NIGHTFALL

poem by
Edward Harding

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

Patrick Hadley

FULL SCORE

IN THE UNITED STATES

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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

https://en.wikipedia.org/wiki/Patrick_Hadley

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.

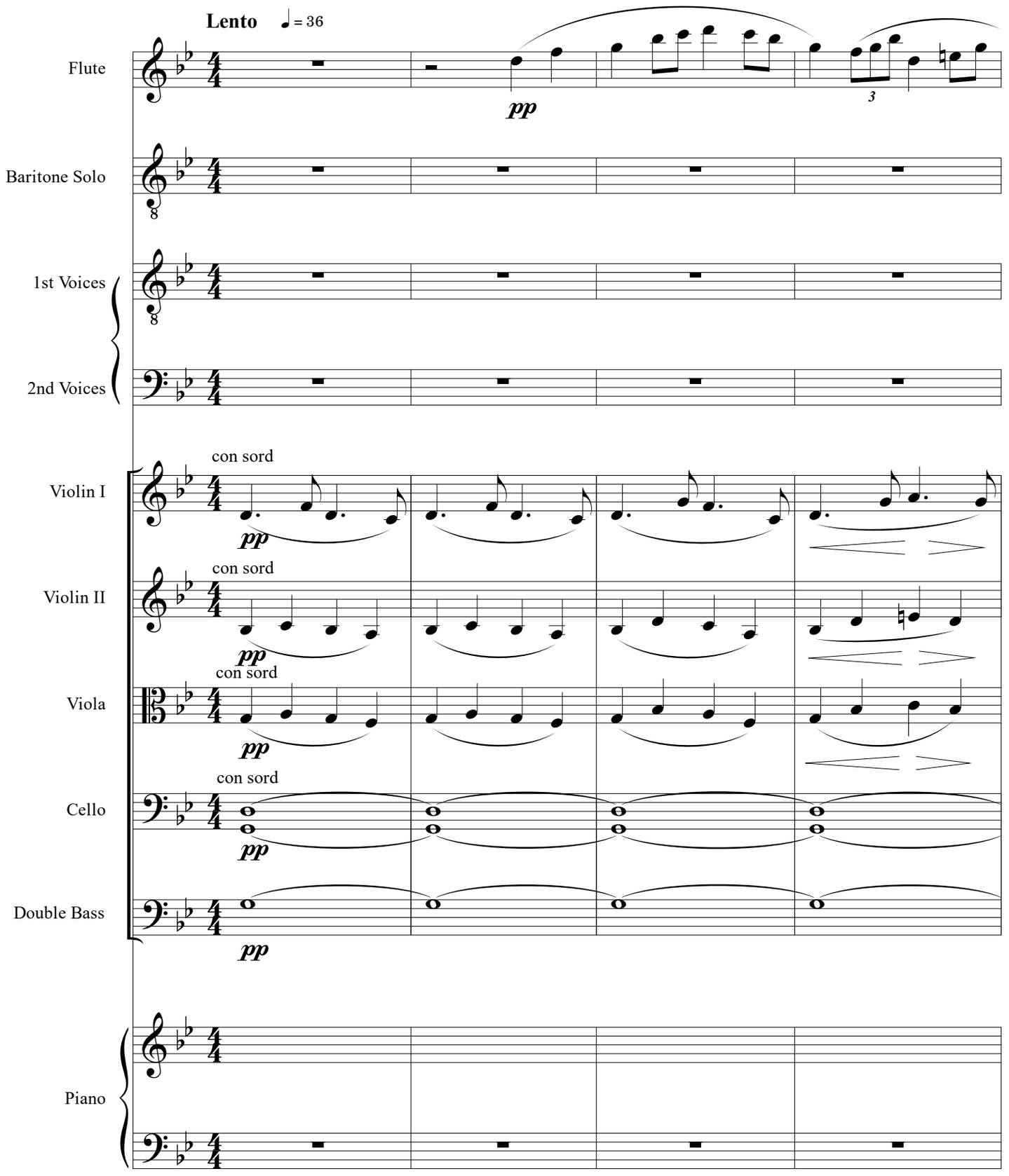
Now one by one broad oak and poplar tall
Melt into shade; the golden-mantled day
Past the hushed lakelet softly steals away,
And solemn night sits silently on all.

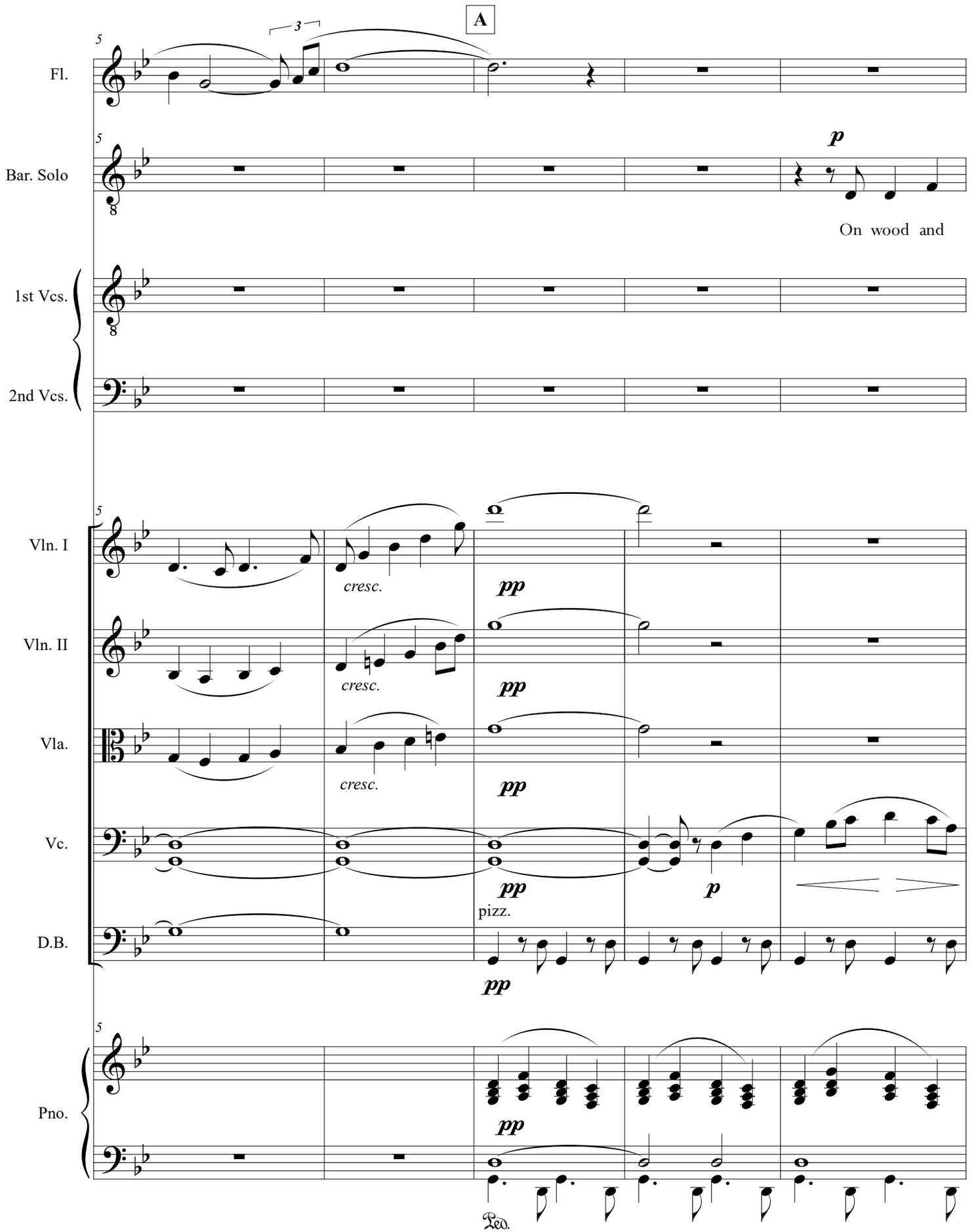
But hark! the night-wind slowly creeping by
With low, dull moan the spreading darkness fills,
And slumbering nature wakes to sympathy,
For one and all the oaks and poplars sigh,
And floating faintly o'er the far-off hills
A deep sad voice comes sobbing from the sea.

