

CONCORD

an American cantata of 5 numbers



for SATB chorus,
S, A, T, & B solos,
organ, harpsichord, & piano.
Performance time: 25 minutes



Peter Bird
2012



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Program Notes

This cantata honors a small town in Massachusetts where I grew up among wonderful role models and learned music. More broadly, it honors many places in eastern North America where Europeans came to a relatively peaceful accommodation with the Indians, built a new civilization, and yet eventually learned to honor the one that went before.

As New England history spans almost four centuries, there are giant steps in time between the numbers of this cantata: AD 1636, ~1736, 1775/1837, ~1925, and 2012, respectively. As far as my limited knowledge and skills permit, I have tried to capture the style of the choral music that was current in the period in some part of each number.

Concord: 1*. Musketequid
(*peaceful purchase)

Musketequid (“grass-grown river”) is the Indian name for the land that they sold in 1636 to a group of Puritan settlers. One has to wonder if this would have happened, had the Indians not been devastated by two decades of plagues from Europe which few of them were prepared with immunity to resist. Unfortunately, none of their words or songs have come down to us. I take my texts from the inscription on Egg Rock, the historical marker at 32 Lowell Road, Lemuel Shattuck’s [1835] *History*, and the *Bay Psalm Book* [Cambridge, 1640; the oldest extant book to be published in British North America].

Concord: 2*. Meetinghouse
(*harmony despite diversity)

One of the less-known stories about Concord is how the somewhat strait-laced founding Puritan congregation of Rev. Peter Bulkeley evolved into the liberal Unitarian Universalist congregation of today. To symbolize this process, I have taken the Puritan favorite *Old Hundredth* (words of William Kethe [1561, after Psalm 100]; music of Loys Bourgeois [1551]) and arranged it as a 4-part canon (in verses 1 & 3) and a celebratory variation (in verse 2), to show that harmony is possible even when many individuals chose to worship in diverse ways.

Concord: 3*. North Bridge
(*not conquered)

The words of Gen. Thomas Gage and Samuel Prescott in 1775 (in counterpoint to popular British tunes of the time) are used to set the stage; then Ralph Waldo Emerson’s [1837] poem *Concord Hymn* describes the outcome and its significance.

Concord: 4*. Sleepy Hollow
(*sympathy of mind and spirit)

Three soloists represent Ralph Waldo Emerson, Henry David Thoreau, and Louisa May Alcott. They were friends in life, and are buried together on Authors' Ridge on the crest of the esker. This number borrows techniques from Bartok, including polymodal chromaticism: the soloists sing in the Dorian, Mixolydian, and Lydian modes (on a shared tonic of C); alternatively, the listener might hear them as singing in the keys of Bb, F, and G. These authors jointly created the Transcendental movement, which I define as a novel exhortation to enlightened self-determination combined with an old New England faith in Providence (through Nature). The sunny face of Transcendentalism is

emphasized by a refrain which, thanks to polymodalism, includes 6 different major triads, not just the 3 that are found within one key in ordinary diatonic music.

Concord: 5*. Great Meadows
(*the natural order)

Great Meadows is the long swath of wetlands beside the Concord River downstream from Old North Bridge. A corner of it is visible from Authors' Ridge in Sleepy Hollow. It was protected as an undeveloped bird sanctuary by enlightened landowners until it recently became a federal preserve. The chorus and organ describe the scene in slow stanzas decorated with lush borrowed and extended diatonic chords. Twice they are interrupted (a Post-Modern conceit) by piano and soloists who represent day-visitors hiking through. Finally, the chorus imagines a time before European immigration when most of New England was as wild as this.

Performance Notes

The harpsichord makes only a cameo appearance, for 34 short bars in #1. If a harpsichord is not available, this passage can be played on the piano an octave higher (8va) for a similar effect.

While a real organ with chifty flutes is ideal, I have written the organ parts so that an electronic organ or synthesizer may substitute. There are no pedal passages, and there is no real need for multiple manuals. A swell or dynamic pedal control is useful.

