

THE OLD SONGS

Words and Music by
GEOFFREY O' HARA

The musical score is written for voice and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment line. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and the same key signature. The time signature is 4/4. The first system contains the lyrics: "The old songs, the old songs, the good old songs for me, — I". The second system continues the vocal line and piano accompaniment with the lyrics: "love to hear those min - or chords, and good close har - mo - ny." The piano accompaniment features a steady bass line and chords that support the vocal melody. There are some markings above the notes, such as '1' and '2', which likely indicate fingerings or breath marks.

1
The old songs, the old songs, the good old songs for me, — I

2
love to hear those min - or chords, and good close har - mo - ny.

3
4

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PROVIDED THROUGH THE COURTESY OF ITS COMPOSER, GEOFFREY O'HARA,
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OUR THEME SONG IS FROM MR. O'HARA'S "A LITTLE CLOSE HARMONY",
PUBLISHED IN 1921 BY BOSTON MUSIC CO.

EVERY CHAPTER MEETING SHOULD OPEN WITH "THE OLD SONGS" AND,
OFFICIALLY, CLOSE WITH ITS EQUALLY WELL-KNOWN MOTTO SONG,
"KEEP AMERICA SINGING."

HONEY/LITTLE 'LIZE-MEDLEY

1898 - Traditional


Arr. FLOYD CONNETT

CHORUS: HONEY (1898) - by Harry Freeman

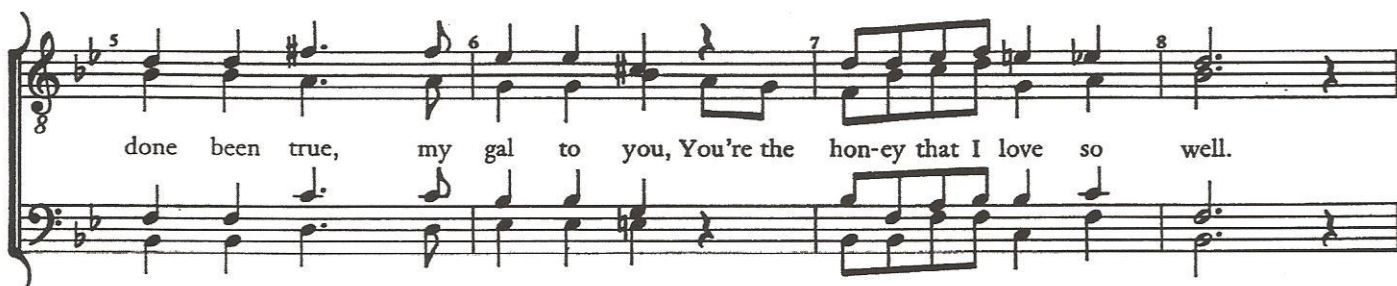
TENOR LEAD

Oh, hon-ey, hon-ey, bless your heart, Oh, hon-ey that I love so well, so well. I've well, so well.

BARITONE BASS



done been true, my gal to you, You're the hon-ey that I love so well.



CHORUS: LITTLE 'LIZE - Traditional

Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you, Love you in the spring and in the



fall. Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you,

Hon-ey, hon-ey, hon-ey, hon-ey,



Love you best of all. Hon-ey that I love so well.

Hon-ey, hon-ey, hon-ey, hon-ey,

TAG:



Keep The Whole World Singing

Words, Music, Arrangement by
WILLIS A. DIEKEMA

1 2 3 4 5 6 7 8 9

all day long,

Keep The Whole World sing - ing, All day long, — Watch good -
Keep The Whole World sing - ing, All day, all day long, Watch good -

10 11 12 13 14 15 16 17 18

on a song, Smile the while, — the

will come a - wing - ing, On a song, — Smile the while you are
will come a - wing - ing, On a, on a song, Smile the while, — the

19 20 21 22 23 24

while you are sing - ing, Oh car - ry, car - ry, car - ry your part,
sing - ing, Car - ry, car - ry your part —
while you are sing - ing, Oh car - ry, car - ry your part —
car - ry, car - ry your part,

25 26 27 28 29 30 31 32

Keep a mel - o - dy ring - ing and ring - ing, In your heart. —
Keep a mel - o - dy ring - ing, In your heart. —
Keep a mel - o - dy ring - ing and ring - ing, In your heart. —

LET'S GET TOGETHER AGAIN

Words and Music by JOSEPH E. STERN

TENOR LEAD

8

1 2 3

Let's get to- geth - er a - gain, For we've had a won - der - ful

BARITONE BASS

4 5 6 7

time; Had a lot of fun, but the time has come, We've got to say good -

(b)

8 9 10 11

bye. So, pleas - ant dreams to you, And may they all come

12 13 14 15

true. — Un - til we meet a - gain, fare - well and then, Let's get to - geth - er a -

(b)

16 17 18

gain. (a - gain.) Let's get to - geth - er a - gain, a - gain!

(a - gain.)

A LITTLE STREET WHERE OLD FRIENDS MEET

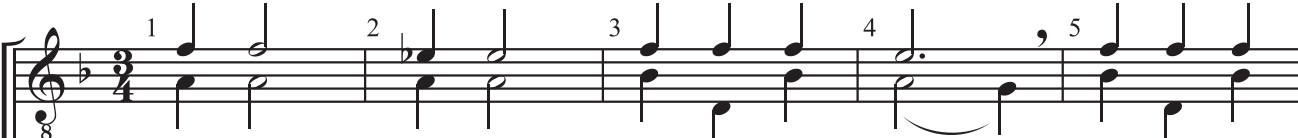
as sung by the Suntones

Words by GUS KAHN

Music by HARRY M. WOODS
Arrangement by SAM BREEDON

Verse freely

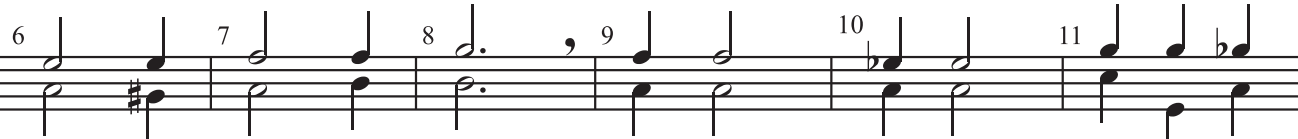
Tenor Lead



1 2 3 4 5

Home-sick, heart-sick, noth - ing seems real; that's how I


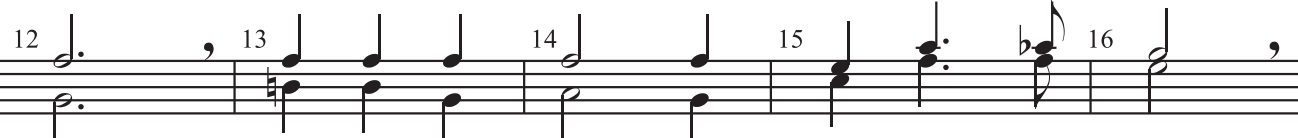
Bari Bass

6 7 8 9 10 11

feel to - day, to - day. Home-town, my town, I hear you


Bari Bass

12 13 14 15 16

call; call - ing me far a - way, far a - way.

Bari Bass



A Little Street Where Old Friends Meet

Chorus *lilting, a bit free*

17 18 19 20

It's just a lit - tle street where old friends meet. I'd

21 22 23 24 25

love to wan - der back some day, — some day. To you, it may seem

26 27 28 29 30

may seem tum - ble - down, but it seems a lot to folks in
old and sort of

31 32 33 34 35

my home - town. Al - though I'm rich or poor, I still feel

36 37 38 39 40

sure I'm wel - come as the flow'rs in May. It's

Detailed description: This system contains measures 36 through 40. The music is in a 2/4 time signature with a key signature of one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 36 starts with a quarter note G4, followed by a quarter note A4 in measure 37. Measure 38 features a complex chord with a sharp sign above it. Measure 39 has a dotted quarter note G4, and measure 40 has a quarter note A4. The lyrics are: "sure I'm wel - come as the flow'rs in May. It's".

41 42 43 44

just a lit - tle street where old friends meet and

Detailed description: This system contains measures 41 through 44. The melody continues in the treble clef. Measure 41 has a quarter note G4, measure 42 has a quarter note A4, measure 43 has a quarter note Bb4, and measure 44 has a quarter note C5. The lyrics are: "just a lit - tle street where old friends meet and".

45 46 47 48

greet you in the same old way, old way,

Detailed description: This system contains measures 45 through 48. The melody continues in the treble clef. Measure 45 has a quarter note D5, measure 46 has a quarter note E5, measure 47 has a quarter note F5, and measure 48 has a quarter note G5. The lyrics are: "greet you in the same old way, old way,".

Tag

49 50 51 52

and greet you in the same old way. old, same old way.

Detailed description: This system contains measures 49 through 52, labeled as the "Tag". The melody continues in the treble clef. Measure 49 has a quarter note G4, measure 50 has a quarter note A4, measure 51 has a quarter note Bb4, and measure 52 has a quarter note C5. The lyrics are: "and greet you in the same old way. old, same old way.".

Performance Notes

Gus Kahn (1886-1941) was a German immigrant, whose family moved to Chicago in 1890. By 1913, Kahn was working in Tin Pan Alley and writing songs for the vaudeville circuit. He worked with a wide variety of composers and left us some of the most popular songs of the first half of the 20th century, including *Memories*, *Pretty Baby*, *It Had To Be You*, *Makin' Whoopee*, *Ain't We Got Fun?*, and *I'll See You in My Dreams*, which also became the title of a Hollywood film about Kahn's life.

Harry Woods (1896-1970) also worked in Tin Pan Alley and scored his first success with *I'm Going South*, followed shortly by *Paddlin' Madeleine Home*. Besides penning well-known hits such as *I'm Looking Over a Four Leaf Clover*, *River Stay 'Way From My Door*, and *I'll Never Say 'Never Again' Again*, Woods gained instant legendary status in 1926 for *When the Red, Red, Robin Comes Bob, Bob, Bobbin' Along*, for which he wrote the words and music.

This song had a Depression-era appeal at a time when so many men had left family and friends behind to seek work in the big cities or wherever it might be found. Kahn's lyrics express beautifully the yearning of so many lonely family men to get back to their small towns where people cared for each other.

Sam Breedon was a well-known arranger in the Sunshine District and is remembered for his enthusiasm for singing harmony.

Our 1961 International champs, the **Suntones**, are one of the Society's most-beloved quartets. This song should be sung tenderly with a reminiscent feel. The echoing text in measures 8, 15-16, and 23-24, should be sung softer than the text it repeats.

As a final Note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.



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The Barbershop Harmony Society

ALLELUIA

as sung by The Gas House Gang

Words and Music by LARRY GATLIN

Arrangement adapted by
EDDIE WRIGHT and JIM HENRY

Tenor melody freely

Tenor Lead

May all our Al - le - lu - ias, when spo - ken and heard, be

Bari Bass

heart - felt thanks to You, dear Lord, and not just love - ly words. And

till the

may each pass - ing mo - ment end - ing of our days, be

filled to o - ver - flow - ing with our nev - er - end - ing, nev - er - end - ing praise. Al - le -

lu - ia. Al - le - lu - ia. Al - le - lu - ia! Al - le - lu - ia!

Performance Notes

Alleluia was written by Larry Gatlin in the 1970s to close the road show of the **Gatlin Brothers**. It was sung a cappella and was always well received. Larry Gatlin has written dozens of other songs in the gospel/country genre, such as *I've Done Enough Dyin' Today*, *Broken Lady* and *All the Gold in California*. He has won an Emmy and many American Country Music awards.

This arrangement by Eddie Wright and Jim Henry, bass singer of **The Gas House Gang**, is adapted from Larry Gatlin's original version. **The Gas House Gang**, 1993 international quartet champion of the Barbershop Harmony Society, has thrilled audiences singing this version of *Alleluia*.

