



Gordon Lightfoot
Arranged by Larry Nickel

Piano introduction: $\text{♩} = 52$ Rubato, *mp* soft and warm intro, pedal intuitively.

8 *poco rit.* *mf* **A** A tempo

S1 S2: There was a time in this fair land when the rail-road did not run; when the

A: There was a time in this fair land when the rail-road did not run; when the

T B: There was a time in this fair land when the rail-road did not run; when the

14

S1 S2: wild ma-jes-tic moun-tains stood a-lone a-against the sun. Long be-fore the

A: wild ma-jes-tic moun-tains stood a-lone a-against the sun. Long be-fore the

T B: wild ma-jes-tic moun-tains stood a-lone a-against the sun. Long be-fore the

Instr. parts available upon request: gratis (guitar, bass, full size piano part)

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20

S1
S2

A.

T
B

Pno.

white man and long be-fore the wheel. When the green dark for-est was too si - lent,

white man and long be-fore the wheel. When the green dark for-est was too si - lent,

white man and long be-fore the wheel. When the g for-est was too si - lent,

27

S1
S2

A.

T
B

Pno.

poco rit. *p* *mf* *accel.*

too si - lent tr al. But

too si - lent e real. But

too si - lent. to be real. But

poco rit. *p* *mf* *accel.*

33

S
A

T
B

Pno.

B ♩ = 60 (faster)

time has no ning and his - t'ry has no bound, As to this ver-dant coun - try they

time has no be-gin - ning and his - t'ry has no bound, As to this ver-dant coun - try they

♩ = 60 (faster)

mp *lightly*

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39

S1
S2
A.
T
B

came from all a - round. They sailed up-on her wa-ter - ways and walked the for - est tall; Built the

came from all a - round. They sailed up-on her wa-ter - ways and walked the for - est tall; Built the

came from all a - round. They sailed up-on her wa-ter - ways the for - est tall; Built the

Pno.

r.h.
l.h.

45

S
A
T
B

mines, mills and fac - tor - ies_ for the go of us all.

mines, mills and fac - tor - ies_ for of us all.

Pno.

rit. $\text{C} = 82$ (subito faster)

rit. $\text{♩} = 82$ (subito faster)

mf

51

S
A
T
B

Oo

And when the young man's fan - cy was turned in to the Spring,

Pno.

f *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

57

S
A

T
B

Pno.

Their

The rail - way men grew rest - less for to hear the ham - mers ring.

63

S1
S2

A.

T
B

Pno.

minds were o - ver - flow - ing with the vi - sions of thei With ma - ny a for - tune

minds were o - ver - flow - ing with the vi - sior ay, With ma - ny a for - tune

With ma - ny a for - tune

69

S
A

T
B

Pno.

won and lost. a debt to pay. For they

won and lost. ana ma - ny a debt to pay. For they

f = 110

f = 110

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75 **D**

S1
S2
A.
T
B

looked in the fu - ture and what did they see?_ They saw an i - ron road run - nin' from the sea to the sea._

looked in the fu - ture and what did they see?_ They saw an i - ron road run - nin' from the sea to the sea._

looked in the fu - ture and what did they see?_ They saw an i - ron road in the sea to the sea._
bass line on melody

Pno. *mf*

79

S1
S2
A.
T
B

Bring - in' the goods to a young grow - in' land om the sea - boards and in - to their hands._ Look a - way!

Bring - in' the goods to a young grow - in' lar up from the sea - boards and in - to their hands._ Look a - way!

Bring - in' the goods to a young grow All up from the sea - boards and in - to their hands._

Pno.

83

S1
S2
A.
T
B

... a - cross_ this might - y land. From the east - - ern_

they, a - cross_ this might - y land. From the east - - ern_

Look a - way! From the east - - ern_

Pno. *f*

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88 E

S1 S2 shore to the west - - ern strand. Bring in the work-ers and bring up the rails, we got-ta

A. shore to the west - - ern strand. Bring in the work-ers and bring up the rails, we got-ta

T B shore to the west - - ern strand. Bring i rs and bring up the rails, we got-ta

Pno.

93

S1 S2 lay down the tracks and tears up the trails. -pen you heart, let the life blood flow. Got-ta

A. lay down the tracks and tears up the t O-pen you heart, let the life blood flow. Got-ta

T B lay down the tracks and tears u O-pen you heart, let the life blood flow. Got-ta

Pno.

97 *molto rit.*

S1 S2 get on our way_' re mov-in' too slow. Get on our way_ 'cause we're mov-in' too slow...

A. get on our w_ we're mov-in' too slow. Get on our way_ 'cause we're mov-in' too slow...

T B get on our way_'cause we're mov-in' too slow. Get on our way_ 'cause we're mov-in's too slow...

Pno.

molto rit.

101 $\text{♩} = 96$ *mp* **F**

S1
S2 Be - hind the blue Rock-ies_ the sun is de - clin - ing. The stars, they come

A. *mp*
Be - hind the blue Rock-ies_ the sun is de - clin - ing. Oo

T
B *mp*
Be - hind the blue Rock-ies_ the sun is de Oo

Pno. *p*

109

S1
S2 steal-in' at the close of the day. s the wide prai-rie_ our loved ones are

A. at th ne day. Oo our loved ones are

T
B use of the day. Oo our loved ones are

Pno.

116 *rit.*

S1
S2 sleep - ing. se - yond the dark o - ceans in a land far a - way.

