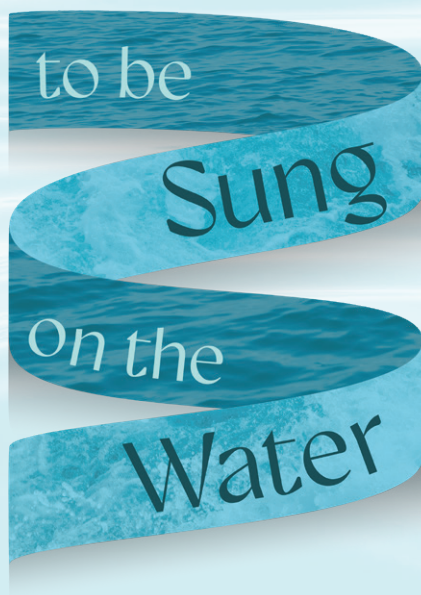




Notes, Texts and Translations



Chorale, Chamber Choir and Children's Choir

Matthew Myers

Artistic Director

Alisa Toy

Assistant Director

Kobe Hagen

Children's Choir Conductor

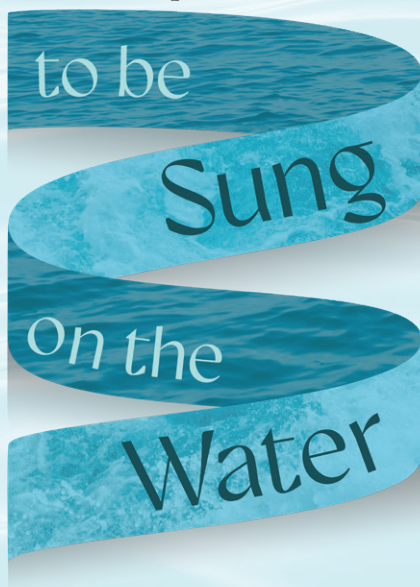
Elena Panchenko

Chorale and Chamber Choir Pianist

Deborah Collins

Children's Choir Pianist

present



Chorale

Wade in the Water..... Traditional Spiritual
Mackenzie Jacobs and Victoria Sundin, soloists arr. Moses Hogan (1957-2003)

The African American spiritual “Wade in the Water” is a sorrow song associated with the Underground Railroad. The text juxtaposes the experiences of Moses leading his people to escape captivity in Egypt with those of enslaved people in the United States. The Jordan River and the Ohio River both served as destinations leading to the Promised Land, a place of hope and opportunity. This arrangement is written by composer Moses Hogan, who in his short life became the most prominent arranger of spirituals of his generation. His works capture the essence of the source material while providing rhythmic variation and changes in choral texture. This style is evidenced in the choral parts’ motoric rhythmic ostinato beneath the solos throughout the work as well as by the thick harmonies of the work’s final chords.

Wade in the water, children.
God’s a-gonna trouble the water.
See that host all dressed in white.
The leader looks like an Israelite.

See that band all dressed in red.
Well, it looked like the band that Moses led.

—Traditional Spiritual

Shenandoah

Alisa Toy, conductor

American Folk Song
arr. James Erb (1926-2014)

“Shenandoah” is a folk tune and sea chanty made popular throughout the United States and Canada in the 1800s. It likely originated from fur traders in the Great Lakes region, but it grew in popularity worldwide. Many different versions of the tune exist, with a plethora of verses appropriate to various regions in which the piece has been sung. James Erb’s choral arrangement, written in 1975 for his choir at the University of Richmond, has become a standard in choral performance due to its intricate weaving of melodies across the vocal parts as well as its local connections to the Shenandoah Valley in Virginia.

O Shenandoah, I long to see you,
And hear your rolling river,
O Shenandoah, I long to see you,
‘Way, we’re bound away,
Across the wide Missouri.

‘Tis seven long years since last I see you,
And hear your rolling river,
‘Tis seven long years since last I see you,
‘Way, we’re bound away,
Across the wide Missouri.

