

Gwyneth Walker

I've Known Rivers

musical settings of the poetry of
Langston Hughes

for Mixed Chorus, Strings and Percussion
(or Piano)

*My Soul Has Grown Deep
Troubled Waters
Jump Right In!
In Time of Silver Rain*

I've Known Rivers is a set of four songs based on the poetry of Langston Hughes (1902-67), an African-American poet who lived much of his life in the Harlem neighborhood of New York City. However, Hughes was born in Joplin, Missouri, birthplace also of Samuel Clemens (Mark Twain). And, like Twain, he held a fascination for the Mississippi River and rivers in general. The theme of water is present in many of his writings.

My Soul has Grown Deep reflects upon rivers of historic and geographical importance – the Euphrates, the Nile and the Mississippi. As the rivers have endured over time, so has the human soul. The waters – the blood – runs deep.

In contrast to the universal message of the first song, *Troubled Water* is contemporary and personal. Water becomes an image of the unsettled and uncertain nature of love. The journey of love is a journey of troubled water. There is no resolution.

Undaunted by the elusive nature of love, the poet (chorus) turns flippant, displaying a persevering and humorous outlook in *Jump Right In!* (to the river). Romantic misadventures will not conquer the spirit. “I could've died for love, but for livin' I was born.”

In Time of Silver Rain is a song of healing. “In time of silver rain, the earth puts forth new life again.” And with the regeneration of Spring, the poet marvels at the wonder of life.

* * * *

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical community of Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years, and she is the recipient of the 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences. She also received the 2018 “Alfred Nash Patterson Lifetime Achievement Award” from Choral Arts New England.

I've Known Rivers

for SATB Chorus (divisi), Percussion and String Orchestra

Langston Hughes (1902-1967)

Gwyneth Walker

1. My Soul has Grown Deep

Gently flowing $\text{♩} = 108$

Low Tom-Tom (hands)

Percussion
(Toms-Toms [2],
Maracas, Bongo,
Suspended Cymbal,
Rainstick, Tambourine,
Slapstick, Triangle,
Tam-Tam)



Gently flowing $\text{♩} = 108$

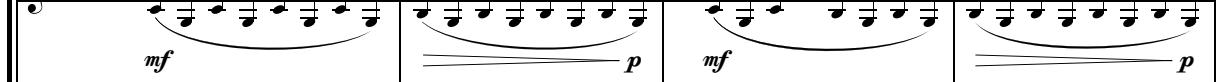
Violin 1



Violin 2



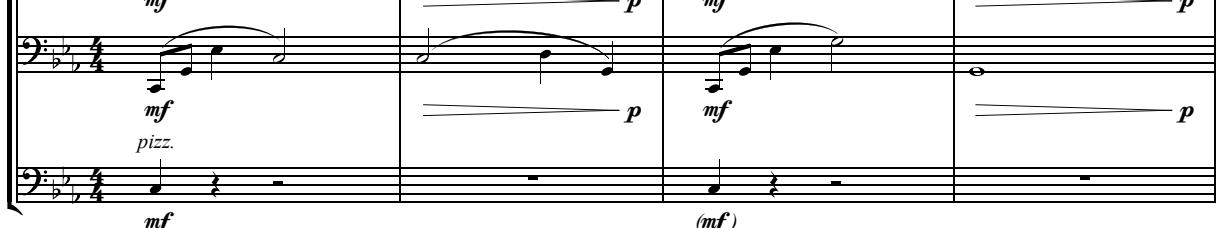
Viola



Violoncello



Contrabass

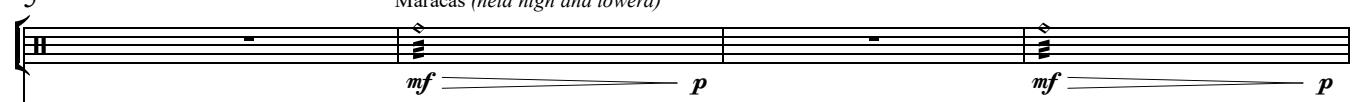


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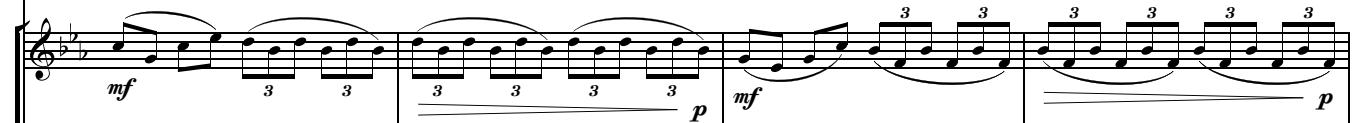
5

Maracas (*held high and lowerd*)

Perc.