Peter Bird, Los Angeles, 2012

Concord: 1*. Musketquid

(*peaceful purchase)

5

Egg Rock; Lemuel Shattuck (1835); Lowell Road marker; Bay Song Book (1640)

Peter Bird

Andante ♩ = 80

SOPRANO ALTO

TENOR BASS

Organ & Harpsichord / Piano

ORGAN (Swell; multiple chuffy Flutes)

mf On the hill Na - shaw - tuck

mf

mp

7

S. A. riv - ers and a - long the banks

At the meet - ing of the riv - ers and a - long the banks

T. B. riv - ers and a - long the banks lived the Ind - ian

f

Org.

13

S. A. *f* Ah *mf* **A**

Mus - ket - e - quid Be - fore the white men came.

T. B. *mf*

own - ers of Mus - ket - e - quid **A**

Org.

Concord: 1. Musketequid

20 Alto SOLO:

S. A. Ah Ah Ah

Org.

27 **acc.** SOLO (spoken or sung): **rit.**

T. B. This tribe was once pow-er- ful. Be-fore the great sick-ness, it could num-ber three thous-and war riors.

Org. **acc.** **rit.**

B 28 **Andante** ♩ = 80

S. A. TUTTI *mf* Ky - ri - e - lei - son; Chris-te e - lei - son; Ky - ri -

T. B. TUTTI: *mf*

B **Andante** ♩ = 80

Org.

38

S. A. e e - lei - son.

T. B.

Org. *mp*

47 **C** Soprano SOLO:

S. A. Here in the house of the Rev' rend Pe-ter Bulk - e- ley,

Org. To Hpsd. Harpsichord (or Piano, 8va)

57

S. A. First min-is - ter and one of the found-ers of this town, a bar-gain was made with Squaw

Hpsd.

66

S. A. Sa-chem, the Sag-a-more Ta - hat-ta-wan, and oth - er Ind-ians, who sold their right in the six-mile square called

Hpsd.

74 **D** Andantino (♩=100)

S. A. Con- cord, and gave them peace ful pos - sess-ion of the land. And he shall be

T. B. *mf*

TUTTI: *mf*

D Andantino (♩=100)

Hpsd. To Org. Organ *mp*

83

S. A. like to a tree — plant-ed by riv - er - wa- ters: That in his seas-on yields his

T. B.

Org.

93

S. A. fruit, and his leafe nev-er with - ers. And all he doth, shall pros-per well; —

T. B.

Org.

102

S. A. — the wick-ed are — not so: — But they are like un - to the chaffe

T. B.

Org.

111

S. A. which_ winde drives to_ and fro.

T. B. Bass SOLO: It was the first town set-tled in New

Org. *mf* *mp*

E

118

S. A. The hea-vens do de - clare_ the

T. B. Eng- land ... a - bove tide wa - ters.

Org. *mf* *mf*

F Andante (♩ = 86)

F V.S. Andante (♩ = 86)

TUTTI: *mf*

124

S. A. maj-es - ty of God:_ al - so the firm-a - ment shows forth His hand-i-work a - broad. Through

T. B.

Org.

Concord: 1. Musketequid

130

S. A. *f* *rall.*

T. B. *f* *rall.*

Org. *mf* *rall.*

all the earth their line _____ is gone forth, and un - to _____ the ut - most end of

135 *Adagio* (♩ = 72)

S. A. *mf* *mp*

T. B. *mf* *mp*

Org. *mp* *p*

all the world, their speech - es reach al - so. A - men.

Concord: 2*. Meetinghouse

(*harmony despite diversity)

11

William Kethe (1561), after Psalm 100

Loys Bourgeois (1551); arr. by Peter Bird

First time: Emphasize enunciation and differences;

Second time: Emphasize harmony and blend.

