

# GWYNETH WALKER

## I've Known Rivers

*for TTBB Chorus and Piano*

- 1. My Soul has Grown Deep - Cat. No. 7297
- 2. Troubled Water - Cat. No. 7298
- 3. Jump Right In! - Cat. No. 7299
- 4. In Time of Silver Rain - Cat. No. 7300

*Commissioned by the Holland Chorale, Gary W. Bogle, Music Director  
Premiered by the Holland Chorale on March 15, 2008 – Holland Michigan*

Duration: 12 minutes

## Notes

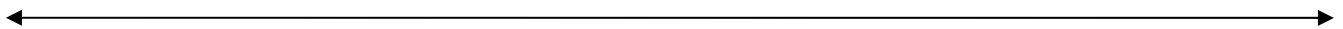
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*My Soul has Grown Deep* reflects upon rivers of historic and geographical importance – the Euphrates, the Nile and the Mississippi. As the rivers have endured over time, so has the human soul. The waters – the blood – runs deep.

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.



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Langston Hughes (1902-1967)

Gwyneth Walker

## 1. My Soul has Grown Deep

Gently flowing ♩ = 108

Piano

mf p mf

Ped. Ped.

4

p mf p

(Ped.) Ped.

7

p

Ped. Ped.

10

T1

I've known riv - ers:

B1

I've known riv - ers:

**A** *p* evoking the magic and mystery of rivers

*p* evoking the magic and mystery of rivers

**A**

*simile*

Ped.

13

T1

T2

B1

B2

*p* evoking the magic  
and mystery of rivers

I've known

*p* evoking the magic  
and mystery of rivers

I've known

*mf* 3

Ped.

16

riv - ers:

riv - ers:

*mf* 3

Ped.

19 **B** **T1** (*p*) *poco rit.* **+T2** (*p*) *unis.*

T I've known riv - ers an - cient as the world and old - er than the flow of hu - man

**B1** (*p*) **+B2** (*p*)

B I've known riv - ers an - cient as the world and old - er than the flow of hu - man

**B** *poco rit.* *p*

*Ped.*

22 (*poco rit.*) **Slower** *unis.*

8 blood in hu - man veins. My soul has grown deep like the

blood in hu - man veins. My soul has grown deep like the

(*poco rit.*) **Slower**

*Ped.*

26 *a tempo* (♩ = 108) *p*

8 riv - ers. Ah,

riv - ers.

*a tempo* (♩ = 108)

*Ped.* *simile*

29

T1 *mf* **C**  
I bathed in the Eu-phra-tes when dawns were young.

T2 *mf*

B1 *mf*  
I bathed in the Eu-phra-tes when dawns were young.

B2

32

T1 *p* *mf*  
Ah, I built my hut near the Con - go and it

T2

B1 *p* *mf*  
Ah, I built my hut near the Con - go and it

B2

35

*p* *mf* **D**

Ah, I looked up - on the Nile

lulled me to sleep.

*p* *mf*

Ah, I looked up - on the Nile

lulled me to sleep.

**D**

38

and raised the pyr - a - mids a - bove it. I

*mf*

I

and raised the pyr - a - mids a - bove it. I

*mf*

I

**D**

41

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

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

44

T  
8 New Or - leans, \_\_\_\_\_ and I've seen its mud - dy

B  
8 New Or - leans, \_\_\_\_\_ and I've seen its mud - dy

*unis.*  
*mf cantabile* [E]

*unis.*  
*mf cantabile*

47

T  
8 bos - om turn all gol - den in the sun - set. \_\_\_\_\_

B  
8 bos - om turn all gol - den in the sun - set. \_\_\_\_\_



50

*mf* *rit.*

T1 I've known riv - ers: \_\_\_\_\_

T2 *mf* An-cient, dusk-y riv - ers. \_\_\_\_\_

B1 *mf* I've known riv - ers: \_\_\_\_\_

B2 *mf* An-cient, dusk-y riv - ers. \_\_\_\_\_

53 *(rit.)* **F** *Slower* *a tempo* (♩ = 108) *p*

My soul has grown deep \_\_\_\_\_ like the riv - ers. \_\_\_\_\_

My soul has grown deep like the riv - ers. \_\_\_\_\_

My soul has grown deep \_\_\_\_\_ like the riv - ers. \_\_\_\_\_

My soul has grown deep \_\_\_\_\_ like the riv - ers. \_\_\_\_\_

*(rit.)* **F** *Slower* *a tempo* (♩ = 108)

