

Concord: 3*. North Bridge

(*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

Piano

Andante (♩=92)
"Rule, Britannia!" [Thomas Arne, 1740]

mp

5

B.

mf

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.

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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.

31

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

Pno.

A march tempo ♩ = 120

A march tempo ♩ = 120

36

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

Pno.

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40 SOLO (Samuel Prescott):

T. 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. Brit-ish are march - ing!

B. The Reg-u-lars

Pno.

48 TUTTI: *mf*

S. The Reg-u-lars

A. men!

T. 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. 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. The Brit-ish are march - ing_

T. are com - ing! Rouse your men! The

B. The Brit-ish are march - ing to Con -

Pno.

ORG.

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6

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

Pno.

ORG. *mf*

64

T.

Pno. *mf*

ORG.

B

"Concord Hymn" [Ralph Waldo Emerson, 1837]

69 **Moderato** (♩=110) *mp*

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

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

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

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

B

Moderato (♩=110) *mp*

ORG. *mf*

77

mf

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

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

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

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

ORG.

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85

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

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

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

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

ORG.

C

93

S.

A.

T.

B.

Pno.

ORG.

101

Pno.

ORG.

109

S.

A.

B.

Pno.

ORG.

rall. **D** Andante (♩=92)
mp

The foe long_

mp

The foe long_

mp

D The foe long

rall. **D** Andante (♩=92)
mf

D Andante (♩=92)

Concord: 3. North Bridge

10

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.

149

F

rall. **Adagietto** (♩=80)

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

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

T. 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*

Concord: 3. North Bridge

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*

rall.

166

S. Na-ture gent - ly spare the shaft we raise to them and thee.

A. Na-ture gent - ly spare the shaft we raise to them and thee.

T. Na-ture gent - ly spare the shaft we raise to them and thee.

B. Na-ture gent - ly spare the shaft we raise to them and thee.

ORG.

mp

rall.

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[Gen. Thomas Gage, Boston, 18 April 1775:]
“Lieut. Colonel Smith, 10th Regiment 'Foot:
Sir,

Having received intelligence, that a quantity of Ammunition, Provisions, Artillery, Tents and small Arms, have been collected at Concord, for the Avowed Purpose of raising and supporting a Rebellion against His Majesty, you will March with a Corps of Grenadiers and Light Infantry, put under your Command, with the utmost expedition and Secrecy to Concord, where you will seize and distroy all Artillery, Ammunition, Provisions, Tents, Small Arms, and all Military Stores whatever. But you will take care that the Soldiers do not plunder the Inhabitants, or hurt private property.

You have a Draught of Concord, on which is marked the Houses, Barns, &c, which contain the above military Stores. You will order a Trunion to be knocked off each Gun, but if its found impracticable on any, they must be spiked, and the Carriages destroyed. The Powder and flower must be shook out of the Barrels into the River, the Tents burnt, Pork or Beef destroyed in the best way you can devise. And the Men may put Balls of lead in their pockets, throwing them by degrees into Ponds, Ditches &c., but no Quantity together, so that they may be recovered afterwards. If you meet any Brass Artillery, you will order their muzzles to be beat in so as to render them useless.

You will observe by the Draught that it will be necessary to secure the two Bridges as soon as possible, you will therefore Order a party of the best Marchers, to go on with expedition for the purpose.

A small party of Horseback is ordered out to stop all advice of your March getting to Concord before you, and a small number of

Artillery go out in Chaises to wait for you on the road, with Sledge Hammers, Spikes, &c. You will open your business and return with the Troops, as soon as possible, with I must leave to your own Judgment and Discretion. I am, Sir,

Your most obedient humble servant
Thos. Gage”

[Samuel Prescott, Concord, 19 April:]

“The Regulars are coming!”

“Rouse your men... the British are marching on Lexington and Concord!””

[Ralph Waldo Emerson, “Concord Hymn”, 1837:]

“By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those spirits dare,
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.”

Piano

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Ralph Waldo Emerson (1837)

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

Andante (♩=92)

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

Musical notation for measures 1-5. The piece is in common time (C) and begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 6-9. The dynamic changes to piano (*p*). A note indicates that some chords are varied in this section. The right hand continues with eighth-note patterns, and the left hand maintains a quarter-note accompaniment.

Musical notation for measures 10-13. The right hand features a more active melodic line with eighth-note patterns, while the left hand continues with a steady quarter-note accompaniment.

Musical notation for measures 14-17. The right hand has a melodic line with some rests, and the left hand continues with a steady quarter-note accompaniment.

Musical notation for measures 18-21. The dynamic returns to mezzo-piano (*mp*). A note indicates that the final section is to be repeated without variations. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady quarter-note accompaniment.

V.S.

Concord: 3, North Bridge
Piano

23

Musical notation for measures 23-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many chords and some melodic lines. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The bass line has a steady eighth-note accompaniment.

27

rall.

Musical notation for measures 27-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo marking "rall." is present above the staff. The music continues with a similar texture to the previous system, but with a more relaxed feel.

31

Musical notation for measures 31-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a similar texture to the previous systems.

34

A **march tempo** ♩ = 120

tr ~~~~~

p σ

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

Musical notation for measures 34-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two sharps (F# and C#). The tempo marking "march tempo" and the note value "♩ = 120" are present. The music features a more rhythmic and melodic style, with a trill in the treble staff and a steady eighth-note accompaniment in the bass staff.

