



NIGHTFALL

poem by
Edward Harding

Musical Setting for Baritone, Men's Chorus, Flute, Piano and Strings
by

Patrick Hadley

FULL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

Cover Image: "The Voyage of Life - Manhood" by Thomas Cole, 1842



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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 unpublished/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.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

<i>Autograph Manuscript:</i>	Cambridge University Library - April 1920
<i>Performance Score:</i>	Goodwin & Tabb, Ltd., London 1921
<i>Royal College of Music Library</i>	Ass’t. Librarian - library@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Royal Academy of Music Library</i>	library@lib.ram.ac.uk
<i>Cambridge University Library</i>	library@lib.cam.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Patrick Sheldon Hadley was born on 5 March 1899 in Cambridge. His father, William Sheldon Hadley, was at that time a fellow of Pembroke College. His mother, Edith Jane, was the daughter of the Revd Robert Foster, chaplain to the Royal Hibernian Military School in Dublin.

Patrick attended St Ronan's Preparatory School at Worthing, Sussex and Winchester College in Hampshire. However the First World War interrupted his education. He enlisted in the army and was commissioned as a second lieutenant in the Royal Field Artillery. He managed to survive unscathed until the last weeks of the war, when he received an injury necessitating the below-knee amputation of his right leg. This profoundly damaged his confidence and also caused him to perhaps drink more than was wise; he was in constant pain, for which alcohol provided some relief.

Patrick's elder brother Peyton Sheldon Hadley, a former pupil of Charterhouse School, who served in the infantry, was also wounded in the closing months of the War. He was invalided home to convalesce, but died of pneumonia that October. A memorial to Peyton is found in the Charterhouse School Chapel.

After the war Patrick went up to Pembroke College, Cambridge, where by now his father was Master. He was fortunate to study with both Charles Wood and the English composer Cyril Rootham. Hadley was awarded B.Mus. in 1922, and an MA in 1925. He then went to the Royal College of Music in London. Here he came under the influence of Ralph Vaughan Williams for composition and Adrian Boult and Malcolm Sargent for conducting. Eric Weatherell notes that Hadley's contemporaries at the RCM included Constant Lambert and Gordon Jacob. He won the Sullivan prize for composition: at that time the sum of 5 shillings.

He became a member of the RCM staff in 1925 and taught composition. He became acquainted with Frederick Delius (Eric Fenby describes the role played by Hadley in recovering the long-lost score of Delius's early opera *Koanga*), Ernest John Moeran, Sir Arnold Bax, William Walton, Alan Rawsthorne, and Herbert Howells.

During 1937–38 Hadley assisted his friend and former teacher Cyril Rootham (by then terminally ill) in completing his Second Symphony. Acting as amanuensis, Hadley and others took dictation and transcribed the entire sketch for the symphony and the orchestration of the first two movements. At Rootham's request, Hadley also completed the orchestration of the final movement after the composer's death in March 1938.

In 1938 Hadley was elected to a Fellowship at Gonville and Caius College in Cambridge and appointed as a lecturer in the music faculty. Much of his time was spent in mundane administrative activities, but there was still time available for composition. Some of his greatest works were written during and after the war.

During the Second World War he deputised for Boris Ord as conductor and musical director of the Cambridge University Music Society. There he introduced a number of important works, including Delius' *Appalachia* and *A Song of the High Hills*. He was keen to promote a wide range of music, including the formation of a Gilbert and Sullivan Society. Much of his time was spent in making arrangements for the use of the males in the choir. Sadly, few of these have survived. We know them only from programme notes and hearsay. In 1946 he was elected to the Chair of Music at Cambridge University. He retained this post until his retirement in 1962. Some of the students taught by Hadley included Raymond Leppard, Sir David Lumsden, Patrick Gowers, Sir Philip Ledger and Peter le Huray.

In 1962 Hadley retired to Heacham in Norfolk. He wished to pursue his interest in folk song collection. However, he latterly struggled with throat cancer and this caused many of his activities to be suspended. Patrick Hadley died on 17 December 1973 at King's Lynn. He was 74 years old.