Andante ♩ = 90

SOPRANO

1. All peo - ple that on earth do dwell, Sing to the Lord with
3. For why? The Lord our God is good, His mer - cy is for -

ALTO

1. All peo - ple that on earth do dwell, Sing to the Lord with cheer -
3. For why? The Lord our God is good, His mer - cy is for ev -

TENOR

1. All peo - ple that on earth do dwell, Sing
3. For why? The Lord our God is good, His

BASS

1. All peo - ple that on earth
3. For why? The Lord our God

ORGAN

modest, everyday registration

11

S.

cheer - ful voice: Him serve with fear, His praise forth tell, Come
ev - er sure; His truth at all times firm - ly stood, And

A.

ful voice: Him serve with fear, His praise forth tell, Come ye be -
er sure; His truth at all times firm - ly stood, And shall from

T.

to the Lord with cheer - ful voice: Him serve with fear, His praise forth
mer - cy is for - ev - er sure; His truth at all times firm - ly

B.

do dwell, Sing to the Lord with cheer - ful voice: Him serve with
is good, His mer - cy is for - ev - er sure; His truth at

ORG.

21 **2nd time: rall. Fine**

S. ye be - fore Him and re - jice. Re - jice!
shall from age to age en - dure. A - men.

A. fore Him and age re - jice. Re - jice!
age to age en - dure. A - men.

T. tell, Come_ ye be - fore Him and re - jice. Re - jice!
stood, And_ shall from age to age en - dure. A - men.

B. fear, His praise forth tell, Come ye be - fore Him and re - jice.
all times firm - ly stood, And shall from age to age en - dure.

2nd time: rall. Fine

ORG.

32 **Moderato (♩=110)**

S. 2.O, en - ter then His

A. 2.O, en - ter then His gates with

T. 2.O, en - ter then His gates with

B. 2.O, en - ter then His gates with

Moderato (♩=110)

flute

principal, coupled

ORG.

37

S. gates with praise, Praise! Ap - proach with joy His

A. praise. Al - le - lu - ia! Ap - proach with joy His

T. praise, Ap - proach with joy His

B. praise. En - ter with praise! Ap - proach with joy His

ORG.

42

S. courts un - to. Al - le - lu - ia! Praise,

A. courts. Al - le - lu - ia! Al - le - lu - ia! Praise,

T. courts un - to; Oh, Praise,

B. courts un - to; Ap - proach! Praise,

ORG.

Concord: 2. Meetinghouse

14

47

S. laud, and bless His name al - ways, Al - le - lu - ia!

A. laud, and bless His name al - ways, Al - le - lu - i - a!

T. laud, and bless His name al - ways, Al - le - lu - ia!

B. laud, and bless His name al - ways, Al - le - lu - ia!

ORG.

52 **rall.** - - - - - **Andante** ♩ = 90 **D.C. al Fine**

S. For it is seem-ly so to do.

A. For it is seem-ly so to do.

T. For it is seem-ly so to do.

B. For it is seem-ly so to do.

ORG. **rall.** - - - - - **Andante** ♩ = 90 **D.C. al Fine**

initial registration

Concord: 3*. North Bridge

15

(*not conquered)

Gen. Thomas Gage & Samuel Prescott (1775);
Ralph Waldo Emerson (1837)

Thomas Arne (1740);
Martin Parker (1643);
Peter Bird

Andante (♩=92)

SOLO (Gen. Thomas Gage)

BASS

Andante (♩=92)

"Rule, Britannia!" [Thomas Arne, 1740]

Piano *mp*

5 *mf*

B. Lieu - ten-ant Colon-el Smith, Tenth Reg-i-ment-of Foot: Sir, Hav-ing re

Pno. *p* (N.B. A few chords are varied in this verse.)

9

B. ceived in-tell-i- gence, that a quan-ti-ty of Am-mu-ni- tion, Pro- vis- ions, Ar- till- er- y, Tents, and small

Pno.

13

B.

Arms have been col - lec - ted_ at Con - cord, for the A - vow - ed pur - pose of rais -

Pno.

