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ROBERT G.  
PATTERSON

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# Way of the River

*for voice, violin, bass clarinet, and piano*  
(2011)



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*for voice, violin, bass clarinet, and piano*

*duration ca. 18 minutes*

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for my father, who crossed during the composition of this piece

# Way of the River

for voice, violin, bass clarinet, and piano

R. G. PATTERSON (2011)

## I. from "Sun-Down Poem"

Walt Whitman

Violin

Bass Clarinet in B $\flat$   
(actual sounds)

Voice

Piano

Declamatory ( $\text{♩}=80$ )

like a fanfare *f marc.*

Declamatory ( $\text{♩}=80$ )

Flood - tide \_\_\_\_\_ of the ri-ver, \_\_\_\_\_

*f marc.*

6

6

6

4

like a fanfare

like a fanfare *f marc.*

like a fanfare *f marc.*

flow \_\_\_\_\_ on!

*f*

6

6

6

8

*fz* — *p*

*fz* — *p*

*mp*

*f*

I watch — you, — face to face, Clouds of the

*mf*

6

3

3

12

*f* *fp* *fp* *fz*

west! sun half an hour high!

*mf* *ff*

*Red.* \*

15

*p* *p* *p* *p*

I see you al- so face to face. Crowds of

*mf* *p* *p*

*Red.* \*

20

*mf* *sfp* *mf* *sfp*

men and wo-men at- tired in the u- sual cos- tumes, how cu- rious you are to

*mf*

*Red.* \*

24

*fz p*

me! On the fer-ry-boats the hun-dreds and

*f* *mf*

*f* *p*

*f* *mf*

Ped. \*

28

*f fp*

hun-dreds that cross are more cu-rious to me than

*f fp*

*mf mp*

*f* *fp*

*f* *fp*

Ped. \* Ped.

32

*mp*

you sup-pose,

*mp*

*pp*

*p* warm

\*

35

*f* *ff marc.* *fz* *ff marc.* *ff*

And you that shall cross

*marc.* *ff* *6* *6*

*Leg.* \* *Leg.* \*

39

*ffz* *p* *(still marc.)* *(still marc.)* *p* *mp* *fff* *6* *ffz*

from shore to shore years hence, are more to me,

\* *Leg.*

44

*p* *p* *p* *p (still marc.)* *bring out*

and more in my me-di-tations,

\* *Leg. ad lib.*

49 *pp*

*pp*

*pp*

than you might sup-pose.

*p* still energetic,  
like the echo of a fanfare

*pp* absolutely no rit.

*pp*

*Red.* *\*Red.*

## II. Strings in the Earth and Air

James Joyce

Slightly Moving (♩=88)

Violin

Voice *p sweet*

Strings in the earth and air Make

Piano *p*

*Red. ad. lib.*

8 *p sweet*

mu - sic sweet; Strings by the ri - ver where

15 *mp*

The wil-lows meet.

*mp*

*Red.* *\*Red.*



22

*mf warm* *p* *mf warm*

There's mu - sic a - long the

*mf*

\* Cello \* Cello \* Cello \* Cello \* Cello

30

ri - ver For Love wan - - - ders there, Pale

*p*

\* Cello \* Cello \* Cello \* Cello \* Cello

39

flowers on his man - tle, Dark leaves on his

*mf* *fz*

\* Cello \* Cello \* Cello \* Cello \* Cello

47

hair. All

*p* *pp*

*mp in relief*

*p*

Cello ad. lib.

56

soft - ly play - ing, With head to the

*pp*

*Ped.* *\* Ped.*

64

mu - - - sic bent, And fin - - - -

*f* *fz*

*\* Ped.* *\* Ped.* *\* Ped.*

*sul pont.*

71

gers stray - - - - ing

*fz* *pp*

*mf* *not in time, quasi cadenza*

*\**

78

Up - on an in - stru - ment.

