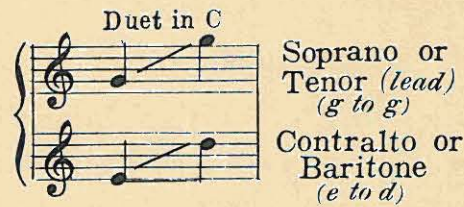
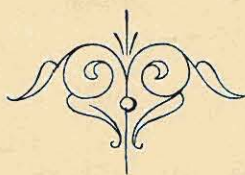
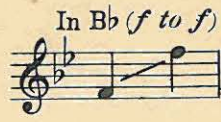
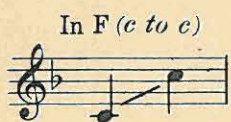


Sung by
MR JOHN McCORMACK



THERE'S A LONG, LONG TRAIL



WRITTEN BY

STODDARD KING

COMPOSED BY

ZO ELLIOTT

Solo 60 Cents Net

Duet 75 Cents Net

Octavo, Male, Female and Mixed Voices 15 cents



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Boy of mine, Boy of mine, Al - tho' my heart was ach - ing —
I seemed to know you'd want * to go, Pride in your man - hood wak - ing —
I'll be here, wait - ing, dear, Till at a glad dawn's break - ing — I'll hear you say you're
home to stay, Dear lit - tle boy of mine — Dear lit - tle boy

p-f
accel.
a tempo

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There's A Long, Long Trail

Written by
STODDARD KING

Composed by
ZO ELLIOTT

Moderato

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* (forte) and concludes with a dynamic marking of *p* (piano). The melody is primarily in the right hand, featuring a mix of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

With expression

The first system of the vocal and piano accompaniment. The vocal line is in a soprano range, with lyrics: "Nights are grow-ing ver - y lone - ly, Days are ver - y All night long I hear you call - ing, Call - ing sweet and". The piano accompaniment is in the same key signature and time signature, starting with a dynamic marking of *p* (piano). It features a melody in the right hand and a bass line in the left hand.

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "long; I'm a - grow-ing wear - y on - ly low; Seem to hear your foot-steps fall - ing,". The piano accompaniment continues with the same key signature and time signature, maintaining the *p* (piano) dynamic.

List - 'ning for your song. Old re - mem - bran - ces are
 Ev - 'ry where I go. Tho' the road be - tween us

throng - ing stretch - es Thro' my mem - o - ry. Till it seems the world is
 Man - y a wear y mile. I for - get that you're not

full of dreams Just to call you back to me.
 with me yet, When I think I see you smile.

rit.

CHORUS *Evenly with much expression*

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

p - - *f a tempo*

dreams, — Where the night - in-gales are sing - ing And a white moon

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "dreams, — Where the night - in-gales are sing - ing And a white moon". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings of *pp* and *rit.*

beams: — There's a long, long night of wait - ing — Un - til my

The second system continues the vocal line with the lyrics "beams: — There's a long, long night of wait - ing — Un - til my". The piano accompaniment includes dynamic markings of *f* and *pp*.

dreams all come true; — Till the day when I'll be

The third system continues the vocal line with the lyrics "dreams all come true; — Till the day when I'll be". The piano accompaniment includes a dynamic marking of *ff*.

go - ing down That long, long trail with you. There's a you. —

The fourth system concludes the piece with the lyrics "go - ing down That long, long trail with you. There's a you. —". The piano accompaniment includes dynamic markings of *f*, *rit.*, and *ffz*. The system ends with a double bar line and first and second endings.

Marching Chorus Published by Popular Request

In Martial Time (But not fast)

p - - *f*

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

— Where the night - in - gales are sing - ing And a white moon

beams: — There's a long, long night of wait - ing — Un-til my dreams all —

— come true; — Till the day when I'll be go - ing down. That

1. long, long trail with you. 2. There's a you.

f *ff*

THREE BEAUTIFUL SACRED SONGS BY CARO ROMA

I Come To Thee

Lyric by
GEORGE GRAFF, Jr.

Solo Five Keys - *D_b, (b to c) E_b, (c to d) F, (d to e) G, (e to f) A_b, (f to g)*
Duet in *F*, Octavo; Male, Female or Mixed Voices

Lento

I come to Thee at last, oh Lord, for rest, With wa-sted years, with heart and mind op-pressed; And now Thy
prom - ise is to me so sweet, That I shall find for - give - ness at Thy feet.

mp
dim. *rit.*
dim. *colla voce*

The Silent Voice

Also published with Violin obligato
Solo Three Keys - *C, (b to e) E_b, (d to g) F, (e to a)*
Duet: Two Keys - *C and E_b*, Octavo; Male, Female and Mixed Voices

Moderato
Fervently

"Be still, and know that I am God, What - ev - er may be - fall! I hold earth's wa-ters in my
hand, E'en note the spar - row's fall. My peace I give, thy fears al-lay, Oh, wear - y heart, re-

p
ritard. *a tempo* *cresc.*
p a tempo *cresc.*

God Shall Wipe Away All Tears

Text from Revelations, Chapters 21 & 7

Solo Three Keys - *F, (g# to b#) A_b, (b to d_b) C, (d# to f#)*
Duet in *C*, Octavo, Male, Female and Mixed Voices

Moderato
mp Recit. *ad lib.*

And I heard a great voice out of heav-en say-ing: Be-hold, the tab-er-na-cle of God is with men.
He shall dwell with them, and they shall be his peo-ple, And God him-self shall be with them, And be their God.

mp a tempo
mp

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Joyously, with much expression

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The first system begins with the instruction 'Joyously, with much expression'. The lyrics are: 'Ring out! Ring out! Ring out, sweet bells of Peace! Ring out! Ring out! the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic. The second system continues the lyrics: 'Lord has sent re-lease! The world is safe, and right is won! The vict-ry's gained, the'. The piano accompaniment includes a piano (p) dynamic. The third system concludes the lyrics: 'task is done! The clouds of war at last shall cease,— Ring out, sweet bells of Peace!—'. The piano accompaniment includes dynamics such as 'ten.' (tenuto), 'a tempo', 'rit.' (ritardando), and 'ff' (fortissimo).

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