

Commissioned by the Cincinnati Children's Choir
 Robyn Reeves Lana, Founder / Managing Artistic Director

River

Native American Elders circa 2000
 Edward Everett Hale (1822-1909)

Joan Szymko

S2 *á3* $\text{♩} = 68$ *with urgent intensity* *p*
 There is a riv-er. There is a riv-er now

Piano $\text{♩} = 68$ *relentlessly* *p*

S2 *mp*
 flow ing fast, flow-ing ver - y fast. There is a riv - er, there is a riv - er flow-ing

A *p*
 There is a riv - er.

S2 *mp*
 ver - y fast flow-ing ver - y fast. There is a riv - er. There is a riv - er now

A *mp simile*

8

S1 *mp* there is a

S2 flow ing fast, flow-ing ver - y fast. *mf* There is a riv - er, there is a riv - er flow-ing

A *mp* There is a riv - er now,

10

mf *mp* riv - er flow - ing ver - y fast flow-ing ver - y fast. It is so great and swift that there are

mp *mf* ver - y fast, flow-ing ver - y fast. It is so great and swift that there are those who will

mp there a riv - er flow-ing ver - y fast, ver - y fast, flow-ing ver - y fast.

12

S1 those who will be a - fraid, be a - fraid, they'll try to hold on,_____

S2 be a - fraid, they will be a-fraid They'll try to hold on, they'll try to hold on to the

A *mp* flow-ing ver - y fast. _____ *mf* They'll try_____

14

they'll try to hold on to the shore _____ They'll feel that they are be - ing torn a - part_____

shore. _____ They'll feel that they are be - ing

_____ to hold on to the shore. _____ They'll feel

16

S1 *f* *mf*
torn a - part, torn a - part,

S2
torn a - part, torn a - part, torn a - part,

A
that they are be - ing torn a - part, torn a - part.

18

B *mf*
ere is a riv-er. There is a riv - er now flow-ing ver-y

div. *f*
torn a part.

f
There is a riv-er. There is a riv-er now flow-ing fast, flow-ing ver-y fast.

B

21

S1 *f*
fast. There is a riv - er flow - ing ver - y fast, flow - ing

S2 *mf* *cresc.* *f*
There is a riv - er. There a er now.

A
There is a riv - er, there is a riv - er flow - ing ver - y fast, flow - ing ver - y fast.

23

ver - y fast. is so great and swift that there are those who will be a - fraid,

There is a riv - er. There is a

f
It is so great and swift that there are those who will be a - fraid, they will be a - fraid.

8 25 *f*

S1 they will be a-fraid. They'll try to hold on... They'll try to hold on.

S2 riv - er now. They'll try to hold on.

A They'll try to hold on; they'll try to hold on to the shore. They'll try to hold on.

29 *f*

S2 There is a riv-er.

A1 There is a riv-er. There is a riv-er now flow-ing fast now-ly ver-y fast. There is a riv-er, there is a riv-er flow-ing

32 *mf*

S2 There is a riv - er.

A1 ver - y fast flow-ing ver - y fast. It is so great and swift that there are those who will

A2 There is a riv - er.

34

S1 *f* There is a riv - er. There is a riv - er;

S2 *f* There is a riv - er. There is a

A1 be a - fraid, they will be a - fraid They'll try to hold on,

A2 *f* There is a riv - er. There is a riv - er;

36

S1 hold on, hold on, They'll feel that they are be - ing

S2 riv - er; hold on, hold on, hold on,

A1 They'll try to hold on to the shore. They'll feel that they are be - ing

A2 hold on, hold on, hold on,

39

Musical score for measures 39-41. The score consists of five systems of staves. The first four systems each have a single treble clef staff. The fifth system has a grand staff with a treble clef on top and a bass clef on the bottom. All staves are empty, containing only rests. The key signature is two flats (B-flat and E-flat). The time signature is 3/4 for measures 39-40 and 4/4 for measure 41. A double bar line is present at the end of each system.

blank intentionally

42

D

Musical score for measures 42-45. The score consists of four systems of staves. The first three systems each have a single treble clef staff. The fourth system has a grand staff with a treble clef on top and a bass clef on the bottom. All staves are empty, containing only rests. The key signature is two flats (B-flat and E-flat). The time signature is 4/4 for measures 42-43 and 3/4 for measures 44-45. A double bar line is present at the end of each system.

D

Musical score for measures 46-49. The score consists of two systems of staves. The first system has a grand staff with a treble clef on top and a bass clef on the bottom. The second system has a single treble clef staff. All staves are empty, containing only rests. The key signature is two flats (B-flat and E-flat). The time signature is 4/4 for measures 46-47 and 3/4 for measures 48-49. A double bar line is present at the end of each system.

