

TO MR ARTHUR P. SCHMIDT.



THE PILGRIMS

Words by M^{RS} HEMANS

+ + +

Composed
FOR

CHORUS AND ORCHESTRA

BY

G. W. CHADWICK.

Piano Score.

2708

Price 50 Cts.

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THE PILGRIMS.

Poem by Mrs. Hemans.

G.W. CHADWICK.

Allegro moderato.

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a triplet in the bass line. The second system features a crescendo (*cresc.*) and a *sempre* marking. The third system includes accents and a forte (*f*) dynamic. The fourth system shows a fortissimo (*ff*) dynamic. The fifth system includes a diminuendo (*dimin.*) and a pianissimo (*pp*) dynamic. The sixth system concludes with a *tr* (trill) in the treble and a section marked 'A'.

SOPRANO. *f* *sf* *p*

ALTO. The break - ing waves dashed high On a stern and rock bound

TENOR. *f* *sf* *p*

BASS. The break - - ing waves dashed high On a stern and

Coast, And the woods a - gainst a storm - y sky Their gi - ant branches

rock bound Coast, And the woods a - gainst the sky Their gi - ant branches

And the woods a - gainst a storm - y sky Their gi - ant branches

tossed. And the heav - - - y night hung dark, — The hills and

And the heav - - - y night hung dark, The

tossed. And the heav - - - y night hung dark, — The hills and

tossed. And the heav - y night hung dark, The hills and

wa-ters o'er, The heav-y night hung dark, The hills and
 wa-ters o'er, The heav-y night hung dark, The hills and
 wa-ters o'er, And the heav-y night hung dark, The hills and
 wa-ters o'er, The night hung dark, The hills and

cresc.

wa-ters o'er, When a band of Ex-iles moored their bark On the wild New England
 wa-ters o'er, When a band of Ex-iles moored their bark On the wild New England

Shore, When a band of Ex-iles moored their bark On the wild New En-gland
 Shore, When the Ex-iles moored their bark On the wild New En-gland

cresc.

B

Shore.

Shore.

Two vocal staves in G major, 4/4 time. The first staff has a treble clef and the second has an alto clef. Both contain a whole note G4 in the first measure, followed by rests for the remainder of the piece.

f sempre

Piano accompaniment system 1. Treble clef with a whole note G4. Bass clef with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Piano accompaniment system 2. Treble clef with a whole note chord of G4, B4, D5. Bass clef with the same eighth-note rhythmic pattern as system 1.

Piano accompaniment system 3. Treble clef with a whole note chord of G4, B4, D5. Bass clef with the eighth-note rhythmic pattern, ending with a fermata over the final G4.

Animato.

Not as the Con-queror comes, They the true heart-ed came, Not

Not as the Con-queror comes, They the true heart-ed came, Not

Two vocal staves in G major, 4/4 time. The first staff has a treble clef and the second has an alto clef. Both start with a *ff* dynamic. The lyrics are: "Not as the Con-queror comes, They the true heart-ed came, Not".

Animato.

Piano accompaniment for the 'Animato' section. Treble clef with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. Bass clef with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4.

with the roll of the stirring drums And the trumpet that sings of fame;

with the roll of the stirring drums And the trumpet that sings of fame;

C *p*

Not as the fly - ing come In silence and in fear, They

Not as the fly - ing come In silence and in fear,

shook the depths of the for - est's gloom With their hymns of loft - y

They shook the for - est's gloom With their hymns of loft - y

They shook the gloom With their hymns of loft - y

They shook the gloom With their hymns of loft - y

Maestoso assai.

cheer. A - -midst the storm they sang, And the
cheer. A - -midst the storm they sang, And the

ff. *sf.* *sf.* *sf.*

Maestoso assai.

rit. *ff.*

stars heard, and the sea, And the sound - ing aisles of the
stars heard, and the sea, And the sound - ing aisles of the

p *cresc.* *p* *cresc.*

p *cresc.*

dim woods rang With the An - -them of the free, With the An - -them of the
dim woods rang With the An - -them of the free, With the An - -them of the
dim woods rang With the An - -them of the free, With the An - -them of the

f *ff.* *ff.* *ff.*

f *ff.*

free. And the o - cean ea - gle soared From his nest by the
 free. And the o - cean ea - gle soared From his nest by the
 soared From his

white wave's foam, And the *f cresc.*
 nest by the white wave's foam, And the *f cresc.*
 white wave's foam, And the *f cresc.*

rock - ing pines of the for-est roared, This was their wel - come
 rock - ing pines of the for-est roared, This was their wel - come

dim. *p*

home, This was their wel - come home.

dim. *p*

home, This was their wel - come, wel - come home.

dim. *p*

home, This was their wel - come home.

home, This was their wel - come, wel - come home.

The first system of the score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal lines feature lyrics: "home, This was their wel - come home." and "home, This was their wel - come, wel - come home." The piano accompaniment includes dynamic markings such as *dim.* and *p*.

The second system of the score consists of four staves. The top two staves are vocal parts, which are mostly empty in this system. The bottom two staves are piano accompaniment, featuring complex chordal textures and melodic lines. A dynamic marking of *dim. sempre* is present in the lower right of the piano part.