Musical score for measures 57-59. The score consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal parts have long, sustained notes. The piano part features triplet patterns in both hands, with a dynamic marking of *mf*.

60

Musical score for measures 60-62. The score consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The vocal parts have lyrics and dynamic markings. The piano part features five-note patterns in the right hand and triplet patterns in the left hand, with dynamic markings of *p* and *cresc.*. The piece ends with a *Ped.* (pedal) marking.

*p* *rit. cresc.*  
I've known riv - ers, \_\_\_\_\_ I've known \_\_\_\_\_

*p* *cresc.*  
I've known riv - ers, \_\_\_\_\_ Ah, \_\_\_\_\_ I've known riv - ers. \_\_\_\_\_

*p* *cresc.*  
I've known riv - ers, \_\_\_\_\_ Ah, \_\_\_\_\_ I've known

*p* *cresc.* *rit.*  
\_\_\_\_\_ Ah, \_\_\_\_\_ I've known

*Ped.* *Ped.*

Musical score for measures 71-73. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a continuous triplet eighth-note pattern in the right hand, with dynamics *p*, *mf*, and *p*. Pedal markings are present below the piano part.

Musical score for measures 74-76. The score includes four vocal staves and a piano accompaniment. The piano part features a triplet eighth-note pattern in the right hand, with dynamics *mf* and *p*. The piece concludes with a fermata and a repeat sign. Pedal markings are present below the piano part.

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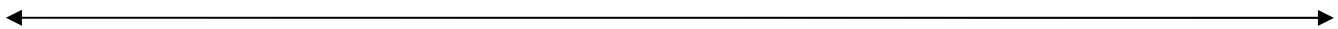
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Langston Hughes (1902-1967)

Gwyneth Walker

## 2. Troubled Water

Flowing ♩ = 120

Tenor 1 *pp* Hmm \_\_\_\_\_

Bass 1 *pp* Hmm \_\_\_\_\_

Piano *p gently* (*p*) Ped. \_\_\_\_\_ *simile*

7 **A** *mf cantabile*

T1 Be - tween us, al - ways, loved one, —

T2 *pp* la la la la la la

B1 *mf cantabile* Be - tween us, al - ways, — loved one, —

B2 *pp* la la la la la la

Piano **A** Ped. \_\_\_\_\_

12

T1  
8 — there lies this trou - bled wa - ter. —

T2  
8 la la la la la la lies la la la la la la la la la la la la

B1  
— there lies this trou - bled wa - ter. —

B2  
la la la la la la lies la la la la la la la la la la la la

(Ped.)

**B**  
*mf cantabile*

17

T1  
8 You are my sky, my shi - ning sun

T2  
*mf cantabile*  
8 You are my sky, — my shi - ning sun

B1  
*mf cantabile*  
You are my sky, my shi - ning sun

B2  
*mf cantabile*  
You are my sky, — my shi - ning sun

**B**  
*(p)*

23

T1 *mf*  
O - ver trou-bled wa - ter. \_

T2 *mf* *p*  
o - ver trou-bled wa - - - - - ter. \_

B1 *mf*  
O - ver trou-bled wa - ter. \_

B2 *mf* *p*  
o - ver trou-bled wa - - - - - ter. \_

*p*  
Ped. \_\_\_\_\_

27 **C** (*mf*)

T1 (*mf*)  
You are my sky, my shin - ing sun

T2 *mf*  
You are my sky, my shi - ning sun

B1 (*mf*)  
You are my sky, my shin - ing sun

B2 *mf*  
You are my sky, my shin - ing sun o - ver trou - bled

**C** *mf*



33 *pp* *rit.* **D** *Slower*  
*quasi recitavie*

T1  
la la la la la la la la la la la la

T2 *pp* *p*  
la la la la la la la la la la la la la la I jour-ney far to

B1 *pp* *p*  
la la la la la la la la la la la la la la I jour-ney far to

B2 *p*  
wa - - - ter.

