

River

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

JOAN SZYMKO

The musical score is written for Alto, Soprano (S), Tenor (T), Bass (B), and Piano. It consists of three systems of staves. The tempo is marked as *urgently, intense* with a metronome marking of ♩=68. The key signature has two flats (B-flat and E-flat), and the time signature changes from 4/4 to 3/4. The Alto part begins with the lyrics "There is a riv-er. There is a riv-er now". The Soprano part begins with "flow-ing fast, flow-ing ver - y fast. There is a riv - er, there is a riv - er flow-ing". The Tenor part begins with "ver - y fast flow-ing ver - y fast. There is a riv - er. There is a riv - er now". The Bass part begins with "There is a riv - er. There is a riv - er now". The Piano accompaniment features chords and arpeggiated figures. A first ending bracket labeled 'A' spans measures 4-5 in the Alto and Soprano parts. A second ending bracket labeled 'A' spans measures 6-7 in the Alto and Bass parts. Dynamics include *p* (piano) and *mp* (mezzo-piano). The score concludes with the instruction *simile*.

8

S *mp* there is a

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

T *mp* There is a riv - er now, *mf*

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

10 *mf* *mp*

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

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

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

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

12

mf

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

f

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

mp *mf*

flow ing ver-y fast. They'll try to hold on

mp

flow-ing ver-y fast. They'll try to

15

shore. They'll feel that they are be-ing torn a - part, torn a - part,

They'll feel that they are be - ing torn a - part, torn a - part,

to the shore. They'll feel that they are be - ing torn

on to the shore. They'll feel that they are

17 *f* *mf*

torn a - part,

torn a - part, torn a - part.

a - part, torn a - part.

be - ing torn a - part, torn a -

19 **B** *mf*

There is a riv - er now flow - ing ver - y

f

f

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

B *f*

21

f

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

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

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

23

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

There is a

f

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

There is a riv - er. There is a

f

they will be a-fraid. They'll try to hold on... They'll try to hold on...
 riv - er now... They'll try to hold on...
 They'll try to hold on; they'll try to hold on to the shore... They'll try to hold on...
 riv - er now... They'll try to ho

29 **C** *mf*

Alto: There is a riv-er...
f
 B There is a riv-er. There is a riv-er now, flow-ing ver-y fast. There is a riv-er, there is a riv-er flow-ing

32 *mf*

S A There is a riv - er...
 ver - y fast flow-ing ver - y fast. It is so great and swift that there are those who will

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34

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

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

There is a riv - er;

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

36

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

riv - er, hold on, hold on, hold on,

hold on, hold on, hold on,

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

39 *mf* *f* *div.*

torn a-part, torn a-part, torn a part, torn a-part...

torn a-part, torn a-part, torn a part, torn a-part...

torn, torn, torn, torn, torn a-part...

torn a-part, torn a-part, torn a-part...

mf *cresc. poco a poco*

42 **D** *ff* *ff*

S There is a riv-er, there is a riv-er, w T is a riv-er, there is a riv-er now.____

S There is a riv-er,

A There is a riv-er, There is a riv-er,

T There is a riv-er, there is a riv-er now. There is a riv-er, there is a riv-er now. There is a riv-er. There is a

B

D *ff*

45

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

f *mf* *f* *mf* *f* *dim.* *mf*

♩=60

48 **E** *Calm and clear*
mf *mp* *hold back a bit* **A tempo**
 I am on — but I am one. I can - not do
dim.

E *sostenuto e espress.* *colla voce* **A tempo**
mp *dim.* *p* *mp*

12 *mf*

Solo

ev-'ry-thing, — but I can do some-thing — And be - cause I can't do

56 *hold back a bit* *poco rit.* **F*** *mf* *a* *voices:*

S ev-'ry-thing, — I will not re - fuse to do the some-thing — I I am on - ly one,

A

colla voce *poco rit.* **F** *mf*

60 *mp* *mf* Solo conts. on melody line (S)

S but I am one. I can - not do ev 'ry thing — but I can do

T *mp* *mf* but I am one. I can - not do ev 'ry thing — I can do

B

dim.

65 *dim.* *hold back a bit* *colla voce*

some-thing — And what I should

some - thing. — What I can do, I should do

* M59 begins with a few voices; gradually building as singers join at phrases indicated by arrows. Tutti by M70

69 **Tutti** *mp* poco rit. **G** A tempo end solo

Solo: do, by the grace of God, I will do.

S do, by the grace of God, There is a riv - er

T by the grace of God, There is

T by the grace of God, I will do. Let

dim. *mp* *p*

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

S flow-ing fast, flow-ing ver - y fast. Push off in-to the

A Let go of the sh Let go! Push off in-to the mid-dle of the

T go! go of the shore! flow-ing fast, flow-ing ver - y fast.

B go! Let go of the shore! flow-ing fast, flow-ing ver - y fast. Push

mf *p* *mf*

76

molto legato e sost.

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

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

mf *cresc.* Push off in-to the mid-dle of the riv-er. Let go! See who is there

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

Piano accompaniment for measures 76-79.

80

ff **H** *poco accel.* *con vivo!* ♩ = 48

and cel-ebra- We are the ones. We are the ones.

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

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

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

H *poco accel.* *con vivo!* ♩ = 48

Piano accompaniment for measures 80-83.



84

We are the ones... we have been wait-ing for. We are the ones... We are the ones.

We are the ones... we have been wait-ing for. See... who

We are the ones... We are the ones we've been wait - ing for... We are the ones...

We are the ones... we have been wait-ing We are... the ones,

88

We are the ones... we have been wait-ing for. We are the ones...

there with you and cel-e-brate! Cel-e-brate! Cel-e-brate! See... who is

We are the ones... We are the ones we've been wait-ing for. We are the ones... We are the ones.

We are... the ones, We are... the ones, Cel-e-brate! See... who is

92

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! _____

Piano accompaniment for measures 92-94, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for measures 95-98, showing a more complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand.

99 *f* _____ who is there with you _____ and cel - e - brate! Cel - e - brate! Cel - e - brate! _____ *ff* Cel - e - brate!

cresc. *ff*

Piano accompaniment for measures 99-102, featuring a dramatic crescendo in the right hand and a powerful, sustained chordal accompaniment in the left hand, ending with a final chord.

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