—American Folk Song

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
‘Way, we’re bound away,
Across the wide Missouri.

Water Night.....

Eric Whitacre (b. 1970)

Eric Whitacre has become one of the most famous contemporary choral composers in the United States due to the success of many early works featuring tone clusters and non-functional harmony. He wrote “Water Night” in 1995 while he was a senior at the University of Nevada Las Vegas. It became one of his first successful pieces and is a paramount example of his tone cluster style. The work opens with a pedal tone Bb that pervades throughout the first half of the piece, establishing the tonality firmly in Bb minor. Whitacre begins to color the tonality with more non-functional pitches on the text “shadow-water,” “well-water,” and “dream-water.” The work builds in intensity to a climax on “If you open your eyes,” in which the composer builds to a 14-part chord; this much divisi was almost unheard of until this composer popularized it. Another salient moment with chord clusters appears at “fills you from within,” where the sopranos move downward while lower voices move upward – literally filling the chord within. The piece ends more tonally in a style reminiscent to its opening, with a consistent Bb pedal. Whitacre set this piece to the English translation of a text by Mexican poet Octavio Paz (1914-1998).

Agua Nocturna (Original Poem)

La noche de ojos de caballo que tiemblan en la noche,
la noche de ojos de agua en el campo dormido,
está en tus ojos de caballo que tiembla,
está en tus ojos de agua secreta.

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

El silencio y la soledad,
como dos pequeños animales a quienes guía la luna,
beben en esos ojos,
beben en esas aguas.

Si abres los ojos,
se abre la noche de puertas de musgo,
se abre el reino secreto del agua
que mana del centro de la noche.

Y si los cierras,
un río, una corriente dulce y silenciosa,
te inunda por dentro, avanza, te hace oscura:
la noche moja riberas en tu alma.

—Octavio Paz

Water Night (English Translation)

Night with the eyes of a horse that trembles in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of secret water.

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

Silence and solitude,
two little animals moon-led,
drink in your eyes,
drink in those waters.

If you open your eyes,
night opens doors of musk,
the secret kingdom of the water opens
flowing from the center of the night.

And if you close your eyes,
a river, (a silent and beautiful current,) fills you
from within,
flows forward, darkens you:
night brings its wetness to beaches in your soul.

—Translation by Muriel Rukeyser, adapted by Eric Whitacre

Flow On, Thou Shining River..... Horatio W. Parker (1863-1919)

Horatio Parker was a significant composer in the United States in the Romantic Era. Born in Auburndale, Massachusetts, he studied in both the US and abroad, completing his education at the Royal Music School in Munich under Liechtensteiner composer Josef Rheinberger. Along with Amy Beach, he is known as one of the Boston Six, a group of American composers known for creating a compositional style that identified American art music as distinct from European music. He served as music theory professor and later dean of music at Yale University, where he taught composer Charles Ives. He was conductor of the New Haven Symphony Orchestra, director of the Derby (CT) Choral Club, and founder of the New Haven Choral Society. While he wrote for orchestra, solo voice, piano, and organ as well as two operas, he is best known for his choral works, particularly the oratorio *Hora Novissima* (1893). “Flow On, Thou Shining River” is a partsong that expertly depicts each vocal line as part of the river’s flow.

“Flow on, thou shining river,”
Flow gaily to the sea;
Flow on in beauty ever,
With all thy melody.
Where has thy gentle current strayed?
Teach all thy joyous tale to me;

Let it flow on through light and shade;
My song shall follow thee.

—Eliza Lee Cabot Follen (1787-1860)

Children's Choir

Follow the Drinking Gourd Traditional arr. Jay Althouse (b. 1951)

When the sun goes back and the night time
falls, follow the drinking gourd.
When the stars come out and the first quail
calls, follow the drinking gourd.
Well, the old man's awaiting for to carry you to
freedom, follow the drinking gourd.

I got to run, for they coming after me, follow
the drinking gourd.
Big dipper lead to the land of the free, follow
the drinking gourd.
Well, the old man's awaiting for to carry you to
freedom, follow the drinking gourd.

