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Day Is Dying in the West

Franklin D. Ashdown

SATB and keyboard

Franklin D. Ashdown

Franklin Ashdown is a composer and retired medical doctor, who pursued dual careers for over three decades. Born in 1942, he studied piano for 12 years and was “recruited” to play the organ for a local congregation at age 13. He later studied organ with Judson Maynard and James Drake, and was privately coached by Fred Tulan of San Francisco and Leonard Raver of New York’s Juilliard School.

He is a widely published composer of organ and choral music, and his works have been performed in venues ranging from Grace Cathedral in San Francisco and the Mormon Tabernacle in Salt Lake City, to St. Paul’s Cathedral in London and the Cathedral of Notre Dame in Paris. His compositions have been featured on APR’s “Pipedreams,” NPR’s “All Things Considered,” and the Mormon Tabernacle Choir’s CBS broadcast, “Music and the Spoken Word.” Leonard Raver and Stephen Burns recorded his “Requiem for the Challenger” for trumpet and organ on the Classic Masters label, and James Welch has included some of his solo organ music in his series of CD recordings for various labels. A resident of Alamogordo, NM, Dr. Ashdown enjoys a full life as a retired internist, composer, and organist-choir director for the Church of Jesus Christ of Latter-Day Saints.

Day Is Dying in the West

SATB and keyboard

Mary A. Lathbury, 1878

Franklin D. Ashdown

Lilting and expressive ♩. = 52 - 54

Keyboard

p *mp*

mp

S
A

Day is dy - ing in the west; heav'n is touch - ing earth with rest;

mp *mf*

T
B

Day is dy - ing in the west; heav'n is touch - ing earth with rest;

mf

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wait_ and wor - ship while the night_ sets_ the ev - 'ning lamps a-light through

7
 wait and wor - ship while the night_ sets_ the ev - 'ning lamps a-light through *f*
 wait and wor - ship while the night_ sets_ the ev - 'ning lamps a-light through *mf*
 Wait and wor - ship while the night_ sets_ the ev - 'ning lamps a-light through *mf*
 Sets the ev - 'ning lamps a light through *f*

m

all _____ the sky, _____ through all _____ the sky.

9
 all _____ the sky, _____ through all _____ the sky. *mp*
 all _____ the sky, _____ through all _____ the sky.
 all _____ the sky, _____ through all _____ the sky. _____
 all _____ the sky, _____ through all _____ the sky. _____ *mp*

mp

mp

11

13 rit. *mp* Lord of life, be-neath the dome

12 *mp* Lord of life, be-neath the dome
 Lord of life, be-neath the dome—
 Lord of life, be-neath the dome

rit. *mp* Lord of life, be-neath the dome

16 of the un - i - verse, thy home, gath - er us who seek thy face

of the un - i - verse, thy home, — gath - er us who seek thy face
 of the un - i - verse, thy home, — gath - er us who seek thy face —

of the un - i - verse, thy home, — gath - er us who seek thy face

mp

18 *mf* to the fold of thy embrace, for thou art nigh, for *mp*

f

to the fold of thy embrace, for thou art nigh, for

to the fold of thy embrace, for thou art nigh, for

mf to the fold of thy embrace, for *f* thou art nigh, *mp* for

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics 'to the fold of thy embrace, for thou art nigh, for' with dynamic markings *mf*, *f*, and *mp*. A 'div.' marking is placed below the vocal line. The middle staff is the bass line for the vocal part, and the bottom staff is the piano accompaniment, featuring a treble and bass clef. The piano part includes a 'div.' marking and dynamic markings *mf*, *f*, and *mp*.

20 thou art nigh.

thou art nigh.

thou art nigh.

thou art nigh.

mp

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics 'thou art nigh.' repeated three times. The middle staff is the bass line for the vocal part, and the bottom staff is the piano accompaniment, featuring a treble and bass clef. The piano part includes a 'div.' marking and a dynamic marking *mp*.

23

12

8

The third system of the musical score consists of two staves, both with treble and bass clefs. It contains piano accompaniment for the final part of the piece. The system includes dynamic markings *mf*, *f*, and *mp*, and a 'div.' marking. The system concludes with a double bar line and a final chord.

25 While the deep-en-ing shad-ows fall, heart of love_ en-fold - ing all,

mp

While the deep-en-ing shad-ows fall, heart of love en-fold - ing all, —

Ah — heart of love en-fold - ing all, —

mp

Ah — heart of love en-fold - ing all, —

27 through the glo - ry and the grace of the stars that veil thy face, our

mf *f*

through the glo - ry and the grace — of the stars that veil thy face, our

through the glo - ry and the grace of the stars that veil thy face, our

mf *f*

through the glo - ry and the grace of the stars that veil thy face, our

hearts _____ as - cend, _____ our hearts _____ as-cend.

mp *mf*

29

hearts _____ as - cend, _____ our hearts _____ as-cend.

hearts _____ as - cend, _____ our hearts _____ as-cend.

mp *mf*

hearts _____ as - cend, _____ our hearts _____ as-cend.

31 **rit.**

rit.

A tempo

34 *mf* When for - ev - er from our sight pass the stars, - the day, the night,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a measure rest for 34 measures, followed by a melodic line with lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines.

When for - ev - er from our sight pass the stars, the day, the night, -

When for - ev - er from our sight pass the stars, the day, the night,

mf When for - ev - er from our sight - pass the stars, the day, the night,

A tempo

The second system shows the piano accompaniment for the second system. It consists of two staves: a bass clef staff and a treble clef staff. The music continues with chords and melodic fragments.

36 Lord of an - gels, on our eyes let e - ter - nal morn - ing rise and

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a measure rest for 36 measures, followed by a melodic line with lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines. A dynamic marking of *f* is present.

Lord of an - gels, on our eyes let e - ter - nal morn - ing rise and

Lord of an - gels, on our eyes let e - ter - nal morn - ing rise and

Lord of an - gels, on our eyes let e - ter - nal morn - ing rise and

The fourth system shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and melodic fragments. A dynamic marking of *f* is present.

38 *mf* shad - - ows end, and *mp* shad - - - ows

shad - - ows end, and shad - - - ows
shad - - ows end, and shad - - - ows

mf shad - - ows end, *mp* and shad - - - ows

40 end.

end.
end.

end.

p

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