NIGHTFALL

Edward J. Harding

On wood and wave the gathering shadows fall,
The trees are whispering in the twilight grey,
As if one last 'good-night' they fain would say
Ere darkness shrouds them in her dusty pall.

Now one by one broad oak and poplar tall
Melt into shade; the golden-mantled day
Past the hushed lakelet softly steals away,
And solemn night sits silently on all.

But hark! the night-wind slowly creeping by
With low, dull moan the spreading darkness fills,
And slumbering nature wakes to sympathy,
For one and all the oaks and poplars sigh,
And floating faintly o'er the far-off hills
A deep sad voice comes sobbing from the sea.

NIGHTFALL

Poem by
Edward Harding
1877

Music by
Patrick Hadley
April 1920

Lento ♩ = 36

The score is in 4/4 time and B-flat major. It consists of the following parts:

- Flute:** Enters in the second measure with a *pp* dynamic. The melody features a triplet of eighth notes in the fourth measure.
- Baritone Solo:** Silent throughout.
- 1st Voices:** Silent throughout.
- 2nd Voices:** Silent throughout.
- Violin I:** Enters with a *pp* dynamic and *con sord* instruction. The melody is sustained with a slur.
- Violin II:** Enters with a *pp* dynamic and *con sord* instruction. The melody is sustained with a slur.
- Viola:** Enters with a *pp* dynamic and *con sord* instruction. The melody is sustained with a slur.
- Cello:** Enters with a *pp* dynamic and *con sord* instruction. The part consists of sustained notes with a slur.
- Double Bass:** Enters with a *pp* dynamic and *con sord* instruction. The part consists of sustained notes with a slur.
- Piano:** Silent throughout.

5

Fl.

3

A

5

Bar. Solo

8

p

On wood and

1st Vcs.

8

2nd Vcs.

5

Vln. I

cresc.

pp

Vln. II

cresc.

pp

Vla.

cresc.

pp

Vc.

pp

p

D.B.

pizz.

pp

5

Pno.

pp

Red.

Detailed description: This page of a musical score contains staves for Flute (Fl.), Baritone Solo (Bar. Solo), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes and a long note marked with a box 'A'. The Baritone Solo part has a rest followed by a melodic phrase starting with a piano (*p*) dynamic. The string sections (Violins, Viola, Cello, Double Bass) all feature a crescendo (*cresc.*) leading into a piano (*pp*) section. The Cello and Double Bass parts include a pizzicato (*pizz.*) section. The Piano part features a series of chords in the right hand and a melodic line in the left hand. A rehearsal mark 'Red.' is located at the bottom of the page.

B

10

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

8

wave the gath' - ring sha - dows fall, The trees are whis - per - ing

cresc.

cresc.

cresc.

cresc.

cresc.

con sord. arco

Detailed description of the musical score: The score is for rehearsal mark B, starting at measure 10. The key signature is B-flat major (two flats). The time signature is 3/4. The instruments are: Flute (Fl.), Baritone Soloist (Bar. Solo), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Baritone Soloist part has lyrics: 'wave the gath' - ring sha - dows fall, The trees are whis - per - ing'. The score includes various musical notations such as triplets, crescendos, and dynamic markings. The Piano part features a complex accompaniment with chords and moving lines in both hands.

14

Fl. *mf*

Bar. Solo *cresc.*

1st Vcs.

2nd Vcs.

Vln. I *pp cresc. pp cresc. pp cresc. pp cresc.*

Vln. II *pp cresc. pp cresc. pp cresc. pp cresc.*

Vla. *pp cresc. pp cresc. pp cresc. pp cresc.*

Vc. *pp cresc. pp cresc. pp cresc. pp cresc.*

D.B. *pp cresc. pp cresc. pp cresc. pp cresc.*

Pno. *p*

in the twi - light gray, As if _____ one

Red. Red. Red. Red. Red. Red.

Detailed description: This page of a musical score covers measures 14 through 18. The key signature is B-flat major (two flats) and the time signature is 3/4. The Flute (Fl.) part begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over measures 14-15 and a triplet in measure 16. The Baritone Soloist (Bar. Solo) part starts with a piano (*p*) dynamic and includes lyrics: "in the twi - light gray, As if _____ one". The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment of eighth notes, with dynamics ranging from *pp* to *cresc.*. The Piano (Pno.) part features a piano (*p*) dynamic and a complex accompaniment with slurs and triplets. The score concludes with six "Red." markings at the bottom.

