

A TRIBUTE TO JUDY GARLAND

The Trolley Song • On the Atchison, Topeka and the Santa Fe •
Waiting for the Robert E. Lee

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Performance time: approx. 3:45

Arranged by JOHN LEAVITT

Bright shuffle (♩ = ca. 132-138)

SOPRANO
ALTO

TENOR
BASS

PIANO

Bright shuffle (♩ = ca. 132-138)

8va-1

f

5

THE TROLLEY SONG

mf

“Clang, clang, clang, went the trol - ley.
“Chug, chug, chug, went the mo - tor.

mf

* Also available for S.A.B. (45524) and S.S.A. (45525). SoundTrax CD available (45526).
Digital SoundPax available (DIGPX00032) - includes parts for Guitar, Bass, and Drumset.

Words and Music by Hugh Martin and Ralph Blane
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To purchase a full-length performance recording of this piece, go to alfred.com/downloads

8

“Ding, ding, ding,” went the
“Bump, bump, bump,” went the

11

bell. zing, zing,
brake. Thump, thump,

14

zing, went my heart - strings, from the
thump, went my heart - strings, when he

17

mo - ment I saw him I fell.
 smiled I could feel the car shake.

Oo _____

20

1. He tipped his

2. *mf*

24

hat _____ and took a seat. He said he

He tipped his hat _____ and took a seat.

28

hoped he had - n't stepped up - on my feet. He asked my

Stepped up - on my feet.

32

name, _____ I held my breath. I could - n't

I asked her name, _____ she held her breath.

36

_____ speak be - cause he scared me half to death. _____

40

“Clang, clang, clang,” went the trol - ley.

This system contains the vocal line and piano accompaniment for measures 40 through 43. The vocal line features a melody with a long note at the end of the phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

This system shows the piano accompaniment for measures 40 through 43, featuring chords in the right hand and a simple bass line in the left hand.

44

“Ding, ding, ding,” went the bell.

This system contains the vocal line and piano accompaniment for measures 44 through 47. The vocal line features a melody with a long note at the end of the phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

This system shows the piano accompaniment for measures 44 through 47, featuring chords in the right hand and a simple bass line in the left hand.

48

“Zing, zing, zing,” went my heart-strings, from the

This system contains the vocal line and piano accompaniment for measures 48 through 51. The vocal line features a melody with a long note at the end of the phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

This system shows the piano accompaniment for measures 48 through 51, featuring chords in the right hand and a simple bass line in the left hand.

52

Half Tempo (♩ = ca. 63-66) Swing

mo - ment I saw him I fell.

Oo _____

Half Tempo (♩ = ca. 63-66) Swing

56 ON THE ATCHISON, TOPEKA AND THE SANTA FE

Oo _____

Do yuh hear that whis-tle

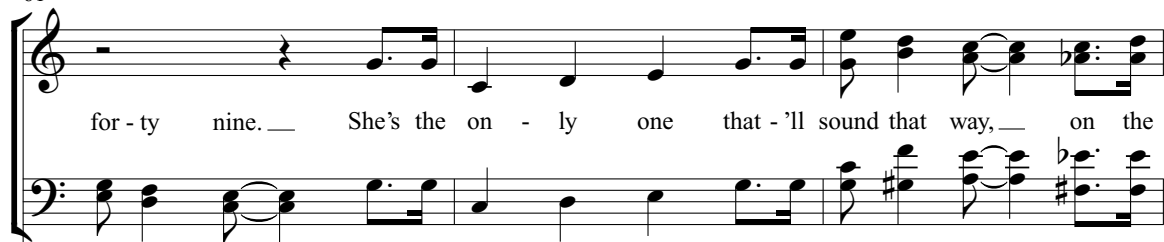
59

down the line? I fig - ure that it's en - gine num - ber

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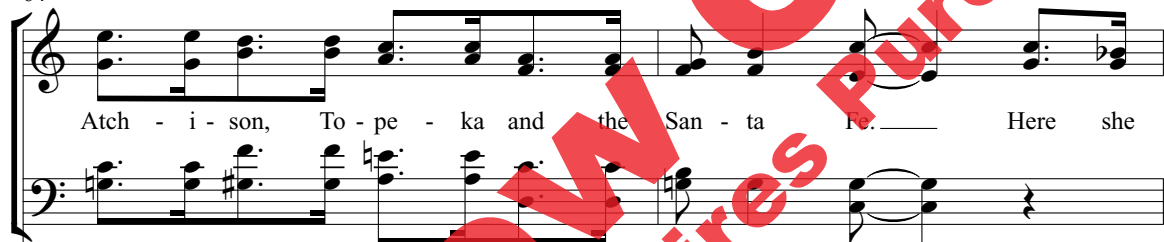
61

