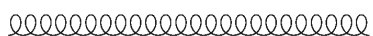


# There Will Come Soft Rains

for horn octet

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# *There Will Come Soft Rains*

for horn octet

## Program Note

*There Will Come Soft Rains* for horn octet is based on a poem by Sara Teasdale. The poem juxtaposes the soft and idyllic sounds of nature with the underlying implication of humankind's disappearance from earth. Nature reclaims the ruined battlefields of war, while the footprint of man slowly begins to disappear to the unrelenting forces of time. The shimmering of the rains and the sound of a natural world in this piece is replicated by an effect in the horn, where two players place their bells against each other, and sound a standing wave when both players play simultaneously. The juxtaposition of the poem is also reflected in the front quartet playing mostly melodic material on top of the back quartet's textural material, giving a sense of divided worlds.

*There will come soft rains and the smell of the ground,  
And swallows calling with their shimmering sound;*

*And frogs in the pools singing at night,  
And wild plum-trees in tremulous white;*

*Robins will wear their feathery fire  
Whistling their whims on a low fence-wire;*

*And not one will know of the war, not one  
Will care at last when it is done.*

*Not one would mind, neither bird nor tree  
If mankind perished utterly;*

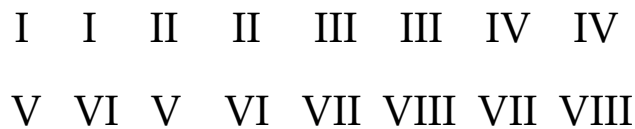
*And Spring herself, when she woke at dawn,  
Would scarcely know that we were gone.*

*-Sara Teasdale*

c. 7 minutes

## Performance Note

1. The main extended technique in this piece is played exclusively by the back quartet (Horn IV – VIII). This effect is achieved by placing the bells of a pair of horns together, which creates a standing wave when both players play. The distance between bells is very close, and the bells may almost touch given the circumstances involved, including dynamics and range. Experimentation between the pairs of horns may be required to achieve the effect in full. The hand cannot be placed in the bell for intonation purposes during these passages, as it detracts from the effect of the standing wave.
2. The setup of the octet or choir may need to change based on the number of players required. For the bell-to-bell effect, the setup of a horn choir should look something similar to the diagram below:



3. The back row is paired with their counterparts in the row, creating the pairs for the bell-to-bell effect. For additional players without counterparts in the back row, during bell-to-bell passages, they should not play as to not detract from the effect of the standing wave.
4. Microtones occur throughout the piece in various degrees. The microtones can be achieved by playing either the seventh or eleventh partial on different valve combinations, or by combining different fingerings with embouchure changes. Most microtones cannot be adjusted with the hand, as the bell is already against another bell, requiring the player to remove their hand.
  - ♮ one quarter-tone flat (eleventh partial)
  - ♯ one quarter-tone sharp (eleventh partial)
  - ♭ roughly 30 cents lowered (seventh partial)
  - ♮ roughly 30 cents lowered (seventh partial)
5. In Horn I after rehearsal A and Horn III and IV at rehearsal F, the type of horn used may not produce an octave harmonic with the depressed valve. The effect of the “choked” sound is more important, and therefore the valve depressed should be the first valve that the leadpipe connects to. If the octave harmonic can be produced, the player should still strive to play it.
6. A glass mute is utilized in Horn II. This mute may vary in size depending on the player and horn involved, but the mute should be firmly set in the bell, as to drastically alter the timbre.

# There Will Come Soft Rains

Cory Brodack

Shimmering, ♩ = c. 54

The score is divided into two systems. The first system (measures 1-5) features eight Horn parts (I-VIII) and eight Trombone parts (I-VIII). Horn I has a triplet of eighth notes in measure 4. Dynamics range from *p* to *mf*. Performance instructions include *mp espress. cresc. poco a poco* and *ord.*. Trombone parts include instructions like *direct bell into Horn 6 bell*, *D horn*, *ord.*, *D horn sim.*, *D<sup>b</sup> horn*, *ord.*, *sim.*, *C horn*, *ord.*, *sim.*, and *straight mute*. The second system (measures 6-10) continues the parts with various dynamic markings such as *fzp*, *pp*, *mp*, and *ppp*. Trombone parts include instructions like *as before* and *to open*. The score concludes with a final dynamic of *pp*.

