



Evening

**Henry Hiles
(1826-1904)**

Henry Hiles (1826-1904) was born in Shrewsbury, the youngest of six boys. He began studying the piano at the age of 4 and the organ a few years later. At age 13 he deputized at several churches in Shrewsbury and, at 18, was appointed organist at the Parish Church of Bury, near Manchester. In 1851, he struck out to Australia with the gold rush. He noted in a 1900 interview for *The Musical Times* that, in those Colonial days, “You had to fire off a revolver every night to show your neighbour that you possessed fire arms.” He spent £150 to find three ounces of gold and returned to England in 1857. He became organist at St. Michael Wood Street, London, but soon went to Manchester as organist at Henshaw’s Blind Asylum and St. Thomas Church, Old Trafford. He studied at Oxford where he earned a Bachelor and Doctor of Music degrees. He was editor and owner *The Quarterly Musical Review* from 1885-1888 and founded the *Society of Professional Musicians*. He taught at the Royal Manchester College of Music (University of Manchester) and was conductor of many important choral societies— at Knutsford, Blackburn, Preston, Warrington, and Manchester. He composed an oratorio, an operetta, some cantatas, piano pieces and many songs and part-songs.

Gentle Peace is crowning
Every hill and dell;
Nature slumbers— owning
Night’s enchanting spell.
Still, with wild endeavor,
Falls the stream below,
Gurgling onward ever
With unceasing flow.

Ne’er doth Night allure it
Soft repose to try;
Nor the tinkling vespers
Sound its lullaby.
So, in all thy longings,
None but God beside,
Hath the power to give thee
Rest at eventide.

Frederick Ellis

Evening

Andante ♩ = 108

Henry Hiles

S
Gen - tle Peace is crown - ing Ev - 'ry hill and dell;

A
Gen - tle Peace is crown - ing Ev - 'ry hill and dell; Na - ture

T
Gen - tle Peace is crown - ing Ev - 'ry hill and dell; Na - ture

B
Gen - tle Peace is crown - ing Ev - 'ry hill and dell;

S
cresc. Na - ture slum - bers— own - ing Night's en - chant - ing spell. *dim.*

A
cresc. slum - bers, slum - bers— own - ing Night's en - chant - ing spell, en - chant - ing *dim.*

T
cresc. slum - bers, slum - bers— own - ing Night's en - chant - ing spell, en - chant - ing *dim.*

B
cresc. Na - ture slum - bers— own - ing Night's en - chant - ing spell. *dim.* Still, with

Evening

5 *cresc.*

S Still, with wild en - dea - vor, Falls the stream be - low,

A *cresc.* spell. With wild en - dea - vor, Falls the stream be - low, the stream be -

T *cresc.* spell. With wild en - dea - vor, Falls the stream be - low, the stream be -

B *cresc.* wild, with wild en - dea - vor, Falls the stream be - low, the stream be -

7 *f* *p cresc.*

S Gur - gling on - ward ev - er With un - ceas - ing flow,

A *f* *p cresc.* low, Gur - gling ev - er With un - ceas - ing flow,

T *f* *p cresc.* low, Gur - gling ev - er With un - ceas - ing flow,

B *f* *p cresc.* low, Gur - gling ev - er With un - ceas - ing flow, un - ceas - ing

9 *f* *dim.*

S Gur - gling on - ward ev - er With un - ceas - ing flow, un -

A *f* *dim.* Gur - gling on - ward ev - er With un - ceas - ing flow, un - ceas - ing

T *f* *dim.* Gur - gling on - ward ev - er With un - ceas - ing flow, un - ceas - ing

B *f* *dim.* flow, Gur - gling ev - er With un - ceas - ing flow, un -

Evening

11

S
ceas - - ing flow, un - ceas - ing flow. *pp rall.*

A
flow, Gur - gling on - ward ev - er with un - ceas - ing flow. *pp rall.*

T
flow, Gur - gling on - ward ev - er With un - ceas - ing flow. *pp rall.*

B
ceas - - ing flow, un - ceas - ing flow. *pp rall.*

13

S
Ne'er doth Night al - lure it Soft re - pose _____ to try;

A
Ne'er doth Night al - lure it Soft re - pose _____ to try; Nor the

T
Ne'er doth Night al - lure it Soft re - pose _____ to try; _____ Nor the

B
Ne'er doth Night al - lure it Soft re - pose _____ to try;

15

S
cresc. Nor the tink - ling ves - pers Sound its *dim.* lul - la - by.

A
cresc. tink - ling, tink - ling ves - pers Sound its *dim.* lul - la - by, its lul - la -

T
cresc. tink - ling, tink - ling ves - pers Sound its *dim.* lul - la - by, its lul - la -

B
cresc. Nor the tink - ling ves - pers Sound its *dim.* lul - la - by. So, in

Evening

17 *cresc.*

S So, in all thy long - ings, None but God be - side,

A *cresc.*
by. In all thy long - ings, None but God be - side, Hath pow'r, hath

T *cresc.*
by. In all thy long - ings, None but God be - side, Hath pow'r, hath

B *cresc.*
all, in all thy long - ings, None but God be - side, Hath pow'r, hath

19 *f* *p cresc.*

S Hath the pow'r to give thee Rest at ev - en - tide,

A *f* *p cresc.*
pow'r to give thee Rest at ev - en - tide,

T *f* *p cresc.*
pow'r to give thee Rest at ev - en - tide,

B *f* *p cresc.*
pow'r, hath pow'r to give thee Rest at ev - en - tide, at ev - en -

21 *f* *dim.*

S Hath the pow'r to give thee Rest at e - ven - tide, at

A *f* *dim.*
Hath the pow'r to give thee Rest at e - ven - tide, at e - ven -

T *f* *dim.*
Hath the pow'r to give thee Rest at e - ven - tide, at e - ven -

B *f* *dim.*
tide, Hath pow'r to give thee Rest at e - ven - tide, at

Evening

23

S e - - - ven - tide, at e - ven - tide. *pp rall.*

A tide, Hath the pow'r to give thee Rest at e - ven - tide. *pp rall.*

T tide, Hath the pow'r to give thee Rest at e - ven - tide. *pp rall.*

B e - - - ven - tide, at e - ven - tide. *pp rall.*

Novello and Company
(1869-1885)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