17

B.

ing and sup - port - ing a *f* Re - bell - ion a - gainst His Ma - jes ty, — *mf* You will

Pno.

mp (repeat, without variations)

21

B.

march with a corp of Gren - a - diers and Light In - fan - try _____ put

Pno.

24

B. un - der your com - mand, where you will seize and dis - troy all Ar -

Pno.

rall.

27

B. till - er - y, Am - mu - ni - tion, Pro - vis - ions, Tents, small Arms, and all

Pno.

rall.

A march tempo ♩ = 120

31

B. *f* Mil - i - tar - y Stores what - e - ver!

Pno.

A march tempo ♩ = 120

p

"When the King Enjoys His Own Again" [Martin Parker, 1643]

36

Pno.

40 SOLO (Samuel Prescott):

T. 8 The Reg-u-lars are com - ing! Rouse your men! _____ The

Pno.

44 TUTTI: *mf*

A. The Reg-u-lars are com - ing! Rouse your

T. 8 Brit-ish are march - ing!

B. TUTTI: *mf* The Reg-u-lars

Pno.

48 TUTTI: *mf*

S. The Reg-u-lars

A. men!

T. TUTTI: *mf* The Reg-u-lars are com - ing! Rouse your

B. are com - ing! Rouse your men!

Pno.

52

S. are com - ing! Ring the bell!

A. Ring the bell!

T. 8 men! The Reg-u-lars

B. The Reg-u-lars are com - ing! Rouse your men!

Pno. change mode *mp*

56

S. Ring the bell!

A. *f* The Brit-ish are march - ing_

T. 8 are com - ing! Rouse your men! *f* The

B. *f* The Brit-ish are march - ing_ to Con -

Pno.

ORG. *f*

60

S. *f* *3*
The Brit-ish are march - ing — to Con - cord!

A. — to Con - cord!

T. *3*
Brit-ish are march - ing — to Con - cord! Ring — the bell! —

B. cord! The Brit-ish are march - ing — to Con - cord!

Pno.

ORG.

64

T. *3*

Pno. *mf*

ORG.

B**"Concord Hymn" [Ralph Waldo Emerson, 1837]**

69 **Moderato** (♩=110) *mp*

S. By the rude bridge that arched the flood, _____

A. By the rude bridge that arched the flood, _____

T. By the rude bridge that arched the flood, _____

B. By the rude bridge that arched the flood, _____

B **Moderato** (♩=110) *mf*

ORG.

77 *mf*

S. Their flag to Ap - ril's breeze un - furled, _____ Here

A. Their flag to Ap - ril's breeze un - furled, _____ Here

T. Their flag to Ap - ril's breeze un - furled, _____ Here

B. Their flag to Ap - ril's breeze un - furled, _____ Here

ORG.

85

S. *f* *mf*
once the em - batt led far mers_ stood, And fired the shot heard 'round the world.

A. *f* *mf*
once the em - batt led far mers_ stood, And fired the shot heard 'round the world.

T. *f* *mf*
once the em - batt led far mers_ stood, And fired the shot heard 'round the world.

B. *f* *mf*
once the em - batt led far mers_ stood, And fired the shot heard 'round the world.

ORG.

C

93

S.

A.

T.

B.

Pno. *f*
Ped. Ped. Ped.

ORG. *f*

101

Pno.

ORG.

Ped.

109

S.

A.

B.

Pno.

ORG.

rall. Andante (♩=92)

D

mp

The foe long_

mp

The foe long_

mp

The foe long

mf

D

rall. Andante (♩=92)

D

rall. Andante (♩=92)

117

S. since in si - lence slept; A - like the con-quer - or si - lent sleeps; —

A. since in si - lence slept; A - like the con-quer - or si - lent sleeps; —

B. since in si - lence slept; A - like the con-quer - or si - lent sleeps; —

Pno. *mp*

ORG. *p*

125

S. — And Time the ru - ined bridge has swept down the dark stream — which —

A. — And Time the ru - ined bridge has swept down the dark stream — which

B. — And Time the ru - ined bridge has swept down the dark stream — which

ORG.

