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**The Barbershop Harmony Society**

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# THAT RAILROAD RAG

(1896)

Words by NAT VINCENT

Music by ED. BIMBERG  
Arrangement by KIRK ROOSE

## Verse

1 Did you ev - er hear a - bout the Rail-road Rag?— 2 Toot, toot, toot, it's a  
3 joy - ful jag.— 4 See the train.— 5 a - go - in' 'round the curve?—  
6 Oh, my, feel that en - gine swerve.— 7 En - gi - neer's a hum - min' a pe -  
8  
9

## That Railroad Rag

10 cu - li - ar strain, — swing-in' verse — and sweet re - frain. —

11 12

Detailed description: This system contains measures 10, 11, and 12. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 10 starts with a treble clef and a key signature change to two flats. Measure 11 has a flat symbol above it. Measure 12 ends with a double bar line.

13 All the peo - ple on the train have caught the drag. — Now ev - 'ry - bod - y's hum - min' that

14 15

Detailed description: This system contains measures 13, 14, and 15. The key signature remains two flats. Measure 13 starts with a treble clef and a flat symbol above it. Measure 15 has two 'x' marks above it. The melody is in the treble clef, and the bass line is in the bass clef. Measure 15 ends with a double bar line.

16 Rail - road Rag. Oh, oh, that

17 18

Detailed description: This system contains measures 16, 17, and 18. Measure 16 starts with a treble clef. Measure 17 has a flat symbol above it. Measure 18 has a sharp symbol above it. The melody is in the treble clef, and the bass line is in the bass clef. Measure 18 ends with a double bar line.

## Chorus 1

19 Rail - road Rag, — oh, oh, that Rail - road Rag. —

20 21

Detailed description: This system contains measures 19, 20, and 21. Measure 19 starts with a treble clef. Measure 20 has a sharp symbol above it. Measure 21 has a flat symbol above it. The melody is in the treble clef, and the bass line is in the bass clef. Measure 21 ends with a double bar line.

22 — It's so en - tranc - in', hon, — it makes you

23 24

Detailed description: This system contains measures 22, 23, and 24. Measure 22 starts with a treble clef. Measure 23 has a flat symbol above it. Measure 24 has a flat symbol above it. The melody is in the treble clef, and the bass line is in the bass clef. Measure 24 ends with a double bar line.

*That Railroad Rag*

oh  
25 fall a-sleep in Far-go and you 26 wake up in Chi-ca-go. Hear that 27 en-gine hum.—



oh

Detailed description: This block contains the first system of music, measures 25 to 27. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 25, followed by a more rhythmic line in measure 26, and ends with a sustained note in measure 27. The piano accompaniment provides a steady bass line with some harmonic support.

28 That train's sure 29 go - in' some. 30 Here comes that



Detailed description: This block contains the second system of music, measures 28 to 30. The vocal line has a melodic phrase in measure 28, a rhythmic phrase in measure 29, and a sustained note in measure 30. The piano accompaniment continues with a steady bass line.

31 choo, choo, 32 choo, choo, choo, 33 woo, woo. That's the Rail - road



Detailed description: This block contains the third system of music, measures 31 to 33. The vocal line features a rhythmic pattern of notes in measure 31, a similar pattern in measure 32, and a sustained note in measure 33. The piano accompaniment provides a steady bass line.