Well the banks of the river make a mighty good
road, follow the drinking gourd.
And the burden I'm a carryin' is a heavy load,
follow the drinking gourd.
Well the old man's awaiting for to carry you to
freedom, follow the drinking gourd.

—Traditional

Over the Sea to Skye Scottish Folk Song arr. Roger Emerson (b. 1950)

Speed Bonnie boat like a bird on the wing
onward the sailors cry.
Carry the lad that is born to be king over the
sea to Skye.

Though the waves heave soft will ye sleep,
ocean's a royal bed.
Rocked in the deep flora will keep watch by
your weary head.

Loud the wind howls, loud the winds roar,
thunderclaps rend the air.
Baffled our foes stand by the shore follow they
will not dare.

—Scottish Folk Song

The Water is Wide Scottish Folk Song arr. Andy Beck (b. 1961)

The water is wide, I cannot cross o'er.
But neither have I the wings to fly.
Build me a boat that can carry two,
and we shall row, both I and you.

For friends are gentle, and friends are kind,
forever loyal, eternally true,
bright as a rose, in the morning dew,
sturdy as a boat that can carry two.

I leaned my back up against an oak,
knowing it was a trusty tree.
It did not bow, nor did it bend,
such is the bond of friend to friend.

—Scottish Folk Song

Chamber Choir

Water Katerina Gimon (b. 1993)
Ally Fraser, Heather Nelson, Joseph Erhard-Hudson, and Patrick Brandl Suarez, soloists

Katerina Gimon is a composer, improviser, and vocalist based in the Vancouver, British Columbia, area. Her works are influenced by electro-acoustic loops, indie rock, and the Ukrainian folk songs of her family heritage. She is part of an augmented reality/virtual reality arts collective called Chroma Mixed Media. Her most famous work is *Elements*, a wordless four-movement set that explores the sounds of earth, air, fire, and water. While some of the other movements use extended techniques such as overtone singing, shouting, and wailing, the final movement, “Water,” is smoother and consistently based in tonality. The solo vocal lines cascade above the thick chords of the choral parts to create an ebb and flow that feels onomatopoeic.

Vocalise based on composer’s theme words:

water
growth, change
deep, reflective, fluid
flowing, connecting, nourishing, and cleansing
water

Barso Re..... Allah Rakha Rahman (b. 1967)
Alisa Toy, soloist arr. Ethan Sperry (b. 1971)

A. R. Rahman is a film composer based in India, predominantly composing works for Bollywood films (movies in Hindi) and films in the Tamil language. He was born in Chennai in 1967. His father, R. K. Shekhar, was also a film composer, writing music for films in Malayalam. Rahman’s first film score was *Roja* in 1992, and since then he has written scores and songs for over 175 movies. He won two Academy Awards in 2009 and two Grammy Awards in 2010 for his work on *Slumdog Millionaire*, including the crossover hit “Jai Ho.” The 2007 film, *Guru* (Teacher) features the song “Barso Re,” which is an anthem of the joys of singing in the rain. This work was arranged for choir by Ethan Sperry, director of choral activities at Portland State University. Sperry has developed a strong friendship with Rahman and has arranged several of his works for choral ensembles.

Sung in Hindi
Naare megha barso re, megha barso
Meetha hai kosaa hai, baarish ka bosa hai
Jal jal jal jal jal thal jal thal
Chal chal chal chal chal chal
Chal chal behta chal
Re Beh’ ke chali, main toh Beh’ ke chali

English Translation
Rain, O clouds. Please rain!
It’s sweet and it’s warm. It’s like a kiss from the rain.
O water,
Flow,
Continue to flow
I am swimming, going ashore

—Gulzar

O notte, o ciel’, o mar’ Maddalena Casulana (c. 1544-1590)

Maddalena Casulana was a singer, composer, and lute player in the late Renaissance. She was likely born near Siena, Italy, and she received her musical education in Florence, where she grew to know her patron, Princess Isabella de’ Medici of Tuscany. Her first published works came in 1566, and in 1568, she published her *Il primo libro di madrigali*, the first extant printed book of music written by a female composer. She dedicated this book to Princess Isabella with this line:

“I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women.” Her madrigal “O notte, o ciel, o mar” is from her second book of madrigals in 1570. It is mostly homophonic with some imitative entrances. Its harmonies and homorhythmic presentations of text serve as a precursor to the Baroque style soon to come.