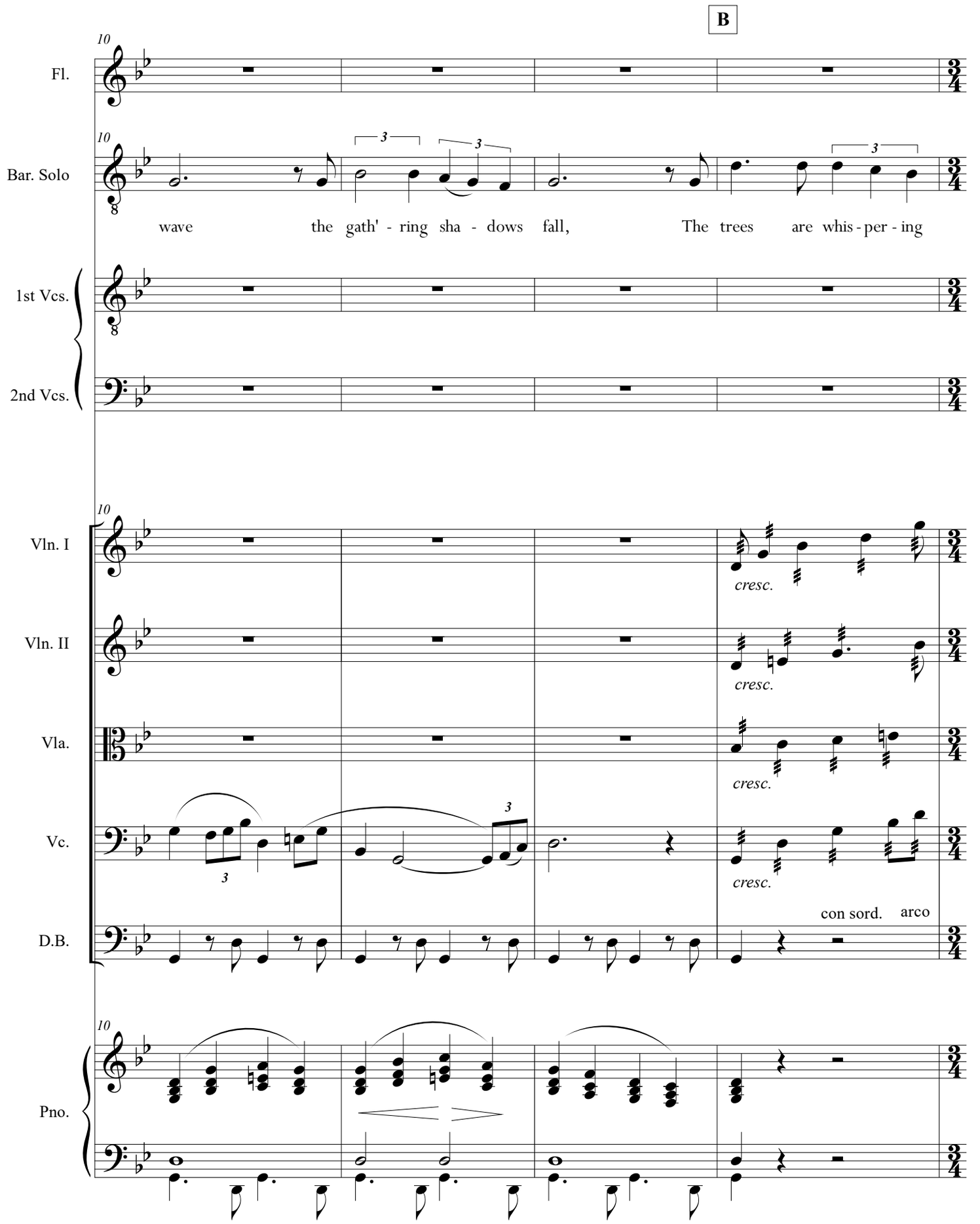
NIGHTFALL

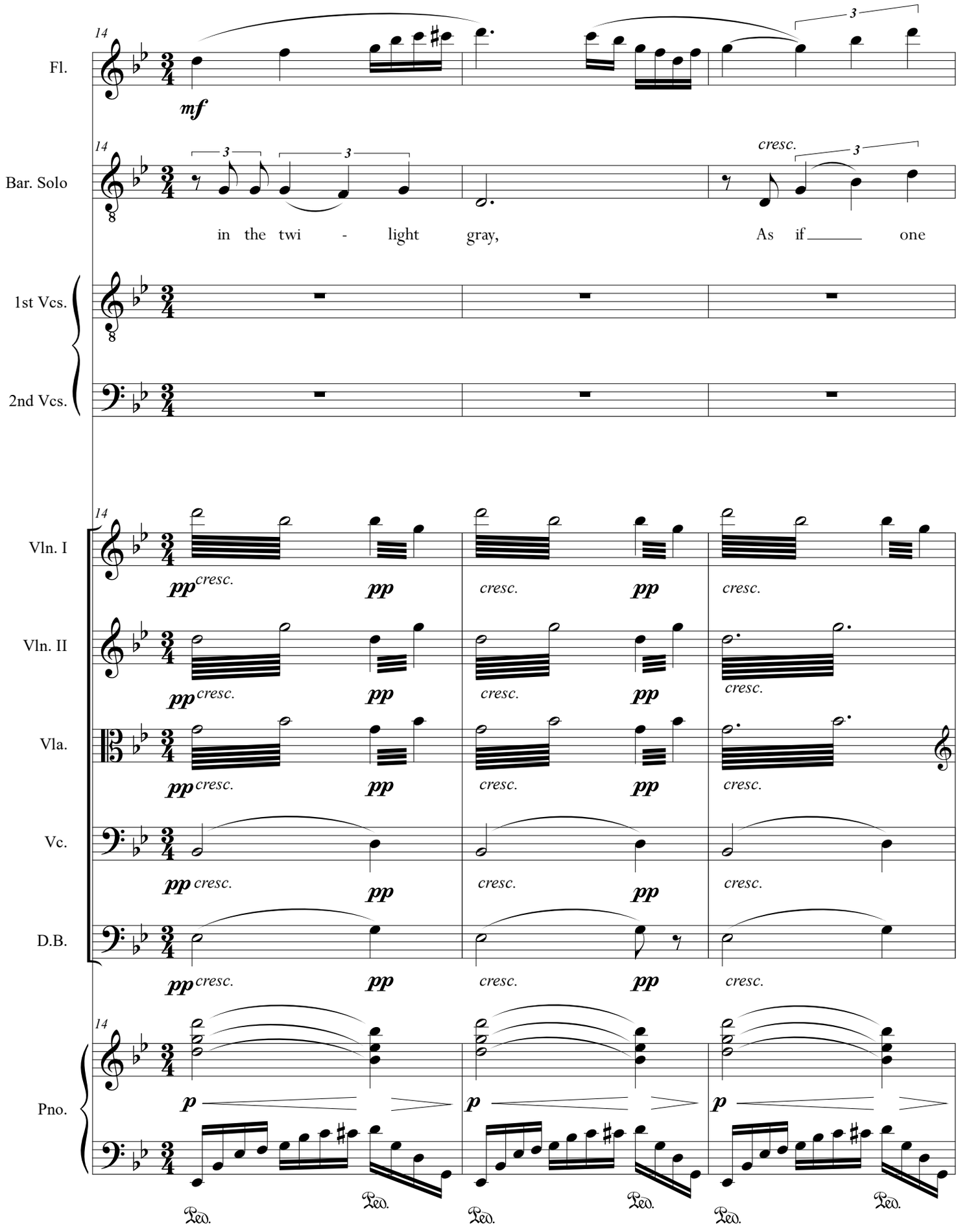
Poem by
Edward Harding
1877

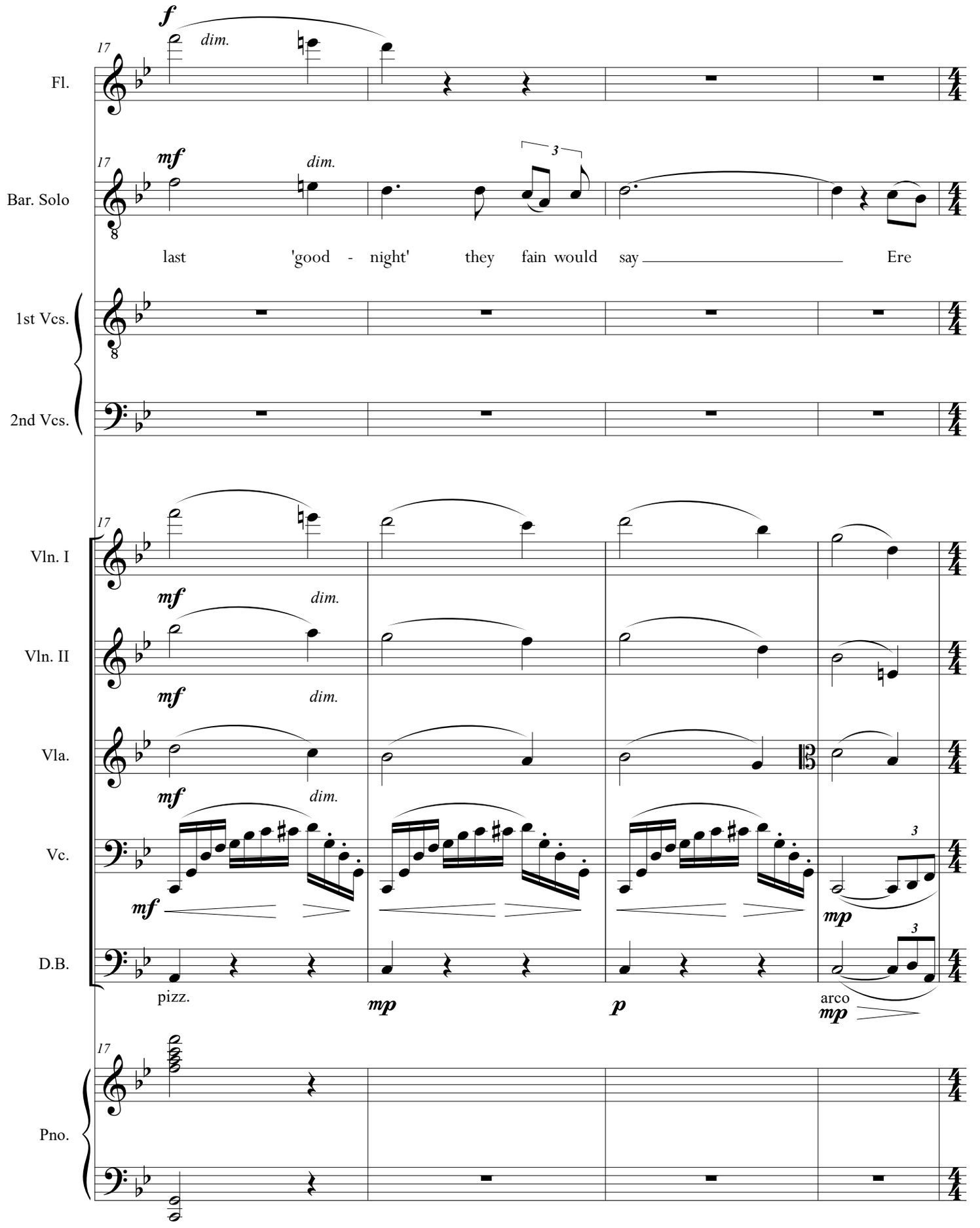
Music by
Patrick Hadley
April 1920

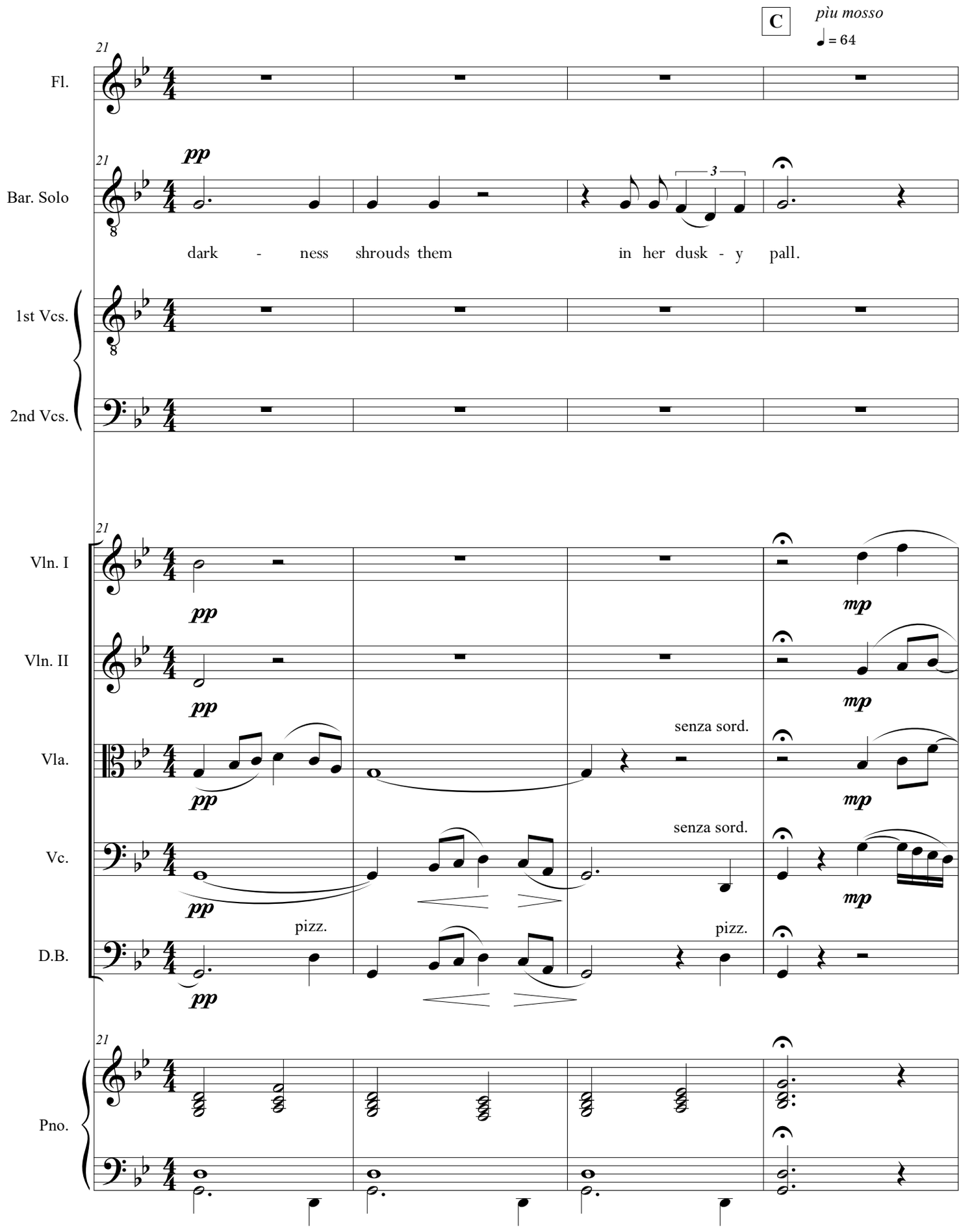


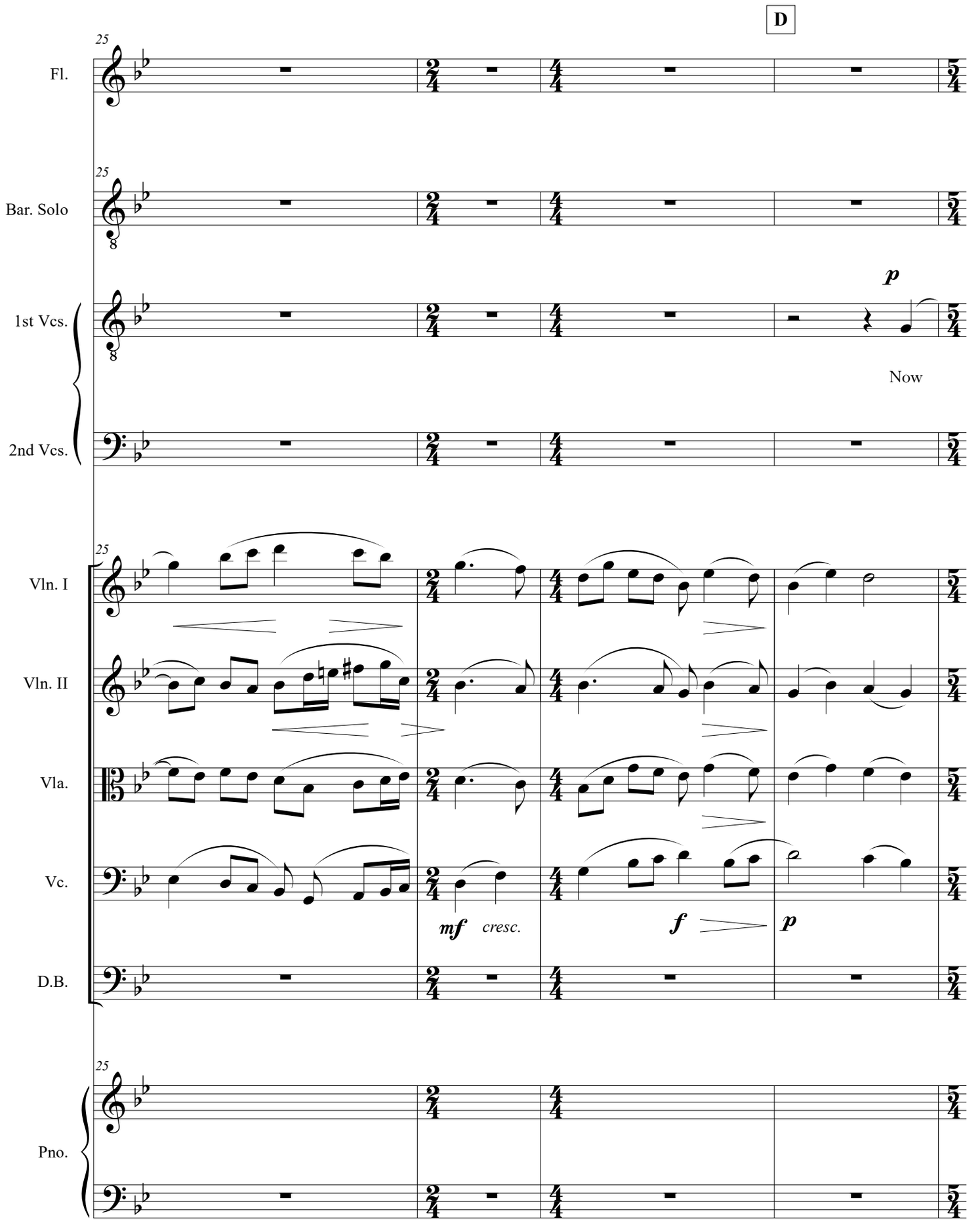

A
Fl.
Bar. Solo
p
On wood and
1st Vcs.
2nd Vcs.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
cresc.
pp
pizz.
p
Ped.

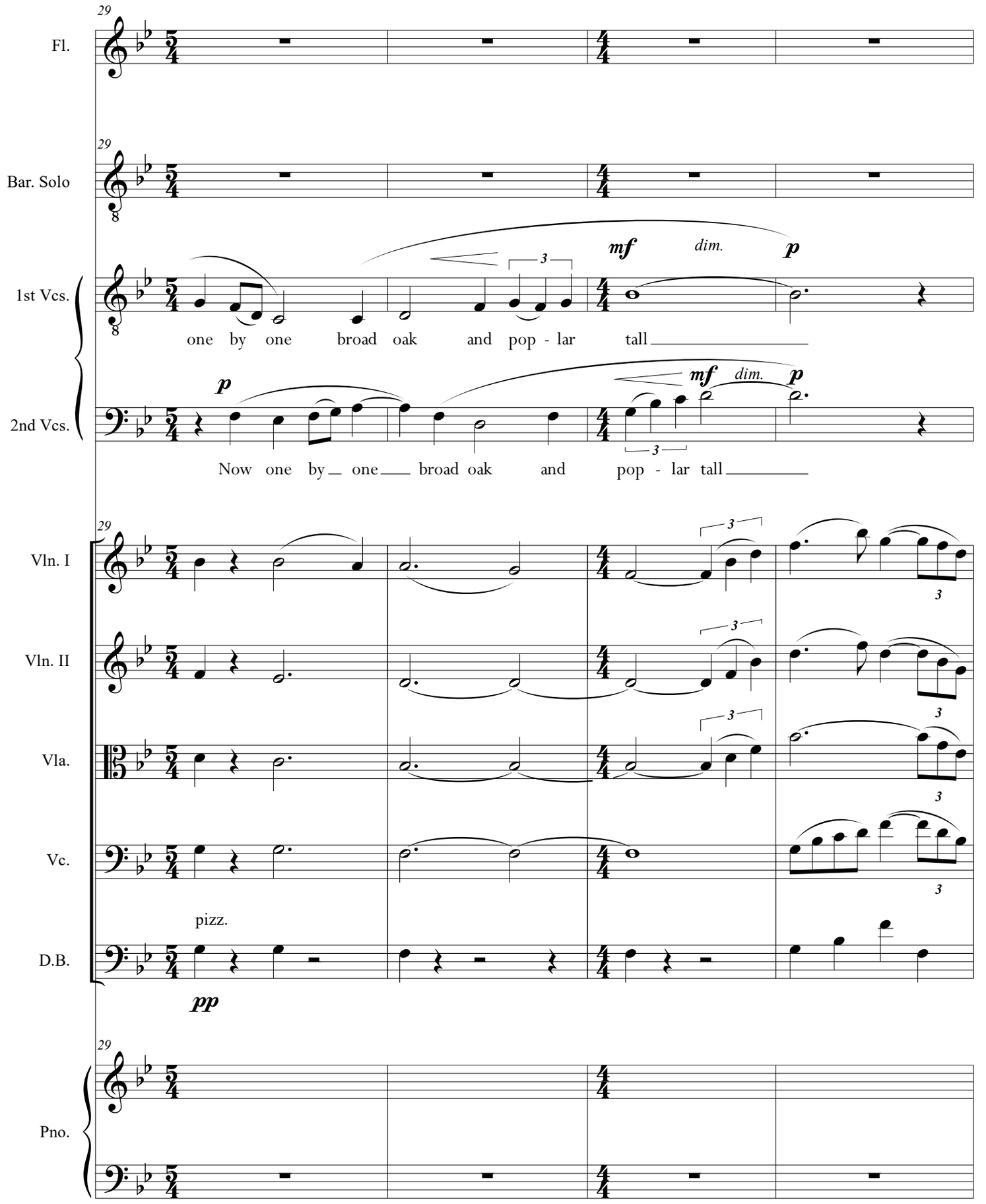

B
10
Fl.
Bar. Solo
wave the gath' - ring sha - dows fall, The trees are whis - per - ing
1st Vcs.
2nd Vcs.
Vln. I
cresc.
Vln. II
cresc.
Vla.
cresc.
Vc.
cresc.
con sord.
arco
D.B.
Pno.

