



Belwin JAZZ

a division of Alfred

I'VE BEEN WORKING ON THE RAILROAD

TRADITIONAL
Arranged by **VICTOR LOPEZ**

INSTRUMENTATION

Conductor	1st Trombone
1st E$\flat$ Alto Saxophone	2nd Trombone
2nd E$\flat$ Alto Saxophone	3rd Trombone
1st B$\flat$ Tenor Saxophone	4th Trombone
2nd B$\flat$ Tenor Saxophone	Guitar Chords
E$\flat$ Baritone Saxophone	Guitar
1st B$\flat$ Trumpet	Piano
2nd B$\flat$ Trumpet	Bass
3rd B$\flat$ Trumpet	Drums
4th B$\flat$ Trumpet	Auxiliary Percussion (Claves, Congas)

Optional Alternate Parts

C Flute/Vibraphone
B $\flat$ Clarinet
Violin I
Violin II
Viola
Cello
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)
Tuba



I'VE BEEN WORKING ON THE RAILROAD

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PROGRAM NOTES

This well-known American folk song has been spiced up with ingredients that will make your audiences want to get up and try some “salsa” dancing. Guaguancó is a sub-genre of the Cuban rumba, a highly complex rhythmic music and dance style. It was originally the dance and music of the Orisha religion rituals. It was ported to Cuba by African slaves, and is alive nowadays in the Santería cult. But rather than a mere influence in Cuban music and dance, guaguancó is regarded as one of its pillars and is probably the closest living derivative of the African soul that is expressed today in jazz, blues, rumba, and mambo.

NOTES TO THE CONDUCTOR

The introduction statement is to be played in a chorale style. Ensure that the harmonic structure in measure 3 is balanced and sonorous. In measure 6, the guaguancó rhythm style is introduced in the rhythm section. Note that the quarter note pickup before measure 6 should be played in the new tempo; $\text{♩} = 104$. For the rhythm section, work independently with each player to ensure that all parts are being played correctly and at ease before attempting to put it all together. Note that the clave pattern is (3-2) and it is an integral part of the rhythm section. Measure 14 introduces the saxes and trumpets, respectively, producing a quasi “train-like” sound to set up the melody. At measure 22, the melody, which is introduced in unison, by the 1st tenor sax, trumpet, and trombone has been tweaked a bit rhythmically to accommodate the guaguancó style. At measure 38, the soli instruments break into harmony until measure 53. Measure 58 introduces the saxophones playing the melody with a rhythmic pattern of quarter, eighth rest, eighth note, which is a common jazz comping rhythm derived from the tune the “Charleston.” At measure 74, the melody appears in the trumpet section along with a countermelody played by the trombones setting the stage for the “Dinah Won’t You Blow?” section. At measure 90, for added harmonic color, the basic chords are altered by the use of the sharp-9 chord. Direct the students to listen carefully to their intonation when playing the sharp-9 chord because there is a half-step dissonance in the chord that gives it a colorful harmonic edge.

The solo section at measure 106 may be repeated four times (or more) to accommodate the written solos provided for 1st alto, 1st tenor, 1st trumpet, and 1st trombone and optional violin. Suggested solos have been written out to facilitate the young players beginning to improvise. Backgrounds may be played each time or on cue as desired. Measure 124 brings back the “Dinah Won’t You Blow” statement which is repeated several times while building intensity to the end.

Have fun and blow your horn!

—Victor Lopez

CONDUCTOR
269025

I'VE BEEN WORKING ON THE RAILROAD

TRADITIONAL
VICTOR LOPEZ (ASCAP)

SLOWLY $\text{♩} = 60$
CUE: 1st Tpt.

PLAY

C FLUTE/VIBRAPHONE

B♭ CLARINET

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET

2nd B♭ TRUMPET

3rd B♭ TRUMPET

4th B♭ TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

TUBA

GUITAR

PIANO

BASS

DRUMS

VIOLINS

VIOLA

CELLO

CHORDS WRITTEN ON PART

1 **2** **3** **4**

PREVIEW Only Purchase

6 QUANGUANGO STYLE $\text{♩} = 104$

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIO. 1

VIO. 2

VIOLA

CELLO

5 6 7 8 9 10 11

SIDE OF FLOOR TOM (OPT. HI-HAT)

SM. TOM

B. DRUM

FLOOR TOM

80115

80115

2

14

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

12 13 14 15 16 17

FLUTE/VIB. 22

CLAR. CUE: 1ST TPT.