17 *f* *dim.*

Fl.

17 *mf* *dim.* 3

Bar. Solo

last 'good - night' they fain would say ————— Ere

1st Vcs.

2nd Vcs.

17 *mf* *dim.*

Vln. I

Vln. II

mf *dim.*

Vla.

mf *dim.*

Vc.

mf *mp* 3

D.B.

pizz. *mp* *p* arco *mp* 3

17

Pno.

Detailed description: This page of a musical score covers measures 17 through 20. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments are Flute (Fl.), Baritone Soloist (Bar. Solo), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Flute part begins with a forte (*f*) dynamic and a decrescendo (*dim.*) over a half-note chord. The Baritone Soloist part starts with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) over a half-note chord, followed by a triplet of eighth notes. The vocal line includes the lyrics: "last 'good - night' they fain would say ————— Ere". The string parts (Violins, Viola, Violoncello, and Double Bass) all begin with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) over a half-note chord. The Violoncello and Double Bass parts feature a rhythmic pattern of eighth notes with a sharp sign (#) in the key signature. The Double Bass part includes a pizzicato (*pizz.*) section, a mezzo-piano (*mp*) section, a piano (*p*) section, and an arco (*arco mp*) section with a triplet. The Piano part is mostly silent, with some light accompaniment in the right hand.

C *pìu mosso*
♩ = 64

21

Fl.

21 *pp*

Bar. Solo

8

dark - ness shrouds them in her dusk - y pall.

1st Vcs.

2nd Vcs.

21

Vln. I

pp

mp

Vln. II

pp

mp

Vla.

pp

senza sord.

mp

Vc.

pp

pizz.

senza sord.

pizz.

mp

D.B.

pp

21

Pno.

D

25

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

p

Now

mf cresc.

f

p

Detailed description: This page of a musical score covers measures 25 to 28. The key signature is one flat (B-flat major or D minor). The time signature changes from 2/4 to 4/4 in measure 26, and then to 5/4 in measure 27. The instruments are Flute (Fl.), Baritone Solo (Bar. Solo), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Flute and Baritone Solo parts are mostly rests. The Violins I and II, Viola, and Cello parts have active melodic lines. The Cello part includes dynamic markings: *mf cresc.* in measure 26, *f* in measure 27, and *p* in measure 28. The Piano part is mostly rests. A box containing the letter 'D' is located at the top right of the page. The word 'Now' is written in the Cello part in measure 28.

29

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

one by one broad oak and pop - lar tall

Now one by one broad oak and pop - lar tall

mf *dim.* *p*

p *mf* *dim.* *p*

pp

pizz.

E

33

Fl.

cresc. *f* *8va*

Bar. Solo

33

8

the gold - den man - tled

1st Vcs.

3

8

melt in - to shade; the gold - den man - tled

2nd Vcs.

3

melt in - to shade; the gold - en man - tled

Vln. I

33

cresc. *f cresc.*

Vln. II

cresc. *f cresc.* *divisi*

Vla.

cresc. *f cresc.*

Vc.

cresc. *f cresc.*

D.B.

cresc. *f cresc.* *arco*

Pno.

33

cresc. *f cresc.*

(8^{va}) ♩ = 36 *meno mosso*

Fl. *ff* *dim.* *p*

Bar. Solo *molto tranquillo*

1st Vcs. *dim.* *p* *Semi - Chorus* *3*

2nd Vcs. *dim.* *p* *3*

Vln. I *ff* *dim.* *p* *dolce p* *3*

Vln. II *ff* *dim.* *p* *dolce p* *3*

Vla. *ff* *dim.* *p* *dolce p* *3*

Vc. *ff* *dim.* *p* *dolce p* *3*

D.B. *ff* *dim.* *p* *pp*

Pno. *ff* *dim.* *mp* *pp*

day Past the hushed lake - let Soft - ly

day Past the hushed lake - let

divisi

F

39

Fl.

