

THE WRECK OF THE EDMUND FITZGERALD

for T.T.B.B. voices with guitar and cello*

Performance time: approx. 5:30

Arranged by
ALAN DUNBAR

Words and Music by
GORDON LIGHTFOOT

Folk feel (♩ = ca. 52)

SOLO
BARITONE

GUITAR

CELLO

3

6

mf

mf

ad lib. mf

The

* Guitar and Cello parts available (DIGPX00066).

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9



leg - end lives on from the Chip-pe - wa on down of the

Em

Piano accompaniment for measure 9, consisting of a treble clef staff with a series of chords marked with 'x' and a bass clef staff with a whole rest.

11



big lake they call Git - chi Gum - mi. The

G

D

A⁵(add2)

Piano accompaniment for measure 11, consisting of a treble clef staff with a series of chords marked with 'x' and a bass clef staff with a whole rest.

13



lake, it is said, nev er gives up her dead — when the

Em

Piano accompaniment for measure 13, consisting of a treble clef staff with a series of chords marked with 'x' and a bass clef staff with a whole rest.

15



skies of No - vem - ber turn gloom - y. With a

G

D

A⁵(add2)

Piano accompaniment for measure 15, consisting of a treble clef staff with a series of chords marked with 'x' and a bass clef staff with a whole rest.

4

17

load of iron ore twen-ty - six thou - sand tons more than the

A⁵(add2) Em

mf

19

Ed - mund Fitz - ge - rald weighed emp - ty, that

G D A⁵(add2)

21

good ship and true was a bone to be chewed when the

Em

23

gales of No - vem - ber came ear - ly.

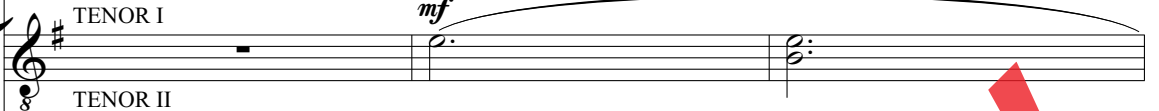
G D A⁵(add2)

25

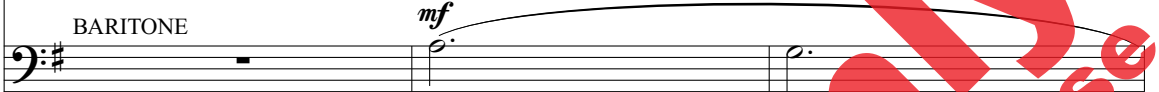
26



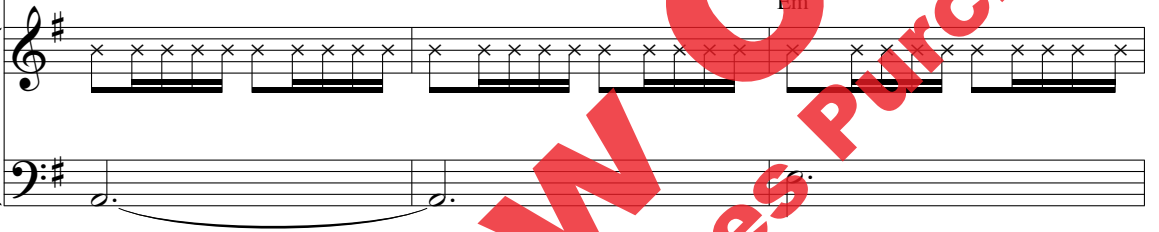
The ship was the pride of th'A-mer-i-can side — com-in'

TENOR I *mf*


TENOR II *Hm*


BARITONE *mf*


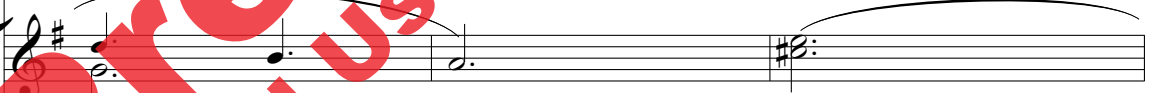
BASS

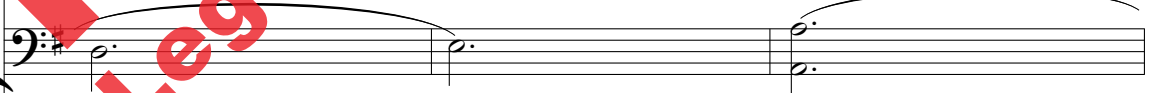
28

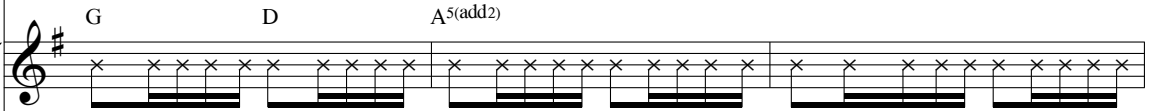


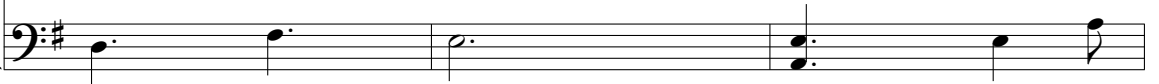
back from some mill in Wis - con - sin. As the big freight-ers go it was