This song should be sung freely and with good vocal quality to communicate the inspiring message. In a chorus performance it may be desirable to strengthen the tenor melody with some capable leads. The unison passages should be blended as one voice. In measure 18 there is an optional lower note for the bass. However, if the bass can use an easy head tone on the high unison, the cascading peel off from unison to harmony can be spectacular. Further, if the bass singer(s) can comfortably handle it, he/they can sing unison with the baritone part starting on the last beat of measure 16.

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 rules. Ask *before* you sing.

Alleluia

Words and Music by **Larry Gatlin**

Arrangement by **Eddie Wright** and **Jim Henry**

Barbershop Harmony - Men's Voices (TTBB)



Barbershop Harmony Society
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www.barbershop.org
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BARBERSHOP CLASSICS

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WORDS & MUSIC

*Katharine Lee Bates
and Samuel A. Ward*

ARRANGEMENT

Rob Hopkins

AMERICA THE BEAUTIFUL

STOCK NO. 7340

Chorus 1

Tenor Lead

Bari Bass

O beau - ti - ful for spa - cious skies, For am - ber waves of grain, — For
pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain! — A - mer - i - ca! A -
mer - i - ca! God shed his grace on thee, — And crown thy good with broth - er - hood From

1 2 3 4 5 6 7 8 9 10 11 12 13 14

America the Beautiful

Chorus 2

15. sea to shin-ing sea. 16. O beau-ti-ful for 17. pa-triot dream 18. That sees be-yond the 19.

20. years 21. Thine al-a-bas-ter 22. cit-ies gleam, 23. Un-dimmed by hu-man

24. tears! 25. A-mer-i-ca! 26. A-mer-i-ca! 27. A-mer-i-ca! 28. A-mer-i-ca! A-

29. mer-i-ca! 30. God shed his grace on thee, 31. And crown thy good with 32.

America the Beautiful

broth - er-hood From sea From sea to shin - ing sea. A - mer - i - ca!
From sea to bright - ly shin - ing sea. A - mer - i - ca!
mer - i - ca! A - mer - i - ca!
A - mer - i - ca - mer - i - ca!

Performance Notes

Katherine Lee Bates, a poet and English Professor at Wellesley College, Massachusetts, wrote the poetry to *America the Beautiful* after taking in the view from the summit of Pikes Peak in Colorado. The poem was published in the *Congregationalist* in Boston on July 4, 1895. Samuel A. Ward, an organist and choirmaster, composed this now-familiar music in 1882, but it first appeared with the poem *O Mother Dear, Jerusalem* in *Parish Choir* in Boston in 1888. It was not until 1910 that the music and the poetry were printed together.

The arranger of this version, Rob Hopkins, has arranged several songs for SPEBSQSA, Inc., including *Sailing Away on the Henry Clay*, *Louisville Lou*, and *Caroline, I'm Coming Back to You*.

The opening duet should be sung quietly and with the most beautiful tone possible. Throughout the song, be sure to give the last word of each phrase full duration (for instance: "grain" and "plain!") so the effect is smooth and not clipped. A slight crescendo in measure 12 and again in measure 31 will build excitement and lead nicely into the final lines of the chorus. Leads should take care to handle the leap to the second syllable of "America" with finesse, and avoid a heavy sound. At the same time, basses should provide a full sound to support the high lead notes.

The key change in measures 25-28 may be most effective if there is a slight crescendo through the entire passage. Likewise, the reiterated bass notes in measures 36-40 will be most effective if the performers make a crescendo to the end while maintaining the tempo and gradually, majestically, intensifying the word inflection of "America!".

U10137

1/8

ok
KY 2/99

ARMED FORCES MEDLEY

Credits Vary

Tenor Lead

1 2

Intro:
From the ris- ing of the sun, 'Til the bat- tle's fought and won, we will

Bari Bass

3 4 5 6

fight for the right and de - fend our coun- try! We're al- ways rea - dy for the

“SEMPER PARATUS” (Always Ready)
A Official Coast Guard Marching Song

Words and Music by: Capt. F.S. Van Boskerck

Arrangement by: John R. Grant

7 9 10 11 13 14

call, we place our trust in thee, Through howl- ing gale and

15 16 17 18 19 20 21

shot and shell, to win our vic - to - ry. “Sem- per Pa-

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2

ra - tus" is our guide, Our pledge, our mot - to too, We're

Detailed description: This block contains the first system of musical notation, measures 22 through 27. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "ra - tus" is our guide, Our pledge, our mot - to too, We're

"Al - ways Rea - dy" do or die! Aye! Coast Guard we fight for

Detailed description: This block contains the second system of musical notation, measures 29 through 34. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "Al - ways Rea - dy" do or die! Aye! Coast Guard we fight for

"MARINE HYMN" (♩=♩)
 Arr. by:
 Fred King

you for you! you! From the halls of Mon - te - zu - ma, to the shores of
 you for you!

Detailed description: This block contains the third system of musical notation, measures 35 through 41. It includes the title "MARINE HYMN" and the arranger's name "Fred King". The tempo is marked as ♩=♩. A box labeled 'B' is present above measure 37. The key signature changes to two flats (Bb, Eb). The lyrics are: you for you! you! From the halls of Mon - te - zu - ma, to the shores of you for you!

Tri - po - li, we will fight our coun - try's bat - tles, in the

Detailed description: This block contains the fourth system of musical notation, measures 42 through 48. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: Tri - po - li, we will fight our coun - try's bat - tles, in the

air on land and sea, First to fight for right and free - dom, and to

Detailed description: This block contains the fifth system of musical notation, measures 49 through 56. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: air on land and sea, First to fight for right and free - dom, and to

57 58 59 60 61 62 63 64

keep our Ho-nor clean, We are proud to claim the ti-tle of U-

65 66 67 68 69 70

ni-ted States Ma-rines. An-chors a-weigh my boys,

"ANCHORS AWEIGH" Arr. Fred King and Tom Ewald

71 72 73 74 75

an-chors a-weigh. Fare-well to col-lege joys we sail at break of

76 77 78 79 80 81

day. Through our last night on shore, drink to the foam, and till we

82 83 84

meet once more here's wish-ing you a hap-py voy-age home. First to

410137

4/8

"THE ARMY GOES ROLLING ALONG" Official US Army Marching Song
(Based on "The Caisson Song") by BG E.L.Gruber Arr. by: Fred King

4

D

85 86 87 88 89

fight for the right, and to build the Na-tion's might, And THE AR-MY GOES

Ar-my

90 91 92 93 94

ROLL-ING A-LONG. Proud of all we have done, Fight-ing

roll a-long a-long.

long a- long.

right a-long.

95 96 97 98 99

till the bat-tle's won, And THE AR-MY GOES ROLL-ING A-LONG.

Ar-my

a-

a-

100 101 102 103 104 105

Then it's Hi! Hi! Hey! The Ar-my's on it's way. Count off the

long.

long.

106 107 109 110 111

ca-dence loud and strong. For where-e're we go, You will al-ways

5
"OFF WE GO" (Based on the Army Air Corps Song) by Robert Crawford

112 113 114 115 (a- long.) Oh, E

know that the Ar- my Goes Roll- ing A - long. Oh, Off we go in- to the

Ar - my (a- long.) Oh, (a- long.) Oh,

Arr. by Fred King

118 119 121

wild blue yon- der, climb- ing high in- to the sun. Here they come zoom- ing to

122 123

meet our thun- der, at 'em Boys, give 'em the gun!

give 'em the gun!

give 'em the gun!

125 126 127

Down we dive spout- ing our flame from un- der, off with one Hell- uv- a

Armed Forces Medley (Tag)

roar, We live in fame or go down in flames, oh no-thing can stop the U. S. Air

TAG

5

Force A - mer - i - ca A - mer - i - ca A - mer - i - ca.
A - mer - i - ca A - mer - i - ca A - mer - i - ca.

BATTLE HYMN OF THE REPUBLIC

Words by JULIA WARD HOWE

Music Attributed to WILLIAM STEFFE
Arranged by JOE LILES, ASCAP

1 2 3 4

Brum, brum, brum, brum, brum

Brum, brum, brum, brum, brum

5 6 7 8

Brum, brum, brum, brum, brum

Brum, brum, brum, brum, brum

Mine eyes have seen the glo- ry of the

brum, brum, brum, brum, brum

brum, brum, brum, brum, brum

9 10 11 12

brum, brum, brum, brum, brum

brum, brum, brum, brum, brum

com- ing of the Lord; He is tramp- ling out the vin- tage where the

brum, brum, brum, brum, brum

brum, brum, brum, brum, brum

brum, brum, brum, brum, brum, brum, brum, brum, brum

grapes of wrath are stored; He has loosed the fate- ful light- ning of His

brum, brum, brum, brum, brum brum, brum, brum, brum, brum

brum, brum, brum, brum, brum, His truth, His truth is

ter- ri- ble swift sword; His truth is march- ing

brum, brum, brum, brum, brum, His truth, His truth is

on. His truth is march- ing. Glo- ry! Glo- ry! Hal- le-

-lu- jah! Glo- ry! Glo- ry! Hal- le- lu- jah!

Glo- ry! Glo-ry! Hal- le- lu- jah! His truth is march- ing

30 on. 31 Loo, loo, loo, loo,
I have seen Him in the watch fires of a

32 loo, loo, loo, loo, 33 loo, loo, loo, loo,
hun- dred cir- cling camps; They have build- ed Him an al- tar in the

34 loo, loo, loo, loo, 35 loo, loo, loo, loo,
eve- ning dews and damps; I can read His right- eous sen- tence by the

36 loo, loo, loo, 37 His day is march- ing
dim and flar- ing lamps; His

38 on! 39 Hal- le- lu- jah! 40 Hal- le- lu- jah! In the

41 beau-ty of the lil-ies Christ was born a-cross the sea with a
Glo-ry, Glo-ry,

43 glo-ry in His bos-om that trans-figures you and me. As He
Glo-ry, Glo-ry,

45 died to make men ho-ly, let us die (live) to make men free, While

47 God is march-ing on. 48 Glo-Glo-ry, ry, 49 Glo-ry, Hal-le-

-lu, Hal-le-lu-jah! 50 -lu, Hal-le-lu-jah! 51 Glo-Glo-ry, ry, Glo-ry, Hal-le-

52 -lu, Hal- le- lu- jah! 53

-lu- -lu, Hal- le- lu- jah! Glo- ry, Glo- ry, Hal- le-

Hal- le- lu- jah!

54 -lu- jah! His truth is march- ing 55 56

Hal- le- lu- jah!

57 on, march- ing on and on 58 59

truth is march- ing on, march- ing on and on, march- ing on and

on.

60 61 62 63 64

on. A- men, A- men, A- men.

Alternate ending

62 63 64

men, A- men.

Bye Bye Blues

by Fred Hamm, Dave Bennett
Bert Lown and Chauncey Gray

Arrangement adapted by S.P.E.B.S.Q.S.A., Inc. from performances by CHORD BUSTERS quartet, International Champions 1941, and GAYNOTES quartet, International Champions 1958, and many others.

The story of the evolution of this arrangement is an interesting one. In 1942, the Chord Busters quartet, who had been crowned International Champions the previous year, worked out a version with the help of Lemuel Childers, a Tulsa, Oklahoma musician and friend of the quartet. This version was recorded by RCA in 1946 following the return of two members of the quartet from active service in World War II.

Some years later, about 1956-7, after the music had achieved some popularity among quartets, it was revamped by Morris Rector for the Gaynotes quartet, who were to be crowned International Champions in 1958. An introduction replaced the original verse of the song and a few other slight modifications were made. This revision, popularized by the Gaynotes, became the favored version for performance by many Society quartets and choruses.

