



The Curfew

Henry Smart
(1813-1879)

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.

Solemnly, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.

Cover the embers,
And put out the light;
Toil comes with the morning,
And rest with the night.

Dark grow the windows,
And quenched is the fire;
Sound fades into silence,—
All footsteps retire.

No voice in the chambers,
No sound in the hall!
Sleep and oblivion
Reign over all!

Henry Wadsworth Longfellow (1807-1882)

The Curfew

Henry Smart

Con moto moderato $\text{♩} = 116$

S *pp* Sol - emn - ly, mourn - ful - ly, Deal - ing its

A *pp* Sol - emn - ly, mourn - ful - ly, Deal - ing its

T *pp* Sol - emn - ly, mourn - ful - ly, Deal - ing its

B *p marcato* Sol - emn - ly, mourn - - - ful - ly, The

The first system of the musical score is for the vocal parts. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Con moto moderato' with a metronome marking of 116. The Soprano, Alto, and Tenor parts begin with a piano-piano (*pp*) dynamic. The Bass part begins with a piano (*p*) dynamic and a *marcato* articulation. The lyrics for the Soprano, Alto, and Tenor parts are 'Sol - emn - ly, mourn - ful - ly, Deal - ing its'. The Bass part has the lyrics 'Sol - emn - ly, mourn - - - ful - ly, The'.

S dole, The Cur - few Bell Is be - gin - ning to

A dole, The Cur - few Bell Is be - gin - ning to

T dole, The Cur - few Bell Is be - gin - ning to

B Cur - few Bell Is be - gin - ning to

The second system of the musical score continues the vocal parts. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics for the Soprano, Alto, and Tenor parts are 'dole, The Cur - few Bell Is be - gin - ning to'. The Bass part has the lyrics 'Cur - few Bell Is be - gin - ning to'. The musical notation includes various note values, rests, and phrasing slurs.

The Curfew

10 *cresc.*

S toll. Cov - er the em - bers, And put out the

A toll. *cresc.* Cov - er the em - bers, And put out the

T toll. *cresc.* Cov - er the em - bers, And put out the

B toll. *cresc.* Cov - er, cov - er the em - bers, And put out the

14 *dim.*

S light; Toil comes with the morn - ing, And rest with the

A light; Toil comes with the morn - ing, And rest with the *dim.*

T light; Toil comes with the morn - ing, And rest with the *dim.*

B light; Toil comes with the morn - ing, And rest with the *dim.*

18 *p* *cresc.*

S night. *p* Cov - er the em - bers, put out the light; Toil *cresc.*

A night. *p* Cov - er the em - bers, put out the light; Toil *cresc.*

T night. *p* Cov - er the em - bers, put out the light; Toil *cresc.*

B night. *p* > Cov - er the em - bers, put > out the light; Toil *cresc.*

The Curfew

23

S comes with the morn - ing, And rest, and

A comes with the morn - ing, And rest,

T comes with the morn - ing, And rest,

B comes with the morn - ing, And rest,

28

S rest with the night.

A rest with the night.

T and rest with the night.

B rest with the night.

33

S Dark grow the win - dows, And quench'd is the

A Dark grow the win - dows, And quench'd is the

T Dark grow the win - dows, And quench'd is the

B *p marcato* Dark grow the win - dows, And quench'd

The Curfew

38

S fire; Sound fades in - to si - lence, - All foot - steps re -

A fire; Sound fades in - to si - lence, - All foot - steps re -

T fire; Sound fades in - to si - lence, - All foot - steps re -

B is the fire; All foot - - - - steps re -

42

S *cresc.* tire. No voice in the cham - bers, No sound in the

A *cresc.* tire. No voice in the cham - bers, No sound in the

T *cresc.* tire. No voice in the cham - bers, No sound in the

B *cresc.* tire. No voice in the cham - bers, No sound in the

46

S hall! Sleep and o - bliv - ion Reign o - ver all! No

A hall! Sleep and o - bliv - ion Reign o - ver all! No

T hall! Sleep and o - bliv - ion Reign o - ver all! No

B hall! Sleep and o - bliv - ion Reign o - ver all! No

The Curfew

51

S voice in the cham - bers, No sound in the hall! Sleep, sleep and o -

A voice in the cham - bers, No sound in the hall! Sleep, sleep and o -

T voice in the cham - bers, No sound in the hall! Sleep, sleep and o -

B voice in the cham - bers, No sound in the hall! Sleep, sleep and o -

56

S bliv - - - ion Reign, reign

A bliv - ion Reign, reign

T bliv - ion Reign, reign,

B bliv - ion Reign, reign,

60

S o - - - ver all!

A o - - - ver all!

T reign o ver all!

B reign o - ver all!

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