G D A⁵(add2)






big-ger than most with a crew and good cap-tain well sea-soned, con -

Em G D A5(add2)

34

clud-ing some terms with a cou-ple of steel firms when they left ful-ly load-ed for

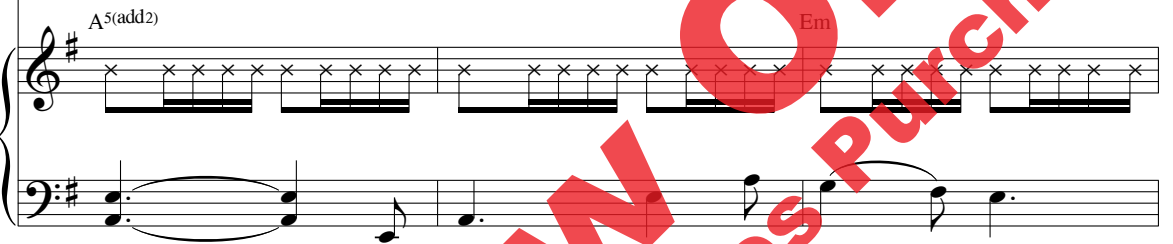
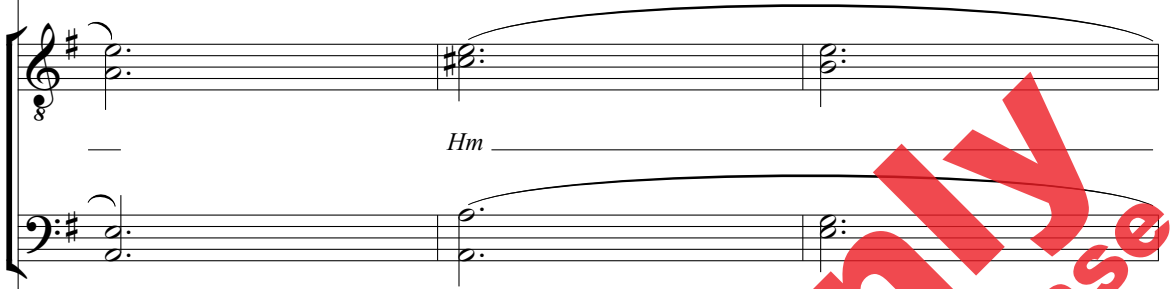
Hm

Em G D

37



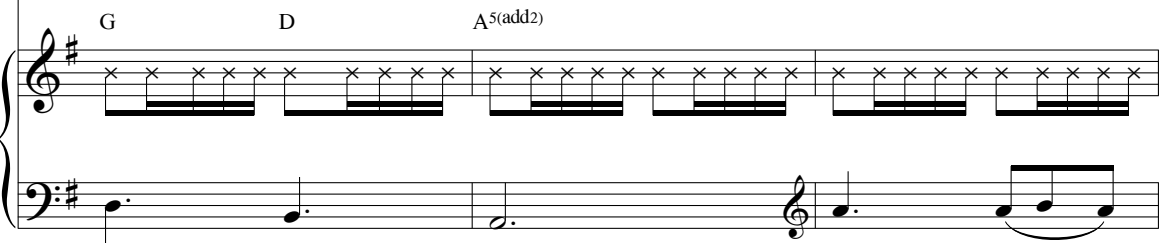
Cleve-land. Then lat-er that night ___ when the ship's bell rang ___ could it



40



be the north wind they'd been feel-in'? _____



Preview Only
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Musical score for measures 8-43. The score is in G major (one sharp) and 4/4 time. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line is mostly whole rests. The treble line features a melodic line with eighth and quarter notes, and a guitar accompaniment line with a steady eighth-note strumming pattern. Chord changes are indicated above the guitar line: Em at measure 8, G at measure 11, and A5(add2) at measure 14. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 46-59. The score is in G major (one sharp) and 4/4 time. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line is mostly whole rests. The treble line features a melodic line with eighth and quarter notes, and a guitar accompaniment line with a steady eighth-note strumming pattern. Chord changes are indicated above the guitar line: G at measure 46, D at measure 49, and A5(add2) at measure 52. A large red watermark 'Preview Only' is overlaid diagonally across the page.

