

ON THE ATCHISON, TOPEKA AND THE SANTA FE

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

Arranged by
JAY ALTHOUSE

Music by **HARRY WARREN**
Words by **JOHNNY MERCER**

Bright Swing (♩ = ca. 144-152)

PIANO

mf

B \flat 6

4

8

SOPRANO

ALTO

BARITONE

mf

Do you hear that whis-tle down the line?— I

* Also available for S.A.T.B. (39763) and S.S.A. (39765).
SoundTrax CD available (39766). Sound Pax available (39767) - includes score and set of parts for Alto Saxophone,
Tenor Saxophone, Trumpet, Trombone, Guitar, Bass, and Drumset.

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11

fig - ure that it's en - gine num - ber for - ty - nine. She's the on - ly one that - 'll

mf

Cm/Bb Bb Cm/Bb F⁶ Cm/F Bb Bb⁶

14

sound that way, — on the Atch - i - son, To - pe - ka and the San - ta Fe.

Bb/F F#dim7 Gm Ebm/Cb Bb/F F#dim7 Gm Cm7 F7 Bb⁶

17

19

See the old smoke ris - in'

20

'round the bend... I reck-on that she knows she's gon-na meet a friend. Folks a -

Cm/B \flat B \flat Cm/B \flat B \flat Cm/B \flat B \flat Cm/B \flat F 6 Cm/F B \flat

23

round these parts get the time of day... from the Atch-i-son, To-pe-ka and the

B \flat^6 B \flat /F F \sharp dim7 Gm E \flat m/C \flat B \flat /F F \sharp dim7 Gm Cm7

26 27 (like a train whistle)

San - ta (e). Here she comes! Oo

F 7 B \flat^6 G \flat^6

29

Hey, Jim, you bet - ter get the rig!

Chords: Gb, Ab/Gb Gb⁶, Ab/Gb Gb, Ab/Gb Gb, Db/G Gb

32

Oo She's

Chords: Ab/Gb Gb, Ab

35

37

got a list of pas - sen - gers that's pret - ty big. And they'll all want lifts to

Chords: Gb/Ab, N.C., F⁷, Bb⁶

38

Brown's Ho - tel, — 'cause lots o' them been trav - el - in' for quite a spell, all the

B \flat Cm/B \flat B \flat Cm/B \flat B \flat Cm/B \flat B \flat Cm/B \flat F 6 Cm/F B \flat

41

way from Phil - a - del - phi - ay,* — on the Atch - i - son, To - pe - ka and the

B \flat^6 B \flat B \flat^7/D E \flat G \flat^7/E B \flat/F F $\sharp^{\dim 7}$ Gm Cm 7

44

San - ta Fe. All a - board, — all a -

F 7 B \flat^6

* Pronounce the last two syllables to rhyme with "eye day" (and again at measure 91).

47 *cresc.*

board. *cresc.*

Musical notation for measures 47-49. The vocal line (treble clef) starts with a whole note G4, followed by a half note G4, and then a quarter rest. The piano accompaniment (bass clef) starts with a whole note G2, followed by a half note G2, and then a quarter rest. The key signature changes to two sharps (F# and C#) at the end of measure 49.

Gb⁶ *cresc.* A⁶/B B³

Musical notation for measures 47-49, piano accompaniment. Measure 47 has a Gb6 chord. Measure 48 has a Gb6 chord. Measure 49 has an A6/B chord and a B3 chord. The piano part features a rhythmic pattern of eighth notes and quarter notes.

50

Musical notation for measures 50-52. The vocal line (treble clef) is silent. The piano accompaniment (bass clef) is silent.

A⁶/B B³ Bm⁷ D/E E⁹

Musical notation for measures 50-52, piano accompaniment. Measure 50 has an A6/B chord and a B3 chord. Measure 51 has a Bm7 chord. Measure 52 has a D/E chord and an E9 chord. The piano part features a rhythmic pattern of eighth notes and quarter notes.

53 *mf*

Chug- a, chug- a, chug- a, chug- a, oo - woo... Chug- a, chug- a, chug- a, chug- a,

mf

Musical notation for measures 53-55. The vocal line (treble clef) has lyrics: "Chug- a, chug- a, chug- a, chug- a, oo - woo... Chug- a, chug- a, chug- a, chug- a,". The piano accompaniment (bass clef) has a rhythmic pattern of eighth notes and quarter notes.

A⁶ *mf*

Musical notation for measures 53-55, piano accompaniment. Measure 53 has an A6 chord. The piano part features a rhythmic pattern of eighth notes and quarter notes.

56 SOLO (*any voice*)* *mf* 57

Let her rip, let her rip, mis-ter en-gi-neer. — Got-ta

oo - woo. — Chug-a, chug-a, chug-a, chug-a, oo - woo. —

59

go, got-ta go far a - way from here. — While the

Chug - a, chug - a, chug - a, chug - a, oo - woo. —

* Baritone soloist, singing down an octave, is preferred. The solo may also be sung by various soloists in four or eight measure sections.

61

man at the fire shov - els on the coal, — stick your

Chug - a, chug - a, chug - a, chug - a, oo - woo. —

A⁶
mf

63

head out the cab, watch the driv - ers roll. — See the

Chug - a, chug - a, chug - a, chug - a, oo - woo. —

65

towns and the roads go a - whiz - zin' by.____ Fare - thee -

Chug - a, chug - a, chug - a, chug - a, oo - woo.____

B⁶

67

well Lar - a - mie, A - bu - quer - que high.____ Yes, sir -

Chug - a, chug - a, chug - a, chug - a, oo - woo.____

ee, here we are go - in' on our way. — Must - n't

Chug - a, chug - a, chug - a, chug - a, oo - woo. — Must - n't

C⁶

71 *cresc.* (end solo)
quit till we hit Cal - i - for - ni - ay!*

cresc. *f*
quit till we hit Cal - i - for - ni - ay!* Cal - i -

cresc. *f*

Gm⁷ Ddim⁷/G Bb/C

cresc.

* Pronounce the last two syllables to rhyme with "eye day."

74 76

for - ni - ay! _____ Oo - woo _____

f Db^6/Eb Ab

77 *mf* Hey,

mf

Bb/Ab Ab Bb/Ab Ab Bb

80 Jim, you bet - ter get the rig! _____ Oo _____

mf Ab Bb/Ab Ab Eb/Ab Ab

83

She's got a list of pas - sen - gers that's

Bb/Ab Ab Bb/Ab Ab

85

86

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

N.C. G7 C6

88

lots o' them been trav - el - in' for quite a spell, all the way from Phil - a -

cresc.

cresc.

Dm/C C F/C G6 Dm/G C C Dm7

cresc.

91 92

f

del - phi - ay, — on the Atch - i - son, To - pe - ka, — on the

f

E \flat dim7 C \flat /E F \sharp m7(b5) C/G Dm/G C/G C \flat /G

94

Atch - i - son, To - pe - ka, — on the Atch - i - son, To - pe - ka and the

F \sharp dim7 C/G G \sharp dim7 Am Dm7

97

San - ta Fe!

Fmaj7/G G7(b9) C \flat

8^{va}