*rit.* **D** *Slower*  
*quasi recitavie*

*pp*

*Red.*

38 *p* *mf*

T1  
We see yet can - not un - der - stand. \_\_\_\_\_

T2 *p* *mf*  
touch your hand. \_\_\_\_\_ We see yet can - not un - der - stand. \_\_\_\_\_

B1 *p* *mf*  
touch your hand. \_\_\_\_\_ We see yet can - not un - der - stand. \_\_\_\_\_

B2 *p* *mf*  
The trip is trou-bled wa - ter. This

*Red.*

43 *accel.*

T1 We see yet can - not un - der-stand this fate - ful

T2 We see yet can - not un - der-stand

B1 We see yet can - not un - der-stand

B2 fate - ful trou-bled wa - ter. We see yet can - not un - der-stand this fate - ful *accel.*

*mf*

48 (accel.) **E** *a tempo* (♩ = 120)

T1 trou - bled wa - - - ter. *p*

T2 *pp* la

B1 *pp* la

B2 trou - bled wa - - - ter. *p*

(accel.) **E** *a tempo* (♩ = 120)

*pp*

*Ped.*

53 *p*

T1  
la la la la la la la

T2  
la la la la la la la la la la la la la la la la

B1  
la la la la la la la la la la la la la la la la la

B2  
*p*  
la la la

56 **F** (*p*)

T1  
la Deep hearts, dear,

T2  
la la la la la la Deep hearts, dear,

B1  
la la la la la la Deep hearts, dear, dream of hap-pi - ness

B2  
la la la Deep hearts, dear, dream of hap-pi - ness...

**F** (*p*)

60

T1  
balked by trou-bled wa - - - ter. Be - tween us al - ways -

T2  
balked by trou-bled wa - - - ter. Be - tween us al - ways -

B1  
balked by trou-bled wa - - - ter. Be - tween us al - ways -

B2  
Be - tween us al - ways -

*mf*

65

T1  
love, and this - Be -

T2  
love, and this - la la la la la la la la la la la la

B1  
love, and this - la la la la la la la la la la Be -

B2  
love, and this - this sea of trou - bled wa - - - ter.

*mf*

*pp*

*pp*

*mf*

*p*

*pp*

Ped.

83 *rit.* *unis.* *p* *pp* \*Ending 1 Ending 2

T1 sea of trou - bled wa - - ter. ter. \_\_\_\_

T2 - - - - - ter. ter. \_\_\_\_

B1 sea of trou - bled wa - - ter. ter. \_\_\_\_

B2 - - - - - ter. ter. \_\_\_\_

*rit.* *pp* \*Ending 1 Ending 2

Ped. \_\_\_\_

88 *Slowly, freely* *pp* *pp* *pp* *pp* *pp* *accel.* *pp* *Slowly, freely* *accel.*

T1 *pp* *pp* *pp* *pp* *pp* *accel.*

T2 *pp* *pp* *pp* *pp* *pp* *accel.*

B1 *pp* *pp* *pp* *pp* *pp* *accel.*

B2 *pp* *pp* *pp* *pp* *pp* *accel.*

*Slowly, freely* *pp* *Slowly, freely* *accel.*

2'45"

This version completed: June 29, 2008  
Braintree, Vermont

\* Use ENDING 1 if this song is to be performed individually. Use ENDING 2 if continuing on to *Jump Right In*.