39

Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a similar rhythmic and melodic style to the previous system.

43

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a similar rhythmic and melodic style to the previous systems.

Concord: 3, North Bridge
Piano

47

Musical notation for measures 47-50. Treble clef, key signature of one sharp (F#). The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line of eighth notes with rests.

51

Musical notation for measures 51-54. Treble clef, key signature of one sharp (F#). The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line of eighth notes with rests. A box labeled "change mode" is placed over the first two measures of the bass line.

55

Musical notation for measures 55-58. Treble clef, key signature of one sharp (F#). The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line of eighth notes with rests. The dynamic marking *mp* is present in the first measure.

59

Musical notation for measures 59-62. Treble clef, key signature of one sharp (F#). The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line of eighth notes with rests.

63

Musical notation for measures 63-65. Treble clef, key signature of one sharp (F#). The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line of eighth notes with rests.

66

Musical notation for measures 66-68. Treble clef, key signature of one sharp (F#). The right hand plays a melody of quarter and eighth notes. The left hand plays a bass line of eighth notes with rests. The dynamic marking *mf* is present in the first measure.

Concord: 3, North Bridge
Piano

69 **B** Moderato (♩=110) **24**

94 **C**

102

109 **rall.**

115 **D** Andante (♩=92) **13**

135 **E**

Concord: 3. North Bridge
Piano

144

Ped. _____ Ped.

151

F

rall. Adagietto (♩=80) **16** rall. **2**

16 **2**

ORGAN

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Andante (♩=92)

rall.

Musical staff for measures 1-33. The staff is in treble clef with a common time signature (C). It contains two measures of whole rests. Above the first measure is the number '29' and above the second measure is the number '4'. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the end of the staff.

A

34 march tempo ♩ = 120

Musical staff for measures 34-60. The staff is in treble clef with a common time signature (C) and a key signature of two sharps (F# and C#). It contains two measures of whole rests, followed by six measures of music. The first two measures are whole rests, and the next four measures contain a melody. The bass staff contains two measures of whole rests, followed by six measures of music. The first two measures are whole rests, and the next four measures contain a bass line. The dynamic marking 'f' is present in the first measure of the second system.

61

Musical staff for measures 61-65. The staff is in treble clef with a common time signature (C) and a key signature of two sharps (F# and C#). It contains five measures of music. The first measure is a whole rest, followed by four measures of music. The dynamic marking 'mf' is present in the first measure.

66

Musical staff for measures 66-70. The staff is in treble clef with a common time signature (C) and a key signature of two sharps (F# and C#). It contains five measures of music. The first two measures are whole rests, followed by three measures of music. The key signature changes to three sharps (F#, C#, and G#) at the end of the staff.

Concord: 3. North Bridge
ORGAN

B

70 Moderato (♩=110)

Musical notation for measures 70-77. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato with a quarter note equal to 110 beats per minute. The dynamic marking is *mp* (mezzo-piano) for the treble clef and *mf* (mezzo-forte) for the bass clef. The music features a steady accompaniment in the bass and a more active melody in the treble.

78

Musical notation for measures 78-85. The accompaniment continues with a consistent rhythmic pattern. The treble clef part shows some melodic development with eighth and sixteenth notes.

86

Musical notation for measures 86-93. The treble clef part features a melodic line with some grace notes. The bass clef part has a steady accompaniment. A dynamic marking of *f* (forte) appears in the final measure of this system.

94

C

Musical notation for measures 94-100. The treble clef part has a more active melody with grace notes. The bass clef part continues with a steady accompaniment.

101

Musical notation for measures 101-106. The treble clef part features a melodic line with grace notes. The bass clef part has a steady accompaniment.

107

rall.

Musical notation for measures 107-114. The tempo is marked *rall.* (ritardando). The treble clef part features a melodic line with grace notes and a fermata over the final measure. The bass clef part has a steady accompaniment.

Concord: 3. North Bridge
ORGAN

D

115 Andante (♩=92)
5

Musical notation for measures 115-125. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). Measure 115 features a whole rest in the treble and a whole note chord of D5 in the bass. Measure 116 begins with a piano (*p*) dynamic and contains a melodic line in the treble and a bass line in the bass. The notation continues through measures 117-125.

126

Musical notation for measures 126-131. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The notation continues from measure 126 through measure 131, showing a continuation of the melodic and bass lines.

132

E

Musical notation for measures 132-147. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). Measures 132-135 show melodic and bass lines. Measures 136-147 are marked with a large number '16' in both the treble and bass staves, indicating a 16-measure rest or a specific performance instruction.

Concord: 3. North Bridge
ORGAN

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 *mf* dynamic. Measures 153-154 feature triplet patterns in both hands. Measure 155 includes a sharp sign above the treble clef. Measure 156 ends with a fermata.

157

Musical score for measures 157-163. The piece is in G major (one sharp) and 3/4 time. Measure 157 starts with a *f* dynamic. Measures 158-163 feature block chords and a triplet in the final measure.

164

Musical score for measures 164-167. The piece is in G major (one sharp) and 3/4 time. Measure 164 starts with a triplet in the treble clef. Measure 165 has a *mf* dynamic. Measures 166-167 feature block chords.

168

rall.

Musical score for measures 168-171. The piece is in G major (one sharp) and 3/4 time. Measure 168 starts with a *mp* dynamic. Measures 169-171 feature block chords and a fermata in the final measure.