

THE LANDING OF THE PILGRIMS

A Cantata for Mixed Voices

TEXT BY
FELICIA HEMANS

MUSIC BY
LOUIS ADOLPHE COERNE

Op. 135

.30

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SOLO VOICE : BARITONE

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The Landing of the Pilgrim Fathers in New England

(December 21. 1620)

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear:—
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!

The ocean eagle soared
From his nest by the white wave's foam:
And the rocking pines of the forest roared—
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim band:—
Why had they come to wither there,
Away from their childhood land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?—
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod.
They have left unstained what there they found—
Freedom to worship God.

FELICIA HEMANS

THE LANDING OF THE PILGRIMS

A Cantata for Mixed Voices

FELICIA HEMANS

LOUIS ADOLPHE COERNE, Op. 135

Moderately fast

PIANO

f

The first system of the piano introduction, featuring a treble and bass clef with a forte dynamic marking.

The second system of the piano introduction, continuing the melodic and harmonic development.

poco rit.

The third system of the piano introduction, marked with a slight ritardando.

SOPRANO *f*

ALTO *f*

TENOR *f*

BASS *f*

The break - ing waves dash'd high On a

a tempo

mf

The break - ing waves dash'd high On a

The vocal and piano accompaniment for the first vocal entry, including lyrics for Soprano, Alto, Tenor, and Bass, and piano accompaniment with triplets.

stern and rock-bound coast, The woods a-against a

stern and rock-bound coast, The woods a-against a

stern and rock-bound coast, The woods a-against a

stern and rock-bound coast, The woods a-against a

storm-y sky Their gi-ant-branch-es toss'd;

storm-y sky Their gi-ant-branch-es toss'd;

storm-y sky Their gi-ant-branch-es toss'd; The

storm-y sky Their gi-ant-branch-es toss'd; The

*Red Red **

f

The break - ing waves dash'd high, the—

The break - ing waves dash'd high, the—

break - ing waves dash'd high, The— break - ing waves dash'd

break - ing waves dash'd high, The— break - ing waves dash'd

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "The break - ing waves dash'd high, the—" on the first two staves, and "break - ing waves dash'd high, The— break - ing waves dash'd" on the third and fourth staves. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *f* (forte). There are some markings like "2" and "*" in the piano part.

break - ing waves dash'd high, And the woods a-gains: a

break - ing waves dash'd high, And the woods a-against a

high, dash'd high, And the woods a-against a

high, dash'd high, And the woods a-against a

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "break - ing waves dash'd high, And the woods a-gains: a" on the first two staves, and "break - ing waves dash'd high, And the woods a-against a" on the third and fourth staves. The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *f*. There are markings like "3" and "*" in the piano part, and some "ced." markings at the bottom.

poco rit.

storm - y sky Their gi - ant branch - es

toss'd.

storm - y sky Their gi - ant branch - es

toss'd.

storm - y sky Their gi - ant branch - es

toss'd.

storm - y sky Their gi - ant branch - es

toss'd.

poco rit.

Slightly slower

p

And the heav - y night hung dark,

p

And the heav - y night hung dark,

p

And the heav - y night hung dark,

p

And the heav - y night hung dark,

Slightly slower

mf

p

And.

*

mf string. e cresc.

The hills and wa - ters o'er, When a band of ex - iles

The hills and wa - ters o'er, When a band of ex - iles

The hills and wa - ters o'er, When a band of ex - iles

The hills and wa - ters o'er, When a band of ex - iles

The hills and wa - ters o'er, When a band of ex - iles

mf string. e cresc.

mf string. e cresc.

mf string. e cresc.

mf string. e cresc.

Leg.

*

rall. molto

f

moor'd their bark On the wild New Eng - land shore. The

moor'd their bark On the wild New Eng - land shore. The

moor'd their bark On the wild New Eng - land shore. The

moor'd their bark On the wild New Eng - land shore. The

moor'd their bark On the wild New Eng - land shore. The

rall. molto

rall. molto

rall. molto

rall. molto

f

Leg.

Leg.

Leg.