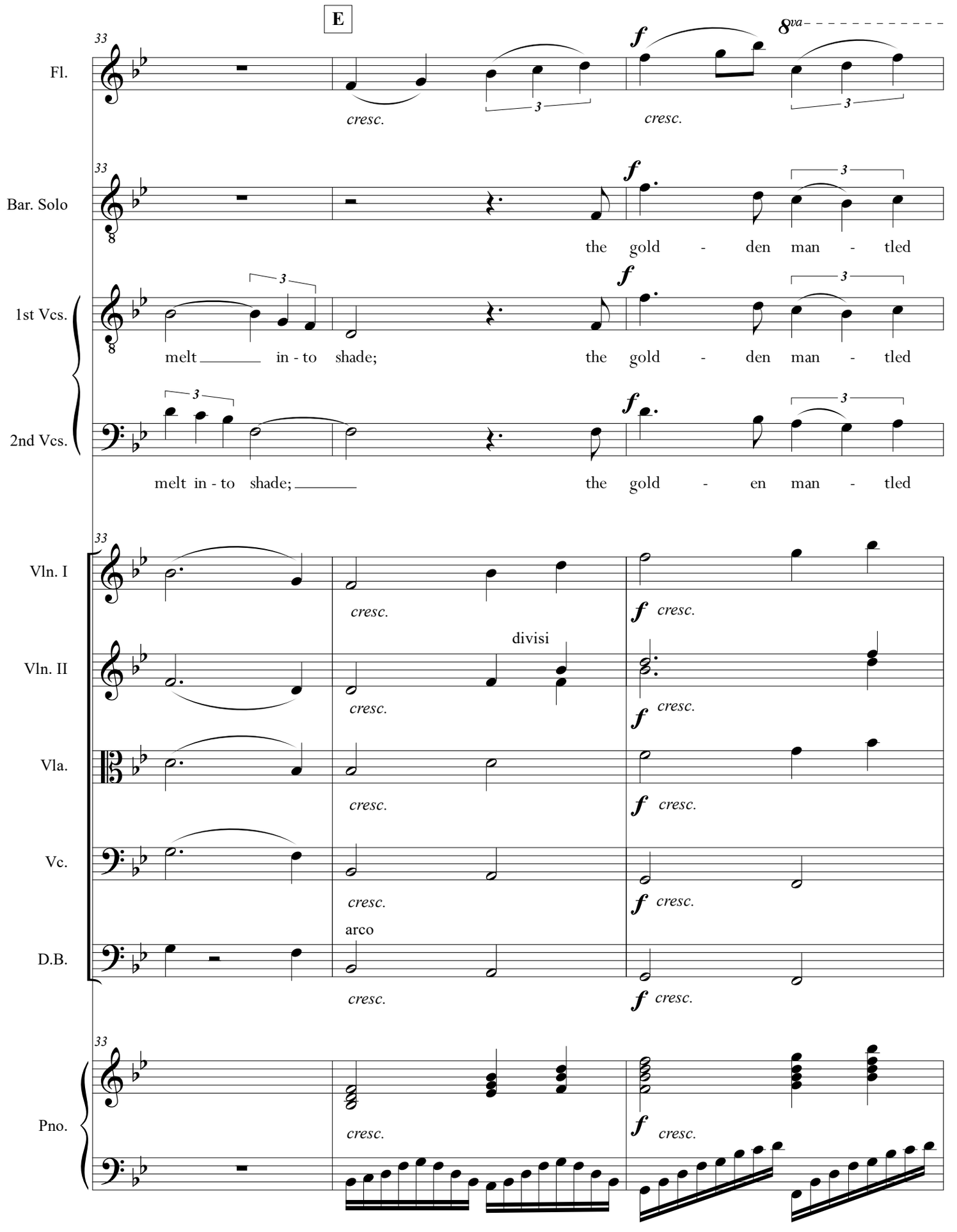

14
Fl.
mf
3
14
Bar. Solo
3
3
cresc.
3
in the twi - light gray, As if one
1st Vcs.
2nd Vcs.
14
Vln. I
pp cresc.
pp
cresc.
pp
cresc.
Vln. II
pp cresc.
pp
cresc.
pp
cresc.
Vla.
pp cresc.
pp
cresc.
pp
cresc.
Vc.
pp cresc.
pp
cresc.
pp
cresc.
D.B.
pp cresc.
pp
cresc.
pp
cresc.
14
Pno.
p
p
p
Ped.
Ped.
Ped.
Ped.
Ped.

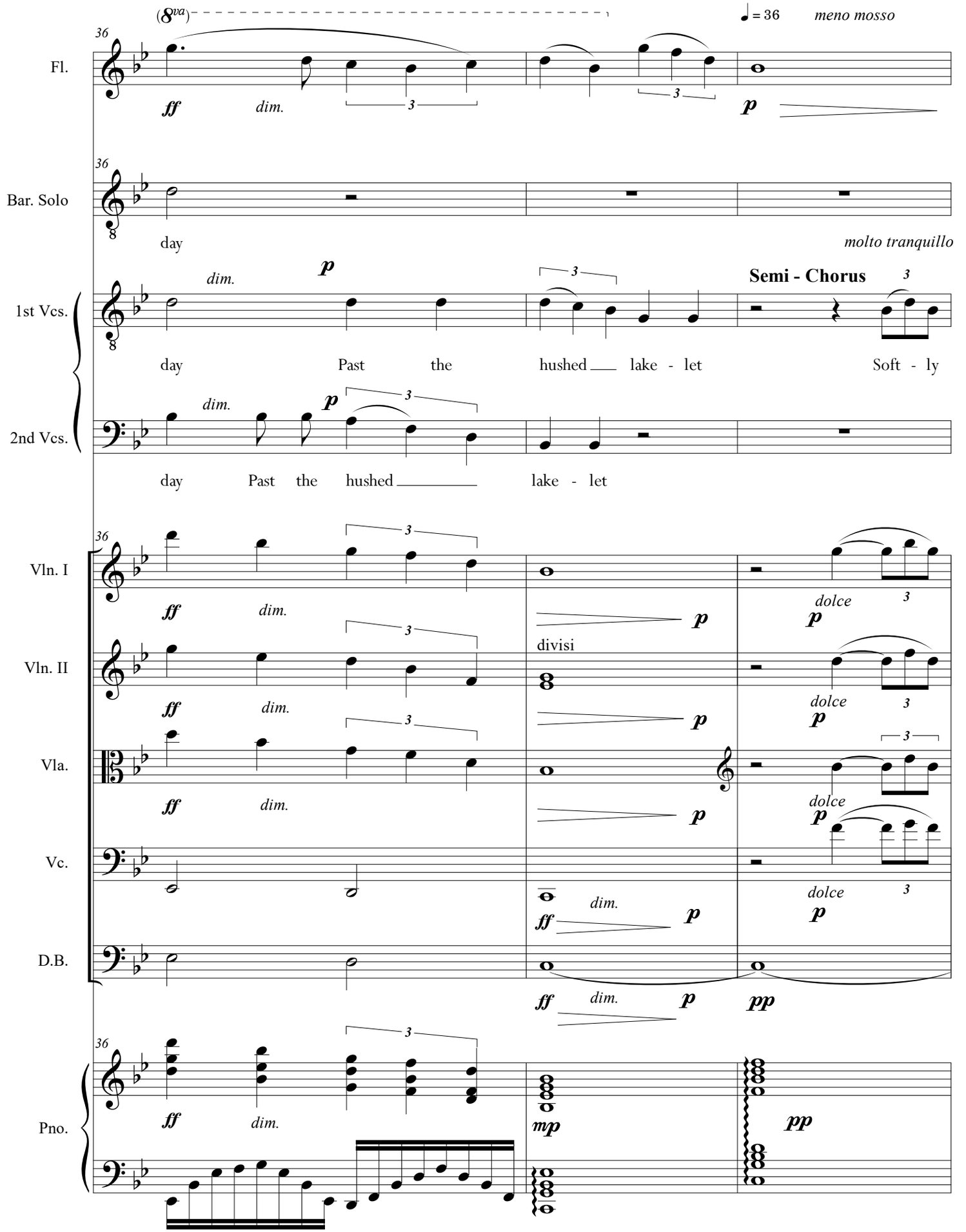

17
Fl.
f
dim.
Bar. Solo
mf
dim.
3
last 'good - night' they fain would say Ere
1st Vcs.
2nd Vcs.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mp
p
arco
mp
Pno.

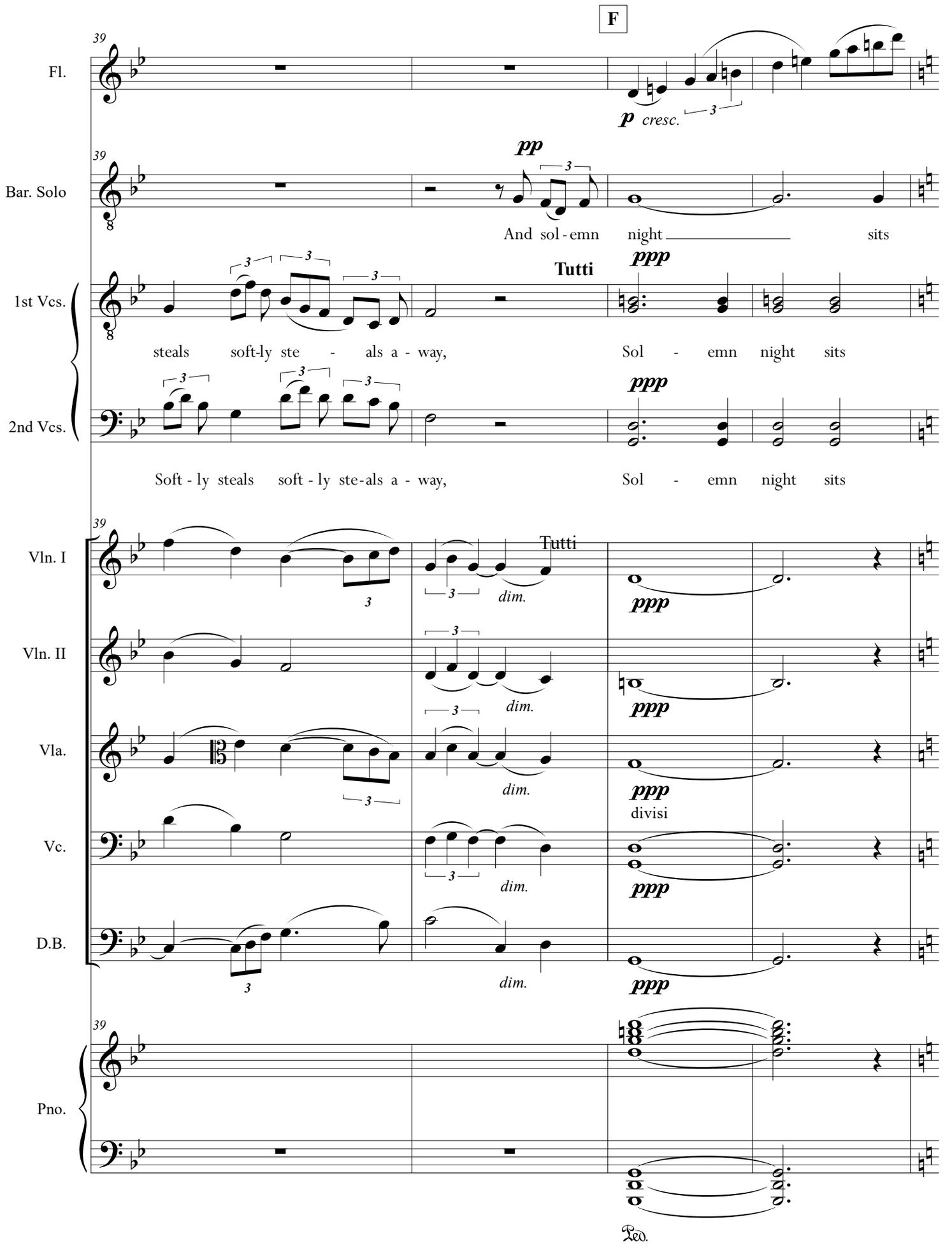

C
più mosso
♩ = 64
21
Fl.
Bar. Solo
pp
3
dark - ness shrouds them in her dusk - y pall.
1st Vcs.
2nd Vcs.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
senza sord.
pizz.
Pno.