Vln. 1



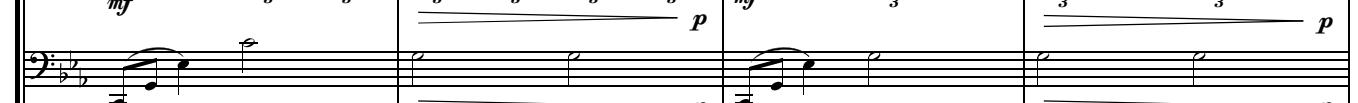
Vln. 2



Vla.



Vlc.



Cb.



9

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Perc.

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

A

p evoking the magic and mystery of rivers
I've known rivers:

A

(*p*)

(*p*)

(*p*)

arco

13

(Mar.)

mf *p*

p evoking the magic and mystery of rivers
I've known rivers:

17 (Mar.)

Perc.

S A

T B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

B

I've known riv - ers

B

poco rit.

(p)

S A

T B

and old - er than the flow of hu - man blood in hu - man veins.

an - cient as the world _____

flow of hu - man blood in hu - man veins. _____

poco rit.

pizz.

arco

Vln. 1

(p)
pizz.

sost.

Vln. 2

(p)

sost.

Vla.

pizz.

arco

Vlc.

pizz.

arco

Cb.

sost.

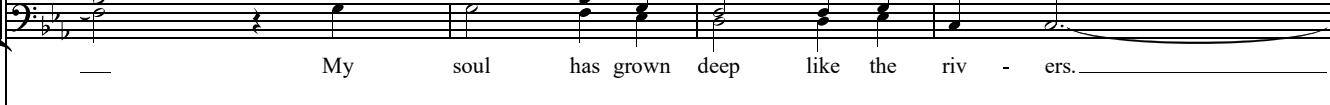
Slower

a tempo ($\text{♩} = 108$)

23 Bongo (hands)

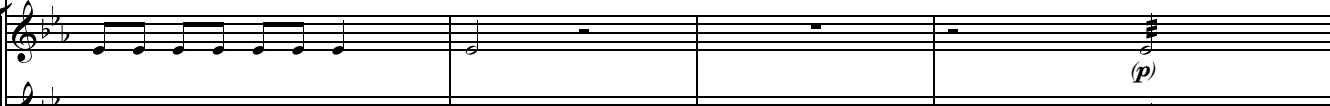
Perc.  *p*

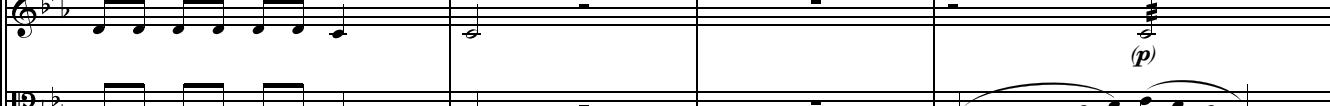
S A 
— My soul has grown deep like the riv - ers.
unis.

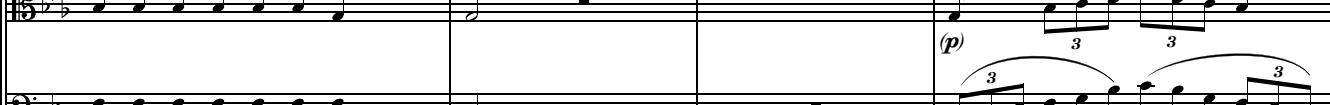
T B 
— My soul has grown deep like the riv - ers.
unis.

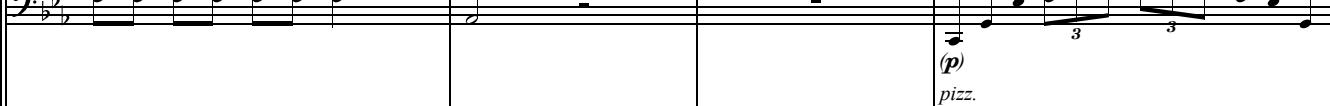
Slower

a tempo ($\text{♩} = 108$)

Vln. 1 
(p)

Vln. 2 
(p)

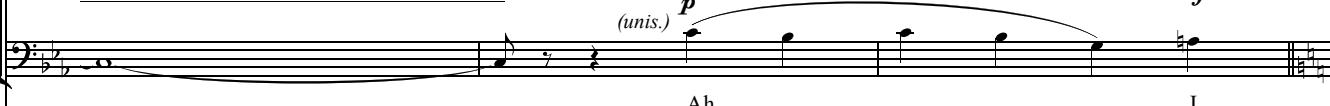
Vla. 
(p)

Vlc. 
(p)
pizz.

Cb. 
(p)

27

S A 
unis.

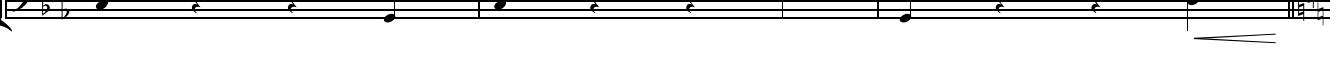
T B 
p Ah, — I

Vln. 1 
mf

Vln. 2 
mf

Vla. 
mf

Vlc. 
mf

Cb. 

