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What The Engine Done

Words and Music
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Moderato

PIANO

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment in the left hand, starting on C3 and moving up stepwise.

The second system continues the piano introduction. The treble clef melody becomes more rhythmic with sixteenth notes. The bass line continues with a similar eighth-note accompaniment. Dynamics include *f* and *ff*. An '(Oh!)' marking is present at the end of the system.

VOICE

Lis - ten! let me tell you what the en - gine done, She
Can - non Ball runs through the thick-et,

The voice part begins with a treble clef and a common time signature. The piano accompaniment is in the same key signature and time signature, starting with a *mf* dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

left New Or - leans a - bout a quar - ter to one; The
Tryin' to keep up with the Mis - sour - ri Pa - ci - fic. Mis -

The second system of the voice and piano accompaniment continues the lyrics. The voice part has a treble clef and a common time signature. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

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en - gin - eer he says to me, I got to make con-nect-ions with the
sour - ri Pa - ci - fic runs like a foun - tain, Tryin' to make con-nect-ions with the

San - te Fe. The San - te Fe does fair - ly shout, A
I - ron Moun - tain. I - ron Moun - tain sho' does pelt, A
Seu ad lib.

try - ing to keep up with the Sun - set route; The Sun - set route
try - ing to keep up with the Cot - ton Belt; The Cot - ton Belt

runs all night, A tryin' to make con - nec - tions with the
runs up an al - ley, Tryin' to make con - nec - tions with the

Old Red Light. The Old Red Light runs to the sea,
Le - high Val - ley. Le - high Val - ley hands you the bunk,

loco

Try - ing to keep up with the M. K. and T., The M. K. and T.;
Try - ing to keep up with the Old Grand Trunk; The Old Grand Trunk,

runs so fast, Tryin' to get a - long — with the
rais - es cane, Tryin' to make con - nec - tions with the

Ran - sas Pass. The Ran - sas Pass runs all day,
Bos - ton and Maine. The Bos - ton and Maine flies like a rav - en,

Sva ad lib.

Tryin' to make con-nection with the C. and A.; C. and A.
 Tryin' to keep up with the New York and New Hav-en; New York and New Hav-en

sho' does dash, Try - ing to keep up with the Old Wa - bash. The
 sho' does go, Tryin' to make con-nec-tions with the B. and O.

Old Wa - bash runs a-long fine, Tryin' to make con-nection with the
 B. and O. steps a - bout, Tryin' to make con-nection with the

loco

Jer - sey Cen - tral Line; The Jer - sey Cen - tral Line runs a good gait,
 Lack - a - wan - a Route; The Lack - a - wan - a Route sho' — does roar,

Tryin' to make con-nec-tions with the Nick-el Plate, The Nick-el Plate
 Try - ing to keep up with the Old West Shore, The Old West Shore

sva ad lib.

car - ries a load, Tryin' to get a-long with the Penn-syl - va - nia Road; The
 keeps its time, Tryin' to make con-nec-tion with the E - rie Line; The

Penn-syl - va - nia Road beats them all. Tryin' to make con-nec-tions with the
 E - rie Line be-hind so far.

Can - non Ball. The Can't make con-nec-tion with the Trol - ley Car.

D.S.

Last