

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.

ARTHUR P. SCHMIDT.

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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) and a section marked 'A'. The score is in a key with one flat and a common time signature.

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-against a storm-y sky Their gi - ant branches

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

And the woods a-against 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

p

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

p

cresc.

B

Shore.

Shore.

Two vocal staves in treble clef, each with a single note on a whole rest. The lyrics "Shore." are written below each staff.

f sempre

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the bass line and chords in the treble line.

Piano accompaniment for the second system, continuing the complex rhythmic pattern and harmonic structure.

Piano accompaniment for the third system, concluding the section with a *ff* dynamic marking.

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 treble clef with lyrics. The first staff has a *ff* dynamic marking. The second staff has a *ff* dynamic marking.

Animato.

Piano accompaniment for the 'Animato' section, featuring a fast, rhythmic accompaniment in both hands.

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;

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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,

The second system begins with a *C* time signature and a *p* dynamic marking. It contains two vocal staves and a piano accompaniment. The piano accompaniment is more sparse, with fewer notes than the first system.

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

The third system contains two vocal staves and a piano accompaniment. The piano accompaniment is more active, with a complex rhythmic pattern. The system concludes with a double bar line.

Maestoso assai.

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

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

ff
ff
ff

f

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

p

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.*

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

ff

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 lines, and the bottom two are piano accompaniment. The vocal lines contain the lyrics: "home, This was their wel - come home." and "home, This was their wel - come, wel - come home." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *dim.* and *p*.

The second system of the score consists of four staves. The top two staves are vocal lines, which are mostly empty, indicating a rest for the vocalists. The bottom two staves are piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *dim. sempre* is present in the lower right of the system.

The third system of the score consists of four staves. The top two staves are vocal lines, which are mostly empty. The bottom two staves are piano accompaniment. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the lower left of the system.

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, which begins with a few notes and then has the instruction *p cantando espressivo* written above it.

There were men with hoar - y

Andante con moto.

The second system shows the piano accompaniment for the first system. It includes a piano (*p*) dynamic marking and a *rit.* (ritardando) marking. The music features flowing arpeggiated figures in the right hand and a steady bass line in the left hand.

The third system consists of four staves. The top three staves are vocal staves with rests. The bottom staff is the piano accompaniment, which continues with the same arpeggiated texture as the previous system.

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

The fourth system shows the piano accompaniment for the third system, continuing the arpeggiated accompaniment.

The fifth system consists of four staves. The top three staves are vocal staves with rests. The bottom staff is the piano accompaniment, which continues with the same arpeggiated texture.

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

The sixth system shows the piano accompaniment for the fifth system, concluding the piece with a final arpeggiated figure.

p espress.

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

p espress.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Why had they come to with - er there, A - far from child - hoods land." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

p

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

p

This system contains the next two staves of music. 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 a similar rhythmic pattern. The dynamic marking *p* is present.

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 final two staves of music. The vocal line concludes with the lyrics: "land. There was wom - an's fear - less eye, Lit by her". The piano accompaniment features a more active melodic line in the right hand. The dynamic marking *p* is present.

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

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

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

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

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

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

p *pp* *p* *pp* *p* *pp*

a faith's pure shrine, —
 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

p

They sought a faith's pure

sought, they sought a faith's pure

pp

shrine.

shrine.

ppp

ppp

ppp

ppp

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
f

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.