C a flowing background,
as rivers
(played w/ hands) Bongo

Perc. Tom- **p** 3 Toms

S A (b) Ah, I

T B bathed in the Eu - phra - tes when dawns were young.

Vln. 1

Vln. 2

Vla. **mf** 3 3 3 3 3 3 3 3

Vlc. **mf** 3 3 3 3 3 3 3 3

Cb. **mf**

33

Perc. 3 3 3 3 3 3 3 3

S A built my hut near the Con - go and it lulled me to sleep.

T B Ah, I

Vln. 1

Vln. 2

Vla. *div.* **mf** unis. 3 3 3 3 3 3 3 3

Vlc. **mf** 3 3 3 3 3 3 3 3

Cb.

D

Musical score for Tom-Toms & Bongo. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern on a single note across ten measures. Measure numbers 37 through 46 are indicated above the staff. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also features a continuous eighth-note pattern on a single note across ten measures. Measure numbers 37 through 46 are indicated above the staff. Both staves have a dynamic marking of '3' below them.

(Sop. div.) **p**

mj

div

nizz

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) showing measures 8-11. The score includes dynamics (p, mf, pizz.), articulations (div., 3), and performance instructions (div.). Measure 8 starts with a dynamic **p**. Measure 9 begins with a dynamic **p**. Measure 10 starts with a dynamic **mf** and includes a **pizz.** instruction. Measure 11 continues with a dynamic **mf**.

41

Perc.

S
A

heard the sing - ing of the Mis - si - sип - pi when Abe Lin - coln went down to

T
B

mf

when Abe Lin - coln went down to

Vln. 1

Vln. 2

unis.

Vla.

Vlc.

Cb.

44

Perc.

S A New Or - leans, *mf cantabile*

T B New Or - leans, and I've seen its mud - dy bos - om turn all
arco unis.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

E *rolled pizz.*

48

Perc.

Sop. *mf* I've known riv - ers:

S A

T B *unis.* gol - den in the sun - set.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

arco
(*mf*)
arco

51 (Tom-Toms & Bongo) *rit.*

Perc. *mf*

S A I've known riv - ers: *mf* My soul has grown

T B Ancient, dusk-y riv - ers. *mf* My soul has grown

F **Slower**

Vln. 1 *pizz.* *arco* *(mf)*

Vln. 2 *pizz.* *(mf)*

Vla. *pizz.* *(mf)*

Vlc. *div.* *(mf)*

Cb. *arco* *(mf)*

rit.

Vln. 1 *pizz.* *arco* *(mf)*

Vln. 2 *pizz.* *(mf)*

Vla. *(mf)*

Vlc. *div.* *(mf)*

Cb. *arco* *(mf)*

a tempo (♩ = 108)

55 *p* *unis.*

S A deep like the riv - ers. *p* *unis.*

T B deep like the riv - ers. *p* *unis.*

a tempo (♩ = 108)

Vln. 1 *p* *(p)* *mf*

Vln. 2 *p* *(p)* *mf*

Vla. *p* *(p)* *mf*

Vlc. *p* *unis.* *(p)* *mf*

Cb. *p* *(p)* *mf*

59 Mar.

Perc. *mf* — *p*

S *p*
I've known riv - ers, — Ah, —

A *p*
I've known riv - ers,

T *p*
⁸ I've known riv - ers, —

B *p*
I've known

Vln. 1 *pizz.*
3 3 3 3

Vln. 2 *p*
3 3 3 3

Vla. *sost.*
p (p) *pizz.*

Vlc. *pizz.* (p)

Cb.

rit.

62 Suspended Cymbal

Perc. *p* *f*

S *cresc.* *f*
I've known riv - ers. My soul has grown

A *cresc.* *f*
Ah, I've known riv - ers. My soul has grown

T *cresc.* *f*
— known riv - - ers. My soul has grown

B *cresc.* *f*
riv - ers. riv - ers. My soul, has grown

G Slower

This musical score page shows a vocal arrangement with four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing a spiritual hymn with lyrics like 'I've known rivers...' and 'My soul has grown'. The bass part includes a bassoon (Cb) and a cello (Vcl). The score also features a suspended cymbal (Perc.) and includes dynamic markings such as *p*, *f*, and *cresc.*. The vocal parts are shown with slurs and grace notes. The bassoon and cello parts are shown with eighth-note patterns. The overall style is a mix of traditional hymnal music and more modern, expressive markings.

rit.

