

2 SM 3023 **There's A Long, Long Trail**

Written by
STODDARD KING

DUET

Composed by
ZO ELLIOTT

Moderato

Piano introduction for the song, featuring a melody in the right hand and accompaniment in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic.

SOPRANO or TENOR (*Melody*)

Nights are grow-ing ver-y lone - - ly, Days are ver - y long,
All night long I hear you call - - ing, Call - ing sweet and low,

ALTO or BARITONE

Grow - ing ver-y lone - ly, Days are ver - y long,
All night hear you call-ing, Call - ing sweet and low,

Piano accompaniment for the first vocal section, featuring a melody in the right hand and accompaniment in the left hand. The piece begins with a piano (*p*) dynamic.

I'm a grow-ing wear-y on - ly List-'ning for your song. —
Seem to hear your foot-steps fall - ing, Ev - 'ry where I go. —

Grow - ing wear-y on - ly List-'ning for your song. —
Hear your foot-steps fall-ing, Ev - 'ry where I go. —

Piano accompaniment for the second vocal section, featuring a melody in the right hand and accompaniment in the left hand.

6 4 8 9

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Old re-mem-bran-ces are throng-ing Thro' my mem-o-ry.
Tho' the road be-tween us stretch-es Man-y a wear-y mile.

Till it seems the world is full of dreams Just to call you back to me.
I for-get that you're not with me yet, When I think I see you smile.
to me.
you smile.

REFRAIN *Evenly with much expression*

There's a long, long trail a-wind-ing In-to the land of my dreams, Where the

p - *f* *a tempo*

night - in-gales are sing - ing And a white moon beams: — There's a

rit.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics: "night - in-gales are sing - ing And a white moon beams: — There's a". The piano accompaniment is written in grand staff notation (treble and bass clefs). The tempo marking *rit.* (ritardando) is placed above the vocal line in the third measure.

long, long night of wait - ing — Un-til my dreams all come true; — Till the

f *pp*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "long, long night of wait - ing — Un-til my dreams all come true; — Till the". The piano accompaniment features a dynamic marking of *f* (forte) in the first measure and *pp* (pianissimo) in the third measure.

day when I'll be go - ing down That long, long trail with you. There's a you. —

1. 2.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "day when I'll be go - ing down That long, long trail with you. There's a you. —". The piano accompaniment includes first and second endings, marked "1." and "2." respectively.

1. 2.

ff *a tempo* *p*

The fourth system of the musical score shows the piano accompaniment with first and second endings, marked "1." and "2." respectively. The dynamic marking *ff* (fortissimo) is present in the first measure, and *a tempo* and *p* (piano) markings are also included.

1913
A-3
C.3

There's A Long, Long Trail

1.

Nights are growing very lonely,
Days are very long;
I'm a growing weary only
List'ning for your song.
Old remembrances are thronging
Thro' my memory,
Till it seems the world is full of dreams
Just to call you back to me.

Chorus

There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing
And a white moon beams:
There's a long, long night of waiting
Until my dreams all come true;
Till the day when I'll be going down
That long, long trail with you.

2.

All night long I hear you calling,
Calling sweet and low;
Seem to hear your footsteps falling,
Ev'rywhere I go.
Tho' the road between us stretches
Many a weary mile.
I forget that you're not with me yet
When I think I see you smile.

Stoddard King