133

E

S. *mp*
sea - ward creeps. On this green bank, by this soft__ stream, we

A. *mp*
sea - ward creeps. We

T. *mp*
By this__ soft stream,

B. *mp*
sea - ward creeps. On this green bank,

E

Pno. *mp*
Ped.

E

ORG.

141

S. set to-day a vo-tive stone; — That mem-o - ry may their deed re - deem, when

A. set to-day a vo-tive stone; That mem-o - ry may their deed re - deem,

T. That mem-o - ry may their deed re - deem,

B. That mem-o - ry may their deed re - deem,

Pno.

Ped.

The musical score is written for five parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is one sharp (F#). The Soprano part begins with a melodic line and a fermata. The Alto, Tenor, and Bass parts enter with their respective lyrics. The Piano part provides harmonic support with chords and a bass line. A pedal point is indicated at the end of the piano part.

149

F

rall. **Adagietto** (♩=80)

S. like our sires, — our — sons are gone.

A. Like our sires, — our — sons — are gone.

T. 8 Like our sires, — our sons are gone. —

B. Our sires, — our sons are gone.

F

rall. **Adagietto** (♩=80)

Pno. *Ped.*

F

rall. **Adagietto** (♩=80)

ORG. *mf*

155

mf

S. Spi-rit, that made_ those he - roes dare to

A. Spi-rit, that made_ those he - roes dare to

T. Spi-rit, that made those he - roes dare_ to

B. Spi-rit, that made_ those he - roes dare to

ORG. *f*

161

f *mf*

S. die and leave their chil-dren free, Bid Time_ and

A. die and leave their chil-dren free, Bid Time_ and

T. die and leave their chil-dren free, Bid Time_ and

B. die and leave their chil-dren free, Bid Time_ and

ORG. *f* *mf*

166

S. *mp* **rall.**
 Na- ture gent - ly spare the shaft we raise__ to__ them and thee.

A. *mp*
 Na- ture gent - ly__ spare the shaft we raise__ to them and thee.

T. *mp*
 Na- ture__ gent - ly spare the shaft we raise__ to them and thee.

B. *mp*
 Na- ture gent - ly__ spare the shaft we raise__ to them and thee.

ORG. *mp* **rall.**

--- *Intentionally blank* ---

R. W. Emerson,
H. D. Thoreau,
L. M. Alcott

Concord: 4*. Sleepy Hollow

(*sympathy of mind and spirit)

31

Peter Bird

Andante moderato (♩=86)

SOLO: Louisa May Alcott: Lydian on C = G *p*

ALTO

SOLO: Henry David Thoreau: Mixolydian on C = F *p*

TENOR

SOLO: Ralph Waldo Emerson: Dorian on C = Bb *mp*

BASS

Andante moderato (♩=86)

PIANO

When these

6

A.

T.

B.

a- corns_ that are fal-ling at our feet are oaks o-ver

PNO.

8va

3

3

Concord: 4. Sleepy Hollow

10

A.

T.

B.

PNO.

shad-ow-ing our chil-dren in a re-mote cen-tur-y, this mute green bank will be full of

Ah Ah

mp *f*

14

A.

T.

B.

PNO.

his-to-ry: the good, the wise, and the great will have left their names and vir-tues on the

Ah Ah

f *mf*

accel. . . .

18

A. *Ah* *Ah*

T. *Ah* *Ah*

B. trees... will have made the air tun-a-ble and ar - tic - u - late. **mp**

PNO. **p** **accel.** . . . *Ped.*

A

- - - - - **Andante** (♩=96)

23

A. *Ah* *Ah* **mp**

T. *Ah* I be - lieve in the for - est, and in **mf**

B. *Ah* *Ah* **mp**

PNO. **pp** **mp** *Ped.*

- - - - - **Andante** (♩=96)

Concord: 4. Sleepy Hollow

29

A. *p* (,)

Ah

T. *mp*

8 the mead - ow, and in the night in which the corn

B. *p*

Ah (,)

PNO. *p*

35

A. *p*

Ah

T. *mf* *f*

8 grows. In wild - ness is the pre-ser-va-tion of the world.