49

50

f

The wind and the wires made a

f

The wind and the wires made a

f

51

tat - tle-tale sound _____ when the wave broke o - ver the

tat - tle-tale sound _____ when the wave broke o - ver the

Em G D

(tacet)

rail - in'. And ev - 'ry man knew, as the

rail - in'. And ev - 'ry man knew, as the

A⁵(add2)

cap - tain did too, 'twas the witch of No - vem - ber come

cap - tain did too, 'twas the witch of No - vem - ber come

Em G D

steal - in'! The dawn came late and the

steal - in'! The dawn came late and the

A⁵(add2)

59

break-fast had to wait when the gales of No - vem - ber came

break-fast had to wait when the gales of No - vem - ber came

Em G D

61

slash - in'! When af - ter - noon came, it was

slash - in'! When af - ter - noon came, it was

A⁵(add2)

63

frez - in' rain _____ in the face of a hur - ri - cane

frez - in' rain _____ in the face of a hur - ri - cane

Em G D

west - wind. _____ When

west - wind. _____

A⁵(add2)

sup - per-time came, the old cook came on deck say - in',

Em

"Fel - las, it's too rough to feed ya." At

"Fel - las, it's too rough to feed ya."

G D A⁵(add2)

71

sev - en p. m. the main hatch - way gave in. He said,

Em

73

“fel - las, it’s been good to know ya.” The

“fel - las, it’s been good to know ya.”

G D A5(add2)

75

cap - tain wired in he had wa - ter com - in’ in, _____ and the

Em

good ship and crew was in per - il. And

G D A5(add2)

lat - er that night when his lights went out of sight came the
came the

Em

wreck of the Ed - mund Fitz - ge - rald! _____ *(end solo)*

wreck of the Ed - mund Fitz - ge - rald! _____

G D A5(add2)

83

Piano accompaniment for measures 83-85. The right hand (treble clef) and left hand (bass clef) both play whole rests for all three measures.

Em

G

CELLO

f

Cello and guitar accompaniment for measures 83-85. The guitar part (top staff) consists of a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted notes. The cello part (bottom staff) features a melodic line starting with a half note G4, followed by eighth notes A4, B4, and C5, with some notes beamed together.

86

Piano accompaniment for measures 86-88. The right hand (treble clef) and left hand (bass clef) both play whole rests for all three measures.

A5(add2)

Em

Cello and guitar accompaniment for measures 86-88. The guitar part (top staff) continues with the muted eighth-note pattern. The cello part (bottom staff) continues with the melodic line, including a half note G4 and eighth notes A4, B4, and C5.

89

Piano accompaniment for measures 89-91. The right hand (treble clef) and left hand (bass clef) both play whole rests for all three measures.

mp

Does
mp

Cello and guitar accompaniment for measures 89-91. The guitar part (top staff) continues with the muted eighth-note pattern. The cello part (bottom staff) continues with the melodic line, including a half note G4 and eighth notes A4, B4, and C5. The word "(tacet)" is written at the end of the cello line.

G

A5(add2)

(tacet)

92

an - y - one know — where the love of God goes when the

mp Em

94

waves turn the min - utes to hours? The

G D A5(add2)

96

search - ers all say they'd have made White - fish Bay if they'd

Em

98

put fif - teen more miles be - hind her. They

G D A5(add2)

100

might have split up or they might have cap - sized, they

Em

102

may have broke deep and took wa - ter. And

G D A⁵(add2)

104

all that re - mains is the fac - es and the names of the

Em

106

wives and the sons and the daugh - ters.

G D A⁵(add2)

111

Slowly, freely (♩. = ca. 40)

109

p

In a must - y old hall in De -

p

(*tacet*)

112

troit they prayed — at the Mar - i - time Sail - or's Ca -

114

the - dral. The church bell chimed — till it rang

The church bell

116

twen-ty-nine times — for each man on the Ed-mund Fitz - ge - rald. —

chimed, Ed - mund Fitz - ge - rald. —

(*end choir*)

119 **Tempo I** (♩ = ca. 52)
SOLO BARITONE

mp 121

The leg-end lives on from the

GUITAR
A⁵(add2)
p cresc. *mp*

CELLO
p cresc. *mp*

122

Chip-pe - wa on down of the big lake they call Gri - chi

Em G D

124

Gum - mi. "Su - pe - ri - or," they said, "nev - er

A⁵(add2)

126

gives up her dead when the gales of No - vem - ber come

Em G D

20

128

Bass staff for measures 128-130. Measure 128 contains a quarter note G2, a quarter note A2, and a dotted quarter note B2. Measures 129 and 130 are empty.

ear - ly." _____

A⁵(add2)

Em

Piano accompaniment for measures 128-130. The right hand plays a steady eighth-note accompaniment. The left hand plays a melodic line. Chords A⁵(add2) and Em are indicated above the right hand.

131

Bass staff for measures 131-133. Measures 131 and 132 are empty. Measure 133 contains a quarter note G2.

G

A⁵(add2)

G

Piano accompaniment for measures 131-133. The right hand plays a steady eighth-note accompaniment. The left hand plays a melodic line. Chords G, A⁵(add2), and G are indicated above the right hand.

134

Bass staff for measures 134-136. Measures 134 and 135 are empty. Measure 136 contains a quarter note G2.

D

A⁵(add2)

Piano accompaniment for measures 134-136. The right hand plays a steady eighth-note accompaniment. The left hand plays a melodic line. Chords D and A⁵(add2) are indicated above the right hand.