

# THE LONG DAY CLOSES

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY HENRY F. CHORLEY

THE MUSIC COMPOSED BY

ARTHUR SULLIVAN.

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*Andante non troppo largo.*

ALTO, OR  
1st TENOR  
(8ve. lower).

2nd TENOR  
(8ve lower).

1st  
BASS.

2nd  
BASS.

ACCOMP.  
♩ = 66.

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

*Andante non troppo largo.*

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

THE LONG DAY CLOSES.

fall round The porch of ro - ses, The clock hath ceased to sound, The

fall round The porch of ro - ses, The clock hath ceased to sound, The

fall round The porch of ro - ses, The clock hath ceased to sound, The

fall round The porch of ro - ses, The clock hath ceased to sound, The

This system contains four vocal staves and two piano accompaniment staves. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The lyrics are: "fall round The porch of ro - ses, The clock hath ceased to sound, The".

long day clo - - ses. Sit by the si - lent hearth In

long day clo - - ses. Sit by the si - lent hearth In

long day clo - - ses. Sit by the si - lent hearth In

long day clo - - ses. Sit by the si - lent hearth In

long day clo - - ses. Sit by the si - lent hearth In

This system contains four vocal staves and two piano accompaniment staves. The lyrics are: "long day clo - - ses. Sit by the si - lent hearth In". A piano (*p*) dynamic marking is present.

calm en - dea - vour To count the sounds of mirth, Now dumb for

calm en - dea - vour To count the sounds of mirth, . . . Now dumb for

calm en - dea - vour To count the sounds of mirth, Now dumb for

calm en - dea - vour To count the sounds of mirth, Now dumb for

This system contains four vocal staves and two piano accompaniment staves. The lyrics are: "calm en - dea - vour To count the sounds of mirth, Now dumb for". Dynamic markings include *cres.* and *p*.

THE LONG DAY CLOSES.

e - ver. Heed not how hope be - lieves And fate dis - po - ses:

e - ver. Heed not how hope be - lieves And fate dis - po - ses:

e - ver. Heed not how hope be - lieves And fate dis - po - ses:

e - ver. Heed not how hope be - lieves And fate dis - po - ses:

Sha - dow is round the eaves, The long day clo - ses. The

Sha - dow is round the eaves, The long day clo - ses. The

Sha - dow is round the eaves, The long day clo - ses. The

Sha - dow is round the eaves, The long day clo - ses. The light - ed win - dows

light - ed windows dim Are fa - ding slow - ly. The fire that was so

light - ed windows dim Are fa - ding slow - ly. The fire that was so

light - ed windows dim Are fa - ding slow - ly. The fire that was so

dim Are fa - ding slow - ly. The fire that was so trim

THE LONG DAY CLOSES.

*dim.* *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

*dim.* *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

*dim.* *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

*dim.* *pp*

Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

*cres.*

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

*cres.*

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

*cres.*

grief re-po-ses; Thy book of toil is read, The long day clo-ses; Go..

*cres.*

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

*cres.*

*f*

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

*f*

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

*f*

to the dreamless bed Where grief re-po-ses, Thy book of toil is

*f*

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

THE LONG DAY CLOSES.

read, Thy book of toil is read, Go to the dream-less  
 read, Thy book of toil is read, Go to the  
 read, Thy book of toil is read, Go to the  
 read, Thy book of toil is read, . . . Go to the

*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'read, Thy book of toil is read, Go to the dream-less' on the first line, and 'read, Thy book of toil is read, Go to the' on the second line. The piano part includes dynamic markings like *dim.* and *p*.

bed, . . . The long day clo - - - ses.  
 dream - less bed, The long day clo - - - ses.  
 dream - less bed, The long day clo - - - ses.  
 dream - less bed, The long day clo - - - ses.

*pp* *pp* *pp* *pp* *pp*

Detailed description: This system contains the second two lines of the musical score. The lyrics are: 'bed, . . . The long day clo - - - ses.' on the first line, and 'dream - less bed, The long day clo - - - ses.' on the second line. The piano part continues with a *pp* dynamic marking. The score concludes with a double bar line.