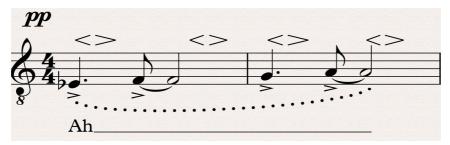
There Will Come Soft Rains

David Hal Campbell

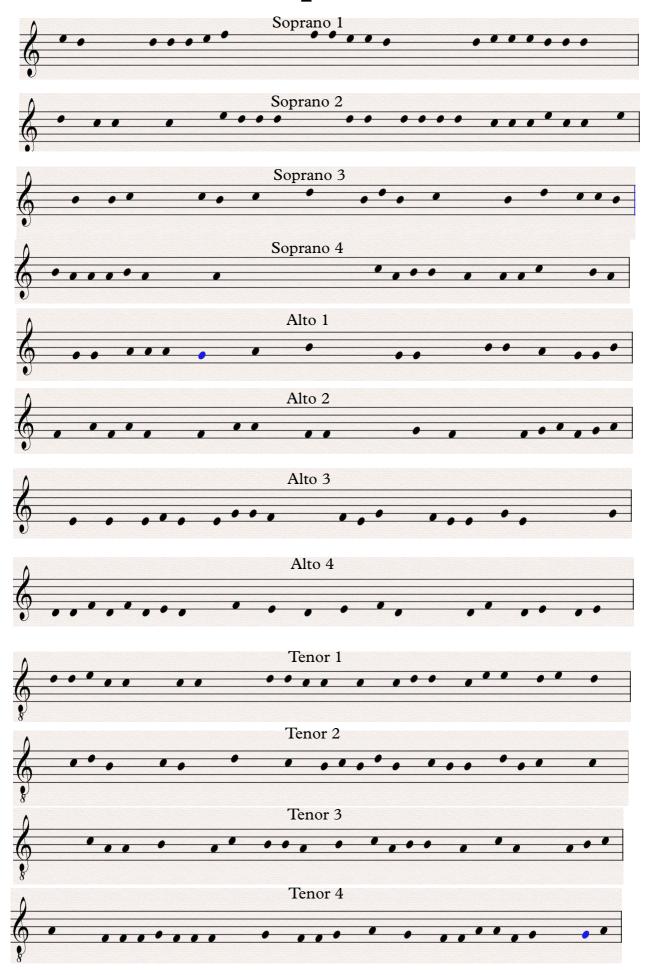
There are several composer's notes for this piece that will aid with ease of performance. because of layout issues it was not feasible to include these notes on each page.

- 1. The 3-note (sometime 1 or 2 note) groups of pitches that are to be sung *sempre staccato* should be freely improvised to match the general feel/sound of raindrops falling. Whenever these rain-like sounds are desired the boxed text above will indicate the relative amount of note repetitions. When the indication is a general "sprinkle", for example, there would be relatively fewer pitches produced by each singer. It is important to note that frequency of pitches does not neccesarrily equal dynamic level. The two elements are treated seperately in this piece.
- 2. A basic rain pattern has been provided. This can be used as guide to get the singers started with ideas for improvisation. Once the singers become more comfortable they are encouraged to freely improvise in the appropriate sections.
- 3. In the sections dominated by graphic elements, such as page 1, the dashed vertical lines point out important moments of change, and precisely where they should occur. The singers should always take their cues from the melody in these, and other situations of timing.
- 4. Entrances are generally intuitive, the only time that the singers will need to be cued in will be on page 1, where their entrance can be cued according to the number and relative position within the score (marked with numbers 1-12) When it is not as important exactly when the singers enter or exit they are generally free to do so within the space of a certain amount of time, while trying to follow the positional order presented in the score.
- 5. A free trill is simply a moment where all the assigned voices should sing unmeasured trills using the provided notes. The singers should strive to sing irrelgular rhythms that do not conform to eachother in these sections. They are free to re-voice the provided syllables, or not (e.g. la a a , or la la a la etc) in any combination.
- 6. Beginning in m. 13. the tenors and basses sing a rising repeating chant. The markings indicate that though each 4-note section (marked by the dotted slur) should be sung with one breath, light articulations should be made. Some of these articulations are marked at the beginning of each new pitch with accents. These are articulations that must be performed by all. Others should be freely improvised as a simple sudden crescendos or accents. An illustration of this idea is provided below.



