



Twilight

Henry Smart
(1813-1879)

S *mf* The twi - light is sad and cloud - y, The wind blows wild and

A *mf* The twi - light is sad and cloud - y, The wind blows wild and

T *mf* The twi - light is sad and wind blows wild and

B *mf* The wind blows wild and

Twilight

4

S free, _____ And like the wings _____ of sea - birds _____

A free, _____ And like the wings _____ of sea - birds _____

T free, _____ And like the wings _____ of sea - birds _____

B free, _____ And like the wings _____ of sea - birds _____

7

S Flash the white caps of the sea. _____ But in the fish - er - man's

A Flash the white caps of the sea. _____ But in the fish - er - man's

T Flash the white caps of the sea. _____ But in the fish - er - man's

B Flash the white caps of the sea. _____ But in the fish - er - man's

10

S cot - tage There shines a rud - dier light, And a lit - tle face at the

A cot - tage There shines a rud - dier light, And a lit - tle face at the

T cot - tage There shines a rud - dier light, And a lit - tle face at the

B cot - - - tage, a lit - tle face at the

Twilight

14

S win - dow Peers out in - to the night, in - to the

A win - dow Peers out in - to the night, peers

T win - dow Peers out in - to the night, peers

B win - dow Peers out in - to the

17

S night, Peers out in - to the night.

A out in - to the night, Peers out in - to the night.

T out in - to the night, Peers out in - to the night.

B night, Peers out in - to the night, in - to the night.

S Close, close it is press'd to the win - dow, As if those child - ish

A Close, close it is press'd to the win - dow, As if those child - ish

T Close, close to the win - dow, As if those child - ish

B As if those child - ish

Twilight

24

S eyes _____ Were look - ing in - to the dark - ness To

A eyes _____ Were look - ing in - to the dark - ness To

T eyes _____ Were look - ing in - to the dark - ness To

B eyes _____ Were look - ing in - to the dark - ness To

27

S see some form _____ a - rise. And a wom - an's wav - ing

A see some form _____ a - rise. And a wom - an's wav - ing

T see some form _____ a - rise. And a wom - an's wav - ing

B see some form _____ a - rise. And a wom - an's wav - ing

30

S shad - ow Is pass - ing to _____ and fro, Now

A shad - ow Is pass - ing to _____ and fro, Now

T shad - ow Is pass - ing to _____ and fro, Now

B shad - - - - - ow Now ris - ing

Twilight

33

S ris - ing to the ceil - ing, Now bow - ing and bend - ing low, now bend - ing

A ris - ing to the ceil - ing, Now bow - ing and bend - ing low, now

T ris - ing to the ceil - ing, Now bow - ing and bend - ing low, now

B to _____ the ceil - ing, Now bow - ing and bend - ing

37

S low, _____ Now bow - ing and bend - ing low. _____

A bow - ing and bend - ing low, _____ Now bow - ing and bend - ing low. _____

T bow - ing and bend - ing low, _____ Now bow - ing and bend - ing low. _____

B low, _____ Now bow - ing and bend - ing low, _____ bend - ing low. _____

p *pp* *rit.*

S What tale do the roar - ing o - cean, And the night - winds, bleak and

A What tale do the roar - ing o - cean, And the night - winds, bleak and

T What tale do the night - winds, night - wind, bleak and

B the night - winds, bleak and

mf

Twilight

44

S wild, _____ As they beat at the cra - zy case - ment,

A wild, _____ As they beat at the cra - zy case - ment,

T wild, _____ As they beat at the cra - zy case - ment,

B wild, _____ As they beat at the cra - zy case - ment,

47

S Tell to that lit - tle child? _____ And why do the roar - ing

A Tell to that lit - tle child? _____ And why do the roar - ing

T Tell to that lit - tle child? _____ And why do the roar - ing

B Tell to that lit - tle child? _____ And why do the roar - ing

50

S o - cean, And the night - winds, wild and bleak, As they

A o - cean, And the night - winds, wild and bleak, As they

T o - cean, And the night - winds, wild and bleak, As they

B o - cean, And the night - wind, wild and bleak, As they

Twilight

53 *pp*

S beat at the heart, they beat at the heart of the moth - er Drive the

A beat at the heart of the moth - er, the heart of the moth - er Drive the

T beat at the heart, the heart of the moth - er Drive the

B *pp* beat at the heart, the heart of the moth - er Drive the

57 *pp* *rit.*

S col - - - or, the col - or from her cheek? _____

A *pp* *rit.* col - or from her cheek, _____ the col - or from her cheek? _____

T *pp* *rit.* col - or from her cheek, _____ the col - or from her cheek? _____

B *pp* *rit.* col - or, the col - or from her cheek? _____ from her cheek? _____

Stanley Lucas, Weber & Co.
(1876)

Henry Thomas Smart (1813-1879) was born in London, son of a music publisher, orchestra director and violinist. He declined a commission in the Indian army and planned to work in law, but he gave it up for a musical career. He was organist of Blackburn parish church; St. Giles-without-Cripplegate; St. Luke's, Old Street; and finally of St. Pancras New Church. He was the music editor for *Psalms and Hymns for Divine Worship* (1867), the *Presbyterian Hymnal* (1875), and the hymn book of the United Presbyterian Church of Scotland. He was a recognized authority on organs and designed many instruments, including those in the City Hall and St. Andrew's Hall in Glasgow, Scotland, and the Town Hall in Leeds. Smart was highly rated as a composer by his contemporaries, especially his organ works and part-songs. His best-known compositions are now probably the hymn tune "Regent Square", commonly sung with the words "Christ Is Made the Sure Foundation" and "Angels from the Realms of Glory". In the last fifteen years of his life Smart was practically blind. He composed by dictation, primarily to his daughter.

The twilight is sad and cloudy,
The wind blows wild and free,
And like the wings of sea-birds
Flash the white caps of the sea.

But in the fisherman's cottage
There shines a ruddier light,
And a little face at the window
Peers out into the night.

Close, close it is pressed to the window,
As if those childish eyes
Were looking into the darkness
To see some form arise.

And a woman's waving shadow
Is passing to and fro,
Now rising to the ceiling,
Now bowing and bending low.

What tale do the roaring ocean,
And the night-winds, bleak and wild,
As they beat at the crazy casement,
Tell to that little child?

And why do the roaring ocean,
And the night-wind, wild and bleak,
As they beat at the heart of the mother
Drive the color from her cheek?

Henry Wadsworth Longfellow (1807-1882)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:
please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:
www.shorchor.net