Several recordings of "Bye Bye Blues," each with its own unique variations in arrangement, have been made by quartets and choruses. The Chord Busters' performance may be heard on the album *Best Of Barbershop - 1938-76*, available through S.P.E.B.S.Q.S.A., Inc. The Gaynotes' version appears on Society album *Top Quartets of 1957*, no longer available, however. The Pros 'N' Cons quartet recorded their version on the album *Live 'N' Dead*. The Suntones' version appears on their album *Somewhere*. It was also recorded on Society album *Association of International Champions 1980* which is available through S.P.E.B.S.Q.S.A., Inc.

INTRO: Freely

8

I've been so lone - ly and blue — but

8

now I'm through, I'm tell - ing all my

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6 blues "Good - bye".

8

9 CHORUS I: Brightly 10 11 12

Bye Bye Blues,

8

13 14 15 16

Bye Bye Blues,

8

17 18 19 20

Bells ring, Birds sing,

8

21 22 23 24

Sun is shin - in', No more pin - in';

8

25 26 27 28

Just we two,

29 30 31 32

Smil - in' through,

33 34 35 36

Don't sigh, Don't cry,

37 38 39 40

Bye Bye Blues, Bm bm bm

41 CHORUS II: 42 43

Bye Bye, Bye, Bye bye to those

44 blues, 45 Bye Bye, 46 Bye, Bye, Bye,

Bm ba bm bm bm Bye Bye,

47 Bye bye to those blues, 48 Don't let me 49

Bm ba bm bm bm Bum Bum

50 hear you sigh,— 51 Don't let me hear you cry,— 52

bum bum— ba bm ba Bum bum bum bum— ba-dee-dle (ba bum ba

Perhaps coming

53 Bells are ring - in', 54 Birds are 55

Bells are ring - in', (Birds are

56 sing - in'; 57 Bye Bye, 58 Bye, Bye,

sing - in'; Bye Bye, Bye,

CAROLINE

as sung by *The Boston Common*

Words and Music by RANDY NEWMAN

Arrangement by LARRY COLE, WALLY CLUETT
and THE BOSTON COMMON

oo _____

1 2 3 4 5 6

Tenor Lead
8 Car - o - line, please be

oo _____

Bari Bass
bum bum bum

oo _____

7 8 9 10 11 12 13

mine. You're my kind of girl.

oo _____

oo _____ Car-o - line, 'o - line,

14 15 16 17 18 19 20

Car - o - line,
Car - o - line, Car - o - line,

Car - o - line,

Caroline

2

21 22 23 24 25 26 27 28

please be mine. You're my kind of

Musical notation for measures 21-28, including vocal line and piano accompaniment.

29 30 31 32 33

girl. Car - o - line girl. And when it's

Car - o - line, Car - o - line girl. doo doo doo

Musical notation for measures 29-33, including vocal line and piano accompaniment.

34 35 36 37

spring - time, and day - light sur - rounds you, and there's no one a -

Musical notation for measures 34-37, including vocal line and piano accompaniment.

38 39 40 41 42 43

round you but me; Car - o - line, Car - o - line,

rit. *a tempo*

Musical notation for measures 38-43, including vocal line and piano accompaniment.

The musical score for 'Caroline' is presented in two systems. The first system covers measures 44 to 50. The second system covers measures 51 to 56. Each system consists of a vocal line and a piano accompaniment line. The vocal line includes lyrics such as 'line, please, please be mine. You're my kind of girl. Car-o-line girl. Car-o-line girl.' The piano accompaniment features a simple, elegant melody with various musical notations including slurs, ties, and dynamic markings.

Performance Notes

Randy Newman is a renowned singer, pianist, arranger and composer. He has won two Academy Awards, three Emmys, four Annies and six Grammys. Newman was inducted into the Songwriters Hall of Fame in 2002, honored as a Disney Legend in 2007 and inducted into the Rock and Roll Hall of Fame in 2013. He wrote both the film score and signature song *You've Got a Friend in Me*—reportedly in one day—for the 1995 film *Toy Story*. Each was nominated for an Academy Award. The Barbershop Harmony Society has several of Newman's songs in its catalog, including *When She Loved Me*; *You've Got a Friend in Me*; *Short People*; *If I Didn't Have You*; *Seems Like Home*; *Dayton, Ohio 1903*; and *I Will Go Sailing No More*.

Founded in 1971 at the home of friend and coach Lou Perry, **The Boston Common** won a record number of finalist medals on their way to the first place in 1980. They developed a distinct, solid sound and style unlike their contemporaries and performed all over the world. One lasting element to the Common was the accessibility of their music. Because the range the Common sang in was and is accessible to the everyman, many a barbershopper has cut his teeth on Boston Common charts such as *Don't Blame Me*, *I'm Sitting on Top of the World*, *That Old Quartet of Mine*, and *From the First Hello to the Last Goodbye*.

Sing this arrangement gently, with great legato, highlighting the simple, elegant melody. Although the Boston Common sang this song in D flat, feel free to pitch it where it best fits your lead singer/section.

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 rules. Ask *before* you sing.

42 C-1

BARBER SHOP SONGS FOR MEN

NO. J-6

THE CHORDBUSTER MARCH

composed and arranged by
W. A. WYATT

Originally published by the Sunshine District as the 1962
"Song of the Year" and introduced and popularized by the
SUN TONES, 1961 International Champions.

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America

INC.



THE CHORDBUSTER MARCH

Composed and arranged by
W. A. WYATT

1 2 3

Let's sing a song, let's ring a song, let har - mo - ny be

4 5 6 7 8

true; come join the crowd, sing long and loud, like good chord bust-ers do! Let's bust a

9 10 11 12 13

chord (Let's bust a chord), a good old Ma - jor chord, — with some good close

14 15 16 17 18

har - mo - ny (har - mo - ny); Come on and join the fun, — we'll bust a

19 20 21 22 23 24

mi - nor one — as we war - ble mer - ri - ly (dit - ty um bum bum) Let's sing it

25 26 27 28 29 30

through a - gain, — and then we'll all chime in — it will make your heart feel

31 32 33 34 35

light; — you'll be hoarse to - mor - row, but for - get your sor -

36 37 38 39 40

- row while you bust a chord to - night. —

Bust a chord to - night. If you're a

41 42 43 44

Mm ba mm ba mm ba mm ba mm ba mm ba, And a

low-down bass, — come on and find your place. —

45 46 47 48

ten - or will be wel - come, nev - er fear. —

Bum, Bum, Bum bum, bum bum. If you're a

49 50 51 52

Mm ba mm ba mm ba mm ba mm ba mm ba, And a
bar - i - tone, — don't sit a - round a - lone. —

Mm ba mm ba mm ba mm ba mm ba mm ba mm ba,

53 54 55 56 57

lead is what we need right o-ver here (o - ver here)! Let's bust a chord or two, —
Ooo

58 59 60 61 62 63 64

— and then you'll know it's true, — that a song makes things go right; — put a

65 66 67 68 69 70

way your trou - ble, let your joy be dou - ble, while we bust a chord to -

71 72 73 74 75 76 77 78 79 80

night. — while we bust a chord to - night. — POW!

CONEY ISLAND BABY/WE ALL FALL-MEDLEY

Arrangement by SPEBSQSA, Inc.

CONEY ISLAND BABY by Les Applegate

Tenor Lead

Oh, good - bye, my Con - ey Is - land Ba - by,

Baritone Bass

Detailed description: This block contains the first system of musical notation for the Tenor Lead and Baritone Bass parts of 'Coney Island Baby'. The Tenor Lead part is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, and a final measure with a fermata. The Baritone Bass part is written on a bass clef staff with the same key signature and time signature, providing a harmonic accompaniment with eighth and quarter notes. The lyrics 'Oh, good - bye, my Con - ey Is - land Ba - by,' are placed between the two staves.

3 true love.

4 fare-well, my own true love. true love. I'm gon - na go a - way and

5 true love, my hon-ey.

Detailed description: This block contains the second system of musical notation, covering measures 3 through 5. The Tenor Lead part continues the melody with measures 3 and 4, followed by a measure with a fermata. The Baritone Bass part provides accompaniment. The lyrics 'fare-well, my own true love. true love. I'm gon - na go a - way and true love, my hon-ey.' are placed between the staves.

6 leave you, Nev - er to see you an - y,

7

8 nev - er gon-na see you an - y,

Detailed description: This block contains the third system of musical notation, covering measures 6 through 8. The Tenor Lead part has a measure with a fermata (measure 6), followed by measures 7 and 8. The Baritone Bass part provides accompaniment. The lyrics 'leave you, Nev - er to see you an - y, nev - er gon-na see you an - y,' are placed between the staves.

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(2nd time - ritard - - - - 3

9 10 11

I'm gon - na sail up - on that fer - ry boat, nev - er to re - turn a -

freely

so long for - ev - er.

12 13 14

gain. So good-bye, fare-well.

gain, re - turn a - gain.

Bmm

- - a tempo

To Coda

15 16

Good - bye, my Con - ey Isle, - good - bye, my Con - ey Isle, -

bmm, de - hi, de -

WE ALL FALL by Joe Goodwin and Geo. W. Meyer

17 18 19

good-bye, my Con-ey Is - land, We all fall for some girl that dress-es neat,

ho, some girl some

20 21 22

some girl that's got big feet, we meet her on the street. Then we'll join the

girl we meet ar-

23 24 25

ar-my of mar-ried boobs, to the al - tar,

my just like lead-ing lambs to slaugh-ter.

26 27 28

When it's o - ver, oh boy, we get it good, bach'lor days we then re -

oh boy, *ritard - -*

29 30

call, we then re - call. Rich man, poor man, beg-gar man thief, slower

31 32

doc - tor, law - yer, mer - chant chief, we all are bound for, *D.S. al Coda*

33 34 35 36

good-bye, my Con-ey Is - land Babe. ho, Bye, my Con-ey Is-land Babe. *CODA*

Take Me Home, Country Roads

Music and Lyrics by
John Denver, Bill Danoff and Taffy Nivert

Arranged by Renee Craig

Transcribed by BG & AS

Tenor Lead

Coun-try Roads, take me home, to the place, I be - long West Vir

Bari Bass

5

gin-ia___Moun-tain Ma-ma___ Take me home Coun-try Roads___
Coun try Roads Al-most

10

hea-ven___ West Vir - gin-ia___ Blue ridge moun-tain, Shan-en-do-ah Ri- ver Life is old there

14

old-er than the trees youn-ger than the moun-tains blow-ing like a breeze Coun-try

17

Roads, Take me home to the place I be - long West Vir - gin-ia Moun-tain

22

Ma ma Takeme home Coun-try Roads Coun try Roads I hear a voice in the

26

mor-ning ho-ur she calls me, The ra - di - o re-minds me of my home far a - way

29

Dri-ving down the road I get a fee-ling that I should have been home yes-ter-day Yes-ter

32

day—Country - Roads, take me home, to the place, I be - long West Vir

I be-long

37

gin-ia - a moun-tain Ma-ma - a Take me home Coun-try Roads West Vir-

41

gin - i - a Moun-tain Ma - ma _____ Take me home _____

45

Roads _____

Coun-try Road Coun-try Ro - ads _____

Roads _____



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DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Words by EDDIE DeLANGE

Music by LOUIS ALTER

Arrangement by Barbershop Harmony Society

Verse *easy swing*

Tenor Lead

Bari Bass

1 I nev - er had this kind of feel - in',

2 with

3 a - reel-in', reel - in'. What's

4 with trou-bled heart and brain a - reel-in',

5 What's the mat - ter, well

6 here's the mat - ter,

7 the thing that's real - ly wrong with me.

8 mat - ter, the thing

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Do You Know What It Means to
Miss New Orleans

2

Chorus

9 10 11

Do you know what it means — to miss New Or - leans — and miss it each night — and

Musical notation for measures 9-11, including treble and bass staves with lyrics.

12 13 14

day? I know I'm not wrong; — the feel - in's get - tin' strong - er the

Musical notation for measures 12-14, including treble and bass staves with lyrics.

