

Z A C H A R Y   W A D S W O R T H

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# THEY REST ABOVE THE RIVER

for string quintet

*commissioned by the Chamber Music Society of Central Virginia  
dedicated with admiration to James Wilson*

## Score Notes

- Completed: April, 2022.
- Duration: approximately 5'30".
- Commissioned by the Chamber Music Society of Central Virginia.

## Performance Notes

- Square fermatas should be very long, and triangle fermatas should be short, like a breath.
- '+' indicates a left-hand pizzicato.
- Especially in the first and last sections, tenuti are an invitation to rubato.
- 's.p.' means "sul ponticello," and 'm.s.p.' means "molto sul ponticello."
- Where descrescendos end with a circle, this indicates to fade to near-silence.

## Program Note

The James River's steep shores are dotted with cemeteries, some famous and some forgotten, where austere tombstones and ornate mausoleums sit still and silent, high above the rushing waters below. This is one of Richmond, Virginia's essential scenes, and one that is lodged in my memory from growing up there.

In *They Rest Above the River*, a string quintet explores the beauty and strangeness of this scene. At first, the river flows into life, before the music's watery melodies rise up the steep cliffs and freeze in place in the silent cemetery. Here, we hear evocations of Modest Mussorgsky's "Catacombs," before the ghosts of Virginians come to life, mingling phrases of imagined (or forgotten?) local tunes. Before any of them can sing for too long, we descend again to river level, where water moves over rock and life lives on (for now).

Zachary Wadsworth's "vivid, vital, and prismatic" music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington's Kennedy Center to Tokyo's Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth's anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Fellowship from the Douglas Moore Fund for American Opera, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

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# They Rest Above the River

(after Mussorgsky's "Catacombs")

Zachary Wadsworth (b. 1983)

Always flexible, not too slow  $\text{♩} = \text{ca. } 96$

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 5/4 time. The violins play eighth-note patterns with dynamic **p flowing**. The viola, cello, and bass provide harmonic support with sustained notes and pizzicato.

Musical score for Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time. The violins play eighth-note patterns. The viola, cello, and bass provide harmonic support with sustained notes and pizzicato. Dynamics include **s.p.**, **m.s.p.**, **pizz.**, **mp**, **pp**, and **s.p.**

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

m.s.p.

ord.

*"mf"*

m.s.p.

ord.

*"mf"*

m.s.p.

ord.

*f*

*f*

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

*DRAFTSALS*

m.s.p.      ord.  
*(mf)*      *f* >      *p*  
*mp*      *pp*      *m.s.p.*      *ord.*  
*mp*      *pp*      *(mf)*      *f* >      *p*  
*mp*      *pp*      *m.s.p.*      *ord.*  
*mp*      *pp*      *(mf)*      *f* >      *p*

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz. arco*      *mf*      *f*      *p*      *mf*  
*pizz. arco*      *mf*      *f*      *p*      *mf*  
*pizz. arco*      *mf*      *f*      *p*      *mf*  
*pizz. arco*      *mf*      *f*      *p*      *mf*

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p sub., flowing*

*p flowing*

*pizz.*

*p sub.*

*#d.* *pp*

*#d.* *pp*

*③* *°arco* *pp*

(♩ = ca. 72)

5  
**Tempo I** ♩ = ca. 96  
sul pont.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf  
sul pont.  
mp  
pizz.  
mf

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.  
mp > p  
mp > p  
p > pp  
p > pp  
p mp pp  
p pp

Solemn, sculptural  $\text{♩} = \text{ca. } 50$ 

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp singing*

arco

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp* *3* *3*

*f*

*p*

*p*

*mp* *3* *3*

*f*

*p*

*p*

*mp* *3* *3*

*f*

*p*

*mp* *3* *3*

*f*

*p*

*rit.*

Folk-like, nostalgic, in broad half-notes  $\text{♩} = \text{ca. } 63$   
(the quarter-note stays constant throughout this section)

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dreamy, unfocused*

*mf soulful, free*  
(change bow ad lib.)

*dreamy, unfocused*

*pizz.*

*p dreamy, free, unfocused*

(change bow ad lib.)

*rit.*

In quick quarters  $\text{♩} = \text{ca. } 126$

Vln. I

Vln. II *mf energetic*

Vla.

Vc. *pizz.* *p unfocused, dreamy* *arco*

Cb. *mf warm, slow rolls* *col legno battuto* *p*

*mp energetic*

*rit.*

As before, in half-notes  $\text{♩} = \text{ca. } 63$  rit. In quick quarters  $\text{♩} = \text{ca. } 126$

Vln. I

Vln. II *p unfocused*

Vla. *mf soulful, free*

Vc. *pizz.* *mf* *arco* *mf singing* *col legno battuto (ricochet)*

Cb. *p as before* *3* *mp*

(change bow ad lib.)