39

Bar. Solo

8

And sol-lemn night sits

pp

3

1st Vcs.

8

steals soft-ly ste - als a - way, Sol - emn night sits

Tutti

ppp

3

3

3

2nd Vcs.

Soft - ly steals soft - ly ste-als a - way, Sol - emn night sits

ppp

3

3

3

39

Vln. I

3

3

dim.

Tutti

ppp

Vln. II

3

3

dim.

ppp

Vla.

3

3

dim.

ppp

Vc.

3

3

dim.

ppp

divisi

D.B.

3

3

dim.

ppp

39

Pno.

Ped.

43 *8va* *f dim.* *3* *ppp* Solo

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

si - lent - ly on all.

si - lent - ly on all.

si - lent - ly on all.

8va *divisi* *divisi* *divisi*

dolce cresc. *3* *mp* *8va*

G ♩ = 40

accel.

cresc. e accel.

misterioso mp

But

misterioso mp

But

(8va) Unis.

cresc. e accel.

fp

cresc. e accel.

fp

cresc. e accel.

fp

Unis.

cresc. e accel.

fp

cresc. e accel.

8va

mp

fz

cresc. e accel.

And.

The musical score is arranged in a standard orchestral format. The Flute I part features a melodic line with a triplet and a trill. The Baritone Solo part is mostly silent. The Violins I and II, Viola, and Violoncello parts play chords that change over time, with dynamic markings of *mp* and *fp*. The Double Bass part plays a simple harmonic accompaniment. The Piano part has a complex texture with a *mp* dynamic and a *fz* dynamic, including a *8va* marking. The score is marked with *accel.* and *cresc. e accel.* throughout.

52 Fl. *p* misterioso

52 Bar. Solo Hark! the

1st Vcs. hark! the night-wind slowly creep-ing by with

2nd Vcs. hark! the night-wind slowly creep-ing by with

52 Vln. I *cresc.* *p cresc.*

Vln. II *cresc.* *p cresc.*

Vla. *cresc.* *p cresc.*

Vc. *cresc.* *mf*

D.B. *mf*

52 Pno. *p cresc.*

56

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

night-wind slowly creep-ing by

low, dull moan the spread-ing dark-ness fills

low, dull moan the spread-ing dark-ness

(8^{va})

f dim. *a p* *p cresc.* *f* dim.

f dim. *a p* *p cresc.* *f* dim.

f dim. *a p* *p cresc.* *f* dim.

dim. a p *p cresc.* *f* dim.

dim. a p *p cresc.* *f* dim.

f dim. *p cresc.* *f* dim.

(8^{va})

H

Fl. *mp* *sva- - - - -* *trm* *trm* *trm* *accel.*

Bar. Solo *accel.*

1st Vcs. *mf ma tranquillo*
 And slum-ber-ing na-ture wakes to sym- - - path-y

2nd Vcs. *mf ma tranquillo*
 fills, And slum-ber-ing na-ture wakes to sym- - - path-y

Vln. I *mp* *fz* *pizz.*

Vln. II *mp* *fz* *pizz.*

Vla. *mp* *f dim.* *fz* *pizz.*

Vc. *mp cresc.* *pizz.* *fz*

D.B. *mp*

Pno. *mp* *mp* *accel.*

66

Fl.

ff

molto cresc.

Bar. Solo

ff *accel.*

na - ture wakes to

1st Vcs.

slum - ber - ing na - - - - - ture

2nd Vcs.

cresc.

And slum - ber - ing na - - - - - ture

Vln. I

molto cresc.

Vln. II

molto cresc.

Vla.

molto cresc.

Vc.

molto cresc.

D.B.

molto cresc.

Pno.

(8va)

molto cresc.

3 3 3 3 3 3

3 3 3 3 3 3

Detailed description: This page of a musical score covers measures 66 and 67. It features a variety of instruments and a vocal soloist. The Flute (Fl.) and Violin I (Vln. I) parts begin with a dynamic marking of *ff* and a *molto cresc.* instruction. The Baritone Soloist (Bar. Solo) has a vocal line with lyrics: "na - ture wakes to". The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts also feature *molto cresc.* markings. The Piano (Pno.) part includes a *molto cresc.* instruction and a trill-like figure with a *3* (triple) marking. The score is in 4/4 time and includes various performance directions such as *accel.* and *molto cresc.*.