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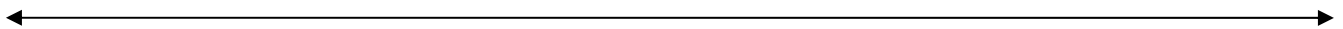
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Langston Hughes (1902-1967)

Gwyneth Walker

## 3. Jump Right In!

With energy ♩ = 120

Piano

*f* *gliss.*

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of chords and eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. A glissando is indicated in the right hand.

T

4 *unis. f boisterously*

I went down to the ri-ver, I set down on the bank. I

The tenor vocal line begins at measure 4 with the lyrics "I went down to the ri-ver, I set down on the bank. I". The piano accompaniment continues with a similar rhythmic pattern. A section marker 'A' is placed above the piano part.

T

7 *shouted (not on pitch)*

tried to think but could-n't, so I jumped up and sank. Hey!

B

*unis. f boisterously*

I came up once and hol-lered! I

The tenor vocal line continues at measure 7 with the lyrics "tried to think but could-n't, so I jumped up and sank. Hey!". The bass vocal line begins at measure 8 with the lyrics "I came up once and hol-lered! I". The piano accompaniment continues. A section marker 'A' is placed above the piano part.



10

T *8* *sing* *slide* cried! cold

B came up twice and cried! If that wa-ter had-n't a-been so cold I

*unis.*

*Ped.*

13

T *8* But it was cold in that wa - ter!

B might-'ve sunk and died.

*gliss.*

**B**

16

T *8* It was cold!

B It was cold!

(vocal rhythm - unpitched)

19 *unis.* *unis. f* **C**

ch ch\_\_ ch ka ta ka ch ch\_\_ I took the el - e - va - tor six - teen

(vocal rhythm - unpitched)

*unis.*

ch ch\_\_ ch ka ta ka

**C**

22

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

*sing f*

I

25

*shouted* *slide*

8 Hey! cried! \_\_\_\_

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

28

high But it was high I might-'ve jumped and died.

*unis.*

*gliss.*

*Red.*

31 **D**

high up there! It was high!

**D**

34

ch ch ch ka ta ka ch ch ch ka ta ka

37 *ch ch\_ ch ka ta ka ch ch\_ ch ka ta ka ch ah* *sing f* **E**

*ch ch\_ ch ka ta ka ch So since I'm still here liv-in', I* *sing f* **E**

40 *on\_\_\_\_\_ love - Though* *slide*

*guess I will live on. I could-'ve died for love - but for liv-in' I was born.*

43 *you may me see hol-ler, and you may see me cry - I'll be dogged, sweet ba - by, -*

*shouted x Hey! cry\_\_\_\_\_* *sing slide*

46

ba - by, Life is

ba - by, *unis.* If you gon - na see my die.

*gliss.*

Ped.

49 **F**

fine! Fine as wine! Life is

Life is fine! Fine as wine!

**F**

Ped.

53

fine, life is fine! So since I'm still here liv-in', I

Life is fine, life is fine! So since I'm still here liv-in', I

*rit.* **G Slower**

*rit.* **G Slower**

Ped.

*f*

65

fine, life is fine, life is fine,

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

*Ped.*

68

T1  
life is fine!

T2  
life is fine!

B1  
life is fine, fine!

B1  
life is fine, fine!

*rit.*

*Ped.*

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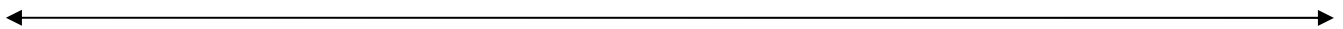
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Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M., and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Aethenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum.

Walker’s catalogue includes over 180 commissioned works for orchestra, band, chorus, and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music). More information concerning Gwyneth Walker can be found on her web site [www.gwynethwalker.com](http://www.gwynethwalker.com).



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# I've Known Rivers

for TTBB Chorus and Piano

Langston Hughes (1902-1967)

Gwyneth Walker

## 4. In Time of Silver Rain

At a peaceful tempo ♩ = 92

Piano

*p*

*Ped.* *simile*

Detailed description: This block contains the piano introduction for the first system. It features a grand staff with treble and bass clefs. The music is in 4/4 time. The right hand plays a series of chords in the upper register, while the left hand plays a bass line with some chromatic movement. The dynamic is marked *p* (piano). Pedal markings are present at the beginning and end of the system, with the word *simile* indicating the continuation of the pedal effect.

