



When the Sun
sinks to rest

J. Frederick Bridge
(1844-1924)

I

When the sun sinks to rest,
And the star of the west
Sheds its soft silver light o'er the sea;
What sweet thoughts arise,
As the dim twilight dies--
For then I am thinking of thee!
Oh! then crowding fast
Come the joys of the past,
Through the dimness of days long gone by,
Like the stars peeping out,
Through the darkness about,
From the soft silent depth of the sky.

II

And thus, as the night
Grows more lovely and bright
With the clust'ring of planet and star,
So this darkness of mine
Wins a radiance divine
From the light that still lingers afar.
Then welcome the night,
With its soft holy light!
In its silence my heart is more free
The rude world to forget,
Where no pleasure I've met
Since the hour that I parted from thee.

Samuel Lover (1797-1868)

When the sun sinks to rest

J. Frederick Bridge

Moderato

S *p* When the sun sinks to rest, And the star *cresc.* of the West Sheds its

A *p* When the sun sinks to rest, And the star *cresc.* of the West Sheds its

T *p* When the sun sinks to rest, And the star *cresc.* of the West Sheds its

B *p* When the sun sinks to rest, And the star *cresc.* of the West Sheds its

S *dim.* soft sil - ver light o'er the sea; What sweet thoughts a - rise, As the

A *dim.* soft sil - ver light o'er the sea, o'er the sea; What sweet thoughts a - rise, As the

T *dim.* soft sil - ver light o'er the sea; What sweet thoughts, what sweet thoughts a - rise, As the

B *dim.* soft sil - ver light o'er the sea; What sweet thoughts a - rise, As the

S *f* *dim.* twi - light dies — For then I am think - ing of thee, For *p*

A *f* *dim.* twi - light dies — For then I am think - ing of thee, of thee, *p*

T *f* *dim.* twi - light dies — For then I am think - ing of thee, For *p*

B *f* *dim.* twi - light dies — For then I am think - ing of thee,

When the sun sinks to rest

9

S then I am think - ing of thee! Come the *mf*

A — of thee! Come the *mf*

T then I am think - ing of thee! O then crowd - ing fast Come the *mf*

B of thee! *p* Come the *mf*

12

S joys of the past, Thro' the dim - ness of days — long gone by, Like the *dim.*

A joys of the past, Thro' the dim - ness of days long gone by, gone by, — Like the *dim.*

T joys of the past, Thro' the dim - ness of days — long gone by, gone by, Like the *dim.*

B joys of the past, Thro' the dim - ness of days long gone by, gone by, Like the *dim.*

15

S stars — peep - ing out, Through the dark - ness a - bout, From the soft si - lent depth of the

A stars peep - ing out, — Through the dark - ness a - bout, From the depth of the

T stars — peep - ing out, Through the dark - ness a - bout, From the depth of the

B stars peep - ing out, Through the dark - ness a - bout, From the depth of the

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18

S sky, From the soft si - lent depth of the sky. *dim. e rall.*

A sky, From the soft si - lent depth of the sky. *dim. e rall.*

T sky, the soft, the soft si - lent depth of the sky. *dim. e rall.*

B sky, From the soft si - lent depth of the sky. *dim. e rall.*

21

S And thus as the night Grows more love - ly and bright, With the *cresc.*

A And thus as the night Grows more love - ly and bright, With the *cresc.*

T And thus as the night Grows more love - ly and bright, With the *cresc.*

B And thus as the night Grows more love - ly and bright, With the *cresc.*

24

S clust - 'ring of pla - net and star; So this dark - ness of mine Wins a *dim.*

A clust - 'ring of pla - net and star; So this dark - ness, this dark - ness of mine Wins a *dim.*

T clust - 'ring of pla - net and star; So this dark - ness, this dark - ness of mine Wins a *dim.*

B clust - 'ring of pla - net and star; So this dark - ness of mine Wins a *dim.*

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27

S ra - dience di - vine, From the light that still lin - gers a - far, From the

A ra - dience di - vine, From the light that still lin - gers a - far, a - far,

T ra - dience di - vine, From the light that still lin - gers a - far, From the

B ra - dience di - vine, From the light that still lin - gers a - far,

30

S light that still lin - gers a - far. With its

A a - far. With its

T light that still lin - gers a - far. Then wel - come the night With its

B a - far. With its

34

S soft ho - ly light, In its si - lence my heart is more free, The rude

A soft ho - ly light, In its si - lence my heart is more free, more free, The rude

T soft ho - ly light, In its si - lence my heart is more free, more free, The rude

B soft ho - ly light, In its si - lence my heart is more free, more free, The rude

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37

S world to for - get, Where no plea - sure I've met, Since the hour that I part - ed with

A world to for - get, — Where no plea - sure I've met, Since I part - ed with

T world to for - get, Where no plea - sure I've met, Since I part - ed with

B world to for - get, Where no plea - sure I've met, Since I part - ed with

40

S thee, Since the hour that I part - ed with thee. *dim. e rall.*

A thee, Since the hour that I part - ed with thee. *dim. e rall.*

T thee, Since the hour, the hour that I part - ed with thee. *dim. e rall.*

B thee, Since the hour that I part - ed with thee. *dim. e rall.*

Novello & Co.
(1866)

Sir John Frederick Bridge (1844-1924) was born in central England. At age 6, he was admitted as “practising boy” (probationer) to the choir at Rochester Cathedral when his father was appointed a vicar-choral. At age 14, he left the cathedral choir to apprentice with the organist of Rochester Cathedral. While still a student, he was appointed organist of the village church of Shorne and then Strood Parish Church. He studied composition with John Goss, of the Royal Academy of Music, and earned his Bachelor of Music degree at Oxford. He became organist of Holy Trinity Church, Windsor, then at Manchester Cathedral, and earned his Doctor of Music degree at Oxford. He then became organist and master of the choristers at Westminster Abbey. He was in charge of music for great state occasions, including Queen Victoria’s jubilee (1887), the Coronation of King Edward VII (1902), the national memorial service for Edward VII (1910), George V’s coronation (1911), and the re-inauguration of Henry VII’s Chapel as the chapel of the Order of the Bath (1913). For those, he organized and composed some and organized the music. He was professor of harmony and counterpoint at Royal College of Music, professor of music at Gresham College, and professor of music at the University of London. He was also the conductor of the Royal Choral Society, introducing many new works, including those by Elgar, Vaughan Williams and Parry.

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