*pp* *ord.* *p*

*pp* *\* Ped.*

### III. Psalm 65:9-12

Douay-Rheims

Fast ( $\text{♩} = 120$ ) *ff joyful*

Voice

The ri - ver of God is filled with wa - ter,

Piano

*f* *fz* *fz* *fz*

6 *fp* *ff*

thou hast prepared their food:— for so — is its pre-par - a - tion.

14 *mp*

Fill up —

*fz* *p* \*

23 *p* *mp* *fz*

plen-ti-ful-ly the streams there-of,— mul-ti-ply its fruits; — it shall

30  
 spring— up and re - joice— in its show - ers. ——— Thou shalt

35  
 bless— the crown of the year of thy good - ness:

41  
 and ——— thy— fields shall be filled— with

48  
 plen - ty. The beau - ti - ful pla - ces of the wild - er - ness—

55  
 shall grow fat:

61 *f driving* and the hills shall be gird - - - ed a - bout with joy! *ff*

67

73 *ff joyful* The ri - ver of God is filled

79 with wa - ter, *ppp* *muted* *ppp* *ffz* *attacca:*

IV. from "The Elephant's Child"  
Rudyard Kipling

Violin

Bass Clarinet in B $\flat$   
(actual sounds)

Voice

Slow; without a feeling of tempo

*pp* extremely mysterious

At the ve-ry edge of the great grey-green,

6 In tempo ( $\text{♩}=72$ ) Slow (as before, out of tempo)

*p* *pp* *ppp*

*p* *pp* *ppp*

In tempo ( $\text{♩}=72$ ) Slow (as before, out of tempo)

*p* warm *mf* *pp* mysterious

grea - sy Lim - po-po Ri-ver, all set a-bout with fe - ver-trees,

12

*ppp* flaccid tone, very slow  
slow gliss., quasi sprechstimme

the Cro - co - dile winked one eye—

15 *mute off* ( $\text{♩}=50$ ) *molto accel.* ( $\text{♩}=160$ )

*ppp* *ff* *ffz*

*ppp* ( $\text{♩}=50$ ) *molto accel.* ( $\text{♩}=160$ )

*pp*

like this!—

## V. The Ballad of Poor Susan

William Wordsworth

Pensive; unsettled (♩=92)

**Bass Clarinet in B<sub>b</sub>**  
(actual sounds)

**Voice**

Pensive; unsettled (♩=92)

At the cor - ner of Wood Street,

**Piano**

6

when day - light ap - pears, Hangs a Thrush — that sings —

13

loud, — it has sung — for three years:

*8va* — — — — —

*8va* — — — — —

*p*

18

Poor Su-san— has passed by the spot,—

*pp* *mp* *mf* *p*

*ped.* *\*ped.* *\*ped.* *ped. ad. lib.*

22

and has heard— In the si - lence of mor - ning the song— of—

*p* *pp*

*(8va)*

27

the Bird.—

*pp* *p* *mp* *pp*

*p* *p* *mp*

33

'Tis a note— of en - chant - ment; what ails—

*pp* *mp* *mf*

*ped.* *\*ped.* *ped. ad. lib.*

*(8va)*



39

her? She sees A moun - tain as - cend - ing, a

*f* *f*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

45

vi - sion of trees; Bright vol - umes of va - pour through

*fz* *fz*

*ped.*

51

Loth-bur-y glide, And a ri - ver flows

*p* *mp*

*mp* \* *ped.* \*

59

on through the vale of Cheap - side.

*pp* *p* *p*

*p*

65

*pp* *mf* *fp*

Green pas - tures she views in the midst of the dale, — Down which she so

*pp* *fz*

70

*fp* *fp* *pp* *awed* *p*

of - ten has tripped with her pail; — And a sin - gle small

*pp* *sempre* *p*

*Slightly slower* *(sost. ped.)*

76

*pp* *sempre* *p* *p*

cot - tage, — a nest — like a dove's, — The

84 A tempo (♩=92)

*p* *pp*

one on - ly dwel - ling on earth that she — loves. — She

*p* *pp*

A tempo (♩=92)

90

Slower; murky (♩=80)

looks, and her heart is in hea-ven: but they fade,

*ppp* *pp*

Ped. \*Ped. *Ped. sempre*

97

*p baleful* *pp bereft*

The mist and the ri-ver,

*p* *8vb*

103

*p*

the hill and the

*p* *8vb*

109

*pp hollow*

shade: The stream will not flow, and the hill will not rise,

*pp* *8vb*

113

And the colours have all

*pp*

*Led. sempre*

118

passed away from her eyes!