Vln. 1 *f* *p*

Vln. 2 *arco* *3* *3* *3* *3* *f* *p*

Vla. *arco* *f* *p*

Vlc. *arco* *f* *p*

Cb. *arco* *mf* *f* *p*

G Slower

This musical score page shows a section for strings (Violin 1, Violin 2, Viola, Cello, Double Bass) playing eighth-note patterns. The strings play in pairs, with Violin 1 and Violin 2 playing eighth-note patterns in measures 1-2, and the other three strings (Viola, Cello, Double Bass) playing eighth-note patterns in measures 3-4. The score includes dynamic markings such as *f*, *p*, *arco*, and *mf*. The overall effect is a rhythmic and dynamic interplay between the different string instruments.

65

S A
T B
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

f \equiv p
>

69

H *a tempo* ($\bullet = 108$)

Perc.

S A
T B

unis. **p**
unis. **p**

Mar. **mf** \equiv **p**

deep like the riv - - - ers.

H *a tempo* ($\bullet = 108$)

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

mf \equiv **p**
mf \equiv **p**
mf \equiv **p**
f \equiv **p**

12

72

Mar.

Perc. *mf* — *p*

S.A.

T.B.

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *pizz.*

Vlc.

Cb. *pizz.*

75

rit.

Low Tom-Tom (hands)

Perc. *mf* — *p* *p*

S.A.

T.B.

Vln. 1 *p*

Vln. 2 *p*

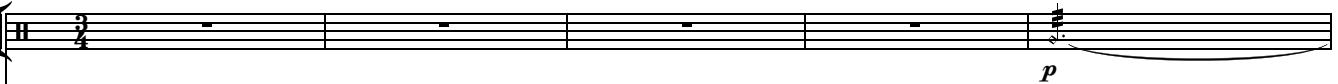
Vla. *p* *arco*

Vlc. *p* *sost.* *arco*

Cb. *p* *sost.*

2. Troubled Water

Flowing ♩ = 120

Perc.  Rainstick **p**

Vln. 1 **Flowing ♩ = 120** Solo, con sord. **Tutti (con sord.) lightly separated** **p**

Vln. 2 **2 Soli, div., con sord.** **pp as a background** **Tutti (con sord.) lightly separated** **p**

Vla. **pizz.** **p**

Vlc. **pizz.** **p**

Cb. **p**

A

Perc. 

S A **pp** **mf cantabile** **Hmm _____ Be - tween us, al - ways, _____**

Vln. 1 **A**

Vln. 2

Vla.

Vlc.

Cb.

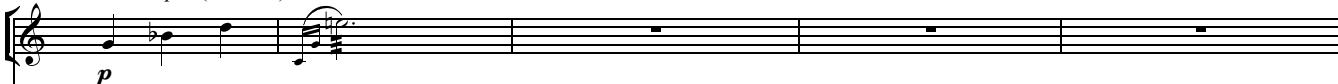
II

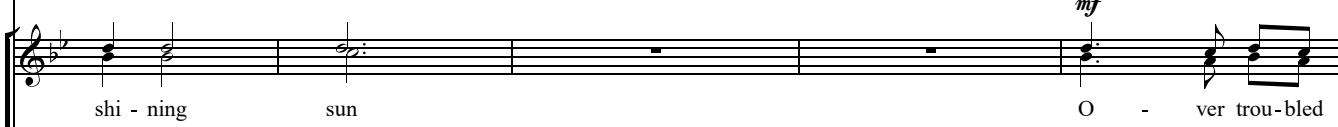
S A (Soprano) loved one, _____ there lies this trou - bled wa - ter. _____
 T B (Tenor) *pp* la la la la la la la la la lies la la la la la la
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Cb.

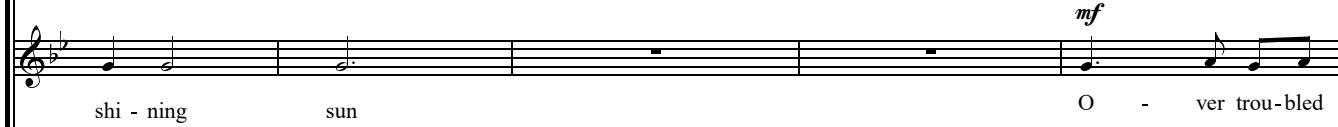
B

mf You are my sky, my
mf cantabile T B la la la la la You are my sky, my
mf cantabile B la la la la la You are my sky, my
rolled pizz. Vln. 1 *mf* *rolled pizz.* *p*
 Vln. 2 *mf* *rolled pizz.* *p*
 Vla. *mf* *rolled pizz.* *p*
 Vlc. *mf* *p*
 Cb. *mf* *p*

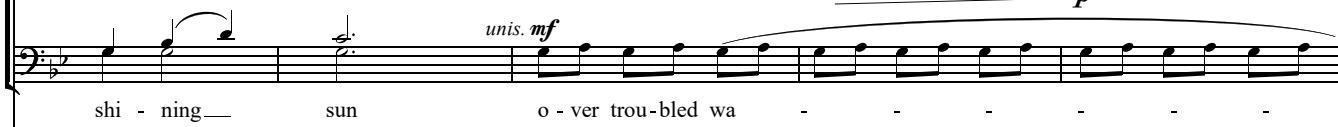
21 *Glockenspiel (sft. mlts.)*

Perc. 