The third system of the score consists of four staves. The top two staves are vocal parts, which are mostly empty. The bottom two staves are piano accompaniment, continuing the complex textures from the previous system. A dynamic marking of *p* is visible in the lower part of the piano accompaniment.

Andante con moto.

The first system consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor) with rests. The bottom staff is the piano accompaniment, starting with a rest and then entering with a melodic line. The tempo is marked 'Andante con moto'.

p cantando espressivo

There were men with hoar - y

Andante con moto.

The second system shows the piano accompaniment for the first system. It features a piano (p) dynamic marking and includes a 'Cresc.' (Crescendo) hairpin. The piano part is more active, with chords and moving lines in both hands.

The third system consists of four staves. The top three staves are vocal staves with rests. The bottom staff is the piano accompaniment, continuing from the previous system. The tempo remains 'Andante con moto'.

hair A - midst that Pil - grim band. Why had they

The piano accompaniment for the third system, featuring a steady rhythmic accompaniment with chords and moving lines in both hands.

The fourth system consists of four staves. The top three staves are vocal staves with rests. The bottom staff is the piano accompaniment, continuing from the previous system.

come to with - er there, A - far from child - hood's land.

The piano accompaniment for the fourth system, concluding the piece with a final chord and melodic flourish.

p espress.

Why had they come to with - er there, A - far from child - hoods land.

p espress.

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat major). The lyrics are: "Why had they come to with - er there, A - far from child - hoods land." The piano accompaniment is in a bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

p

Why had they come to with - er there, A - far from child - hoods

p

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics: "Why had they come to with - er there, A - far from child - hoods". The piano accompaniment continues with the same eighth-note accompaniment and chords.

p

land. There was wom - an's fear - less eye, Lit by her

p

land. There was wom - an's fear - less eye, Lit

p

There was wom - - - an's fear - less

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics: "land. There was wom - an's fear - less eye, Lit by her". The piano accompaniment continues with the same eighth-note accompaniment and chords.

love's deep truth, — There was man - hood's brow se - rene - ly high, And the
 — by deep truth, There was man - hood's brow se - rene, —
 eye, Lit by her love's deep truth, There was man - hood's brow,

cresc.
cresc.
cresc.

fier - y heart of youth. —
 And the heart of youth. — Why had they come to with - er
 And the heart of youth. —

p
pp
pp
pp

there, A - way from child - hood's land. — Why had they come to
 —

cresc.
cresc.

What sought they
 What sought
 What

with - er there, A - far from child - hood's land.

mf *mf* *mf*

thus a - far, Bright jew - els from the mine,
 they thus a - far,
 sought they thus, Bright jew - els from the mine,
 What sought they thus a - far,

mf

The wealth of seas, the spoils of war, They sought a
 The wealth of seas, the spoils of war,
 The wealth of seas, the spoils of war,

f cresc. *f cresc.* *f cresc.* *f cresc.* *p dolce* *p dolce*

f cresc. *p*

faith's pure shrine, They sought a faith's pure shrine.

p dolce

They sought a faith's pure shrine, They sought a

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first staff begins with the lyrics 'faith's pure shrine,' and the second staff continues with 'They sought a faith's pure shrine.' The piano accompaniment starts with a *p dolce* marking. The second system continues the vocal lines, with the first staff starting 'They sought a faith's pure shrine,' and the second staff starting 'They sought a'. The piano accompaniment continues with a similar melodic line.

What sought they thus, Bright jew - els

What sought they thus, what sought they

faith's pure shrine, What sought they thus a - far,

What sought they thus a - far, Bright jew - els

mf

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first staff begins with the lyrics 'What sought they thus, Bright jew - els'. The second staff continues with 'What sought they thus, what sought they'. The piano accompaniment features a melodic line with a *mf* marking. The third system continues the vocal lines, with the first staff starting 'faith's pure shrine, What sought they thus a - far,' and the second staff starting 'What sought they thus a - far, Bright jew - els'. The piano accompaniment continues with a similar melodic line.

from the mine, What sought they thus a - far,

thus a - far, The spoils of

Bright jew - els from the mine, What sought they thus,

from the mine, The wealth of seas, the spoils of

Detailed description: This system contains the fifth and sixth systems of music. The top system has two vocal staves. The first staff begins with the lyrics 'from the mine, What sought they thus a - far,'. The second staff continues with 'thus a - far, The spoils of'. The piano accompaniment features a melodic line. The fifth system continues the vocal lines, with the first staff starting 'Bright jew - els from the mine, What sought they thus,' and the second staff starting 'from the mine, The wealth of seas, the spoils of'. The piano accompaniment continues with a similar melodic line.

They sought a faith's pure shrine, — They sought
 war, — They sought a faith's pure shrine, — They sought
 They sought a faith's pure shrine, — They sought

p *pp* *pp* *pp*

a faith's pure shrine, —
 a faith's pure shrine, —

cresc. molto *cresc. molto* *cresc. molto* *cresc. molto*

they sought — a faith's pure shrine, —
 they sought, — they sought a shrine,

ff *ff* *ff*

They sought a faith's pure shrine,

They sought faith's pure shrine, they

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'They sought a faith's pure shrine,' and a piano accompaniment. The second system continues the vocal line with lyrics 'They sought faith's pure shrine, they' and the piano accompaniment. The piano part features a descending melodic line in the right hand and a steady accompaniment in the left hand.

