

# The Long Day Closes

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Arthur Sullivan

**Andante non troppo largo** (♩ = 66)

The musical score is arranged in five systems. The first four systems are for vocal parts: Alto (or 1st Tenor), 2nd Tenor, 1st Bass, and 2nd Bass. Each vocal part begins with a treble clef (except for the 1st Bass which uses a bass clef) and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante non troppo largo' with a quarter note equal to 66 beats per minute. The dynamics are marked 'p' (piano). The lyrics for all vocal parts are: 'No star is o'er the lake, Its pale watch keep-ing, The moon is half a -'. The piano accompaniment is in the fifth system, featuring a grand staff with treble and bass clefs. It begins with a treble clef and a key signature of three sharps. The tempo is marked 'Andante non troppo largo' and the dynamics are marked 'p'.

Alto (or 1st Tenor)  
No star is o'er the lake, Its pale watch keep-ing, The moon is half a -

2nd Tenor  
No star is o'er the lake, Its pale watch keep-ing, The moon is half a -

1st Bass  
No star is o'er the lake, Its pale watch keep-ing, The moon is half a -

2nd Bass  
No star is o'er the lake, Its pale watch keep-ing, The moon is half a -

Piano  
**Andante non troppo largo**

6

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

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

Piano accompaniment for the vocal score, showing chords and melodic lines in both hands.

12

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.

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

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

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

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

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

*p* *cresc.*

25

*p* *f*

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

*p* *f*

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

*p* *f*

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

*p* *f*

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

*p* *f*

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

*p* *f*

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

*p* Sha - dow is round the eaves, The long day clo - ses; The

*p* Sha - dow is round the eaves, The long day clo - ses; The

*p* Sha - dow is round the eaves, The long day clo - ses; The

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

*p*

35

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

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

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

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

trim Now qui-vers low-ly, qui-vers low-ly. Go to the dream-less bed Where grief re -

trim Now qui - vers low - ly, qui-vers low - ly. Go to the dream-less bed Where grief re -

trim Now qui-vers low-ly, qui-vers low-ly. Go to the dream-less bed Where grief re -

Now qui - vers low - ly, qui-vers low - ly. Go to the dream-less bed Where grief re -

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

46

*cresc.* *f*

-po - ses, Thy book of toil is read, The long day clo - ses; Go to the dream - less

*cresc.* *f*

-po - ses, Thy book of toil is read, The long day clo - ses; Go to the dream - less

*cresc.* *f*

-po - ses, Thy book of toil is read, The long day clo - ses; Go — to the

*cresc.* *f*

-po - ses, Thy book of toil is read, The long day clo - ses; Go to the dream - less

*cresc.* *f* *f*

52

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

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

dream-less bed Wheregrief re - po - ses, Thy book of toil is read,

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

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



64

The musical score consists of five systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has lyrics: "day", "clo", and "ses." with hyphens indicating syllables across measures. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a prominent bass line in the first system. The second system continues the vocal and piano parts. The third system continues the vocal and piano parts. The fourth system continues the vocal and piano parts. The fifth system continues the vocal and piano parts. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a prominent bass line in the first system.