Generally, 1 "messa di voce" per note (as indicated with the haripins above) will be sufficient, though 2 or more would also be appropriate on the longer notes. Much like the free trills, the singers should strive for independent placement of these extra articulations in order to create a constantly undulating chant, with an organic, life-like texture. Care must be taken to correctly balance these articulations. While they should be audible, they should not overpower the melodies in the Alto and Soprano sections.

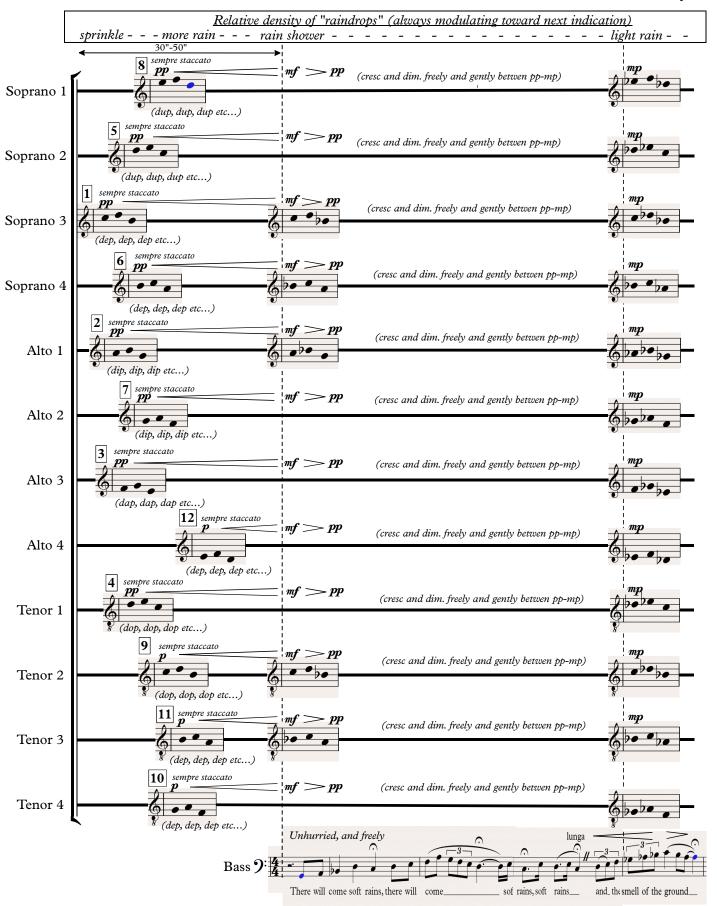
Rain patterns