T  
B

3

*unis. p peacefully*

In

Detailed description: This block contains the vocal and piano parts for the second system. The vocal part is written for Tenor and Bass (T/B) in a single staff with a bass clef. It begins with a triplet of rests, followed by a single note on the word "In". The dynamic is marked *unis. p peacefully*. The piano accompaniment continues with a similar pattern of chords and bass line as in the first system.

5

A

time of sil - ver rain,

A

Detailed description: This block contains the vocal and piano parts for the third system. The vocal part is written for Tenor and Bass (T/B) in a single staff with a bass clef. It begins with a measure containing the lyrics "time of sil - ver rain,". The piano accompaniment continues with a similar pattern of chords and bass line as in the previous systems.

4  
7

in time of sil - ver rain,

9

the earth puts forth new

11

life a - gain,

13

T  
8 green gras - ses grow and

B  
green gras - ses grow and

B

15 *rit.* **Slower**

flow - ers lift their heads, \_\_\_\_\_ and

flow - ers lift their heads, \_\_\_\_\_ and

*rit.* **Slower**

17 *unis.* *cresc.*

o - ver all the plain the won - der spreads, the won - der spreads of

o - ver all the plain \_\_\_\_\_ the won - der spreads, \_\_\_\_\_ the won - der spreads \_\_\_\_\_

20 *accel.* **C** *a tempo* (♩ = 92) *f*

T life, of life, of life, of life! \_\_\_\_\_

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

*mf* *f*

*accel.* **C** *a tempo* (♩ = 92)

Ped. \_\_\_\_\_

24

*unis. mf*  
In

*(f)*  
Ped.

26

*unis. mf*  
the  
time of sil - ver rain

*p*  
Ped.

28

but - ter - flies lift silk - en wings to  
*(mf)*  
to

Ped.

30

*rit.* **Slower**

catch a rain - bow cry, \_\_\_\_\_ and

catch a rain - bow cry, \_\_\_\_\_ and

*rit.* **Slower**

(Ped.)

32 **D**

T1 trees put forth new leaves to sing in joy be-neath the sky, \_\_\_\_\_ pass-ing boys and

T2 \_\_\_\_\_ as down the road-way pass-ing boys and

B1 trees put forth new leaves to sing in joy be-neath the sky \_\_\_\_\_ pass-ing boys and

B2 trees put forth new leaves to sing in joy be-neath the sky \_\_\_\_\_ pass-ing boys and

B \_\_\_\_\_

**D**

*mf* *p*

(Ped.)

35 *f*

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

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

*f*

(Ped.)

37 *accel.*

T time of sil-ver rain, in time of sil-ver rain when spring and

B time of sil-ver rain, when spring and

*f*

*accel.*

(Ped.)

39 (*accel.*) E *a tempo* (♩ = 92)

T life are new

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

(*accel.*) E *a tempo* (♩ = 92)

*vd*

42 **B1** *mf cantabile*

In time of sil - ver rain \_\_\_\_\_

*(f)* *p*

with much pedal

45 **T1** *mf cantabile* **F** *p*

the earth puts forth new life a - gain.

**T2** *mf cantabile* *p* green

**B1**

**F**

48 *p*

**T2** grass - es grow \_\_\_\_\_

**B1** *mf cantabile*

and flow - ers lift their heads \_\_\_\_\_

*rit. to end*

57 *f*

life, of life, of life, the

life, of life, of life, the

*f*

In time of sil-ver rain, In time of sil-ver rain, In time of sil-ver rain,

*f*

In time of sil-ver rain, In time of sil-ver rain, In time of sil-ver rain,

*rit. to end*

60 *(rit.)*

won-der, won-der of life!

won-der, won-der of life!

won-der, won-der of life!

won-der, won-der of life!

*(rit.)*

*Ped.*