for - ty nine. — She's the on - ly one that - 'll sound that way, — on the



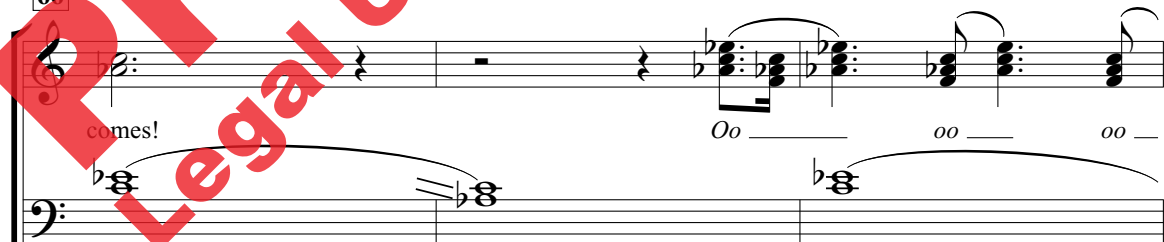
64

Atch - i - son, To - pe - ka and the San - ta Fe. — Here she



66

comes! Oo — oo — oo —



69

Hey, Jim! Yuh bet - ter git the rig! ___ Oo ___

72

oo ___ oo ___ She's got a list o' pas - sen - gers that's

75 76

pret - ty big. And they'll all want lifts to Brown's Ho - tel ___ 'cause

78

lots o' them been trav - el - in' for quite a spell. — All the way from Phil - a -

81

del - phi - a. — On The Atch - i - son, To - pe - ka and the San - ta Fe. —

84

Double Time (♩ = ca. 120)
Brightly!

Double Time (♩ = ca. 120)
Brightly!

f

88

f

Shuff- lin', shuff- lin', shuff- lin', shuff- lin'.

Shuff- lin', shuff- lin', shuff- lin', shuff- lin'.

92 WAITING FOR THE ROBERT E. LEE

mf

Shuff- lin', shuff- lin', shuff- lin', shuff- lin'.

f
Watch them shuff - lin' a - long

shuff- lin', shuff- lin'.

96

shuff- lin', shuff- lin'.

See them shuff - lin' a - long. Go take your

See them shuff - lin' a - long. Go take your

100

f

Real pal, go

best gal, go

104

down to the lev - ee. I said to the lev - ee! And then

down.

108

join that shuff - lin' throng;

112

Hear that mu - sic and song; It's sim - ply

116

great mate wait - in' on the lev - ee,

2nd time to CODA \oplus
(p. 15, m. 140)

2nd time to CODA \oplus
(p. 15, m. 140)

120

wait - in' for the Rob - ert E. Lee!

124 *Opt. Dance Break
hand claps

Hand claps notation for measures 124-127. The notation consists of two staves, Treble and Bass clef, with 'x' marks on the notes indicating claps. The rhythm is a steady 4/4 beat.

hand claps

Solo piano accompaniment for measures 124-127. The notation consists of two staves, Treble and Bass clef. The right hand features chords and melodic lines, while the left hand provides a simple bass line.

Solo

128

Hand claps notation for measures 128-131. The notation consists of two staves, Treble and Bass clef, with 'x' marks on the notes indicating claps. The rhythm is a steady 4/4 beat.

Solo piano accompaniment for measures 128-131. The notation consists of two staves, Treble and Bass clef. The right hand features chords and melodic lines, while the left hand provides a simple bass line.

132

Hand claps notation for measures 132-135. The notation consists of two staves, Treble and Bass clef, with 'x' marks on the notes indicating claps. The rhythm is a steady 4/4 beat.

Solo piano accompaniment for measures 132-135. The notation consists of two staves, Treble and Bass clef. The right hand features chords and melodic lines, while the left hand provides a simple bass line.

*if omitted, repeat measure 122
and then D.S. to measure 88.

136

D.S. al CODA
(p. 11, m. 88)

8^{va} D.S. al CODA
(p. 11, m. 88)

♩ CODA

140

♩ CODA

144

A little slower (ad lib.)

A little slower (ad lib.)