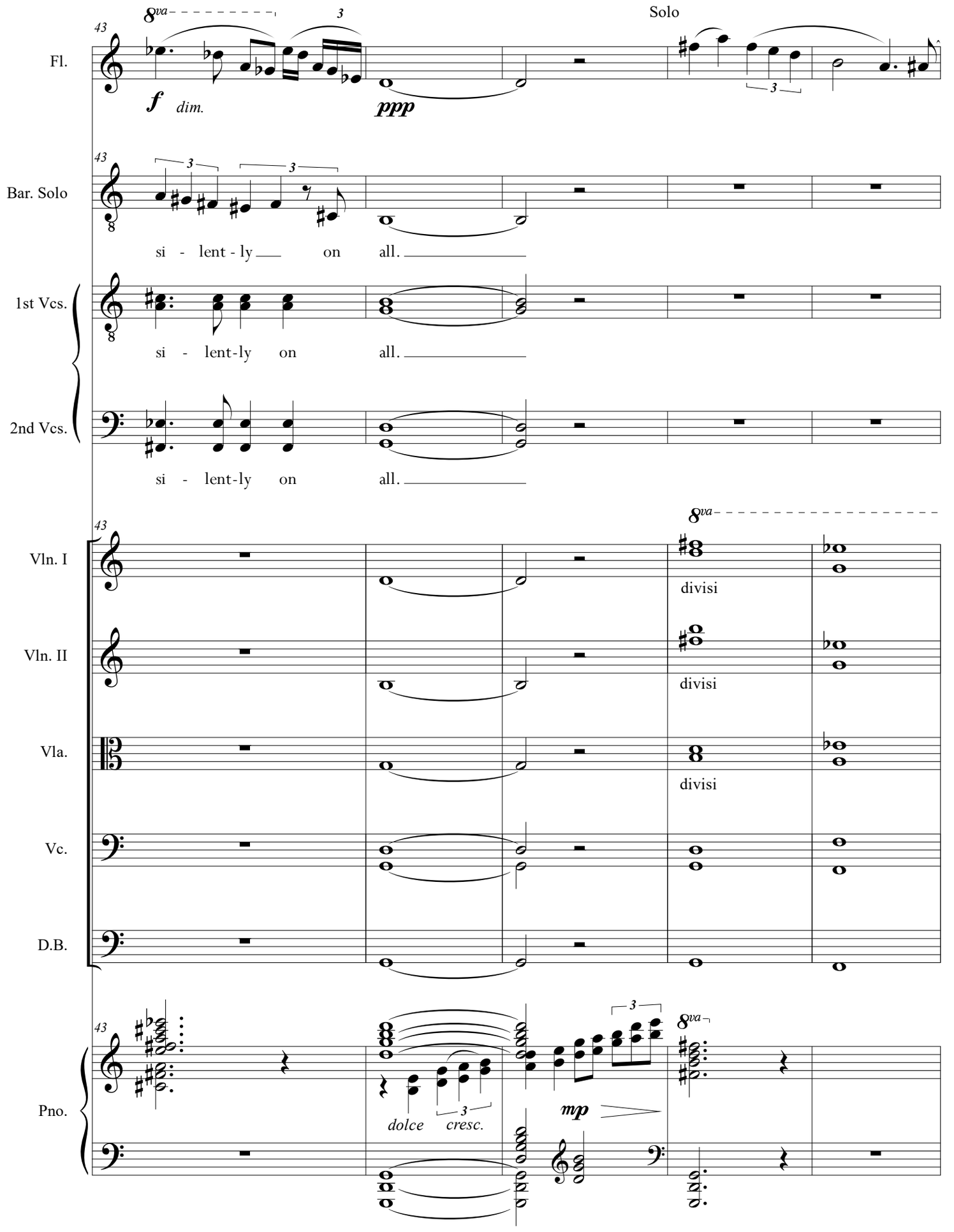

D
25
Fl.
Bar. Solo
1st Vcs.
2nd Vcs.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pno.
p
Now
mf
cresc.
f
p

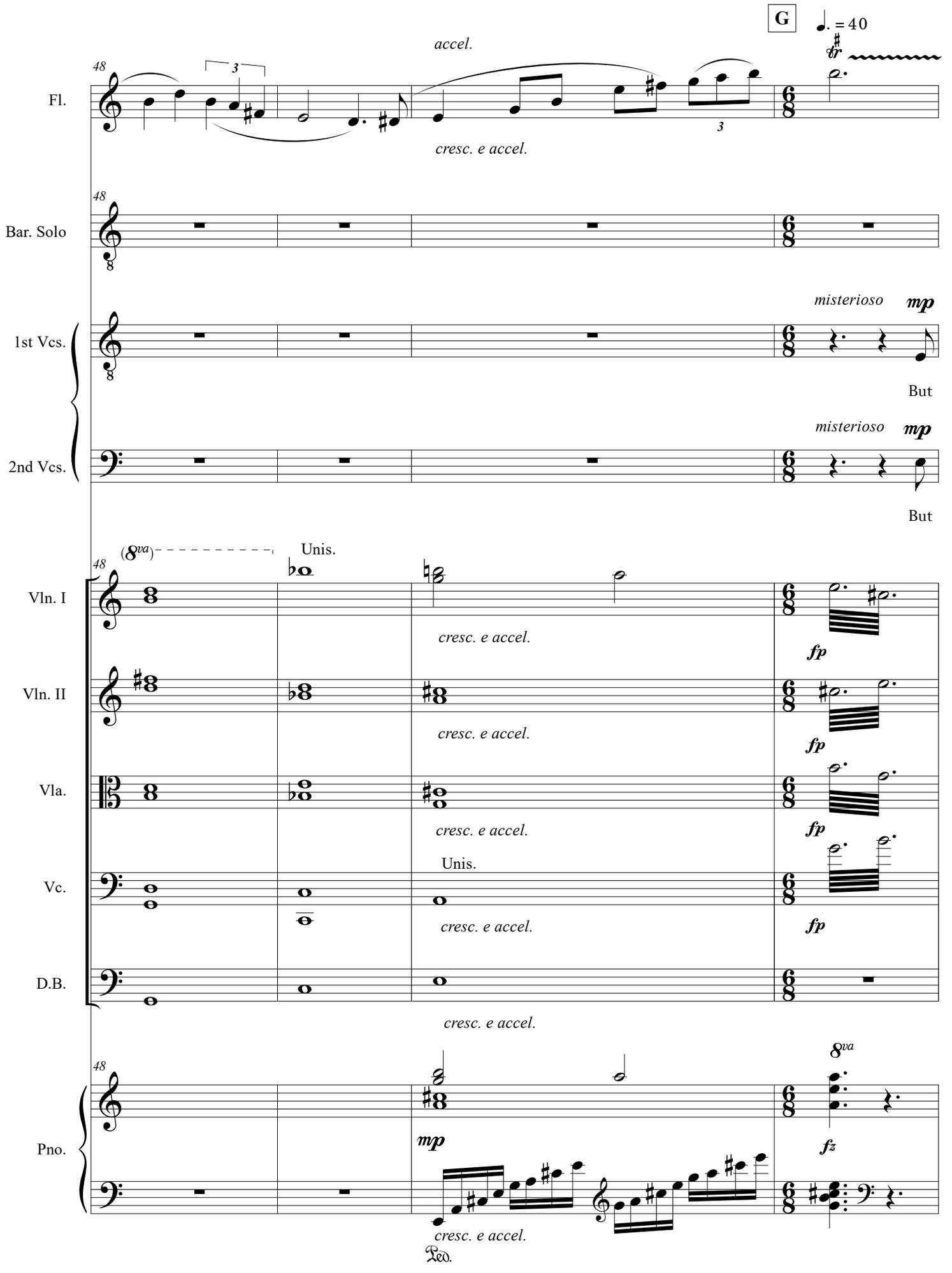

29
Fl.
29
Bar. Solo
1st Vcs.
mf
dim.
p
one by one broad oak and pop - lar tall
2nd Vcs.
p
mf
dim.
p
Now one by one broad oak and pop - lar tall
29
Vln. I
Vln. II
Vla.
Vc.
pizz.
D.B.
pp
29
Pno.

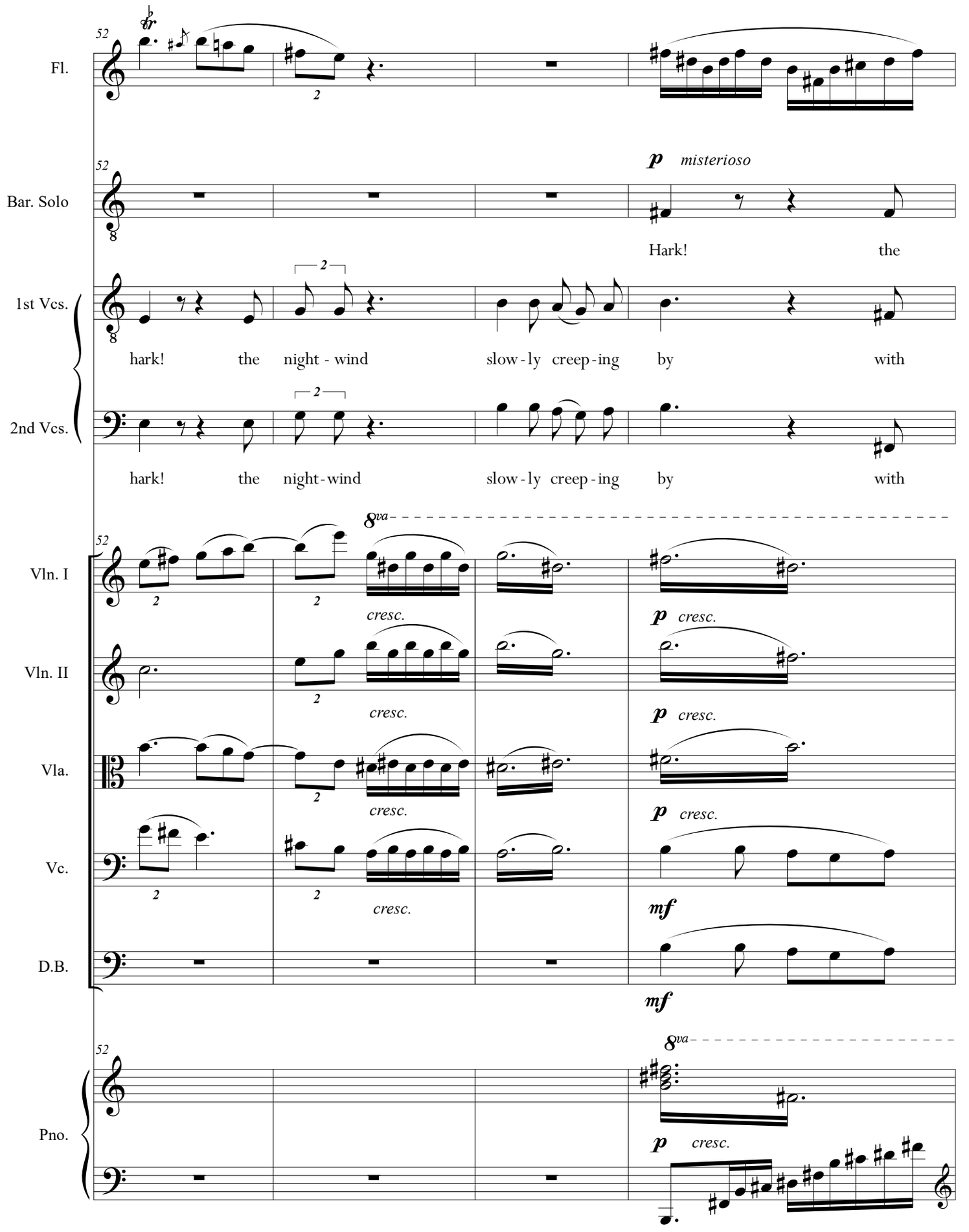

E
33
Fl.
cresc.
f
cresc.
8va
Bar. Solo
the gold - den man - tled
1st Vcs.
melt in - to shade;
the gold - den man - tled
2nd Vcs.
melt in - to shade;
the gold - en man - tled
Vln. I
Vln. II
divisi
Vla.
Vc.
D.B.
arco
Pno.

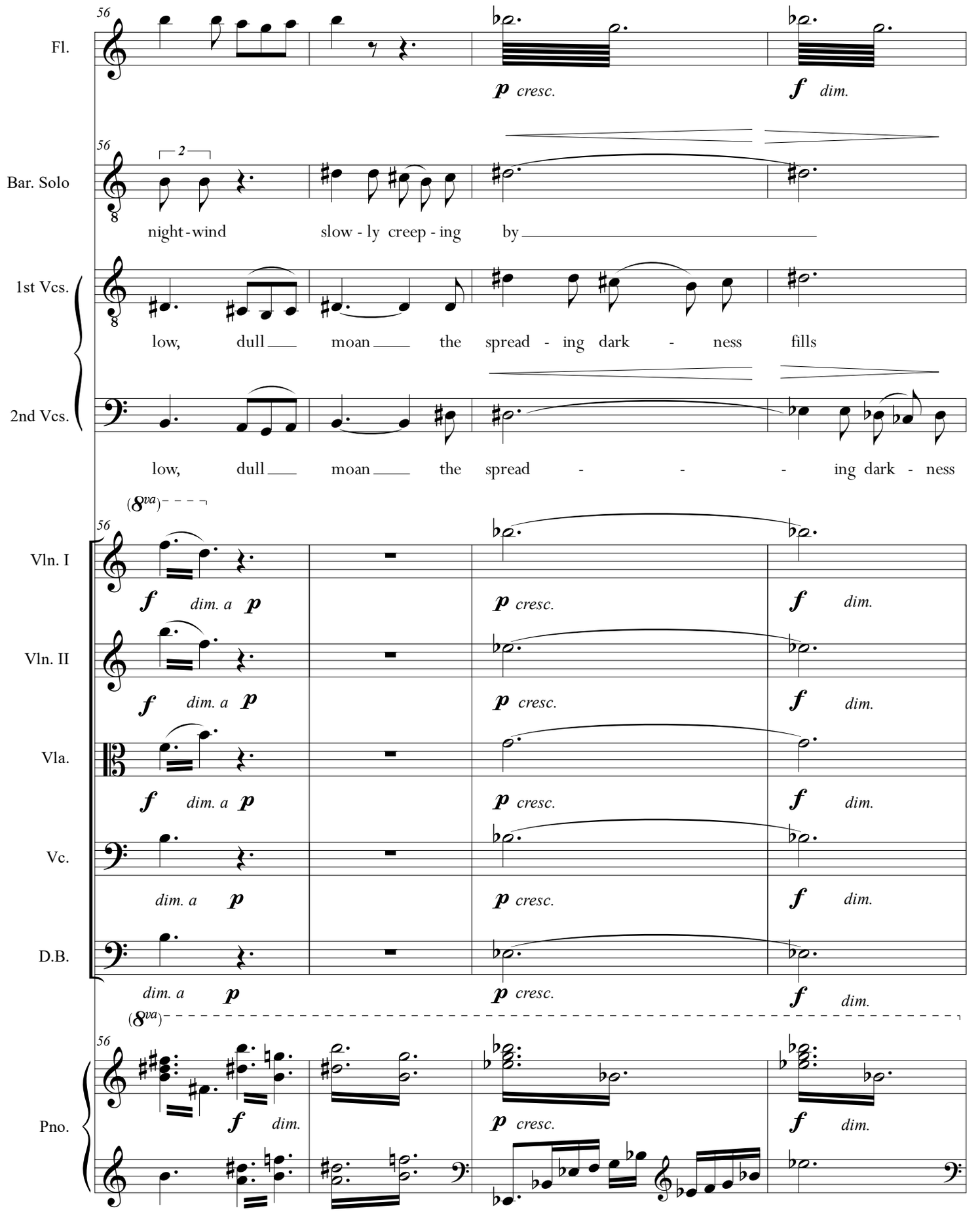

(8va)
♩ = 36
meno mosso
Fl.
Bar. Solo
day
molto tranquillo
1st Vcs.
Semi - Chorus
day Past the hushed lake - let Soft - ly
2nd Vcs.
day Past the hushed lake - let
Vln. I
Vln. II
Vla.
Vc.
D.B.
divisi
dolce
Pno.
dim.