15 16 17

long - er I stay — a - way. — Miss the moss - cov - ered vines, — the

Musical notation for measures 15-17, including treble and bass staves with lyrics.

18 19 20

tall sug - ar pines — where mock - in' birds used — to sing. And

Musical notation for measures 18-20, including treble and bass staves with lyrics.

Do You Know What It Means to
Miss New Orleans

21 I'd like to see the la - zy Mis - sis - sip - pi a - hur - ry - in' in to spring. —

22 oo

23

oo

Detailed description: This block contains the first system of musical notation, measures 21 through 23. It features a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 21 starts with a quarter rest followed by eighth notes. Measure 22 has a long note with a 'oo' above it. Measure 23 continues the melody with eighth notes.

24 The moon, the moon-light

25 The moon - light on the bay - ou, a cre - ole

26 The moon, the moon-light

Detailed description: This block contains the second system of musical notation, measures 24 through 26. The melody continues in the treble clef. Measure 24 has a long note with 'The moon, the moon-light' above it. Measure 25 has a long note with 'The moon - light on the bay - ou, a cre - ole' above it. Measure 26 has a long note with 'The moon, the moon-light' above it.

27 tune, a tune that fills the air, the air.

28 tune that fills the air. I dream a - bout mag -

29 tune, a tune that fills the air, the air.

Detailed description: This block contains the third system of musical notation, measures 27 through 29. The melody continues in the treble clef. Measure 27 has a long note with 'tune, a tune that fills the air, the air.' above it. Measure 28 has a long note with 'tune that fills the air. I dream a - bout mag -' above it. Measure 29 has a long note with 'tune, a tune that fills the air, the air.' above it.

I dream, I dream there, right there. —

30 no - lias in June, and soon I'm wish - in' that I was there. Do you

31 there, right there. —

32

Detailed description: This block contains the fourth system of musical notation, measures 30 through 32. The melody continues in the treble clef. Measure 30 has a long note with 'I dream, I dream there, right there. —' above it. Measure 31 has a long note with 'no - lias in June, and soon I'm wish - in' that I was there. Do you' above it. Measure 32 has a long note with 'there, right there. —' above it.

Do You Know What It Means to
Miss New Orleans

4

33 34 35

know what it means to miss New Or - leans when that's where you left your

Musical notation for measures 33-35, including treble and bass staves with lyrics.

36 37 38

heart? And there's some-thing more: I miss the one I care for.

Musical notation for measures 36-38, including treble and bass staves with lyrics.

39 40 41

more than I miss New Or - leans.
New Or - leans,

more, yes, more than I miss New Or - leans, more than I miss New Or -

Musical notation for measures 39-41, including treble and bass staves with lyrics.

42 43 44

more than I miss New Or - leans.
leans.

Musical notation for measures 42-44, including treble and bass staves with lyrics.

Performance Notes

Born on Long Island, N.Y., in 1904, Eddie DeLange was a well-known lyricist and bandleader in the '30s and '40s. With Will Hudson he wrote *Moonglow* and was the front man for the **Hudson–DeLange Orchestra** in the swing era. He collaborated with many other composers and, with Louis Alter, penned the song *Do You Know What It Means to Miss New Orleans*, featured in the 1946 movie **New Orleans**. Over the years DeLange's songs have been recorded by many famous artists, including Frank Sinatra, Ella Fitzgerald, Louis Armstrong, Nat "King" Cole, Duke Ellington and Benny Goodman.

Louis Alter was born June 18, 1902 in Haverhill, Mass. As a young man he studied piano at the New England Conservatory of Music, later becoming a vaudeville pianist for Irene Bordoni and Nora Bayes. As a songwriter, Alter composed many songs for Broadway musicals and early Hollywood films, including *My Kinda Love* and *You Turned the Tables on Me*. Over the years he worked with such notable composers as Oscar Hammerstein II, Charlotte Kent, Raymond Klages, Sidney D. Mitchell and Jo Trent.

A successful performance of this barbershop arrangement requires attention to the blues melody and harmony, and the lyrics that depict New Orleans. The song also requires an awareness of the steady pulse that drives the underlying swing rhythm of the song.

As a final note: Questions about the suitability of this or any other song/arrangement for competition should be directed to the judging community and measured against current contest rules. Ask *before* you sing.

DOWN BY THE OLD MILL STREAM

1910

Tell Taylor was an Ohioan by birth and died in Chicago while still a young man. His career started when Joe Howard, composer of "Hello! My Baby" and many other songs, invited Taylor to join his stage company. Taylor became a leading performer, wrote many songs, and became a partner in a Chicago music publishing house. From his pen flowed numerous fine songs, but none more well-known, nor more frequently sung, than "Down By The Old Mill Stream." No close harmony songfest is complete without it.

By TELL TAYLOR
(1876-1937)

VERSE:

My dar - ling I am dream - ing of the days gone by, When
you and I were sweet - hearts be - neath the sum - mer sky; Your

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is B-flat major (two flats). The time signature is common time (C). The first system is numbered 1 through 4, and the second system is numbered 5 through 8. The lyrics are written below the vocal line.

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8 9 hair has turned to sil - ver, 10 the gold has fad - ed too; 11 But 12

8 13 still I will re - mem - ber 14 where I first met 15 you. 16

CHORUS: 8 17 Down by the old mill stream, 18 where I first 19 old mill stream, 20 21

8 22 met you, 23 I first met you, 24 With your eyes 25 of blue, 26 so 27

8 28 blue, 29 dressed in ging - ham 30 too. 31 It was 32 there 33 It was

there that I that you loved me, you loved me

34 35 36 37 38 39

I knew that you loved me, you loved me

true. sweet six - teen, my queen,

40 41 42 43 44 45

true. You were six-teen, sweet six - teen, my vil - lage my queen, By the old

TAG: sweet six - teen,

46 47 48 49 50 51

mill stream. You were six - teen, my vil - lage queen, my sweet six - teen,

down by the old mill stream.

52 53 54 55 56 57 58

queen, By the old mill stream. down by the old mill stream.

Additional verse:

The old mill wheel is silent and has fallen down;
 The old oak tree has withered and lays there on the ground;
 While you and I are sweethearts, the same as days of yore;
 Although we've been together forty years and more.

DOWN BY THE OLD MILL STREAM

By TELL TAYLOR

TENOR LEAD

Down by the old mill stream — where I first met you, —

BARITONE BASS

— With your eyes of blue, — dressed in ging-ham too. —

It was there that I knew — that you loved me

— It was there I knew — that you loved me

It was there that I knew — that you loved me

knew, I knew

Sweet six-teen, vil-lage queen,

true. — You were six-teen, — my vil-lage queen, — By the

Sweet six-teen, vil-lage queen,

TAG: By the old mill stream, mill stream.

old mill stream, — By the old mill — stream. —

By the old mill stream, mill stream.

The musical score is written for Tenor Lead and Baritone Bass. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 7 through 36 are indicated above the vocal lines. The lyrics are written below the vocal lines, with some words underlined to indicate phrasing. The piece ends with a 'TAG' section.

DOWN OUR WAY

1927

By AL STEDMAN & FRED HUGHES
Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

BARITONE BASS

Down our way, — both night and day, — You know ev - 'ry -

bod - y and they all know you, And e - ven po - lice - men say, "How do you do."

Pals by the score, — and gals ga - lore, — And that old gang of

TAG:

mine, They sang "Sweet Ad - e - line," — Down our way, — Down our way. —

4/20/2023

Girl Of My Dreams

Phil Embury

Sunny Clapp

1
3
Girl of my dreams, I love you, hon - est I do,

This system contains the first four measures of the song. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. There are triplet markings (3) over the first measure of both staves. The lyrics are: "Girl of my dreams, I love you, honest I do,"

5
(so sweet)
3
You are so sweet. If I could just hold your charms a
(so sweet) 3

This system contains measures 5 through 10. The melody continues in the treble clef. There are triplet markings (3) over measures 7 and 10. The lyrics are: "You are so sweet. If I could just hold your charms a" with "(so sweet)" written above measure 7 and below measure 10.

11
(so com
gain in my arms, then life would be com - plete.
(so com

This system contains measures 11 through 15. The melody continues in the treble clef. The lyrics are: "gain in my arms, then life would be complete." with "(so com" written above measure 15.

16 -plete.)
7 3
Since you've been gone, dear, Life don't seem the same.
-plete)

This system contains measures 16 through 20. The melody continues in the treble clef. There are triplet markings (3) over measure 17 and a fermata over measure 19. The lyrics are: "Since you've been gone, dear, Life don't seem the same." with "-plete.)" written above measure 16 and "-plete)" written below measure 16.

21

Please, come back a - gain. And af - ter all's said and
(once a - gain)

26

done, there's on - ly one. Girl of my dreams it's

31

you (On - ly you.) you. you.
you (on - ly you)

GOD BLESS AMERICA

Words and Music by Irving Berlin

Arranged by Greg Lyne

Verse: *freely*

Tenor Lead

8

While the storm clouds gath - er far a - cross the sea, _____

Bari Bass

8

5 Let us swear al - le - giance to a land that's free.

8

9 Let us all be grate - ful _____ for a land so fair, _____

8

13 as we raise our voi - ces in a sol - emn prayer.

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God Bless America

Chorus 1:

Musical notation for measures 17-22. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure numbers 17, 18, 19, 20, 21, and 22 are indicated above the treble staff. The lyrics are: "God bless A - mer - i - ca, land that I".

Musical notation for measures 23-28. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the treble staff. The lyrics are: "love. Stand be - side her and guide her through the".

Musical notation for measures 29-34. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure numbers 29, 30, 31, 32, 33, and 34 are indicated above the treble staff. The lyrics are: "night with the light from a - bove. From the moun - tains to the".

Musical notation for measures 35-40. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure numbers 35, 36, 37, 38, 39, and 40 are indicated above the treble staff. The lyrics are: "prai - ries, to the o - ceans white with foam,".

Musical notation for measures 41-46. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure numbers 41, 42, 43, 44, 45, and 46 are indicated above the treble staff. The lyrics are: "God bless A - mer - i - ca, my home sweet".

