

Franz Kaern-Biederstedt

(* 1973)

Before, amidst, and after Rain

Song-cycle for tenor,
three violas (two of them with scordatura),
and percussion
(suspended cymbal, crotales, Glockenspiel)
after seven poems by American poets

(2026)

Dedicated to my family in the USA

Score sounds as notated (non-transposed)

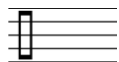
Duration time app. 30 minutes

Content:

Thomas Bailey Aldrich (1836-1907)		
<i>Before the Rain</i>		p. 1
Emily Dickinson (1830-1886)		
<i>The Wind begun to Roch the Grass</i>		p. 16
Henry Wadsworth Longfellow (1807-1882)		
<i>The Rainy Day</i>		p. 32
Edward Thomas (1878-1917)		
<i>Rain</i>		p. 36
Emily Dickinson		
<i>On this long Storm the Rainbow rose</i>		p. 44
Emily Dickinson		
<i>Our little Kinsmen</i>		p. 50
Thomas Bailey Aldrich		
<i>After Rain</i>		p. 58
The poems		p. 78

Explanations

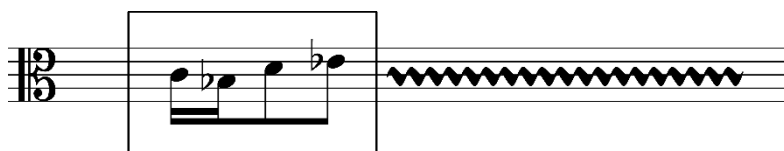
General



Noise key, no distinct pitches



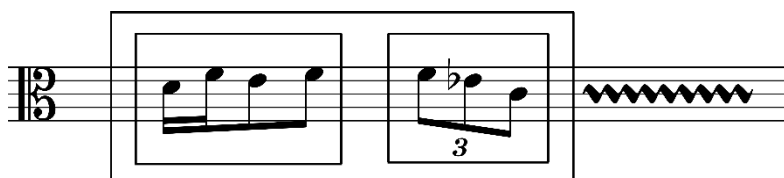
Repeat the given notes in the exact rhythm in the given tempo as long as indicated.



Repeat the notes in the box in the exact rhythm and in the given tempo, but not necessarily aligned with the other players.



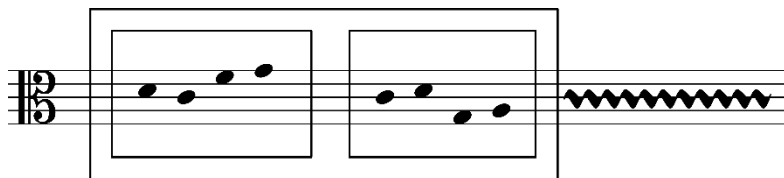
Play the boxes just once and exactly in the order as they are presented.



Play the notes in the exact rhythm and in the given tempo, but not necessarily aligned with the other players. Freely go back and forth between the different inner boxes. You may also repeat single boxes.



Play the notes in the box in free rhythm and not synchronized with the tempo.



Play the notes in the inner boxes in free tempo and note values, not synchronized with a general tempo. Freely change back and forth between the different inner boxes.



Different fermatas from very short to very long.

Violas

The scordatura of Viola 1 is a semitone higher (db – ab – eb' – bb'), that of viola 3 a semitone lower (B – f# – c#' – g#').

s.p. = *sul ponticello*, near the bridge

m.s.p. = *molto sul ponticello*, very close to the bridge

s.t. = *sul tasto*, near the fingerboard

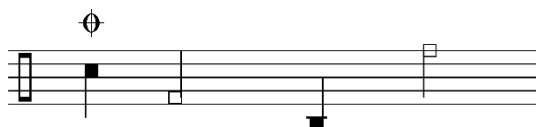
m.s.t. = *molto sul tasto*, very far into the fingerboard

ord. = *ordinario*, ordinary bowing point

s.p. —————▶ ord. = gradually move with the bow from one bowing position to the other.



Airy sounds on the bridge with dampened strings



Airy sounds on the different dampened strings

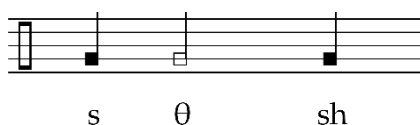


Open strings and natural harmonics on the indicated strings.



Half-harmonics = tip the strings with the gripping finger in the way as if you would play natural or artificial harmonics, not fully pressing down the finger. At the same time dampen the strings with the not gripping fingers. The result is a very noisy, soft, but distinctly audible pitch.

Tenor



Airy sounds with the given voiceless consonants
 s = as in *some* theta = *th* as in *thing* sh = as in *shower*

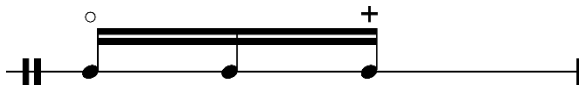
Percussion



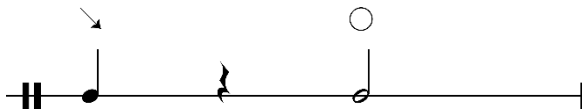
Let the sound or tone ring, don't dampen or muffle.



Cut off the sound dampening the instrument abruptly.



Play the cymbal with free vibration (°) or muffled (+) by the other hand.



Scratch sounds on the cymbal, either just one short scratch, or extended by circling the cymbal's bell.



Wooden Drumstick



Jazz Brushes



Semi-hard felt- or yarn-mallet



Bow (best Cello or Contrabass)



On the bell of the cymbal



On the edge of the cymbal

Dedicated to my family in the USA

Before, amidst, and after Rain

Song cycle for solo tenor, three violas and percussion
after poems by American poets

Franz Kaern-Biederstedt, 2026

The musical score is arranged in five staves. The first four staves (Suspended Cymbal, Crotales, Glockenspiel, and Tenor Solo) are grouped together with a brace on the left. The fifth staff is for Viola 1 (Scordatura). The bottom two staves are for Viola 2 and Viola 3 (Scordatura).

Suspended Cymbal: Starts with a single note marked *pp* and a fermata. Above the staff, a box with a vertical line and a circle is labeled "Not measured, free".

Crotales: Features a single note with a fermata.

Glockenspiel: Features a single note with a fermata.

Tenor Solo: Features a single note with a fermata.

Viola 1 (Scordatura): The scordatura is db-ab-eb'-bb' . It starts with a single note and a fermata, labeled "Not measured, free". Later, it has a melodic line starting with a *p* dynamic, marked "fast upbeat".

Viola 2: Starts with a single note and a fermata. It then has a melodic line starting with a *pp* dynamic, marked "more accel.", which transitions to a *mp* dynamic.

Viola 3 (Scordatura): The scordatura is $\text{H-f\#-c\#'-g\#}$. It starts with a melodic line marked *ppp*, labeled "start slowly, ritenuto", which then transitions to a *p* dynamic marked "slight accel."

Before the Rain (Thomas Bailey Aldrich)

1 Measured, slow

♩ = 56

Crotales and Glockenspiel with the same two mallets
always let ring

Crot.

Gfsp.

mf mp p

mf mp p

pp

p

3

3

1 Measured, slow

♩ = 56

Vla. 1

Vla. 2

Vla. 3

mf pp

pp

pp

pp

mf

pp

mf pp

pp

IV

II

III

IV

III

II

III

Crot.