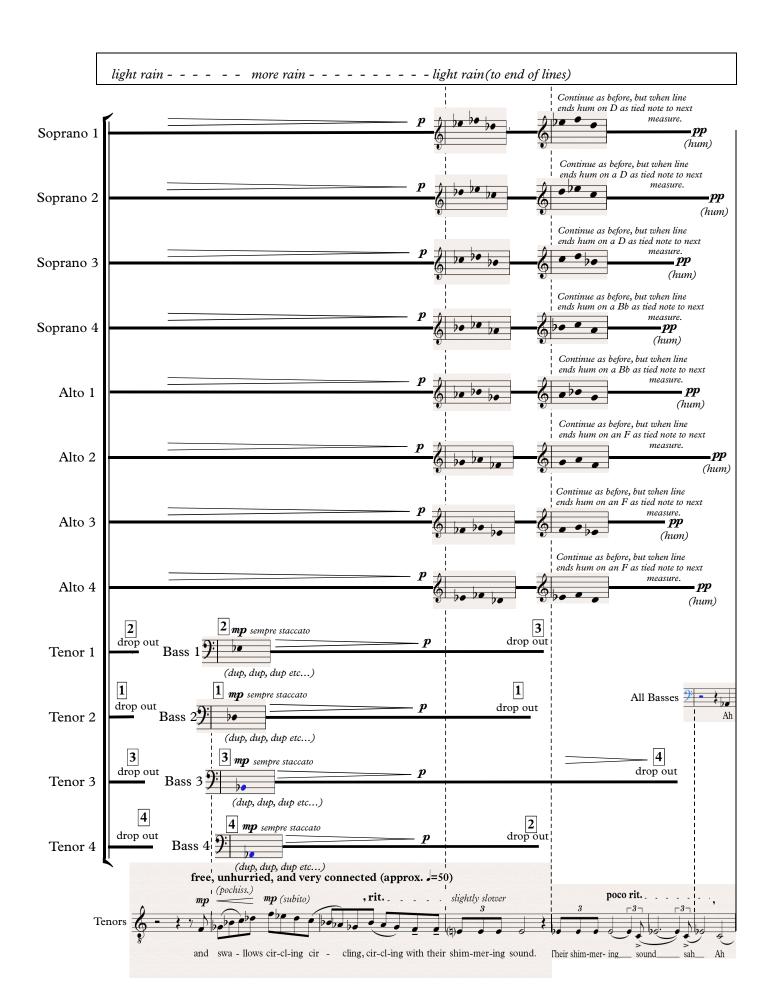


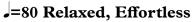
There Will Come Soft Rains

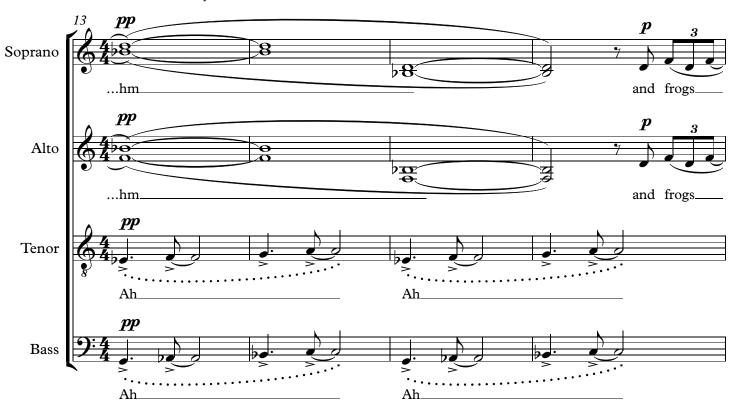
Sara Teasdale

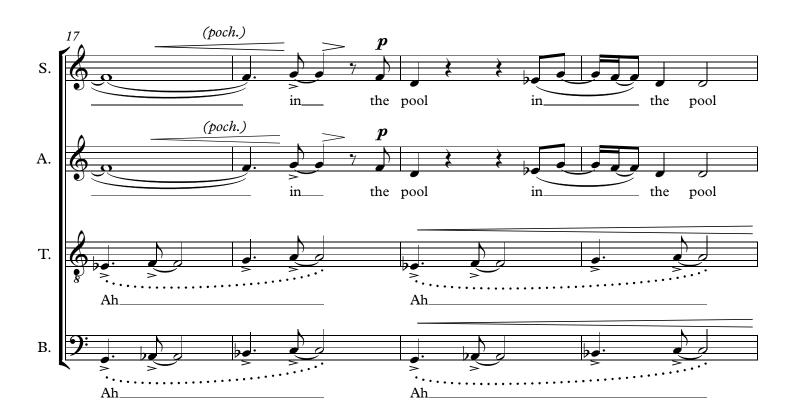
David Hal Campbell

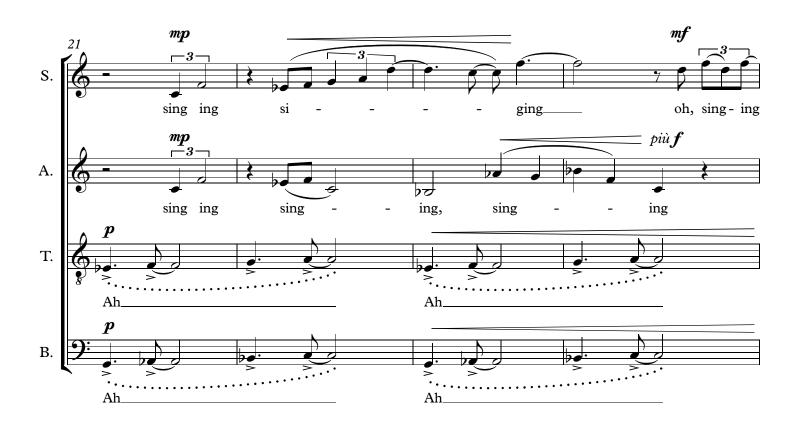