There Will Come Soft Rains

11 *poco accel.*

I *mf* *f* *molto espress.* 3 3 3

II *mf* open

III *mf* open

IV *mf*

V bell to ord. position *mp* *pp*

VI bell to ord. position *mp* *pp*

VII bell to ord. position *pp* *mp* *pp*

VIII *pp* *mp* *pp*

**A** Darker, moving forward ♩ = c. 76 F horn, depress 1st valve halfway

I *mp* 3

II *pp* *mp* 3 3

III *pp* *mp*

IV *pp* *mp* *p* 3 *mp*

V straight mute *mf* *espress.* 3 3 to open

VI *pp* *mp* 3 *mp*

VII *pp* *mp* *mp*

VIII *pp* *mp* *mp*

**B** Tempo I

20

I *mp* *poco* *mp*  
 II *mp* *poco* *mp*  
 III *mp* *poco* *mp*  
 IV *mp* *poco* *mp*  
 V *open* *mp* *mf* *poco* *direct bell into Horn 6 bell*  
 VI *mf* *poco* *direct bell into Horn 5 bell*  
 VII *poco* *mp*  
 VIII *poco* *mp*

**C** Growing, ♩ = c. 80

25 *accel.*

I *mp* *p* *p* *f*  
 II *mp* *p* *p* *f* *mf*  
 III *mp* *p* *p* *f* *mf en dehors*  
 IV *mp* *p* *D horn* *ord.* *f*  
 V *pp* *ord.* *mp* *pp*  
 VI *C horn* *ord.* *sim.* *pp*  
 VII *direct bell into Horn 8 bell* *pp* *D horn* *ord.* *mp* *pp*  
 VIII *direct bell into Horn 7 bell* *pp* *D horn* *ord.* *sim.* *pp*

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30

I *mf en dehors* *f*

II *en dehors* *mf* *f*

III *mf en dehors* *f*

IV *mf en dehors* *ord.* *F horn mf* *f* *bell to ord. position*

V *mp* *pp* *mf*

VI *D<sup>b</sup> horn ord.* *D<sup>b</sup> horn ord. D horn ord.* *bell to ord. position* *mf*

VII *E horn ord.* *D<sup>b</sup> horn* *bell to ord. position*

VIII *D<sup>b</sup> horn ord.* *C horn pp* *bell to ord. position* *mf*

34

I *f* *ff* *f*

II *fz* *mp*

III *mf* *f* *ff* *f*

IV *mf* *fz* *mp*

V *fz* *fz* *mp*

VI *fz* *fz* *mp*

VII *fz* *fz* *mp*

VIII *fz* *fz* *mp*

*poco rit.*



**D** Pushing Forward,  $\text{♩} = c. 72$

Musical score for measures 1-42, featuring eight staves (I-VIII) in 12/8 time. The score includes various dynamics such as *f*, *mp*, and *ff*. Specific instrumentations are noted: *D<sup>b</sup> horn* in measure 4 and *C horn ord.* in measure 42. The music consists of melodic lines with some rests and dynamic markings.

Musical score for measures 43-72, continuing from the previous system. It features eight staves (I-VIII) in 12/8 time. Dynamics include *mf*, *f*, *mf espress.*, and *f*. Instrumentations include *D horn* in measure 66 and *D<sup>b</sup> horn ord.* in measure 70. The score shows complex melodic and rhythmic patterns across the staves.