Gfsp.

Vla. 1

Vla. 2

Vla. 3

mf mp p

mf p mp

mf pp

pp

pp

pp

5

3

3

III

IV

III

IV

III

IV

2 damp all the others
while playing f#

The musical score is for the song "We knew it would rain." It features three parts: Crotchet (Crot.), Glockenspiel (Glsp.), and Tenor Solo (T. Solo). The key signature has one sharp (F#), and the time signature is 8/8. The Crotchet part starts with a half note F#4 (marked *mf*) and a half note F#5 (marked *p*). The Glockenspiel part has a rhythmic pattern of eighth and sixteenth notes, starting with a half note F#4 (marked *mp*). The Tenor Solo part starts with a half note F#4 (marked *p*) and a half note F#5 (marked *soft and tender*), followed by a triplet of eighth notes (F#4, F#4, F#4) and a half note F#4. The lyrics "We knew it would rain," are written below the Tenor Solo part.

White playing:

Crot.

mf

p

Glsp.

mp

soft and tender

p

3

T. Solo

8

We knew it would rain,

Vla. 2+3: Repeat the notes in the boxes *molto rubato* with unregular note values, sometimes a little bit pushing, sometimes leaned back, sometimes somewhat lingering on one note; not in sync with each other through a joint tempo or meter. Vla. 1 holds its $f\sharp$, accenting it unregularly, adding the extensions in the boxes by freely reacting to moments of the tenor melody, playing each box only once.

The image shows a musical score for three violas, labeled Vla. 1, Vla. 2, and Vla. 3. Vla. 1 is in alto clef (C4 on the third line) with a key signature of one sharp (F#). It starts with a dynamic marking of *mf* (mezzo-forte) and a hairpin indicating a decrease to *p* (piano). A boxed section contains a glissando (gliss.) marked *mp* (mezzo-piano) and *p*. Vla. 2 and Vla. 3 are in treble clef. Vla. 2 has a boxed section with fingerings III, II, and I, and a dynamic marking of *p*. Vla. 3 has a boxed section with fingerings IV and III, and a dynamic marking of *p*. All three staves end with a wavy line indicating a tremolo or sustained vibration.

Crot.

Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

for all the morn A spi - - rit

mf *mp*

mf *mp* *p* *mf* *p* *mf* *p*

3 3 3 5

Crot.

Glsp.

T. Solo

unhurried
mp

on slen-der ropes____ of mist____

p
Was

Vla. 1

unhurried
mp

Vla. 2

Vla. 3

Vla. 1 coordinated with the tenor, less *rubato*

Vla. 2+3 gradually getting in sync with each other

T. Solo

low - - - ering its gol - den buck - ets down

Vla. 1

mp *mf* *p*

Vla. 2

Vla. 3

susp. Cymb.

pppp

T. Solo

— In-to the vap-ory a - me - thyst.

Vla. 1

p *pp* *mf* *ppp*

Vla. 2

rit. *ppp*

Vla. 3

rit. *ppp*

Vla. 2+3 synchronized, together slowing down and coming to hold on the given whole note.

G.P.

3 Fully measured, a bit slower

♩ = 46

7

Glsp.

p

T. Solo

mp

Of marsh - - - es, —

3 Fully measured, a bit slower

♩ = 46

Vla. 1

pp *mp* *pp* *mp*

Vla. 2

pp *p* *mf* *pp* *p* *mf*

Vla. 3

pp *mp* *pp* *mp*



Glsp.

p *mp* *p*

T. Solo

— of marsh - es and swamps and —

Vla. 1

p *mf* *mp* *pp* *p*

Vla. 2

pp *p* *mf* *pp* *p* *mf* *pp* *p* *mf*

Vla. 3

p *pp* *mf* *mp* *pp* *p*

Gasp.

p *mf*

T. Solo

8

Scoop - - - ing the dew

Vla. 1

pp *mp* *pp* *mf*

Vla. 2

p *mf* *pp* *p* *mf* *pp* *p* *mf*

Vla. 3

pp *mp* *pp* *mf*

Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

mp

that lay on the flow - ers...

pp

pp

pp

p *mf*

pp

p *mf*

pp

pp

pp



4 Slightly pushing forward
♩ = 52

Glsp.

mf

mf

4 Slightly pushing forward
♩ = 52

Vla. 1

p *p* *mf*

p *p* *mf*

Vla. 2

mf

mf

Vla. 3

pizz. *f*

arco *mf*

pizz. *f*

arco *mf*

Glsp.

Vla. 1

Vla. 2

Vla. 3

pizz.

arco

p *p* *p* *f* *f*

6 6 7 3 3 3 3 3 3 3 3 3

7



Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

pizz.

arco

mf *f* *f* *mp* *mp* *mp* *f*

3 5 5 6

Dip - ping the jew - - - - - els

3 3 3 3 3 3 3 3 3 3 3 3

7

Glsp.

ff

7

mf 3

T. Solo

out of the sea.

Vla. 1

pizz. *f*

arco *ff*

Vla. 2

mf 5 *mf* 6 *ff*

Vla. 3

ff 3 3 3 3 3 3 3 3

≡

Glsp.

mp

5

T. Solo

ff

To _____ sprink - le,

5

Vla. 1

mp *f*

Vla. 2

f 6 *mp*

Vla. 3

mp 3 3 3 3 3 3 3 3

T. Solo *mf* 3 *mp* 3
sprink - le them_ ov - er the land,

Vla. 1 *mp* *f* *p* *mf*

Vla. 2 *f* *mp* *mf* 6 *p*

Vla. 3 *p*

T. Solo *p* *pp*
the land in show - - - ers.

Vla. 1 *pp* *p* *pp* *p* *ppp*
poco a poco
al tasto

Vla. 2 *mp* *p* *pp* *p* *pp*
poco a poco
al tasto

Vla. 3 *pp* *ppp*

Free upbeat in different note values, starting not simultaneously, but reaching the final g together.

Vla. 1 m.s.t. *pppp* m.s.t.

Vla. 2 3 *pppp* m.s.t.

Vla. 3 m.s.t. *pppp* al ordinario

6 Partly measured, slow
♩ = 56

Crot. *mf* *p*

Glockenspiel and Tenor coordinated, albeit with some *rubato*

Gls. *mp*

T. Solo *p* *mp*

We knew _____ it would rain, _____ for the pop - lars showed

Vla. 1+2: Repeat the notes in the boxes *molto rubato* with unregular note values, sometimes a little bit pushing, sometimes leaned back, sometimes somewhat lingering on one note; not in sync with each other through a joint tempo or meter.
Vla. 3 holds its *g*, accenting it unregularly, adding the extensions in the boxes by freely reacting to moments of the tenor melody, playing each box only once.

6 Partly measured, slow
♩ = 56

Vla. 1 *ppppp* *p*

Vla. 2 *ppppp* *p*

Vla. 3 *mf* *p* *mp* *mp* *mf* *mp*

Crot.

Glsp.

T. Solo

The white of their leaves,

mf *p*

Vla. 1

Vla. 2

Vla. 3

mf 3 *mp*

Crot.

Glsp.

