



# Calm Night

John L. Patton  
(1809-1886)

*Allegretto con moto*  $\text{♩.} = 56$

S *p* The night is calm and cloud - less, *pp* And still as still can

A *p* The night is calm and cloud - less, *pp* And still as still can

T *p* The night is calm and cloud - less, *pp* And still as still can

B *p* The night is calm and cloud - less, *pp* And still as still can

## Calm Night

7

S be, And the stars come forth to lis - ten To the

A be, And the stars come forth to lis - ten To the

T be, And the stars come forth to lis - ten To the

B be, And the stars come forth to lis - ten To the

*mf*

13

S mu - sic of the sea. They gath - er, and *cresc.*

A mu - sic of the sea. They gath - er, and *cresc.*

T mu - sic of the sea. They gath - er, and *cresc.*

B mu - sic of the sea. They gath - er, and *cresc.*

*p*

18

S gath - er, and gath - er, Un - til they crowd the

A gath - er, and gath - er, Un - til they crowd the

T gath - er, and gath - er, Un - til they crowd the

B gath - er, and gath - er, Un - til they crowd the

*f*

23

S sky, \_\_\_\_\_ And *p* lis - ten, in breath - less si - lence,

A sky, \_\_\_\_\_ And *p* lis - ten, in breath - less si - lence,

T sky, \_\_\_\_\_ And *p* lis - ten, in breath - less si - lence,

B sky, \_\_\_\_\_ And *p* lis - ten, in breath - less si - lence,

28

S To the sol - emn lit - an - y. *mf* It be -

A To the sol - emn lit - an - y. *mf* It be -

T To the sol - emn lit - an - y.

B To the sol - emn lit - an - y. E - lei - - -

33

S gins in rock - y cav - erns, As a voice that chaunts a -

A gins in rock - y cav - erns, As a voice that chaunts a -

T *dim.* E - lei - son, \_\_\_\_\_

B *dim.* son, \_\_\_\_\_ E - lei - son, \_\_\_\_\_

## Calm Night

39

S lone \_\_\_\_\_ To the ped - als of the or - gan

A lone \_\_\_\_\_ To the ped - als of the or - gan

T \_\_\_\_\_ E - lei - - - son, *dim.*

B \_\_\_\_\_ E - lei - - - son, *dim.*

44

S In mo - not - 'nous un - der - tone; *mf* And an - on from shelv - ing

A In mo - not - 'nous un - der - tone; *mf* And an - on from shelv - ing

T In mo - not - 'nous un - der - tone; *mf* And an - on from shelv - ing

B In mo - not - 'nous un - der - tone;

51

S beach - es, *cresc.* And shal - low sands be - yond, \_\_\_\_\_ In snow - white

A beach - es, *cresc.* And shal - low sands be - yond, \_\_\_\_\_ In snow - white

T beach - es, *cresc.* And shal - low sands be - yond, \_\_\_\_\_ In snow - white

B \_\_\_\_\_ In snow - white

58

S robes up - ris - ing The ghost - ly choirs re - spond.

A robes up - ris - ing The ghost - ly choirs re - spond.

T robes up - ris - ing The choirs re - spond. Chris - te e -

B robes up - ris - ing The ghost - ly choirs re - spond.

63

S Chris - te e - lei - son! Chris - te e - lei - son, e -

A Chris - te e - lei - son, e - lei - son, e -

T lei - son! Chris - te, Chris - te e -

B Chris - te e - lei - son, e -

73

S lei - son! \_\_\_\_\_

A lei - son! \_\_\_\_\_

T lei - son! \_\_\_\_\_

B lei - son, \_\_\_\_\_ e - lei - son! \_\_\_\_\_

## Calm Night

81

S And sad - ly and un - ceas - ing The mourn - ful voice sings

A And sad - ly and un - ceas - ing The mourn - ful voice sings

T And sad - ly and un - ceas - ing The mourn - ful voice sings

B And sad - ly and un - ceas - ing The mourn - ful voice sings

88

S on, And the snow - white choirs still an - swer

A on, And the snow - white choirs still an - swer

T on, And the snow - white choirs still an - swer

B on, And the snow - white choirs still an - swer

94

S Chris - te e - lei -

A *f* Chris - te e - lei - son! *pp* Chris - te e - lei -

T *f* Chris - te e - lei - son! *pp* Chris - te e - lei -

B *f* Chris - te e - lei - son!

101

S son! Chris - te e - lei - son, e - lei -

A son! Chris - te e - lei - son, e - lei -

T son! Chris - te e - lei - son, e - lei -

B Chris - te e - lei - son, e - lei -

108

S son!

A son!

T son!

B son!

Novello, Ewer and Co.  
(1860-1885)

**John Liptrot Hatton** (1809-1886) was born in Liverpool. He received a rudimentary music education as a child, but was essentially a self-taught musician. He held several appointments as organist in Liverpool and appeared as an actor on the Liverpool stage. He relocated to London in 1832 as a member of Macready's company at Drury Lane and began to establish himself as a composer. His first operetta, "Queen of the Thames", was successful in 1844; he then went to Vienna and brought out his opera "Pascal Bruno." He wrote several songs on his return to England and appeared at the Hereford festival as a singer. He also undertook piano concert tours at this time. From 1848 to 1850 he was in America, giving public and private concerts in New York City. Notably, in 1848, he shared the stage in Pittsburgh, PA with Stephen C. Foster. Returning to England, he became conductor of the Glee and Madrigal Union and director of music at the Princess's Theatre, London. He wrote operas, cantatas, incidental music, anthems, cathedral pieces, and many songs. His part-songs were regarded as some of the best of the genre. Hatton's daughter, Frances J. Hatton, emigrated to Canada in 1869, where she became a respected composer and the singing instructor at the Hellmuth Ladies College in London, Ontario.

The night is calm and cloudless,  
And still as still can be,  
And the stars come forth to listen  
To the music of the sea.  
They gather, and gather, and gather,  
Until they crowd the sky,  
And listen, in breathless silence,  
To the solemn litany.  
It begins in rocky caverns,  
As a voice that chaunts alone  
To the pedals of the organ  
In monotonous undertone;  
And anon from shelving beaches,  
And shallow sands beyond,  
In snow-white robes uprising  
The ghostly choirs respond.  
And sadly and unceasing  
The mournful voice sings on,  
And the snow-white choirs still answer  
Christe eleison!

*The Golden Legend* (1851)  
Henry Wadsworth Longfellow (1807-1882)

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