45

S1 riv-er now. There is a riv-er flow-ing ver-y fast, ver - y fast, flow-ing ver-y fast. *mf* *lunga*

S2 There is a riv-er There is a riv-er flow-ing ver-y fast, ver-y fast. *f* *mf*

A1 There is a riv-er, There is a riv-er flow-ing ver - y fast. *f* *mf*

A2 There is a riv-er, There is a riv-er flow-ing ver-y fast. *f* *dim.* *mf*

48 **E** $\text{♩} = 60$ *Calm and clear* *hold back a bit* *A tempo*

Solo *mf* *mp* *mf*
I am on - ly one, but I am one. I can - not do ev - ry - thing, but

E $\text{♩} = 60$ *sostenuto e espress.* *colla voce* *A tempo*

mp *dim.* *p* *mp*

53 *hold back a bit*

Solo I can do some - thing. And be - cause I can't do ev - ry - thing, I will not re -

mf *colla voce*

57 **poco rit.** **F** *(see below) **steadily, a tempo** soloist cont. on melody(S)

Solo *fuse* to do the some-thing I can do. but I am

S *[just a few voices]* *mf* I am on-ly one, but I am

A *mf* I am on-ly one, but I am

poco rit. **F** **steadily, a tempo**

61 *mf* one. I can - not do ev-'ry-thing but I can do

dim.

65 *dim.* some - thing... And what I should

A *hold back a bit* some - thing... What I can do, I should do,

colla voce

* Ms 59 begins with a few sopranos; gradually building as more singers join at start of short phrase indicated by arrows. Tutti at M70

69 *Tutti* *mp* *poco rit.* **G** *A tempo* *pp* *p*

S1 do, _____ by the grace of God, _____ with soloist *pp* There is a riv-er, _____ *p*

S2 do, _____ by the grace of God, I will do. _____ *mf* Let

A2 _____ by the grace of God, _____ *pp* There is a riv-er, _____ *p*

A2 _____ by the grace of God, _____ *pp* There is a riv-er, _____ *p*

poco rit. **G** *A tempo* *p*

73 *p* *mp* *mf* *cresc.*

(soloist continues on S2 part) flow-ing fast, flow-ing ver y fast. Push off in-to the

go! Let go of the shore! _____ Let go! Push off in-to the mid-dle of the

p *mp* *mf* Push

flow-ing fast, flow-ing ver y fast.

flow-ing fast, flow-ing ver-y fast.

mf *p* *mf*

molto legato e sost.

76

f

mid-dle of the riv - er. _____ Let go! Let go! See who is there with you _____

f

riv - er. _____ Let go! Let go! See who is there with you _____

cresc.

f

off in - to the mid - dle of the riv - er. _____ Let go! See who is there with you _____

mf *cresc.* *f*

Push off in - to the mid - dle of the riv - er. _____ Let go! See who is there with you _____

f (roll extravagantly)

accel.

80

ff **H** *f con vivo!* ♩.=52

and cel - e - brate! _____ We are the ones. _____ We are the ones.

ff *f*

and cel - e - brate! _____ We are the ones. _____ We are the ones.

ff *f*

and cel - e - brate! _____ We are the ones. _____

ff

and cel - e - brate! _____ We are the ones. _____

accel. *con vivo!* ♩.=52

H

84

Musical score for measures 84-87. The score consists of five systems of staves. The first four systems each contain three staves (treble, alto, and tenor clefs). The fifth system contains a grand staff with a treble and bass clef. All staves are empty, with a small horizontal line in the first measure of each staff, indicating a whole rest.

88

Musical score for measures 88-91. The score consists of five systems of staves. The first four systems each contain three staves (treble, alto, and tenor clefs). The fifth system contains a grand staff with a treble and bass clef. All staves are empty, with a small horizontal line in the first measure of each staff, indicating a whole rest.

blank intentionally

We are the ones _____ Cel-e-brate! Cel-e-brate!___

there with you_____ and cel-e-brate! Cel-e-brate!_____

We are the ones_____ we have been wait-ing for._____

there with you_____ and cel-e-brate! Cel-e-brate! Cel-e-brate!_____

ff

95 **I**

f

99 *cresc.* *ff*

S See_____ who is therewith you_____ and cel-e-brate! Cel-e-brate! Cel-e-brate!.. Cel-e-brate!

A See_____ who is therewith you_____ and cel-e-brate! Cel-e-brate! Cel-e-brate!.. Cel-e-brate!

cresc. *ff*

mf