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E Reflective, ♩ = c. 64

47 *poco accel.*

Measures 47-50. Dynamics include *mp*, *cresc.*, and *f*. A key signature change to E major is indicated at measure 49. The score includes various musical notations such as slurs, accents, and dynamic markings.

51

Measures 51-54. Dynamics include *p* and *mf*. Performance instructions include "glass mute", "straight mute", "direct bell into Horn 6 bell", "direct bell into Horn 5 bell", and "to open". The score includes various musical notations such as slurs, accents, and dynamic markings.

There Will Come Soft Rains

F

56

Musical score for measures 56-60. The score is for eight parts (I-VIII). Part I: mp, open, mp sim. Part II: mp, mp sim. Part III: F horn, depress 1st valve halfway, p. Part IV: mf en dehors, p. Part V: empty. Part VI: empty. Part VII: p, mp, open, mp sim. Part VIII: mp, mp sim.

61

Musical score for measures 61-65. The score is for eight parts (I-VIII). Part I: mp, f cuivré. Part II: mp, f cuivré, p poco cresc. Part III: to open. Part IV: empty. Part V: D horn ord., p. Part VI: (open) C horn ord., D horn ord., p. Part VII: mp, f cuivré, p. Part VIII: mp, f cuivré, p.

There Will Come Soft Rains

G

Musical score for measures 1-68, featuring eight staves (I-VIII) in 12/8 time. The score includes dynamic markings such as *mp*, *mf*, and *open*. Performance instructions include "to open" for the strings and "bell to ord. position" for the bells. The music is characterized by flowing lines and a steady eighth-note accompaniment.

Musical score for measures 69-96, continuing from the previous page. It features eight staves (I-VIII) in 12/8 time. Dynamic markings include *mp*, *cresc.*, and *mf*. The music continues with similar textures and includes a *cresc.* marking at the bottom of the page.

H  $\text{♩} = \text{♩}$

73

I *f* *fz*

II *f* *fz*

III *f* *fz* *f*

IV *f* *fz* *f*

V *f* *fz* *f*

VI *f* *fz* *f*

VII *f* *fz* *f*

VIII *f* *fz* *f*

I Tempo I

77 rit.