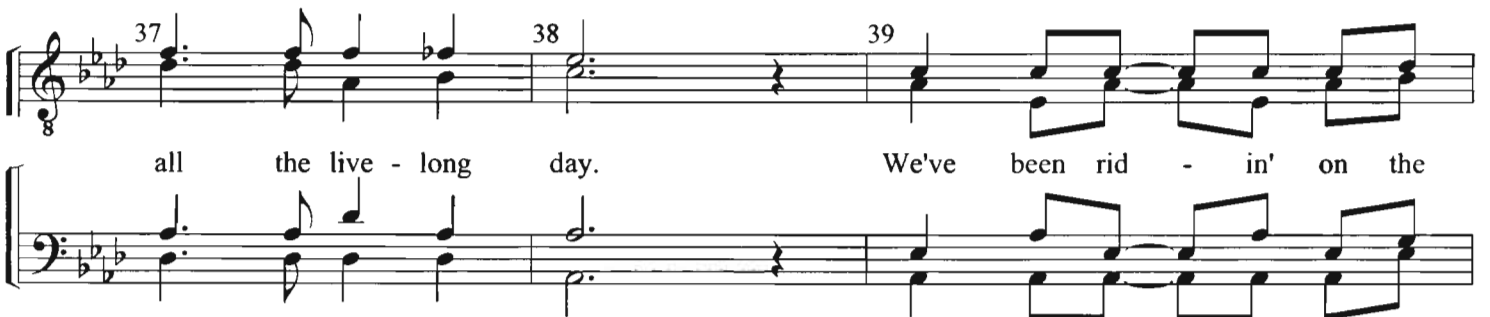
**I've Been Working on the Railroad (1894) — Traditional**

34 Rag we're sing-in'. 35 We've been rid - in' on the rail - road 36



Detailed description: This block contains the fourth system of music, measures 34 to 36. The vocal line has a melodic phrase in measure 34, a rhythmic phrase in measure 35, and a sustained note in measure 36. The piano accompaniment provides a steady bass line.

37 all the live - long day. 38 39 We've been rid - in' on the



Detailed description: This block contains the fifth system of music, measures 37 to 39. The vocal line has a melodic phrase in measure 37, a rhythmic phrase in measure 38, and a sustained note in measure 39. The piano accompaniment provides a steady bass line.

That Railroad Rag

time, rag the time a - way.

40 rail - road just to rag the time a - way.

41

42

time, rag the time a - way.

43 Can't ya hear the whis - tle blow - in', rise up so ear - ly in the

44

45

46 morn? —

47 Can't ya hear the cap - tain shout - in',

48 *rit.*

Chorus 2

*gradual acc.*

49 "Di-nah blow that Rail - road Rag." — Oh, oh, that

50

51

Rag." — rag - ge - dy rag."

rag - ge - dy rag, my hon - ey

52 Rail-road Rag, — it's so en - tranc-in', hon. —

53

54

rag - ge - dy rag, my hon - ey

That Railroad Rag

bun.

55 56 57

It makes you feel so aw - ful fun - ny that you throw a - way your mon - ey, hear that

bun.

58 59 60

en - gine hum, — woo, — woo, go - in' some. —

61 62 63

— Here comes that choo, choo, choo, choo, choo, choo, — woo, woo,

64 65 66

woo, that's the Rail - road, what a Rail - road, ev - er - lov - in'

**Tag**

67 68 69

Rail - road click - e - ty clack — down — the rail - road track,

Rag. click - e - ty clack — down — the rail - road track,

## That Railroad Rag

sing and swing that Rail - road Rag.  
 70 71 72  
 sing and swing that Rail - road Rag.  
 Rag!  
 73 74 75  
 Love that rag! Ch-choo, choo!  
 Bum!  
 (or clap)

## Performance Notes

Over his lifetime Nathaniel "Nat" Hawthorne Vincent (1889-1979) was a lyricist, songwriter, singer, vaudeville performer and sheet music demonstrator at several New York City department stores. Among his many famous songs are *When the Bloom Is on the Sage*, *I Know What It Means To Be Lonesome*, *When Old Bill Bailey Plays the Ukulele* and *I'm Forever Blowing Bubbles*.

As well-known as Vincent is, absolutely nothing is known about Ed Bimberg, other than he composed the music for *That Railroad Rag*. One possible explanation is that Bimberg simply may have been a pseudonym for another composer—a common practice in those days.

Kirk Roose is one the Society's finest arrangers. His creations include *Am I Wasting My Time on You?*, *We'll Meet Again* and *Bad Buncha Boys Singing Barbershop*, which is an original composition. Kirk notes that there is a slowing of tempo leading into the reprise, at which point the tempo gradually speeds up, like a train getting faster, finally settling into a comfortable tempo by measure 56. An optional high tag is provided for quartets wanting a bit more challenge. Although this song was written in the heyday of the ragtime era, performers can try singing this song with a swing feel, a style that would not emerge for another 20 years.

**As a final note:** Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.