

I'VE BEEN WORKING ON THE RAILROAD

(1894)

TRADITIONAL

Arrangement by ROGER PAYNE

Intro freely

Tenor Lead

Hel - lo, neigh - bor, wel - come a - board. — Yes, a - board, all a - board.

Bari Bass

a - board, — a - board.

a tempo

Chorus 1

ev - 'ry-thing's fine all a - long the line. — I've been work-in' on — the

6 rail - road all the live - long day. —

7 live - long, live - long day.

8

I've Been Working on the Railroad

9 I've been work-in' on the rail - road just to pass the time a - a -

10

11

12 way, a - way. — Can't ya hear the whis-tle blow - ing,

13

14

Oh, can't

15 rise up so ear - ly in the morn. — Can't ya hear the cap - tain

16

17

rit. 18 shout - ing, "Di - nah, *a tempo* 19 blow your horn!" 20 your, blow your horn!"

I've Been Working on the Railroad

21 22 23

Di - nah, won't you blow, Di - nah, won't you blow, Di - nah, won't you blow your

24 25 26

horn. Di - nah, Di - nah, won't you blow, Di - nah, Di - nah, won't you blow, Di - nah, Di - nah, won't you blow, Di - nah,

Chorus 2

27 28 29

come on, blow your horn. your, blow your horn. I've been work - in' your horn. I've been work - in' on the

30 31 32

rail - road 'cause I'm a rail - road man.

I've Been Working on the Railroad

33 34 35

I've been work-in' on the rail - road, click-et-y-clack, click-et-y-clack

rail - road just to make those trains go

36 37 38

fast as I can. $Bb = A\sharp$ Can't ya hear the whis-tle, whoo, whoo, whoo, whoo,

39 40 41

rise up. Man, I hate get-tin' up. Can't ya hear the cap-tain

42 43 44

shout - ing, "Get to work, get to work!" Yes, "Get to work, get to work!"

I've Been Working on the Railroad

Tag

45 I'll be work - in' on the rail - road all

46

47 day,

48 live - long day!

all the

Performance Notes

I've Been Working on the Railroad is a 19th-century American folk song. Its origins are unknown, but it may have been adapted by Irish railroad workers in the West from an old hymn. Regardless of how the song came to be, most of us have sung it as children at school or camp.

The late Roger Payne created this arrangement to sing in contest with a brand-new barbershopper, and it proved to be such a huge success that it was quickly picked up by many quartets from novices to champs. Roger's arrangements are widely sung and include the previously published *One for My Baby*.

The song should be sung at a moderately fast tempo. Your audiences are sure to be delighted by your performance of this traditional song.

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 guidelines. Ask *before* you sing.