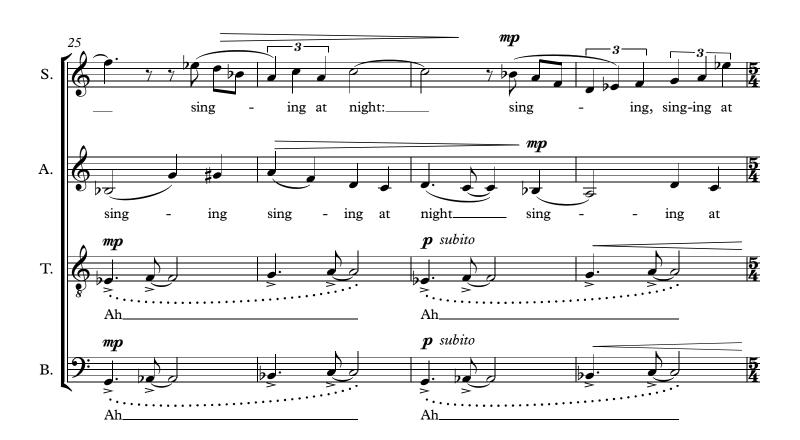


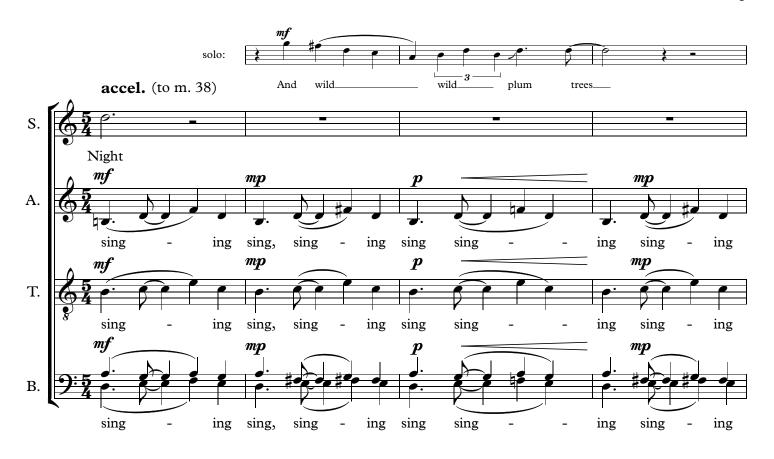


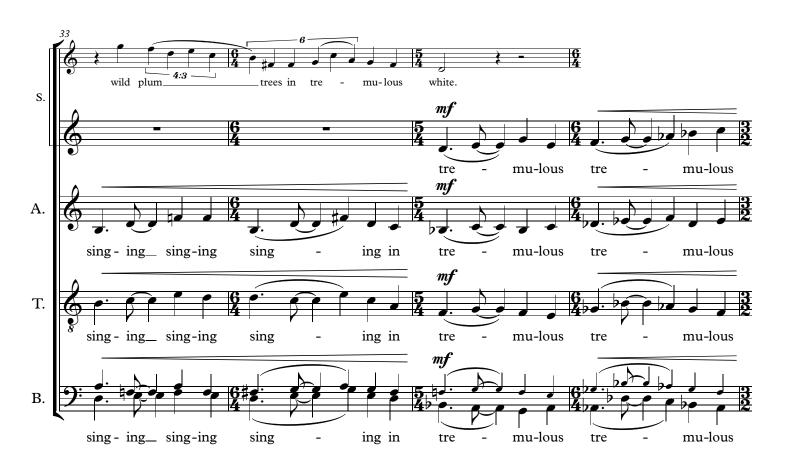




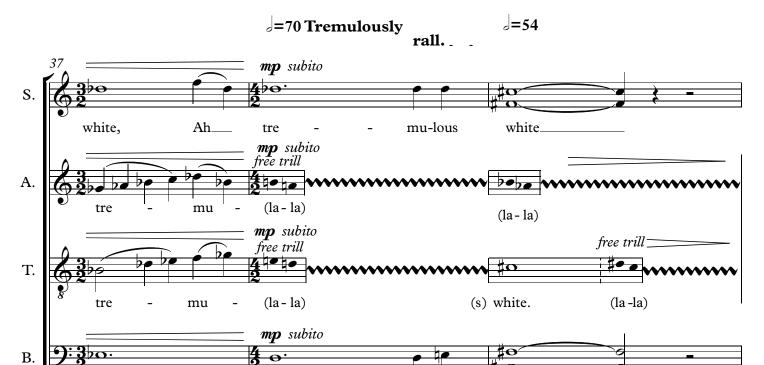








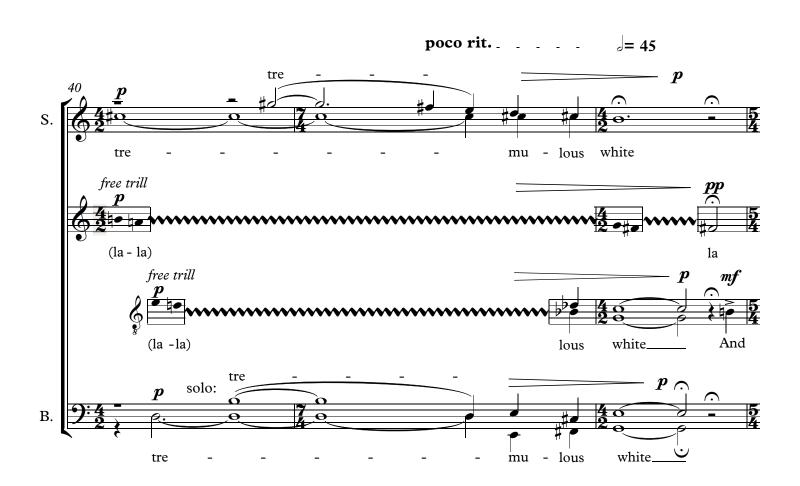
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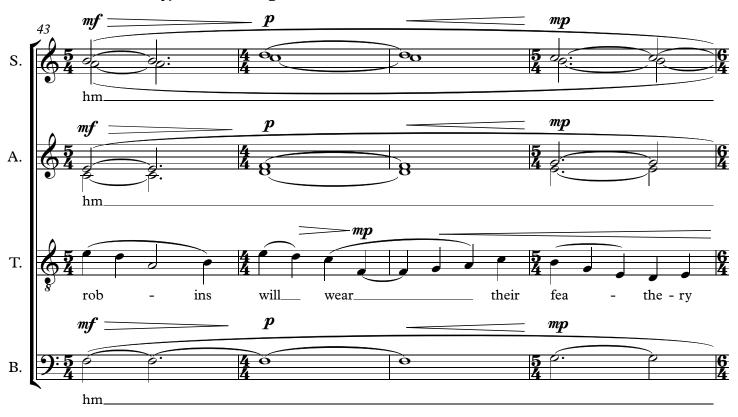
