

# It's a Long Way down to the Breadline

Charles ASHLEIGH

Jack JUDGE and Harry WILLIAMS

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The melody consists of quarter notes and eighth notes, while the bass line features a steady eighth-note accompaniment.

Musical notation for measures 5-8. Measures 5 and 6 feature a more complex, sixteenth-note melody in the treble clef. Measures 7 and 8 continue with a similar rhythmic pattern, ending with a double bar line and repeat dots.

Musical notation for measures 9-12, including the vocal line. The lyrics are: "Bill Brown lived in Man - hat - tan in good old New York town. The". The piano accompaniment continues with the eighth-note bass line.

Musical notation for measures 13-16, including the vocal line. The lyrics are: "poor guy lost his job one day; no more work could be found." The piano accompaniment continues with the eighth-note bass line.

17 Bill Brown tramped the 18 cit - y streets for 19 work the live - long day 20 till

21 fin - al - ly he went flat broke. Then, 22 he did sad - ly 23 say: 24 It's a 25

26 long way 27 down to the bread - line; 28 it's a long way 29 to 30 31

32 33 34 35 36 37

go. \_\_\_\_\_ It's a long way \_\_\_\_\_ down to the bread - line, \_\_\_\_\_ and the

38 39 40 41 42 43

bread is bum, I know. \_\_\_\_\_ Good - bye \_\_\_\_\_ good old

44 45 46 47 48 49

pork chops; \_\_\_\_\_ fare - well beef steak rare. \_\_\_\_\_ It's a

50 51 52 53 54 55

long, long way down to the bread - line, but my bread's—— right

56 57 58 59 60

there. Bill Brown saw a big, fine house. He knocked u - pon the

61 62 63 64

door. But they told him that they would on - ly help the "wor - thy"

65 66 67 68

poor. "Guess I'll live on snow-balls in the town where I was

69 70 71 72

born. I have - n't got a rus - ty cent and my clothes are all in

73 74 75 76 77 78

pawn." It's a long way down to the bread - line; it's a

79 80 81 82 83 84

long way\_\_\_\_\_ to go.\_\_\_\_\_ It's a long way\_\_\_\_\_ down to the

85 86 87 88 89 90

bread - line,\_\_\_\_\_ and the bread is bum, I know.\_\_\_\_\_

91 92 93 94 95 96

Good - bye\_\_\_\_\_ good old pork chops;\_\_\_\_\_ fare - well beef steak

97 98 99 100 101 102

rare. \_\_\_\_\_ It's a long, long way down to the bread - line, but

103 104 105 106 107

my bread's \_\_\_\_\_ right there. \_\_\_\_\_ There's dis - con - tent

108 109 110 111

'round the town a - mong the sons of toil. They're all u - nit - ing

112 113 114 115

as a class: their mas - ter's will to foil. When all is o - ver

116 117 118 119

men of wealth with sol - emn fa - ces long will rue the day they

120 121 122 123

heard the work - ers sing their la - test song: ————— It's a



124 125 126 127 128 129

long way — down to the bread - line: — too far for us — to

130 131 132 133 134 135

go. — It's a long way — down to the bread - line, — and it

136 137 138 139 140 141

is - n't fair, I know. The boss - es have the

142 143 144 145 146 147

pork chops and all the beef steak rare. They have

148 149 150 151 152 153

plen - ty there for one and all of us once we take back our

154 155

share.