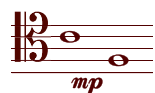


# THE ELM AT THE CROSSROADS

FOR MIXED CHOIR A CAPPELLA

JEFFREY BERNSTEIN



C F M P

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## THE ELM AT THE CROSSROADS by Walter Hard

Of course a tree is just so much timber or so many cords of firewood.  
The timber may make a home or the firewood may keep it warm.  
But a tree like the elm at the crossroads has seen too much of life  
To be just timber or firewood.

There it is with its thick trunk on the ground.  
They're chopping out the branches and digging around the broad stump.  
Count the rings. A hundred and eight. It could tell you a lot of history.

It was young when Factory Point was beginning.  
There was the Tannery along the river with piles of bark in the yard.  
There was the woolen mill with its whirling looms,  
And a dozen other mills along the stream.  
It really was Factory Point.

Think of all the people who have passed that tree!  
Think of the slow-plodding oxen with loads of goods  
From the quarries on Dorset Mountain. Gay prancing horses drawing shining  
buggies.  
Lines of soldiers going to save the union, processions in somber black,  
Gay parades with bands and flying banners,  
Ladies walking with parasols held over quaint bonnets,  
Statesmen, scholars, warriors, artists—all have passed under its spreading  
branches.

There it lies. Just so many cords of firewood.  
Of course it had to go. It's a martyr to what we hope is progress.  
Our rushing life cannot be stopped by a tree.  
A hundred and eight years to grow some firewood.

—

Jeffrey Bernstein is a California-based composer, conductor, pianist and educator. He is founding director of the Pasadena Master Chorale and artistic director of the Los Angeles Daiku and was for eleven years director of choral music at Occidental College. Bernstein holds music degrees from Harvard, Yale and UCLA. He has led choirs on fourteen tours of four continents and traveled extensively as a guest conductor, directing choirs and orchestras in Europe, Japan and throughout this country. Recently premiered works include *Dreams of Japan* with the Tokushima Symphony, *Fukushima Requiem* with the Los Angeles Daiku Orchestra, and *The Human Journey*, commissioned and premiered by the L.A. Choral Lab. Bernstein performs solo concerts of improvised piano music has released three piano albums: *PianoJournals* (2012), *Clear Mind Calm Water* (2015) and *The Desert House* (2015). A committed educator and strong advocate for children, Bernstein maintains a private studio and is on staff at the Pasadena Waldorf School, where he creates improvised piano music for young people.

# THE ELM AT THE CROSSROADS

WALTER HARD

JEFFREY BERNSTEIN (ASCAP)

ANDANTE  $\text{♩} = 72$

*p*

S  
Of course a tree is just so much tim - ber Or

A  
Of course a tree is just so much tim - ber Or

T  
Of course a tree is just so much tim - ber Or

B  
Of course a tree is just so much tim - ber Or

4 5 6 *mp*

so ma - ny cords of fire - wood. The tim - ber may make a

so ma - ny cords of fire - wood. The tim - ber may make a

so ma - ny cords of fire - wood. The tim - ber may make a

so ma - ny cords of fire - wood. The tim - ber may make a



C F M P

7 8 9 10 *dim*

home Or the fire-wood may keep it warm. But a tree like the

home Or the fire-wood may keep it warm. But a tree like the

home Or the fire-wood may keep it warm. But a tree like the

home Or the fire-wood may keep it warm. But a tree like the

11 *pp* 12 *p* 13 14

elm at the cross-roads Has seen too much of life To be just

elm at the cross-roads Has seen too much of life To be just

elm at the cross-roads Has seen too much of life To be just

elm at the cross-roads Has seen too much of life To be just

15 16 17 *ff* 18 *f*

tim-ber or fire - wood. There it is with its thick trunk on the

tim-ber or fire - wood. There it is with its thick trunk on the

tim-ber or fire - wood. There it is with its thick trunk on the

tim-ber or fire - wood. There it is with its thick trunk on the

19 20 *mf* 21 22

ground. They're chop - ping out the bran-ches And dig - ging a -

ground. They're chop - ping out the bran-ches And dig - ging a -

ground. They're chop - ping out the bran-ches And dig - ging a -

ground. They're chop - ping bran - ches dig - ging a -

23 24 *mp* 25 26 *f* *dim*

round the broad stump. Count the rings.

round the broad stump. Count the rings.

round the broad stump. Count the rings.

round the broad stump. Count the rings.

Detailed description: This block contains the musical notation for measures 23 through 26. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#). Measure 23 is in 3/8 time. Measure 24 is in 3/4 time. Measure 25 is in 4/4 time. Measure 26 is in 3/4 time. The lyrics are 'round the broad stump. Count the rings.' Dynamic markings include *mp* (mezzo-piano) and *f* (forte). A *dim* (diminuendo) marking is present at the end of measure 26. A large watermark 'PERUSALUS' is visible across the page.

27 *mp* 28 29 30

A hun-dred and eight. A hun-dred and eight. A hun-dred and

A hun-dred and eight. A hun-dred and eight. A hun-dred and

A hun-dred and eight. A hun-dred and eight. A hun-dred and

A hun-dred and eight. A hun-dred and eight. A hun-dred and

Detailed description: This block contains the musical notation for measures 27 through 30. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#). Measure 27 is in 6/8 time. Measure 28 is in 5/8 time. Measure 29 is in 3/4 time. Measure 30 is in 3/4 time. The lyrics are 'A hun-dred and eight. A hun-dred and eight. A hun-dred and'. Dynamic markings include *mp* (mezzo-piano). A large watermark 'PERUSALUS' is visible across the page.

