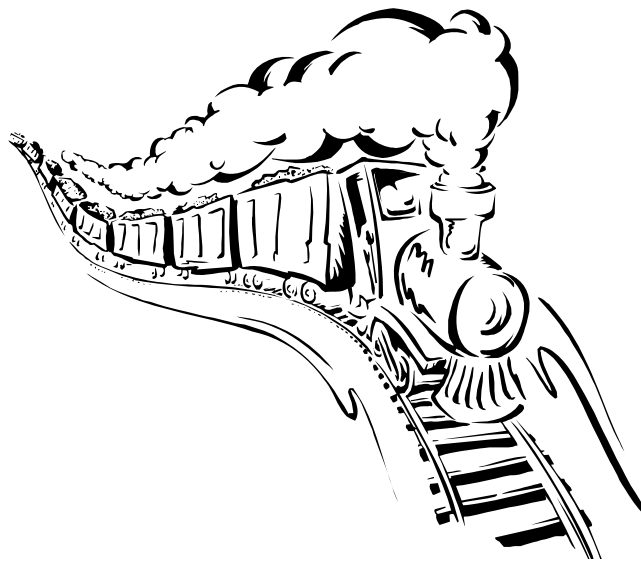


Piano/Choral Score

GWYNETH WALKER

The Morning Train

Songs about Trains
for SATB Chorus and Orchestra



1. Going Home on the Morning Train
2. Freight Train
3. Maid of Constant Sorrow
4. Worrisome Blues

The Morning Train

duration: 16 minutes

This is a set of songs (updated arrangements and new presentations) about trains. There are many colorful American songs on this topic. It is hoped that this new work will capture the “train spirit” and bring it onto the concert stage with chorus and instruments. This music may be performed with piano accompaniment, chamber orchestra (winds, strings and percussion) or with brass quintet, percussion and piano.

The first movement is *Going Home on the Morning Train*. A train whistle (high notes in piano or piccolo) is heard in the distance. Then, the train draws closer as the music grows in dynamics and tempo. By the time the chorus enters, the music is filled with energy. This is a celebratory song of going home “to the Promised Land... (where) all my sins been taken away!”

Freight Train combines the speed of the train with nostalgic remembrance of places traveled. “There’s one more place I’d like to see... to watch those Blue Ridge Mountains climb while I ride Old Number Nine.” The rider, perhaps a hobo, feels the most at home when riding the train. For his final resting place, he wishes to be buried where he can hear the train rumbling by. [The accompaniment (the train) is particularly lively and “mobile” in this song.]

A familiar American folk song is *A Man of Constant Sorrow*. Adaptations exist for a maid of constant sorrow as well. This is a very simple melody, placed in the key of C major. The message is a mournful one. The soul is troubled, and not at rest. “All through this world, I’m bound to ramble... perhaps I’ll take the very next train.” Then, later, “perhaps I’ll die upon this train.” Some comfort is taken with the lines “I know we’ll meet on God’s Golden Shore.” But the life on this earth is one of constant sorrow.

The closing song is perhaps the best known and most rousing of the set. The original title is *Worried Man Blues*. But in this new arrangement, the women join in with the theme and sentiment. So, the title has been changed to *Worrisome Blues*.

The story of this song is that “he” runs afoul of the law, and wakes up with shackles on his feet.[!] The judge sentences him to “twenty-one years on the Rocky Mountain Line.” He accepts his fate with good nature, “I’ve still got ninety-nine (years)!” However, his girlfriend notes that during his twenty-one year absence, she will be in her “prime.” She is not pleased with the idea of having to wait for twenty-one years for romance! Therefore, she boards a train which is “sixteen coaches long” and waves farewell to him. At the end, they part, singing “So long! So long!” – she triumphantly, he with resignation.

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She has now returned to her childhood hometown of New Canaan, Connecticut.

Gwyneth Walker has been a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker's catalog includes over 200 commissioned works for orchestra, chamber ensembles, chorus and solo voice. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at www.gwynethwalker.com.

The Morning Train

for SATB Chorus and Piano

Traditional Song
G. Walker, alt.

Arranged by
Gwyneth Walker

1. Going Home on The Morning Train

Free tempo, slowly
as a train whistle in the distance

Piano

p

poco

*B

Ped.

6

the train comes closer...

cresc. poco a poco

Ped.

11

accel. loco

(cresc.)

f

Quickly ♩ = 144

white-note gliss. ad lib.

15

f with energy A

S
A

I'm go - ing home on the morn - ing

f with energy

T
B

I'm go - ing home on the morn - ing

white-note gliss.