home. _____ God bless A - mer - i - ca, _____

My home sweet home, _____ my home.
my home. _____

ritard

Chorus 2: In martial style

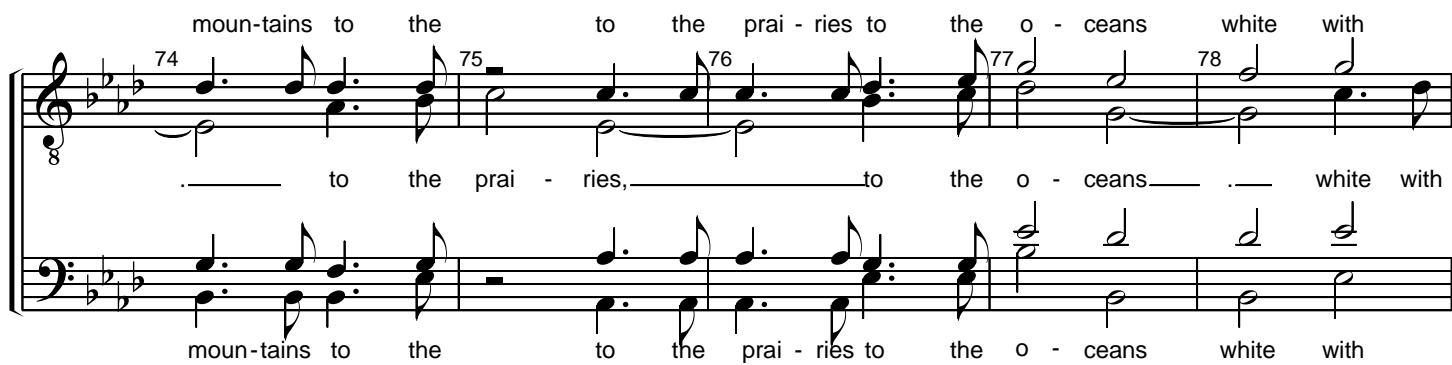
God _____ bless A - mer - i - ca, _____ Land _____ that I
God _____ Land

love. _____ Stand be - side her _____ and guide her _____ thru the

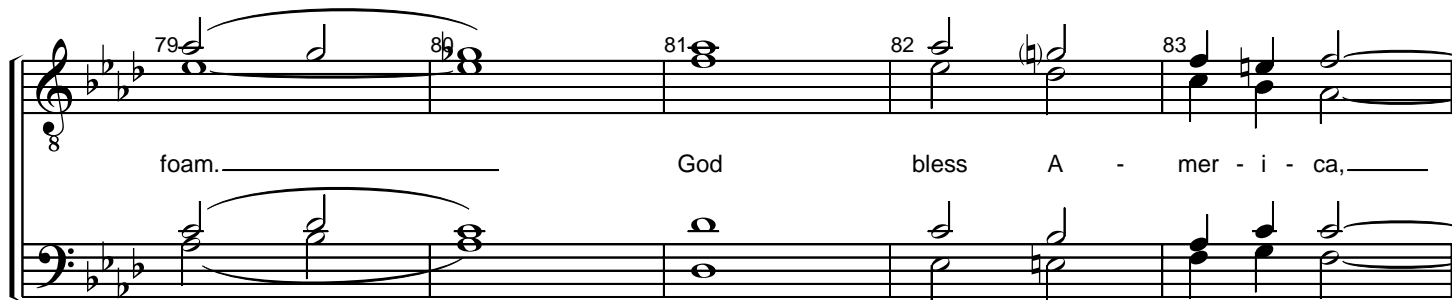
night with the light from a - bove. _____ From the moun - tains _____
From the

God Bless America

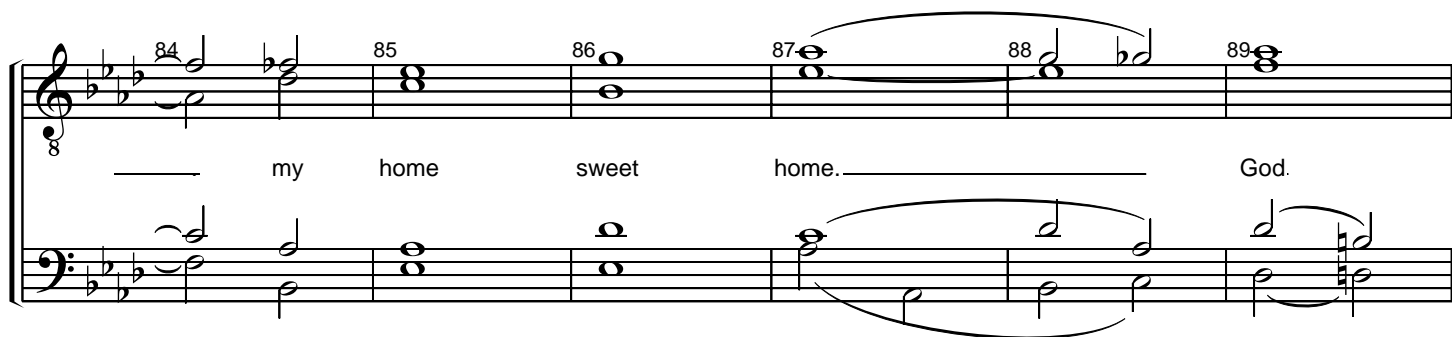
moun-tains to the to the prai - ries to the o - ceans white with
to the prai - ries, to the o - ceans white with
moun-tains to the to the prai - ries to the o - ceans white with



foam. God bless A - mer - i - ca,



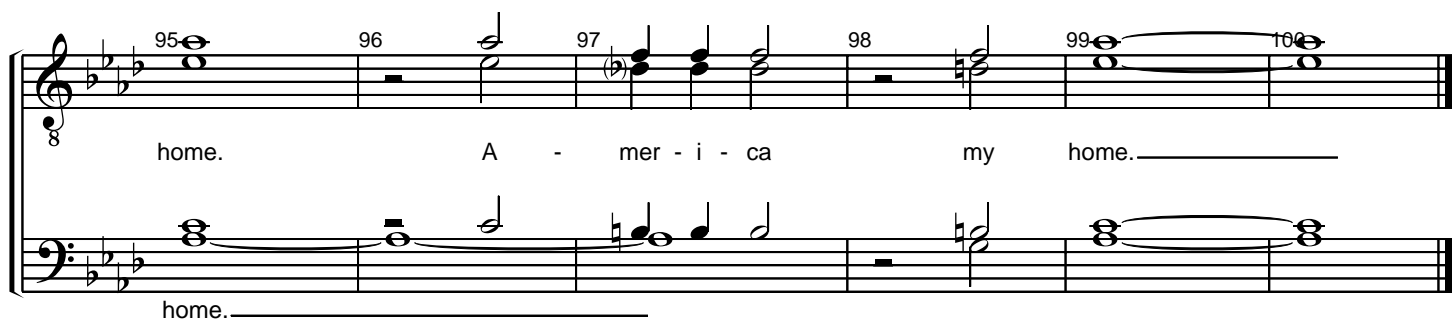
my home sweet home. God.



bless A - mer - i - ca, my home sweet



home. A - mer - i - ca my home.
home.



thank my luck-y stars — to be liv-ing here to-day, — 'cause the

flag still stands for free - dom, and they can't take that a-way.

Chorus 1

And I'm proud to be an A - mer - i - can, where at

least I know I'm free. And I won't for-get the men who died, — who

17 gave that right to me. — And I'd glad - ly stand up next to you — and de -

18 next to you —

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats (B-flat and E-flat). Measure 17 features a vocal line with eighth notes and a piano accompaniment of chords. Measure 18 continues the vocal line with a quarter note and a piano accompaniment of chords.

19 fend her still to - day. — 'Cause there ain't no doubt — I — love this land. —

20

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. Measure 19 features a vocal line with quarter notes and a piano accompaniment of chords. Measure 20 continues the vocal line with quarter notes and a piano accompaniment of chords.

21 God bless the U. S. A. —

22 do do do do —

23

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. Measure 21 features a vocal line with quarter notes and a piano accompaniment of chords. Measure 22 features a vocal line with a long note and a piano accompaniment of chords. Measure 23 features a vocal line with a long note and a piano accompaniment of chords.

Interlude

Oo —

24 Do do do do do do do do do do —

25 From the

Oo —

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. Measure 24 features a vocal line with a long note and a piano accompaniment of chords. Measure 25 features a vocal line with quarter notes and a piano accompaniment of chords.

God Bless the U.S.A.

Verse 2

oo Min-ne - so - ta, hills, Ten-nes - see, —

26 lakes of Min - ne - so - ta — to the hills of Ten-nes - see, — a -

oo Min-ne - so - ta, hills, Ten-nes - see, —

Tex - as, my Tex - as, oo ah

28 cross the plains — of Tex - as, — from sea to shin - ing sea, —

Tex - as, my Tex - as, oo ah —

29

oo

30 De-troit down to Hous - ton and New York to — L. A., — well, there's

oo

31

32 pride in ev - 'ry A-mer - i - can heart, and it's time we stand and say: — That I'm

33

34

Chorus 2

35 proud to be an A-mer-i-can, where at 36 least I know I'm free. And I

Musical notation for measures 35 and 36, featuring a treble and bass staff with lyrics: "proud to be an A-mer-i-can, where at least I know I'm free. And I".

37 won't for-get the men who died, who 38 gave that right to me. And I'd glad-ly

Musical notation for measures 37 and 38, featuring a treble and bass staff with lyrics: "won't for-get the men who died, who gave that right to me. And I'd glad-ly".

39 stand up next to you and de- 40 fend her still to-day. 'Cause there

next to you

Musical notation for measures 39 and 40, featuring a treble and bass staff with lyrics: "stand up next to you and defend her still to-day. 'Cause there next to you".

41 ain't no doubt I love this land. 42 God bless the U. S.

Musical notation for measures 41 and 42, featuring a treble and bass staff with lyrics: "ain't no doubt I love this land. God bless the U. S.". Measure 42 ends with a repeat sign.

43 8 A. And I'm

Chorus 3

45 8 proud to be an A-mer-i-can, where at least I know I'm free. And I

47 8 won't for-get the men who died, — who gave that right to me. — And I'd glad-ly

49 8 stand up next to you — and de-fend her still to-day. — 'Cause there

50 next to you —

Musical notation for the first system, measures 51-52. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: ain't no doubt — I — love this land. ————— God bless the U. S.

Musical notation for the second system, measures 53-56. The key signature is three sharps. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: A. ————— God bless the U. S.

Musical notation for the third system, measures 57-60. The key signature is three sharps. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: God bless the U. S. A.! ————— A.! ————— God bless the U. S. A.! —————

Performance Notes

Like many great careers, Lee Greenwood's had humble beginnings, on a farm near Sacramento, California. By the time he was 14, he could play most of the instruments in the junior high school orchestra and formed his first band while still in junior high. By the time he had graduated from high school, he was already a seasoned performer, skipping his own high school graduation because he was booked to perform a standing engagement at the Golden Hotel & Casino (now Harrah's), in Reno, Nevada.

His first three albums achieved gold status, and his **Greatest Hits** quickly went to platinum. In 1985 the Country Music Association awarded him Song of the Year honors for penning words and music to *God Bless the USA*. Since the tragedies of September 11, Lee has seen his signature hit take on yet another incarnation, skyrocketing back into the Top 20.

Brian Beck, supreme musician, barbershop singer, professional jingle singer, arranger and coach, is also a gold medal winner in two international champion quartets: 1973 **Dealer's Choice** (baritone) and 1983 **Side Street Ramblers** (lead). Remarkably, he has performed each of the four parts in top ten finalist quartets. Memorable songs he has written include *A Song Like Daddy Used to Play* and *I'm Sorry I Made You Cry*, which finishes with the now famous "Cry" tag. His arrangement of *God Bless the USA* has become a classic.

Maintaining a steady, smooth-flowing beat will help you give an inspirational performance. Find the tempo that seems to express a feeling of patriotism. A chorus may wish to experiment with using a few select voices or a soloist to sing the lead solo parts. If you choose this option, have the chorus leads sing a neutral vowel. The rhythms, although challenging, fall into a natural expression of the lyrics. Optional bass notes can be used if your basses cannot sing the lower notes.

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 rules. Ask *before* you sing.

**GOODNIGHT, SWEETHEART,
GOODNIGHT**
(Goodnight, It's Time To Go)

HARMONY

A Cappella Music Series

EXPLOSION

Words and Music by
CALVIN CARTER and JAMES HUDSON

Arranged for 4-part male voices
by MEL KNIGHT



**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA**
INCORPORATED

6315 Third Avenue
Kenosha, WI 53143-5199

7
 Good-night, sweet-heart, well, it's time to go, ———
 doo, Doot doo doo doot

9
 I hate to leave you, but I real - ly must say, ——— Good -
 doo,

11
 night, sweet - heart, good-night. ———
 Doot doot doo doo doot doo doo doot doo doo doot

13
 Good - night, sweet-heart, well, it's time to go, ———
 doo. Doot doo doo doot

15
 Good - night, sweet-heart, well, it's time to go, ———
 doo, Doot doo doo doot

GOODNIGHT, SWEETHEART, GOODNIGHT

17 I hate to leave you, but I real - ly must say, — Good -
doo,

19 night, sweet - heart, good - night. — good - night. — Well, it's
20 good - night. —

21 three o' - clock. — in the morn - ing, And
22

23 ba - by, I just can't treat you right, — Well, I
24 treat you right, —

25 hate to leave you, ba - by, don't mean may - be, Be -
26

27 28

cause I love you so. Oh, oh,

Doot doot doo doo doot doo doo doot doo doo doot

29 30

Good-night, sweet-heart, well, it's time to go,

doo, Doot doo doo doot

31 32

Good-night, sweet-heart, well, it's time to go,

doo, Doot doo doo doot

33 34

I hate to leave you but I real-ly must say, Good -

doo,

35 36

night, sweet - heart, good-night. good - night. Now your

good - night.