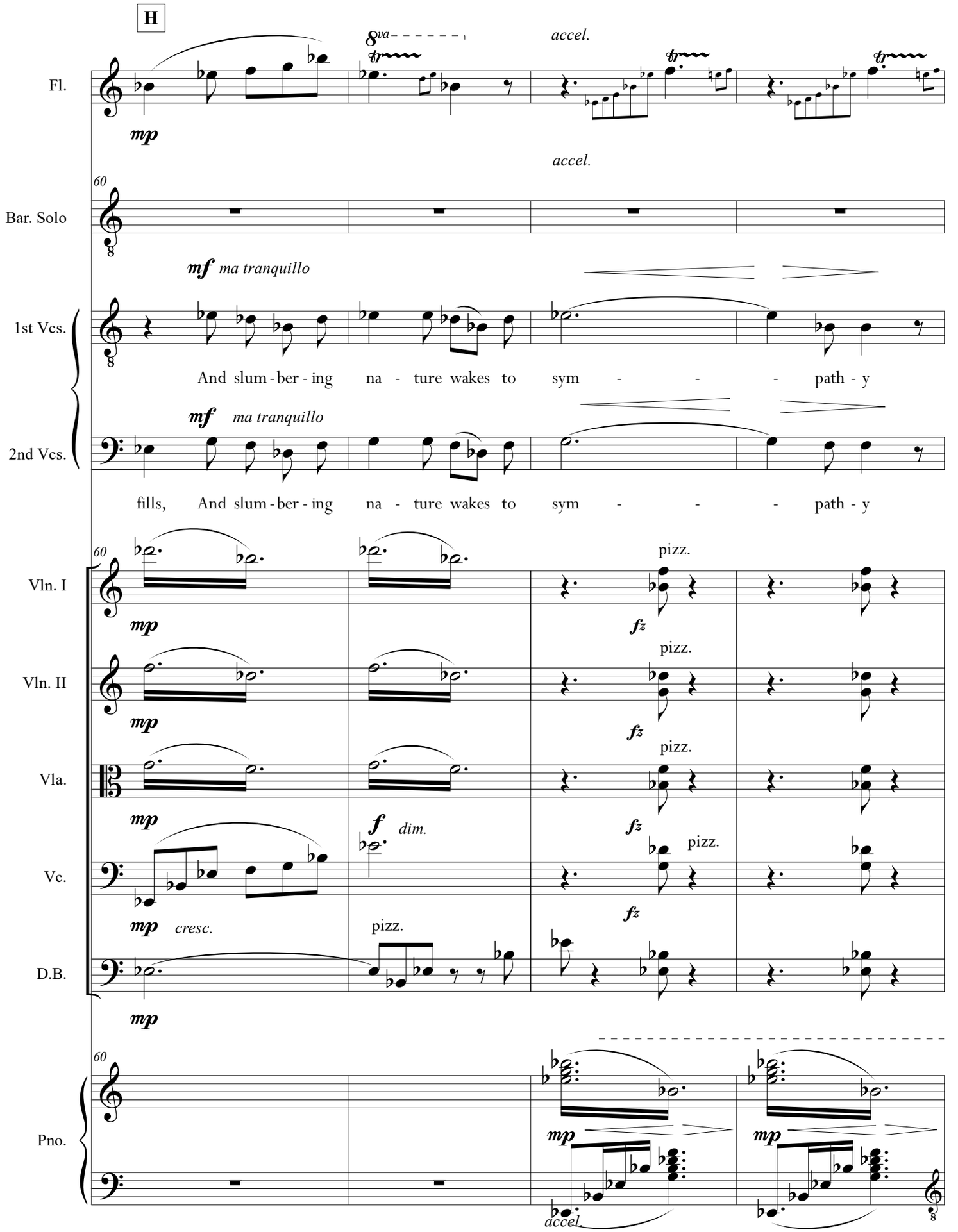

F
39
Fl.
p cresc.
Bar. Solo
pp
And sol - emn night sits
1st Vcs.
Tutti
ppp
steals soft-ly ste - als a - way, Sol - emn night sits
2nd Vcs.
Soft - ly steals soft - ly ste-als a - way, Sol - emn night sits
Vln. I
Tutti
dim.
ppp
Vln. II
Vla.
divisi
Vc.
D.B.
Pno.
Ped.

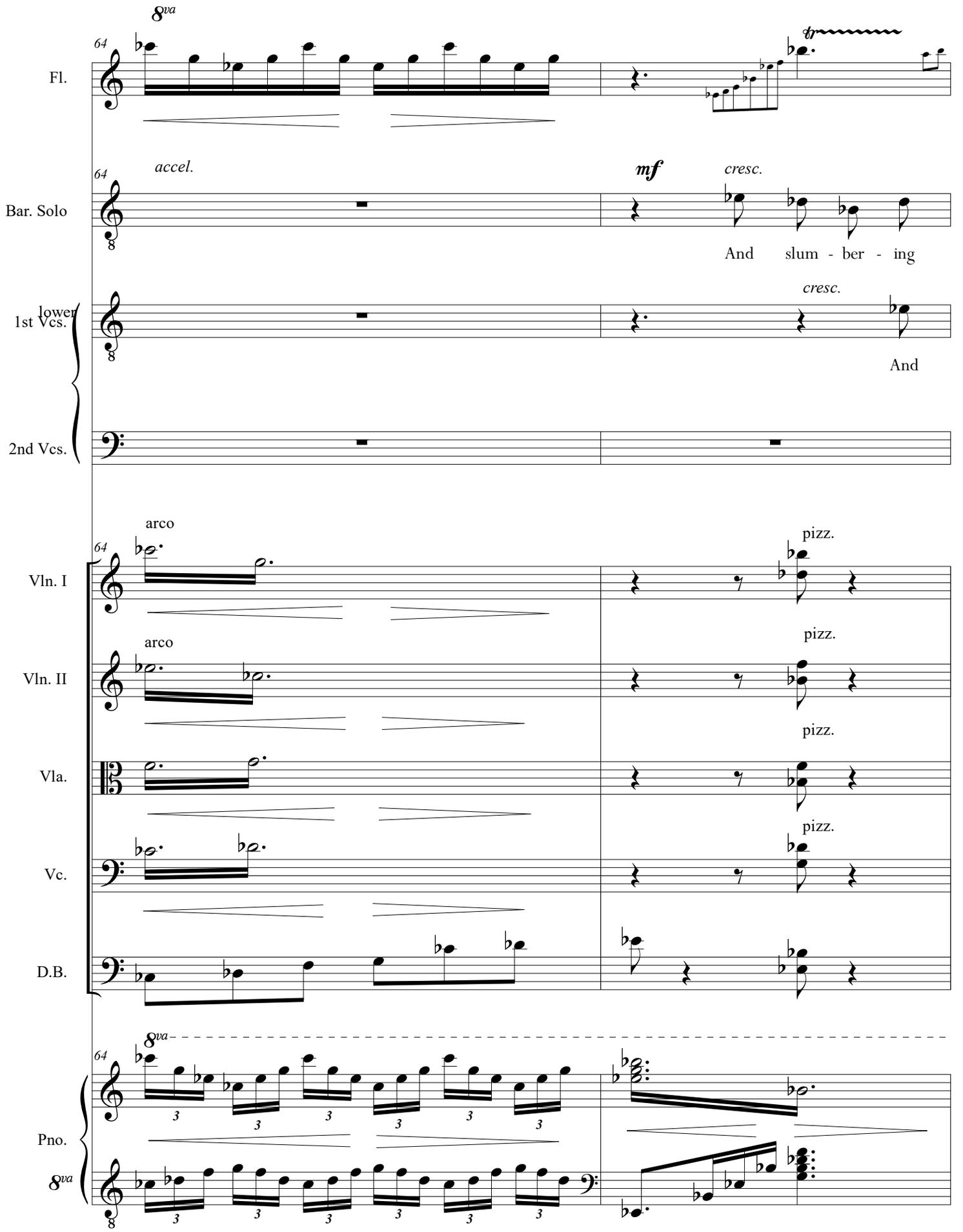

43
8va
3
Solo
Fl.
f
dim.
ppp
3
Bar. Solo
si - lent - ly on all.
1st Vcs.
si - lent-ly on all.
2nd Vcs.
si - lent-ly on all.
Vln. I
divisi
Vln. II
divisi
Vla.
divisi
Vc.
D.B.
Pno.
dolce
cresc.
mp

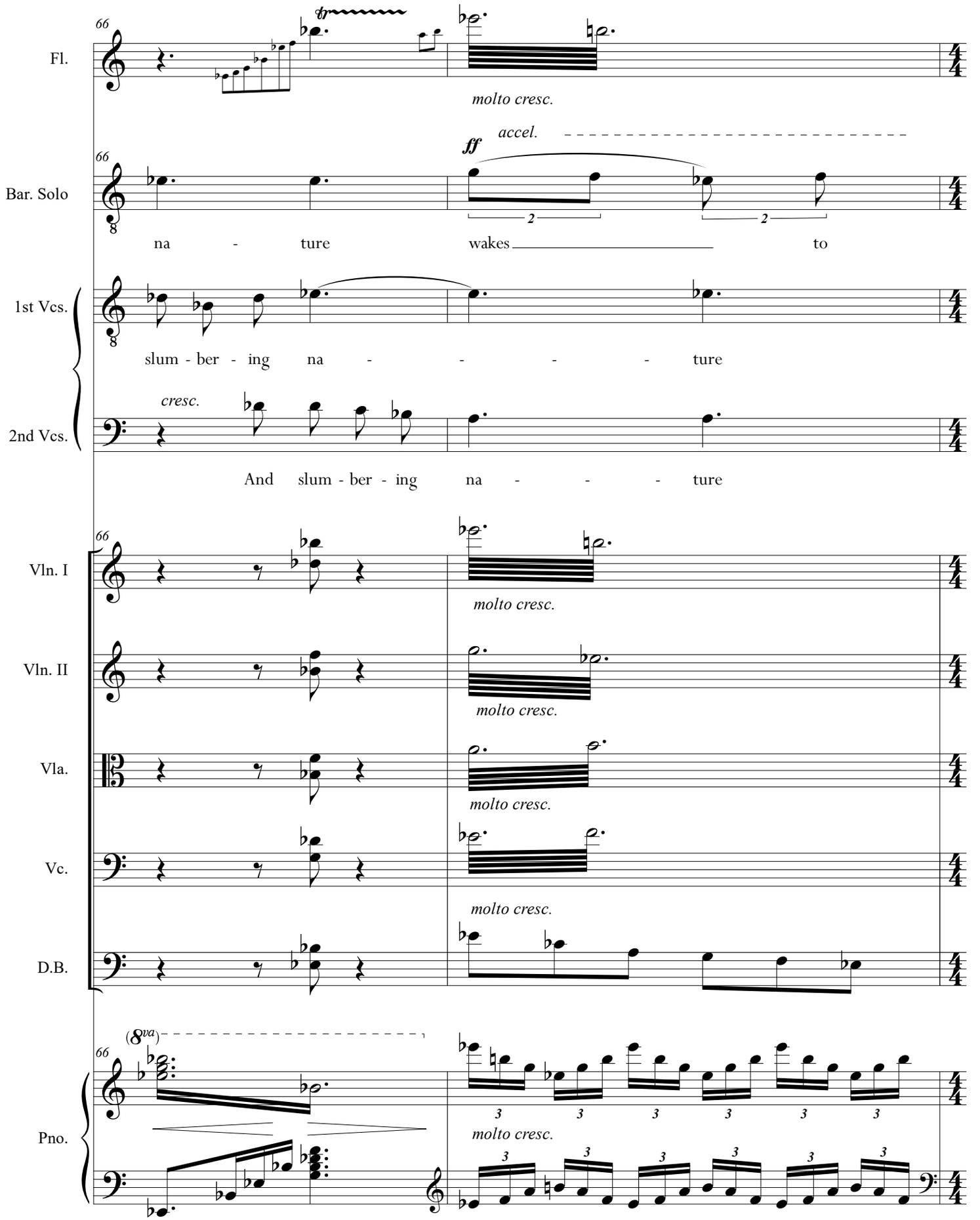

G
♩. = 40
accel.
48
Fl.
cresc. e accel.
Bar. Solo
misterioso
mp
1st Vcs.
But
2nd Vcs.
(8va)
Unis.
Vln. I
fp
Vln. II
Vla.
Vc.
D.B.
8va
Pno.
mp
fz
Ped.

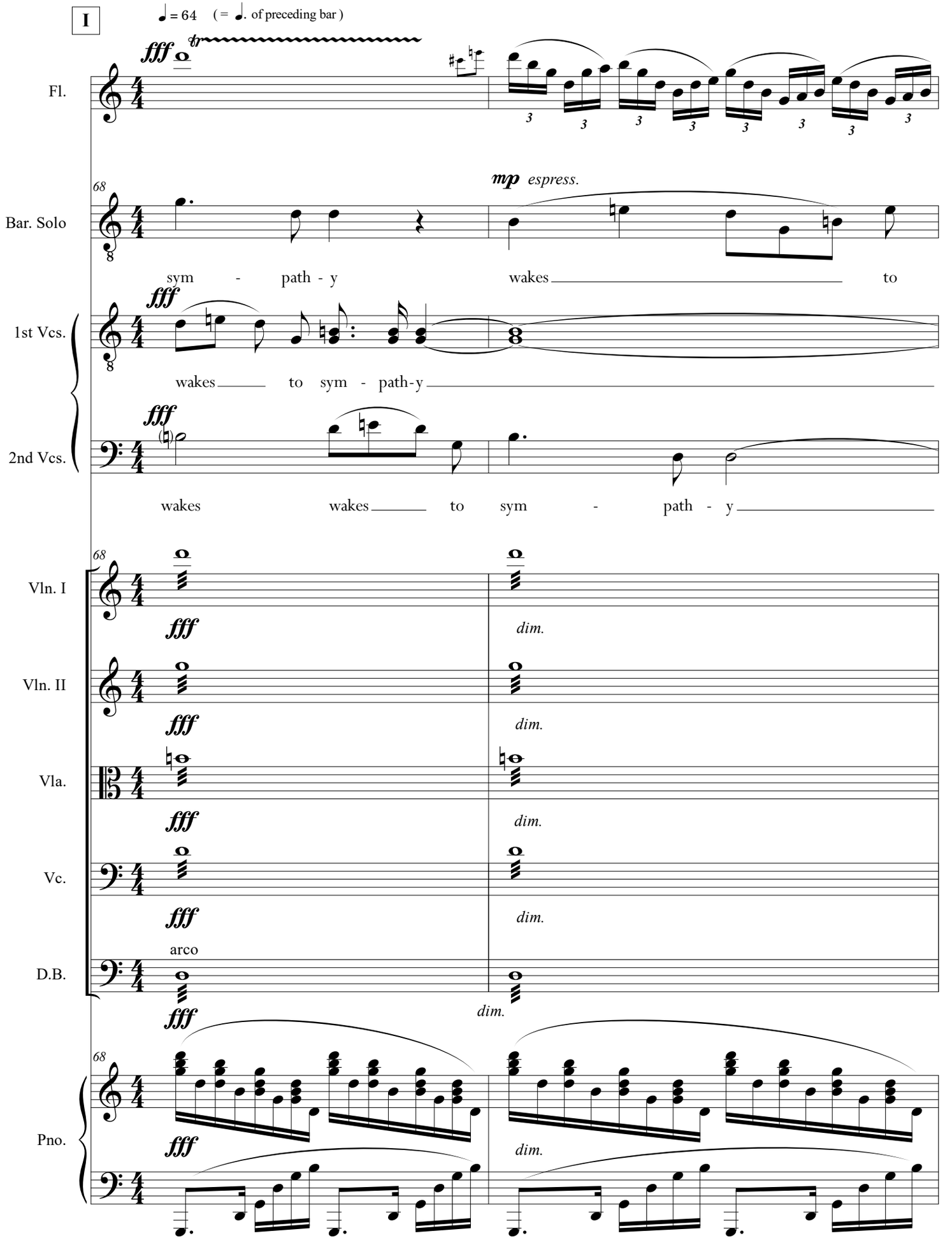

52
Fl.
52
Bar. Solo
p misterioso
Hark! the
1st Vcs.
hark! the night - wind slow - ly creep - ing by with
2nd Vcs.
hark! the night - wind slow - ly creep - ing by with
8va
52
Vln. I
cresc.
p cresc.
Vln. II
cresc.
p cresc.
Vla.
cresc.
p cresc.
Vc.
cresc.
mf
D.B.
mf
8va
52
Pno.
p cresc.