A

white-note gliss.

*Passages in the piano marked with the "B" are to be tacet when performed in the Brass Quintet and Percussion version.

19

S
A

train. I'm go - ing home on the morn - ing

T
B

train. I'm go - ing home on the morn - ing

white-note gliss.

23

S
A

train. I'm go - ing home on the morn - ing train,

T
B

train. I'm go - ing home on the morn - ing train,

p sub.

white-note gliss.

27

S
A

if you don't see me you can hear me sing - ing. All my sins been ta - ken a -

T
B

if you don't see me you can hear me sing - ing. All my sins been ta - ken a -

cresc.

cresc.

31 *f*

S
A
way, ta - ken a - way.

T
B
way, ta - ken a - way.

35 **B** (as a train whistle)

(as a train whistle)

39 *div. f*

S
A
Oo, oo, oo,

T
Sis - ter Mar - y wore

B
Sis - ter Mar - y wore

4

43 **C** *p*

S
la la la la la Ah

A
la la la la la Ah

T
three links of chain. Sis - ter

B
three links of chain. Sis - ter

C *f* β

47 *(p)*

S
Ah chain

A
Ah chain

T
Mar - y wore three links of chain.

B
Mar - y wore three links of chain.

β

50 *f* *unis.*

S Sis - ter Mar - y wore and

A Sis - ter Mar - y wore and

T Sis - ter Mar - y wore three links of chain,

B Sis - ter Mar - y wore three links of chain,

53 *p*

S on each link was_ Free - dom's name. a -

A on each link was_ Free - dom's name. All my sins been ta - ken a -

T All my sins been ta - ken a -

B All my sins been ta - ken a -

p sub.

p sub.

p sub.

p sub.

6

57

S
A

way, ta - ken a - way.

T
B

way, ta - ken a - way.

f *p*

f *p*

61 **D** (as a train whistle)

p

65 *div.* *p* > (as a train whistle)

S

Oo, oo, oo, oo,

A

Oo, oo, oo, oo, oo, oo,

T
B

Oo, oo, oo, oo,

p

69 **E**

S
A

mf >

go - ing home, _____

T
B

mf >

go - ing home on the

E

mf

72

S
A

go - ing home, _____

T
B

morn - ing train..

B

75

S
A

p mischevously **F**

The dev-il has got a slip - p'ry

T
B

home _____

F

p mischevously

(**B** *tacet* through m. 84)

8

79

seductively mp
gliss.

p

S shoe. Yes, the dev-il has got a slip - p'ry

seductively mp
gliss.

p

A shoe. Yes, the dev-il has got a slip - p'ry

seductively p
gliss. *mp*

T shoe

seductively p
gliss. *mp*

B shoe

seductive tremolo
8va *mp* *loco* *p* *mp* *p* *8va*

83

mp *f*

S shoe. If you

mp *f*

A shoe. If you

p *f*

T Oo The dev-il's got a slip - p'ry shoe.

p *f*

B Oo The dev-il's got a slip - p'ry shoe.

loco *mp* *p* *f*

87

S don't watch out she'll slip it on you, she will slip it on you,

A don't watch out she'll slip it on you, she will slip it on you,

T she will slip it on you, she will

B she will

rit.

90 *(rit.)* *p sub.* **Slowly** *(p)*

S that's what she does! Keep your hand on that

A that's what she does! Keep your hand on that

T slip it on you, that's what she does! Keep your hand on that

B slip it on you, that's what she does! Keep your hand on that

(rit.) *p sub.* *flirtatiously* **Slowly** *(p)*

for rehearsal only *for rehearsal only*

94 *div.* **f** *a tempo* (♩ = 144)

S plow. Hold on!

A *div.* **f** *unis.*
plow. Hold on!

T *div.* **f**
plow. Hold on!

B *div.* **f**
plow. Hold on!

(rehearsal) *a tempo* (♩ = 144)
Play

98 **G**

S

A *p sub.*
Go - ing home to the, go - ing home to the, go - ing home to the

T *unis.* *p sub.*
Go - ing home to the, go - ing home to the, go - ing home to the

B *unis.* *p sub.*
Go - ing home to the, go - ing home to the, go - ing home to the

G

p sub.

101

unis.
p cresc.

S
Go - ing home, _____ go - ing home, _____

cresc.

A
Prom - ised Land. Go - ing home, _____ go - ing home, _____

cresc.

T
Prom - ised Land. Go - ing home, _____ go - ing home, _____

cresc.

B
Prom - ised Land. Go - ing home, _____ go - ing home, _____

cresc.