I ♩ = 64 (= ♩. of preceding bar)

fff *tr*

Fl. *fff*

Bar. Solo *mp espress.*

1st Vcs. *fff*

2nd Vcs. *fff*

Vln. I *fff* *dim.*

Vln. II *fff* *dim.*

Vla. *fff* *dim.*

Vc. *fff* *dim.*

D.B. *fff* *arco* *dim.*

Pno. *fff* *dim.*

68

sym - path - y wakes to

wakes to sym - path - y

wakes wakes to sym - path - y

68

70

Fl.

Bar. Solo
8 sym - path-y

1st Vcs.

2nd Vcs.

Vln. I
mp espress. 3 *dim.* *pp cresc.*

Vln. II
p 3 *dim.* *pp cresc.*

Vla.
p 3 *dim.* *pp cresc.*

Vc.
p 3 *dim.* *pp cresc.*

D.B.
pizz. *pp* *pp cresc.*

Pno.
pp *pp cresc.*

74

Fl. *mp* *cresc.* *ff*

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I *f dim.*

Vln. II *f dim.*

Vla. *f dim.*

Vc. *f dim.*

D.B. *f dim.*

Pno. *fz* *p* *8va*

Detailed description of the musical score: The page contains seven staves. The Flute staff (Fl.) starts at measure 74 with a mezzo-piano (*mp*) dynamic, followed by a crescendo (*cresc.*) leading to fortissimo (*ff*). It features a melodic line with a triplet of eighth notes and a final flourish. The Baritone Solo (Bar. Solo), 1st Violins (1st Vcs.), and 2nd Violins (2nd Vcs.) staves are mostly empty, with a few notes in the Baritone Solo staff. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) staves all play sustained notes with a decrescendo (*f dim.*). The Piano (Pno.) staff has a rhythmic accompaniment in the right hand and a bass line in the left hand. It ends with a fortissimo (*fz*) chord and a piano (*p*) section marked '8va'.

ad lib.



♩ = 36

a tempo primo

76

Fl.

76 *dim.* *p* *rall.* *mf*

Bar. Solo

8

For one_ and all the

1st Vcs.

8

For one and all the

2nd Vcs.

For one and all the

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pp

76

Pno.

80

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

Bar. Solo
oaks and pop - lars sigh,

1st Vcs.
oaks and pop - lars sigh.

2nd Vcs.
oaks and pop - lars sigh,

Vln. I con sord. *pp cresc. pp*

Vln. II con sord. *pp cresc. pp*

Vla. con sord. *pp cresc. pp*

Vc. con sord. *pp cresc. pp*

D.B. *pp cresc. pp*

Pno. *p cresc.*

Red.

Detailed description: This page of a musical score covers measures 80 to 84. It includes parts for Flute (Fl.), Baritone Soloist (Bar. Solo), Violins (Vln. I and II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The key signature is B-flat major (two flats), and the time signature is common time (C). The score is written for 80 measures. The Flute part features a series of rests from measure 80 to 83, followed by a melodic phrase starting in measure 84 with a 'p' dynamic, a crescendo, and a triplet of eighth notes. The Baritone Soloist, First Violins, and Second Violins all have lyrics: 'oaks and pop - lars sigh,'. The Baritone Soloist's part includes a fermata over the final note. The Violin, Viola, Cello, and Double Bass parts have rests from measure 80 to 83. At measure 84, all these instruments play a single note with a 'pp' dynamic, a crescendo, and a final 'pp' dynamic. The Piano part features rests from measure 80 to 83, followed by a complex melodic figure in measure 84 starting with a 'p' dynamic and a crescendo. A 'Red.' (Reduction) symbol is present at the bottom of the page.

85

Fl.

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

3 3 3 3 3

Bar. Solo

85

1st Vcs.

2nd Vcs.