Sung in Italian

O notte, O ciel, O mar, O piagge, O monti
Che si spesso m'udite chiamar morte
O valli, o selv', O boschi, O fiumi, O fonti
Che sost'alla mia vita fide scorte
O fere snelle che con liete fronti
Errando andate con gioiosa sorte
O testimo de miei si duri accenti
Dar'audientia insieme a miei lamenti.

English Translation

Oh night, oh sky, oh sea, oh shores, oh mountains,
you that so often hear me wish that I were dead,
oh valleys, oh forests, oh woods, oh rivers, oh springs,
you that have been loyal companions to me during my life,
you agile beasts that wander
contentedly through the woods and fields,
you who have heard me complain before,
hearken to my sad laments.

—Translation by Mick Swithinbank

To Be Sung on the Water..... Samuel Barber (1910-1981)

Samuel Barber was one of the finest melodists of American composition. While he composed noteworthy pieces for instrumental ensembles, including his famous orchestral work “Adagio for Strings,” he is best known for his vocal music, which comprises two-thirds of his oeuvres. His operas, works for solo voice, his operas, and choral music all regularly feature the beauty of long, spun-out phrases. “To Be Sung on the Water” plays upon his typical style with lyricism in its melodic lines juxtaposed with one-measure phrases in a rhythmic ostinato in the accompanying voices. The sopranos and altos take turns presenting the melody with the tenors and basses. The textural shifts bring out the feel of a romantic float on the water, perhaps with one person taking the oars and rowing while the other sings – and then shifting the rowing work to the other partner.

Beautiful, my delight,
Pass as we pass the wave;
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.

To which our vows were said—
Less than the sound of the oar
To which our vows were made,
Less than the sound of its blade
Dipping the stream once more.

Beautiful, pass and be
Less than the guiltless shade

—Louise Bogan

At the River..... Robert Lowry (1826-1899)
Alisa Toy, conductor arr. Aaron Copland (1900-1990)
adapt. Raymond Wilding-White (1922-2001)

Aaron Copland, best known for the rousing Americana style of his ballet scores like *Appalachian Spring* and *Rodeo*, composed two sets of Old American Songs for solo voice and piano. “At the River,” his setting of the popular hymn by Robert Lowry, appears in his second set of songs from 1954. Raymond Wilding-White, an English-American composer, and mixed media artist, arranged the choral version of the tune in 1964 while he served at Case Western Reserve University in Cleveland as director of the Case Glee Club. In 1967, Wilding-White moved on to DePaul University in Chicago, where he ran an electronic music studio and composed works in the style of John Cage. This setting of the familiar hymn tune has become a standard in choral repertoire, with a straightforward setting of the text and well-prepared dissonances which appear in passing tones throughout the vocal lines.

Shall we gather by the river,
Where bright angels' feet have trod,
With its crystal tide forever
Flowing by the throne of God.

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Soon we'll reach the shining river,

Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

—Robert Lowry

1. Nuage from Color All Maps New..... Dylan Trần (b. 1994)

In May 2026, the Palouse Choral Society will present the entirety of *Color All Maps New*, an eight-movement a cappella work by with music by **Dylan Trần**, a composer based in both New Orleans and Vietnam. The poetry comes from the book *Color All Maps New* (2021) by Jack Bedell, former poet laureate of the State of Louisiana and Professor of English at Southeast Louisiana State University in Hammond.

