

# Some Rivers

(bass clarinet + piano)

Transposed Score  
Duration: 15 minutes

## I. Ezekiel's River

David Bennett Thomas 2017

**Fast, driving** ♩=160

Bs. Cl. (Bb)

Pno.

*slight accents to bring out triplets (two hands)*

*with pedal*

4x

4x

*pp*

*pp*

*mp*

*ppp*

*p*

*mp*

*mp*

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2  
17

Musical score for measures 17-19. The top staff (treble clef) features a melodic line starting at measure 17 with a triplet of eighth notes (G4, A4, B4) marked *mp* 3, followed by a half note G4. A slur covers measures 17-19. The bottom staff (piano) shows a complex accompaniment of chords with accents (>) and slurs. A dynamic marking *p* is present in measure 18.

20

Musical score for measures 20-22. The top staff (treble clef) has a melodic line with a slur over measures 20-22, marked *mf*. The bottom staff (piano) continues with complex chordal accompaniment, marked *mf*.

23

Musical score for measures 23-24. The top staff (treble clef) features a melodic line with a slur over measures 23-24, marked *f*. The bottom staff (piano) continues with complex chordal accompaniment.

25

Musical score for measures 25-27. The top staff (treble clef) features a melodic line with a slur over measures 25-27, marked *ff*. The bottom staff (piano) continues with complex chordal accompaniment, marked *ff*.

28

*pp*

(one hand)

*pp*

33

*mf*

*r.h. stays soft*

*mf*

*f*<sup>3</sup>

38

*mf*

(two hands)

*mf*

43

*ppp*

*ppp*

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46 *mp* *ppp*

49 *mf* *mf*

52 *cresc.* *cresc.*

56 *ff* *ff*

59

62

65

69

73

*mp*

77

*ppp*

*p* bring out held notes

80

*pp* *mf* *pp*

84

*mf* *pp* *mf* *pp* *mf*

88

pp mf mf

92

mp mf mp

97

mf mp pp p

102

ppp

Playful, leaping ♩=180

108

115

121

129



136

*ff* *ff* *f* *ff* *ff*

*ff* *f* *ff* *ff*

142

*ff* *pp* *ff* *ff* *ff* *ff*

*pp* *ff* *ff* *ff*

Ped. \* Ped. \*

148

*driving, with heavy accents*

*ff* *f* *p* *ff*

*ff* *f driving, with heavy accents* *p* *ff*

Ped. \* Ped. \*

154

*f* *ffz* *ff*

*f* *ffz* *pp* *ff*

159

*ff* *f* *p* *fff* *f*

*pp* *f* *p* *fff* *f*

*Ped.* \*

165

*f*

*pedal all slurred notes, like faint reverberations*

*f pp* *f pp* *f pp*

171

*pp* *f*

*f pp* *pp* *f* *f pp*

176

*p* *f* *p* *f* *p* *f*

*p* *f pp* *p* *f pp* *p* *f pp*

181

181

*p* *mf* *ff*

*p* *mf* *pp* *ff*

Measures 181-185. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters in 7/8, 4/4, 2/4, and 4/4 time signatures. The piano accompaniment features a steady eighth-note pattern in the right hand and rests in the left hand. Dynamics include *p*, *mf*, *pp*, and *ff*.

186

186

*p*

*p* *with pedal* *p*

Measures 186-191. The vocal line continues with eighth-note patterns and rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*. A "with pedal" instruction is present in the piano part.

192

192

*f* *ff* *ppp* *mf*

*f* *ppp* *mp* *ppp*

*Ped.* *Ped.* *Ped.* *Ped.*

Measures 192-197. The vocal line features a rest followed by a melodic phrase. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, *ppp*, and *mf*. Pedal markings are present in the piano part.

198

198

*ppp* *ppp* *mf* *ppp*

*mp* *ppp*

*Ped.* *Ped.* *Ped.* *Ped.*

Measures 198-203. The vocal line features a melodic phrase with a key signature change to D major. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *ppp*, *mf*, and *mp*. Pedal markings are present in the piano part.

204

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

*mp* *f* *pp* *mp* *ppp*

\* *Ped.* *sim. ped.*

210

*ppp* *p* *f* *pp*

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

*pp*

215

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

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

(*ped*)

221

*mp*

*Ped.*

226

3 3 3 3 *pp*

230

*mf* *pp* *mp*

234

3 3 *f* *f*

239

*ff* *p* (continue multiphonic) *ff* *sffz*

243 *long*

243 *mp* *molto cresc.* *sffz* *long*

*Ped.*

\*

### III. Chester Creek

247 *Slow, spacious* ♩=60

*ppp* < *mf* *ppp* < *mf* *ppp* < *mf* *ppp* < *mf*

*mf* < *p* *mf* < *p* *mf* < *p* *mf* < *p*

*Ped.*

252 *p* *p* *p*

*chords should be freely arpeggiated, quasi rubato*

252 *p*

258 *p*

258 *r.h.* *r.h.* *r.h.* *r.h.*

265

ppp p ppp mp

273

pp mp pp mp p pp

279

p mp mp

283

mp