

# Nine Hundred Miles

Traditional American Folk Song  
Arr. Philip E. Silvey

**Longingly**  $\text{♩} = 72$

Soprano

Alto/  
Cambiata

Tenor

Bass

Piano

*mp* *rit.* *a tempo* *p*

*mp* *mp* *p* *p*

8<sup>va</sup>

5

I am

I am

I'm try'n' to read, a let-ter from my

I'm try'n' to read, a let-ter from my

walk-in' on this track, I've got tears in my eyes, Ooh

walk-in' on this track, I've got tears in my eyes, Ooh

8<sup>va</sup>

*mp*

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9 *p*

home \_\_\_\_\_ Ooh \_\_\_\_\_

home \_\_\_\_\_ And if that train runs me right, \_\_\_\_\_ *p* Ooh \_\_\_\_\_

*mp* I'll be home Sat-ur-day night, 'Cause I'm

*mp* I'll be home Sat-ur-day night, 'Cause I'm

For Perusal Only

*mp*

nine hun - dred miles from my home.

*mp* nine hun - dred miles from my home. \_\_\_\_\_ *p* And I

nine \_\_\_\_\_ hun - dred miles from \_\_\_\_\_ my home.

nine \_\_\_\_\_ hun - dred miles from \_\_\_\_\_ my home.

14

that  
hate to hear that lone-some whis - tle\_ blow, that  
that  
that

*p*  
*p*

*mf* *mf*

# For Perusal Only

long lone - some train whist - lin'\_. down.  
long lone - some train whist - lin'\_. down.  
long lone - some train whist - lin'\_. down.  
long lone - some train whist - lin'\_. down.

*pp*

*mf* *mf*

18

*mp*  
Miles and miles and miles and miles, miles and miles from home, \_\_\_

*mp*  
Miles and miles and miles and miles, miles and miles from home, \_\_\_

*mp*

*leg.* *leg.* *leg.* *leg.*

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*mp*  
miles from home, \_\_\_

Miles and miles and miles and miles, miles and miles from home, \_\_\_

Miles and miles and miles and miles, miles and miles from home, \_\_\_

*sim.*

*mf* 23

Well this train I ride on — is a

*mp*

train that I ride on —

*mp*

train that I ride on —

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hun - dred coach - es long. You can hear her whis - tle blow —

*mf*

You can hear her whis - tle blow a mil - lion

hun - dred coach - es long. — You can hear her whis - tle blow a mil - lion

hun - dred coach - es long. — You can hear her whis - tle blow a mil - lion

*sim.*

27

And if this train runs me right,  
 miles. And if this train runs me right,  
 miles. train runs me right, I'll be  
 miles. train runs me right, I'll be

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'Cause I'm nine hun - dred miles from my home.  
 'Cause I'm nine hun - dred miles from my home.  
 home Sat-ur-day night, 'Cause I'm nine hun - dred miles from my home.  
 home Sat-ur - day night, 'Cause I'm nine hun - dred miles from my home.

32

*mf*

from home,

*mf*

from home,

*mf*

Miles

from

home

*mf*

from

home

*l.h.**mf*

For Perusal Only

from home,

from home,

Miles

from

home

from

home

*ff* *molto espr.* *rit.*

This piano introduction features a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern. The music is in a minor key and includes dynamic markings *ff* *molto espr.* and *rit.*

### Altos

38 *slower*

*p* *slower*

Miles and miles and miles, miles and miles and miles,

*p* *slower*

This section shows the Altos vocal line and piano accompaniment. The vocal line is marked *p* and *slower*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern.

# For Perusal Only

*accel.* *mp* *mp* *mp*

S: miles and miles and miles, miles and miles and miles,

A: miles and miles and miles, miles and miles and miles,

T: Miles and miles and miles, miles and miles and

*mp* *accel.*

This section shows the full vocal and piano accompaniment. The vocal lines for Soprano (S), Alto (A), and Tenor (T) are shown. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern. The music is marked *mp* and *accel.*





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Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of a steady eighth-note melody in the treble and a corresponding eighth-note bass line in the bass. The key signature has two flats (B-flat and E-flat). The system is divided into two measures by a double bar line. The word "Lea" is written below the bass line in both measures.

Vocal and piano accompaniment for the second system. It includes four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The vocal lines feature a long note in the first measure followed by a melodic phrase in the second measure. The piano accompaniment mirrors the first system's pattern. The key signature remains two flats. The word "rit." is written above the first measure of each staff. The lyrics "long lone - some train whist - lin' - down." are written below the vocal staves.

Piano accompaniment for the third system, featuring a treble and bass clef. The music continues with the eighth-note melody and bass line. The key signature has two flats. The system is divided into two measures by a double bar line. The word "Lea" is written below the bass line in both measures. The second measure of the treble staff features a complex chordal texture with multiple notes beamed together. The dynamic marking "pp" (pianissimo) is written above the second measure of the treble staff.

8va

*mp a tempo*

*rit.*

*p*

Ceo Ceo Ceo Ceo Ceo Ceo

#### About the song

A long-forgotten newsworthy event is thought to have inspired this song. The lyrics invite us to wonder, who is singing? Who wrote the letter and what does it say? Why are there tears in the singer's eyes? While leaving the particulars to our imagination, the song succeeds in capturing the mood and the spirit of life on the American railroad in the early twentieth century.

This arrangement was inspired by a great arts activity in which young singers read their own improvised ideas of what was written in the letter. Many thanks to Norma Freeman for developing this concept and allowing me to share it as part of this arrangement of a classic American folk song.

*Philip E. Silvey*

I am walkin' on this track,  
I've got tears in my eyes,  
I'm try'n' to read a letter from my home.  
And if that train runs me right,  
I'll be home Saturday night,  
'Cause I'm nine hundred miles from my home.  
And I hate to hear that lonesome whistle blow,  
that long lonesome train whistlin' down.

Well this train I ride on  
is a hundred coaches long.  
You can hear her whistle blow a million miles.

#### About the arranger

Philip Silvey (b. 1965) is Associate Professor of Choral Music Education at Baldwin-Wallace Conservatory where he directs the Women's Choir, the Conservatory Outreach Honors Chorales, and teaches undergraduate courses in music education. Prior to this he was Assistant Professor of Choral Music Education at the University of Maryland and served as Music Director for the acclaimed Maryland Boy Choir. He holds degrees in composition from Houghton College and the Pennsylvania State University, and a doctorate in music education from the University of Illinois. He taught for seven years in public schools in Michigan where his choral ensembles were honored with invitations to perform at state conferences for three successive years. He has served as guest conductor, clinician, and adjudicator in numerous states and directed all-state choruses in both Maryland and Virginia. His original choral compositions and arrangements, published by Santa Barbara Music, have been performed by both all-state and national honors choruses.

#### Range

S A T B

The alto part was conceived so boy singers with this range can join the girls on this part.

SBMP 518