Vln. I

pp cresc. *pp* *pp cresc.* *pp* *pp cresc.* *pp*

Vln. II

pp cresc. *pp* *pp cresc.* *pp* *pp cresc.* *pp* Solo

Vla.

pp cresc. *pp* *pp cresc.* *pp* *pp cresc.* *pp*

Vc.

pp cresc. *pp* *pp cresc.* *pp* *pp cresc.* *pp* Solo

D.B.

pp cresc. *pp* *pp cresc.* *pp* *pp cresc.* *pp*

Pno.

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

ped. ped. ped.

Detailed description: This page of a musical score covers measures 85 to 88. The Flute part (Fl.) features a melodic line with trills and triplets, marked with dynamics *p cresc.* and *p*. The Baritone Solo (Bar. Solo) part is mostly silent, with a few notes in measures 86 and 88. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes, marked with dynamics *pp cresc.* and *pp*. The Viola (Vla.) part plays a similar rhythmic pattern, also marked with *pp cresc.* and *pp*. The Cello (Vc.) and Double Bass (D.B.) parts play a similar rhythmic pattern, marked with *pp cresc.* and *pp*. The Piano (Pno.) part features a complex rhythmic pattern with triplets and sixteenth notes, marked with *p cresc.* and *ped.* (pedal) markings.

K

con espressione

Musical score for Flute (Fl.), Baritone Solo (Bar. Solo), Violins (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins at measure 88.

The Flute part features a melodic line starting with a half note rest, followed by a quarter note G4, and a half note G4-A4-B4-C5. The Baritone Solo part consists of whole rests. The Violins, Viola, Cello, and Double Bass parts play a rhythmic pattern of quarter notes G2, B-flat2, D3, and E-flat3, with dynamic markings of *ppp*.

The Piano part provides harmonic support with chords in the right hand and a bass line in the left hand. At the end of the score, there are two measures of arpeggiated chords in the right hand with a dynamic of *ppp* and the marking *8va* above the staff.

Other markings include *con sord.* (con sordina) above the Violin I and Viola staves, and *8va* above the Piano staff.

92

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

pp

And float - ing faint - ly o'er the

8va

8va

8

3

3

3

3

7

7

8

L

94

Fl.

Bar. Solo

1st Vcs.

2nd Vcs.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

8va

far off hills.

ppp(humming tone)

ppp(humming tone)

Tutti con sord. *ppp*

con sord. *ppp*

Tutti con sord. *ppp* pizz.

p pizz.

p pizz.

8

3

3

7

8

Red.

96

Fl.

96

Bar. Solo

ppp

8

A deep sad voice comes sob-bing from the

3

1st Vcs.

8

2nd Vcs.

8^{va}

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

Pno.

Detailed description of the musical score: The score is for page 33, measures 96-100. It features a Baritone Soloist with the lyrics 'A deep sad voice comes sob-bing from the'. The piano accompaniment is highly textured, with the right hand playing rapid sixteenth-note patterns and the left hand playing sustained chords and moving lines. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides a harmonic and rhythmic foundation, with the cellos and double basses playing a steady eighth-note accompaniment. The woodwinds (Flute and Clarinet) have specific melodic lines. The dynamic marking *ppp* (pianissimo) is indicated for the Baritone Soloist part.

100
 Fl.

100
 Bar. Solo
 sea.

1st Vcs.
 8
 ppp

2nd Vcs.
 ppp

8^{va}

100
 Vln. I

Vln. II

Vla.

Vc.
 arco con sond.
 ppp

D.B.
 arco
 ppp

100
 Pno.

Detailed description of the musical score: This page contains the musical notation for measures 100 through 104. The instruments are Flute (Fl.), Baritone Soloist (Bar. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Flute part begins with a melodic line starting on a half note G4, followed by quarter notes A4 and B4, and ending with a half note G4. The Baritone Soloist part features a long, sustained note on G2, marked 'sea.'. The Violin and Viola parts play sustained notes on G4 and F4 respectively, with dynamic markings 'ppp' and hairpins. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The Piano part consists of arpeggiated chords in the right hand and sustained notes in the left hand. The score includes various performance instructions such as 'arco con sond.', 'arco', and 'ppp'. The page number '34' is in the top left corner.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

5.1/01