T. Solo

the am - ber grain Shrunk in the wind and

unhurried *mf* *mp*

Vla. 1

Vla. 2

Vla. 3

p *mp* *mf*

Vla. 1+2 gradually getting in sync with each other

Vla. 3 coordinated with tenor

T. Solo

the light - - ning now Is tang - led

Vla. 1

Vla. 2

Vla. 3

mp *mf*

T. Solo

in trem - u - lous skeins of rain!

Vla. 1

Vla. 2

Vla. 3

mp *p* *pp* *pp* *p*

rit.

Vla. 1+2 synchronized, together slowing down and coming to hold on the given whole note.

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

air sounds with consonants

transition from the th- to the s-sound

pp *mp* *ppp*

θ s

airy sounds on damped strings

pp *mf*

airy sounds on damped strings

pp

airy sounds on damped strings

pp *mf*

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

pp *p* *pp* *mf* *pp*

sh

half-harmonics on damped strings

pp *f* *pp* *mf* *pp* *p* *pp*

airy sound on bridge with damped strings

mf *pp* *mf*

pp *mp* *pp*

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

transition from the s- to the f-sound

pp *f*

s f

mf *pp* *mp*

pp *mp* *mf*

half-harmonics on damped strings

mf *pp*

susp. Cymb.

add voice and tone to the th-sound and go to the vowel, singing

T. Solo

pp

θ [Th]e

without damping the strings s.p. 8 ord.

Vla. 1

pp *mf* *pp* *p* *mp*

half-harmonics on damped strings

Vla. 2

pp *mf* *mp* *p*

without damping the strings s.p.

Vla. 3

mp *pp* *pp*

susp. Cymb.

T. Solo

mf *p* *mp* *mf*

Wind be-gun to rock the Grass

Vla. 1

p *mf*

Vla. 2

pp *mp* *pp*

Vla. 3

mf *mp*

ord. m.s.p. ord. m.s.p.

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

half-harmonics

s.p.

ord.

mp

p

pp

mf

pp

mp

p

mf

f

With threat - en - ing Tunes and low —

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

mf

pp

f

mp

mf

p

f

mf

mp

pp

p

pp

mf

mp

p

pp

— He threw a Men - ace... a Men - ace at the Earth — A

susp. Cymb.

let ring

f

fp

f

T. Solo

Men-ace at the Sky.

Vla. 1

ord.

f

Vla. 2

ord.

f

Vla. 3

ord.

f

pp

9

susp. Cymb.

mf

T. Solo

9

Vla. 1

s.t.

sf *mf* *mp* *p*

Vla. 2

s.t.

sf *mf* *mp* *p*

Vla. 3

s.t.

sf *mf* *mp* *p*

susp. Cymb. *pp* *p*

T. Solo *p*

The Leaves un - hooked them-selves from Trees—

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *pp*

susp. Cymb. *(mf)*

T. Solo *mp* *mf*

And star - ted all a - broad The Dust did scoop—

Vla. 1 *ord.* *mp* *mf*

Vla. 2 *ord.* *mp* *mf*

Vla. 3 *ord.* *mp* *mf*

susp. Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

f *mp* *p* *s.p.* *f* *mp* *p* *s.p.* *f* *p sub.* *pp*

— it-self like Hands And threw a-way the Road.

10

susp. Cymb.

T. Solo

10

Vla. 1

Vla. 2

Vla. 3

pp *f sub.* *ord.* *pp* *f sub.* *ord.* *f sub.* *p* *mf*



very soft, not extreme *crescendo*- and *decrescendo*-waves,
very randomly, irregularly

susp. Cymb.

pp

T. Solo

p

The Wag - ons quick - ened on the

Vla. 1

p *mf* *pp*

Vla. 2

mf *pp*

Vla. 3

pp



susp. Cymb.

T. Solo

mp

Streets The Thun - der hur - ried

Vla. 1

p

Vla. 2

p

Vla. 3

p

susp.
Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

slow

8



susp.
Cymb.

T. Solo

Vla. 1

Vla. 2

Vla. 3

mp

The Light - ning showed a

mp

mp

mp

8

susp. Cymb. *a sudden molto cresc.*

mp

T. Solo *f*
Yel - low Beak

Vla. 1

Vla. 2 *mf*

Vla. 3 *mf*

cut the cresc. rapidly off

susp. Cymb. *(ff)* *ff*

f *ff*

T. Solo *ff*
And then a liv - id Claw.

Vla. 1 *mf* *f* *ff*

Vla. 2 *f* *ff*

Vla. 3 *f* *ff*

11

very sharp, dampen immediately

Vla. 1

Vla. 2

Vla. 3

gliss. *gliss.* *gliss.*

mp *p* *fp*

pp *p* *fp*

pp

Vla. 1

Vla. 2

Vla. 3

(tr) *gliss.* *gliss.* *gliss.*

pp *mp* *pp*

pp *mp* *pp*

p *fp* *p*

T. Solo

The Birds put up the Bars to Nests — The Cat-tle fled to

Vla. 1

Vla. 2

Vla. 3

p *p* *pp* *al pont.*

pp *mp* *p* *pp* *al pont.*

pp *p* *pp* *al pont.*

susp. Cymb. *ppp*

T. Solo *pp* *head voice* *ppp*

Barns — There came onedrop of Gi-ant Rain — And then...

Vla. 1 *s.p.* *ppp*

Vla. 2 *s.p.* *ppp* *s.p.*

Vla. 3 *ppp* *ppp*



12 Not measured, no joint tempo

Continue the roll with small crescendos, which get bigger and come closer to each other by the time the "storm" of the violas grows in intensity and loudness.

susp. Cymb.

Don't start simultaneously, but well after another. You may repeat single boxes or go back and forth between them, but start with the single note in box 1.
Begin very slowly with big gaps between the single notes, increasingly accelerating.
Every now and then two notes can randomly follow each other without a pause inbetween.
Be distinguishable through different ways and colors of plugging.

12 Not measured, no joint tempo app. 25 seconds

Vla. 1 *pizz.* *ppp-pp*

Vla. 2 *pizz.* *ppp-pp*

Vla. 3 *pizz.* *ppp-pp*

13

susp.
Cymb.

While getting gradually louder and faster and more and more connecting single notes to groups, add a few groups of two or three bowed notes in legato into the general Pizzicato.
There are still pauses, splitting up the tone-groups, but the notes get closer and closer to each other.
Continue freely changing between the four boxes, including repeating some of them.
When bowing, vary with the bowing colors by choosing different points of bowing (ord., s.p., m.s.p., s.t.)

13

app. 20 seconds

Vla. 1

pizz. with very little arco mixed in

pp-mp

Vla. 2

pizz. with very little arco mixed in

pp-mp

Vla. 3

pizz. with very little arco mixed in

pp-mp

14

susp.
Cymb.

The tone-groups tend more and more towards fluent scales, played arco, with fewer and fewer single pizzicati interfering.
The runs get faster and more dramatic. You may add some tremoli to your bowing techniques.

14

app. 15 seconds

Vla. 1

more and more arco, less and less pizz.

mp-f

Vla. 2

more and more arco, less and less pizz.

mp-f

Vla. 3

more and more arco, less and less pizz.

mp-f

15

susp.
Cymb.

Still jchange freely between the five boxes.

While playing pure runs with arco, there will be no more pauses within the scales in the single boxes, only between different boxes.

