

# Crossing the Bar

for SATB Chorus and Chamber Orchestra or Piano

Alfred, Lord Tennyson (1809–1892)

Gwyneth Walker

Gently, reverently  $\text{♩} = 100$

Piano

1 2 3 4 5 6

*p*

Ped. *sim.*

S A

7 8 9 10 11 12

*unis. p peacefully*

Sun - set and eve-ning star, and one clear call for me! And

T B

*unis. p peacefully*

Sun - set and eve-ning star, and one clear call for me! And

Piano

9 10 11 12

*peacefully*

13 14 15 16 17

*Ped. sim.*

\* may there be no moan-ing of the bar, when I put out to sea.

\* may there be no moan-ing of the bar, when I put out to sea. And

\* These tenuto marks denote sustained singing through the phrase, with slight emphasis on each marked note.

4

18

*rit.* 19 *accel.* 20 **Slightly faster**  $\text{♩} = 112$   
*mf* 21 22

S when I put out to sea. *mf*

A when I put out to sea. *mf*

T may there be no moan-ing of the bar, when I put out to sea. *mf*

B may there be no moan-ing of the bar, when I put out to sea. *mf*

*rit.* *accel.* **Slightly faster**  $\text{♩} = 112$   
*mf*

*rit.* **Slightly slower**  $\text{♩} = 100$  25

23 *p* 24 *p quasi recitative (almost spoken)* 26

But such a tide as mov - ing seems a - sleep, too

*p* *p quasi recitative (almost spoken)*

But such a tide as mov - ing seems a - sleep, too

*rit.* **Slightly slower**  $\text{♩} = 100$

*p* murmuring

Red.

27

28

29

full for sound and foam, When that which drew from out the  
 full for sound and foam, When that which drew from out the  
 When that which drew from out the  
 when that which drew from out the

The musical score for measures 27-29 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "full for sound and foam, When that which drew from out the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Handwritten numbers 28 and 29 are placed above the vocal staves.

*sim.*

*accel.*

**C** a tempo  
♩ = 112  
*f* 33

30

31

32

bound - less deep turns a - gain home. Sun - set and  
 bound - less deep turns a - gain home. Sun - set and  
 bound - less deep turns a - gain home. Sun - set and  
 bound - less deep turns a - gain home. Sun - set and

The musical score for measures 30-32 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "bound - less deep turns a - gain home. Sun - set and". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Handwritten numbers 31 and 32 are placed above the vocal staves.

*accel.*

**C** a tempo  
♩ = 112

*Red.*

*sim.*

34 *rit.* ----- *Slightly slower* *p* 35 36 37 38 *rit.* ----

eve-ning star, and one clear call for me! And may there be no moan-ing of the bar, when

eve-ning star, and one clear call for me! And may there be no moan-ing of the bar, when

eve-ning star, and one clear call for me! And may there be no moan-ing of the bar, when

eve-ning star, and one clear call for me! And may there be no moan-ing of the bar, when

*rit.* ----- *Slightly slower* *rit.* ----

*vc* *8<sup>va</sup>* *loco*

39 *mf* 40 41 42 *p* 43

I put out to sea.

I put out to sea.

I put out to sea.

I put out to sea.

I put out to sea.

*accel.* ----- ♩ = 112 *rit.* ----

*mf* *Red.* *sim.*

**D** Peacefully

$\text{♩} = 100$

44 45 46 47 48 *p hushed* 49 50

T  
Twilight and evening bell and after that the

B  
Twilight and evening bell and after that the

**D** Peacefully

$\text{♩} = 100$

*as a bell tolling in the distance*

*p*

*much Pedal through bar 57*

51 *pp almost whispered, as if from afar* **E** 53 54 (*pp*)

S  
after that the dark, and after that the dark, and may fare -

A  
*pp almost whispered, as if from afar* (*pp*)  
after that the dark, and after that the dark, and may fare -

T  
dark! \_\_\_\_\_ And may there be no sadness of fare - well, \_\_\_\_\_

B  
dark! \_\_\_\_\_ And may there be no sadness of fare - well, \_\_\_\_\_

**E**

55 *56* *57* *58* *59*

*accel.*  $\text{♩} = 112$

well, fare - well, when I em - bark; and may there be no sad - ness of fare - well when

well, fare - well, when I em - bark; and may there be no sad - ness of fare - well when

when I em - bark; and may there be no sad - ness of fare - well when

when I em - bark; and may there be no sad - ness of fare - well when

*mf*

*mf*

*mf*

*mf*

*accel.*  $\text{♩} = 112$

60 *61* *(mf)* **F** *62* *63*

I em - bark; for tho' from out our bourne of Time and Place the

I em - bark; for tho' from out our bourne of Time and Place the

I em - bark;

I em - bark;

*(mf)*

**F**

64 *loco* *p* *loco* *loco* *rit.*

flood may bear me far, *p*

flood may bear me far, *p*

*mf*

I hope to see my Pi-lot face to face when I have crossed the.

*mf*

I hope to see my Pi-lot face to face when I have crossed the.

*p* *rit.*

*mf*

*8<sup>ub</sup>*

69 *rit.* **G** *f* *Slower, grandly* *a tempo* ♩ = 112

I hope to see my Pi-lot face to face when I have crossed the bar.

I hope to see my Pi-lot face to face when I have crossed the bar.

bar. I hope to see my Pi-lot face to face when I have crossed the bar.

bar. I hope to see my Pi-lot face to face when I have crossed the bar.

*rit.* **G** *f* *Slower, grandly* *a tempo* ♩ = 112

*loco* *vc* *loco*

74 *75* *p* *76* **H** *77*

Face to  
Face to  
Face to face,  
Face to face,

*sim.*  
*Ped.*

78 *79*

face,  
face,  
face to face,  
face to face,

*sim.*



80 81 82

face, face, face, face, face, face, face, face, face, face,

*cresc. poco a poco*

Ped.

rit. I Slower, very grandly

83 (cresc. poco a poco) 84 ff 85 86 87

face to face, for I can see my Pi-lot face to

*(cresc. poco a poco)* **ff**

Ped.

face, for I can see my Pi-lot face to

rit. Slower, very grandly

*(cresc. poco a poco)* **ff**

Ped.

12

88

89

90

91

92

**J** poco accel.

face, a - cross the bar,

face, a - cross the bar,

face, a - cross the bar,

face, a - cross the bar,

**J** poco accel.

Ped. | sim.

Slightly faster

rit. to end

93

94

95

96

97

98

a - cross the bar!

a - cross the bar!

a - cross the bar!

a - cross the bar!

a - cross the bar!

Slightly faster

rit. to end

p

2003  
3'30"

**ECSPUBLISHING** COMMITTED TO THE COMPOSER'S CRAFT



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