



# Land of the Sun

**Samuel Coleridge-Taylor**  
**(1875-1912)**

# Land of the Sun

Samuel Coleridge-Taylor

*Allegro ma non troppo*

Piano

The piano accompaniment for the first system is written in G minor (two flats) and 4/4 time. It features a melody in the right hand with slurs and accents, and a bass line in the left hand with slurs and accents. The dynamic marking is *f* (forte).

S  
A  
T  
B

Know ye the land where the cy - press and myr - tle Are em - blems of

Know ye the land where the cy - press and myr - tle Are em - blems of

Know ye the land where the cy - press and myr - tle Are em - blems of

Know ye the land where the cy - press and myr - tle Are em - blems of

The vocal staves are arranged vertically. Each staff begins with a measure rest and a dynamic marking of *mf* (mezzo-forte). The lyrics are: "Know ye the land where the cy - press and myr - tle Are em - blems of".

Pno.

The piano accompaniment for the second system continues the melody and bass line from the first system. It includes a *mf* dynamic marking and a *f* dynamic marking. The piece concludes with a *ff* (fortissimo) dynamic marking and a fermata over the final chord.

10

S deeds that are done in their clime? Where the

A deeds that are done in their clime? Where the

T deeds that are done in their clime? Where the

B deeds that are done in their clime? Where the

Pno.

15

S rage of the vul - ture, the love of the tur - tle, Now melt in - to

A rage of the vul - ture, the love of the tur - tle, Now melt in - to

T rage of the vul - ture, the love of the tur - tle, Now melt in - to

B rage of the vul - ture, the love of the tur - tle, Now melt in - to

Pno.

## Land of the Sun

20

S  
sor - row, now mad - den to \_\_\_\_\_ crime, now mad - den to \_\_\_\_\_ crime!

A  
sor - row, now mad - den to \_\_\_\_\_ crime, now mad - den \_\_\_\_\_ to crime!

T  
sor - row, now mad - den to \_\_\_\_\_ crime, now mad - den to \_\_\_\_\_ crime!

B  
sor - row, now mad - den to \_\_\_\_\_ crime, now mad - den \_\_\_\_\_ to crime!

Pno.

*mf*

*leg*

25

S  
*mp* Know ye the land of the ce - dar and vine, *f*

A  
*mp* Know ye the land of the ce - dar and vine, *f*

T  
Where the

B  
Where the

Pno.

*8va*

*leggiere* *f* *pesante*

*leg*

29

S *f* Where the

A *f* Where the

T flow'rs ev - er blos - som, the beams ev - er shine; *f* Where the

B flow'rs ev - er blos - som, the beams ev - er shine; *f* Where the

Pno.

33

S light wings of Zeph - yr, op - press'd with per - fume, *ff* the

A light wings of Zeph - yr, op - press'd with per - fume, *ff* the

T light wings of Zeph - yr, op - press'd with per - fume, *ff* the

B light wings of Zeph - yr, of Zeph - - - yr, *ff* the

Pno. *mf* *8va*

37

S light wings of Zeph - yr, op - press'd with per - fume, Wax

A light wings of Zeph - yr, op - press'd with per - fume, Wax

T light wings of Zeph - yr, op - press'd with per - fume, Wax

B light wings of Zeph - yr, op - press'd with per - fume, Wax

Pno. *cresc.* *dim.* *f* *dim.*

41

S faint o'er the gar - dens, wax faint o'er the

A faint o'er the gar - dens, wax faint o'er the

T faint o'er the gar - dens, wax faint o'er the

B faint, wax faint o'er the

Pno. *f*

45

S  
gar - dens of Gúl in her bloom;

A  
gar - dens of Gúl in her bloom;

T  
gar - dens of Gúl in her bloom;

B  
gar - dens of Gúl in her bloom;

Pno.  
f

Andante

S

A  
*con espress.*  
Where the cit - ron and ol - ive are fair - est of  
*cresc.*

T  
*con espress.*  
Where the cit - ron and ol - ive are fair - est of  
*cresc.*

B

Pno.  
Andante  
mf  
*cresc.*

54

S

A

T

B

Pno.

fruit, And the voice of the night - in - gale

fruit, And the voice of the night - in - gale

54

*f* *dim.* *p*

57

S

A

T

B

Pno.

nev - er is mute; Where the tints of the

nev - er is mute; Where the tints of the

nev - er is mute; Where the tints of the

Where the tints of the

57



60

S  
earth, and the hues of the sky, In

A  
earth, and the hues of the sky, In

T  
earth, and the hues of the sky, In

B  
earth, and the hues of the sky, In

Pno.

63

S  
col - our though var - ied, in beau - ty may

A  
col - our though var - ied, in beau - ty may

T  
col - our though var - ied, in beau - ty may

B  
col - our though var - ied, in beau - ty may

Pno.

66

S  
vie, And the pur - ple of o - cean is

A  
vie, And the pur - ple of o - cean is

T  
vie, And the pur - ple of o - cean is

B  
vie, And the pur - ple of o - cean is

Pno.

