

# CONCORD

an American cantata of 5 numbers



## Organ part



Peter Bird  
2012



Copyright © 2012 by George Peter Bird.

This edition may be freely duplicated, distributed, performed, and recorded.

For further information, please visit <http://peterbird.name/choral/>

## 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\*. Musketequid

Organ & Harpsichord /Piano

(\*peaceful purchase)

Harpsichord

Organ

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

Peter Bird

**Andante** ♩ = 80

ORGAN (Swell;  
multiple chiffy Flutes)

*mp*

*mp*

7

11

2

2

Concord: 1. Musketequid

Organ & Harpsichord / Piano, Harpsichord, Organ

6

**A**

18

22/4

27

accel. . . . . rit. . . . .

22/4

T/Bar Solo:

3

3

3/4

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

**B**

28

Andante ♩ = 80

11

11

mp

42

To Hpsd.

2/4

2/4

**C**

48

Harpsichord (or Piano, 8va)

59

Concord: 1. Musketequid  
Organ & Harpsichord / Piano, Harpsichord, Organ

69

78

**D** Andantino (♩=100)  
To Org.

Concord: 1. Musketequid  
Organ & Harpsichord / Piano, Harpsichord, Organ

82 Organ

*mp*

90

*mp*

99

*mp*

107

*mp*

115 **E**

*mf* *mp*

Concord: 1. Musketequid

Organ & Harpsichord / Piano, Harpsichord, Organ

120 **F** Andante (♩ = 86)

126

131 *mf* rall. . . . .

136 Adagio (♩ = 72)

*mp* *p*

# Concord: 2\*. Meetinghouse

ORGAN

(\*harmony despite diversity)

William Kethe (1561), after Psalm 100

Loys Bourgeois (1551); arr. by Peter Bird

**Andante** ♩ = 90

Altos--> Sopranos-->

modest, everyday registration

Tenors--> Basses-->

12

21

2nd time: rall. . . . .

30

**Fine**

Moderato (♩=110)

flute organ solo

principal, coupled

choir-->

35

Concord: 2. Meetinghouse

ORGAN

40

45

50

rall. . . . .

55

Andante ♩ = 90

organ solo (bridge)

D.C. al Fine

initial registration

*--- Intentionally blank ---*

# Concord: 3\*. North Bridge

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

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

Andante (♩=92) 28 rall. . . . . 4

**A**  
34 **march tempo** ♩ = 120 18 B.

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

56

The

62

66

70 **Moderato** (♩=110)

*mp*

*mf*

78

86

*f*

94 **C**

101

107 **rall.** . . . . .

**D**

115 **Andante** (♩=92)

S.

The foe long - since in si - lence slept; *p*

123

129

135

**E**

**13**

S.

like our sires, our sons are

**F**

152 *rall.* . . . . . Adagietto (♩=80)

Musical score for measures 152-156. The piece is in G major (one sharp) and 3/4 time. Measure 152 starts with a treble clef and a whole note G4, with the word "gone." written below it. The bass clef has a whole rest. Measure 153 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 154 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 155 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 156 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics include *mf* in measure 153 and *f* in measure 156. There are trills in measures 154 and 155. A fermata is present over the final chord in measure 156.

157

Musical score for measures 157-163. The piece is in G major (one sharp) and 3/4 time. Measure 157 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 158 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 159 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 160 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 161 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 162 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 163 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Dynamics include *f* in measure 157. A fermata is present over the final chord in measure 163.

164

Musical score for measures 164-167. The piece is in G major (one sharp) and 3/4 time. Measure 164 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 165 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 166 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Measure 167 has a treble clef with a quarter note G4, a quarter note F#4, and a quarter note E4, and a bass clef with a quarter note G3, a quarter note F#3, and a quarter note E3. Dynamics include *mf* in measure 165. A fermata is present over the final chord in measure 167.

168

Musical score for measures 168-171. The piece is in G major (one sharp) and 3/4 time. Measure 168 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 169 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 170 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Measure 171 has a treble clef with a half note G4 and a half note F#4, and a bass clef with a half note G3 and a half note F#3. Dynamics include *mp* in measure 169. A fermata is present over the final chord in measure 171.

**ORGAN**

**Concord: 4. Sleepy Hollow**

**TACET**

*--- Intentionally blank ---*

Peter Bird

Peter Bird

**Largo** (♩=50)

*mf* Swell; Principal *mp*

6

10

**A**  
13 Same beat (♩ = 50)

10  
10

Concord: 5. Great Meadows

ORGAN

20

25 S. Pno.

peo - ple who left them have nev - er re - turned.

**B**

29 Same beat (♩=50)

34 accel. . . . . Andante moderato (♩=70)

**C**

39 (♩=70)

15

B.

**D**

Largo (♩=50)

59

63

Concord: 5. Great Meadows  
ORGAN

67  $(\text{♩} = \text{♩})$

Musical score for measures 67-69. Measure 67 is in 3/4 time. Measure 68 is in 6/8 time. Measure 69 is in 3/4 time. The score features a treble and bass clef with various chords and melodic lines.

70  $(\text{♩} = \text{♩})$

Musical score for measures 70-73. Measures 70-71 are in 3/4 time. Measures 72-73 are in 4/4 time. The score includes a five-measure rest in both staves, labeled "5". Pedal points are indicated with "Pno." and "Ped.".

79 **E** **Andante moderato**  $\text{♩} = 70$

Musical score for measures 79-83. The tempo is **Andante moderato** with a quarter note equal to 70. The score includes a box with the instruction "Swell; chifty Flute(s)". Dynamics include *mp* and *Pno.*

84

Musical score for measures 84-86. The score includes a piano dynamic marking *p*.

*--- Intentionally blank ---*