

CROSSING THE BAR.

Alfred Tennyson.

Henry Holden Huss.

Andante ma poco sostenuto. pp

Sun - set and eve-ningstar and one clear call for
 Sun - set and eve-ningstar and one clear call for

pp

Andante ma poco sostenuto.

pp *pp*

mp *espressivo.* *pp*

And may there be no moan - - ing, no
 me, And may there be no moan - - ing, And may there be no
 me, And may there be no

p *p* *mf* *p*

moan-ing of the bar when I put out to sea, when I put out to sea.
 moan-ing of the bar when I put out to sea, when I put out to sea.

pp *poco rit. a tempo.*

pp *poco rit. a tempo.*

mf poco marc. *espressivo.*

molto quieto. pp

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

pp

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

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 two flats. It begins with a rest followed by the lyrics 'But such a tide as mov-ing seems a - sleep, . . . seems a -'. The middle staff is the bass line for the vocal part, also starting with a rest and the same lyrics. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. It begins with a rest and a dynamic marking of *ppp*. The piano part features a complex texture with many sixteenth notes and chords.

p

sleep, too full for sound and foam, too full . . . for sound and

p

sleep, too full for sound and foam, too full . . . for sound and

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 two flats. It begins with a rest followed by the lyrics 'sleep, too full for sound and foam, too full . . . for sound and'. The middle staff is the bass line for the vocal part, also starting with a rest and the same lyrics. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. It begins with a rest and a dynamic marking of *p*. The piano part features a complex texture with many sixteenth notes and chords.

p

foam, When that . . . which drew from out the bound - less deep, . . .

cres.

cres.

foam, When that . . . which drew from out the bound - less deep,

p

cres.

The third 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 two flats. It begins with a rest followed by the lyrics 'foam, When that . . . which drew from out the bound - less deep, . . .'. The middle staff is the bass line for the vocal part, also starting with a rest and the same lyrics. The bottom staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. It begins with a rest and a dynamic marking of *p*. The piano part features a complex texture with many sixteenth notes and chords. There are dynamic markings of *cres.* in the vocal lines and *cres.* in the piano accompaniment.

CROSSING THE BAR.

f *dim.* *poco rit.* *pp*

turns a - gain home, . . . home.

f *dim.* *p* *pp*

turns a - gain home, home.

f *dim.* *p dim.* *poco ritard.* *pp* *poco rit.*

Ped. *

pp *dolce marc.*

Twi - light and eve - ning bell and af - ter that the

pp

Twi - light and eve - ning bell and af - ter that the

pp *a tempo.*

pp *p* *mf* *p*

dark, And may there be no sad - ness of fare - well when I em - bark, For

pp *p* *mf* *p*

dark, And may there be no sad - ness of fare - well when I em - bark, For

loco.

pp *p* *mf* *p*

poco a poco cres. *f* *poco ritard.*

tho' from out our bourne of time and place, the flood may bear me

poco a poco cres. *poco ritard.*

tho' from out our bourne of time and place, the flood may bear me

poco a poco cres. *f* *poco ritard.*

ff *ppp* *sotto voce.* *Meno mosso.*

far! I hope to see my Pi - lot face to face when

ff *ppp* *sotto voce.* *Meno mosso.*

far! I hope to see my Pi - lot face to face when

ff Ped. *ppp* *Meno mosso.*

ppp *ritard.*

I have crossed the bar, when I have crossed the bar. . . .

ppp *ritard.*

espr. vivo.

I have crossed the bar, when I have crossed the bar. . .

ritard.

pp dolce marc.