

To Night. Part-Song

Author(s): Percy Pitt

Source: *The Musical Times and Singing Class Circular*, Vol. 40, No. 680 (Oct. 1, 1899), pp. 677-681

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3367566>

Accessed: 31-12-2015 22:32 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

PART-SONG.

Words Anonymous.*

Composed by PERCY FITT.
Op. 30, No. 1.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante sostenuto.

SOPRANO. *p* Come, so-lemn Night, and spread thy pall . . . Wide o'er slumb'ring shore and

ALTO. *p* Come, so - lemn Night, and spread thy pall o'er slumb'ring shore and

TENOR. *p* Come, so-lemn Night, and spread thy pall Wide o'er slumb'ring shore and

BASS. *p* Come, so-lemn Night, and spread thy pall . . . Wide o'er slumb'ring shore and

Andante sostenuto.

PIANO. *p* (For practice only.)

mf sea, . . . And hang a - long thy vault - ed hall The star - lights of e -

mf sea, . . . And hang . . a - long thy vault - ed hall The star - lights of e -

mf sea, And hang a - long . . thy . . vault - ed hall The star - lights of e -

mf sea, And hang . . . a - long thy vault - ed hall The star - lights of e -

mf

* From "The Leisure Hour," by permission of the Editor.

Copyright, 1899, by Novello and Company, Limited.

ter - ni - ty; Thy bea-cons beau-ti-ful and bright— . . . Isles in an o-cean of the

ter - ni - ty; Thy bea-cons beau-ti-ful and bright— Isles in an o - cean of the

ter - ni - ty; Thy bea-cons beau-ti-ful and bright— . . . Isles in an o-cean of the

ter - ni - ty; . . Thy bea-cons beau-ti-ful and bright—Isles in an o - - cean of the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. Dynamics include *mf* and *cres.* The lyrics are: "ter - ni - ty; Thy bea-cons beau-ti-ful and bright— . . . Isles in an o-cean of the".

blest— That guide the part-ed spi-rit's flight Un-to the land . . . of rest.

blest— That guide the part - ed . . spi-rit's flight . . . Un-to the land of rest.

blest— That guide the spi - rit's flight . . Un - to . . the land of rest.

blest— That guide the spi - rit's flight . . Un - to the land of rest.

The second system of the musical score continues the vocal and piano parts. Dynamics include *mf*, *f*, and *rall.* The lyrics are: "blest— That guide the part-ed spi-rit's flight Un-to the land . . . of rest." and "blest— That guide the spi - rit's flight . . Un - to . . the land of rest.".

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The lyrics are: 'Come— for the eve-ning glo-ries fade, . . . Quench'd in o-cean's depths pro - found ; . . .'. The dynamics range from 'p' to 'mf'.

Come— for the eve-ning glo-ries fade, . . . Quench'd in o-cean's depths pro - found ; . . .

Come— for the eve - ning glo-ries fade, in o-cean's depths pro - found ; Come . .

Come— for the eve-ning glo-ries fade, Quench'd in o-cean's depths pro - found ; . . .

Come— for the eve-ning glo - ries' fade, . . . Quench'd in o-cean's depths pro - found ; Come . .

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Come with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A - . . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A - Come . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A - . . with thy so - li - tude and shade, Thy si - lence and . . thy'. The dynamics range from 'p' to 'mf'.

Come with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -

. . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -

Come . . with thy so - li-tude and shade, Thy si - lence and thy sound ; . . A -

. . with thy so - li - tude and shade, Thy si - lence and . . thy

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The lyrics are: "wake the deep and lone-ly lay From wood . . and stream, of sad-d'ning sound; . . . A-wake the deep . . and lone-ly lay From". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. Crescendo markings (*cres.*) are placed above the vocal staves and below the piano accompaniment.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "tone; . . The . . har-mo-nies un-heard by day, . . . the tone; . . The har-mo-nies un-heard by day, The mu-sic all thine own, . . The har-mo-nies un-heard . . by . . day, The mu-sic . . all thine own, 1st Bass. wood and stream, of sad-d'ning tone; . . Come, 2nd Bass. wood and stream, of sad-d'ning tone; . . Come,". The piano accompaniment continues with the same melodic and harmonic structure. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The system concludes with a final piano accompaniment line.

har - - - - - mo - nies, . . . The mu - sic all thine

Come, so - lemn Night, and spread thy . . . pall,

Come, so - lemn Night, and spread

Come, so - lemn Night, and spread thy . . . pall,

Come, so - lemn Night, and

Detailed description: This block contains the first system of a musical score. It features five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *mf*, *f*, *marcato*, and *f marcato*. The key signature has two flats, and the time signature is common time.

own, all thine own! Come, . . . so - lemn Night!

. . . and spread . . . thy . . . pall. Come, . . . so - lemn Night!

. . . spread . . . thy . . . pall. Come, . . . so - lemn Night!

. thy . . . pall. Come, so - lemn Night!

spread . . . thy . . . pall. Come, so - lemn Night!

Detailed description: This block contains the second system of the musical score. It continues with five staves (vocal and piano). Dynamics include *p*, *pp*, and *ppp*. The piano part features triplets and sustained chords. The lyrics are repeated for each vocal part.