



OFT, IN THE STILLY NIGHT

Poem by Thomas Moore

Set to Music by

C. Hubert H. Parry

Unaccompanied Part Song composed for the Eton College Musical Society, October 1866

VOCAL SCORE



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Cover Image: "The Blessed Damozel" by Dante Gabriel Rossetti, 1878



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4767
<i>Vocal Score:</i>	Unpublished
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - michael.mullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.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



Eton College, Berkshire, England

Oft, in the stilly night,
Ere slumber's chain has bound me,
Fond memory brings the light
Of other days around me;

The smiles, the tears,
Of boyhood's years,
The words of love then spoken;

The eyes that shone,
Now dimm'd and gone,
The cheerful hearts now broken!

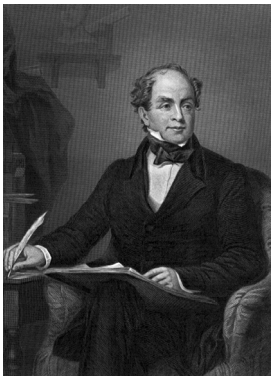
Thus, in the stilly night,
Ere slumber's chain hath bound me,
Sad memory brings the light
Of other days around me.

When I remember all
The friends, so link'd together,
I've seen around me fall,
Like leaves in wintry weather;

I feel like one
Who treads alone
Some banquet-hall deserted;

Whose lights are fled,
Whose garlands dead,
And all but he departed!

Thus in the stilly night,
Ere slumber's chain has bound me,
Sad memory brings the light
Of other days around me.



Thomas Moore (1779 – 1852) was an Irish poet, singer, songwriter, and entertainer.

In the early years of his career, Moore's work was largely generic and had he died at this point he would likely not have been considered an Irish poet. From 1806–1807 Moore dramatically changed his style of writing and focus. Following a request by a publisher he wrote lyrics to a series of Irish tunes, in collaboration with John Stevenson, which were published in several volumes. Moore became best known for these Irish Melodies which were enormously popular containing songs such as *The Minstrel Boy*, *The Last Rose of Summer*, *Believe Me If All Those Endearing Young Charms* and *Oft, in the Stilly Night*.

Moore is considered Ireland's National Bard and is to Ireland what Robert Burns is to Scotland.

Oft, in the Stilly Night

Part Song composed for the Eton Music Society

POEM BY

Thomas Moore
1815

MUSIC BY

C. Hubert H. Parry
October 1866

Soprano 1

Soprano 2

Tenor

Bass

For Rehearsal Only

Oft, in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem - 'ry brings the

Oft, in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem - 'ry brings the

Oft, in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem - 'ry brings the

Oft, in the stil - ly night, Ere slum - ber's chain has bound me, Fond mem - 'ry brings the

S 1

S 2

T

B

For Rehearsal Only

light of oth - er days a - round me; The smiles, the tears, the

light of oth - er days a - round me; The smiles, the tears, the

light of oth - er days a - round me; The smiles, the tears, the

light of oth - er days a - round me; The smiles, the

11

S 1 words of love then spo - ken; The eyes _____ that shone, now dimm'd and

S 2 words of love then spo - ken; The eyes that shone, dimm'd

T 8 words of love then spo - ken; the eyes _____ that shone, now dimm'd, now dimm'd and

B tears of boy-hood's years. _____ that shone, now dimm'd and

16

S 1 gone, _____ The cheer - ful hearts _____ now bro - ken!

S 2 gone, _____ the cheer - ful hearts now bro - ken!

T 8 gone, _____ the cheer - ful hearts _____ now bro - ken!

B gone, the cheer - ful hearts now bro - ken, the cheer - ful

dim.

16

dim.

21 *a tempo* *p*

S1 Now bro - ken! Thus in the stil - ly night, Ere slum - ber's chain has

S2 Now bro - ken! Thus in the stil - ly night, Ere slum - ber's chain has

T Now bro - ken! Thus in the stil - ly night, Ere slum - ber's chain has

B hearts now bro - ken! Thus in the stil - ly night, Ere slum - ber's chain has

26 *rallentando*

S1 bound me, Sad mem - 'ry brings the light of oth - er days a - round me.

S2 bound me, Sad mem - 'ry brings the light of oth - er days a - round me.

T bound me, Sad mem - 'ry brings the light of oth - er days a - round me.

B bound me, Sad mem - 'ry brings the light of oth - er days a - round me.

26 *rallentando*

31 *a tempo*

S 1 *p*
When I re-mem-ber all the friends, _____ so link'd to - geth - er, I've seen a -

S 2 *p*
When I re-mem-ber all the friends, so link'd _____ to - geth - er, I've seen a-round me

T *p*
8 When I re-mem-ber all the friends so link'd to - geth - er, I've seen 'round

B *p*
all the friends so link'd to - geth - er, I've seen a-round me

36 *a tempo*

S 1
round me fall like leaves in win - try weath - er; I feel who treads a-lone some

S 2
fall _____ like leaves in win - try weath - er; I feel, a - lone some

T
8 me fall _____ like leaves in win - try weath - er; I feel, a - lone some

B
fall like leves in win - try weath - er; a - lone some

41

S 1
ban-quet hall de - sert - ed, Whose lights _____ are fled, whose gar - lands

S 2
ban-quet hall de - sert - ed, are fled _____ whose gar - lands

T
8
ban-quet hall de - sert - ed, whose lights _____ are fled whose gar - lands

B
ban-quet hall de - sert - ed, whose lights _____ are fled whose gar - lands

46

S 1
dead, _____ and all but he _____ de - part - ed!

S 2
dead _____ and all but he - de - part - ed!

T
8
dead _____ and all but he _____ de - part - ed!

B
dead _____ and all but he de - part - ed, and all but

rallentando

dim.

46

rallentando

dim.

51 *a tempo*

S 1 He de-part - ed! Thus, in the still - y night, Ere slum - bers chain___ has

S 2 de - part - ed! Thus, in the still - y night, ___ Ere slum - bers chain___ has

T 8 de - part - ed! Thus, in the still - y night, ___ Ere slum - bers chain___ has

B he de-part - ed! Thus, in the stil - ly night, Ere slum - bers chain___ has

57 *rallentando*

S 1 bound me, Sad mem - 'ry brings the light of oth - er days a - round me.

S 2 bound me, Sad mem - 'ry brings the light of oth - er days a - round___ me.

T 8 bound me, Sad mem - ry brings the light of oth - er days a - round light me.

B bound me, Sad mem - 'ry brings the light of oth - er days___ a - round me.



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PUBLISHING

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