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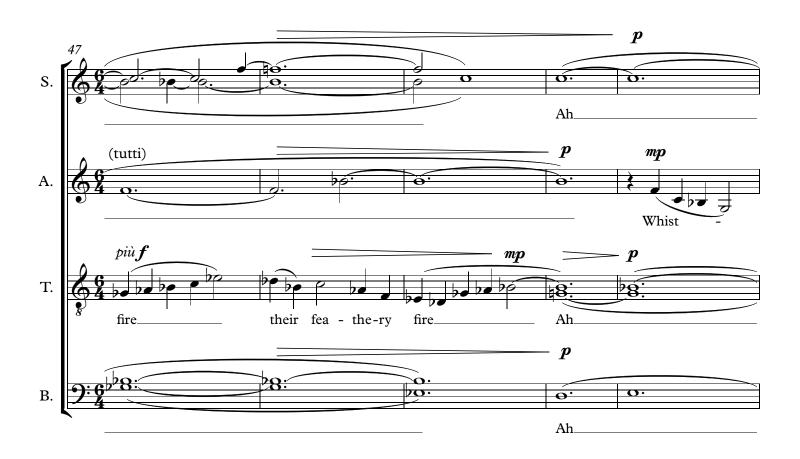
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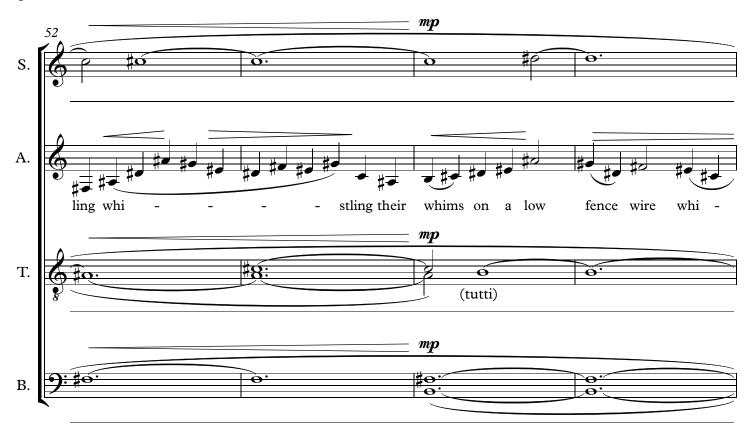
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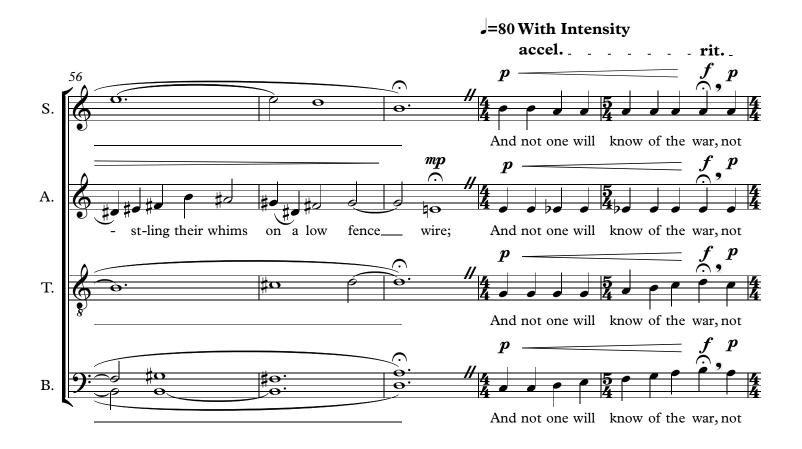