B. *mp*

Ah Ah

PNO. *mp*

Ped.

41

A. *Ah* (,) *mf*

T. *mf* Hea-ven is un - der our feet as well as o - ver our heads.

B. *Ah*

PNO.

47 **B**

A.

T.

B. *mf* Live in the sun - shine; swim the sea; drink the

B

PNO. *mp*

54 **rall.**

A.

T. *mf* *mf*

B. *mf*

PNO.

C

62 **Andante moderato** (♩=86)

A.

T. *mf*

B.

PNO.

67

A. *mf mp*
Live in the pres - ent; launch on each wave;—

T. *mf mp*
Live in the pres - ent; launch on each wave;—

B. *mf mp*
Live in the pres - ent; launch on each wave;—

PNO. *mp p*

72

A. find your e - ter - ni - ty in each mo - ment. Go not where the

T. find your e - ter - ni - ty in each mo - ment. Go not where the

B. find your e - ter - ni - ty in each mo - ment. Go not where the

PNO.

78

A. path may lead; leave the path and make a trail._____

T. 8 path may lead;_ leave the path and make a trail._____

B. path may lead; leave the path and make a trail._____

PNO.

D

86 Fine *mp* *mf*

A. I want__ to do some-thing splen - did...

D

PNO. *mp* Ped.

93 *mf* *f* *mf*

A. Some-thing her - o - ic or won-der- ful... I

PNO. *mf* Ped. Ped.

99

A. think I shall write books. It is as

PNO. *mp* Ped. Ped. Ped.

105 *f* *mf*

A. much a right and du-ty for wo - men to do some-thing with their lives,

PNO. Ped. Ped. Ped. Ped. Ped.

112

A. — as for men, and we are Not going to be sat - is-fied with

PNO.

118

A. such fri-vol-ous parts as you give us. I am not a - fraid of

PNO.

125

A. storms, for I am learn-ing how to sail my ship.

PNO.

130

A. I love my li - ber - ty too well to be in a hur - ry to

PNO.

mp

p

Ped.

135

A. give it up for an - y mor - tal man. _____

PNO.

D.S. al Fine

D.S. al Fine

Ped.

--- *Intentionally blank* ---

Concord: 5*. Great Meadows

(*the natural order)

43

Peter Bird

Peter Bird

Largo (♩=50)

SOPRANO *mf* Riv - er pass-es through

ALTO *mf* Riv - er pass-es through

TENOR *mf* Riv - er pass-es through

BASS *mf* Riv - er pass-es through

ORGAN *mf* *Swell; Principal* *mp*

5

S. *mp* wide fens; Cat - tails, tur - tles, and frog ponds; Nests sunk low in the

A. *mp* wide fens; Cat - tails, tur - tles, and frog ponds; Nests sunk low in the

T. *mp* wide fens; Tur - tles, frog ponds; Nests sunk low

B. *mp* wide fens; Tur - tles, frog ponds; Nests sunk low

ORG.

9 *mf* (♩=♩) (♩=♩) Same beat (♩. =50)

S. fern fronds; Her - on waits at the bend.

A. fern fronds; Her - on waits at the bend.

T. in the fronds; Her - on waits at the bend.

B. in the fronds; Her - on waits at the bend.

ORG.

Pno.

14 SOLO: If you know where to look you can find the old rail- way.

ORG.