69

S  
deep - est in dye; Where the vir - gins are

A  
deep - est in dye; Where the vir - gins are

T  
deep - est in dye; Where the vir - gins are soft as the

B  
deep - est in dye; Where the vir - gins are soft as the

Pno.

73 *cresc.*  
S soft as the ros - es, where the vir - gins are  
A soft as the ros - es, where the vir - gins are  
T ros - - - - es, are soft  
B ros - - - - es, as the

Pno. *cresc.*  
3 3 3 3

76 *cresc.*  
S soft as the ros - es they twine, And all, save the  
A soft as the ros - es they twine, And all, save the  
T as the ros - es they twine, And all, save the  
B ros - - - - es they twine, And all, save the

Pno. *cresc.*  
*f ff p*  
Xeo Xeo

80

S spir - it of man, is di - vine?

A spir - it of man, is di - vine?

T spir - it of man, is di - vine?

B spir - it of man, is di - vine?

Pno. *f* *rit.* *pesante*

83 **Tempo 1**

S 'Tis the

A 'Tis the

T 'Tis the

B 'Tis the

Pno. *f*

87

S  
clime of the East; — 'tis the land of the Sun— Can he

A  
clime of the East; — 'tis the land of the Sun— Can he

T  
clime of the East; 'tis the land of the Sun— Can he

B  
clime of the East; 'tis the land of the Sun— Can he

Pno.  
*ff* *f* *sf*

91

S  
smile — on such deeds — as his chil - dren have done? —

A  
smile on such deeds as his chil - dren have done? —

T  
smile on such deeds as his chil - dren have done? —

B  
smile on such deeds as his chil - dren have done? —

Pno.  
*sf* *sf* *sf* *sf* *sf*

96

S Oh! wild as the ac - cents of lov - ers' fare -

A Oh! wild as the ac - cents of lov - ers' fare -

T Oh! wild as the ac - cents of lov - ers' fare -

B Oh! wild as the ac - cents of lov - ers' fare -

Pno. *ff* *piu f*

100

S well Are the hearts which they bear, and the tales which they

A well Are the hearts which they bear, and the tales which they

T well Are the hearts which they bear, and the tales which they

B well Are the hearts which they bear, and the tales which they

Pno. *poco accel.*

104 *a tempo*

S tell, are the hearts which they bear, and the tales which

A tell, are the hearts which they bear, and the tales which

T tell, are the hearts which they bear, and the tales which

B tell, are the hearts which they bear, and the tales which

Pno. *cresc.* 3 *sf* 3 *sf* *sf*

108 *a tempo giusto* *più ff*

S — they tell.

A — they tell.

T — they tell.

B — they tell.

Pno. *a tempo giusto* *più ff* 3 3 3 3 3 *sf*

**Samuel Coleridge-Taylor** (1875-1912) was born in London, England. His parents were Dr. Daniel Peter Hughes Taylor, a Sierra Leonean Creole, and Alice Hare Martin, an English woman. Dr. Taylor returned to Africa not knowing he had a son in London. His middle name Coleridge was after the poet Samuel Taylor Coleridge and he later assumed the name Coleridge-Taylor. He was raised in Croydon (London) by his mother and her father. Taylor studied violin at the Royal College of Music and composition under Charles Villiers Stanford. He was appointed a professor at the Crystal Palace School of Music and conducted the orchestra at the Croydon Conservatoire. Coleridge-Taylor earned a reputation as a composer and was later helped by Edward Elgar. Music editor and critic August Jaeger considered him "a genius." Coleridge-Taylor made three tours of the United States, which increased his interest in his racial heritage, and at one stage seriously considered migrating there. In 1904, he was received by President Theodore Roosevelt at the White House, an unusual honor in those days for a man of African descent and appearance. He was given the title "the African Mahler" from the white orchestral musicians in New York in 1910. Coleridge-Taylor was greatly admired by African Americans; in 1901, a 200voice African-American chorus was founded in Washington, D.C., named the Samuel Coleridge-Taylor Society. Coleridge-Taylor's greatest success was his cantata *Hiawatha's Weddingfeast*. He composed orchestral works, chamber music, anthems, part-songs and other works. He died of pneumonia at age 37.

Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime?  
Where the rage of the vulture, the love of the turtle,  
Now melt into sorrow, now madden to crime!  
Know ye the land of the cedar and vine,  
Where the flowers ever blossom, the beams ever shine;  
Where the light wings of Zephyr, oppress'd with perfume,  
Wax faint o'er the gardens of Gúil in her bloom;  
Where the citron and olive are fairest of fruit,  
And the voice of the nightingale never is mute;  
Where the tints of the earth, and the hues of the sky,  
In colour though varied, in beauty may vie,  
And the purple of ocean is deepest in dye;  
Where the virgins are soft as the roses they twine,  
And all, save the spirit of man, is divine?  
'Tis the clime of the East; 'tis the land of the Sun—  
Can he smile on such deeds as his children have done?  
Oh! wild as the accents of lovers' farewell  
Are the hearts which they bear, and the tales which they tell.

from *The Bride of Abydos*  
Lord Byron (1788–1824)

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