*

Moderately fast as before

break - ing waves dash'd high On a stern and rock - bound

break - ing waves dash'd high On a stern and rock - bound

break - ing waves dash'd high On a stern and rock - bound

break - ing waves dash'd high On a stern and rock - bound

Moderately fast as before

mf

coast, The woods a-against a storm - y sky Their

coast, The woods a-against a storm - y sky Their

coast, The woods a-against a storm - y sky Their

coast, The woods a-against a storm - y sky Their

allargando *a tempo* *f*

gi - ant branch-es toss'd, The break - ing waves dash'd

allargando *a tempo* *f*

gi - ant branch-es toss'd, The break - ing waves dash'd

allargando *f* *a tempo*

gi - ant branch-es toss'd, The break - ing waves dash'd high, the—

allargando *f* *a tempo*

gi - ant branch-es toss'd, The break - ing waves dash'd high, the—

Red. Red. * Red. *

high, the— break - ing waves dash'd high, When a

high, the— break - ing waves dash'd high, When a

break - ing waves dash'd high, dash'd high, When a

break - ing waves dash'd high, dash'd high, When a

Red. Red. *

cresc. e rit.

ff

band of ex - iles moor'd their bark On the wild New Eng - land shore.

cresc. e rit.

ff

band of ex - iles moor'd their bark On the wild New Eng - land shore.

cresc. e rit.

ff

band of ex - iles moor'd their bark On the wild New Eng - land shore.

cresc. e rit.

ff

band of ex - iles moor'd their bark On the wild New Eng - land shore.

rit.

cresc.

ff

Cantabile

ped.

ped.

ped.

ped.

*attacca subito **

Slower

p

Majestically slow

BARITONE SOLO

Not as the con - qu'ror comes,

They, the true-heart - ed, came;

mf

ped.

*

ped.

*

ped.

*

ped.

*

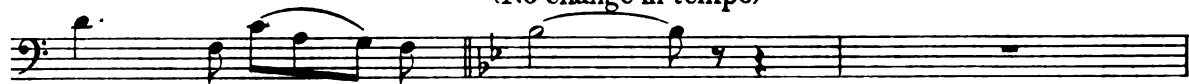
Not with the roll _____ of the stir - ring drums, And the

trum - pet that sings _____ of fame;

Not as the fly - ing come, In si - lence and in

fear; They shook the depths of the des - ert gloom With their

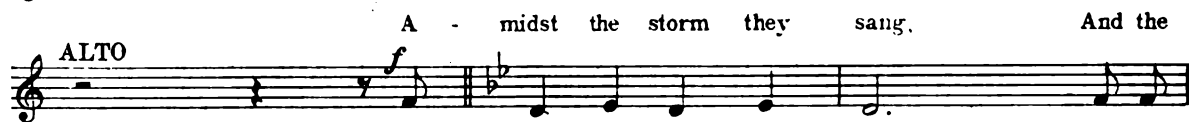
(No change in tempo)



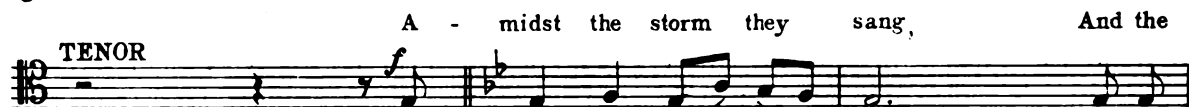
hymns of loft - y cheer.