Vary with the colors of bowing points and techniques (ord., s.p., m.s.p., tremolo)

15

app. 10 seconds

only arco from now on, no more pizzicato

fff

only arco from now on, no more pizzicato

fff

only arco from now on, no more pizzicato

fff

Vla. 1

Vla. 2

Vla. 3

susp.
Cymb.

Vla. 1

Vla. 2

Vla. 3

16 Partly measured, a bit slower and heavier than the general tempo of this song

♩ = 110

susp. Cymb. *ff*

T. Solo

...as if the Hands That held_____ the

16 Partly measured, a bit slower and heavier than the general tempo of this song

♩ = 110

Violas play only loosely associated to the tenor, not measured

Vla. 1 *ff* *f* *f*

Vla. 2 *ff* *f* *f*

Vla. 3 *ff* *f* *mp* *f* *mf*

T. Solo

Dams had part - ed_____ hold_____

Vla. 1 *f* *mp* *mf* *mp*

Vla. 2 *f* *mp* *mf* *mp*

Vla. 3 *mp* *f* *gliss.* *mp* *mf* *gliss.* *mp*

f *mf*

T. Solo

The Wa - ters Wrecked the Sky, But ov - er - looked

Vla. 1

mf *mp* *f* *p*

Vla. 2

mf *mf* *f* *p*

Vla. 3

mp *mf* *p*

poco rit. *p*

T. Solo

— my Fa - ther's House — Just quar-ter-ing — a

Vla. 1

mf *p* *mp* *pp* *p* *pp*

Vla. 2

mf *p* *mp* *p* *pp*

Vla. 3

mp *p* *mp* *pp*

The Rainy Day (Henry Wadsworth Longfellow)

17

Passacaglia. Fully measured, slow, grieving, weighed down

♩ = 60

pp *p* *barely noticable*

T. Solo
Tree — The day is

Vla. 1

Vla. 2

Vla. 3

p *mp* *p*

T. Solo
cold, — and dark, — and drea - ry; — It rains, and the

Vla. 1

Vla. 2

Vla. 3

18

mp *p* *p* *mp* *mf*

T. Solo
wind — is nev-er wea - ry; — The vine still clings — to the mol-dering wall, —

Vla. 1

Vla. 2

Vla. 3

heavy *p* *mp* *p*

T. Solo *mp* *pp*

But at eve-ry gust the dead leaves fall, And the day is dark and drea-ry.

Vla. 1 *pp* *p* *pp* *mp*

Vla. 2 *mf* *p* *pp* NB

Vla. 3 *mf* *pp*

NB: bow-changes within longer held notes, if necessary, always very unobtrusively

19

T. Solo *mp* *mf* *mp* *mf*

My life is cold, and dark, and drea-ry, it

Vla. 1 *p* *mp* NB

Vla. 2 *p*

Vla. 3 *p* *mp* *p* *mf*

T. Solo *mp* *mf*

rains, and the wind is nev-er wea-ry; My thoughts still cling to the

Vla. 1 *mf* *mp* *p* *mf*

Vla. 3 NB *mp*

T. Solo *f* *poco rit.* *mf* *mp*
 mold-ering past,— But the hopes of youth fall thick— in the blast And—
 Vla. 1 *f* *mp* *poco rit.*
 Vla. 2 *f* *3* *3*
 Vla. 3 *mf* *f* *mf*



20 a tempo

T. Solo *pp* *3*
 — the days are dark and drea - ry.—
 Vla. 1 *pp* *p* *pp*
 Vla. 2 *pp*



poco rit.

21 A little slower
♩ = app. 57

T. Solo *pp*
 Be still, sad— heart!— and
 Vla. 1 *p* *pp* *3* *ppp* (sempre)
 Vla. 2 *p* *pp* *ppp*

T. Solo *p* *pp*
 cease re - pin - ing; Be - hind the clouds is the

Vla. 1

22

T. Solo *mp* *pp*
 sun still shin - - - ing; My fate is the com-mon fate of

Vla. 1 *al niente*

T. Solo
 all, In - to each life some rain must fall,

Vla. 1

Vla. 2

Vla. 3

Rain (Edward Thomas)

↓ Here may be started a tape with the constant sound of soft rain in the distance (just rain, no thunder) until the end of the song where indicated.
 Fade the tape in, don't start abruptly. Make shure that the rain sounds are not too loud, but really soft. There shouldn't be any developments audible, just a monotonous sound, seemingly going on the same way forever.

23 Passacaglia continued with other means, same tempo as before, but very static and still

susp.
Cymb.

If no tape with real rain is played: Improvise with jazz brushes on the cymbal, the crotales, and the glockenspiel, very soft, steady, but very irregular, giving the impression of a distant sound of rain in the night. When playing on crotales and glockenspiel, use single notes or motives the tenor is singing in the moment.

If there is a tape with rain running: Add to this with your melancholy improvisation, which then doesn't have to be too dense. The overall impression of the song is a very static state of mind, unable to move, with just the constant sound of rain coming from the distance into the room at night.

very dark
ppp

T. Solo

— Some days must be dark and drea - ry. —

23 *very dark and cold,
 always no vibrato
 throughout the
 entire sond*
 NB c. sord.

Vla. 1

ppp

pppp

*very dark and cold,
 always no vibrato
 throughout the
 entire sond*
 NB c. sord.

Vla. 2

pppp

*very dark and cold,
 always no vibrato
 throughout the
 entire sond*
 NB c. sord.

Vla. 3

pppp

NB: bow-changes always very unintrusively

susp.
Cymb.

T. Solo

ppp

Rain, mid-night rain, noth-ing but the wild rain

Vla. 1

Vla. 2

Vla. 3



susp.
Cymb.

T. Solo

on this bleak hut, and sol - i - tude, _____ and me _____

Vla. 1

Vla. 2

Vla. 3

24

susp.
Cymb.

T. Solo

Re-mem - bering a - gain that... that I shall die

24

Vla. 1

Vla. 2

Vla. 3



susp.
Cymb.

T. Solo

And neith-er hear the rain nor give it thanks For wash-ing me clean - er

Vla. 1

Vla. 2

Vla. 3

susp.
Cymb.

T. Solo

than I have been Since... Since I was born in-to this sol - i - tude._____

head voice

Vla. 1

Vla. 2

Vla. 3



25

susp.
Cymb.

T. Solo

Bles - sed_ are the dead_ that the rain_ rains up - on:_____ But here I

25

Vla. 1

Vla. 2

Vla. 3

susp.
Cymb.

T. Solo

pray that none whom once I loved is dy - ing to-night or ly - ing

Vla. 1

Vla. 2

Vla. 3

26

susp.
Cymb.

T. Solo

still a-wake Sol-i - ta-ry, listen-ing to the rain, Ei-ther in pain or thus

Vla. 1

Vla. 2

Vla. 3

susp.
Cymb.

T. Solo

8

in sym - pa - thy Help-less a-mong the liv - ing and the dead,

Vla. 1

Vla. 2

Vla. 3



27

susp.
Cymb.

T. Solo

8

Like a cold wa-ter a- mong bro-ken reeds,

27

Vla. 1

Vla. 2

Vla. 3

susp.
Cymb.