S 
shi - ning sun

A 
shi - ning sun

T 
8 shi - ning sun o - ver trou - bled wa

B 
shi - ning sun o - ver trou - bled wa

arco, lightly

Vln. 1 
mf *p*

Vln. 2 
mf *p*

Vla. 
(pizz.) *mf* *(mf)*

Vlc. 
(pizz.) *mf* *(mf)*

Cb. 
mf *(mf)*

26

C

(Glock.)

Glock.

p

S wa - ter. You are my sky, my shin - ing sun

A wa - ter. You are my sky, my shin - ing sun

T ter. You are my sky, my shi - ning sun

B ter. You are my sky, my shi - ning sun o - ver

C

rolled pizz.

Vln. 1

mf

rolled pizz.

Vln. 2

mf

rolled pizz.

Vla.

mf

rolled pizz.

Vlc.

mf

Cb.

mf

D Slower, *quasi recitative*

37

Glock.

Perc.

S

A

T

B

p

la The trip is trou - bled wa - ter.
jour - ney far to touch your hand. _____ We see yet can - not
jour - ney far to touch your hand. _____ We see yet can - not
jour - ney far to touch your hand. _____ We see yet can - not

D Slower, *quasi recitative*

Musical score for strings section:

- Vln. 1: Mostly silent, with a single note at the beginning and a sustained note at the end.
- Vln. 2: Sustained notes at measures 1 and 5, with a dynamic marking "pizz." above the staff.
- Vla.: Sustained notes at measures 1 and 5, with a dynamic marking "pizz." above the staff.
- Vlc.: Sustained notes at measures 1 and 5, with a dynamic marking "pizz." above the staff.
- Cb.: Sustained notes at measures 1 and 5.

42

Perc. *mf*

S This fate - ful trou - bled wa - ter. We see yet can - not - un - der - stand this

A *mf* unis. un - der - stand. We see yet can - not un - der - stand this

T *mf* 8 un - der - stand. We see yet can - not un - der - stand

B *mf* un - der - stand. We see yet can - not un - der - stand

Vln. 1 *rolled pizz.*

Vln. 2 *rolled pizz.*

Vla. *rolled pizz.*

Vlc. *rolled pizz.*

Cb. *(pizz.)* *mf*

accel.

47

Perc. **E** *a tempo* ($\text{♩} = 120$)
Rainstick **p**

S fate - ful trou - bled wa - - - ter.
p

A fate - ful trou - bled wa - - - ter.
p

T la
pp

B la
unis. pp

*accel.***E** *a tempo* ($\text{♩} = 120$)
arco, lightly

Vln. 1 **pp**
arco, lightly

Vln. 2 **pp**
(pizz.)

Vla. **pp**
(pizz.)

Vlc. **pp**
(pizz.)

Cb. **pp**

51

Perc.

S *unis. p* 3 3 3 3 3 3 3
 la_____ la_____ la_____ la_____ la_____ la_____

A

T 8
 la la

B la la

Vln. 1

Vln. 2 *p* 3 3 3
 la la

Vla.

Vlc.

Cb.

p

55

Perc.

F

S (p) la _____ Deep hearts, dear, dream of hap-pi-ness

A (p) la _____ la _____ la _____ la _____ la _____ Deep hearts, dear, dream of hap-pi-ness

T (p) 8 la la la la la la la la la Deep hearts, dear, dream of hap-pi-ness

B (p) la la la la la la la la la Deep hearts, dear, dream of hap-pi-ness

Vln. 1

Vln. 2 pizz.

F

2 Soli, div.

Vla. arco 3 3 3 3 3 3

Vlc.

Cb.

60

Perc.

S

A

T

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

balked by trou - bled wa - - - ter. Be - tween us al - ways -

balked by trou - bled wa - - - ter. Be - tween us al - ways -

Be - tween us al - ways -

Be - tween us al - ways -

rolled pizz.

Tutti

mf

rolled pizz.

Tutti

mf

rolled pizz.

mf

rolled pizz.

mf

(pizz.)

mf

71 **G**

Glock.

S *mf*

A *mf*

T *f*

B *f*

Vln. 1 *rolled pizz.*

Vln. 2 *rolled pizz.*

Vla. *rolled pizz.*

Vlc. *rolled pizz.*

Cb. *mf*

f

77

H

Rainstick

Perc.

S

sea____ of trou - bled wa - - - ter,

A

sea of trou - bled wa - - - ter,

T

(f)

8 Sea of trou-bled wa - - -

B

unis. (f)

Sea of trou-bled wa - - -

Vln. 1

Vln. 2

Vla.

arco

(f)

arco

(f)

(pizz.)

Cb.

