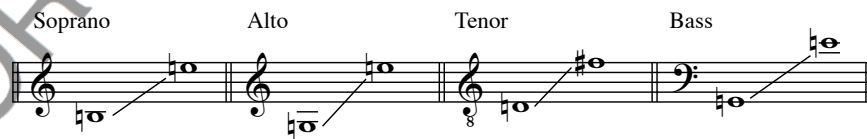


# IN THE GLOAMING

SATB *a cappella*

Words by Meta Orred  
Music by Annie Fortescue Harrison

Arrangement by Rebecca Oswald  
(2009)



Duration 3:30



Rebecca Oswald Music  
rebeccaoswald.com

**Rebecca Oswald** (b. 1958) is an award winning composer and lifelong pianist. Her catalogue includes music for piano as well as other solo instruments, various chamber ensembles, string and full orchestra, art songs, all types of choral ensembles including chorus with orchestra, a clarinet concerto, and an opera. She has also written music for film and games. She holds a Bachelor of Music degree, *summa cum laude*, in music theory and composition from Westminster Choir College (1998), and a Master of Music degree in music composition from the University of Oregon School of Music (2001). For more information please visit [rebeccaoswald.com](http://rebeccaoswald.com) or write to [rebecca@rebeccaoswald.com](mailto:rebecca@rebeccaoswald.com).

Rebecca Oswald

# IN THE GLOAMING

SATB *a cappella*

## Program notes:

A popular song in Victorian times, *In the Gloaming* was written by English composer Annie Fortescue Harrison (1851-1944), with words by Scottish poet and author Meta Orred (1844-1925) which were first published in her 1877 book entitled *Poems*. As a young adult, Harrison visited Hillsborough Castle, home of Lord Arthur William Hill, Marquis of Downshire. There she met Lord Arthur, a young widower; the two became friends and formed a romantic attachment. However, as the daughter of a Conservative Member of Parliament, Harrison was not in the Marquis's social class. When the Hill family expressed opposition to their union, Harrison left quietly. Several years later, Lord Arthur attended a concert where the song was performed. Something in its text about parted lovers inspired him to inquire into its authorship, and upon doing so he and Harrison were reunited. They married and lived many happy years together. With layered dynamics, a rich, chromatic palette, and a poignant, expressive tempo, this *a cappella* choral setting of *In the Gloaming* aims to evoke the poem's melancholy emotive content and the song's bygone era.

## Requests:

- (1) Please report all U.S. performances of this work to BMI (classical@bmi.com) and to me (rebecca@rebeccaoswald.com) by emailing a JPG or PDF of a program, flyer, poster, or ticket showing the title of my programmed work(s) and my name (Rebecca Oswald).
- (2) Similarly, please report all non-U.S. performances to the host country's national performance rights organization, to BMI (classical@bmi.com), and to me (rebecca@rebeccaoswald.com).

Many thanks! I hope you and your choir enjoy singing *In the Gloaming*.

— *Rebecca Oswald*



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## **In the Gloaming**

In the gloaming, O my darling!  
When the lights are dim and low,  
And the quiet shadows falling,  
Softly come and softly go,  
When the winds are sobbing faintly  
With a gentle, unknown woe,  
Will you think of me and love me,  
As you did once long ago?

In the gloaming, O my darling!  
Think not bitterly of me!  
Though I passed away in silence  
Left you lonely, set you free;  
For my heart was crushed with longing,  
What had been could never be;  
It was best to leave you thus, dear,  
Best for you and best for me.

It was best to leave you thus,  
Best for you and best for me.

Meta Orred

# In the Gloaming

SATB *a cappella*

Words by Meta Orred

Music by Annie Fortscue Harrison  
Arrangement by Rebecca Oswald

*Espressivo, rubato* (♩ = ca. 88)

*mp*

Soprano: In the gloam - ing, O my dar - ling! When the lights are dim and low, —

Alto: O my dar - ling! When the lights are dim and low, —

Tenor: When the lights are dim and low, —

Bass: Lights are dim and low —

Piano (reh. only): *mp*

5

S: And the qui - et shad - ows fall - ing, Soft - ly come and soft - ly go, —

A: And the qui - et shad - ows fall - ing, Soft - ly come and soft - ly go, —

T: Shad - ows fall - ing, Soft - ly come and soft - ly go, —

B: Soft - ly come and soft - ly go, —

Piano (reh. only): *p*

9 *poco accel.* *pp* *mf* *ritard.* *mp*

S Ooh, \_\_\_\_\_ With a gen - tle un - known woe, \_\_\_\_\_

A Ooh, \_\_\_\_\_ With a gen - tle un - known woe, \_\_\_\_\_

T 8 *mp* *mf* *mp*  
When the winds are sob - bing faint - ly With a gen - tle un - known woe, \_\_\_\_\_

B *mp* *mf* *mp*  
When the winds are sob - bing faint - ly With a gen - tle un - known woe, \_\_\_\_\_

9 *poco accel.* *pp* *mp* *mf* *ritard.* *mp*

13 *a tempo* *f* *mf* *mp*

S Will you think of me and love me, As you did once long a - go? \_\_\_\_\_

A Will you think of me and love me, As you did once long a - go? \_\_\_\_\_

T 8 *f* *mf* *mp*  
Will you think of me and love me, As you did once long a - go? \_\_\_\_\_

B *f* *mf* *mp*  
Will you think of me and love me, As you did once long a - go? \_\_\_\_\_

13 *a tempo* *f* *mf* *mp*

17 *pp* *ritard.* *a tempo* *p*

S Ooh. mm,

A *pp* *p* Ooh. Mm, mm,

T *pp* *mf* Ooh. In the gloam - ing, O my dar - ling! Think not bit - ter -

B *mp* *mf* Ooh. O my dar - ling! Think not bit - ter -

17 *pp* *mp* *ritard.* *a tempo* *p* *mf*

22

S mm, mm, mm.

A mm, mm, mm. *f* For

T *mp* *p* *mp* ly of me! Though I passed a - way in si - lence, Left you lone - ly, set you free;

B *mp* *p* *mp* ly of me! Though I passed a - way in si - lence, Left you lone - ly, set you free;

22 *pp* *mp* *p* *pp* *mp*

*poco accel.* *f* *ritard.* *mp*

S 27 For my heart was crushed with long - ing, What had been could nev - er be; —

A — my heart was crushed with long - ing, What had been could nev - er be; — *mp*

T 8 For my heart was crushed with long - ing, What had been could nev - er be; — *f* *mp*

B For my heart was crushed with long - ing, What had been could nev - er be; — *f* *mp*

27 *poco accel.* *f* *ritard.* *mp*

*a tempo* *mf* *mp* *p*

S 31 It was best to leave you thus, dear, Best for you and best for me; —

A *mf* It was best to leave you thus, dear, Best for you and best for me; — *mp* *p*

T 8 It was best to leave you thus, dear, Best for you and best for me; — *mf* *mp* *p*

B *mf* It was best to leave you thus, dear, Best for you and best for me; — *mp* *p*

31 *a tempo* *mf* *mp* *p*



35 *pp* *mp* *p* *riten.* *pp*

S Ooh, ooh. Best for you and best for me.

A Ooh, ooh. Best for you and best for me.

T Ooh, ooh. Best for you and best for me.

B *mp* *mf* *p* *pp*

It was best to leave you thus, Best for you and best for me.

35 *pp* *mp* *mf* *p* *pp* *riten.*

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