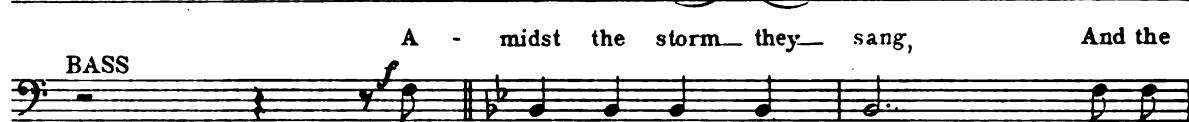
SOPRANO



ALTO



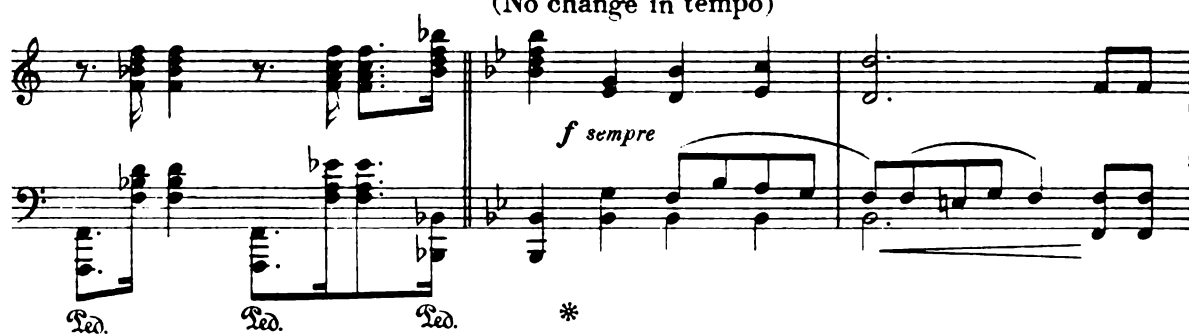
TENOR



BASS

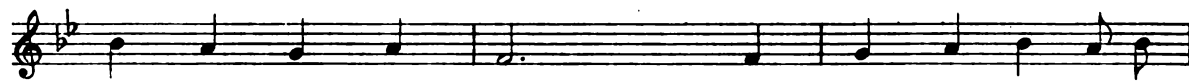
A - midst the storm they sang, And the

(No change in tempo)

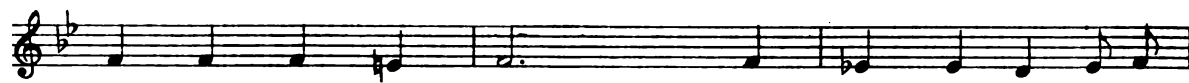


f sempre

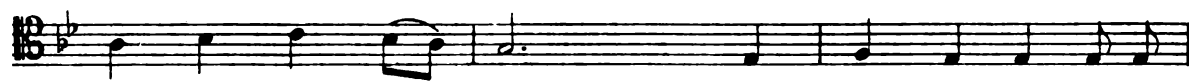
ped. *ped.* *ped.* *



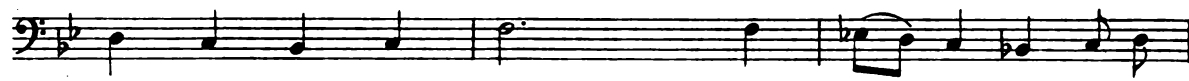
stars heard and the sea; The sound - ing aisles of the



stars heard and the sea; The sound - ing aisles of the



stars heard and the sea; The sound - ing aisles of the



stars heard and the sea; The sound - ing aisles of the



BARITONE SOLO

The ocean

dim woods rang To the an - them of the free!

dim woods rang To the an - them of the free, of the free!

dim woods rang To the an - them of the free, of the free!

dim woods rang To the an - them of the free!

(No change in tempo)

ea - gle soared From his nest by the white wave's foam; And the

rock - ing pines of the for - est road: This was their wel - come

home, this was their wel- come home!

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "home, this was their wel- come home!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Slowly and gracefully

TENOR *p dolce*

There were men with hoar - y hair

BASS *p dolce*

There were men with hoar - y hair

The second system is for tenor and bass voices. It begins with the tempo marking "Slowly and gracefully" and the dynamic marking "*p dolce*". The lyrics are "There were men with hoar - y hair". The piano accompaniment continues with a similar rhythmic pattern.

Slowly and gracefully

p dolce

And. *And.* *And.* *

The third system continues the piano accompaniment. It features the tempo marking "Slowly and gracefully" and the dynamic marking "*p dolce*". The piano part includes markings for *And.* (Andante) and an asterisk (*) at the end of the system.

p sempre

A - midst that pil - grim band: Why— had they come to

p sempre

A - midst that pil - grim band: Why— had they come to

The fourth system is for tenor and bass voices. It begins with the dynamic marking "*p sempre*". The lyrics are "A - midst that pil - grim band: Why— had they come to". The piano accompaniment continues with a similar rhythmic pattern.

p sempre

And. *

The fifth system continues the piano accompaniment. It features the dynamic marking "*p sempre*". The piano part includes markings for *And.* (Andante) and an asterisk (*) at the end of the system.

