

SSA Chorus

HILARY TANN

CONTEMPLATIONS (21, 22)

for SSA unaccompanied

Poem by
Anne Bradstreet



Brightmark Music, Inc.
New York, New York

Program Note: Contemplations (21, 22) was commissioned by the Radcliffe Choral Society for its 2005–6 season. The main body of the text consists of two verses excerpted from a longer poem by 17th-century American poet Anne Bradstreet, a Puritan with close connections to Harvard. The phrase “O happy Flood” is linked to Psalm 98, “Let the floods clap their hands,” in both Latin and English. Water images—stream, river, ocean, flood—shape the composition as each recitative-style “contemplation” concludes with a freer “out-pouring.”

—Hilary Tann

Duration: c. 5'15"

First Performance: November 4, 2005, by the Radcliffe Choral Society conducted by Jameson Marvin, at Sanders Theatre, Harvard University, Cambridge, MA.

Recording: A recording of the premiere is available from the Radcliffe Choral Society.

CONTEMPLATIONS 21, 22

Poem by Anne Bradstreet (c. 1612–1672);

Psalm 98: 1, 4, 8, 9, adapted by the composer

Under the cooling shadow of a stately Elm
Close sate I by a goodly River's side,
Where gliding streams the Rocks did overwhelm,
A lonely place, with pleasures dignifi'd.

I once that lov'd the shady woods so well,
Now thought the rivers did the trees excel,
And if the sun would ever shine, there would I dwell.

Cantate Domino canticum novum,
Cantate et exultate.

While on the stealing stream I fixt mine eye,
Which to the long'd-for Ocean held its course,
I markt nor crooks, nor rubs that there did lie
Could hinder ought but still augment its force.

O happy Flood, quoth I, that holds thy race
Till thou arrive at thy beloved place,
Nor is it rocks or shoals that can obstruct thy pace.

Flumina plaudent manu
A conspectu Domini.

Let the floods clap their hands
Before the Lord.

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For the Radcliffe Choral Society, Jameson Marvin, conductor

CONTEMPLATIONS (21, 22)

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ANNE BRADSTREET

HILARY TANN

Recitativo, flessibile (♩=56)

f **p**

Soprano 1
Can - ta - te Do - mi - no, can - ta - te

Soprano 2
Can - ta - te Do - mi - no, can - ta - te

Alto
Can - ta - te Do - mi - no, can - ta - te

4 *dolce* **mf**

Do - mi - no. Un - der the cool - ing shad - ow of a state - ly elm,

Do - mi - no, can - ta - te Do - mi - no.

dolce **p**

Do - mi - no, can - ta - te,

7 **p** **mf**

can - ta - te, Where glid - ing streams the

mf

Close sat I by a good - ly riv - er's side, Where glid - ing streams the

can - ta - te, can - ta - te Do - mi - no.

rocks did o'er-whelm. _____

rocks did o'er-whelm, _____ A lone-ly place, _____ with pleas-ures dig-ni-fi'd. _____

mf

A lone-ly place, _____ with pleas-ures dig-ni-fi'd. _____

Più vivo

13 *f*

Can-ta-te Do-mi-no can-ti-cum no-vum, _____ can-ta-te Do-mi-no can-ti-cum

f

Can-ta-te Do-mi-no can-ti-cum no-vum, _____ can-ta-te Do-mi-no

16 *mf*

no-vum, _____ can-ta-te et ex-ul-ta-te, _____

mf

can-ti-cum no-vum, _____ can-ta-te et ex-ul-ta-te, _____

f *mf*

Can-ta-te Do-mi-no can-ti-cum no-vum, _____

19

rit.

can-ta-te et ex-ul-ta - te. —

— can-ta - te et ex-ul - ta - te. —

can-ta-te et ex-ul-ta - te, — ex-ul-ta - te. I

23

Recitativo, flessibile

Now thought the riv - ers

once that lov'd — the shad - y woods so well, — can - ta - te

26

And if the sun — would ev-er shine, —

did the trees ex-cel, — can - ta - te Do - mi - no, —

Do - mi - no, —

6
29*f**f*

there would I dwell. Can - ta - te

there would I dwell. Can - ta - te

there would I dwell. Can - ta - te

32

*p**dolce*

Do - mi - no can - ti - cum no - vum.

Do - mi - no can - ti - cum no - vum.

Do - mi - no can - ti - cum no - vum.

35 *mf**p*

While on the steal - ing stream I fixt mine eye, flu - mi - na,

Flu - mi - na, flu - mi - na, Which to the long'd - for o - cean

Flu - mi - na, flu - mi - na,