They sought a faith's pure

sought, they sought a faith's pure

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'They sought a faith's pure' and a piano accompaniment. The second system continues the vocal line with lyrics 'sought, they sought a faith's pure' and the piano accompaniment. The piano part continues with a descending melodic line in the right hand and a steady accompaniment in the left hand.

shrine.

shrine.

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'shrine.' and a piano accompaniment. The second system continues the vocal line with lyrics 'shrine.' and the piano accompaniment. The piano part continues with a descending melodic line in the right hand and a steady accompaniment in the left hand.

Lento maestoso.

Ay, call it ho - ly ground, —

Ay, call it ho - ly ground, —

Ay, call it ho - ly ground, —

Lento maestoso.

The soil, the soil where first they trod, Ay, call it

The soil, the soil where, where first they trod,

The soil, the soil where first they trod, Ay, call it

where first they trod,

col Organo

Allegro.

ho - ly ground,

ho - ly ground, They have left unstained what there they found, Free - dom to worship

They have

Allegro.

They have left un-stained what
 left unstained what there they found, Free - dom to wor-ship God, to wor - ship
 God, to wor - ship God, to wor - ship God, to

there they found, Free - dom to wor-ship God, to wor - ship, to
 God, Freedom to wor-ship God, to wor - - ship
 wor-ship, Freedom to wor-ship God, to wor - ship

marcato il basso

wor - ship God, Freedom to wor - ship God,
 God, to wor - - ship God, They have
 God to wor - ship God, to wor - ship
 - dom to wor-ship God, to wor - ship God, wor - - ship

They have left unstained what
 left unstained what there they found, Free - - dom to wor - ship God, to wor - ship
 God, to wor - ship God, Free - dom to wor - ship God,
 God, to wor - - ship, to wor - - - ship God, to

there they found, Free - - dom to wor - ship God, Free - dom, Free -
 God, Free - - dom to wor - - - ship God, Free - dom to wor - ship
 Free - - - dom, Free - dom to wor - ship God, to
 wor - - - ship God, to wor - ship, to

- dom to wor - ship God, to worship God, to wor - ship
 God, to wor - ship God, to wor - - - ship
 wor - ship, Free - dom to wor - ship God, They have
 wor - ship, They have left unstained what there they found, Free - dom to worship

God, to wor - - ship God,
 God, to wor - ship, wor - - ship God,
 left un-stained what there they found, Free - dom to wor-ship God,
 God, They have left un - stained Free - dom to wor-ship God, to

to worship God, to wor - - ship
 to worship God, to wor - - ship God, to worship
 to wor-ship God, to wor - - ship God, to worship
 wor - - ship God, to worship God, to worship

God, They have left un-stained what there they found, Free - - dom to wor-ship
 God, They have
 God, They have left un-stained what there they
 God,

God, to wor-ship, to wor - ship, to worship God, —
 left un-stained what there they found, Free - dom to wor-ship God, to worship
 found, to wor-ship, Freedom to wor-ship God, —
 They have left un-stained what there they found, Free - dom to wor -

to wor - ship God, —
 God, — to wor - ship God, — They have
 to worship God, — to wor-ship God, They have left un-stained what
 — ship, to wor - ship God,

They have left un-stained what
 left un-stained what there they found, Free - dom to wor-ship God, to
 there they found, Free - dom to wor - - ship, to wor-ship God, to
 They have

there they found, Free - dom to wor - ship God, to wor - ship God.
 worship, to wor - ship, to wor - ship, to wor - ship, to
 worship, to wor - ship, to wor - ship, to wor - - -
 left un - stained what there they found, Free - dom to wor - ship God, to

Maestoso.

wor - - ship God. They have left un - - stained, Free - dom
 - - - ship God. They have left un - - stained, what there they
 wor - - ship God. They have left un - - stained, what there they
 wor - - ship God. They have left un - - stained, what there they
Maestoso.

- to worship God, to worship God, Freedom to wor - ship God. Ay, call it
 found, Free - - - dom to wor - - - ship God. Ay, call it
 found, Free - - - dom to wor - - - ship God. Ay, call it
 found, Free - - - dom to wor - - - ship God. Ay, call it

cresc.
 ho - ly ground, The soil where first they trod, They have
cresc.
 ho - ly ground, The soil where first they trod, They have
cresc.
f

left un - -stained what there they found, — Free - dom to
 left un - -stained what there they found, — Free - dom to

wor - -ship God, — They have left un - -stained what
 wor - ship God, — They have left un - -stained what

Allegro.

there they found, — Free - dom to wor - ship God,

there they found, — Free - dom to wor - ship God,

Allegro.

ff Free - dom, Free - dom, Free - dom to

ff Free - dom, Free - dom, Free - dom to

wor - - ship God.

wor - ship God.

wor - ship God.

wor - - ship God.