



AT NIGHT

EDWARD HECHT
(1832-1887)

AT NIGHT

Edward Hecht

Moderato ♩ = 88

S
A
T
B 1
B 2

At night, when all is still a -
At night, when all is still a -
At night, when all is still a -
At night, when all is still a -
At night, at night, when all is still a -

The musical score is written for five voices: Soprano (S), Alto (A), Tenor (T), Bass 1 (B 1), and Bass 2 (B 2). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The lyrics are: 'At night, when all is still a -'. The Soprano part begins with a rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. The Alto part begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor part begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Bass 1 part begins with a rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Bass 2 part begins with a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are placed below the corresponding vocal lines.

AT NIGHT

4 *ten.* *p* <>

S round, How sweet to hear the sound, the sound Of

A round, How sweet to hear the sound, the sound Of

T *ten.* *p* <>

T round, How sweet to hear the sound, the sound Of

B 1 *ten.* *p* *leggiero*

B 1 round, How sweet to hear the dis - tant sound, the dis - tant sound Of

B 2 *ten.* *p* *leggiero*

B 2 round, How sweet to hear the dis - tant sound, the dis - tant sound Of

7 *cresc.* *dim.*

S foot - step, com - ing soft and light, com - ing soft and light! When

A foot - step, com - ing soft and light!

T *cresc.* *dim.*

T foot - step, com - ing soft and light, com - ing soft and light! When all is

B 1 foot - step, com - ing soft and light!

B 2 foot - step, com - ing soft and light!

AT NIGHT

10

S all is still a - round, _____

A *p* When all is still _____ *cresc.* com - ing soft and light, _____ *dim.* When

T still, is still a - round, _____

B 1 _____

B 2 _____ com - ing soft and light, _____ When all is

13

S _____ *>* *dolce tranquillo* What pleas - ure

A *>* all is still a - round, _____ *>* *dolce tranquillo* What pleas - ure

T _____

B 1 *p* *>* When all is still a - round, _____ *>* *dolce tranquillo* What pleas - ure

B 2 *>* still, is still a - round, _____ *>* *dolce tranquillo* What pleas - ure

AT NIGHT

16

S in the anx - ious beat, With which the bos - om flies to meet That foot, that

A in the anx - ious beat, With which the bos - om flies to meet That foot, that

T What pleas - ure when the bos - om flies to meet That foot, that

B 1 in the anx - ious beat, With which the bos - om flies to meet That foot, that

B 2 in the anx - ious beat, With which the bos - om flies to meet That foot, that

19

S *ten.* *p* *leggiero* foot that comes so soft at night, that comes so soft at

A *ten.* *p* *leggiero* foot that comes so soft at night, that comes so soft at

T *ten.* *p* *leggiero* foot that comes so soft at night, that comes so soft at

B 1 *ten.* *p* *leggiero* foot that comes so soft at night, that comes so soft at

B 2 *ten.* *p* *leggiero* foot that comes so soft at night, that comes so soft at

AT NIGHT

22

S
night, so soft at night! night!

A
night, so soft at night! night!

T
night, so soft at night! night!

B 1
night, so soft at night! night!

B 2
night, so soft at night! At night! And

dim. *rit.* *p* 1. *a tempo* 2. *a tempo*

26

S
And then, at night, how sweet to

A
And then, at night, how sweet to

T
And then, at night, how sweet to

B 1
And then, at night, how sweet to

B 2
then, and then, at night, how sweet to

p

AT NIGHT

29

S say, "Tis late, my

A say, "Tis late, my

T say, "Tis late, my love!" and chide de -

B 1 say, "Tis late, my

B 2 say, "Tis late, my

dim. pp

dim. pp

p cresc.

dim. pp

dim. pp

32

S love!" "Tis late, my love!" and chide de - lay, and chide

A love!" "Tis late, my love!" "Tis

T lay, "Tis late, my love, my love!"

B 1 love!" "Tis late, my love!" and

B 2 love, late my love!" "Tis late, my love!" and

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

AT NIGHT

35

S de - lay, and chide de -

A late, my love!" "'Tis late, my

T and chide de - lay, and

B 1 chide de - lay, and chide de -

B 2 chide de - lay, and chide de -

38

S lay, Tho' still the west - - ern

A love!" and chide de - lay, and chide

T chide de - lay,

B 1 lay, "'Tis late, 'tis late, my love!" and chide de -

B 2 lay, Tho' still the west - - ern

AT NIGHT

41 *fz* *rit.* *dim.* *a tempo tranquillo*

S clouds are bright; Oh! hap - py,

A de - lay, and chide de - lay, hap - py,

T "Tis late, my love!" "Tis late!"

B 1 lay, and chide de - lay, hap - py,

B 2 *fz* *rit.* *dim.* *a tempo tranquillo*
clouds are bright; Oh! hap - py,

44 *cresc.* *f*

S too, the si - lent press, The el - o - quence of mute ca - ress, of mute ca -

A too, the si - lent press, The el - o - quence of mute ca - ress, of mute ca -

T Oh! hap - py el - o - quence of mute ca - ress, of mute ca -

B 1 *cresc.* *f*
too, the si - lent press, The el - o - quence of mute ca - ress, of mute ca -

B 2 *cresc.* *f*
too, the si - lent press, The el - o - quence of mute ca - ress, of mute ca -

AT NIGHT

47 *ten.* *leggiero* *f* *decesc.*

S
ress, With those we love, with those we love ex - chang'd at

A
ress, With those we love, with those we love ex - chang'd at

T
ress, With those we love, with those we love ex - chang'd at

B 1
ress, With those we love, with those we love ex - chang'd at

B 2
ress, With those we love, with those we love ex - chang'd at

50 *dim.* *p* *rit. dim.*

S
night! ex - chang'd at night!

A
night! ex - chang'd at night!

T
night! ex - chang'd at night! how

B 1
night! ex - chang'd at night! how

B 2
night! ex - chang'd at night! how

AT NIGHT

53

S
A
T
B 1
B 2

at night! at night!
how sweet at night! at night!
sweet, how sweet at night! at night!
sweet, how sweet at night! at night!
at night! at night!

Stanley Lucas, Weber & Co.
(1876)

Eduard (Edward) Hecht (1832-1887) was born in Dürkheim in Haardt, Germany, and trained by his musical father in Frankfort. He moved to England 1854 and settled in Manchester. He became chorus-master & sub-conductor of the Hallé orchestra. He was a committed teacher of piano but also taught harmony & composition at Owens College. As conductor, he held positions with the Manchester Liedertafel, the St. Cecilia Choral Society and the Stretford choral society. His compositions include a symphony, cantatas and assorted choral works, piano works, songs, part-songs, trios, string quartets, and marches for military band.

At night, when all is still around,
How sweet to hear the distant sound
Of footstep, coming soft and light!
What pleasure in the anxious beat,
With which the bosom flies to meet
That foot that comes so soft at night!

And then, at night, how sweet to say,
"Tis late, my love!" and chide delay,
Tho' still the western clouds are bright;
Oh! happy, too, the silent press,
The eloquence of mute caress,
With those we love exchanged at night!

Thomas Moore (1779-1852)

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