Pno.

mf

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

19

S. SOLO:

T. If you know where to look there are

Pno. (8) All the steel was torn up and the coal-yard has burned.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

23

S. clam-shells in mid-dens; the peo-ple who left them have nev-er re-turned.

Pno. (8)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Concord: 5. Great Meadows

B

Same beat (♩=50)

TUTTI: *mp*

S. 28

Mute swan, cor-mor-ant, her-on;

A. Mute swan, cor-mor-ant, her-on;

T. Mute swan, her-on;

B. Mute swan, her-on;

B

Same beat (♩=50)

ORG. *mp*

B

Same beat (♩=50)

Pno. *p*

Ped. Ped.

Concord: 5. Great Meadows

47

accel.

32 *mf*

S. E - gret, red hawk, and card' - nal; Ah

A. *mf* E - gret, red hawk, and card' - nal.

T. *mf* Ah *f* Musk - rat, fish - er and

B. *f* Musk - rat, fish - er, and

ORG. *mf* **accel.**

Andante moderato (♩=70)

35 *f* *mp*

S. Mal - lard, wood duck, and teal.

A. *mp* Mal - lard, wood duck, and teal.

T. *mp* wea - sel; Mal - lard, wood duck, and teal.


B. *mp* wea - sel; Mal - lard, wood duck, and teal.

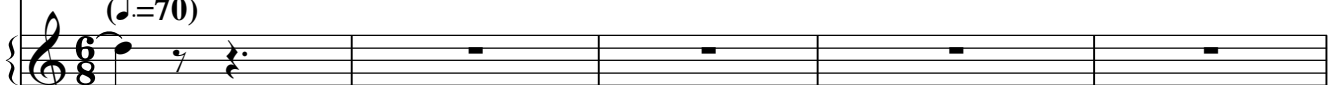
ORG. *mp* **Andante moderato** (♩=70)


Concord: 5. Great Meadows

48

C
(♩=70)
SOLO:

A. 

ORG. 

Pno. 

44

A. 

Pno. 

49

B. 

Pno. 

54

B. es - ker; So mes - sing with Na - ture is kind of a theme!

ORG.

Pno.

p

mp

Red.

D

60 **Largo** (♩=50)

S. *mp* Pink clouds o'er Punk-a -

A. TUTTI: *mp* Pink clouds o'er Punk-a -

T. *mp* Pink clouds o'er Punk-a -

B. TUTTI: *mp* Pink clouds o'er Punk-a -

D

Largo (♩=50)

ORG. *mp* *mf* *mp*

Concord: 5. Great Meadows

50

64

S. *mf*
tas - set; West wind rip-ples the broad reach; Can-oe swings on the

A. *mf*
tas - set; West wind rip-ples the broad reach; Can-oe swings on the

T. *mf*
tas - set; Wind on the broad reach; Can-oe on the

B. *mf*
tas - set; Wind on the broad reach; Can-oe on

ORG.

Concord: 5. Great Meadows

51

68

S. *mp* *mf*
bar beach; Deer stalk slow-ly a - long. I

A. *mp*
bar beach; Deer stalk slow-ly a - long. Ah

T. *mp*
bar beach; Deer stalk slow-ly a - long. Ah

B. *mp* *p*
bar beach; Deer stalk slow-ly a - long. Ah

ORG.

Pno. *mp*
Ped.

Concord: 5. Great Meadows

52

73

S. know a place where we__ can go... to stand and look down on the

A. *p* Ah

T. *p* Ah Ah

B. Ah

Pno. *mf*

76

S. riv - er, and see no hou - ses and no roads,...

A. *mf* and see no hou - ses and no roads,...

T.

B.

Pno.

Red.

E

79 **Andante moderato** ♩ = 70

S. *mp* As if we

A. *mp* As if we

T. *mp* As if we

B. *mp* As if we

E

Andante moderato ♩ = 70

ORG. *mp* Swell; chuffy Flute(s)

83

S. *mp* stood there at the dawn of time: Green, — and slow.

A. *mp* stood there at the dawn of time: Green, — and slow.

T. *mp* stood there at the dawn of time: Green, — and slow.

B. *mp* stood there at the dawn of time: Green, — and slow.

ORG. *p*

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