104

f *div.* **H** *unis.*

S
home, _____ I'm go - ing home _____ to the Prom - ised

f

A
home, _____ I'm go - ing home _____ to the Prom - ised

f

T
home, _____ go - ing, go - ing home, _____

f

B
home, _____ go - ing, go - ing home, _____

div. **H**

(cresc.) *f* *white-note slides.*

108

S Land. _____ I'm go - ing home _____

A Land. _____ I'm go - ing home _____

T *p* Land. _____ *f* go - ing, go - ing

B *unis.* *p* Land. _____ *f* go - ing, go - ing

111

S _____ to the Prom - ised Land. _____

A _____ to the Prom - ised Land. _____

T home, _____ *p* Land. _____

B home, _____ *p* Land. _____

114 **I** *(f)*

S I'm go-ing home to the Prom - ised Land.. Lord God, Al-might - y, please -

A *(f)* I'm go-ing home to the Prom - ised Land.. Lord God, Al-might - y, please

T *f* I'm go-ing home to the Prom - ised Land.. Lord God, Al-might - y, please

B *f* I'm go-ing home to the Prom - ised Land.. Lord God, Al-might - y, please

117

S hold my hand. — *p sub.* a - - - way, —

A hold my hand. *p sub.* All my sins been ta - ken a - way, —

T hold my hand. *p sub.* All my sins been ta - ken a - way, —

B hold my hand. *p sub.* All my sins been ta - ken a - way, —

121 *f* *p* **J**

S ta - ken a - way.

A ta - ken a - way.

T ta - ken a - way.

B ta - ken a - way.

f *p* **J**

125 *p*

S Go - ing home, —

A Go - ing home, —

T Go - ing home, —

B Go - ing home, —

f *p sub.*

K Slightly slower

poco rit.

129

S
go - ing home, Lord God Al - might - y,

A
go - ing home, Lord God Al - might - y,

T
go - ing home, Lord God Al - might - y,

B
go - ing home, Lord God Al - might - y,

K Slightly slower

poco rit.

132

S
Lord God Al - might - y, Lord God Al - might - y, Al -

A
Lord God Al - might - y, Lord God Al - might - y, Al -

T
Lord God Al - might - y, Lord God Al - might - y, Al -

B
Lord God Al - might - y, Lord God Al - might - y, Al -

Slower, grandly

135 (rit.)

S
might - y, Al - might - ty, please hold _____ my

A
might - y, A - might - y, please hold _____ my

T
might - y, Al - might - y, please hold _____ my

B
might - y, Al - might - y, please hold _____ my

div. >

Slower, grandly

(rit.)

138

a tempo (♩ = 144) *p cresc.*

S
hand! _____ *ff*

A
hand! _____ *ff*

T
hand! _____ *ff*

B
hand! _____ *ff*

rit.

a tempo (♩ = 144) *p cresc.*

rit.

white-note gliss.

ff

sub -

2. Freight Train

Original Song by
Libba Cotton (ca. 1905)

Arranged by
Gwyneth Walker

At a moderate tempo ♩ = 108 *accel.*

p *cresc.*

with pedal

Detailed description: This block shows the piano introduction for the first system. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'At a moderate tempo' with a quarter note equal to 108 beats per minute. The music starts with a piano (*p*) dynamic and includes a 'with pedal' instruction. The melody in the treble clef features eighth notes and quarter notes, while the bass clef provides harmonic support with chords and single notes. The system concludes with an 'accel.' (accelerando) marking and a 'cresc.' (crescendo) instruction.

(*accel.*) Quickly ♩ = 132

f

Detailed description: This block shows the piano introduction for the second system, starting at measure 4. It continues with two staves in 4/4 time. The tempo is marked 'Quickly' with a quarter note equal to 132 beats per minute. The music begins with an '(accel.)' marking and a forte (*f*) dynamic. The treble clef features a more active melody with eighth and sixteenth notes, while the bass clef continues with harmonic accompaniment. The system ends with a final chord in the bass clef.

8 A *f* energetically

S
A

Freight train, freight train go - ing so fast. —

f energetically

T
B

Freight train, freight train go - ing so fast. —

A

Detailed description: This block contains the vocal and piano accompaniment for the first verse, starting at measure 8. It features three staves: Soprano (S), Alto (A), and Tenor/Bass (T/B). The vocal parts are written in a single line with lyrics: 'Freight train, freight train go - ing so fast. —'. The piano accompaniment is on two staves (treble and bass clef). The tempo and dynamics are marked 'A *f* energetically'. The piano part includes a section marked 'A' with a box around the letter, indicating a specific musical phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the treble clef and chords in the bass clef.