Note from the Composer:

Looking at satellite images of Louisiana’s coast today, you’ll notice it’s vastly different than how it appears on the classic U.S. map. In just the last century, Louisiana has lost over 4,833 square kilometers of land to coastal erosion, exposing the region to increased risks of hurricanes, floods, and storm surges. To put these numbers into perspective, this equates to long-term average loss rates of approximately an American football field’s worth of coastal wetlands within 34 minutes when losses are rapid to within 100 minutes at more recent, slower rates. As wetlands disappear, more people are forced to relocate, putting additional strain on local communities and impacting the coastal fishing industry. Though the state has developed an ambitious plan for coastal restoration and initiated projects like freshwater diversions, it is unlikely that all depleted wetlands can be rehabilitated.

Color All Maps New tells the story of a family in south Louisiana and their experience of coastal erosion. The parents recall places they once played as children, now lost to the waters, and mourn the chance to share those memories with their own children. The children grow up to face their own difficult choice: whether or not to leave the only home they’ve known in light of the increasing danger. One movement reflects on a Native American reservation now submerged beneath the tide— a powerful reminder of heritage and loss.

Though the subject matter is heavy, the piece also carries a ray of hope. The “moral” of the work is that by investing in our own communities and those immediately surrounding them, we can foster real, lasting change for the whole planet. In that spirit, a portion of all royalties from *Color All Maps New* will be donated to coastal restoration funds and Indigenous tribes in coastal Louisiana, in perpetuity.

All along the coast,
reeds are laid down by wind:
the sky one long cloud,
grey to the horizon,
soft breeze and shallow surf,
low land my children will never see,
each tide a quiet goodbye,

Pelicans refuse to leave their nests,
closer together each season,
their sand washing out to gulf,
Soon enough storms will brew offshore,
water will color all maps new.

—Jack Bedell

Water FountainNathaniel Brenner (b. 1980) & Merrill Garbus (b. 1979)
arr. Kristopher Fulton (b. 1978)

“Water Fountain” is a single from the art pop band tUnE-yArDs’s third album, Nikki Nack (2014). It was featured in a Google Pixel ad campaign. tUnE-yArDs features Merrill Garbus as vocalist and Nate Brenner as bassist; both play a variety of instruments for the group. Critics have interpreted the song to be about the world’s diminishing access to clean water as well as the joy of facing adversity through community organizing and shared resources. While the tune has become the band’s most famous, it was originally thought by Garbus to be too catchy, so she included more minor chords to make it feel more unique from other popular tunes of the time. This arrangement comes from Canadian composer Kristopher Fulton and was popularized by the Vancouver Youth Choir’s performance of it at the 2019 ACDA National Conference.

No water in the water fountain
No side on the sidewalk
If you say Old Molly Hare, watcha doin’ there?
Nothing much to do when you’re going nowhere
Woohaw! Woohaw!
Gotcha
We’re gonna get the water from your house (your house).

No water in the water fountain
No wood in the woodstock
If you say old Molly Hare, watcha doin’ there?
Nothing much to do when you’re going nowhere
Woohaw! Woohaw!
Gotcha
We’re gonna get the water from your house (your house).

Nothing feels like dying like the drying of my skin and
lawn
Why do we just sit here while they watch us wither ‘til
we’re gone?
I can’t seem to feel it,
I can’t seem to feel it,
I can’t seem to feel, I’ll kneel
I’ll kneel the cold steel
You will ride the whip, you’ll ride the crack,
No use in fighting back
You’ll sledge the hammer if there’s no one else to take
the flak.
I can’t seem to feel it,
I can’t seem to find it,
Your fist clenched my neck,
We’re neck and neck and neck...

No water in the water fountain,
No phone in the phone booth,
If you say old Molly Hare, watcha doin’ there?
Jump back, jump back Daddy shot a bear
Woohaw! Woohaw!
Gotcha
We’re gonna get the water from your house (your house).

