

# There Will Come Soft Rains

(S.S.A.A., Oboe and Piano)

Sara Teasdale

Kevin A. Memley

Slow, flowing  $\text{♩} = 58$

Oboe

1 2 3 4 5 6

*mp*

7 8 9 10 11

All voices *mp*

There will come

*mp*

12 13 14 15

soft rains and the smell

*mf*

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16 17 18 19

*mp*

of the ground, and swal-lows

20 21 22 23

*f*

cir - cling, cir - cling with their shim -

24 25 26 27

*mp* *p*

- m'ring sound; and frogs in the pools

28 29 30 31

*mf* *mp*

sing - ing at night, and wild plum trees

32 33 34 35 36

*f* *p*

in trem - u - lous white.

37 38 39 40

*mf* *mp*

41 42 43 44

*mp*

There will come soft

45 46 47 48

rains and the smell of the

49 50 51 52

*mp* *mf* *p*

ground, and swallows circling,

53 54 55 56

cir - cling with their shim - - - m'ring

57 58 59 60

sound; and rob - ins will wear their feath - 'ry

61 62 63 64

fire whist - ling their whims on a low fence -

*relaxed*

65 66 67 68

-wire. And no<sup>\*</sup> one will know of the war not

*passionate with slightly relaxed tempo*

69 70 71 72

one not one will care at last when it's

73 74 75

Not one would mind

done. Not one would, one would

\* original text has the word, "not"

76 *f* if man -  
mind, nei - ther bird nor tree if man -  
77 *f*  
78 *f*  
79 *ff* per - ished ut - ter -  
kind. per - ished ut - ter -  
80 *ff*  
81 *ff*  
82 *rit.*  
83 *rit.*  
84 *Slower ♩ = 50*  
85 *Slower ♩ = 50*  
ly. per - ished ut - ter - ly.  
*pp*

86 (8)  
87  
88  
89  
90  
91  
92  
93 *p* And Spring her - self, when she woke at  
94 *mp*  
95  
96  
97  
98  
99  
dawn, would scarce - ly know  
*pp*

100

101

102

*mp*

*mp*

that we were gone,

103

104

105

gone,

gone,

that we were gone, that

*molto rit.*

106

107

108

we were gone,

*molto rit.*

were

*a tempo*

109 110 111 112 113

*p*

*pp*

*gone.*

*a tempo*

*8<sup>va</sup> (RH 8va to measure 116)*

*pp*

*molto rit*

114 115 116 117 118

*pp*

*Continue snapping until piano has completely decayed, then fade snapping over 10 sec.*

*molto rit*

*(con't) 8<sup>va</sup>*

*loco*

*ppp*

*End.*

*Hold until strings have completely decayed.*

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 "There Will Come Soft Rains," I wanted to explore Sara's depiction of the absence of humanity, specifically through what she describes as "the war." This may have been a reference to her own time period, although I find it more haunting to imagine that she could be describing the things of today. 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.

Oboe

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1 2 3 4 5 6 7 8 9 10  
*mp*

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28  
*mp*

29 30 31 32 33 34 35 36 37 38 39 40  
*mf*

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58  
*mp*

59 60 61 62 63 64 65 66 67 68 69 70 71  
*mf*

72 73 74 75 76 77 78 79 80 81 82  
*mp*

83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100  
*rit.* **2** **16** *mp*

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118  
*a tempo* *molto rit.* *p* *pp*

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