11

S
A

Freight train, freight train, go - ing so fast. — Please don't tell what

T
B

Freight train, freight train, go - ing so fast. — Please don't tell what

p cresc.

14

S
A

train I'm on, so they won't know where I'm gone. —

T
B

train I'm on, so they won't know where I'm gone. —

f

17

S
A

—

T
B

—

p lightly

la la la la la la la la la la la la la la la la

p

no pedal

20 **B** *f*

S
A
Freight train, freight train, go - ing round the bend. _____

T
B
_____ *mf* bend... _____

(β - L. H. only *tacet*)

B *f*

with pedal

23

S
A
Freight train, freight train, gone a - gain. _____

T
B
_____ gone _____ a - gain...

(β - L. H. only *tacet*)

26 *p* _____ *f*

S
A
One of these days _____ turn the train a - round, _____ go - ing back to my home.

T
B
_____ *p* _____ *f* _____
mm go - ing back

p _____ *f*

29 C

S town. go - ing, go - ing so fast, —

A town. go - ing, go - ing so fast, —

T *(f)* la la la la la la la Freight train, freight train, go - ing so fast. —

B *(f)* la la la la la la la Freight train, freight train, go - ing so fast. —

div. p *f*

p *f*

(f)

(f)

32

S go - ing, go - ing so fast. — Please don't tell what

A go - ing, go - ing so fast. — Please don't tell what

T Freight train, freight train, go - ing so fast. — Please don't tell what

B Freight train, freight train, go - ing so fast. — Please don't tell what

p *f* *unis. p cresc.*

p *f* *p cresc.*

p cresc.

p cresc.

p cresc.

35

S train I'm on, *f* so they won't know where I'm—

A train I'm on, *f* so they won't know where I'm

T train I'm on, *f* so they won't, so they won't know where I'm

B train I'm on, *f* so they won't, so they won't know where I'm

38

S gone. *p* la la la la la la la

A gone. *p* la la la la la la la

T gone.

B gone.

p

no pedal

41 D

S
A
T
B

la la la la la la la la

mf

There's one more place I'd like to be.

mf

with pedal

44 *p* (rhythmic background)

S
A
T
B

la la la la

And one more place I'd like to see,

(β - L. H. only *tacet*)

p *mf*

47 *rit. mf*

S
A
T
B

la la la la moun - tains

(*mf*)

to watch the Blue Ridge moun - tains

(β - L. H. only *tacet*) *rit.* (β both hands *tacet*)

p *mf* *rit.*

Red.

50 *(rit.)* **f** *a tempo* (vowel matches "nine")

S
A
climb...
na na na na na na na

T
B
climb when I ride Old Num - ber Nine.

(rit.) **f** *a tempo*

53 **E**

S
A
Freight train, freight train, go - ing so fast, - Freight train, freight train,

T
B
go - ing, go - ing so fast, - go -

E

p *f* *p*

56 *p cresc.* **f**

S
A
go - ing so fast. - Please don't tell what train I'm on, so they

T
B
- ing, go - ing so fast. - Please don't tell what train I'm on,

p cresc. **f**

p cresc. **f**

59

S
won't, so they won't know where I'm gone.

A
f so they won't, so they won't know where I'm gone.

T
f so they won't know where I'm gone.

B
f so they won't know where I'm gone.

62

S
Freight train, freight train, go - ing so fast. *poco cresc.*

A
p Freight train, freight train, go - ing so fast. *poco cresc.*

T
— — —

B
— — —

F

65

S
A

p

poco cresc.

Freight train, freight train,

T
B

p

Freight train, freight train, com - ing round the bend at last.

poco cresc.

p

68

S
A

poco cresc.

rit.

f

car - ry me home. And

T
B

p

Freight train, freight train, mo - ving on. And

rit.

f

Slower

poco cresc.

p

f

71 **G** *more deliberately*

S
A

p

when I die, please bu - ry me deep, down at the end of Bleek - er Street, so

T
B

p

when I die, please bu - ry me deep, down at the end of Bleek - er Street, so

G *more deliberately*

for rehearsal only

p

accel. poco a poco

75

(p) cresc.

S I can hear Old Num - ber Nine as — she goes roll - ing

A I can hear Old Num - ber Nine as — she goes roll - ing

(p) cresc.

T I can hear Old Num - ber Nine as — she, as — she goes roll - ing

B I can hear Old Num - ber Nine as — she, as — she goes roll - ing

(p) cresc.