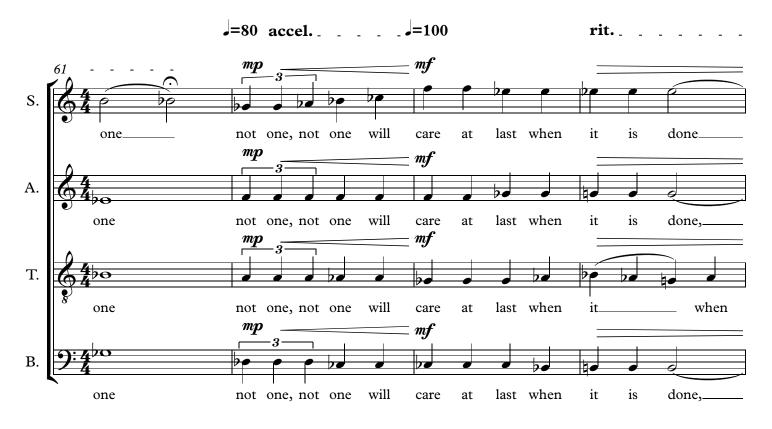
=140 Freely, Shimmering

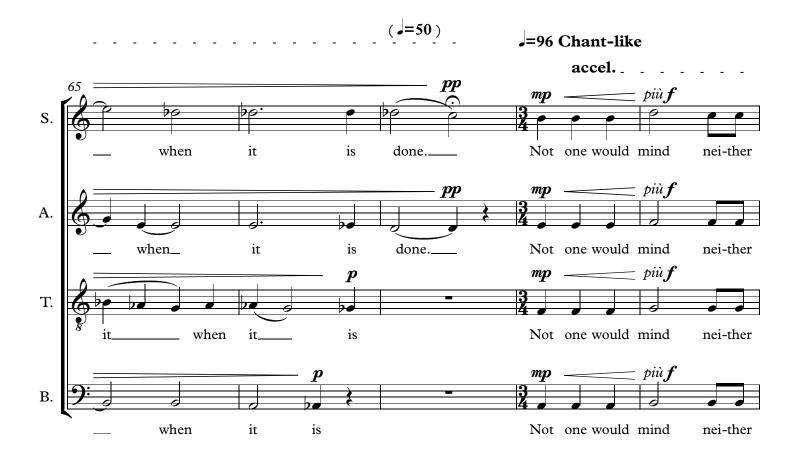


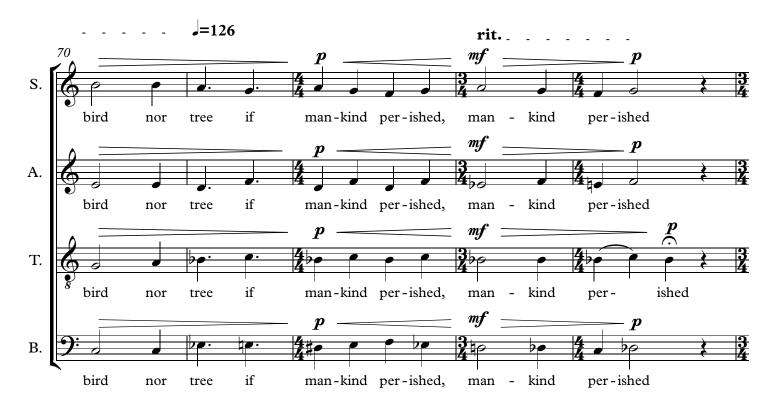




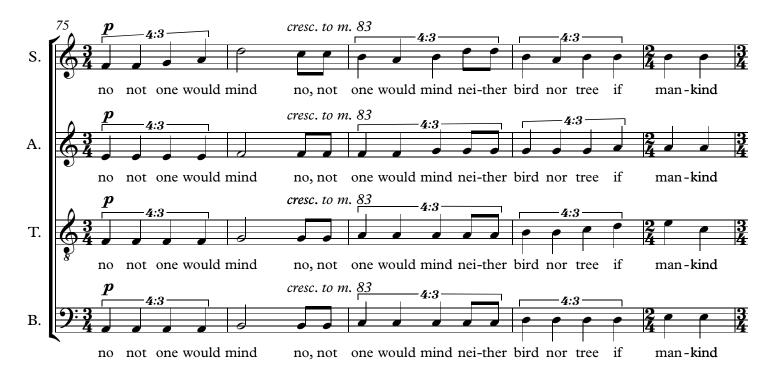






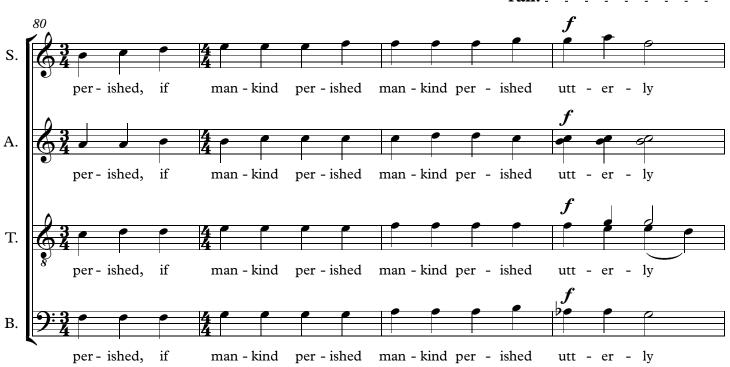


