

20

JOHN W. WORK

CHORUSES

For Mixed Voices, A Cappella

GO TELL IT ON THE MOUNTAIN20
 HOW BEAUTIFUL UPON THE MOUNTAINS20
 THIS LITTLE LIGHT O' MINE20
 'WAY OVER IN EGYPT LAND20

For Male Voices, A Cappella

GO TELL IT ON THE MOUNTAIN20
 ●RAILROAD BILL (A Southern "Bad Man" Song)20
 THIS OL' HAMMER25

*For Women's Voices, Three-part
 with Piano Accompaniment*

GO TELL IT ON THE MOUNTAIN20

A Cappella

LISTEN TO THE ANGELS SHOUTING15

SONGS

GOD, I NEED THEE60
 Medium or Low [C to E (C)]
 THIS OL' HAMMER50
 Low [F to E flat]
 EV'RY MAIL DAY (Chain Gang Song)50
 Low [B to D]
 SOLILOQUY50
 High [D to A flat]
 THIS LITTLE LIGHT O' MINE50
 Medium [E flat to E flat]



RAILROAD BILL

A Southern "Bad Man" Song

For Chorus of Male Voices

2½ minutes

JOHN W. WORK
A.S.C.A.P.

Allegro (♩ = 88)

PIANO

Tenor I

Rail-road Bill, _____ Rail-road

Tenor II

Rail-road Bill, _____ Rail-road Bill _____

Bass I

Rail-road Bill, _____ Rail-road Bill _____

Bass II

Rail-road Bill, _____ Rail-road Bill _____

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Bill Rail-road Bill. _____
_____ Rail-road Bill. _____
_____ Rail-road Bill. _____
Rail-road, Rail-road Bill. _____

l.h.

Red. *

Detailed description: This block contains the vocal score for the song 'Bill, Rail-road, Bill.' It consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Bill Rail-road Bill.' (Soprano), '_____ Rail-road Bill.' (Alto), '_____ Rail-road Bill.' (Tenor), and 'Rail-road, Rail-road Bill.' (Bass). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are two boxed sections of chords in the right hand, with the first labeled 'l.h.' (left hand). The piece concludes with a fermata and a 'Red.' (ritardando) marking, followed by an asterisk.

mf *mf p accel.* *mf p poco* *af poco*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a series of chords, with dynamics ranging from mezzo-forte (mf) to fortissimo (af). The left hand plays a rhythmic pattern of eighth notes. The dynamics are marked as *mf*, *mf p accel.*, *mf p poco*, and *af poco*.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand plays a series of chords, with dynamics ranging from mezzo-forte (mf) to fortissimo (af). The left hand plays a rhythmic pattern of eighth notes. The dynamics are marked as *mf*, *mf p accel.*, *mf p poco*, and *af poco*.

like a bell

a tempo

Sva-

Sva-

* *Ad.*

boisterously

f

Rail-road Bill, he was so bad, stole all the mon-ey his

* *Ad.* *

old man had, wa'n't e* bad? wa'n't e bad, wa'n't e

Z.A.

* dialect contraction of "wasn't he"

bad? Rail - road Bill, the

Sua- *Sua-*

mean - es' man in town, he slapped a young po - lice - man, he went

a2 down, down, down, wa'n't 'e bad? wa'n't 'e bad? wa'n't 'e

bad? _____

And. *

l.a.

Detailed description: This system contains the first part of the musical score. It features a vocal line with a long note on the word "bad?" followed by a blank line. Below the vocal line is a piano accompaniment consisting of two staves. The piano part includes a melodic line in the right hand and a bass line in the left hand. There are dynamic markings "And." and "*" below the piano part, and "l.a." (likely indicating a first ending or a specific performance instruction) near the end of the system.

SOLO

Rail-road Bill, he ran his train so fas', you could-n't see the post-es

p Bill, _____ Bill, _____

p Bill, _____ Bill, _____ Rail - road Bill, _____

p Bill, _____ Bill, _____

mf

Detailed description: This system contains the second part of the musical score, marked "SOLO". It features a vocal line with the lyrics "Rail-road Bill, he ran his train so fas', you could-n't see the post-es". Below the vocal line are four piano accompaniment staves. The first two staves have lyrics "Bill, _____ Bill, _____" and "Bill, _____ Bill, _____ Rail - road Bill, _____" respectively. The piano part includes dynamic markings "p" (piano) and "mf" (mezzo-forte). The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line.