(f)

82 *rit.*

Perc. *p*

S *p* *unis.*
This sea of trou - bled wa - ter. _____

A *p*
This sea of trou - bled wa - ter. _____

T *p*
- - - - - ter. _____

B *p*
- - - - - ter. _____

Vln. 1 *rit.*
[Vln. Solo rests and removes mute)
div. *arco*

Vln. 2 *p* *arco*

Vla. *p*

Vlc. *p*

Cb. *p* *arco*

87 **Slowly, freely**

(proceed directly to the next song without pause)

Perc.

S

A

T

B

Slowly, freely

Solo Vln. *(proceed directly to the next song without pause)*

Vln. 1 *via sord.*

Vln. 2 *via sord.*

Vla. *via sord.*

Vlc. *via sord.*

Cb. *via sord.*

2:45

3. Jump Right In!

With energy ♩ = 120

Tambourine

Perc. *f*

T B *shaken [held high and lowered]*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

With energy ♩ = 120

Tutti

Vln. 1 *gliss. ad lib. (trem.) Sul II*

Vln. 2 *gliss. ad lib. (trem.) Sul II*

Vla. *gliss. ad lib. (trem.) Sul II*

Vlc. *gliss. ad lib. (trem.) Sul IV*

Cb. *gliss. ad lib. (trem.) Sul II*

I

pizz.

rolled pizz. arco

A

Perc. *5*

T B went down to the ri-*ver*, I set down on the bank. I tried to think but could-n't, so I **A**

Vln. 1 *arco*

Vln. 2

Vla.

Vlc.

Cb.

30

Perc. (Tamb.)
played with fist

S A *f boisterously*
I came up once and hol-lered!

T B shouted
(not on pitch)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Slapstick

I came up twice and cried! If that

sing slide

Hey!

cried! _____

jum-ped up and sank. _____

Tamb. - *shaken* [raised from low to high]

11

Tamb. - shaken [raised from low to high]

Perc.

Sop. div.

S A T B

wa-ter had-n't a-been so cold But it was

Vln. 1 Vln. 2 Vla. Vlc. Cb.

I might-'ve sunk and died.

Sul II Sul II Sul II

p f unis. (f)

p f p f p f p f

p f p f p f p f

p f p f p f p f

p f

15 **B**

shaken [high to low]

Perc.

S A
cold in that wa - ter!

T B
It was cold!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

B

19 Bongo (hands)

Perc.

(vocal rhythm - unpitched)

unis.

S A
ch ch — ch ka ta ka ch ch — ch ka ta ka

T B
— I took the el - e - va-tor six - teen

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

C

pizz.

pizz.
unis.

pizz.

pizz.

C arco

22

Perc.

S A

T B

Tamb.
with fist

f sing f

floors a - bove the ground. I thought a - bout my ba - by and I thought I would jump down.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

snap pizz.

arco

25

Perc.

S A

T B

Slapstick

Tamb. - shaken [low to high]

p f

Sop. div. >

stood there and I hol-lered! I stood there and I cried! If it had - n't a-been so high

shouted > sing > slide

unis.

Hey! cried! — I

Vln. 1 arco

Vln. 2 arco

Vla.

Vlc.

Cb.

p f

p f

p f

p f

p f

p f

29

D

shaken [high to low]

Perc.

S A

T B

But it was high up there! —

might've jumped and died. —

It was

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

D

Sul II *x-silh.*

Sul II *x-silh.*

Sul II *x-silh.*

Sul IV *x-silh.*

Sul II *x-silh.*

pizz.

rolled pizz. arco

Perc.

Bongo (hands)

S A

T B

ch ch ka ta ka ch ch ka ta ka

high! —

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

arco

div.

pizz., unis.

pizz.

pizz.

37 (Bongo)

Perc.

S A
ch ch_ ch ka ta ka ch ch_ ch ka ta ka ah on

T B
unis. sing f ts - ts ts - ts So since I'm still here liv-in', I guess I will live on. I

E

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vlc. arco

Cb. arco

41 Triangle Slapstick

Perc.

S A love - Though you may me see hol-ler, and

T B could've died for love - but for liv - in' I was born. shouted Hey!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

44

Tamb. - shaken [low to high]

Perc.

S A you may see me cry – I'll be dogged, sweet ba - by,

T B sing cry _____ ba - by, If you gon-na see my die.

Vln. 1 Sul II \times gliss.

Vln. 2 Sul II \times gliss.

Vla. Sul II \times gliss.

Vlc. Sul IV \times gliss.

Cb. Sul II \times gliss.

p \longrightarrow **f**

48

F

Perc.

S A Life is fine! Fine as wine!

T B Life is fine! Fine as

Vln. 1 F

Vln. 2

Vla.

Vlc.

Cb.

52 (Tamb.)

Perc.

S A

T B

Life is fine, life is fine! So
wine! Life is fine, life is fine! So

rit.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

G Slower

Bongo (hands)

Low Tom-Tom (hands)

Perc.

