

Catalog No. 8476

*Commissioned by the Warwick Valley Chorale (Warwick, NY) in celebration of their 75th season: 1940-2015; Stanley Curtis, Director*

# Down to the River to Pray

*A Song of Celebration for SATB Chorus and Piano,  
or Brass Quintet and Percussion*

## Traditional American Gospel Song

G. Walker, alt.

Gwyneth Walker

**At a jubilant yet stately walking tempo  $\sigma = 60$**

*with anticipation and growing excitement*

## Piano

*with pedal*

### All singers

A

*mf* stately, yet with joy

Unis.  
Cho.

*mf* stately, yet with joy

As I went down to the riv - er to pray,

A

As I went down to the river to pray,

Unis.  
Cho

stud - y - ing a - bout the good old way. And who shall wear the

stud - y - ing a - bout the good old way. And who shall wear the

Note setting and format by Gwyneth Walker Music Productions

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10

Unis. Cho.

star - ry crown? \_\_\_\_\_ Good Lord, show me the

13

Unis. Cho.

way. \_\_\_\_\_

16

S A

**B**

(mf) gently, but enthusiastically

O my sis - ters, let's go down, <sup>3</sup> let's go down,

**B**

(mf) gently, but enthusiastically

O my sis -ters, let's go down, <sup>3</sup> let's go down,

20

S come on down. O my sis - ters, let's go down,

A come on down. O my sis - ters, let's go down,

23

*p*

S go - in' down to the riv - er, go - in' down to the riv - er to

*p*

A down to the riv - er, go - in' down to the riv - er to

26

*mf*

S pray (mf) as before

A down... down to the riv - er to

T As I went down to the riv - er to pray,

B

**C**

*mf*

29

S A      stud - y, in the good old way.

T B      stud - y - ing a - bout the good old way. And who shall wear the

32

S A      star - ry crown? Good Lord, show me,

T B      star - ry crown? Good Lord, show me,

35

S A      show me, show me the way. 8

T B      show me, show me the way.

**D**

(mf) with strength

39

T B

O my broth - ers, let's go down, let's go down,

**D**

cue-sized right-hand notes for rehearsal only

(play left-hand notes)

43

T B

come on down. O my broth - ers, let's go down,

cue-sized right-hand notes for rehearsal only

(play left-hand notes)

46

T B

down to the river, down to the riv - er, down to the riv - er to

49 (mf) E

S A As I went down to the riv - er to pray,  
T B pray. down... down to the riv - er to

E

S A stud - y - ing a - bout the good old way. And who shall wear the  
T B stud - y in the good old way.

55

S A star - ry crown? \_\_\_\_\_ Good Lord, show me,  
T B star - ry crown? Good Lord, show me,

58

S A show me, show me the way.

T B show me, show me the way.

show me, show me the way.

F Celebreatory interlude

61

68

## 71 Optional Claps (or taps) by the Chorus as a background during this interlude

Cho.

74

Cho.

*rit.***G** Slower (straight eighths)*p* gently, reflectively

78 *mf*

S O lift your head my wea - ry friend, and  
*mf* *p* gently, reflectively

A O lift your head my wea - ry friend, and  
*mf* *p* gently, reflectively

T O lift your head my wea - ry friend, and  
*mf* *p* gently, reflectively

B O lift your head my wea - ry friend, and

**G** Slower (straight eighths)

rehearsal only

*rit.*

*p*

81

S taste the plea - sure that heav - en will send. Let noth - ing cause you

A taste the plea - sure that heav - en will send. Let noth - ing cause you

T taste the plea - sure that heav - en will send.

B taste the plea - sure that heav - en will send.

(reh. only) -

dramatic pause of anticipation – Conductor may turn-to  
the audience to heighten the curiosity of what comes next

rit.

S to de - lay... but... , pp

A to de - lay... but... , pp

T to de - lay... but... , pp

B de - lay... but... , pp

*Start slowly and accel.  
(swing eighths)*

mp

has - ten on the good old,

*Start slowly and accel.  
(swing eighths)*

(reh. only) -

p (p) mp

(accel.)

With energy  $\text{d} = 66$ **H**

87 *mf* —————— *div.* *f* —————— >  
 S has - ten on the good old way. down...  
*mf* —————— *div.* *f* —————— >  
 A has - ten on the good old way. down...  
*mf* —————— *div.* *f* —————— >  
 T has - ten on the good old way. As I went down to the riv - er to  
*mf* —————— *div.* *f* —————— *unis.* >  
 B has - ten on the good old way. As I went down to the riv - er to

(accel.)

With energy  $\text{d} = 66$ **H**

(reh. only) ——————

Play

gliss.

90 *unis.*  
 S down to the riv - er to stud - y, in the good old way.  
*unis.*  
 A down to the riv - er to stud - y, in the good old way. And who shall wear the  
 T pray, stud - y - ing a - bout the good old way. And who shall wear the  
*unis.*  
 B pray, stud - y - ing a - bout the good old way. And who shall wear the



102 *f*

S way, \_\_\_\_\_ the way, \_\_\_\_\_ the way!

A way, \_\_\_\_\_ the way, \_\_\_\_\_ the way!

T way, \_\_\_\_\_ the way, \_\_\_\_\_ the way!

B way, \_\_\_\_\_ the way, \_\_\_\_\_ the way!

*rit.* *ff*

*div.* *ff*

*div.* *ff*

*rit.* *cresc.* *ff*

*ff*

*Reo.*

July 16, 2015

New Canaan, Connecticut

3:30

### Program Notes

*Down to the River to Pray* originates as an American gospel song with a simple message of faith and baptism, going “down to the river.” However, it is thought that the song was composed by a slave, with reference to the river and the “starry crown” (North Star) as a route and guide to freedom.

Usually the song is performed a cappella, and slowly, prayerfully. However, the walking aspect of the lyrics might suggest a different approach – one of swing rhythm in duple meter. Here the focus is on the journey, the joy of the pilgrimage, and the hope for freedom.

The accompaniment (either piano, or brass and percussion) plays a featured role, especially as rhythmic force. The song now becomes one of triumphant progression, hastening on the “good old way!”

### Available editions:

Octavo: ECS Catalog No. 8476

Full Score: ECS Catalog No. 8476A

Parts: ECS Catalog No. 8476B

\$2.25