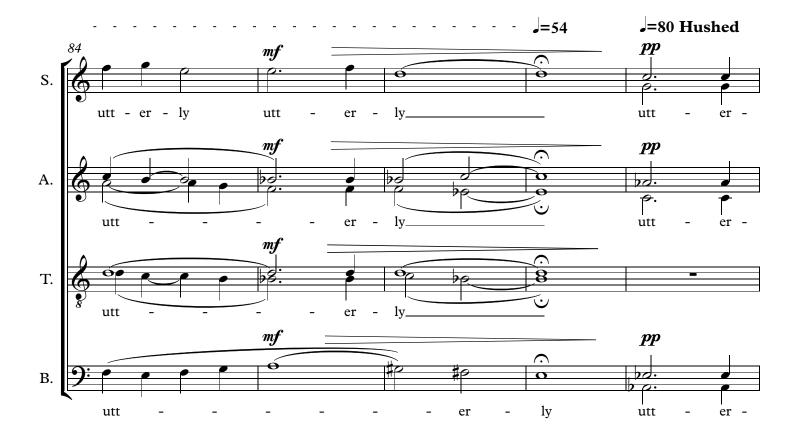
=100 Fervently

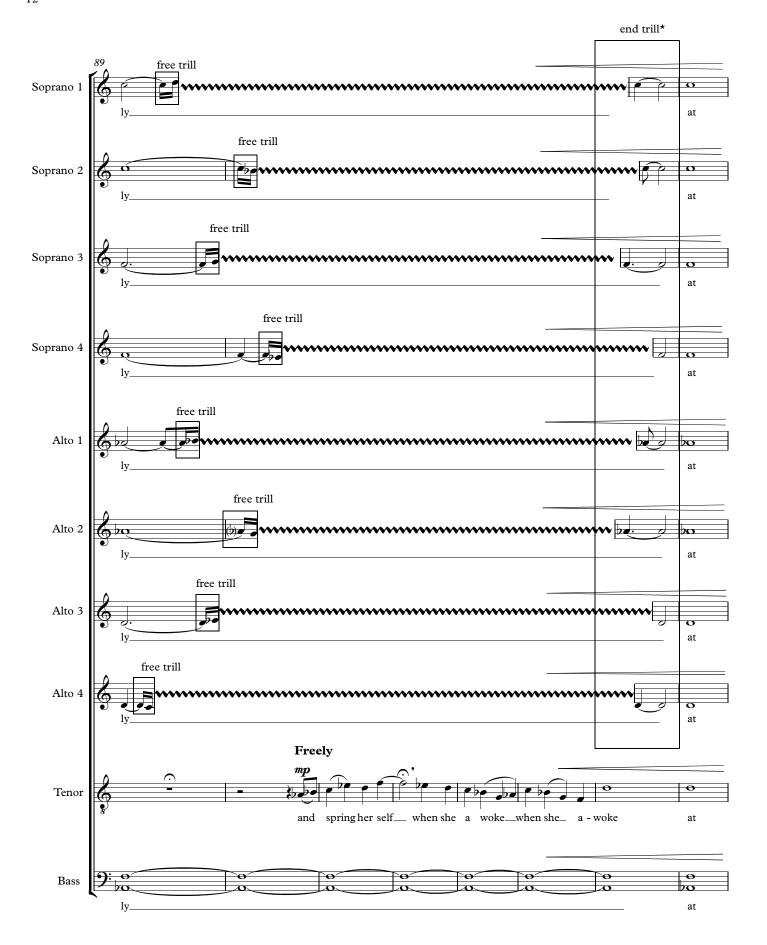


J=124

accel. rall.

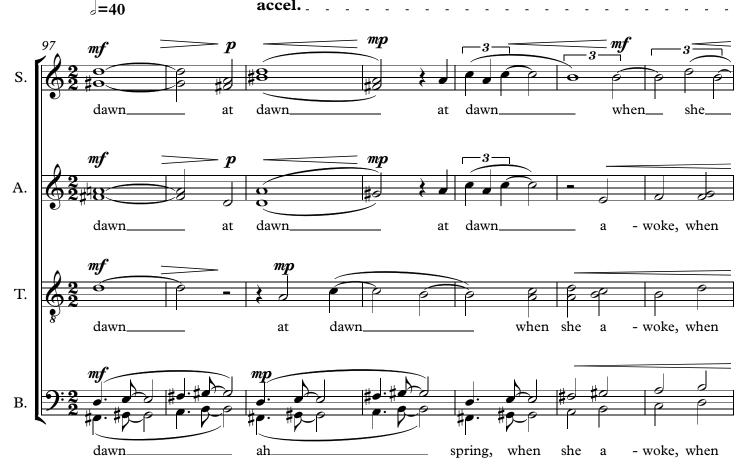












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