as they passed, wa'n't 'e fas'? wa'n't 'e fas'? wa'n't 'e
 Rail - road Bill so fas' so fas'
 SOLO
 so fas' so fas'
 wa'n't 'e fas'? wa'n't 'e fas'? wa'n't 'e
 Rail - road Bill wa'n't 'e fas'?
 fas'?
 TUTTI *f* Rail - road Bill, he
 TUTTI *p* Bill, Bill
 fas'?
mf

sat on a fence, Called his gal a dir - ty wench, Wa'n't 'e
 Rail - road Bill, _ Bill, _ Bill, _ Rail-road Bill _

p , *f*

bad? Wa'n't 'e bad? Wa'n't 'e bad?
 SOLO *mf* So bad TUTTI *f*
 So bad Wa'n't 'e bad?
 SOLO *mf* So bad TUTTI *f*
 So bad Wa'n't 'e bad?

mf

Piano introduction in G major, 2/4 time. The piece begins with a melodic line in the right hand and a bass line in the left hand. The melody features a series of eighth notes and quarter notes, with a dynamic marking of *p* (piano) starting in the second measure. The bass line consists of a steady eighth-note accompaniment. The introduction concludes with a *rit.* (ritardando) marking and a fermata over the final chord.

Vocal and piano accompaniment for the song "Rail-road Bill". The vocal parts are in G major, 2/4 time, and feature a melody of quarter and eighth notes. The piano accompaniment includes a bass line and a right-hand accompaniment. The piece is marked *f* (forte) and *TUTTI*. The lyrics are: "Rail - road Bill he went down south," and "Rail - road Bill — went down south, —". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *rall.* (rallentando), and *a tempo* (return to tempo).

Rail - road Bill, _____ con-sta-ble's mouth, Wa'n't 'e

Shot all the teeth out of a con-sta-ble's mouth,

Shot all the teeth out of a con-sta-ble's mouth, Wa'n't 'e

Rail - road Bill, _____

ff

bad? Wa'n't 'e bad? Wa'n't 'e bad?_

bad? Wa'n't 'e bad? Wa'n't 'e bad?_

f

Rail - road Bill, Rail-road
 Rail-road Bill, Rail-road Bill, Rail-road
 Rail-road Bill, Rail-road Bill, Rail-road

f
And. * *And.* *

ff Bill.
ff Bill.
ff Bill.
ff Bill.

ff
l. h.

f *mf* *mp* *senza ritard.* *p* *rall.*
And. *



GALAXY CHORUSES

FOR

MEN'S VOICES

1560	A Song for Peace.....	Katherine K. Davis	.16
1595	Drinking Song	Wolf-Lefebvre	.16
1598	The Crusader (Biterolf)	Wolf-Lefebvre	.15
1624	Somebody's Knockin' at Your Door (Negro Spiritual)	Channing Lefebvre	.15
1624	Fourteen Folk Tunes for Young Men (T.B.B.)	Channing Lefebvre	.50
1647	The Deaf Old Woman	Katherine K. Davis	.15
1651	Along the Street I Hear	Marshall Bartholomew	.20
1654	Come Up, Come In with Streamers	Carl Deis	.25
1678	O Did You Hear the Meadow Lark?	John Tasker Howard	.20
1688	Hymn of Gratitude	Channing Lefebvre	.20
1700	At Dusk Lullaby 	Charles L. Talmadge	.15
1715	Venice	Mario Castelnuovo-Tedesco	.20
1716	Down in the Valley	George Mead	.15
1730	The Road to Derry	Richard Kountz	.15
1749	Rise Up Early.....	Richard Kountz	.20
1755	Under the Wide and Starry Sky.....	Richard Kountz	.15
1761	Prayer from "Lohengrin"	Wagner-Mead	.20
1766	The Spacious Firmament on High.....	Laurence Powell	.20
1785	Good-Night	Dvorak-Helfenbein	.20
1786	High Tide	Houston Bright	.15
1793	The Providential Elbow.....	Channing Lefebvre	.15
1795	Father of Light.....	Handel-Lefebvre	.20
1802	Railroad Bill (A Southern "Bad Man" Song)	John W. Work	.20
1811	When Stars Come Out.....	Richard Kountz	.15
1814	Spring!	Richard Kountz	.15
1818	O Brother Man.....	Charles L. Talmadge	.15
1823	My Fair Maid.....	Dvorak-Helfenbein	.20
1824	When We are Parted.....	Marshall Bartholomew	.20
1829	Kate Kearney.....	Bainbridge Crist	.15
1831	Challenge to Free Men.....	Alfred Whitehead	.15
1834	A Mountain Love Song.....	Richard Kountz	.15
1840	Lo, the Messiah (Ecco il Messia)	Mario Castelnuovo-Tedesco	.25
1845	The "Finlandia" Hymn.....	Jean Sibelius	.15
1855	A Time for Singing.....	George Mead	.20
1900	The Lonely Hills.....	Richard Kountz	.20

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