*pp*

*ppp*

*v*

interlude

Violin

Bass Clarinet in B $\flat$   
(actual sounds)

Piano

Declamatory ( $\text{♩}=80$ )

*ff* like a fanfare

*ff* like a fanfare

*ff marc.*

*Led.*

*\* Led.*

5

*ffz*

*ff*

*Led.*

*\* Led.*

9

13

VI. The River/Deep River  
Sara Teasdale/Anonymous

Slow, reverent

Violin

Bass Clarinet in B<sub>b</sub>  
(actual sounds)

extremely expressive  
*p* emerge from piano sound

Voice

Deep ri - ver, my home is o - ver Jor - dan

Slow, reverent

Piano

(continue holding pedal)

5

9 Rolling; disquiet (♩=72)

Musical notation for measures 9-12, piano part. The score is in 9/8 time and B-flat major. Measures 9 and 10 feature a piano introduction with a *pp* dynamic. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

Rolling; disquiet (♩=72)

Musical notation for measures 11-12, piano part. The piano part continues with a *pp* dynamic, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

13

Musical notation for measures 13-14, piano part. The piano part continues with a *p* dynamic, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

Musical notation for measures 13-14, vocal part. The vocal line begins with a *mf* dynamic. The lyrics are: "I came from the sun-ny val - leys And".

Musical notation for measures 13-14, piano part. The piano part continues with a *p* dynamic, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

17

Musical notation for measures 17-18, piano part. The piano part continues with a *p* dynamic, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

Musical notation for measures 17-18, vocal part. The vocal line continues with a *mp* dynamic. The lyrics are: "sought for the o - pen sea, For I thought in its gray ex -".

Musical notation for measures 17-18, piano part. The piano part continues with a *p* dynamic, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

20

pan - ses — My peace would come to me.

*fz*

*p*

23

*mf*

*mf*

*f*

Come to me, come to me,

*fz*

*mf*

26

*pizz.*

*mp*

*mf*

*p*

my peace would come to me.

*pp*

30 Slow, as before

*mf rubato: start somewhat faster and broaden toward the end of the phrase.*

Oh, don't you want to go,— to that gos - pel feast, That pro - mised land, where

Slow, as before

36

Again, rolling (♩.=72)

all— is peace?

Again, rolling (♩.=72)

41

I came at last to the o - cean And found it wild and



45

black, And I cried to the wind-less val-leys, —

48

“Be kind and take me back!”

51

Take me back, take me back. Be kind and take me back. —

55

*pp* *p*

59

*ffz* *f detache* *fz > p*

But the thirst-y tide ran in - land, And the

*ffz* *mf* *ffz*

62

*f* *fz > p*

salt waves drank of me, And

*f* *fz > p*

*mf* *ffz*

*mf* *ffz*

\*

65

*f*

*f*

I who was fresh as the rain - - - - - fall

*ffz ffz ffz*

*ffz f fz mp mf*

68

*sul pont.*

*fzp fzp*

*ffz mp*

Am bit - ter, bit - - - - - ter

*fz p*

Leo. \*

71

*fzp fzp fzp*

*p*

*p*

as the sea.

*pp*

74 *ord., expr.*  
*mp*  
*p* *p* *pp* *pp*  
 As the sea.—

78 *sul pont.*  
*pp* *ppp* *ppp*  
*ppp*

82 **Extremely slow and rubato**  
*ppp* *p*  
 Deep— ri-ver, my home is o-ver Jor-dan—  
**Extremely slow and rubato**

88  
 Deep— ri-ver, Lord,— I want to cross o-ver in-to camp-ground.—







