

The Long Day Closes

Words by H. F. Chorley

Music by Arthur Sullivan

Andante non troppo largo. ♩ = 66.

Sop. *p*
No star is o'er the lake, Its pale watch keeping, The moon is half a-

Alto. *p*
No star is o'er the lake, Its pale watch keeping, The moon is half a-

Ten. *p*
No star is o'er the lake, Its pale watch keeping, The moon is half a-

Bass. *p*
No star is o'er the lake, Its pale watch keeping, The moon is half a-

(For practice only.) *p*

-wake, Through gray mist creep - ing, The last red leaves fall round the porch of

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The Long Day Closes

ro - ses, The clock hath ceased to sound, The long day clo - ses.

ro - ses, The clock hath ceased to sound The long day clo - ses.

ro - ses, The clock hath ceased to sound, The long day clo - ses.

ro - ses, The clock hath ceased to sound, The long day clo - ses.

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with chords and a walking bass line.

p Sit by the si - lent hearth In calm en - dea-vour, To count the sounds of *cresc.*

p Sit by the si - lent hearth In calm en - dea-vour, To count the sounds of *cresc.*

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p Sit by the si - lent hearth In calm en - dea-vour, To count the sounds of *cresc.*

The piano accompaniment features a right-hand melody with chords and a left-hand bass line with chords and a walking bass line. Dynamics *p* and *cresc.* are indicated.

mirth, Now dumb for e - ver. Heed not how hope be - lieves And fate dis-
 mirth, Now dumb for e - ver. Heed not how hope be - lieves And fate dis-
 mirth, Now dumb for e - ver. Heed not how hope be - lieves And fate dis-
 mirth, Now dumb for e - ver. Heed not how hope be - lieves And fate dis-

Musical notation includes dynamics *p* and *f*, and a fermata over the first measure of each vocal line. The piano accompaniment features chords and moving lines in both hands.

-po - ses: Shad - ow is round the eaves, The long day clo - ses. The
 -po - ses: Shad - ow is round the eaves, The long day clo - ses. The
 -po - ses: Shad - ow is round the eaves, The long day clo - ses. The
 -po - ses: Sha - dow is round the eaves, The long day clo - ses. The light - ed windows

Musical notation includes dynamics *p* and *f*. The piano accompaniment continues with harmonic support for the vocal lines.

The Long Day Closes

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

cresc.

cresc.

cresc.

cresc.

cresc.

trim Now quiv - ers low - ly, quiv - ers low - ly. Go to the dreamless bed Where
 trim Now quiv - ers low - ly, quiv - ers low - ly. Go to the dreamless bed Where
 trim Now quiv - ers low - ly, quiv - ers low - ly. Go to the dreamless bed Where
 Now quiv - ers low - ly, quiv - ers low - ly. Go to the dreamless bed Where

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

grief re - pos - es; Thy book of toil is read, The long day

grief re - pos - es; Thy book of toil is read, The long day

grief re - pos - es; Thy book of toil is read, The long day

grief re - pos - es; Thy book of toil is read, The long day

cresc.

cresc.

cresc.

cresc.

cresc.

clo - ses; Go to the dreamless bed Where grief re - po - ses; Thy

clo - ses; Go to the dreamless bed Where grief re - po - ses; Thy

clo - ses; Go to the dreamless bed Where grief re - po - ses; Thy

clo - ses; Go to the dreamless bed Where grief re - po - ses; Thy

f

f

f

f

ff

ff

ff

ff

The Long Day Closes

book of toil is read, thy book of toil is read' Go to thy
 book of toil is read, thy book of toil is read, Go
 book of toil is read, thy book of toil is read, Go
 book of toil is read, Thy book of toil is read, Go

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

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

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