

# THE GOSPEL TRAIN

Two-Part, accompanied

Traditional

Arranged by  
VICKI TUCKER COURTNEY

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Range:



Time: Approx. 2:07

\*Difficulty: Moderate

## Performance Notes

Voices in the beginning and ending of this piece, measures 9 and 88, are to emulate the sound of the train whistling in the distance against the steady, driving tempo of the accompaniment. Pay careful attention to articulate the sixteenth and dotted eighth note combinations throughout the piece. The musical phrase that appears at measure 13 and after each verse is used to create a polyphonic section beginning at measure 71 where the modulation occurs. The spoken ending should also be articulated rhythmically. After accomplishing these musical suggestions, have fun and your students will have learned a traditional spiritual!

# THE GOSPEL TRAIN

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TRADITIONAL

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Driving tempo (♩ = 104)

The first system of piano accompaniment is in 2/4 time with a key signature of one flat (Bb). The tempo is marked as 'Driving tempo (♩ = 104)'. The music is in mezzo-piano (mp) dynamics. The right hand features chords and single notes, while the left hand plays a steady eighth-note bass line.

The second system of piano accompaniment continues the piece. The right hand has more complex chordal textures, including some triplets, while the left hand maintains the eighth-note bass line.

The third system includes two vocal parts, I and II, and piano accompaniment. Both vocal parts are in mezzo-piano (mp) dynamics and feature a melodic line with 'Ooo' syllables. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

*mf*

I hear that train a - com - in'. The

*mf*

I hear that train a - com - in'. The

17

Gos - pel train's a - com - in', I hear it just at hand. I

Gos - pel train's a - com - in', I hear it just at hand. I

17

hear the car wheels rum - blin', and roll - in' through the land. Get on

hear the car wheels rum - blin', and roll - in' through the land.

*f*

*f*

25 board, get on board, get on

*f*

Lit-tle chil-dren, lit-tle chil-dren,

board, there's room for man-y a - more.

lit-tle chil-dren, there's room for man-y a - more.

35 *mp* I hear that train a -

*mp* I hear that train a -

35

com - in', \_\_\_\_\_ I hear that train a -

com - in', \_\_\_\_\_ I hear that train a -

The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some phrasing slurs.

com - in'. \_\_\_\_\_ I hear the train a -

com - in'. \_\_\_\_\_ I hear the train a -

*mf* 44

*mf*

44

The piano accompaniment continues with the eighth-note pattern, featuring a measure rest in the right hand at the start of the system and a dynamic marking of *mf* in the left hand.

com - in', \_\_\_\_\_ she's com - in' roun' the curve... , She's loos-ened all her

com - in', \_\_\_\_\_ she's com - in' roun' the curve... She's loos-ened all her

The piano accompaniment continues with the eighth-note pattern, with some chords in the right hand and a steady bass line in the left hand.

steam and brakes, and strain - in' ev - 'ry nerve. Get on board,

steam and brakes, and strain - in' ev - 'ry nerve. Lit-tle

52

*f*

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The lyrics are "steam and brakes, and strain - in' ev - 'ry nerve. Get on board," on the top staff and "steam and brakes, and strain - in' ev - 'ry nerve. Lit-tle" on the bottom staff. A dynamic marking of *f* (forte) is placed above the first vocal staff. A box containing the number "52" is located above the second vocal staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

get on board, get on board,

chil-dren, lit - tle chil-dren, lit - tle

The second system of music continues the vocal lines and piano accompaniment. The lyrics are "get on board, get on board," on the top staff and "chil-dren, lit - tle chil-dren, lit - tle" on the bottom staff. The piano accompaniment continues with chords and a bass line.

there's room for man-y a - more.

chil-dren, there's room for man-y a - more.

*mp*

The third system of music concludes the vocal lines and piano accompaniment. The lyrics are "there's room for man-y a - more." on the top staff and "chil-dren, there's room for man-y a - more." on the bottom staff. A dynamic marking of *mp* (mezzo-piano) is placed above the piano accompaniment staff. The piano accompaniment features a more active bass line in the final measures.

62 *mp*

I hear that train a - com - in'.

62 *mp*

I hear that train a - com - in'.

I hear that train a - com - in'.

I hear that train a - com - in'.

71 *mf*

I hear that train a -

*mf*

The fare is cheap so all can go. The

71 *mf*

com - in' \_\_\_\_\_ , I hear that train a -  
 rich and poor are there. No sec - ond class a - board this train, no

com - in' \_\_\_\_\_ , *f* 79 Get on board, get on  
 dif - f'rence in the fare. *f* Lit - tle chil - dren,

board, get on board, there's  
 lit - tle chil - dren, lit - tle chil - dren, there's

88 *mp*  
 room for man-y a - more. Ooo  
*mp*  
 room for man-y a - more. Ooo

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "room for man-y a - more." followed by a long note labeled "Ooo". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

*mf*  
 Ooo I hear that  
*mf*  
 Ooo I hear that

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue with "Ooo" and "I hear that". The piano accompaniment continues with the same rhythmic pattern, now marked *mf*.

*f spoken*  
 train a - com - in'. Get on board!  
*f spoken*  
 train a - com - in'. Get on board!

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal staves are marked *f spoken* and contain the lyrics "train a - com - in'." followed by "Get on board!". The piano accompaniment is marked *f* and features a crescendo leading to a final chord.



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