I

II *mp* glass mute 3

III *mp* *p* *mp*

IV *mp*

V *mf* direct bell into Horn 6 bell

VI *mf* direct bell into Horn 5 bell

VII *mf* direct bell into Horn 8 bell

VIII *mf* direct bell into Horn 7 bell

82

I *to open* *fz p* *mp* *mp*

II *mp*

III *fz p* *mp* *mp*

IV *p* *mp*

V *as before* *pp* *mp* *pp* *bell to ord. position* *mp*

VI *as before* *pp* *mp* *pp* *bell to ord. position*

VII *as before* *pp* *mp* *pp* *bell to ord. position* *mp*

VIII *as before* *pp* *mp* *pp* *bell to ord. position* *mp*

87

I *mp* *cresc.*

II *mp* *cresc.*

III *mp* *cresc.*

IV *mp* *cresc.*

V *cresc.*

VI *cresc.*

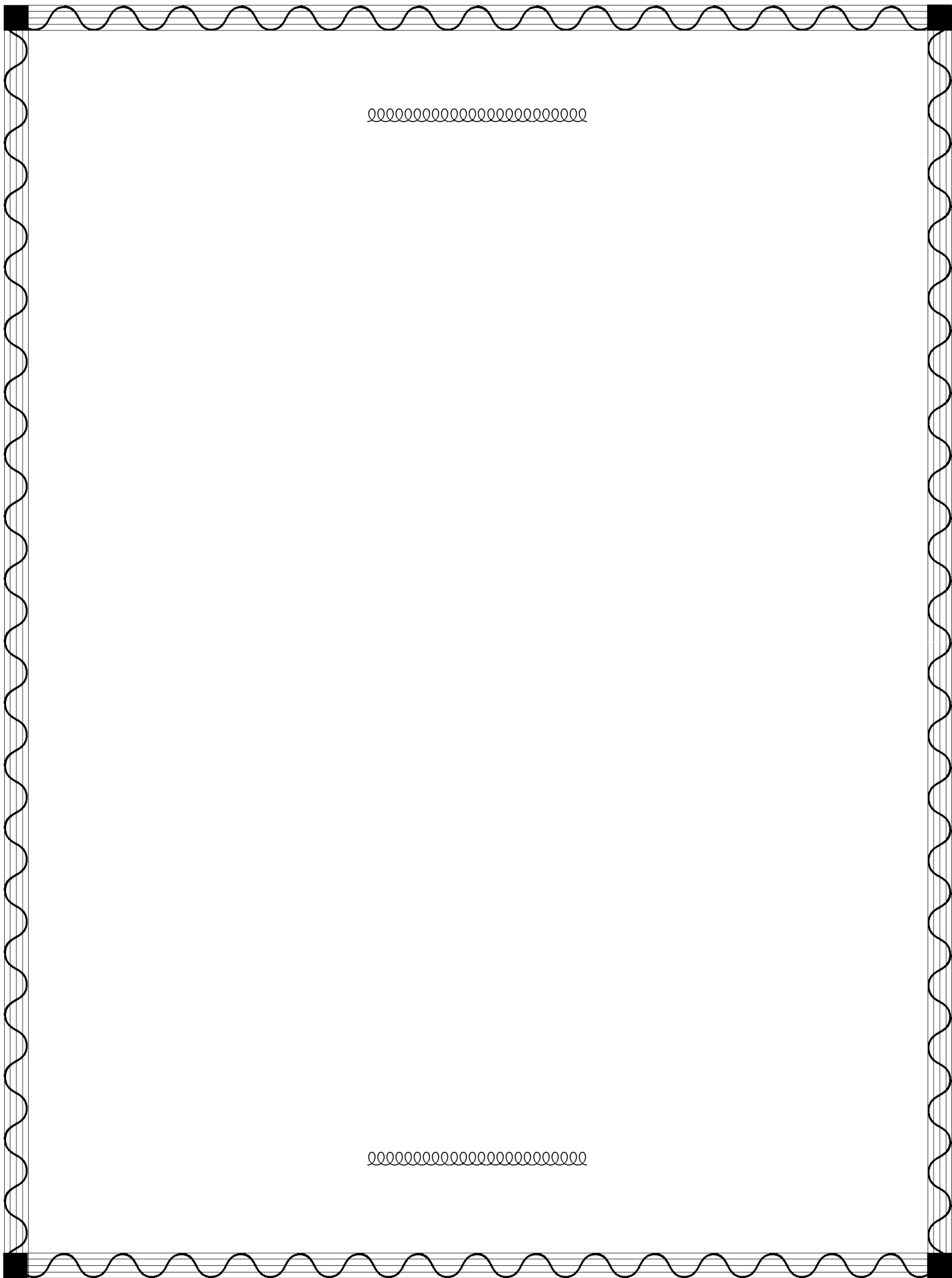
VII *cresc.*

VIII *cresc.*

Musical score for measures 91-94, featuring eight staves (I-VIII). The score includes dynamic markings such as *f*, *mf*, and *mp*, and contains several triplet markings. The time signature changes from 5/4 to 4/4 and then to 3/2.

Musical score for measures 95-98, featuring eight staves (I-VIII). The score includes dynamic markings such as *mf*, *f*, and *ff*, and contains several triplet markings. The time signature is 4/4. The word *lunga* is written above the notes in measures 95, 96, 97, and 98. A *rit.* marking is present at the beginning of measure 95. Specific performance instructions are provided for staves V, VI, and VII: "direct bell into Horn 6 bell", "direct bell into Horn 5 bell", and "direct bell into Horn 8 bell".

Following the final chords, allow sufficient silence between each chord.



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