T. Solo

Myri-ads of bro-ken reeds all still and stiff, Like me who have no

Vla. 1

Vla. 2

Vla. 3



susp.
Cymb.

T. Solo

love___ which this wild__ rain___ Has not dis - solved___ ex-cept the

Vla. 1

Vla. 2

Vla. 3



If a tape with rain sounds is used: With the word 'dissappoint' immediately stop the rain sounds without fading out.

mus. score for "The Tempest" featuring T. Solo and three Violas. The T. Solo part includes lyrics: "and Can-not the tem-pest tells me, dis-ap-point." The score includes a suspended cymbal (susp. Cymb.) and three violas (Vla. 1, Vla. 2, Vla. 3). The tempo is marked "Allegretto" and the key signature has one sharp (F#).

On this long storm the Rainbow rose (Emily Dickinson)

28 Regaining liveliness again
♩ = 70

Glsp.

T. Solo

28 Regaining liveliness again
♩ = 70

with increasing vibrato (and warmth)

Vla. 1

Vla. 2

Vla. 3

pp *p* *mp* *mf*

pp *p* *mp* *mf*

pp *p* *mp* *mf*

On this long

29

Glsp.

T. Solo

29

Vla. 1

Vla. 2

Vla. 3

f *mp* *mf* *p* *pp*

f *mf* *mp* *p* *pp*

f *mf* *mp* *p* *pp*

storm the Rain-bow rose —

On this late

Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

mf

mp *p* *mp* *mf*

Morn— the Sun— The clouds— like list - less E - le - phants—

mf *pp* *p* *mp*

mf *pp* *p* *mp* *mf*

Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

pp *mp* *p*

p *mf*

Ho - ri - zons— strag - gled down—

mf *pp* *mp* *p* *pp*

mf *pp* *mp* *p* *pp*

pp *mp* *p* *pp*

The musical score is for a piece titled "The Gales in the Nests". It features four staves: T. Solo (Tenor Solo), Vla. 1 (Violin 1), Vla. 2 (Violin 2), and Vla. 3 (Violin 3). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures.

T. Solo: The first measure contains the lyrics "nests —" and a half note F#4. The second measure is a whole rest. The third measure contains the lyrics "The gales — in—" and a half note F#4, followed by a quarter note G4 and a quarter note A4.

Vla. 1: The first measure is a whole note F#3, marked *ppp*. The second measure is a whole note F#3. The third measure contains a triplet of eighth notes (F#4, G4, A4) marked *mp*, followed by a whole note F#3 marked *ppp*.

Vla. 2: The first measure is a whole rest. The second measure contains a triplet of eighth notes (F#4, G4, A4) marked *mp*, followed by a whole note F#3. The third measure is a whole note F#3.

Vla. 3: The first measure contains three triplet eighth notes (F#4, G4, A4) marked *p*. The second measure contains a triplet of eighth notes (F#4, G4, A4) marked *mp*, followed by a whole note F#3. The third measure is a whole note F#3.

T. Solo

deed — were done — A-las, how heed - less were the eyes — On whom

Vla. 1

Vla. 2

Vla. 3

ord. 3

s.t.

ord. 3

s.t.

pp

ppp

mp

pp

mf

p

p

p

p

p

mp

T. Solo

— the sum - mer shone! — The qui - et

Vla. 1

Vla. 2

Vla. 3

3

3

mf

mp

p

mf

mf

mf

mf

pizz.

mf

mp

p

pp

s.t.

s.t. arco

pp

s.t.

mf

p

mp

mf

f

T. Solo

non-cha-lance of death—

Vla. 1

Vla. 2

Vla. 3

mf *mf* *p* *mp* *pp*

ppp arco ord,

ord.

ord.

pp

pp

mf *p* *pp* *pp*

Gls.

T. Solo

No Day - break— can be - stir—

Vla. 1

Vla. 2

Vla. 3

mf *f*

f

p *mp* *mf* *f* *mf*³

p *mp* *mf* *f* *mf*

p *mp* *mf* *f* *mf*

Glsp. *mp*

T. Solo *pp*

The slow — Arch - an - gel's syl-la-bles Must a-wak - en

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p* *pp*

a sweet echo of the tenor

33

T. Solo

her! — Must a - wak - en her!

Vla. 3 *p* *mf* *ppp* m.s.t.

Vla. 1 m.s.t. *ppp* G.P.

Vla. 2 m.s.t. *ppp* G.P.

Vla. 3 G.P.

Our little Kinsmen – After Rain (Emily Dickinson)

34 Not measured, free

Just bowing the cymbal quite regularly,
soft, without too much of squeaky
overtones

susp. Cymb.

pp *mf*

34 Not measured, free

Don't play together, but roughly orientated towards each other, first with the glissando-gestures clearly separated from each other, than more and more with overlappings.

Vla. 1

glissando

pp *mp* *pp* *mp* *p* *mf*

Vla. 2

glissando

pp *mp* *pp* *mp* *p* *mf* *mp*

Vla. 3

glissando

pp *mp* *pp* *mp* *p* *mf*

Vla. 1

mp *mf* *mp* *mf* *pp* *f*

Vla. 2

mf *mp* *mf* *pp* *f*

Vla. 3

mp *mf* *mp* *mf* *pp* *f*

35 Partly measured, partly free

♩ = 76

Cymbals: Improvise with bowing the cymbal, creating different spectral colors by changing the position of the non-bowing hand that stabilizes the cymbal. Don't play continuously, add pauses inbetween your actions.

susp. Cymb.

T. Solo

parlando
mf **mp**
Our__ lit - tle Kins-men af - ter Rain

35 Partly measured, partly free

Violas: Repeat the given note immediately, or with shorter or longer pauses inbetween, hold the note longer or shorter in different dynamics, including *crescendi* and *decrescendi*.
Embellish each note with one of the various ornaments or with simple upper or lower grace notes. You can use both half steps or whole steps as upper or lower neighboring notes.
Don't change the notes exactly simultaneously, but roughly in the same moment as the other players, orientating towards the tenor melody.

Vla. 1

f mf mp p pp

simile

Vla. 2

f mf mp p pp

simile

Vla. 3

f mf mp p pp

simile

susp. Cymb.

T. Solo

f *mf*

In plen - ty may be seen, A Pink and Pul-py mul -

Vla. 1 *simile*

Vla. 2 *simile*

Vla. 3 *simile*



susp. Cymb.

fade out

T. Solo

f *mf*

- ti - tude The tep - id Ground up - on.

Vla. 1 *simile* fade out

Vla. 2 *simile* fade out

Vla. 3 *simile* fade out

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for piano, vocal, and three violins (Vla. 1, Vla. 2, Vla. 3). The piano part includes a suspended cymbal (susp. Cymb.) and features dynamic markings of *p*, *mf*, and *mp*. The vocal part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The three violin parts are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (*p*, *mf*, *mp*, *f*). The piano part also includes a suspended cymbal (susp. Cymb.) and a snare drum (snare). The violin parts include various musical notations such as notes, rests, accidentals, and dynamic markings (*p*, *mf*, *mp*, *f*). The score is presented in a clear, professional layout with a white background and black musical notation.

37 Fully measured
♩ = 76

♩ = 76

susp. Cymb. $\text{♩} = 76$
 T. Solo
 37 Fully measured $\text{♩} = 76$
 Vla. 1
 Vla. 2
 Vla. 3

37 Fully measured ♩ = 76

Vla. 1

Vla. 2

Vla. 3

susp.
 Cymb.