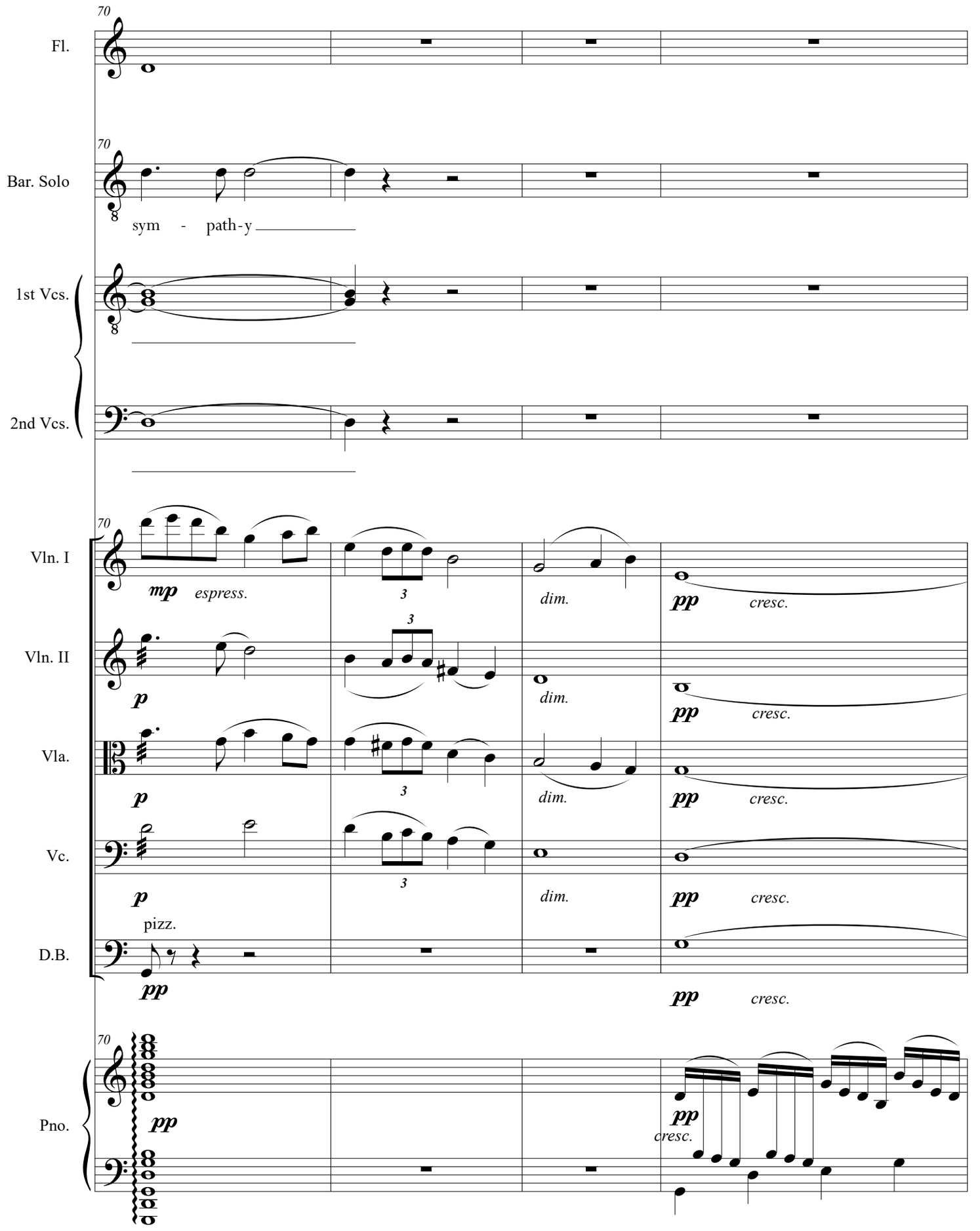

56
Fl.
p cresc.
f dim.
Bar. Solo
2
night-wind slow-ly creep-ing by
1st Vcs.
low, dull moan the spread-ing dark-ness fills
2nd Vcs.
low, dull moan the spread-ing dark-ness
(8va)
Vln. I
f dim. a p
p cresc.
f dim.
Vln. II
Vla.
Vc.
dim. a p
D.B.
Pno.

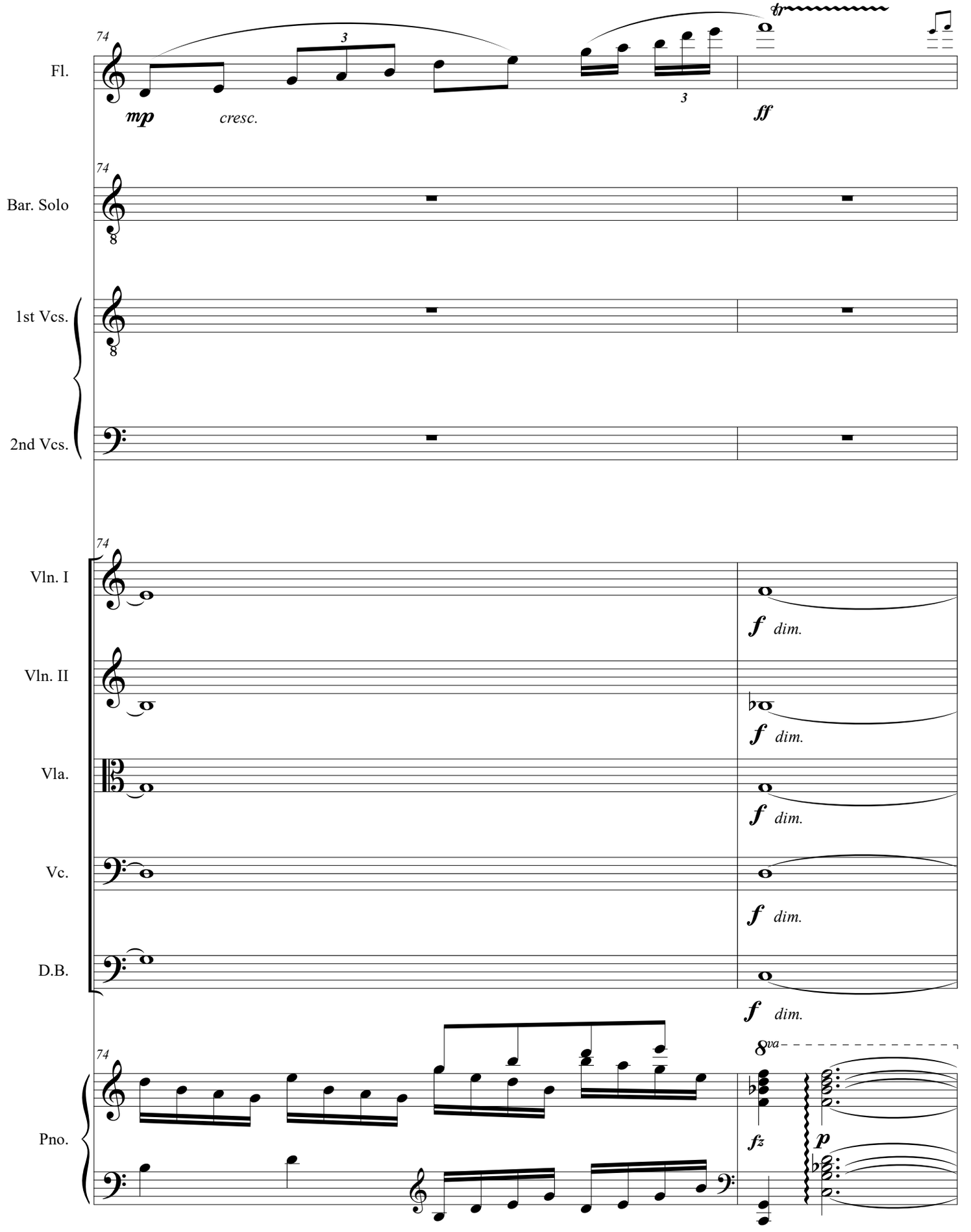

H
8va
accel.
Fl.
mp
accel.
60
Bar. Solo
mf ma tranquillo
1st Vcs.
And slum - ber - ing na - ture wakes to sym - - - path - y
mf ma tranquillo
2nd Vcs.
fills, And slum - ber - ing na - ture wakes to sym - - - path - y
60
Vln. I
mp
pizz.
fz
Vln. II
mp
pizz.
fz
Vla.
mp
pizz.
fz
Vc.
mp cresc.
f dim.
pizz.
fz
D.B.
mp
pizz.
60
Pno.
mp
mp
accel.

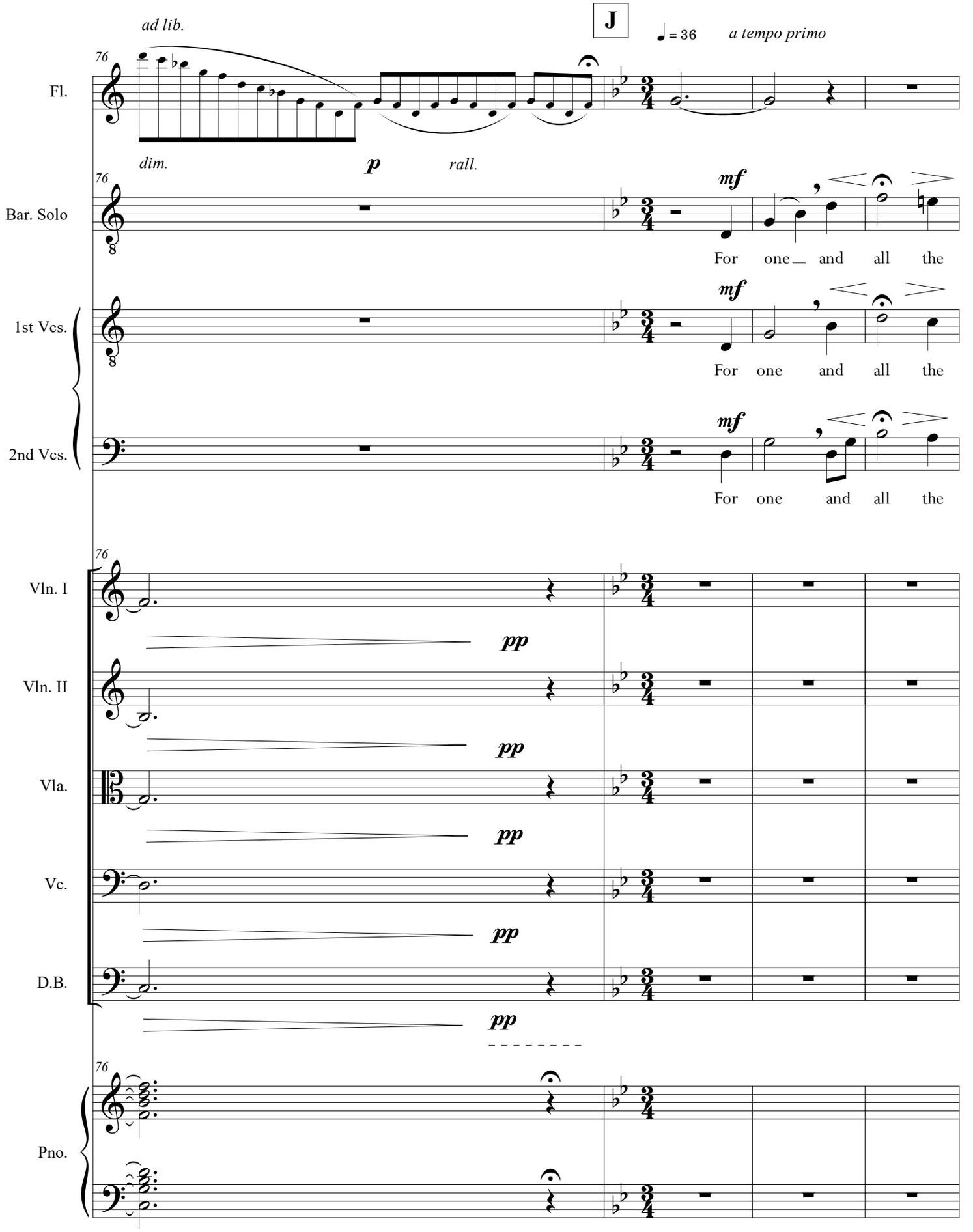

8va
64
Fl.
tr
accel.
mf
cresc.
Bar. Solo
And slum - ber - ing
lower
1st Vcs.
cresc.
And
2nd Vcs.
arco
pizz.
Vln. I
arco
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
D.B.
8va
Pno.
8va