37 Doot doot doot doot doot doot doot doot
 moth-er and your fa-ther
 Doot doot doot doot doot doot doot doot

39 doot doot doot doot doot, too long.
 Might hear if I stay here too long. One
 doot doot doot doot doot, too long.
 doo doot doot,

41 Doot doot doot doot, 42
 kiss and we'll part and I'll be go-ing, You
 Doot doot doot doot,

43 Ah, 44 Oh,
 know how I hate to go.
 Ah, Oh,
 Oh, Doo doot doo doo doot doo doot doo doot

45 46
 Good-night, sweet-heart, well, it's time to go,
 doo, Doot doo doo doot

47 Good-night, sweet-heart, well, it's time to go, 48

doo, Doot doo doo doot

49 I hate to leave you, but I real-ly must say, 50 Good -

doo,

51 night, sweet-heart, good-night, 52 sweet-heart, Good-night

night, sweet-heart, good-night, sweet-heart, Good-night

53 Good-night, good-night, good-night, 54 sweet-heart. 55 56

.....(night)..... sweet-heart, sweet-heart, good-night.

Good-night, good-night, good-night, sweet-heart, sweet-heart, good-night.

This arrangement was not written with the intention of its being used in SPEBSQSA contests.

THE STORY OF THE ROSE (HEART OF MY HEART)

1899

Words by "ALICE"

Music by ANDREW MACK (1863-1931)
Arr. SPEBSQSA, Inc.

CHORUS:

TENOR LEAD

Heart of my heart, I love you, Life would be naught with - out — you.

BARITONE BASS

9 10 11 12 13 14 15 16 17

Light of my life, my dar - ling, I love you, I love you. I can for -

18 19 20 21 22 23 24 25

get you nev - er, From you I ne'er can sev - er. Say you'll be

26 27 28 29 30 31 32 33 34

mine for - ev - er, I — love — you. —

you. (on - ly you)

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

1 2 3

Passed me by one sum - mer day, — flashed those big brown

Bari Bass

4 5 6 7

eyes my way, and, oh, I want - ed you — for - ev - er - more. —

8 9 10 11

— I'm not one that gets a - round, — swear my feet stuck

Now, ba - by,

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Hello Mary Lou

to the ground. — And though I nev - er did — meet you be -

Chorus 1

fore, — I said hel - lo, Mar - y Lou, —
good - bye,

good - bye, heart. Sweet Mar - y Lou, — I'm so in love — with
heart. I said, sweet

you. — I knew, Mar - y Lou, —
you. I'm in love with Mar - y Lou. — that

Hello Mary Lou

27 we'd nev-er part, 28 so hel-lo, 29 Mar-y Lou, 30 good-bye,
we'd

Verse 2

31 heart, good-bye, heart. 32 heart, good-bye, heart. 33 Saw your lips, I
nn - dote nn - dote
nn - dote nn - dote
doom doom doom

34 heard your voice. 35 Be-lieve me, I just had no choice. 36 Wild
nn - dote doe nn - dote nn - dote nn - dote doe
doom doo-be doom doom doom doom doo-be doom

37 oh 38 hors-es could-n't make me stay a-way. 39 oh
nn - dote nn - doe
doo-be doo-be doo-be doo-be doo-be doom doom doom doo be

Hello Mary Lou

day
40
Thought a - bout a moon - lit night,
doom doo - be doom doo - be doom doo - be doo - be doom

day bum bum bum

43
arms a - bout you good an' tight. That's
doom doo - be doom doo - be doom doo - be doo - be doom

45
all I need to see for me to stay.
ah doom doo - be doom doo - be day

46 47 48

Chorus 2

49
Hey, hey, hel - lo, Mar - y Lou,
good - bye, heart. Sweet
good - bye, heart. I said, sweet

50 51 52

Hello Mary Lou

53 54 55 56

Mar - y Lou, — I'm so in love — with you. — I

you. I'm in love with Mar - y

Detailed description: This system contains measures 53 through 56. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line starts with a half note on G4 for 'Mar - y Lou', followed by a quarter note on G4 for 'I'm', a quarter note on A4 for 'so', a quarter note on B4 for 'in', a quarter note on A4 for 'love', a quarter note on G4 for 'with', a quarter note on F4 for 'you', and a half note on G4 for 'I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

57 58 59 60

knew, Mar - y Lou, — we'd nev - er part, — so hel - lo, —

Lou. — we'd nev - er part,

Detailed description: This system contains measures 57 through 60. The vocal line continues with a half note on F4 for 'knew', a half note on G4 for 'Mar - y Lou', a quarter rest for '—', a quarter note on G4 for 'we'd', a quarter note on A4 for 'nev - er', a quarter note on B4 for 'part', a quarter rest for '—', a quarter note on G4 for 'so', a quarter note on A4 for 'hel - lo', and a quarter note on B4 for '—'. The piano accompaniment continues with the same rhythmic pattern.

61 62 63 64

— Mar - y Lou, — good-bye, heart, good-bye, heart.

Detailed description: This system contains measures 61 through 64. The vocal line starts with a half rest for '—', a half note on G4 for 'Mar - y Lou', a quarter rest for '—', a quarter note on G4 for 'good-bye', a quarter note on A4 for 'heart', a quarter note on G4 for 'good-bye', and a quarter note on A4 for 'heart'. The piano accompaniment continues with the same rhythmic pattern.

Tag

65 66 67 68

Hel - lo, Mar - y Lou. — I'm in love with you. Yes, hel -

Detailed description: This system contains measures 65 through 68, labeled as the 'Tag'. The vocal line starts with a half note on G4 for 'Hel - lo', a half note on G4 for 'Mar - y Lou', a quarter rest for '—', a quarter note on G4 for 'I'm', a quarter note on A4 for 'in', a quarter note on B4 for 'love', a quarter note on A4 for 'with', a quarter note on G4 for 'you', a quarter note on G4 for 'Yes', and a quarter note on G4 for 'hel -'. The piano accompaniment continues with the same rhythmic pattern.

Hello Mary Lou

The musical score is written for voice and piano. It consists of two systems of music. The first system covers measures 69 to 72. The second system covers measures 73 to 76. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "lo, Mar - y Lou. Right from the start I said hel - Mar - y Lou, good-bye, heart!"

Performance Notes

Gene Pitney (1940-2006) was an American singer and songwriter. Among the 16 Top 40 hits he sang were *Blue Angel*, *Only Love Can Break a Heart*, *Town Without Pity* and *(The Man Who Shot) Liberty Valance*. He also wrote such tunes as *Rubber Ball*, recorded by Bobby Vee; *He's a Rebel*, by the Crystals; and the Ricky Nelson pop classic *Hello Mary Lou*.

David Wright, hailing from St. Louis, Mo., is well-known in the barbershop world as an arranger, composer, director, coach, singer, judge and historian. His quartet the **Quadratic Equation** won the Central States District championship in 1979. David has long been a key member of the St. Charles (Mo.) **Ambassadors of Harmony**, a three-time (and counting) winner of the Barbershop Harmony Society's (BHS) international contest. David was the primary architect of the Music category and served as its first category specialist in the BHS's contest and judging system. He is a member of the BHS's Hall of Fame and a recipient of the Joe Liles Lifetime Achievement Award. David's arrangements have been performed by many men's and women's international champions, as well as everyday groups all around the world.

An effective performance of this arrangement will feature a lively tempo and an accentuated rhythm. Within this framework, performers should feel free to experiment with lyrical inflection and variations in rhythms to give the phrases personality. This barbershop standard is bound to be a favorite of your group and your audiences.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest guidelines. Ask *before* you sing.

Hi, Neighbor

(As Performed By The Harrington Brothers)

Jack Owens

Jack Owens

1

We're sing-in' Hi neigh-bor, Hi neigh-bor. Wha-do-ya know and

Musical notation for measures 1-3, including treble and bass clefs, a 4/4 time signature, and lyrics.

4

wha-da-ya say? Hi, neigh-bor, Hi, neigh-bor. Throw all your wor-ries a

Musical notation for measures 4-6, including treble and bass clefs and lyrics.

8

-way. We're here to en-ter-tain you in the bar-ber-shop sty

Musical notation for measures 7-11, including treble and bass clefs, a 7-measure rest, and lyrics.

12

-le. So throw your cares and trou-bles a side for a while. We're sing-in'

Musical notation for measures 12-15, including treble and bass clefs, a 7-measure rest, and lyrics.

16

Hi, neigh-bor, My neigh-bor. Now's the time to say Hi

Musical notation for measures 16-19, including treble and bass clefs and lyrics.

Best Re-gards now says Hi. Say Hi! Hi!

Hi, Neighbor/I Feel A Song Coming On

Jack Owens

1

We're Sing-in Hi neigh - bor, Hi neigh - bor Wha - do ya know and

Musical notation for measures 1-3, including treble and bass staves with lyrics.

4

wha - do ya say. Hi neigh - bor, Hi neigh - bor. Throw all your wor - ries a

Musical notation for measures 4-6, including treble and bass staves with lyrics.

8

-way. We're here to en - ter-tain you in the bar-ber-shop sty - le.

Musical notation for measures 7-11, including treble and bass staves with lyrics.

12

So throw your cares and trou-les a side-for-a while. We're sing-in'

Musical notation for measures 12-15, including treble and bass staves with lyrics.

16

Hi neigh - bor, My neigh - bor Now's the time to say Hi

Musical notation for measures 16-19, including treble and bass staves with lyrics.

20

Now's the time to say Hi! I feel a song com-ing

24

T
L

Br
Bs

on, ---and I'm warn - ing you It's a vic - to - ri - ous

27

T
L

Br
Bs

hap-py and glo - ri - ous new (a brand new) strain. (new strain) I

31

T
L

Br
Bs

—feel a song com-ing on. It's a mel - o - dy full of the laugh-ter of

35

T
L

Br
Bs

chil-dren out af - ter the rain. (the rain) You'll hear the tune-ful sto-ry

39

T
L

ring-in' thru ya' Love and glo-ry, Hal-le-lu-jah. and now_____

Br
Bs

43

T
L

that my trou- bles are gone,_____ let those hea- ven- ly

Br
Bs

46

T
L

drums go a drum- min' cause I feel a song com- in'g on._____

Br
Bs

49

T
L

I feel a song com- in' on._____ 8

Br
Bs

I BELIEVE

Arranged by SPEBSQSA

Words and Music by
ERVIN DRAKE, IRVIN GRAHAM,
JIMMY SHIRL and AL STILLMAN

Tenor Lead

1 2 3

I BE - LIEVE for ev - ry drop of rain that falls ^{T,Br,B:}(that

Bari Bass

4 5 6 7 8

falls) a flow - er grows. I BE - LIEVE that some - where in the

Bari Bass

9 10 11 12 13

^{T,Br:}(dark - est night) a can - dle grows. I BE - LIEVE for

Bari Bass

14 15 16 17

ev - ry - one who goes a - stray some - one will come

Bari Bass

18 19 20 21 22 23 24

to show the way. I BE - LIEVE I BELIEVE.

Bari Bass

I Believe

25 26 27 28

I BE-LIEVE a - bove the storm the small - est pray'r will still be

T,Br,B:(small - est pray'r)

Detailed description: This system contains measures 25 through 28. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line starts on a whole note 'I' in measure 25, followed by 'BE-LIEVE' in measure 26, and continues with 'a - bove the storm' in measure 27 and 'the small - est pray'r' in measure 28. The piano accompaniment consists of chords, with some notes beamed together. Measure 28 ends with a fermata over the final note.

