

ZACHARY WADSWORTH

THEY REST ABOVE THE RIVER

for string quintet

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

PERUSALS SCORE

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 ♩ = ca. 96

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass, measures 1-3. The score is in 5/4 time and D major. Violin I and II play a melodic line with a 'p flowing' dynamic. Viola, Violoncello, and Contrabass play a harmonic accompaniment with a 'pp' dynamic.

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass, measures 4-6. The score is in 5/4 time and D major. Violin I and II continue their melodic line. Viola, Violoncello, and Contrabass play a harmonic accompaniment with dynamics ranging from 'mp' to 'pizz.'.

8 **poco rit.** **a tempo**

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
mp
mp
p
mp
arco, ord.
p — *f* *p*
arco, ord.
p — *f* *p*
arco, ord.
p — *f* *p*

12

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
pp — *mf*
pp — *mf*
pp — *mf*
m.s.p. *ord.*
("mf")
m.s.p. *ord.*
f
m.s.p. *ord.*
("mf") *f*

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp* *m.s.p.* *ord.* *f* *p*

mp *pp* *("mf")* *f* *p*

mp *pp* *m.s.p.* *ord.* *f* *p*

mp *pp* *("mf")* *f* *p*

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf* *p* *mf*

mf *f* *mf* *p* *mf*

mf *f* *mf* *p* *mf*

mf *f* *mf* *p* *mf*

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p sub., flowing

p flowing

pizz.

p sub.

arco

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

mp

pp

mp

mp

pp

ppp

sul pont.

molto sul pont.

rit.

(♩ = ca. 72)

Tempo I ♩ = ca. 96

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf sul pont.

mf sul pont.

mf

mp

mf

mp

pizz.

mf

38

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

mp

p

mp

p

p

pp

pp

p

mp

pp

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

Musical score for measures 42-46. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 2/2 time with a key signature of one flat. Measures 42-46 show a sequence of dynamics: *pp*, *f* > *p*, *f*, and *f*. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with accents and slurs. A large watermark "PERUSSAL" is visible across the score.

Musical score for measures 47-51. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 2/2 time with a key signature of one flat. Measures 47-51 show a sequence of dynamics: *fp*, *mf* < *f* > *mp*, *f*, and *f*. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with accents and slurs. A large watermark "PERUSSAL" is visible across the score. At the bottom, there is a section for the Contrabasso with the instruction "arco" and "mp singing".

53

Vln. I *p* *mp* *f* *p* *rit.*

Vln. II *p* *mp* *f* *p*

Vla. *p* *mp* *f*

Vc. *p* *mp* *f* *p*

Cb. *mp*

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

59

Vln. I *dreamy, unfocused* (change bow ad lib.) *rit.*

Vln. II *dreamy, unfocused*

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

Vc. *dreamy, unfocused*

Cb. *pizz.* *p* dreamy, free, unfocused

65 **In quick quarters** ♩ = ca. 126 **rit.**

Vln. I

Vln. II *mf energetic*

Vla. *p unfocused, dreamy*

Vc. *pizz.* *mf warm, slow rolls* *col legno battuto* *p* *arco*

Cb. *mp energetic*

70 **As before, in half-notes** ♩ = ca. 63 **rit.** **In quick quarters** ♩ = ca. 126

Vln. I *mp with motion*

Vln. II *p unfocused*

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

Vc. *pizz.* *mf* *arco* *mf singing*

Cb. *pizz.* *p as before* *col legno battuto (ricochet)* *mp*

75 rit.

Vln. I *p unfocused*

Vln. II

Vla. *p unfocused* *mf*

Vc.

Cb. *pizz.* *> p*

82 **As before, in half-notes** ♩ = ca. 63 rit. **In quick quarters** ♩ = ca. 126

Vln. I

Vln. II *mf energetic*

Vla. *singing* *p unfocused*

Vc. *pizz.* *mf warm*

Cb. *p* *mp energetic* *col legno battuto.*

87 **rit.**

Vln. I

Vln. II

Vla.

Vc. arco *p unfocused*

Cb.

92 **molto rit.**

Vln. I

Vln. II

Vla.

Vc. *musingly*

Cb.

96 **Slow** ♩ = ca. 63
sul pont.

Vln. I *fp* *fp* *fp*

Vln. II (interrupted) sul pont. (*mf*)

Vla. *fp* sul pont. *fp* *fp*

Vc. *fp* *fp* *fp*

Cb. pizz. *mf* *mp* *p* *mf*

101 rit. ord.

Vln. I *fp* *ffp* *f*

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

Vla. *fp* *ffp*

Vc. *fp* *ffp*

Cb. *f*

105 **a tempo** ♩ = 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** ♩ = ca. 58

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* smoothly

111 rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a string ensemble, specifically measures 111, 112, and 113. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 111 features a melodic line in the violins and viola, with the cello and contrabass providing a rhythmic accompaniment. Measure 112 continues this melodic development, with some chromaticism in the viola part. Measure 113 concludes the section with a final chordal structure. A 'rit.' (ritardando) marking is placed above the first measure. A large, diagonal watermark reading 'PERUSALSCOPE' is overlaid on the page.