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

*p* unfocused

*mf*

pizz.

> *p*

82 As before, in half-notes  $\text{♩} = \text{ca. } 63$  rit.

In quick quarters  $\text{♩} = \text{ca. } 126$

Vln. I

Vln. II

Vla.

singing

Vc.

pizz.

*mf* energetic

*p* unfocused

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf* warm

col legno battuto

*mp* energetic

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

*p unfocused*

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

*musingly*

**Slow**  $\text{♩} = \text{ca. } 63$   
 96 sul pont.

Vln. I

Vln. II (interrupted)  $(mf)$

Vla.

Vc.  $fp$  sul pont.

Cb. pizz.  $mf$   $p$   $mp$   $p$   $mf$

rit.

101

Vln. I  $fp$   $ffp$   $f$

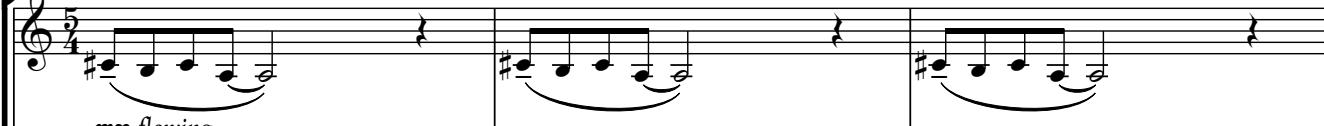
Vln. II  $ff$   $f$  singing (interrupted)

Vla.

Vc.  $fp$   $ffp$

Cb.  $f$

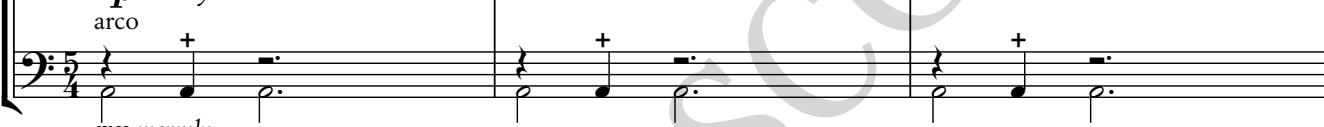
105      **a tempo**  $\text{♩} = \text{ca. } 63$

Vln. I        
*mp flowing*

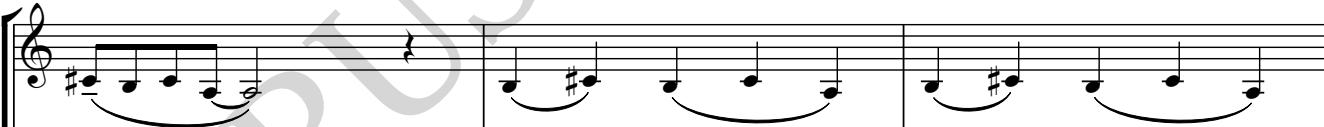
Vln. II        
*ord.*  
*mp flowing*

Vla.        
*mp warmly*  
*ord.*

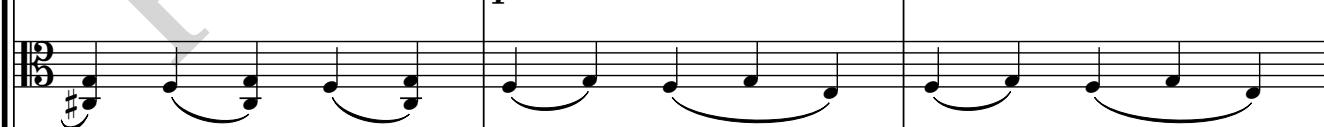
Vc.        
*mp warmly*  
*arco*

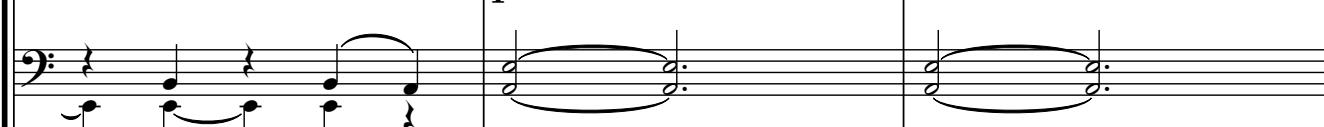
Cb.        
*mp warmly*

108      **rit.**      **Slower yet**  $\text{♩} = \text{ca. } 58$

Vln. I        
*p*

Vln. II        
*p*

Vla.        
*p*

Vc.        
*p*

Cb.        
*p smoothly*

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Cb.) showing measures 111 and a ritardando. The score consists of five staves. Vln. I and Vln. II play eighth-note patterns with grace notes. Vla. and Vc. play eighth-note patterns with grace notes. Cb. plays eighth-note patterns. Measure 111 ends with a fermata over the strings. The section is labeled "rit." above the staff.