(rehearsal) ————— *Play* *accel. poco a poco*

p *cresc.*

79

(accel.) **H** *a tempo* (♩ = 144)

S by. Freight train, freight train, go - ing so fast. _

A by. Freight train, freight train, go - ing so fast. _

T by. Freight train, freight train, go - ing so fast. _

B by. Freight train, freight train, go - ing so fast. _

f *f* *f* *f* *div.*

(accel.) **H** *a tempo* (♩ = 144)

f

82

S
Freight train, freight train, go - ing so fast. - Freight train, freight train, *div.*

A
Freight train, freight train, go - ing so fast. - Freight train, freight train,

T
Freight train, freight train, go - ing so fast. - Freight train, freight train,

B
unis. Freight train, freight train, *div.* go - ing so fast. - *unis.* Freight train, freight train,

85

S
go - ing so fast, - go - ing so fast, -

A
go - ing so fast, - go - ing so fast, -

T
go - ing so fast, - go - ing so fast, -

B
go - ing so fast, - go - ing so fast, -

87

S go - ing so fast, go - ing so fast,

A go - ing so fast, go - ing so fast,

T go - ing so fast, go - ing so fast,

B go - ing so fast, go - ing so fast,

90

S *unis.* go - ing so *div.* fast!

A go - ing so fast!

T *div.* go - ing so fast!

B go - ing so fast!

8va

3. Maid of Constant Sorrow

Traditional Song
G. Walker, alt.

Arranged by
Gwyneth Walker

(as falling tears)

Gently ♩ = 108

p

And. simile

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a tempo marking of 'Gently ♩ = 108'. The music is in a minor key and features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. The dynamics are marked 'p' (piano). The tempo is indicated as 'And. simile'.

6

S
A

All Women, unis. A

p smoothly, simply, as a folksong

I am a maid

Detailed description: This block contains the first vocal entry and piano accompaniment. The vocal line is for Soprano (S) and Alto (A), marked 'All Women, unis.' with a boxed 'A' indicating a first ending. The tempo and dynamics are 'p smoothly, simply, as a folksong'. The lyrics are 'I am a maid'. The piano accompaniment continues the delicate texture from the introduction.

10

S
A

of con - stant sor - row, I've seen trou - - -

Detailed description: This block contains the second vocal entry and piano accompaniment. The vocal line continues the melody with the lyrics 'of con - stant sor - row, I've seen trou - - -'. The piano accompaniment provides harmonic support with arpeggiated figures.

14

S
A

- - ble all my days. I'm go - ing back

Detailed description: This block contains the final vocal entry and piano accompaniment. The vocal line concludes with the lyrics '- - ble all my days. I'm go - ing back'. The piano accompaniment ends with a final chord.

18

S
A

to my New Eng - land, place where I

22

S
A

was born_ and raised.

26

(*unis.*)
mp

B

S
A

All through this world I'm bound to ram - ble,

Tenor p

T
B

through this world I'm bound to

B

30

S
A

— through sun and wind, — through dri - ving

T
B

ram - ble, **Bass *p*** through sun and wind,

33

S
A

rain. — I'm going to ride —

T
B

through dri - ving rain. — ride —

36

S
A

— the North - ern Rail - way. — Per - haps I'll take —

T
B

— the North - ern Rail - way. — Per - haps I'll

40 *poco accel.*

S
A
T
B

the ver-y next train.

take train.

poco accel.

44 (*accel.*) **C** Slightly faster ♩ = 120

S
A
T
B

fare thee well my gen - tle

O fare thee well my gen - tle lov - er.

mf *p* (*p*)

48

S
A
T
B

lov - er. I'll nev - er see your face a -

I'll nev - er see your face a - gain.

I'll nev - er see your face a - gain.

mf

52 *unis.* *(p)*

S gain. *(p)* for - - -

A gain. Ah

T

B I'm bound to ride these tracks for - ev - er.

56

S ev - er

A

T *mf* I'll die up - on this train,

B Per - haps I'll die up - on this train,

60 *mf* *accel.* **D** **Faster** ♩ = 132 *f*

S Per - haps I'll die up - on this train.

A Per - haps I'll die up - on this train.

T I'll die, I'll die up - on this train.

B I'll die, I'll die up - on this train.

