



Dried Up River

Commissioned by

The Luftspring, Artistic Director

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♩=54 Forlornly

S1 *p* A r - - - up riv - er, - - - Cracked and bar - ren, -

S2 Soprano 2 cover Sound to bar 15

A1 *p* A near - ly dried up riv - er, - - - Cracked and bar - ren, -

A2 *pp* Oo - - - Oo - - -

Pno.

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7 *rit.*

S1 Once__ ov-er-flow-ing wa-ters, re-duced to a fee-ble trick-le__ un-der the re-lent less sun._____

A1 Once__ ov-er-flow-ing wa-ters, re-duced to a fee-ble trick-le__ un-der the -less sun._____

A2 Ah _____ *mp*

Pno.

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13 **A** ♩=240

S1 ear - ly dried up, _____

S2 *Stomp* *Continue patte* *mp*

S2 *Continue* *27*

A1 *Lap* *Continue pattern to bar 33* *mp*

A1 *Continue wind sound to bar 27*

A2 near - ly dried up riv - er, a near - ly dried up riv - er, a near - ly dried up riv - er, a

Pno.

19

S1

Near - ly____ dried____ up,____ Near - ly____ dried____

A2

near-ly dried up riv - er, a near-ly dried up riv - er, a near-ly dried up riv - a near-ly dried up

Pno.

26

S1

up,____ Near - ly____ dried____ up,____ Near - ly dried up.____

S2

p Near - ly *mp* riv____ er,____ Near - ly dried up riv____

A1

Near-ly, dried up, Near-ly, dried up, Near-ly,

A2

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

Pno.

33 Stomp **B**

S1 *mf* *mf*

S1 Mur - mur - ing Near - tried up

S2 er, Mur - mur - ing, mur - mur Near - ly dried up

A1 Clap Clap Clap

A1 dried up, mur-mur, Mur-mur, Mur-mur, Near - ly, Near-ly,

A2 Pat brush pat brush

A2 Mur-mur, murmur, mur-mur! dried up! dried up!

Pno.

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38

S1

S1

S2

S2

A1

A1

A2

A2

Pno.

riv er, Mur - mur - ing Near - ly

Clap

Near-ly, N' Mur-mur, Mur-mur, Mur-mur, Mur-mur, Near-ly,

dried up! dried up! Mur-mur, mur mur, mur-mur! dried up!

f *mf* *f* *f* *mf* *mp* *mf*

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C *molto rit.*

43

S1

S1

S2

S2

A1

A1

A2

A2

Pno.

dried up riv er, Mur - mur, mur

dried up riv er, Mur-mur x-ing Mur-mur-ing,

Clap Clap Clap

Near-ly, Near-ly, Near-ly,

dried up! dried up!

mp

mp

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Continue wind sound to bar 59

49

S1

S2

A1

A2

Pno.

mur mur,

ur-mur-ing

p Mur-mur, mur-mur, mur-mur! *p* Mur-mur, *p* Mur-mur, mur-mur,

p Mur-mur, mur-mur, mur-mur! *p* Mur-mur, *p* Mur-mur, Mur-mur,

$\text{♩} = 32$

D ♩ = 60 Spirited

54

S1 *f* Clap *f* Clap

S2 *f* Clap *f* Clap

A1 *pp* mur-mur - ing, *mp* ai-ah ni - ah,

A2 *pp* Mur - mur-ing, *mp* No fish, Na na ni-ah ni - ah,

Pno.

Slow gliss through the length of the note.

60

S1 *mp* No to the sea, *mp* gliss. No fish to the sea,

S2 fish to the sea,

A1 *mp* No fish, na na ni-ah ni - ah,

A2 *mf* No fish, Na na ni-ah ni - ah,

Pno.

64

mf *gliss.* *mf* *gliss.*

S1 No fish to the sea, No fish to the sea,

S2 No fish to the sea, No fish to the sea,

A1 No fish to the sea No fish, na - ah,

A2 No fish, na na ni-ah ni-ah, to the sea

Pno.

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68

Continue wind to ρ to bar 94

S1

S2 *mf* *mf* Dried

A1 Dried up riv - er, Dried up

Continue wind to bar 78 and clap to bar 94

A2 *mf*

Pno.

71

S2 up _____ riv _____ er, _____ Dried _____ up _____ riv _____

A1 riv - er, Dried up riv - er, Dried up riv - Dried up

Pno.

77

S1 *mf* No fish, na na ni-ah ni - ah, _____

S2 er, _____ up _____ riv _____ er, _____ Dried _____

A1 *f* er, Dried up riv - er Dried up riv - er

A2 Dried up riv - er, Dried up riv - er, Dried up

Pno.

83 *f*

S1 No_ fish, Na na ni-ah ni - ah _____ No_ fish, na na ni-ah ni - ah, _____

S2 up _____ riv - er, Dried _____ up_ _____ riv -

A1 *ff* Dried up riv- er _____ riv- er

A2 riv - er, Dried up riv - er, Dried up riv - er, Dried up

Pno.

89 *gliss.*

S1 No_ na ni - ah ni - ah _____

S2 _____ Dried _____ up _____ riv _____

A1 _____ Dried up riv - er, riv _____

A2 riv - er, Dried up riv - er, Dried up

Pno.

All singers stomp

Freely

E

*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' with cue from conductor.

S1

S1

S2

A1

A2

Pno.

er, _____

*Des - o - late bed of for - sak - en

er, _____

*Des - o - late bed - sak - en hopes_

riv - er,

o - late bed of for - sak - en hopes_

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97

S1

S2

A1

A2

Pno.

.e bed _____ of for - sak - en hopes. *p*

Des - o - late bed of for - sak - en hopes.

pp

Des - o - late bed of for - sak - en hopes.

pp

Des - o - late bed of for - sak - en hopes.

*All singers fade to wind sounds and completely fade away after last whispered "Dried Up river" - bar 114

F $\text{♩} = 32$

101

*Pat brush pat brush

S1 mp Dried up riv - er, mp

S1 *Speak softly* mp

A1 *Speak softly:* Dried up riv - er, mp

107

*All singers to end

S1 Dried up riv - er, ered. Dried up riv - er,

S1 p Dried up riv - er, Whispered. Dried up riv - er,

S2 p Dried up Whispered. Dried up riv - er,

A1 p Dried up Whispered. Dried up riv - er,

A2 Dried up ✓ - er, Whispered. Dried up riv - er,

112

*A' pp

Fading away with wind sounds.

General notes

Body Percussion Wind - wavy lines. Singers experiment with sounds such as "sh", "ssss", and whistling. Audience 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.