

5. The Long Trail

Rudyard Kipling *
(1865 - 1936)

Marziale $\text{♩} = 52$

T. and B. unis.
poco f

You have heard the beat of the

mf

off - shore wind And the thresh of the deep - sea rain; *cresc.* You have

heard the song—how long! how long? *f* Pull— out on the trail a - gain, pull—

cresc.

* Text by permission : see Foreword

R

13

S. *poco f*
A. You have
T.
B. *poco f*

out on the trail a - gain!

dim. *poco f*

17

heard the beat of the off-shore wind And the thresh of the deep - sea

3 *3* *3* *3*

20

cresc. *f*
rain ; You have heard the song — how long ! how long ? Pull —

cresc. *f*

cresc. *f*

3 *3* *3*

23

out on the trail a - gain, pull— out on the trail a - gain!

mf

mf

mf

3

3

27

f from the

Fly for - ward, O my heart, from the Fore-land to the Start — We're

f

32

steam - ing all too slow,

36

mf

And it's twen - ty thou - sand mile to our la - zy lit - tle

mf

39

mp

isle Where the trum - pet - or - chids blow!

mp

S

You have

44

heard the beat of the off - shore wind And the thresh of the deep - sea

mp

47 *cresc.*

rain ; You have heard the song—how long! Pull—

cresc.

You have heard the song—how long ! how long ? Pull—

cresc.

3 3 3

50 *f*

out on the trail a - gain, pull— out on the trail a - gain !

f

3

54

T. & B. *f*

Can you hear the crash on her bows, dear lass, And the

mf

58

mf cresc.

drum of her ra - cing screw, As she ships it green on the old trail, our

cresc.

62

f

As she lifts and de-scends on the Long Trail, the

own trail, the out trail,

f

67

Long Trail — the trail that is al - ways new?

mf

3

3

3

3

T**Expansively**

71

3 3 3 3 3 3 3

74

3 3 3 3 3 3 3

77

3 3 3 3 3 3 3

80

f Fly *f*

3 3 3 3 3 3 3

from the

83

for - ward, O my heart, from the Fore - land to the Start — We're

steam - ing all too slow, —

87

steam - ing all too slow, —

3 3 3 3

Ped.

And it's twen - ty thou - sand mile to our la - zy lit - tle isle Where the

91

mf

mf

95 *mf cresc.*

Where the trum - pet - or - chids blow, where the trum - pet - or - chids

cresc. *f*

trum - pet - or - chids blow, where the trum - pet - or - chids blow!

U

99 *f* *S. & A. unis. mp*

blow ! You have

dim.

103 *T. & B. unis. mp*

heard the call of the off - shore wind

And the voice of the deep - sea

mp

V

106

*mf cresc.**f*

You have heard the song — how long! how long? Pull — out on the trail a -

rain;

*mf cresc.**f**mf cresc.**f*

110

-gain,

pull — out on the trail a - gain!

T. & B. *unis.**mf cresc.*

The

mf cresc.

115

Lord knows what we may find, dear lass, And the Deuce knows what we may do — But we're back once more on the

120

f We're down, hull down, on the Long

old trail, our own trail, the out trail,

125

mf dim. Trail, the Long Trail, — the trail that is al - ways

mf dim.

mf dim.

Red.

130

mp new!

mp

mp

p

Red.

6. Now Voyager depart

Walt Whitman *
(1819 - 1892)

Adagio ♩ = 58

SOPRANO SOLO

9 *p* *mp*
Now Voy-a-ger de-part, (much, much for thee is yet in store,)

16 *mf* *subito p*
Of-ten e-nough hast thou ad-ven-tur'd o'er the seas,

22 *mp* 3 *plausus*
Cau-tious-ly cruis-ing, stu-dy-ing the charts,

p *mf*

* From 'Now Finalè to the shore'

26 *mf* *Allegretto*

Du - ly a - gain to port — and haw - ser's tie re - turn - ing;

W

mp

31 *p freely* *mf*

But now o - bey thy che - rish'd se - cret wish, Em - brace thy friends,

pp *mp*

37

leave all in or - der, To port and haw - ser's tie no more re - turn - ing,

mf

42 *pp* *mp*

De - part, — de - part, de - part up - on thy end - less

mp

46 *p*

cruise — old Sail - or.

7. Crossing the bar

Alfred Tennyson
(1809 - 1892)

Solemnly ♩ = 66

S. *mp* molto legato

A. Sun - set and eve - ning — star,

T.

B. *mp* molto legato

mp molto legato

sun - set and eve - ning — star,

cresc.

And one clear call for me! —

cresc.

cresc.

mf

X

16 *mp cresc. molto legato* *mf cresc.*

And may there be no moan - ing of the bar, When I put out to sea,

mp cresc. molto legato *mf cresc.*

mp cresc. molto legato *mf* *poco f*

22 *poco f* *tenuto*

But such a tide as mov - ing seems a -

poco f *tenuto*

mf cresc. *tenuto*

27 *p subito* *mf cresc.*

- sleep, Too full for sound and

p subito *mf cresc.*

p subito *mf*

31

S. & A.
mf cresc. legato molto

foam, When that which drew from out the

T. & B.
mf cresc. legato molto

cresc.

Ped.

34

poco f *mf dim.*

bound - less deep Turns a - gain

poco f *mf dim.*

poco f

Ped.

Y

SOPRANO SOLO

37

mf legato

Twilight and evening bell,

mp

home. Twilight and

mp

p

mp

43

twilight and evening bell,

mf legato

eve - ning bell,

mf legato

twilight and eve - ning

mf legato

48 *mf*

And af - ter that the dark !

bell, *mf* And af - ter that the dark !

mf *mp*

53 *mf*

no sad - ness

molto legato e cresc. *f* When I em -

And may there be no sad - ness of fare - well, When I em -

molto legato e cresc. *f*

cresc. poco a poco

Z

57 *poco f cresc.* *f* 3 *no sad - ness of fare - well, when I em - bark;*
- bark;
- bark;

61 *f* *For though from out our bourne of time and place The*
f *For though from out our bourne of time and place The flood may bear me*
f

65

flood may bear me far,

S. & A.
mf

far, I hope to see my

T. & B.
mf

mf

Red.

69

mf I hope to see my Pi - lot face to

mp

Pi - lot, my Pi - lot

mp

rall.

73

mf

face _____ When I have crossed the

mp

face to face When I have crossed the

mp

mp *p*

Measure 73: Vocal line has a long note on 'face'. Piano accompaniment has a chord. Double bass line has a chord.

Measure 74: Vocal line has a long note on 'face'. Piano accompaniment has a chord. Double bass line has a chord.

Measure 75: Vocal line has a long note on 'face'. Piano accompaniment has a chord. Double bass line has a circled chord.

Measure 76: Vocal line has a long note on 'face'. Piano accompaniment has a chord. Double bass line has a chord.

77

mf

bar, _____

mf

bar, _____

mf

mf

Measure 77: Vocal line has a long note on 'bar'. Piano accompaniment has a chord. Double bass line has a long note on 'bar'.

Measure 78: Vocal line has a long note on 'bar'. Piano accompaniment has a chord. Double bass line has a long note on 'bar'.

Measure 79: Vocal line has a long note on 'bar'. Piano accompaniment has a chord. Double bass line has a long note on 'bar'.

Measure 80: Vocal line has a long note on 'bar'. Piano accompaniment has a chord. Double bass line has a long note on 'bar'.

84

p when

p when

p

cresc.

poco f

p

89

I have crossed the bar.

I have crossed the bar.

mp

pp

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