

19

20

and en-tered from the diz-zy in - fi - nite

21

22

23

that I might kneel and wor-ship thee in it;—

24 leav - ing the sing - ing stars their

27 cease - less round.

30 *mp*

34 *sub pp*

35 All voices

36 of sil - ver mu - sic sound on orb'd

37 sound for meas - ured space where the

40 *mf* shrines are lit, *mp* and

42 men with wis - dom

43 *mp* or with lit - tle wit

44

45

**Forceful, a little faster**

46 *sub mf* im - plore the gods, 47 im - plore the gods that 48 mer - cy, 49

**Forceful, a little faster**

*mf*

8<sup>va</sup>

50 mer - cy may a - bound. 51 Mer - cy! 52

*f*

(8)

53 Mer - cy! 54 Ah! 55 Ah!

*poco rit.* *a tempo* *ff*

*poco rit.* *a tempo* *ff*

56 Aph-ro - di - te, 57 Ah! 58 Ah!

*Slower* *pp* 61 62 63 64

*Slower* Aph-ro - di - te, was it not from thee

*sub pp*

65 my - sum - mons came a - cross the 66 67

*cresc.*

68 end - less *f* *a tempo* 69  
end - less spac - es?

70 *Reverently* 71 72 73 Sop. II only *pp* 3 74  
Moth-er of Love,

*Reverently*  
*pp*

75 76 77 78  
Moth-er of Love, turn not thy face from me, Moth-er of

A. I, II *pp unis.*  
My sum - mons

79 80 81  
Love, Moth-er of Love, turn not thy face from  
came a-cross the end-less spac - es, turn not thy face from

Ah Aph-ro - di - te,

S. I *pp* 3 83 84 85  
me, Moth-er of Love, Moth-er of

*p*  
me, my sum - mons came a-cross the end-less spac - es,

86 87  
Love, turn not thy face from me.  
turn not thy face from me.

Gently  
*p*

88 89 90 91 92

93 94 95 96 *p unis.*  
now that I

97 *a tempo mp*  
seek for thee in hu-man fac - es;

98 *div.* 99

100 *mf*  
an-swer my prayer or se my spir - it free a -

101 102

103 104  
gain to drift a - long the star - ry,

105 106 107  
star ry plac - es

108 109 110 111 112  
*molto rit.*  
Ah

113 *a tempo, simple* (Upper notes for two soprano voices; stagger breathing)  
114 115 116  
(Lower notes for unison SI and SII) Ah

117 118 119 120  
*a tempo, simple*  
Ah

*molto rit.* **Morendo**

*molto rit.* **Morendo**

*PPP*

"Anadyomene" (pronounced *Anna Die Oh Meh Nee*) is defined as, "Venus Anadyomene, (Venus Rising From the Sea), one of the iconic representations of Aphrodite..."

Many choral composers today have rediscovered the beauty and passion within Sara Teasdale's poetry. I have been intrigued with the diversity of three individual poems, "Anadyomene," "If I Were the Velvet Rose" and "There Will Come Soft Rains." I believe that they give us greater insight into the human experience and a chance for us to know ourselves better.

When I wrote "Anadyomene," I wanted to explore Sara's representation of worship, specifically through the prism of Greek Mythology and the goddess Aphrodite. I find it compelling that she closes the poem with such an "all-or-nothing" attitude. Although these pieces can be performed individually, I would like to encourage directors to think of them as a single set and explore the possibilities and challenges they present.

Sara Teasdale (1884-1933) was an American lyrical poet, who in 1918 won the Columbia University Poetry Society Prize (which became the Pulitzer Prize for poetry). She received public admiration for her well-crafted lyrical poetry which centered on a woman's changing perspectives on beauty, love and death. Critics found her poetry to be unsophisticated but full of musical language and evocative emotion. Today her words are set to music by some of the finest composers of our time.

00117234 P1446 Anadyomene SSAA 52.35



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