S A

T B

since I'm still here liv-in', I guess I will live on. I could've died for love, for
since I'm still here liv-in', I guess I will live on. I could've died for love, for

G Slower

div.

unis.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div.

div.

div.

div.

58 *rit.* , *a tempo* ($\text{♩} = 120$)

S A love, , Life is

T B love, , *unis.* *f boisterously* but for liv - in' I was born.

rit. , *a tempo* ($\text{♩} = 120$)

Vln. 1 Sul II *x* *gliss.*

Vln. 2 Sul II *(f)* *x* *gliss.*

Vla. Sul II *(f)* *unis.* *x* *gliss.*

Vlc. Sul IV *unis.* *x* *gliss.*

Cb. Sul II *(f)* *x* *gliss.* *(f)*

61 Tamb.

Perc. *f*

S A fine! Fine as wine! Life is

T B Life is fine! Fine as wine!

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

65 (Tamb.)

Perc.

S fine, life is fine, life is fine,

A fine, life is fine, life is fine,

T 8 Life is fine, life is fine, life is fine,

B Life is fine, life is fine, life is fine,

Vln. 1

Vln. 2

Vla.

Vlc.
div.

Cb.

68

Bongo (hands)

Perc. *p* *f*

S life is fine!

A life is fine!

T life is fine!

B life is fine, fine!

rit.

Vln. 1 Sul II *p* *f*

Vln. 2 Sul II *p* *f*

Vla. Sul II *p* *f*

Vlc. div. Sul II *p* *f*

Cb. Sul II *p* *f*

rit. *div.* *f*

2:30

4. In Time of Silver Rain

13 (Glock.)

Perc.

S A green gras - ses grow and flow - ers lift their heads, _____

T B la la

B

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

B

rit.

Slower

S A and o - ver all the plain the won - der spreads, the

T B 8 la and o - ver all the plain the won - der spreads, the

B la and o - ver all the plain the

rit.

Slower

Vln. 1 div. via sord.

Vln. 2 div. via sord.

Vla. div. via sord.

Vlc. div. via sord.

Cb. via sord.

accel.

C *a tempo* ($\text{♩} = 92$)

Perc. *Tam-Tam*
p — *f*

S *cresc.*
 won-der spreads of life, of life, of life, of life! —

A *cresc.*
 won-der spreads of life, of life, of life, of life! —

T *cresc.*
⁸ won-der spreads — of life, of life, life, of... In time of sil-*ver* rain,

B *cresc.*
 won-der spreads — of life, of life, life, of... In time of sil-*ver* rain,

accel.

C *a tempo* ($\text{♩} = 92$)
unis.

Vln. 1 *senza sord.*
rolled pizz. *mf*

Vln. 2 *senza sord.*
rolled pizz. *arco* *mf*

Vla. *senza sord.*
rolled pizz. *arco* *mf*

Vlc. *senza sord.*
rolled pizz. *arco* *mf*

Cb. *senza sord.*
pizz. *arco* *mf*

23 (Tam-Tam)

Perc.

S

A

T *unis.*
in time of sil-ver rain. *In*

B *mf*
in time of sil-ver rain. *In*

Vln. 1

Vln. 2

Vla.

Vlc. *div.* *unis.* *pizz.*

Cb. *pizz.*

26

Maracas

Perc.

p

S A

p

T B

unis.

time of sil - ver rain _____ the but-ter-flies_ lift silk - en wings _____

Vln.

Solo

p

Vln.

Solo

p

Vla.

p

Vlc.

Cb.

p

29

rit.

Slower

Perc.

S A

la la

T B

to catch a rain - bow cry, _____ and

Vln.

rit.

Slower

Vln.

Vla.

Vlc.

Cb.

D

32

Bongo (sticks)

Perc.

S

A

T

B

This section of the musical score features five vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon) and a Percussion part. The vocal parts sing in unison, with lyrics appearing below the notes. The Percussion part consists of bongo sticks, indicated by a stick icon and dynamic markings. The vocal parts sing in eighth-note patterns, with some sustained notes and grace notes. The lyrics describe a scene of joy and movement, with the bassoon providing harmonic support.

Bongo (sticks)

p

mf

as down the road-way- pass-ing boys and

p

unis. mf

in joy be-neath the sky, _____ pass - ing boys and

p

p

8 trees put forth new leaves to sing in joy be-neath the sky, _____

trees put forth new leaves to sing in joy be-neath the sky _____

D*Tutti, pizz.**div.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This section of the musical score features five string instruments: Violin 1, Violin 2, Cello, Double Bass, and Viola. The instruments play eighth-note patterns, with dynamics and performance instructions like 'Tutti, pizz.' and 'div.'. The strings provide harmonic support and rhythmic drive to the vocal and percussive sections.

Tutti, pizz.

mf

Tutti, pizz.

div.

mf

div.

mf

p

p

p

p

35

Perc.