31 *p* 32 33

eight. It could tell you a lot of his - to - ry.

eight. It could tell you a his - to - ry.

eight. It could tell you a his - to - ry.

eight. It could tell you a lot of his - to - ry.

*p*

*p*

*p*

*p*

3

### Moving forward a little

34 *mp* 35 36 37

It was young when Fac - to - ry Point was be - gin - ning.

It was young when Fac - to - ry Point was be - gin - ning.

It was young when Fac - to - ry Point was be - gin - ning.

It was young when Fac - to - ry Point was be - gin - ning.

*mp*

*mp*

*mp*

*mp*

38 39 40 41

There was the Tan-ne-ry a-long the ri-ver With

There was the Tan-ne-ry a-long the ri-ver With

There was the Tan-ne-ry a-long the ri-ver With

There was the Tan-ne-ry a-long the ri-ver With



42 43 44

piles of bark in the yard. There was the wool-en mill

piles of bark in the yard. There was the wool-en mill

piles of bark in the yard. There was the wool-en mill

piles of bark in the yard. There was the wool-en mill

*mf*



45 46 47

with its whirl-ing looms, And a do-zen other mills a - long the stream. It real-ly

with its whirl-ing looms, And a do-zen other mills a - long the stream. It real-ly

with its whirl-ing looms, And a do-zen other mills a - long the stream. It

with whirl-ing looms, And a do-zen other mills a - long the stream. It

48 49 50 51 52

was Factor-y Point. Think of all the peo-ple who have passed that

was Factor-y Point. Think of all the peo-ple who have passed that

was Factor-y Point.

was Factor-y Point.

53 54 55 56 57

tree! Think of all the peo - Think of all the peo - Think of all the peo-ple who havepassed that tree! Think of all the peo Think of all the peo-ple who havepassed that tree! Think of all the



58 59 *mp* 60

- ple Think of the slow - plod-ding ox - en with loads of goods; peo - ple Think of the slow - plod-ding ox - en with loads of goods; - ple Think of the slow - plod-ding ox - en with loads of goods; peo - ple Think of plod-ding ox - en with loads of goods;

61 62 63 *mp*

From the

*mf* *mp*

Hea - vy creak - ing wag - ons with blocks of mar - ble From

*mf* *mp*

Hea - vy creak - ing wag - ons with blocks of mar - ble From

*mf* *mp*

Hea - vy creak - ing wag - ons with blocks of mar - ble From the

64 65 *mf* 66

quar-ries on Dor - set Moun - tain; Gay pranc - ing hor - ses draw - ing

*mf*

quar-ries on Dor - set Moun - tain; Gay pranc - ing hor - ses draw

*mf*

quar-ries on Dor - set Moun - tain;

quar-ries on Dor - set Moun - tain;

67 68 69 70 *pp*

shin-ing bug - gies; Pro

-ing shin-ing bug - gies; Pro

Lines of sol-diers go ing to save the Un - ion; Pro

Lines of sol-diers go to save the Un - ion; Pro



71 72 73 *f* 74

- ces-sions in som-ber black; Gay pa-rades with bands and fly - ing

- ces-sions in som-ber black; Gay pa-rades with bands and fly -

- ces-sions in som-ber black; Gay pa - rades with bands and

- ces-sions in som-ber black; Gay pa - rades with bands and

75 76 77 *mp* 78

ban - ners; La - dies wal-king with pa-ra-sols held ov - er

ing ban - ners; La - dies wal-king with pa - ra-sols held ov - er

ban - ners;

fly - ing ban-ners;

79 80 81

quaint bon - nets;

quaint bon - nets;

*mp*

Men with high hats and tailed coats;

*mp*

Men with high hats and tailed coats;

82 83 84 85 *p* 86

ar - tists— ar - tists—

*p*

schol - ars, war - riors, ar - tists— schol - ars,

*p*

States - men, schol - ars, war - riors, ar - tists— States - men,

*p*

war - riors, ar - tists— war - riors,

87 *mp* 88 *dim* 89 *pp* 90 *f*

All have passed un - der its spread - ing bran - ches. There it lies.

*mp* *dim* *pp* *f*

All have passed un - der its spread - ing bran - ches. There it lies.

*mp* *dim* *pp* *f*

All have passed un - der its spread - ing bran - ches. There it lies.

*mp* *dim* *pp* *f*

All have passed un - der its spread - ing bran - ches. There it lies.

91 *mp* 92 93 *p* 94

Just so ma-ny cords of fire - wood. Of course it had to go.

Just so ma-ny cords of fire - wood. Of course it had to go.

Just so ma-ny cords of fire - wood. Of course it had to go.

Just so ma-ny cords of fire - wood. Of course it had to go.

95 *mp* 96 97 98 *dim*

It's a mar - tyr to what we hope is prog -

It's a mar - tyr to what we hope is prog -

It's a mar - tyr to what we hope is prog -

It's a mar - tyr to what we hope is prog -

99 100 101 *p* 102

ress. Our rush-ing life Our rush-ing life can-not be

ress. Our rush-ing life Our rush-ing life can-not be

ress. Our rush-ing life Our rush-ing life can-not be

ress. Our rush-ing life Our rush-ing life can-not be

103 *pp* 104 *p* 105 106

stopped by a tree. A hun-dred and eight years To grow some fire - wood.

stopped by a tree. A hun-dred and eight years To grow some fire - wood.

stopped by a tree. A hun-dred and eight years To grow some fire - wood.

stopped by a tree. A hun-dred and eight years To grow some fire - wood.