



TWILIGHT NIGHT

UNACCOMPANIED PART SONG FOR MIXED VOICES

POEM BY

Christina Rossetti
The Argosy - March 1866

MUSIC BY

John Ireland
1923

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.

Matthew W. Mehaffey
Editor

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



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

“Twilight Fantasy” by Edward Robert Hughes, 1911

Source Information

Full Score Manuscript
Vocal Score
Manuscript Transcription & Score Preparation

Unknown
Novello and Company, Ltd ©1923.
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

TWILIGHT NIGHT

UNACCOMPANIED PART SONG FOR MIXED VOICES

John Ireland was born in Bowdon, near Altrincham, Cheshire, into a family of English and Scottish descent and some cultural distinction. His father, Alexander Ireland, a publisher and newspaper proprietor, was aged 69 at John's birth. John was the youngest of the five children from Alexander's second marriage (his first wife had died). His mother, Annie Elizabeth Nicholson Ireland, was a biographer and 30 years younger than Alexander. She died in October 1893, when John was 14, and Alexander died the following year, when John was 15. John Ireland was described as "a self-critical, introspective man, haunted by memories of a sad childhood".

Ireland entered the Royal College of Music in 1893, studying piano with Frederic Cliffe, and organ, his second study, under Walter Parratt. From 1897 he studied composition under Charles Villiers Stanford. In 1896 Ireland was appointed sub-organist at Holy Trinity, Sloane Street, London SW1, and later, from 1904 until 1926, was organist and choirmaster at St Luke's Church, Chelsea.

Ireland began to make his name in the early 1900s as a composer of songs and chamber music. His Violin Sonata No. 1 of 1909 won first prize in an international competition organized by the well-known patron of chamber music W. W. Cobbett. Even more successful was his Violin Sonata No. 2: completed in January 1917, he submitted this to a competition organized to assist musicians in wartime. The jury included the violinist Albert Sammons and the pianist William Murdoch, who together gave the work its first performance at Aeolian Hall in New Bond Street on 6 March that year. As Ireland recalled, "It was probably the first and only occasion when a British composer was lifted from relative obscurity in a single night by a work cast in a chamber-music medium." The work was enthusiastically reviewed, and the publisher Winthrop Rogers offered immediate publication (the first edition was sold out even before it had been processed by the printers). A subsequent performance of the Violin Sonata by Ireland and the violinist Désiré Defauw drew a packed audience to the Wigmore Hall in London.

From 1923 he taught at the Royal College of Music. His pupils there included Richard Arnell, Ernest John Moeran, Benjamin Britten, composer Alan Bush, Geoffrey Bush (no relation to Alan), who subsequently edited or arranged many of Ireland's works for publication, Anthony Bernard and Percy Turnbull (who became a lifelong friend).

Ireland retired in 1953, settling in the hamlet of Rock in Sussex, where he lived in a converted windmill, Rock Mill, Washington, for the rest of his life. It was there he met the young pianist Alan Rowlands who would be Ireland's choice to record his complete piano music. He died of heart failure aged 82 at Rock Mill and is buried at St. Mary the Virgin in Shipley, near his home. His epitaph reads "Many waters cannot quench love" and "One of God's noblest works lies here."

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

Twilight Night

We met, hand to hand,
We clasped hands close and fast,
As close as oak and ivy stand;
But it is past:
Come day, come night, day comes at last.

We loosed hand from hand,
We parted face from face;
Each went his way to his own land
At his own pace:
Each went to fill his separate place.

If we should meet one day,
If both should not forget.
We shall clasp hands the accustomed way,
As when we met
So long ago, as I remember yet.

Where my heart is (wherever that may be)
Might I but follow!
If you fly thither over heath and lea,
O honey-seeking bee, O careless swallow!
Bid some for whom I watch keep watch for me.

Alas! That we must dwell, my heart and I,
So far asunder.
Hours wax to days, and days and days creep by;
I watch with wistful eye, I wait and wonder:
When will that day draw nigh—that hour draw nigh?

Not yesterday, and not I think to-day;
Perhaps to-morrow.
Day after day "to-morrow," thus I say:
I watched so yesterday in hope and sorrow,
Again to-day I watch the accustomed way.

Published in *The Argosy*, March 1866

Christina Rossetti
1866

John Ireland
1923

With moderate movement
Sustained and earnest

p *cresc.*

Soprano
We met hand to hand, — We clasped hands close and

Alto
We met hand to hand, — We clasped hands close and fast, —

Tenor
We met hand to hand, — We clasped hands close and

Bass
We met hand to hand, — We clasped hands close and

With moderate movement

p *cresc.*

For Rehearsal Only

4 *mf*

S fast, As close as oak and i - vy stand: —

A *mf* *p* *3*
— As close as oak and i - vy stand: — But it is

T *mf*
fast, As close as oak and i - vy stand:

B *mf*
fast, As close as oak and i - vy stand: —

4 *mf* *p* *3*

S *p* It is past; *f* Come day, come night, *dim.* come day, come

A *p* past, it is past; *f* Come day, come night, *dim.* come day, come

T *p* It is past; *f* Come day, come night, *dim.* come day, come

B *p* It is past; *f* Come day, come night, *dim.* come day, come

S *p* night, day comes at last, *pp* day comes at last. *p* We

A *p* night, day comes at last, *pp* day comes at last, *p* at last. We

T *p* night, day comes at last, *pp* day comes at last, *p* at last. We

B *p* night, day comes at last, *pp* day comes at last. *p* We

S *f* loosed hand from hand, *dim.* We part-ed face from face: *mf* Each went his way *dim.* to

A *f* loosed hand from hand, *mf* We part-ed face from face: *dim.* Each went his way *dim.* to

T *f* loosed hand from hand, *dim.* We part-ed face from face: *mf* Each went *dim.* to

B *f* loosed hand from hand, *mf* We part-ed face from face: *dim.* Each went his way *dim.* to

S *p* his own land At his own pace, *p* Each went to fill his sep - ar - ate

A *p* his own land At his own pace, *p* Each went to fill his sep - ar - ate

T *p* his own land, *p* Each went to fill his sep - ar - ate

B *p* his own land, *p* Each went to his sep - ar - ate

24 *p* *cresc.*
 S place. _____ If we should meet one day, _____ If
 A place. _____ If we should meet one day, _____ If
 T place. _____ If we should meet one day, _____ If
 B place. _____ If we should meet one day, _____ If

28 *poco f*
 S both should not for - get, We shall clasp hands the ac-cus-tomed way, _____
 A both should not for - get, We shall clasp hands the ac-cus-tomed way, _____ As when we
 T both should not for - get, We shall clasp hands the ac - cus-tomed way,
 B both should not for - get, We shall clasp hands the ac - cus-tomed way, _____

33 *p* *mf*
 S So long a - go, _____ We shall clasp hnds, _____ As when we
 A met, _____ So long a - go, _____ We shall clasp hands, _____ As when we
 T So long a - go, _____ We shall clasp hands, _____ As when we
 B So long a - go, _____ We shall clasp hands, _____ As when we

37 *poco rit.* *p* *pp*
 S met, _____ So long a - go, as I _____ re-mem - ber yet. _____
 A met, _____ So long a - go, _____ as I re-mem - ber yet. _____
 T met, so long a - go, _____ as I re-mem - ber yet. _____
 B met, _____ So long a - go, as I re-mem - ber yet. _____



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

20.2/02