

for Judith Herrington

# If I Were the Velvet Rose

(S.S.A.A., a cappella)

from the poem, "A Maiden" by  
Sara Teasdale

Kevin A. Memley

Slow, rubato with the text ♩ = 68

Solo Voice

Oh if I were the vel-vet rose up - on the red rose

vine, I'd climb to touch his win-dow and make his case - ment

Soprano I, II  
(tutti)

fine. Oh if I were the vel-vet rose up - on the red rose vine, I'd

Alto  
(match vowel of soprano text)

Oh Ah

(for rehearsal only)

climb to touch his win-dow and make his case - ment fine. But

Oh Ay Ah But

P1447

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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 "The Maiden" (which we retitled "If I Were the Velvet Rose"), I wanted to explore Sara's thoughts on love, specifically unfulfilled love - a theme that resonates greatly in her body of work. 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.

KAM

S. I. *poco rit.* **mp**  
 17 since I am a maid - en I go with down-cast eyes, and  
 S. II **mp**  
 18 since I am a maid - en I go with down - cast eyes, and  
 A. **mp**  
 19 since I am a maid - en I go with down - cast eyes, and  
 20 since I am a maid - en I go with down - cast eyes, and  
*poco rit.* **mp**

*a tempo* **ritard**  
 21 he will nev - er hear the songs that he has turned to  
 22 he will nev - er hear the songs that he has turned to  
 23 he will nev - er hear the songs that he has turned to  
*a tempo* **ritard**

*a tempo* (no vib., pure tone) **mp**  
 24 sighs. Ah Ah Ah  
 25 **p** (echo) And if I were the lit-tle bird that  
 26 **mp** sighs. And if I were the lit-tle bird that  
 27 *a tempo* **mp** twit - ters on the

*sub mf*  
 28 Ah all day I'd sing my love  
 29 *sub mf* twit - ters on the tree, all day I'd sing my love for him  
 30 *sub mf* tree, all day I'd sing my love for him

31 *mp* 32 33 *mf* 34

for him\_ till he\_ should hark - en me. And since I am a\_

for him\_ he should hark - en me. And since I\_ am a

for him\_ he should hark - en me. And since I am a

*mp* *mf*

35 36 37 38 *f*

maid - en my love will nev - er know nev - er know that

maid - en my love will nev - er know nev - er know that

maid - en my love will nev - er know nev - er know that

*f*

39 *Largamente* 40 *a tempo* 41 *pp*

I could kiss him with a mouth more

I could kiss him with a mouth more red\_ than ros - es

I could kiss him with a mouth

*Largamente* *a tempo* *pp*

42 *molto rit.* 43 44

red\_ than ros - es blow.

blow more red\_ than ros - es blow.

*pp* ros - - - - es blow.

*molto rit.*



Kevin A. Memley is a refreshing and versatile composer whose works have received the world-wide attention of audiences and performers. Though largely self-taught, Memley has received praise for his fine craftsmanship and dedication. He is in demand as a commissioned composer and has been prominently featured in ACDA National and Regional conventions since 2009. In addition, many All-State Choirs across the United States have sung his works. His music has been performed in the Kennedy Center, Carnegie Hall, Segerstrom Hall, the Chicago Symphony Hall and at the Llangollen International Choral Festival in Wales by top placing choirs. He is published with Pavane Publishing (including his own choral series), Walton Music, Gentry Publishing and John Rich Music Press.

Memley has also composed, orchestrated and conducted for film. His two feature scores, "Final Encounter" and "Daim Duab," have played largely in the Western Hemisphere, Europe and Asia. Memley has earned a Designated Subjects Credential in Multimedia from Fresno Pacific University and teaches Music Technology at Clovis East High School. As an accomplished accompanist, he serves the Fresno area at Clovis East High School, the San Joaquin Chorale of Fresno Pacific University, and the Willow International Community College Choir. Since 2009, he has directed the choir at the Kingsburg Community Church and often writes for them.

He resides in Fresno, California, with his wife Melody and three sons Mark, John, and Kyle. For more information, visit [www.kevinmemley.com](http://www.kevinmemley.com).

### Music by Kevin A. Memley

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