INTO THE SILENT LAND

Part Song for Mixed Voices

POEM BY
Henry Wadsworth Longfellow

MUSIC BY
Edgar L. Bainton

VOCAL SCORE

Cover Image: 'Oh, Why I Left My Hame?' - Thomas Faed, 1886

ENGLISH HERITAGE
MUSIC SERIES

The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Reference Material and Software

Edgar Leslie Bainton (14 February 1880 – 8 December 1956) was a British-born, latterly Australian-resident composer. He is remembered today mainly for his liturgical anthem And I saw a new heaven, a popular work in the repertoire of Anglican church music, but during recent years Bainton's other musical works, neglected for decades, have been increasingly often heard on CD.

Bainton was born in Hackney, London, the son of George Bainton, a Congregational minister, and his wife, Mary, née Cave. Bainton later moved with his family to Coventry and he showed early signs of musical ability playing the piano; he was nine years old when he made his first public appearance as solo pianist. He was awarded a music scholarship to King Henry VIII Grammar School in Coventry in 1891, and in 1896 he won an open scholarship to the Royal College of Music to study theory with Walford Davies. In 1899 he received a scholarship to study composition with Sir Charles Villiers Stanford. At college he became friends with George Dyson, William Harris and especially Rutland Boughton, whose friendship and support continued throughout Bainton's career. Bainton kept a notebook listing nearly all his compositions, the first entry being his first known surviving work, Prelude and Fugue in B minor for piano, written in 1898.

In 1901 Bainton became piano professor at the Newcastle upon Tyne Conservatory of Music. He became involved in the local musical scene, composing, playing and conducting and in 1905, he married a former student, Ethel Eales, with whom he had two daughters. Ethel was an excellent pianist and singer, and a founder member of the Newcastle Bach Choir. He became the Principal of the Conservatory in 1912, and acquired property for its expansion. He introduced his local area to previously unknown works by Gustav Holst, Ralph Vaughan Williams and Arnold Bax, among others. He developed friendships with poet Elliott Dodds and cathedral organist William Ellis.

In the summer of 1914 Bainton visited Germany to attend the Bayreuth Festival, but was arrested after war broke out. As a male enemy alien of military age he was sent to the civilian detention camp at Ruhleben, near Berlin, where he remained for the next four years. Bainton was put in charge of all the music at the camp. In March 1918 his health deteriorated and he was sent to The Hague to recuperate. Following the Armistice, he became the first Englishman to conduct the Concertgebouw Orchestra, in two concerts of British music before returning to England.

Bainton's life returned to normal and he returned to Newcastle to resume work at the Conservatory (which his wife Ethel had taken charge of in his absence). His choral works became features of the Three Choirs Festivals. Touring Australia and Canada from April 1930 to January 1931, he took a break from composing, and from August to December 1932 he visited India, giving a piano recital for the Indian Broadcasting Company. The poet and musician Rabindranath Tagore made him a guest in Calcutta and introduced him to Indian music. In 1933, Sir Edward Bairstow awarded him an honorary Doctor of Music at Durham University.

The New South Wales State Conservatorium of Music was impressed by his display of skills in 1930, and offered him the directorship in the summer of 1933. Accordingly, in 1934 Bainton and his family started a new life in Australia.

Coinciding with Bainton's arrival in Sydney were moves to form a permanent professional orchestra for the Australian Broadcasting Commission, which occasionally went under the name of the New South Wales Symphony Orchestra. It was later renamed the Sydney Symphony Orchestra. Bainton conducted that ensemble's inaugural concert in 1934.

He introduced music previously unheard in Australia, such as Elgar's Symphony No. 2 in 1934; Bax's Third Symphony; and works by Debussy, Sibelius, Delius, and Walton, among others. In 1944, the premiere production by the Conservatorium Opera School of Bainton's opera The Pearl Tree received acclaim from the press and public alike. An additional night's performance was given due to demand, and on this latter occasion a bust of Bainton was unveiled in the foyer.

Australia then had a mandatory retirement age of 65, but Bainton continued to conduct (temporarily with the New Zealand Symphony Orchestra), and gave lecture tours in Canada. In 1956, a heart attack severely affected his health, and on 8 December he died at Point Piper in Sydney. His wife had predeceased him by only a few months.

