



Dried Up River

Thank you to Kari Turunen and workshoping "cover Chamber Choir for reading through River" at INTERPLAY, Nov 16, 2023.

Gerda Blok-Wilson

♩=54
Forlornly

S. *p*
A ner died up riv - er, Cracked and bar - ren,

A. *p*
ly died up riv - er, Cracked and bar - ren,

T. Tenor continues to bar 15

B. *pp*
Oo

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

rit.

S. *Once__ ov-er - flow ing wa-ters, re duced to a fee-ble trick-le__ un-der the re-lent less sun._____*

A. *Once__ ov-er - flow ing wa-ters, re duced to a fee-ble trick-le__ e re-lent less sun._____*

B. *Ah_____ A*

Pno.

♩ = 240

Stomp *Continue pattern to bar 33*

SP *mp*

S. *Continue wi... bar 26*

AP *Clap... tern to bar 33*

A. *Continue wind sound to bar 27*

T. *Near - ly__ dried__ up,____*

B. *ear - ly dried up riv - er, a near - ly dried up riv - er, a near - ly dried up riv - er, a*

Pno.

19

T. *Near - ly* _____ *dried* _____ *up,* _____ *Near - ly* _____ *dried* _____

B. *near - ly* *dried up riv - er, a near - ly* *dried up riv - er, a near* *up riv - er, a near - ly* *dried up*

Pno.



26

S. *p* *Near - ly* *dried up* _____ *er,* _____ *mp* *Near - ly* *dried up riv* _____

A. *mp* *Near* _____ *dried up,* _____ *Near - ly,* _____ *dried up,* _____ *Near - ly,* _____

T. *up,* _____ *ear - ly* _____ *dried* _____ *up,* _____ *Near - ly* *dried up.* _____

B. *er, a near - ly* *dried up riv - er, a near - ly* *dried up riv - er, a near - ly* *dried up.* _____

Pno.

33 **B**

SP *Stomp*

S. *f* er, Mur - mur - ing *mf* - ly dried up

AP *Clap* *mf*

A. *f* dried up, Mur - mur - ing, *mf* r - ing *mf* Near - ly, Near - ly,

TP *Pat brush pat brush* *mp*

T. *f* .ur, mur mur, mur - mur! *mf* dried up! dried up!

B. *mf* Mur - mur, Mur - mur, Mur - mur, Mur - mur, Near - ly dried up

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38

SP 

S. 
riv er, Mur - mur - Near - ly

AP 

A. 
Near-ly, Near-ly, Mur ing, mur - mur - ing Near-ly,

TP 

T. 
dried up! d up! Mur-mur, mur mur, mur-mur! dried up!

B. 
riv er, Mur-mur, Mur-mur, Mur-mur, Mur-mur, Near - ly

Pno. 

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

C *molto rit.*

43

SP

S. dried up riv er,

AP

A. Near-ly, Near-ly, Near-ly,

TP

T. dried up! dried up! Mur - mur, mur

B. dried up riv Mur-mur-ing, mur-mur-ing Mur-mur-ing, *mp*

Pno.

49 $\text{♩} = 32$

S. mur, mur-mur, mur-mur! Mur-mur, Mur-mur, mur-mur, *p*

A. Mur-mur, mur-mur, mur-mur! Mur-mur, Mur-mur, Mur-mur, *p*

T. mur mur, *p* *Continue wind sound to bar 59*

B. ur-mur-ing *Continue wind sound to bar 59*

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

D ♩=60 Spirited

54

S. *pp* mur-mur - ing, —

A. *pp* Mur - mur-ing, — *mp* No fish, Na na ni-ah ni - ah, No na na ni-ah ni - ah,

TP Clap *f* Clap *f*

BP Clap *f* Clap *f*

Pno.

60

S. *mp* gliss. No fish to the sea, *Slow gliss through the length of the note.*

A. *mf* No fish, -ah ni - ah, No fish, na na ni-ah ni - ah,

T. *mp* No fish to the sea,

B. fish to the sea,

Pno.