I saved up all my pennies and I gave them to this special guy,
When he had enough of them he bought himself a cherry pie,
He gave me a dollar, a blood-soaked dollar
I cannot get the spot out but
It’s okay it still works in the store
Greasy man, come and dig my well

Life without your water is a burning hell
Serve me up with your home-grown rice,
Anything make me look nice,
Se pou zanmi mwen, se pou zanmi mwen
(Haitian Creole for “It is for my friends, it
is for my friends”)
And a two-pound chicken tastes better with friends,
A two-pound chicken tastes better with two
And I know where to find you so

Listen to the words I said
Let it sink into your head
A vertigo round-and-round-and-round
Now I’m warm in your bed
How did I get ahead?
Whoop!
Thread your fingers through my hair
Fingers through my hair
Give me a dress
Give me a press
I give a thing a caress
Would-ja, would-ja, would-ja
Listen to the words I say!
Sound like a floral bouquet
A lyrical round-and-round-and-round
Okay
Take a picture it’ll last all day, run
Your fingers through my hair
Do it ‘til you disappear
Gimme your head, Gimme your head,
Off with his head!
Hey hey hey hey hey

No water in the water fountain
Floral bouquet
A lyrical round-and-round-and-round
No side on the sidewalk
Take a picture it’ll last all day, hey
And you say Hair, there?
Your fingers through my hair,
Nothing much to do when you’re going nowhere
Do it ‘til you disappear,
Woohaw! Woohaw!
Gotcha
We’re gonna get the water from your house, your house
Gonna get the water from your house, your house
Gonna get the water from your house, your house.

Chorale

Sing OnMaryAnne Muglia (b. 1996)
World Premiere—Winner of the 4th Annual Palouse Choral Society Composition Contest

MaryAnne Muglia is a singer, songwriter, composer, and teacher based in the Phoenix area. She writes music for vocal jazz ensembles, pop a cappella groups, school choirs, and church choirs. She is founder and soprano in Red Letter Daze, a professional vocal group specializing in pop a cappella and contemporary styles. She has built a following online with her harmony breakdown videos, showing how multiple vocal parts come together to create sounds greater than what they can provide on their own. She directs the vocal jazz and a cappella ensembles at Chandler-Gilbert Community College and works as summer faculty at the A Cappella Academy. Her piece “Sing On” is about the power of lifelong musicmaking. It will receive its premiere today by the Palouse Choral Society.

Oh, music, sing on. Here is a mystery older than ages, one that has shaken the ground from the sky. Whispers in stillness are notes from songs gone by. Oh, music, sing on. Harmony stands timeless and eternal, oh, music. Echoing life abundant, she speaks to our hearts. Pulling us ever onward, sustaining us. Rhythm suspending time, she animates. Weaving our joy and pain in one design. Oh, music, sing on.	When words start to fail, Transcending our own limits, oh music. Voices in every tongue inviting us, Colors they dance around us bright as the sky, Shattering molds that bind us, freeing us, Teaching us as the songbird takes its flight, Oh music, sing on and on. Forever we sing on and on and on and on. Deep in my soul in my heart there's a longing. I hear it call in the night like a song. Melodies dance in my mind like a memory Ones I don't know but my spirit recalls, Oh music, sing on and on. Forever sings my soul.
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Super flumina Babylonis..... Giovanni Pierluigi da Palestrina (c. 1525-1594)

Giovanni Pierluigi da Palestrina was one of the most significant and prolific composers of Renaissance choral music. His strict contrapuntal style has become the standard-bearer for how polyphony is taught in music theory. He was born in the town of Palestrina and moved to nearby Rome as a child. There he gained his music education. Around 1551, he became the choirmaster at St. Peter's Basilica, but he had to vacate the position in 1555 when Pope Paul IV determined that only a priest could hold such a role. He continued working as a church musician until 1571, when he reassumed his role at St. Peter's until his death. He wrote over 100 masses and over 250 motets. “Super flumina Babylonis” is one of his most famous motets, with its long spun-out phrases and tasteful dissonances. It depicts the enslaved Judeans weeping on the banks of the Euphrates River during the Babylonian exile and wishing for a chance to return to their homeland. The longing and loss come to life in the music's poignant and reflective style.