Song of the Silent Land
from the German of Salis

Henry Wadsworth Longfellow
1836

Into the Silent Land!
Ah, who shall lead us thither?
Clouds in the evening sky more darkly gather,
And shattered wrecks lie thicker on the strand.
Who leads us with a gentle hand
Thither, oh, thither,
Into the Silent Land?

Into the Silent Land!
To you, ye boundless regions
Of all perfection! Tender morning-visions
Of beauteous souls! The future's pledge and band!
Who in life's battle firm doth stand
Shall bear hope's tender blossoms
Into the Silent Land!

O Land! O Land!
For all the broken-hearted
The mildest herald by our fate allotted
Beckons, and with inverted torch doth stand
To lead us with a gentle hand
Into the land of the great departed,
Into the Silent Land!

INTO THE SILENT LAND

In Memory of Reginald R. Buckley

Henry Wadsworth Longfellow
1836

Edgar Bainton
1914

Lyrics (measures 1–4):

Soprano: In - to the Si - lent Land! Ah! who shall lead us thith - er?

Alto: In - to the Si - lent Land! Ah! who shall lead us thith - er?

Tenor: In - to the Si - lent Land! Ah! who shall lead us thith - er?

Bass: In - to the Si - lent Land! Ah! who shall lead us thith - er?

Lyrics (measures 5–):

Soprano: Clouds in the ev' - ning sky more dark - ly ga - ther, And shat - ter'd

Alto: Clouds in the ev' - ning sky more dark - ly ga - ther, And shat - ter'd

Tenor: Clouds in the ev' - ning sky more dark - ly ga - ther, And shat - ter'd

Bass: Clouds in the ev' - ning sky more dark - ly ga - ther, And shat - ter'd

wrecks lie thick-er on the strand._____ Who leads us with a gen - tle hand

wrecks lie_____ thick-er on the strand._____ Who leads us with a gen - tle hand

wrecks lie thick-er on the strand._____ Who leads us with a gen - tle hand

wrecks lie thick-er on the strand._____ Who leads us with a gen - tle hand_____

thith - er, oh, thith - er, In - to the Si - lent Land?

thith - er, oh, thith - er, In - to the Si - lent Land?

thith - er, oh, thith - er, In - to the Si - lent Land?

thith - er, oh, thith - er, In - to the Si - lent Land?

Tempo I.

poco accel.

In - to the Si - lent Land! To you, ye bound - less re - gions of all per - fec - tion!

In - to the Si - lent Land! To you, ye bound - less re - gions of all per - fec - tion!

In - to the Si - lent Land! To you, ye bound - less re - gions of all per - fec - tion!

In - to the Si - lent Land! To you, ye bound - less re - gions of all per - fec - tion!

Tempo I.

poco accel.

Poco più mosso.

Ten - der morn - ing vis - ions of beau - teous souls, The

Ten - der morn - ing vis - ions of beau - teous souls, The

Ten - der morn - ing vis - ions of beau - teous souls, The

Ten - der morn - ing vis - ions of beau - teous souls, The

Poco più mosso.

Lyrics, measures 27–31:
fu - ture's pledge and band. Who in life's
fu - ture's pledge and band. Who in life's
fu - ture's pledge and band. Who in life's
fu - ture's pledge and band. Who in life's

Lyrics, measures 32 onward:
bat - tle firm doth stand, Shall bear hope's ten - der blos - soms,
bat - tle firm doth stand, Shall bear hope's ten - der blos - soms,
bat - tle firm doth stand, Shall bear hope's ten - der blos - soms,
bat - tle firm doth stand, Shall bear hope's ten - der blos - soms,

Into the Si - lent Land, _____ O Land! _____ O Land! For all the bro - ken - heart - ed, The mild - est her - ald by our fate al - lot - ted Beck - ons, and with in -

vert - ed torch doth stand____ To lead us with a gen - tle hand In -to the land____

vert - ed____ torch doth stand____ To lead us with a gen - tle hand In -to the land____

vert - ed torch doth stand____ To lead us with a gen - tle hand In -to the land____

vert - ed torch doth stand____ To lead us with a gen - tle hand In -to the land____

____ of the great____ de - part - ed, In - to the Si - lent Land.

____ of the great____ de - part - ed, In - to the Si - lent Land.

____ of the great____ de - part - ed, In - to the Si - lent Land.

of the great____ de - part - ed, In - to the Si - lent Land.

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