29 30 31 32 33

heard. I BE - LIEVE that some - one in the great some - where

T,Br,B:(great some - where)

Detailed description: This system contains measures 29 through 33. Measure 29 begins with a fermata over the word 'heard.'. Measures 30-31 contain the lyrics 'I BE - LIEVE that some - one in'. Measure 32 contains 'the great' and measure 33 contains 'some - where'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together. Measure 33 ends with a fermata.

34 35 36 37 38

where) hears ev - 'ry word. Ev - 'ry time I hear a new - born

Detailed description: This system contains measures 34 through 38. Measure 34 begins with a fermata over the word 'where)'. Measures 35-38 contain the lyrics 'hears ev - 'ry word. Ev - 'ry time I hear a new - born'. The piano accompaniment continues with chords and some beamed notes. Measure 38 ends with a fermata.

39 40 41 42

ba - by cry, or touch a leaf, or see the

Detailed description: This system contains measures 39 through 42. Measure 39 begins with a fermata over 'ba - by'. Measures 40-42 contain the lyrics 'cry, or touch a leaf, or see the'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together. Measure 42 ends with a fermata.

43 44 45 46 47 48

sky. Then I know why I BE-LIEVE.

T,Br,B:(I BE-LIEVE.)

Detailed description: This system contains measures 43 through 48. Measure 43 begins with a fermata over the word 'sky.'. Measures 44-48 contain the lyrics 'Then I know why I BE-LIEVE.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes beamed together. Measure 48 ends with a fermata.

I DON'T KNOW WHY

(I JUST DO)

Words by ROY TURK

Music by FRED E. AHLERT
Arrangement by MEL KNIGHT

Intro $\text{♪} = \text{♪}^3$

Tenor Lead

8

1 2

My mind is kind - a haz - y. I must be go - in' cra - zy.

Bari Bass

Chorus 1

3 4 5

Ba - by, what can I do? _____ I don't know why _____ I

6 7 8

love you _____ like I do. I don't know why, _____ I just do. do, I just do. _____

bm bm bm bm

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I Don't Know Why (I Just Do)

8 9 10 11

I don't know why, — you thrill me like you do. I don't know why, — you just

12 13 14

do, yes, you do. — You nev - er seem to want my ro - manc - ing. The

do, yes, you do. —

15 16 17

on - ly on - ly time you hold me is when we're danc - ing. I don't know why — I

on - ly

18 19 20

love you like I do. I don't know why, I just do. — do. It's true. —

do. It's true. —

*I Don't Know Why (I Just Do)***Chorus 2**

I don't know why I do. I don't know why, I just

I don't know why — I love you like I do. Oh, I don't know why, — I just
I don't know why I do. I don't know why, I just

do, I do. — Don't know why you thrill me too. I

do. I don't know why — you thrill me like you do.
do, I do. — Don't know why you thrill me too. I

don't know why, you just do, you do.

I don't know why, — you just do. You nev - er seem to want my ro -
don't know why you just do, you do.

on - ly

manc ing; the on - ly time you hold me is when we're danc - ing.
on - ly

I Don't Know Why (I Just Do)

33 I don't know why — I love you like I do. I don't know

34

35 Tag

36 why, I just do. _____

37

38 love you the way I

I don't know why I love you the way I

do.

do. _____

Optional ending

39 do. _____

40

do. _____

39 do. _____

40

I just do. I just do.

do. do.

do. _____

Performance Notes

Lyricist Roy Turk (1892-1934) collaborated with songwriter Fred E. Ahlert (1892-1953) to write many well-known popular songs. These include *Mean to Me*, *Walkin' My Baby Back Home* and *I'll Get By*, to mention just a few.

Mel Knight has had a number of arrangements published by the Barbershop Harmony Society. In addition to arranging, Mel has been a chorus director, coach and quartet singer, currently with the 2000 International Senior Champion, **Over Time**.

This arrangement should be sung in a smooth, laid-back swing style from beginning to end. The optional ending may be used should a quartet or chorus choose to use a more consonant ending.

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.

I Feel A Song Coming On

McHugh, Fields & Oppenheimer

Tenor Lead

Bari Bass

I feel a song coming on,

4

T L

Br Bs

---and I'm warn - ing you It's a vic - to - ri - ous hapa - ;y and glo - ri - ous

7

T L

Br Bs

new (a brand new) strain. I feel a song coming

(new strain)

11

T L

Br Bs

on. It's a mel - o - dy full of the laugh - ter of

14

T
L

chil-dren out af - ter the rain. (the rain) You'll hear the tune-ful sto-ry

Br
Bs

18

T
L

ring - in' thru ya' Love and glo - ry, Hal - le - lu - jah. and now _____

Br
Bs

22

T
L

that my trou - bles are gone, _____ let those hea - ven - ly

Br
Bs

25

T
L

drums go a drum-min' cause I feel a song com-in'g on. I feel a song com-in'

Br
Bs

29

T
L

on. _____

Br
Bs

I'D LOVE TO LIVE IN LOVELAND

1910

W. R. Williams was the pseudonym of Will Rossiter, a Somerset, England native. He became one of the major publishers of American popular music in the 1890s and early 20th century, composed music for minstrel shows and performed in vaudeville. As a publisher Rossiter was helpful to many composers, including Charles K. Harris, Billy Jerome, Fred Fisher, Egbert Van Alstyne and Percy Wenrich. He was the publisher of "Some Of These Days," Sophie Tucker's great hit song, and "Meet Me Tonight In Dreamland."

"I'd Love To Live In Loveland" is a fine close-harmony song, not so well known as some others, but with a charming verse and delightfully unsophisticated chorus.

By W. R. WILLIAMS
(1867-1954)

VERSE:

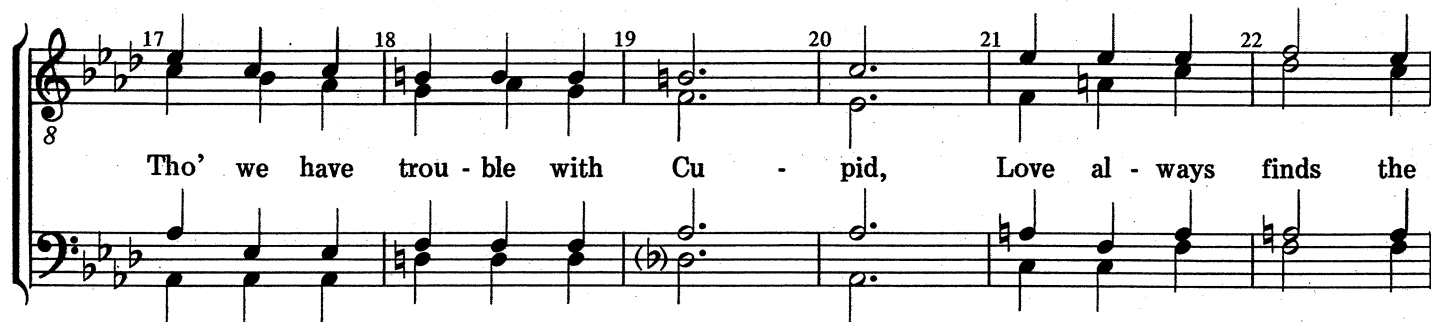
The musical score for the verse is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The lyrics are: "I want to tell you a sto - ry, A sto - ry of love that is true, Filled with ad - ven - ture and". The piano accompaniment features a steady bass line and chords that support the vocal melody. Measure numbers 1 through 10 are indicated above the notes.

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we'll do.



glo - ry, Of won - der - ful things we can do. we'll do.

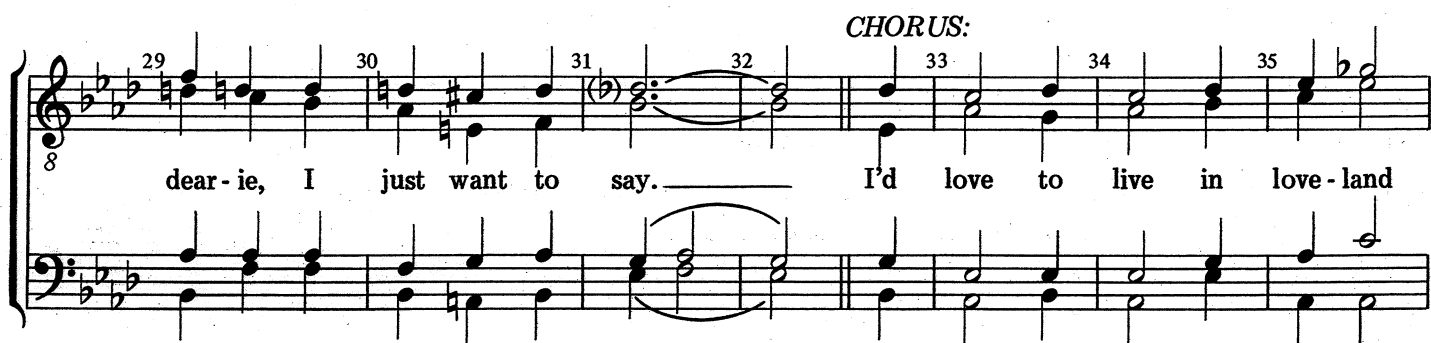


Tho' we have trou - ble with Cu - pid, Love al - ways finds the

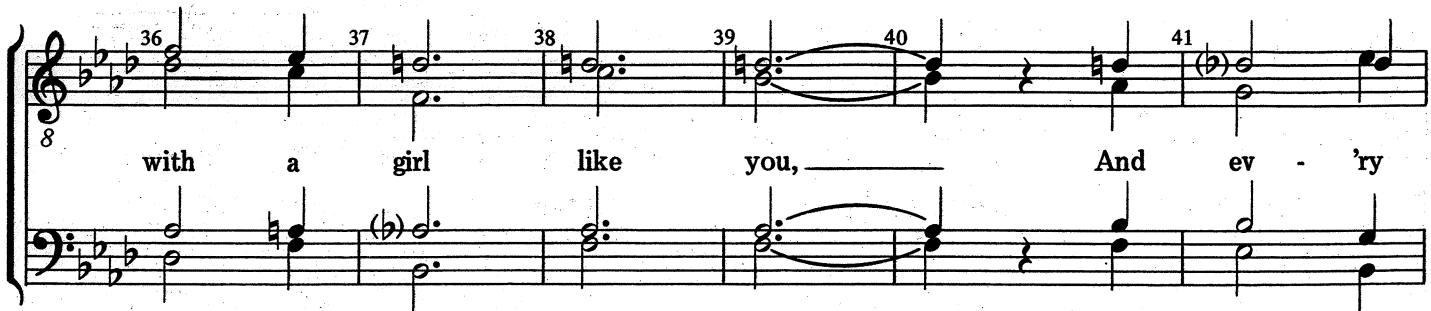


way; Tho' the sto - ry is old, it's the sweet - est that's told, So

CHORUS:



dear - ie, I just want to say. I'd love to live in love - land



with a girl like you, And ev - 'ry

42 43 44 45 46 47

8 day a hol - i - day With skies of ba - by blue;

48 49 50 51 52 53

8 — Where ros - es bloom for - ev - er and sweet - hearts are

54 55 56 57 58 59 60

8 al - ways true. — so true. I'd love to live in love-land with a

so true.

61 62 63 64 65 66 67

8 girl like you. — TAG: I'd love to live in love -

68 69 70 71 72 73 74

8 land with a girl, with a girl, with a girl like you. —

with a girl, with a girl like you.