Sung in Latin Super flumina Babylonis, illic sedimus et flevimus, dum recordaremur tui Sion. In salicibus in medio ejus, suspendimus organa nostra.	English Translation By the waters of Babylon we sat down and wept, when we remembered you, O Zion. Among the willows on its banks we hung our harps. —Psalm 137:1-2
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More Waters Rising..... Saro Lynch-Thomason
arr. Saunder Choi (b. 1988)

Saro Lynch-Thomason is a singer/songwriter based in Asheville, North Carolina. She focuses on writing ballads: repetitive narrative songs that tell a story. She has studied ballads from Appalachia and the British Isles and has incorporated this style into much of her music. “More Waters Rising” is an anthem aiming to bring awareness to climate change with its references to rising sea levels and increasing occurrences of severe weather. The messaging can also represent social uprising and the need for equal rights for all marginalized groups. It has been arranged for choir by Saunder Choi, a Filipino-Chinese composer based in Los Angeles. He sings tenor in the Pacific Chorale and serves as a teaching artist with the Los Angeles Master Chorale.

There are more waters rising, this I know, this I know.
There are more waters rising, this I know.
There are more waters rising, they will find their way to me.
There are more waters rising, this I know, this I know.
There are more waters rising, this I know.

There are more fires burning, this I know, this I know.
There are more fires burning, this I know.
There are more fires burning, they will find their way to me.
There are more fires burning, this I know, this I know.
There are more fires burning, this I know.

There are more mountains falling, this I know, this I know.
There are more mountains falling, this I know.
There are more mountains falling, they will find their way to me.
There are more mountains falling, this I know, this I know.
There are more mountains falling, this I know.

I will wade through the waters, this I know, this I know.
I will wade through the waters, this I know.
I will wade through the waters when they find their way to me.
We will wade through the waters, this I know, this I know.
We will wade through the waters, this I know.

I will walk through the fire, this I know, this I know.
I will walk through the fire, this I know.
I will walk through the fire when they find their way to me.
I will walk through the fire, this I know, this I know.
I will walk through the fire, this I know.

I will rebuild the mountains, this I know, this I know.
I will rebuild the mountains, this I know.
I will rebuild the mountains when they find their way to me.
I will rebuild the mountains, this I know.
I will rebuild the mountains, this I know.

Bridge Over Troubled Water Paul Simon (b. 1941)
arr. Kirby Shaw (b. 1941)

Simon & Garfunkel were one of the most successful musical groups of the 1960s and are a great example of the folk rock styles prominent during the political unrest of the time. Simon & Garfunkel met as elementary students in Queens, New York, and soon learned to

harmonize with one another. As teenagers, they released the minor radio hit “Hey Schoolgirl” under the name Tom & Jerry. When they were in their early twenties, they got a major deal with Columbia Records and released their debut album. They had three #1 hits, “The Sound of Silence,” “Mrs. Robinson,” and “Bridge Over Troubled Water.” The last of these was released in 1970 on an album of the same name, their last album as a duo. The song was influenced by gospel music and features the piano in a major role rather than in an accompanying fashion. It was the duo’s most successful song, winning five Grammy Award and becoming the #1 song of 1970. It was arranged for choir by contemporary choral arranger Kirby Shaw.

I'll be your bridge over troubled water,
When you're down, I will carry you
Like a bridge over troubled water,
I will lay me down.

When you're weary, feeling small,
When tears are in your eyes, I will dry them all;
I'm on your side.
Oh, when times get rough
and friends just can't be found,
Like a bridge over troubled water
I will lay me down.

When you're down and out,
When you're on the street, my Lord,
When evening falls so hard,
I will comfort you.

I'll take your part.
Oh, when darkness comes,
and pain is all around,
Like a bridge over troubled water
I will lay me down.

Sail on silver girl, sail on by.
Your time has come to shine.
All your dreams are on their way.
See how they shine.
Oh, if you ever need a friend,
Look around, I'm sailing right behind.
Like a bridge over troubled water
I will ease your mind.