

The Long Day Closes

for Men's Voices, T.T.B.B., a cappella

Words by HENRY F. CHORLEY

Music by ARTHUR SULLIVAN

Arranged by the King's Singers

Andante non troppo largo ♩ = 66

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

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

**BARITONE/
BASS I**
No star is o'er the lake, Its pale watch keep-ing, The

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

PIANO
(for rehearsal only)

Andante non troppo largo ♩ = 66

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

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "fall round The porch—of ro-ses, The clock hath ceased to sound, The". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

long day clo — ses. Sit by the si-lent
long day clo — ses. Sit by the si-lent
long day clo — ses. Sit by the si-lent
long day clo — ses. Sit by the si-lent

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "long day clo — ses. Sit by the si-lent". The piano accompaniment continues with the same patterns, and the vocal lines have a melodic line with a long note on "clo" and a rest on "ses". The system concludes with a double bar line and a repeat sign.

hearth In calm en - dea - vour To count the sounds of mirth, *cresc.*

hearth In calm en - dea - vour To count the sounds of mirth, *cresc.*

hearth In calm en - dea - vour To count the sounds of mirth, *cresc.*

hearth In calm en - dea - vour To count the sounds of mirth, *cresc.*

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The lyrics are: "hearth In calm en - dea - vour To count the sounds of mirth,". Each vocal line has a *cresc.* (crescendo) marking above the final measure. The piano accompaniment is in the lower register, with a *cresc.* marking in the middle of the system.

Now dumb for ev - er. Heed not how hope be - lieves And fate dis -

Now dumb for ev - er. Heed not how hope be - lieves And fate dis -

Now dumb for ev - er. Heed not how hope be - lieves And fate dis -

Now dumb for ev - er. Heed not how hope be - lieves And fate dis -

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "Now dumb for ev - er. Heed not how hope be - lieves And fate dis -". The vocal lines feature dynamic markings: *p* (piano) for the first part and *f* (forte) for the second part. The piano accompaniment also features a *f* marking in the second measure of the system.

po - ses: Shad - ow is round the eaves, The long day

po - ses: Shad - ow is round the eaves, The long day —

po - ses: Shad - ow is round the eaves, The long day

po - ses: Shad - ow is round the eaves, The long day

clo - ses. The light - ed win - dows dim Are fa - ding

clo - ses. The light - ed win - dows dim Are fa - ding

clo - ses. The light - ed win - dows dim Are fa - ding

clo - ses. The light - ed windows dim Are fa - ding slow - ly. The

slow-ly. The fire that was so trim Now qui-vers low-ly, quivers low-ly.

slow-ly. The fire that was so trim Now qui-vers low-ly, quivers low-ly.

slow-ly. The fire that was so trim Now qui-vers low-ly, quivers low-ly.

fire that was so trim Now qui-vers low-ly, quivers low-ly.

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

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

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

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

read, The long — day clo - ses; Go to the dream-less

read, — The long — day clo - ses; Go to the dream-less

read, The long — day clo - ses; Go — to the

read, The long day clo - ses; Go to the dream-less

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

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

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

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

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the 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" for Soprano, "read, — thy book of toil is read, — Go to the" for Alto, "read, — thy book of toil is read, — Go to the" for Tenor, and "read, thy book of toil is read, — Go to the" for Bass. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *dim.* (diminuendo) and *p* (piano).

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.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "bed, — The long day clo — ses." for Soprano, "dream - less bed, The long day clo — ses." for Alto, "dream - less bed, The long day clo — ses." for Tenor, and "dream - less bed, The long day clo — ses." for Bass. The piano accompaniment continues with a similar melodic and harmonic structure. Dynamics include *pp* (pianissimo).