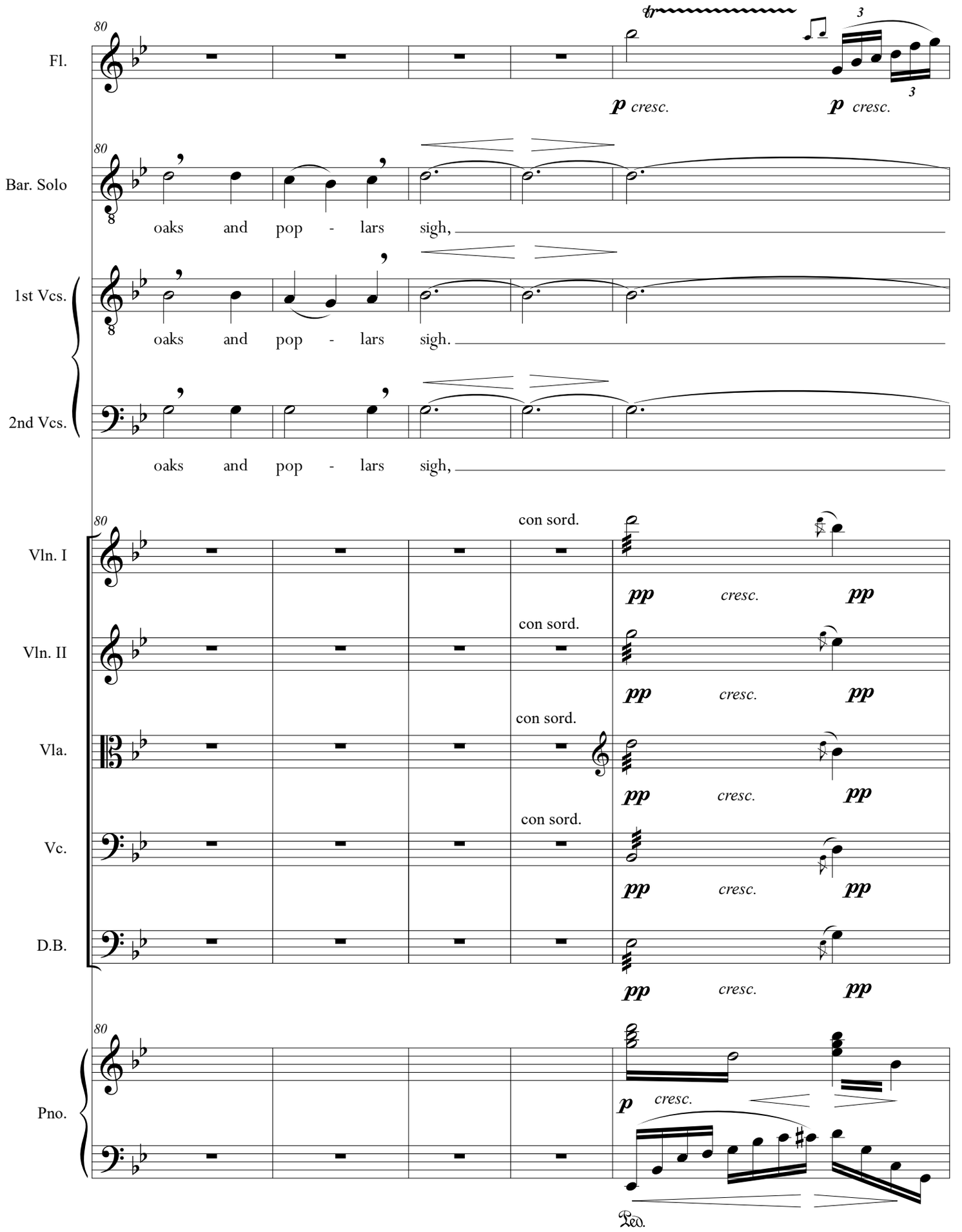

66
Fl.
tr
molto cresc.
Bar. Solo
ff
accel.
na - ture wakes to
1st Vcs.
slum - ber - ing na - - - - ture
2nd Vcs.
cresc.
And slum - ber - ing na - - - ture
Vln. I
Vln. II
Vla.
Vc.
D.B.
molto cresc.
(8va)
Pno.

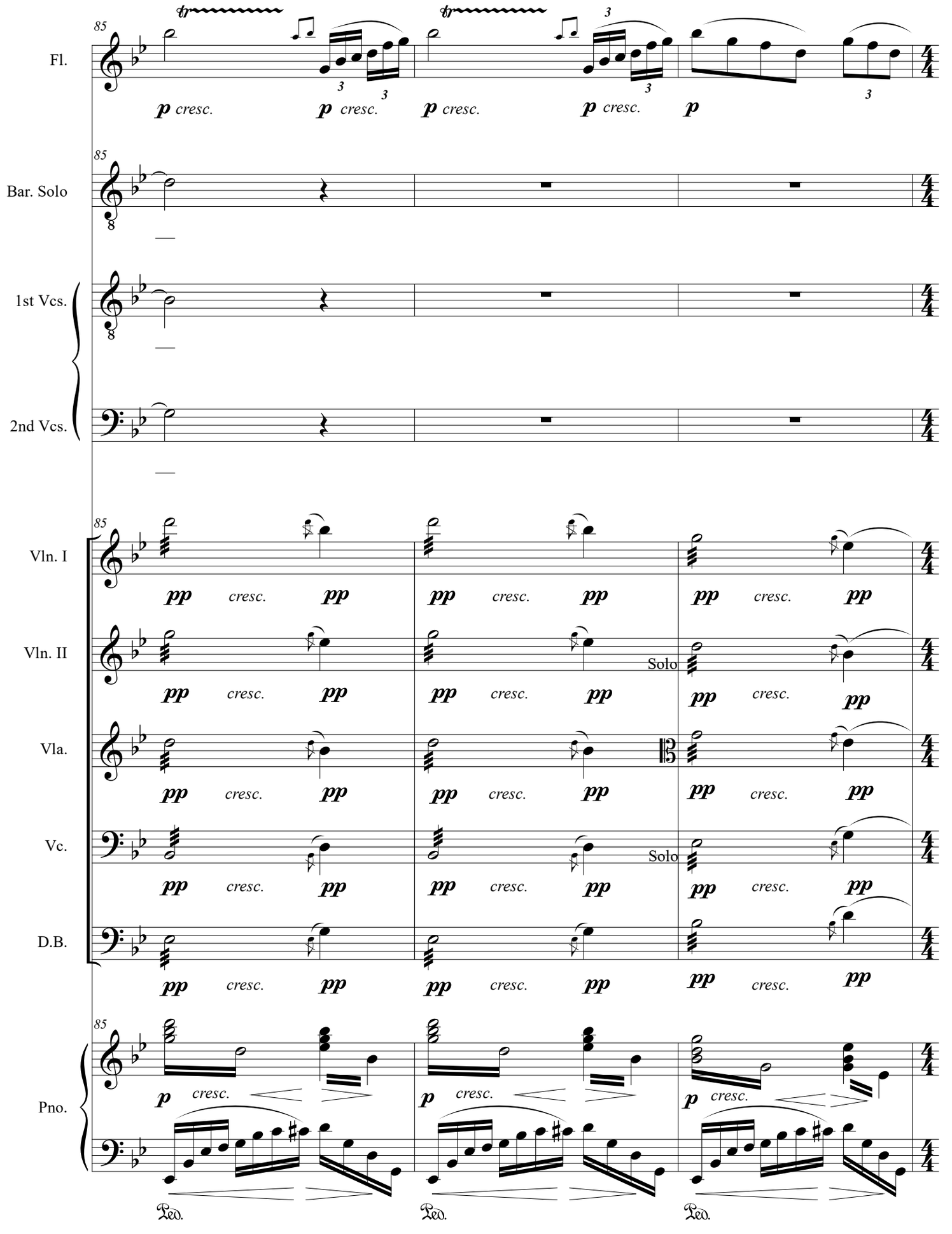

I
♩ = 64 (= ♩. of preceding bar)
fff
tr
Fl.
68
Bar. Solo
mp espress.
sym - path - y
wakes to
1st Vcs.
wakes to sym - path-y
2nd Vcs.
wakes wakes to sym - path - y
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
dim.
Pno.

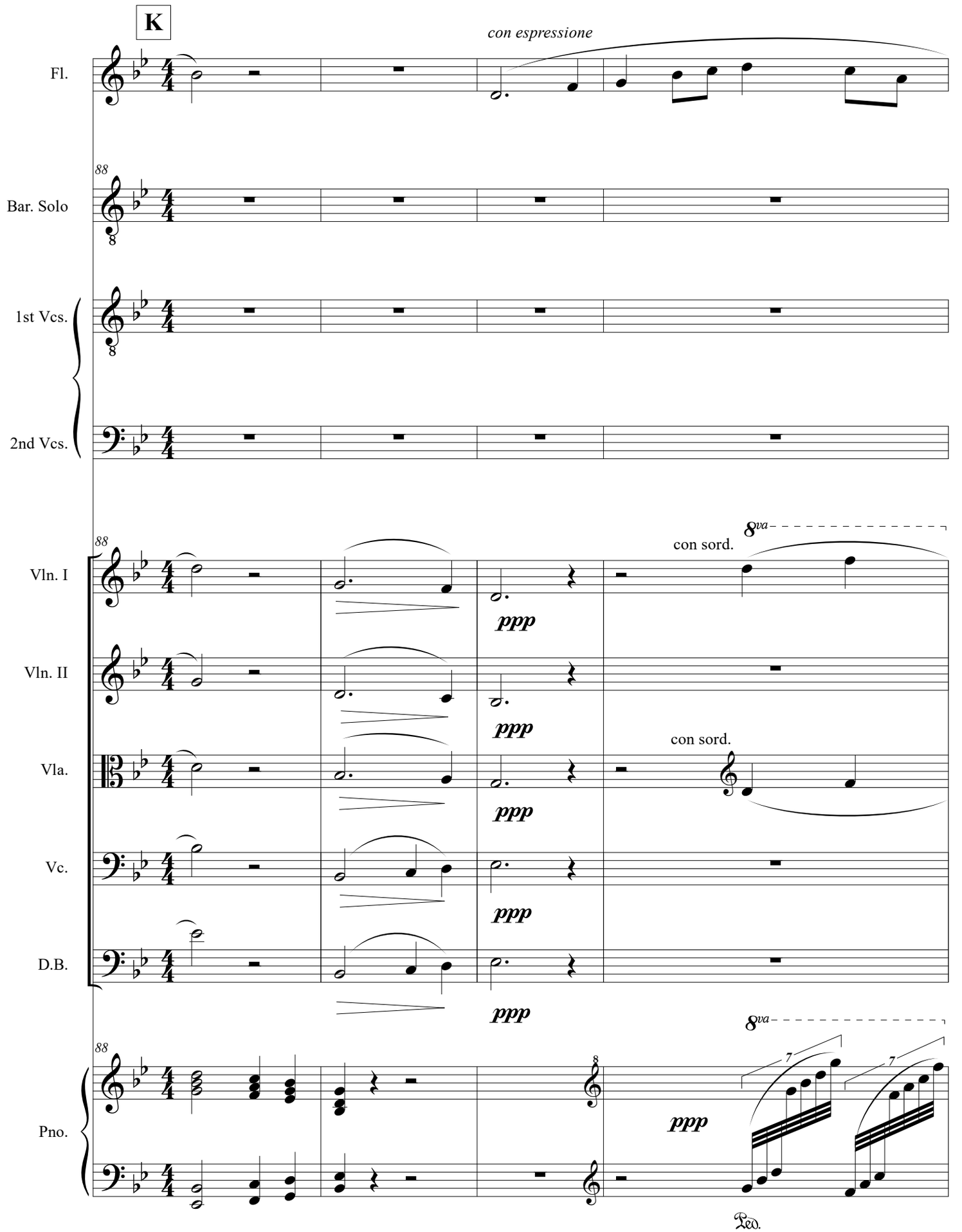

70
Fl.
Bar. Solo
sym - path-y
1st Vcs.
2nd Vcs.
Vln. I
mp espress.
dim.
pp cresc.
Vln. II
p
Vla.
Vc.
pizz.
D.B.
Pno.

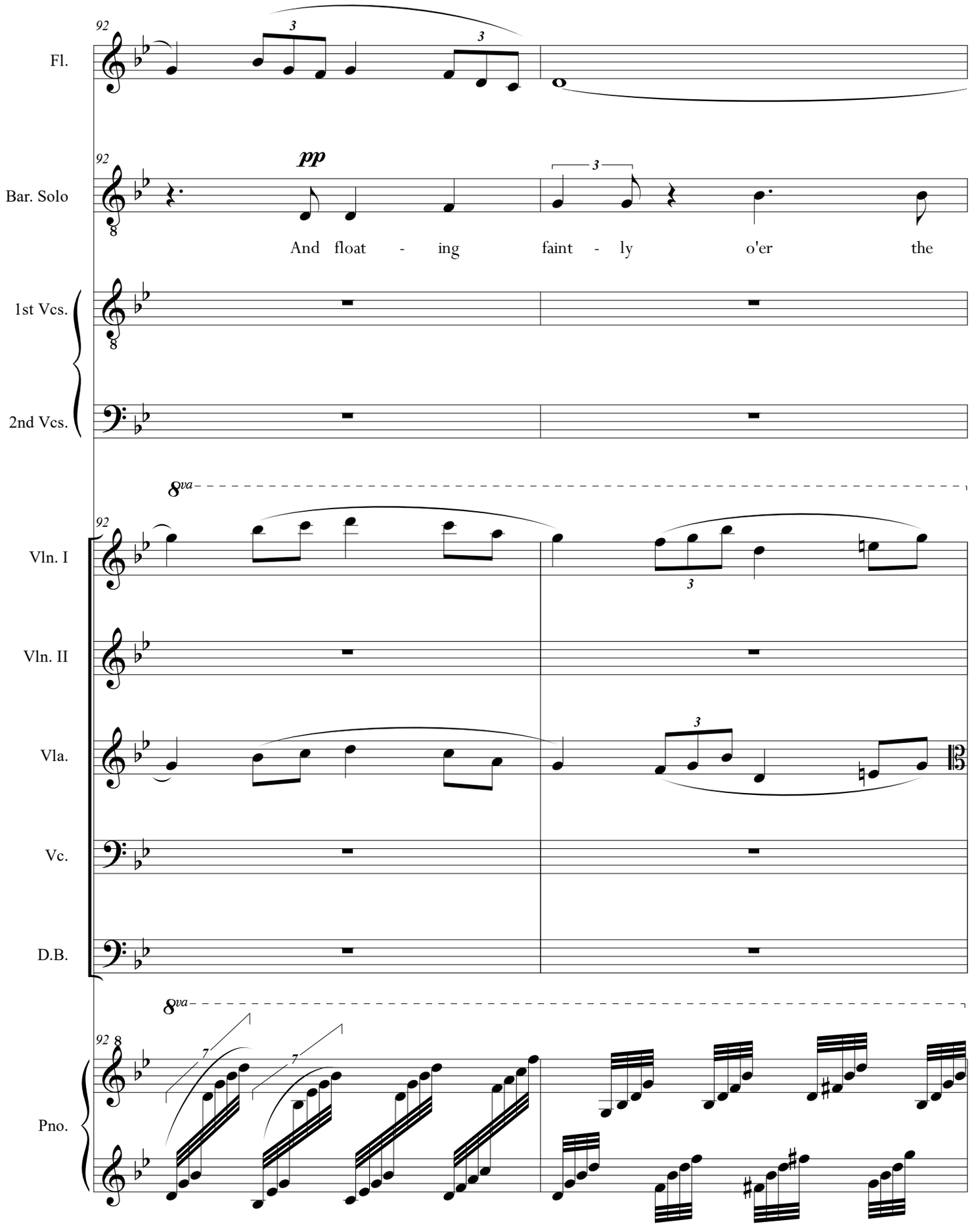

74
Fl.
mp
cresc.
3
3
tr
ff
74
Bar. Solo
8
1st Vcs.
8
2nd Vcs.
74
Vln. I
f dim.
Vln. II
f dim.
Vla.
f dim.
Vc.
f dim.
D.B.
f dim.
74
Pno.
8va
fz
p