SOPRANO
p dolce

with - er there, Far from their child-hood's land? There was wo - man's

ALTO
p dolce

with - er there, Far from their child-hood's land? There was wo - man's

ped. *ped.*

fear - less eye, Lit - by her deep love's truth; There was

fear - less eye, Lit - by her deep love's truth; There was

ped. *

man - hood's brow se - rene - ly high, And the fier - y heart of

man - hood's brow se - rene - ly high, And the fier - y heart of

mf

ped. * *ped.* *

Moderately fast as at first
SOPRANO

rit. *f*

youth. _____ What

ALTO

rit. *f*

youth. _____ What

TENOR

rit. *f*

What

BASS

rit. *f*

What

Moderately fast as at first

f subito *rit.*

sed. *sed.* *sed.* *sed.* *

a tempo

sought they thus a - far? Bright jew - - els of the

a tempo

sought they thus a - far? Bright jew - - els of the

a tempo

sought they thus a - far? Bright jew - - els of the

a tempo

sought they thus a - far? Bright jew - - els of the

mf

mine? The wealth of seas, the spoils of war? They

mine? The wealth of seas, the spoils of war? They

mine? The wealth of seas, the spoils of war? They

mine? The wealth of seas, the spoils of war? They

sought a faith's pure shrine! What *f*

sought a faith's pure shrine! What *f*

sought a faith's pure shrine! *f* What sought they thus a -

sought a faith's pure shrine! *f* What sought they thus a -

sought they thus a - far? What_ sought they thus a -

sought they thus a - far? What_ sought they thus a -

far? What_ sought they thus a - - far, a -

far? What_ sought they thus a - - far, a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves (Soprano and Alto) has lyrics: "sought they thus a - far? What_ sought they thus a -". The second pair (Tenor and Bass) has lyrics: "sought they thus a - far? What_ sought they thus a -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the final measure. The word "Ped." is written below the piano part at the beginning and end of the system. An asterisk is placed below the piano part in the second measure.

far? They_ sought, they sought a

far? They_ sought, they sought a

far? They_ sought, they sought a

far? They_ sought, they sought a

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "far? They_ sought, they sought a". The piano accompaniment continues with a similar rhythmic pattern, including a triplet of eighth notes in the first measure. The word "Ped." is written below the piano part at the beginning and end of the system. An asterisk is placed below the piano part in the second measure.

cresc. e rit. *ff* *p*

faith's pure shrine, they sought a faith's pure shrine! Aye,

cresc. e rit. *ff* *p*

faith's pure shrine, they sought a faith's pure shrine! Aye,

cresc. e rit. *ff* *p*

faith's pure shrine, they sought a faith's pure shrine! Aye,

cresc. e rit. *ff* *p*

faith's pure shrine, they sought a faith's pure shrine! Aye,

rit.

cresc. *ff*

ped. *ped.* *ped.* *ped.* *ped.*

Alla breve (d = ♩)

sostenuto

call it ho - - ly ground, _____

sostenuto

call it ho - - ly ground, _____

sostenuto

call it ho - - ly ground, _____

sostenuto

call it ho - - ly ground, _____

Alla breve (d = ♩)

p legato

3 *3* *3* *3* *3*

ped. *ped.* *ped.* *ped.* *ped.*

— The soil where first they

— The soil where first they

— The soil where first they —

— The soil where first they

ped. *ped.* *ped.* *ped.* *ped.*

mf *cresc. sempre*

trod. ————— They have left un - -

mf *cresc. sempre*

trod. ————— They have left un - -

mf *cresc. sempre*

trod. ————— They have left un - -

mf *cresc. sempre*

trod. ————— They have left — un - -

mf *cresc. e sempre*

ped. *ped.* *ped.* *ped.*

stain'd — what there they found: _____

stain'd — what there they found: _____

stain'd what there — they — found: _____

stain'd — what there they found: _____

f brillante

And. sempre * **TRIO**

Broadly

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

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

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

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

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

Broadly

ff

And.

cresc. ed allargando

Free - - - dom to wor - - - ship

cresc. ed allargando

Free - - - dom to wor - - - ship,

cresc. ed allargando

Free - - - dom to wor - - - ship

cresc. ed allargando

Free - - - dom to wor - - - ship

allargando

cresc.

Ped. Ped. Ped. Ped.

fff a tempo

God! God, to wor - ship God!

fff a tempo

Wor - ship - God!

fff a tempo

God, to wor - ship God!

fff a tempo

God, to wor - ship God!

a tempo

stringendo

rit.

fff

Ped. Ped. Ped. Ped. Ped sempre *