(β R.H. only) *accel.* **D** **Faster** ♩ = 132 *f*

64

S

A

T

B

(β both hands *tacet*)

69 *div. (f)* **E**

S May - be your friends _____

A *(f)* May - be your friends _____

mf **E**

72

S — think I'm a stran - - - ger. _____ And I'll re -

A — think I'm a stran - - - ger. _____ And I'll re -

75 *unis.*

S turn to you no more. _____

A turn to you no more. _____

78 **F** *p*

S *p*

A *p*

T *p*

B *p* *div.*

But there is one prom - ise giv - - - -

But there is one prom - ise, one prom - ise

F

82 *p*

S *p*

A *p*

T *p*

B *p*

I know we'll meet on God's Gold - en Shore,

I know we'll meet on God's Gold - en Shore,

- - en, meet, on God's Gold - en Shore,

giv - en, meet, on God's Gold - en Shore,

86 *mf* *mf* *mf* *mf* *div.* *f* *f* *f* *f*

S we'll meet on God's Gold - - - en Shore.

A we'll meet on God's Gold - - - en Shore.

T we'll meet on God's Gold - - - en Shore.

B we'll meet on God's Gold - - - en Shore. *unis.*

G Triumphantly

mf *f*

90 *poco rit.*

S

A

T

B

poco rit.

(rit.) **H** Slower ♩ = 120

94 *(f)* But there is one, _____

T *(f)* But there is, but there is one prom - ise giv - - -

B *(f)* But there is, but there is one prom - ise giv - - -

(rit.) **H** Slower ♩ = 120

98 *mf* , *rit.* **I** *a tempo* (♩ = 120) *p*

T *mf* , *rit.* en, we'll meet on God's Gold - en Shore. _____

B *mf* , *rit.* en, we'll meet on God's Gold - den Shore. _____

div. *unis.* *p*

mf , *rit.* **I** *a tempo* (♩ = 120) *p*

for rehearsal only _____

102 *as if fading away in the distance*

T _____

B _____

107

(in the distance)
p sotto voce

S I am a

(in the distance)
p sotto voce

A I am a

pp

pp

B

LH

β *ped.* *ped.* *ped.*

(B - L. H. only *tacet* to end)

111 *rit. to end*

S maid of con - stant sor - row.

pp

A maid of con - stant sor - row.

pp

rit. to end

(*ped.*)

4'15''
January 19, 2011
Braintree, Vermont

4. Worrisome Blues

Arranged by
Gwyneth Walker

Mournfully ♩ = 60

mf
with pedal

The piano introduction is in 4/4 time, marked 'Mournfully' with a tempo of ♩ = 60. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

The piano continues the introduction from measure 5. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note bass line.

A

Moderate tempo ♩ = 80

+Bass 1

8 rit. Bass 2 *f* robust singing

It takes a wor-ried man to sing a wor-ried song. It

The vocal line (Bass 2) begins at measure 8. It starts with a half rest, then a quarter note G3, followed by quarter notes A3, B3, and C4. The tempo is marked 'Moderate tempo ♩ = 80' and 'rit.'. The dynamic is *f* (forte) and the style is 'robust singing'. The lyrics are 'It takes a wor-ried man to sing a wor-ried song. It'.

A

Moderate tempo ♩ = 80

rit. *f*

Leo.

The piano accompaniment continues from measure 8. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The tempo is marked 'Moderate tempo ♩ = 80' and 'rit.'. The dynamic is *f* (forte). The lyrics are 'It takes a wor-ried man to sing a wor-ried song. It'.

11

f robust singing

T 8

It takes a wor-ried man to

B takes a wor-ried man to sing a wor-ried song. It takes a wor-ried man to

The vocal line (Tenor) begins at measure 11. It starts with a half rest, then a quarter note G4, followed by quarter notes A4, B4, and C5. The tempo is marked 'Moderate tempo ♩ = 80' and 'rit.'. The dynamic is *f* (forte) and the style is 'robust singing'. The lyrics are 'It takes a wor-ried man to'.

The piano accompaniment continues from measure 11. It features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The tempo is marked 'Moderate tempo ♩ = 80' and 'rit.'. The dynamic is *f* (forte). The lyrics are 'It takes a wor-ried man to'.

14 *accel.*

S
A
T
B

8 *more cheerfully* *div.*
sing a wor-ried song, wor - ried now, but I won't be wor - ried

more cheerfully *unis.* *div.*
sing a wor-ried song. I'm wor-ried now, but I won't be wor - ried

loco *accel.*

17 **Lively** ♩ = 126

S *div. mf* *f*
Ah I

A *div. mf* *unis. f*
Ah I

T
8 long!

B
long!

Lively ♩ = 126 *mf*

21 **B** (♩ = 126)

S
went a-cross the riv - er and lay down to sleep. I went a - cross the riv - er and

A
went a-cross the riv - er and lay down to sleep. I went a - cross the riv - er and

T
(f) > riv - er sleep — riv - er

B
(f) > riv - er sleep — riv - er

B (♩ = 126)

f

24

S
lay down to sleep. I went a - cross the riv - er and lay down to sleep.