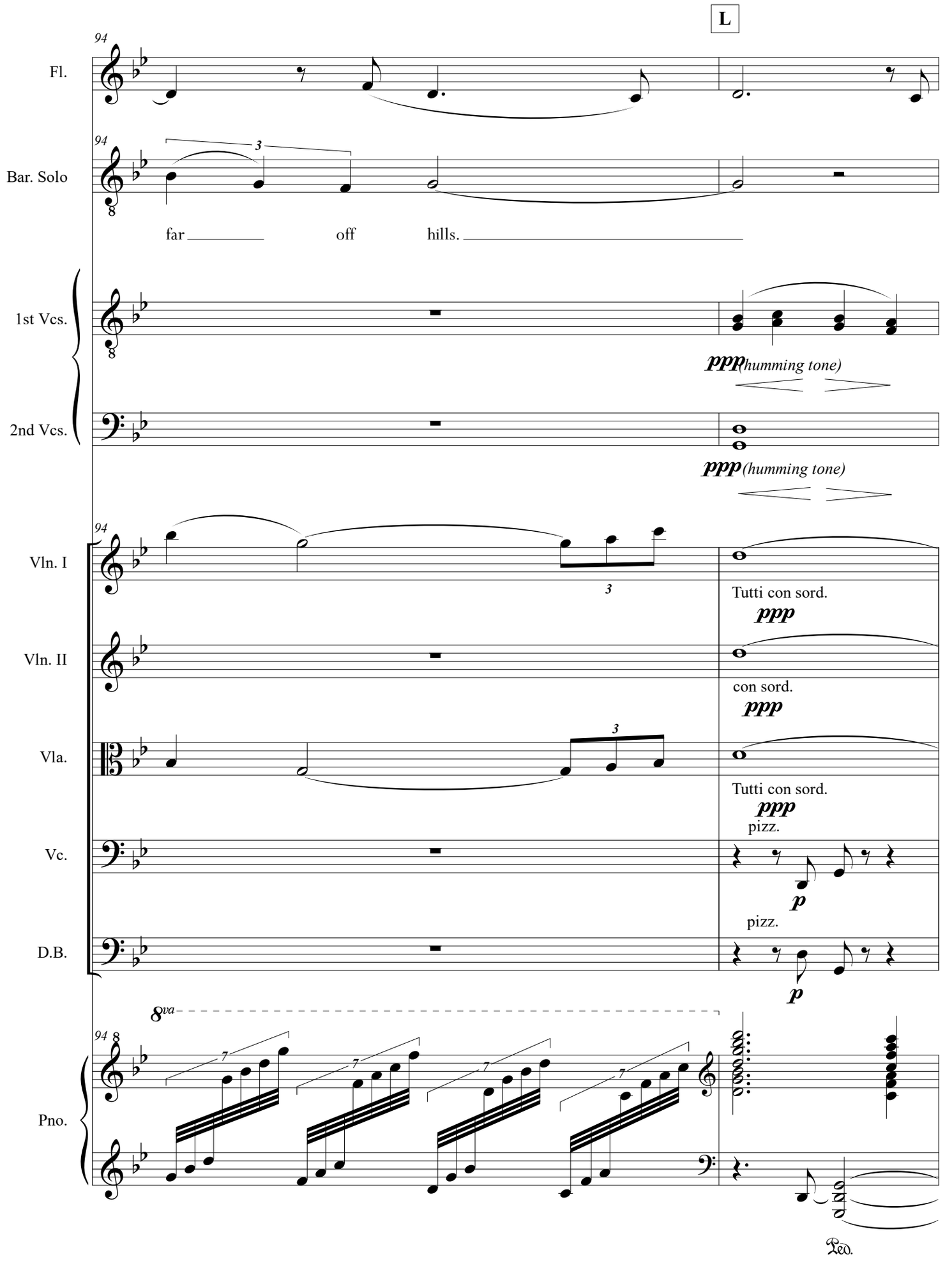

J
ad lib.
♩ = 36
a tempo primo
Fl.
dim.
p
rall.
Bar. Solo
mf
For one and all the
1st Vcs.
For one and all the
2nd Vcs.
For one and all the
Vln. I
pp
Vln. II
Vla.
Vc.
D.B.
Pno.

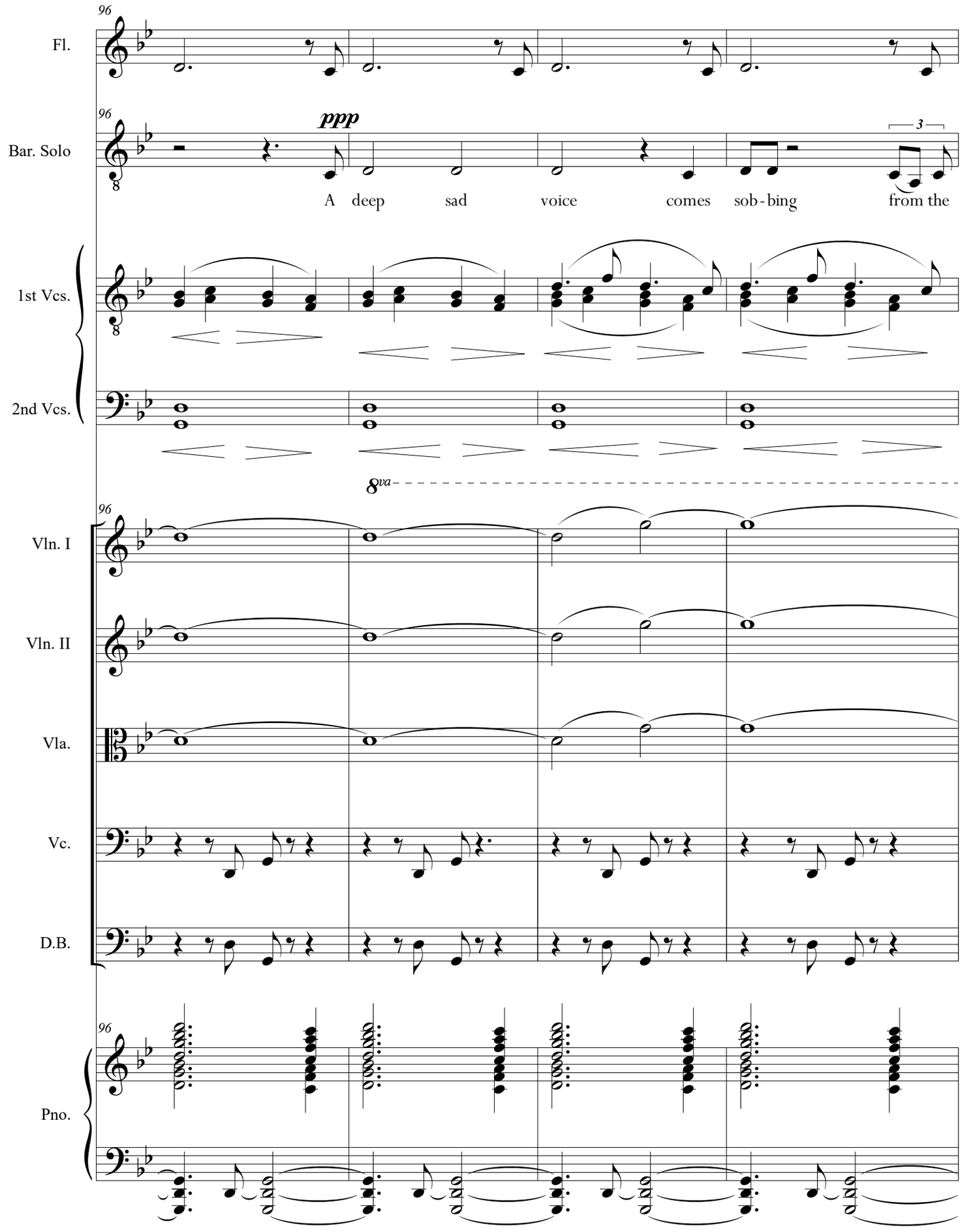

80
Fl.
tr
3
p cresc.
p cresc.
80
Bar. Solo
oaks and pop - lars sigh,
1st Vcs.
oaks and pop - lars sigh.
2nd Vcs.
oaks and pop - lars sigh,
80
Vln. I
con sord.
pp cresc. pp
Vln. II
con sord.
pp cresc. pp
Vla.
con sord.
pp cresc. pp
Vc.
con sord.
pp cresc. pp
D.B.
pp cresc. pp
80
Pno.
p cresc.
Ped.

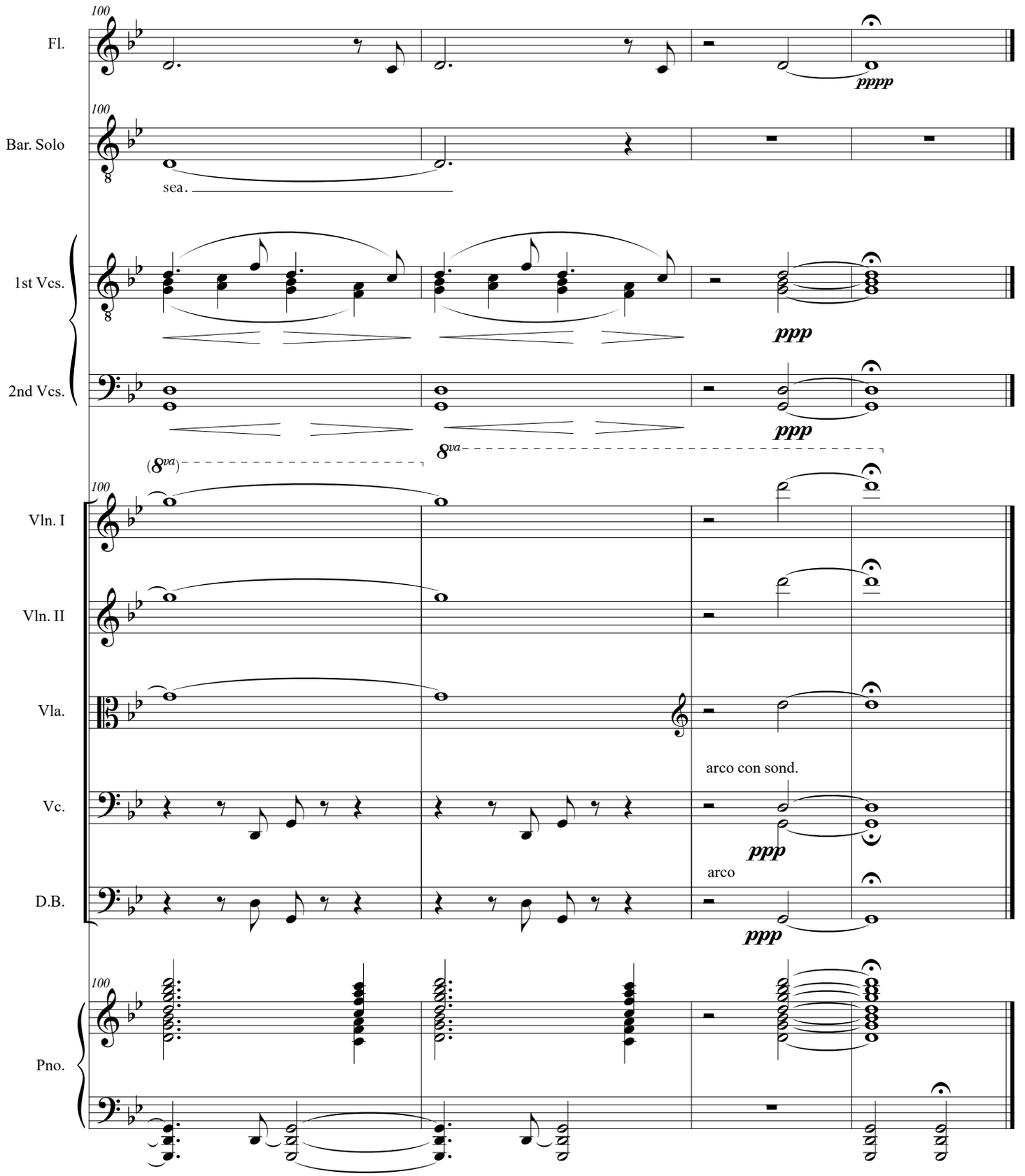

85
Fl.
p cresc.
Bar. Solo
1st Vcs.
2nd Vcs.
Vln. I
pp cresc.
Vln. II
Solo
Vla.
Vc.
D.B.
Pno.
Ped.


K
con espressione
Fl.
88
Bar. Solo
1st Vcs.
2nd Vcs.
88
Vln. I
8va
con sord.
ppp
Vln. II
ppp
Vla.
con sord.
ppp
Vc.
ppp
D.B.
ppp
88
Pno.
8
ppp
8va
7
7
Ped.


92
Fl.
3
3
92
Bar. Solo
pp
3
And float - ing faint - ly o'er the
1st Vcs.
2nd Vcs.
8va
92
Vln. I
3
Vln. II
Vla.
3
Vc.
D.B.
8va
92
Pno.
7
7


L
94
Fl.
94
Bar. Solo
3
far off hills.
1st Vcs.
ppp (humming tone)
2nd Vcs.
ppp (humming tone)
94
Vln. I
3
Tutti con sord.
ppp
Vln. II
con sord.
ppp
Vla.
3
Tutti con sord.
ppp
pizz.
Vc.
p
pizz.
D.B.
p
8va
94
Pno.
7
7
7
7
Ped.


96
Fl.
96
Bar. Solo
ppp
3
A deep sad voice comes sob-bing from the
1st Vcs.
2nd Vcs.
8va
96
Vln. I
Vln. II
Vla.
Vc.
D.B.
96
Pno.


100
Fl.
pppp
100
Bar. Solo
sea.
1st Vcs.
ppp
2nd Vcs.
ppp
(8va)
8va
100
Vln. I
Vln. II
Vla.
arco con sond.
Vc.
ppp
arco
D.B.
ppp
100
Pno.

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