Tom-Tom Bongo Tom-Tom Bongo

S girls go sing-ing, too. In time of sil-ver rain, in

A girls go sing-ing, too. In time of sil-ver rain, in

T too. in time of rain, rain,

B too. in time of rain, rain,

Vln. 1

arco, unis. div. unis. div.

Vln. 2

arco, unis. div. unis. div.

Vla.

arco

Vlc.

arco unis. div. unis. div.

Cb.

arco

accel.

38 Tom-Tom Tam-Tam

Perc. *f* *p* *f*

S time of sil - ver rain when spring and life are new
A time of sil - ver rain when spring and life are new
T when spring and life are... In time of sil - ver rain,
B when spring and life are... In time of sil - ver rain,

E *a tempo* ($\text{♩} = 92$)

accel.

unis. *div.*

Vln. 1

unis.

Vln. 2

unis.

Vla.

unis. *div.* *unis.*

Vlc.

Cb.

E *a tempo* ($\text{♩} = 92$)

unis.

50

44 (Tom-Tom & Bongo)

Perc.

S time of sil - ver rain

A *mf cantabile* the earth puts forth new life a -

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

47 F

Perc.

A gain.

T *unis. mf cantabile* green grass - es grow

B *unis. mf cantabile* and

Vln. 1

Vln. 2

Vla.

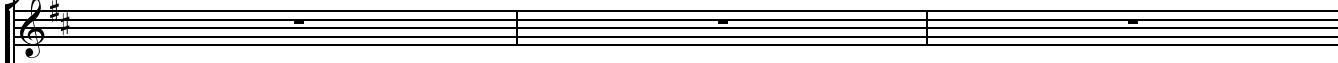
Vlc.

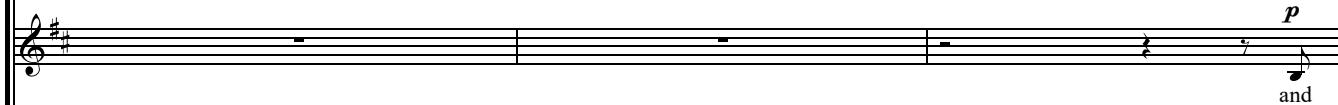
Cb.

G

50

Perc. 

S 

A 

T 

B 

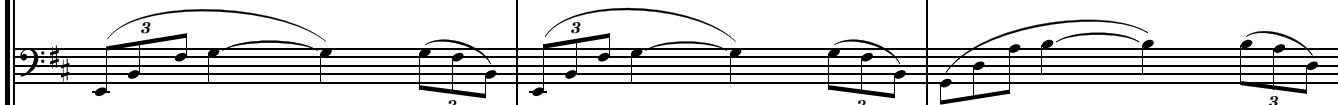
flow - ers lift their heads _____ and ov - er all the plain, and

G

Vln. 1 

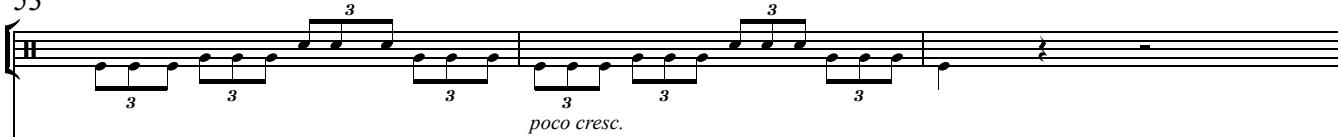
Vln. 2 

Vla. 

Vlc. 

Cb. 

53

Perc.  *poco cresc.*

S ***p*** *cresc. poco a poco*
the won - der spreads... of life, of life, of

A *cresc. poco a poco*
o - ver all the plain the won - der spreads... of life, of life, of

T *cresc. poco a poco*
o - ver all the plain the won - der spreads... of life, of life,

B *cresc. poco a poco*
o - ver all the plain the won - der spreads... of life, of life,

Vln. 1 *cresc. poco a poco* *div.*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*



56 Tam-Tam

Perc.

S life, of life, of life, of

A life, of life, of life, of

T 8 life, of... In time of sil - ver rain, In time of sil - ver rain,

B life, of... In time of sil - ver rain, In time of sil - ver rain,

Vln. 1 (div.) f

Vln. 2 f

Vla. f

Vlc. div. f

Cb. f

rit. to end

59

Perc.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Low Tom-Tom

ff

life, the won - der, won - der of life!

life, the won - der, won - der of life!

in time of sil - ver rain, the won - der, won - der of life!

in time of sil - ver rain, the won - der, won - der of life!

rit. to end

Vln. 1

Vln. 2

Vla.

Vlc.
div.

Cb.

div. a3

sf *ff*

div.

sf *ff*

3:30/Total Duration: 12:00
This version completed
 October 19, 2018
 New Canaan, Connecticut