T. Solo
 8
 it seemed to me Un - til a

Vla. 1
p *mf* *gliss.* *mf* *gliss.* *gliss.* *gliss.*

Vla. 2
gliss. *f*

Vla. 3
p *f* *mp*

_____ it seemed to me

Un - til a

susp. Cymb. *mf* *mp*

T. Solo *f* *mp* *p*

lit-tle Bird As to a Hos-pi - ta-li - ty Ad-vanced and

Vla. 1 *f* *p* *mp* *pp*

Vla. 2 *mf* *f* *p* *mp* *pp*

Vla. 3 *f* *mp* *pp*

susp. Cymb. *p* *p*

T. Solo *p*

break-fas - ted.

Vla. 1 *f* *p*

Vla. 2 *p* *f* *mf* *p*

Vla. 3 *mp* *f* *mp* *p*

susp.
Cymb.

T. Solo

mp mf

As I of He, — so

Vla. 1

p p pp mp

Vla. 2

p pp p mp

Vla. 3

p mp p

T. Solo

p mp f mf

God of Me I pon-dered, may have judged, And left the lit-tle An-gel

Vla. 1

mf p mf p mf

Vla. 2

p pp mf p mf

Vla. 3

pp mp p mf p mf

T. Solo *p* *pp* *mf*

Worm_____ With Mod - es - ties_____ en - larged... With

Vla. 1 *pp*

Vla. 2 *pp*

Vla. 3 *p* *pp*

==

T. Solo *p* *mp*

Mod - es - ties_____ en - larged..._____ en -

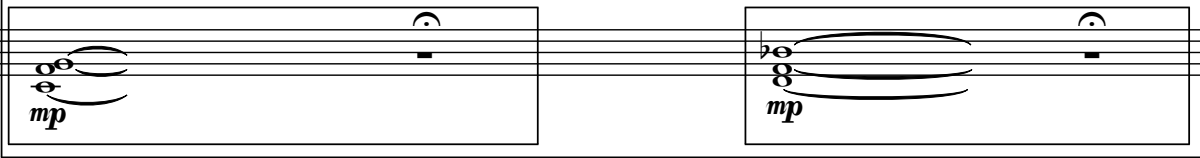
Vla. 1 *mf* *pp*

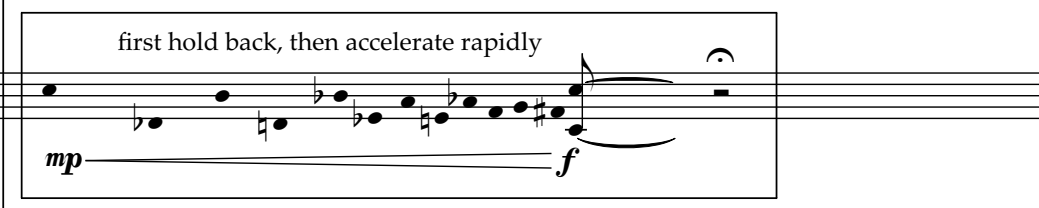
Vla. 2 *mf* *pp*

Vla. 3 *mf* *pp* *mp* *pp*

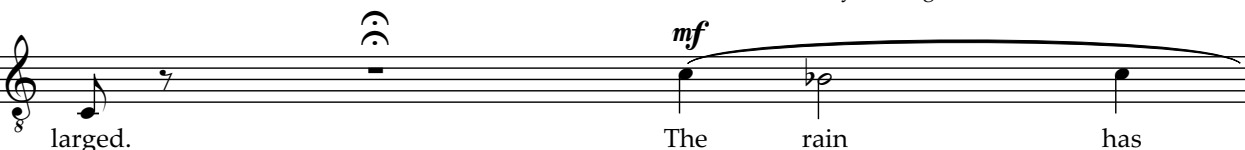
After The Rain (Thomas Bailey Aldrich)

40 Only partly measured
♩ = 69

Crot. 

Glsp. 

Crot. and Glsp.: Alternate freely and randomly between the different boxes, play both instruments with the same mallets. Play more of the three Glockenspiel patterns than of the two Crotales chords.

T. Solo 

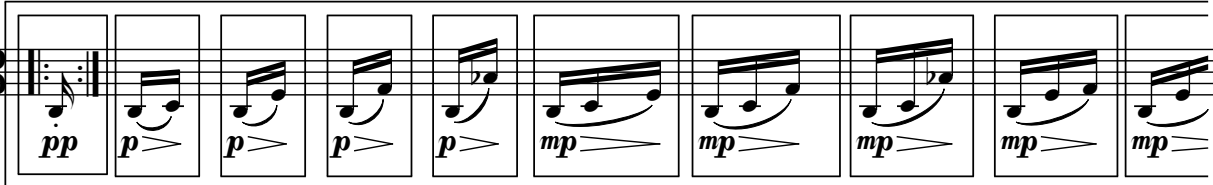
larged. The rain has

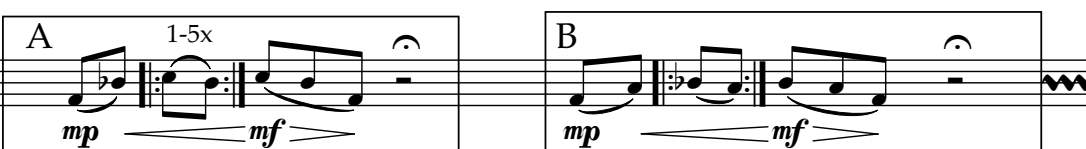
40 Only partly measured
♩ = 69

Vla 1+3 play simultaneously and in sync with each other, coordinated by eye contact and gestures. They play either box A or box B. The eighth notes of their gestures are not normal eighth notes with half of the tempo than the 16th notes of viola 2, but a little bit faster, more like eighth note triplets. The two middle notes can vary in regards of how often they are played.

Vla. 1 

Vla. 2: Start with steadily repeated 16th note c, keep the pulse continuously going, randomly using the different 2-, 3-, 4- or 5-note patterns in no particular order. You don't have to use all of the patterns.

Vla. 2 

Vla. 3 

Crot.

Gls. *simile* *mp* *f* *mp* *f*

T. Solo
8
ceased, and... ..has ceased, and in my...

Vla. 1

Vla. 2 *mf* *mf* *mf* *f*

Vla. 3

Detailed description of the musical score: The score is for measures 58 and 59. The Crotchet part consists of a continuous tremolo. The Glissando part has two measures of a melodic line, each marked 'simile' with dynamics *mp* and *f*. The Tenor Solo part has lyrics: 'ceased, and... ..has ceased, and in my...'. The Violin 2 part has four measures of a melodic line, each marked *mf* or *f*. The Violins 1 and 3 parts have a continuous tremolo.

Crot.

Glsp.

T. Solo

8

...in my room... The rain has ceased, and in my room The sun-shine... The

Vla. 1

Vla. 2

Vla. 3



Crot.

Glsp.

T. Solo

8

sun-shine pours... The sun-shine pours an air - y flood;

Vla. 1

Vla. 2

Vla. 3

When hearing the last word "flood" of the text, viola 2 plays just the repeated c with a *crescendo* and passes the baton to viola 3 and crotales to continue with the next section.