64 *mf* *gliss.*

S. No fish to the sea! No fish to the sea!

A. No fish, Na na ni-ah ni - ah, No fish, na n' ah ni - ah,

T. *mf* No fish to the sea No to the sea

B. *mf* No fish to the sea, fish to the sea

Pno.

68 *mf*

S. Dried

A. Dried up riv - er, Dried up

TP *Continu* *r 78 and stomp to bar 94*

BP *Continue wind to bar 78 and clap to bar 94* *mf*

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

71

S. up riv er, Dried up riv

A. riv - er, Dried up riv - er, Dried up - er, Dried up

Pno.

77

S. er, .o fish, na na ni-ah ni- ah,

A. riv - er, Dried up riv Dried up riv- er

T. Dried up riv er, Dried

B. Dried up riv - er, Dried up riv - er, Dried up

Pno.

83 *f*

S. No_ fish, Na na ni-ah ni - ah _____ No_ fish, na na ni-ah ni- ah, _____

A. *ff*
Dried up riv- er _____ Dried up riv- er _____

T. *f*
up _____ riv _____ er, Dried_ up _____ riv _____

B. *f*
riv - er, Dried up riv - er, up riv - er, Dried up

Pno.

89

S. No_ fish, N_ ni - ah ni - ah _____ *gliss.*

A. Dried up riv - er, riv _____

T. *f*
er _____ Dried _____ up _____ riv _____

B. *f*
- er, Dried up riv - er, Dried up

Pno.

93 **E** Freely *Individual singers enter randomly and the passage is sung slowly and freely creating a cluster until bar 105. Sopranos can continue the wind sounds and then enter after 14 - 16'.

SP All singers stomp.

S. *f* *mf* A

A. *pp* 3
er, *Des - o - late bed of for - sak - en hopes.

T. *pp* 3
er, *Des - o - late bed - sak - en hopes.

B. *pp*
riv - er, *ate bed of for - sak - en hopes.

Pno.

97

S. *p*
des - o - late bed of for - sak - en hopes.

A. *pp* 3
Des - o - late bed of for - sak - en hopes. *Fading away to wind sounds.*

T. 3
Des - o - late bed of for - sak - en hopes. *TB fade away to wind sounds and fade away after last whispered "Dried up river" - bar 114*

B. *p*
Des - o - late bed of for - sak - en hopes.

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

F
101 $\text{♩} = 32$

All singers to end *Pat brush pat brush*

SP H 8 *mp* *Speak softly* Dried up riv - er, *mp* *Pat brush pat brush*

S. *mp*

A. *Speak softly:* Dried up riv - er, Dried up riv - er, *mp*

107 *Pat brush pat brush*

SP Dried up riv - er, Whispered. Dried up riv - er,

S. *p* Dried up riv - er, Whispered. Dried up riv - er,

A. *p* Dried up riv - er, Whispered. Dried up riv - er,

T. *p* Dried up riv - er, Whispered. Dried up riv - er,

B. *p* Dried up riv - er, Whispered. Dried up riv - er, Fading away with wind sounds.

112 *p* *pp*

General notes

Body Perc. Wind - wavy lines. Singers experiment with sounds such as "sh", "ssss", and whistling.
 Arr. Members can possibly provide wind sounds during certain parts of the performance.

- Stomp - diamond notehead
- Clap- X notehead
- Brush - Slash notehead
- Pat -Inverted triangle notehead

If it is not possible to use the body percussion, a drum could substitute for stomps and sticks used for claps.
 The brush/pat sound can also be substituted with shakers and drums.

Instead of a linear choral formation, arrange the choir in a semi-circle or circle formation.
 Incorporate movement that complements the music and enhances the emotional impact. This circular arrangement not only fosters a sense of unity and inclusivity but also allows for more interaction among the choir members and audience.