



TO NIGHT

PERCY PITT
(1870-1932)

Percy Pitt (1870-1932) was born in London and received his general education in France. He studied music at the conservatory in Leipzig, lived in Paris studying with Reinecke and Jadassohn, then with Josef Rheinberger in Munich. He held various organist and choirmaster positions before being appointed Chorus Master for the Royal Opera House, Covent Garden in 1906. There, he quickly became an assistant conductor and then the Principal Conductor. In 1908, he was instrumental in bringing Hans Richter to London for the famed Covent Garden Ring Cycles; Pitt sharing the conducting with Richter. In 1915, he became conductor of the Beecham Opera Company and, in 1920, the director of the British National Opera Company. In 1926 he became the first General Musical Director of the fledgling BBC. He made numerous records with the BBC Wireless Symphony Orchestra, including many “Operatic selections” on Columbia and Regal labels. His compositions were well-respected, mainly light orchestral music.

Come, solemn Night, and spread thy pall
Wide o'er slumbering shore and sea,
And hang along thy vaulted hall
The star-lights of eternity;
Thy beacons beautiful and bright—
Isles in an ocean of the blest—
That guide the parted spirit's flight
Unto the land of rest.

Come— for the evening glories fade,
Quenched in ocean's depths profound;
Come with thy solitude and shade,
Thy silence and thy sound;
Awake the deep and lonely lay
From wood and stream, of saddening tone;
The harmonies unheard by day,
The music all thine own!

John Malcolm, Esq.

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TO NIGHT

Percy Pitt

Andante sostenuto

S
Come, so - lemn Night, and spread thy pall _____ Wide o'er slum - b'ring shore and

A
Come, so - lemn Night, and spread thy pall o'er slum - b'ring shore and

T
Come, so - lemn Night, and spread thy pall _____ Wide o'er slum - b'ring shore and

B
Come, so - lemn Night, and spread thy pall _____ Wide o'er slum - b'ring shore and

4
S
sea, _____ And hang a - long thy vault - ed hall The

A
sea, _____ And hang a - long thy vault - ed hall The

T
sea, _____ And hang a - long thy vault - ed hall The

B
sea, _____ And hang a - long thy vault - ed hall The

7

S *mf*
star - lights of e - ter - ni - ty; Thy bea - cons beau - ti - ful and

A *mf*
star - lights of e - ter - ni - ty; Thy bea - cons beau - ti - ful and

T *mf*
star - lights of e - ter - ni - ty; Thy bea - cons beau - ti - ful and

B *mf*
star - lights of e - ter - ni - ty; Thy bea - cons beau - ti - ful and

10 *cresc.* *f*

S bright— Isles in an o - cean of the blest— That —

A *cresc.* *f*
bright— Isles in an o - cean of the blest— That

T *cresc.* *f*
bright— Isles in an o - cean of the blest— That

B *cresc.* *f*
bright— Isles in an o - cean of the blest— That

13 *mf*

S guide the part - ed spi - rit's flight Un - to the land —

A *mf*
guide the part - ed spi - rit's flight Un - to the

T *mf*
guide the spi - rit's flight Un - to the

B *mf*
guide the spi - rit's flight Un - to the

16 *rall.*

S — of rest. Come— for the eve - ning glo - ries fade,

A land of rest. Come— for the eve - ning glo - ries

T land of rest. Come— for the eve - ning glo - ries fade,

B *rall.* land of rest. Come— for the eve - ning glo - ries fade,

20

S Quench'd in o - cean's depths pro - found; Come with thy

A fade, in o - cean's depths pro - found; Come with thy

T Quench'd in o - cean's depths pro - found; Come with thy

B Quench'd in o - cean's depths pro - found; Come with thy

23

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

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

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

B so - li - tude and shade, Thy si - lence and thy

26 *cresc.*

S wake the deep and lone - ly lay From wood and stream, of sad - d'ning

A wake the deep and lone - ly lay From wood and stream, of sad - d'ning

T wake the deep and lone - ly lay From wood and stream, of sad - d'ning tone;

B sound; A - wake the deep and lone - ly lay From

29 *f* *mf*

S tone; The har - mo - nies un - heard by day,

A tone; The har - mo - nies un - heard by day, The mu - sic

T The har - mo - nies un - heard by day, The mu - sic

B wood and stream, of sad - - - d'ning tone;

32 *mf* *f*

S the har - - - - no - nies,

A all thine own, Come, so - lemn Night, and spread thy

T all thine own, Come, so - lemn Night, and spread thy and

B Come, Come, so - lemn

f marcato *f*

35

S The mu - sic all thine own, all thine

A pall, and spread thy

T spread pall, thy

B Night, and spread thy

mf *p* *pp*

38

S own! Come, so - lemn Night!

A pall, Come, so - lemn Night!

T pall, Come, so - lemn Night!

B pall Come, so - lemn Night!

pp *ppp*

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