41

Crot.: Play each box just once and in the given order of appearance. The starting note e is played simultaneously with the beginning of the 16th notes in viola 3.

In between the notes or chords of the crotales the glockenspiel plays its four boxes similarly as in the previous section. It may jump forward and backwards in the boxes and repeat single boxes.

Crot.

Glsp.

T. Solo

And on the

41

Vla. 1+2 play in sync with each other, coordinated by eye contact and gestures.

Each box is to be played just once and in the given order of appearance. The trills should be irregularly long, first longer and calmer, then increasingly shorter and more excited.

Vla. 1

Vla. 2

Vla. 3 takes over from vla. 2 in the previous section and continues with a steady motoric movement of equal 16th notes.

Choose freely and randomly which of the seven boxes you play at every moment. You may jump around from box to box, you may also repeat a single box immediately.

Vla. 3

Crot.

Gls.

T. Solo

Vla. 1

Vla. 2

Vla. 3

mp

mf

f

simile

mp

f

church - - 's ...the church-'s diz - zy vane...

p

p

f

Detailed description of the musical score: The score is for page 62. It features five staves. The Crotchet staff has three measures: the first is a whole rest, the second has a half note with a sharp sign and a *mp* dynamic, and the third has a half note with a sharp sign and a *mf* dynamic. The Glissando staff has two measures: the first has a half note with a sharp sign and a *f* dynamic, and the second has a half note with a sharp sign and a *f* dynamic, with a *mp* dynamic marking above it. The Tenor Solo staff has four measures of music with lyrics: 'church - - 's ...the church-'s diz - zy vane...'. The Violin 1 and 2 staves have three measures each, with dynamics *p*, *mf*, and *p* marked. The Violin 3 staff has two measures: the first has a half note with a sharp sign and a *f* dynamic, and the second has a half note with a sharp sign and a *f* dynamic.

The musical score for "The Church's Bells" by John Rutter is presented in a multi-staff format. The staves are labeled as follows:

- Crot.** (Crotchet): Features three measures of sustained chords with dynamic markings *mf*, *f*, and *f*.
- Glsp.** (Glockenspiel): Features a melodic line with a *simile* marking and dynamic markings *mp* and *f*.
- T. Solo** (Tenor Solo): Features a vocal line with lyrics: "the church - 's diz - zy vane The an-cient cross... The". It includes dynamic markings *mf* and *f*, and a fermata over the word "cross".
- Vla. 1** (Violin 1): Features two measures of sustained chords with dynamic markings *mp* and *f*.
- Vla. 2** (Violin 2): Features two measures of sustained chords with dynamic markings *mp* and *f*.
- Vla. 3** (Violin 3): Features a continuous tremolo pattern.

42

Crot. **G.P.!** **ff** play 1x

Glsp. **G.P.!** **ff** play Glsp. 2x with just the one Crotales-chord inbetween, accelerando as before

T. Solo **G.P.!** **ff** cross is bathed in blood. (cut off)

Vla. 1 **G.P.!** **ff**

Vla. 2 **G.P.!** **ff** again permanent 16th notes, freely choosing from the boxes

Vla. 3 **G.P.!** **ff** with the last figure no *decresc.*, but *cresc.*!

cut off



Crot.

Glsp.

Vla. 1

Vla. 2

Vla. 3

Vla. 1+2: When you hear viola 3 breaking up its 16th notes with pauses, start a gradual *decrecendo* and *ritardando*

play exactly as written with the pauses between the single gestures

Crot.

Glsp.

Vla. 1

Vla. 2

Vla. 3

when vla. 1+2 have reached their final held fifth

pp

mp *pp*

even as the notes change, still continue with the ritardando and decrsc.

mf *p* *pp* *ppp*



43 Slowly rocking
♩ = 60

T. Solo

pp *sooto voce*

From out the drip-ping i - vy leaves, —

43 Slowly rocking
♩ = 60

Vla. 1

Vla. 2

Vla. 3

p

p

p

III

IV

III

IV

(poco)

T. Solo

An - tique - ly carv - en, grey and high, _____

Vla. 1

Vla. 2

Vla. 3



susp. Cymb.

T. Solo

A dor - mer, fac - ing

Vla. 1

Vla. 2

Vla. 3

T. Solo

west - ward, _____ fac - ing west - ward, _____ looks

Vla. 1

Vla. 2

Vla. 3



T. Solo

up - on the vil - lage_ like an eye. _____

Vla. 1

Vla. 2

Vla. 3

Vla. 1

Vla. 2

Vla. 3

The first system of music features three staves. Vla. 1 plays a sequence of eighth-note triplets and sixteenth-note patterns. Vla. 2 plays a similar pattern but with some rests. Vla. 3 plays a pattern with some sharps. The notation includes various musical symbols like beams, slurs, and dynamic markings.

==

Vla. 1

Vla. 2

Vla. 3

The second system of music continues the sequence for the three violas. It includes dynamic markings such as *pp*, *ppp*, and *pp* with accents. The notation includes various musical symbols like beams, slurs, and dynamic markings.

44

Crot. and Glsp.: Alternate freely and randomly between the different boxes like as in the first time. Let each chord of the crotales follow a box of the glockenspiel, so that you have an equal amount of boxes for the two instruments. The boxes of the glockenspiel should be played in the order of their appearance, but the individual boxes can be repeated up to 1-2 times.

Crot.

Glsp.

T. Solo

44

Vla. 1: Start with steadily repeated 16th note *eb*, keep the pulse continuously going, randomly using the different 2-, 3-, 4-, 5-, 6- or 7-note patterns in no particular order. You don't have to use all of the patterns.

Vla. 1

Vla. 2+3: Freely and individually change between the two boxes. The two violas are not by any means synchronized here.

Vla. 2

Vla. 3

Crot.

Glsp.

T. Solo

Vla. 1

Vla. 2

Vla. 3

simile

mp

f

f

And

now

mf

mp

mf

mp

f

mp

pp

pp

f

glissando

6

5-10x

6

6

6

6

glissando

Crot.

Gls.

T. Solo

Vla. 1

Vla. 2

Vla. 3

it glim - - mers... it glim - - mers...

5-10x

f *mf* *f* *mf* *f*

mp *pp*

The musical score is arranged in a system with six staves. The Crot. staff has a continuous tremolo. The Glsp. staff has a melodic line starting with a forte (*f*) dynamic, followed by a tremolo. The T. Solo staff has a vocal line with lyrics: "it glim - - mers... it glim - - mers...". The Vla. 1 staff has a melodic line with dynamics *f*, *mf*, *f*, *mf*, and *f*. The Vla. 2 staff has a continuous tremolo. The Vla. 3 staff has a melodic line with dynamics *mp* and *pp*, and a 5-10x repeat sign.

Crot.

Gdsp.

T. Solo

glim - mers in the sun... in the sun... in the sun... the sun,

Vla. 1

Vla. 2

Vla. 3

ff

The musical score is for page 72. It features a vocal solo part and three viola parts. The vocal solo part is in 8/8 time and has lyrics: "glim - mers in the sun... in the sun... in the sun... the sun,". The vocal line includes dynamic markings of *f* and *ff*, and a triplet of eighth notes. The three viola parts (Vla. 1, Vla. 2, Vla. 3) are in 12/8 time. Vla. 1 has a melodic line with a *ff* dynamic marking. Vla. 2 and Vla. 3 have a continuous tremolo pattern. The percussion parts (Crot. and Gdsp.) also have a continuous tremolo pattern.