A
lay down to sleep. I went a - cross the riv - er and lay down to sleep.

T
sleep — riv - er When I a -

B
sleep — riv - er When I a -

27 *unis. div.* *unis.*

S When I a-woke, there were

A When I a-woke, there were

T woke, there were shack - les on my

B woke, there were shack - les on my feet,

30 *div.* **C**

S shack - les on your feet! It takes wom-an!

A shack - les on your feet! It takes wom-an!

T feet, shack - les on my feet! It takes a wor-ried man to

B shack - les on my feet! It takes a wor-ried man to

C

33

S
A

wor-ried song, wom-an! wor-ried song,

T
B

sing a wor-ried song. It takes a wor-ried man to sing a wor-ried song. It

36

S
A

wom-an! I'm wor-ried now,

T
B

takes a wor-ried man to sing a wor-ried song. I'm wor-ried now, _____ but I

39

S
A

won't be wor-ried long!

T
B

won' be wor-ried long!

42 *(Hum)* *mf* **D** [bow to one side]

S A

Hmm

(Hum) *mf* **D** [bow to one side]

T B

Hmm **D** *(in guitar-picking style)*

mf *f*

with slight pedal

45 [bow straight ahead] [bow to the other side] *poco rit.* **Slower** ♩ = 100

S A

[bow straight ahead] [bow to the other side] *f*

T B

poco rit. **Slower** ♩ = 100

Reo.

48 **E** *more deliberately* *f*

S A

now what will be the fine. now

T B

asked the judge now what will be the fine. I asked the judge now

E *more deliberately* **B**

Slightly faster

51

S
what will be the fine. now what will be the fine.

A
what will be the fine. now what will be the fine.

T
what will be the fine. I asked the_ judge now what will be the fine. "Twen-ty-one

B
what will be the fine. I asked the_ judge now what will be the fine. "Twen-ty-one

Slightly faster

54

S
"on the Rock - y Moun - tain

A
"on the Rock - y Moun - tain

T
years _____ on the Rock - y Moun - tain Line,

B
years _____ on the Rock - y Moun - tain Line,

acc.
unis. *div.*

acc.

58 (accel.) **F** a tempo (♩ = 126)

S
Line!"

A
Line!"

T
Rock-y Moun-tain Line." That's twen-ty-one_ years to pay for my crime.

B
Rock-y Moun-tain Line." That's twen-ty-one_ years to pay for my crime.

(accel.) **F** a tempo (♩ = 126)

61 Slightly slower, mournfully

S
Oh, twen-ty-one_ years when

A
Oh, twen-ty-one_ years when

T
Twen-ty-one_ years on the Rock-y Moun-tain Line.

B
Twen-ty-one_ years on the Rock-y Moun-tain Line.

Slightly slower, mournfully

64 *rit.* **Slightly faster** *accel.*

distressed *f more cheerfully* *unis.* *div.*

S I am in my prime! but I've still got nine - ty -

distressed *f more cheerfully* *div.*

A I am in my prime! but I've still got nine - ty -

mf *f more cheerfully* *div.*

T Hmm Twen - ty - one years, but I've still got nine - ty -

mf *f more cheerfully* *unis.* *div.*

B Hmm Twen - ty - one years, but I've still got nine - ty -

rit. **Slightly faster** *accel.*

67 **Lively** ♩ = 126

S nine! **G** [bend]

All Women: bend knees slightly, facing forward [bend]

A nine!

T nine!

B nine!

Lively ♩ = 126 **G** (in guitar-picking style) *f*

with slight pedal

70

S
A

T
B

All Men: bend knees slightly, facing forward

[bend]

[bend]

73

S
A

T
B

Women: Turn sideways (heads face audience) toward side of stage, as a train pulling out of the station

[bend]

[bend]

[bend]

[bend]

76

rit.

H

Slower ♩ = 92, rubato

mf

S

The train_ I_ ride_ is_ six-teen coach - es long. The *unis.*

mf

A

The train_ I_ ride_ is_ six-teen coach - es long. The *div. unis.*

rit.

H

Slower ♩ = 92, rubato

rit.

ped.