ALTO 1

ALTO 2

TENOR 1 SOLO W/ TPT. & TBN.

TENOR 2

BARI.

TPT. 1 CUP MUTE OPEN SOLO W/ T. SAX & TBN.

TPT. 2 CUP MUTE OPEN

TPT. 3 CUP MUTE OPEN

TPT. 4 CUP MUTE OPEN

TBN. 1 SOLO W/ TPT. & T. SAX.

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

18 19 20 21 22 23 24 25

30

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

26 27 28 29 30 31 32 33

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

40 41 42 43 44 45

46

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1

VIOLA

CELLO

46 47 48 49 50 51 52 53

FLUTE/VIB. *mf* *PLAY* *BITE!*

CLAR. *mf* *PLAY* *BITE!*

ALTO 1 *mf* *PLAY* *BITE!*

ALTO 2 *mf* *PLAY* *BITE!*

TENOR 1 *mf* *PLAY* *BITE!*

TENOR 2 *mf* *PLAY* *BITE!*

BARI. *mf* *PLAY* *BITE!*

TPT. 1 *mf* *PLAY* *BITE!*

TPT. 2 *mf* *PLAY* *BITE!*

TPT. 3 *mf* *PLAY* *BITE!*

TPT. 4 *mf* *PLAY* *BITE!*

TBN. 1 *mf* *PLAY* *BITE!*

TBN. 2 *mf* *PLAY* *BITE!*

TBN. 3 *mf* *PLAY* *BITE!*

TBN. 4 *mf* *PLAY* *BITE!*

TUBA *mf* *PLAY* *BITE!*

GTR. *mf* *PLAY* *BITE!*

PNO. *mf* *PLAY* *BITE!*

BASS *mf* *PLAY* *BITE!*

DRUMS *mf* *PLAY* *BITE!*

VIOLINS 1/2 *mf* *PLAY* *BITE!*

VIOLA *mf* *PLAY* *BITE!*

CELLO *mf* *PLAY* *BITE!*

mf 54 55 56 57 58 59

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

60 61 62 63 64 65

66

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

66 67 68 69 70 71

FLUTE/VIB. 74

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR. F⁹ F⁹ Bb¹³

PNO. F⁹ F⁹ Bb¹³

BASS

DRUMS 2

VIOLINS $\frac{1}{2}$

VIOLA

CELLO

72 73 74 75 76 77

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

82

78 79 80 81 82 83

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

W/ENSEMBLE

84 85 86 87 88 89

FLUTE/VIB. 90

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TUBA

GR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

90 91 92 93 94

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FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

95 96 97 98 99

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

100 101 102 103 104 105

FLUTE/VIB. 1st SOLOIST

CLAR. 1st SOLOIST

ALTO 1 4th SOLOIST

ALTO 2

TENOR 1 2nd SOLOIST

TENOR 2

BARI.

TPT. 1 1st SOLOIST

TPT. 2

TPT. 3

TPT. 4

TBN. 1 2nd SOLOIST

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2 4th SOLOIST

VIOLA

CELLO

106 107 108 109 110

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

111 112 113 114 115 116

Musical score for the song "I've Been Working on the Railroad". The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is divided into measures 117 through 121. A large red watermark "Preview Only" is overlaid across the score.

Instrumentation:

- FLUTE/VIB.
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- TUBA
- GTR.
- PNO.
- BASS
- DRUMS
- VIOLENS 1/2
- VIOLA
- CELLO

Measure Numbers: 117, 118, 119, 120, 121

12- LAST TIME

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

122

123

124

125

126

END TIME ONLY

8b7sus

Ema3(#H)

Eb

8b7(#9)

Eb7(#9)

ALZ

124

125

126

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

127 128 129 130 131

FLUTE/VIB. (132)

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

132 133 134 135 136 137

FLUTE/VIB.

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

VIOLINS 1/2

VIOLA

CELLO

138 139 140 141 142 143

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1.

2.

8b7

F#m7

Db

C7(b9)

87

8b13(#11)

W/SAXES

FILL

TOMS

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