A. sleep - ing. Be - yond the dark o - ceans in a land far a - way.

T
B sleep - ing. Be - yond the dark o - ceans in a land far a - way. *rit.*

Pno. *rit.*

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G a tempo

123 *mf*

S A ah

Oo Swing-in' your ham-mers in the

T B We are the nav-vies who work u-pon the rail-way. ring-in' your ham-mers in the

Pno. a tempo *mp*

130

S A bright blaz-in' sun. Lay-in' dow ad build-in' the bridg-es.

T B bright blaz-in' sun. Le track and build-in' the bridg-es.

Pno.

138

S1 Bend-in' our the rail-road is done. So

S2 Bend-in' as 'til the rail-road is done. So

A. Bend-in' as 'til the rail-road is done. So

T B Bend-in' our backs 'til the rail-road is done. So

Pno.

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H ♩ = 82 (slowly and gradually accel. to m. 151)

143

S1
S2
A.
T
B

o-ver the moun-tains and o-ver the plains, o-ver the mus-keg and in-to the rain...
o-ver the moun-tains and o-ver the plains, o-ver the mus-keg and in-to the rain.
o-ver the moun-tains and o-ver the plains, o-ver the r and in-to the rain.

♩ = 82 (slowly and gradually accel. to m. 151)

Pno.

mf
plodding at first

two singers come forward together (and stand side by side)

147

S1
S2
A.
T
B

Up the St. Law-rence, all the way to Gas-pé, — swing-in' our ham-mers and draw-in' our pay...
Up the St. Law-rence, all the way to Gas-r swing-in' our ham-mers and draw-in' our pay...
Up the St. Law-rence, all the way tr swing-in' our ham-mers and draw-in' our pay...

Pno.

151 ♩ = 110

S
A

Solo One **Solo Two**

T
B

Driv-in' 'em in — and ty-in' 'em down, a-way to the bunk-house and in-to the town. A

♩ = 110

Pno.

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155 *accel.*..... *f*

S A Oh, the

T B dol-lar a day_ and a place for my head, a drink to the liv- in' a toast to the dead!_

Pno. *accel.*.....

I ♩ = 116 (faster)

159

S1 S2 song of the fu - ture has been sung, On the

A. song of the fu - ture has been sung, On the

T B All the bat - tles have been won. _

Pno. **I** ♩ = 116 (faster) *f*

164

S1 S2 moun - tain tops We have

A. moun - tain stand. _ We have

T B All the world at our com - mand. _ We have

Pno. *l.h.*

molto rit.

mf

168

S1
S2
A.
T
B

o - pened up the soil, with our tear-drops and our toil There

o - pened up the soil, with our tear-drops and our toil There

o - pened up the soil, with our tear-d toil There

Pno.

L.h. *molto rit.*

173 $\text{♩} = 52$ *Rubato*

S
A

was a time in this fair land when *f* did not run; when the

T
B

was a time in this fair la rail-road did not run; when the

Pno.

$\text{♩} = 52$ *Rubato*

grv

178

ssa

S
A

wild ma - tics moun-tains stood a - lone a-against the sun.

T
B

wild ma - jes - tic moun-tains stood a - lone a-against the sun.

Pno.

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183

S
A

Long be-fore the white man and long be-fore the wheel. When the green dark

T
B

Long be-fore the white man and long be-fore the wheel. When the green dark

Pno.

mp

mp

p

189 A cappella

S
A

for - est was too si - lent to be real. And man - y were the dead men, too

T
B

for - est was too si - lent to be And man - y were the dead men, too

194

S
A

si - lent, too - lent to be real. rit.

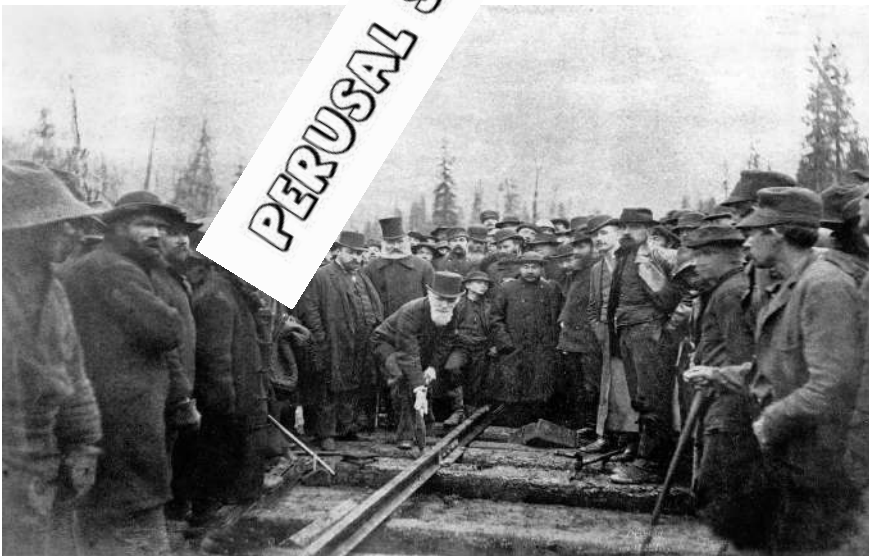
T
B

si - lent, too - lent to be real.

p

p

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the last spike - November 7, 1885 (the last of 30 million spikes)

This iconic song was commissioned by the CBC (Canadian Broadcasting Corp.) to celebrate the Canadian Centennial in 1967. While Lightfoot's song echoes the optimism of the railroad age, it also chronicles the cost in sweat and blood of building "an iron road runnin' from the sea to the sea."

The slow middle section of the song is especially poignant, vividly describing the efforts and sorrows of the nameless and forgotten "navvies," whose manual labour actually built the railway. The railroad may have physically connected the country, but it came at the expense of Indigenous lives and on the backs of the people who built it.