79

S *div.* *unis.* *div.*
 train_ I_ ride_ is_ six - teen coach - es long. The train_ I_ ride_ is_

A
 train_ I_ ride_ is_ six - teen coach - es long. The train_ I_ ride_ is_

82 **Slightly faster**

S
 six - teen coach - es long. love, _____

A *div.*
 six - teen coach - es long. love, _____

T *mf* *div.* *unis.*
 Hmm _____ The girl I love _____ is

B *div.* *mf* *unis.*
 Hmm _____ The girl I love _____ is on that train and

Slightly faster

85 *accel.* *f*

S
A
T
B

on that train and gone, I'm on that train and gone. gone. I

accel. *f*

Men: scan the horizon
Women: move to side of stage (as if having left on the train)

88 **I** *a tempo* (♩ = 126)

T
B

looked down the track as far as I could see. I looked down the track as
 looked down the track as far as I could see. I looked down the track as

div. *unis.* *div.*

I *a tempo* (♩ = 126) "scanning horizon" motive

91 *div.* *rit.* *Slower* *unis.*

T
B

far as I could see. I looked down the track as far as I could see. Her lit - tle
 far as I could see. I looked down the track as far as I could see. Her lit - tle

unis. *div.* *rit.* **Slower**

Women: wave farewell to the men
in rhythm from side to side

(L) (R) (L) (R)

accel.

(L) (R)

rapid wave

J *a tempo* (♩ = 126)

94

S *div.* *p* Ah *f cheerfully* So long, so long,

A *p* Ah *f cheerfully* So long, so long,

T *div.* hand was wa - ving, wa - ving af - ter me.

B hand was wa - ving, wa - ving af - ter me.

accel. **J** *a tempo* (♩ = 126)

97

S *gliss.* so long, so long, so long, so long, so long!

A *gliss.* so long, so long, so long, so long, so long!

T

B

[pitch approx.]

white-note gliss.

100

S
So long, so long, so long, so long.

A
So long, so long, so long, so long.

T
unis. f wistfully
She's wa - ving, she's wa - ving, wa - ving, wa - ving, *div.*

B
div. f wistfully
She's wa - ving, she's wa - ving, wa - ving, wa - ving, *unis.*

rapid wave **K**

103 *rit.* **Slower ♩ = 108, sadly**

S
Ah ——— That's twent - ty - one — years And

A
Ah ——— That's twent - ty - one — years And

T
wa - ving af - ter me! That's twen - ty - one — years to pay for my crime.

B
wa - ving af - ter me! That's twen - ty - one — years to pay for my crime.

K **Slower ♩ = 108, sadly**

rit.

106

S
twen - ty - one — years Oh, Twen - ty - one — years, that's

A
twen - ty - one — years Oh, Twen - ty - one — years, that's

T
Twen - ty - one — years on the Rock - y Moun - tain Line. Twen - ty - one — years,

B
Twen - ty - one — years on the Rock - y Moun - tain Line. Twen - ty - one — years,

109 *molto rit.* **Slightly faster**

S
way be - yond my prime!

A
way be - yond my prime!

T
unis. more cheerfully
twen - ty - one years, ——— but I've

B
div. more cheerfully unis.
twen - ty - one years, ——— but I've still got nine - ty -

molto rit. **Slightly faster**

112 *accel.*
unis. *div.*

S
but I've still got nine - ty - nine! It

A
but I've still got nine - ty - nine! It

T
still got nine - ty - nine, still got nine - ty - nine! It

B
nine, still got nine - ty - nine! It

div.

accel. *gliss.*

115 **L** *a tempo* (♩ = 126)

S
takes a wor-ried wom-an, wor-ried song, takes a wor-ried wom-an,

A
takes a wor-ried wom-an, wor-ried song, takes a wor-ried wom-an,

T
takes a wor-ried man to sing a wor-ried song. It takes a wor-ried man to

B
takes a wor-ried man to sing a wor-ried song. It takes a wor-ried man to

L *a tempo* (♩ = 126)

118

S
wor - ried song, takes a wor - ried wom - an to

A
wor - ried song, takes a wor - ried wom - an to

T
8 sing a wor - ried song. It takes a wor - ried man to

B
sing a wor - ried song. It takes a wor - ried man to

120

S
sing a wor - ried song. I'm wor - ried now,

A
sing a wor - ried song. I'm wor - ried now,

T
8 sing a wor - ried song. I'm wor - ried now, _____ but I

B
sing a wor - ried song. I'm wor - ried now, _____ but I

for rehearsal only _____

123

unis. *div.*

S
won't be wor - ried

A
won't be wor - ried

T
won't be wor - ried long!

B
won't be wor - ried long!

p *f*

Leg.

Everyone waves farewell to the audience

127

unis. *rit. triumphantly* *div.*

S
Ah So long!

A
unis. Ah So long!

T
wistfully So long!

B
wistfully So long!

rit.

Leg.