45

Play the two chords of the crotales alternating more often than the box of the glockenspiel, which should be played four times.

Crot.

Glspl.

T. Solo

mp *mf mp*

A globe of gold.... of gold,

45

Vla. 1+2 play their box in sync with each other four times.

Vla. 1

Vla. 2

mf-p *mf-p* *mf-p* *mf-p* *mf-p*

mf-p *mf-p* *mf-p* *mf-p* *mf-p*

Vla. 3 takes over from vla. 1 and keeps on with the omnipresent motor of regularly repeated, but irregularly accented 16th notes, freely alternating back and forth between the six different boxes.

Vla. 3

mp

Crot.

Glsp.

T. Solo

f *mf* *p* *mp* *mf*

8

a disk, a speck... a speck... A globe of gold...

Vla. 1

Vla. 2

Vla. 3

Detailed description: This system contains five staves. The top two staves are for Crotchet and Glissando, both with a continuous tremolo pattern. The third staff is for the T. Solo (Soprano) voice, featuring a melody with lyrics and dynamic markings: *f*, *mf*, *p*, *mp*, and *mf*. The lyrics are "a disk, a speck... a speck... A globe of gold...". The bottom three staves are for Violas 1, 2, and 3, each with a continuous tremolo pattern.

Crot.

Glsp.

T. Solo

mp *mf* *mp* *f* *mp*

8

of gold... gold... a disk, a speck... speck;

Vla. 1

Vla. 2

Vla. 3

Detailed description: This system contains five staves. The top two staves are for Crotchet and Glissando, both with a continuous tremolo pattern. The third staff is for the T. Solo (Soprano) voice, featuring a melody with lyrics and dynamic markings: *mp*, *mf*, *mp*, *f*, and *mp*. The lyrics are "of gold... gold... a disk, a speck... speck;". The bottom three staves are for Violas 1, 2, and 3, each with a continuous tremolo pattern.

just once to begin this section

Crot. *mf*

Glsp. 1x *p*

T. Solo *p* *very innocent*

And in the bel - fry sits a

poco a poco al pont.

Vla. 1 *p*

Vla. 2 *p* *very innocent*

Vla. 3 *p* *poco a poco al pont.*



Glsp. as long as it may take

T. Solo

dove... And in the bel - fry sits a dove... sits a dove...a dove

Vla. 2

76

T. Solo

With pur - ple rip - ples... pur - ple rip - ples on her__

Vla. 2

head voice
pp



47

Crot.

T. Solo

neck._____

let the chord decay completely

f

ppp

47

Violas 1 & 3 start simultaneously and in the same tempo, but it's up to each of them to decide how often to repeat the first two alternating notes of their pattern before going to the second triad with the two higher notes.

Violas stop together abruptly and freeze

s.p. → ord.

Vla. 1

Vla. 2

Vla. 3

pp

ff

ff

ff

Viola 2 starts the *crescendo* later than Violas 1 & 3

Before, amidst, and after Rain – The poems

Before The Rain—Thomas Bailey Aldrich (1836-1907)

We knew it would rain, for all the morn
 A spirit on slender ropes of mist
 Was lowering its golden buckets down
 Into the vapory amethyst.
 Of marshes and swamps and dismal fens—
 Scooping the dew that lay in the flowers,
 Dipping the jewels out of the sea,
 To sprinkle them over the land in showers.
 We knew it would rain, for the poplars showed
 The white of their leaves, the amber grain
 Shrunk in the wind—and the lightning now
 Is tangled in tremulous skeins of rain!

The Wind Begun To Rock The Grass—Emily Dickinson (1830-1886)

The Wind begun to rock the Grass
 With threatening Tunes and low —
 He threw a Menace at the Earth —
 A Menace at the Sky.

The Leaves unhooked themselves from Trees —
 And started all abroad
 The Dust did scoop itself like Hands
 And threw away the Road.

The Wagons quickened on the Streets
 The Thunder hurried slow —
 The Lightning showed a Yellow Beak
 And then a livid Claw.

The Birds put up the Bars to Nests —
 The Cattle fled to Barns —
 There came one drop of Giant Rain
 And then as if the Hands

That held the Dams had parted hold
 The Waters Wrecked the Sky,
 But overlooked my Father's House —
 Just quartering a Tree —

The Rainy Day – Henry Wadsworth Longfellow (1807-1882)

The day is cold, and dark, and dreary;
 It rains, and the wind is never weary;
 The vine still clings to the moldering wall,
 But at every gust the dead leaves fall,
 And the day is dark and dreary.
 My life is cold, and dark, and dreary;
 It rains, and the wind is never weary;
 My thoughts still cling to the moldering past,
 But the hopes of youth fall thick in the blast
 And the days are dark and dreary.
 Be still, sad heart! and cease repining;
 Behind the clouds is the sun still shining;
 Thy fate is the common fate of all,
 Into each life some rain must fall,
 Some days must be dark and dreary.

Rain – Edward Thomas (1878-1917)

Rain, midnight rain, nothing but the wild rain
 On this bleak hut, and solitude, and me
 Remembering again that I shall die
 And neither hear the rain nor give it thanks
 For washing me cleaner than I have been
 Since I was born into this solitude.
 Blessed are the dead that the rain rains upon:
 But here I pray that none whom once I loved
 Is dying tonight or lying still awake
 Solitary, listening to the rain,
 Either in pain or thus in sympathy
 Helpless among the living and the dead,
 Like a cold water among broken reeds,
 Myriads of broken reeds all still and stiff,
 Like me who have no love which this wild rain
 Has not dissolved except the love of death,
 If love it be towards what is perfect and
 Cannot, the tempest tells me, disappoint.

On this long storm the Rainbow rose – Emily Dickinson

On this long storm the Rainbow rose --
 On this late Morn -- the Sun --
 The clouds -- like listless Elephants --
 Horizons -- straggled down --

The Birds rose smiling, in their nests --
 The gales -- indeed -- were done --
 Alas, how heedless were the eyes --
 On whom the summer shone!

The quiet nonchalance of death --
 No Daybreak -- can bestir --
 The slow -- Archangel's syllables
 Must awaken her!

Our little Kinsmen -- after Rain – Emily Dickinson

Our little Kinsmen -- after Rain
 In plenty may be seen,
 A Pink and Pulpy multitude
 The tepid Ground upon.

A needless life, it seemed to me
 Until a little Bird
 As to a Hospitality
 Advanced and breakfasted.

As I of He, so God of Me
 I pondered, may have judged,
 And left the little Angle Worm
 With Modesties enlarged.

After The Rain—Thomas Bailey Aldrich

THE rain has ceased, and in my room
The sunshine pours an airy flood;
And on the church's dizzy vane
The ancient cross is bathed in blood.
From out the dripping ivy leaves,
Antiquely carven, gray and high,
A dormer, facing westward, looks
Upon the village like an eye.
And now it glimmers in the sun,
A globe of gold, a disk, a speck;
And in the belfry sits a dove
With purple ripples on her neck.