IN MY ROOM

HARMONY

A Cappella Music Series

EXPLOSION

by BRIAN WILSON and GARY USHER

Arranged for 4-part male voices
by TOM GENTRY

CPP/Belwin, Inc.
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**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
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INCORPORATED

6315 Third Avenue
Kenosha, WI 53143-5199

IN MY ROOM

Words and Music by BRIAN WILSON
and GARY USHER

Arrangement by TOM GENTRY

Repeat till ready*

Loo loo loo loo loo,

Tenor Lead

Loo loo loo loo loo, There's a room where

Baritone Bass

Loo loo loo loo,

4 5 6 7

I can go to tell my se - crets to. In my room,

8 9 10 11

In my room. In my room. In this world I

12 13 14 15

lock out all my wor - ries and my cares, In my room,

* Lead (or other voice part) delivers a spoken introduction to set the mood of the song.

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16 In my room. 17 18 19

In my room. In my room. Loo

room. Do my dream-ing

20 21 22 23

loo loo loo, Loo

and my schem-ing, lie a-wake and pray.—

24 25 26 27

loo, laugh at yes-ter-day.— Now it's dark and

28 29 30 31

I'm a-lone, but I won't be a-fraid, In my room.—

32 33 34 35 36

In my room, In my room, my room.—

In my room, In my room, In my room, In my room.

room.—

IN MY ROOM



IRISH BLESSING (A PARTING BLESSING)

Words traditional

Music by J. JEROME WILLIAMS and DON GRAY

Arranged by DON GRAY

Tenor Lead

8

1

2

3

May the road rise to meet you, May the wind be al-ways at your

Bari Bass

4

x

5

6

7

8

back, May the sun shine warm u-pon your face. _____ May the

9

10

11

12

rain fall soft u - pon your fields, _____ And un -

13 14 15 16

8
til we meet a - gain, may He hold you in His hand. May God

17 18 19 20

8
hold you in the palm of His, Hold you in the palm of His hand.

hand. _____

hand. _____

Detailed description: This is a musical score for a barbershop arrangement of 'Irish Blessing'. It consists of two systems of music. The first system covers measures 13 to 16, and the second system covers measures 17 to 20. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The lyrics are: 'til we meet a - gain, may He hold you in His hand. May God hold you in the palm of His, Hold you in the palm of His hand.' There are 'hand.' markings above measures 19 and 20, indicating a change of hands for the piano accompaniment.



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IT'S A GOOD DAY

Words and Music by PEGGY LEE and DAVE BARBOUR

Arrangement by VAL HICKS

Tenor Lead

1 2 3 4

Yes, it's a good day — for sing - in' a song, — and it's a

Bari Bass

5 6 7 8 x x x

good day — for mov - in' a - long. — Yes, it's a

Bari Bass

9 10 11 12

good day, — how could an - y - thing go wrong? A

Bari Bass

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It's a Good Day

13 14 15 16

good day from morn - in' 'til night. Yes. it's a

17 18 19 20

good day. for shin - in' your shoes, and it's a

21 22 23 24 x x x

good day. for los - in' the blues. And, you've got

25 26 27 28

ev - 'ry - thing to gain and not a thing to lose, 'cause it's a

It's a Good Day

29 30 31 32

8

good day from morn - in' 'til night. I

Detailed description: This system contains measures 29 through 32. The music is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. Measure 29 starts with a piano (p) dynamic. A fermata is placed over measures 31 and 32. The lyrics are "good day from morn - in' 'til night. I".

33 34 35 36

8

said to the sun, "Good morn - ing, sun!

Detailed description: This system contains measures 33 through 36. The melody continues in the treble clef, and the bass line provides harmonic support. Measure 33 starts with a piano (p) dynamic. The lyrics are "said to the sun, 'Good morn - ing, sun!".

37 38 39 40

8

Rise and shine to - day!" You know you

Detailed description: This system contains measures 37 through 40. The melody continues in the treble clef, and the bass line provides harmonic support. Measure 37 starts with a piano (p) dynamic. A fermata is placed over measures 39 and 40. The lyrics are "Rise and shine to - day!" You know you".

41 42 43 44

8

got to go to make a show - in',
got - ta get go - in' if you're gon - na make a show - in',
got to go to make a show - in',

Detailed description: This system contains measures 41 through 44. The melody continues in the treble clef, and the bass line provides harmonic support. Measure 41 starts with a piano (p) dynamic. The lyrics are "got to go to make a show - in', got - ta get go - in' if you're gon - na make a show - in', got to go to make a show - in'".

It's a Good Day

45 46 47 48

and you've got the right of way. So it's a

Detailed description: This system contains measures 45 through 48. The music is in 8/8 time with a key signature of two flats. The vocal line starts with a quarter rest in measure 45, followed by quarter notes in 46, 47, and 48. A slur covers measures 47 and 48. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

49 50 51 52

good day for pay - in' your bills, and it's a

Detailed description: This system contains measures 49 through 52. The vocal line has quarter notes in 49, 50, 51, and 52. Slurs are present over measures 49-50 and 51-52. The piano accompaniment continues with chords and single notes.

53 54 55 56

ver - y good day for cur - in' your ills. So, take a

Detailed description: This system contains measures 53 through 56. Measures 53 and 54 feature triplets in both the vocal and piano parts. Measure 56 has three 'x' marks above the notes. The piano accompaniment includes triplets in measures 53 and 54.

57 58 59 60

deep breath, and throw a - way your pills; a

Detailed description: This system contains measures 57 through 60. Measure 57 has a wavy line under the vocal note. Measure 58 has a slur over the vocal note. The piano accompaniment features a wavy line in measure 57 and continues with chords and single notes.

It's a Good Day

61 62 63 64

good day for liv - in', a good day for giv - in'; a

This system contains measures 61 through 64. The music is in 3/4 time with a key signature of three flats. The vocal line features a melody of quarter and eighth notes. The piano accompaniment consists of chords and single notes. Measure numbers 61, 62, 63, and 64 are indicated above the staff.

65 66 67 68

good day for wish - in' and may - be some fish - in', a

rit. *a tempo*

This system contains measures 65 through 68. The tempo changes from *rit.* (ritardando) to *a tempo* (return to normal tempo) between measures 67 and 68. The vocal line continues with a similar melodic pattern. Measure numbers 65, 66, 67, and 68 are indicated above the staff.

69 70 71 72 73

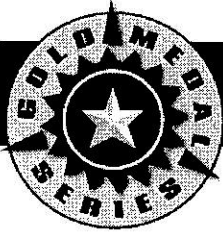
good day from morn - in' 'til night,

This system contains measures 69 through 73. The vocal line has a more melismatic feel with longer note values. Measure numbers 69, 70, 71, 72, and 73 are indicated above the staff.

74 75 76 77 78

'til night!

This system contains measures 74 through 78. The vocal line features a final melisma with long, sustained notes. Measure numbers 74, 75, 76, 77, and 78 are indicated above the staff.



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The Barbershop Harmony Society

JUST IN TIME

as sung by PLATINUM

Words by BETTY COMDEN
and ADOLPH GREEN

Music by JULE STYNE
Arrangement by DAVE BRINER

Tenor Lead

Well, I don't mean may - be; — like the man says,

Bari Bass

Oh, well, I don't mean may - be; — 'cause it's like

Chorus

4 ba - by: — Just in time, — I found you

5 6

7 just in time. — Be - fore you came my time —

8 9

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Musical notation for measures 10-12. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. Measure 10 starts with a whole note chord. Measures 11 and 12 feature a long melodic line with a slur over it. The lyrics are: "was run - nin' low." The word "Yes," appears at the end of the system.

10 was run - nin' low. Yes,

Musical notation for measures 13-15. The melody continues in the treble clef, and the bass line provides accompaniment. Measure 13 has a whole note chord. Measures 14 and 15 have a melodic line with a slur. The lyrics are: "I was lost. The los - in' dice were tossed."

13 I was lost. 14 The los - in' 15 dice were tossed.

Musical notation for measures 16-18. The melody continues in the treble clef, and the bass line provides accompaniment. Measure 16 has a whole note chord. Measures 17 and 18 have a melodic line with a slur. The lyrics are: "My bridg - es all were crossed, no - where to"

16 My bridg - es 17 all were crossed, 18 no - where to

Musical notation for measures 19-21. The melody continues in the treble clef, and the bass line provides accompaniment. Measure 19 has a whole note chord. Measures 20 and 21 have a melodic line with a slur. The lyrics are: "go. Now you're here,"

19 go. 20 Now you're here, 21

— and now I know just where I'm go - in'. No more

Musical notation for measures 22-24, including treble and bass staves with lyrics.

doubt or fear, I've found my way.

Musical notation for measures 25-27, including treble and bass staves with lyrics. Measure 27 contains a fermata.

For love came just in time. You found me

Musical notation for measures 28-30, including treble and bass staves with lyrics.

just in time and changed my lone - ly life that

Musical notation for measures 31-33, including treble and bass staves with lyrics.

love - ly

love - ly day.

love - ly

Reprise

Now you're here, and now I know just where I'm

go - in'. No more doubt or fear, I've found my

way. For love came just in time.

Just in Time

46 47 48

— You found me just in time and changed my

Detailed description: This system contains measures 46, 47, and 48. The music is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has two sharps (F# and C#). Measure 46 starts with a vocal line on a whole note and piano accompaniment on a whole note. Measure 47 continues with similar notation. Measure 48 features a vocal line with a long note and piano accompaniment with a long note.

49 50 51

lone - ly life that love - ly; — man, I sure got

Detailed description: This system contains measures 49, 50, and 51. Measure 49 has a vocal line starting with a quarter rest followed by a half note, and piano accompaniment on a half note. Measure 50 has a vocal line with a half note and piano accompaniment with a half note. Measure 51 has a vocal line with a half note and piano accompaniment with a half note.

52 53 54

luck - y. You found me just in in

Detailed description: This system contains measures 52, 53, and 54. Measure 52 has a vocal line with a quarter rest followed by a half note, and piano accompaniment on a half note. Measure 53 has a vocal line with a half note and piano accompaniment with a half note. Measure 54 has a vocal line with a half note and piano accompaniment with a half note.

55 56

time!

I got luck - y just in time!

Detailed description: This system contains measures 55 and 56. Measure 55 has a vocal line with a long note and piano accompaniment on a long note. Measure 56 has a vocal line with a long note and piano accompaniment on a long note.

Optional 27-28

Optional 43-44

way. For love came way. For love came

Optional ending

love - ly; man, I sure got luck - y.

You found me just in time!

You found me just in, I got luck - y just in time!

Performance Notes

Just in Time was sung in the 1956 musical **Bells Are Ringing** by Judy Holliday and Sydney Chaplin. The lyrics for this upbeat song were written by Adolph Green and Betty Comden, who had a six-decade-long partnership that produced such hits as *Never-Never Land*, *The Party's Over* and *New York, New York*. Jule Styne was a giant of the music world, composing such hits as *Diamonds Are a Girl's Best Friend*, *It's Magic*, *Everything's Coming Up Roses*, *Let Me Entertain You*, *Make Someone Happy* and *People*.

Californian Dave Briner is almost as prolific as Styne, having arranged countless songs over his long, distinguished barbershop career. Besides *Just in Time*, which was popularized by our 2000 international quartet champion, **PLATINUM**, the BHS also publishes Dave's arrangements of *Jada* and *Feliz Navidad*. Dave continues to turn out charts for the top barbershop groups, both male and female.

Sing this song with a cool-cat, swingy backbeat. Give Green and Comden's clever lyric the treatment it deserves by articulating all the word sounds in broad, enjoyable fashion—while keeping a smooth, connected sound flow, of course.

As a final note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.

Let Me Call You Sweetheart

1

Beth Slater Whitson

Leo Friedman

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "Let me call you 'Sweet-heart'. I'm in love with you. Let me hear you whisper that you love me too. Keep the love light glow-ing in your eyes so true." The score includes measure numbers 1 through 23. The piano accompaniment features chords and single notes, with some measures containing slurs and ties. The vocal line is written in a single staff with lyrics underneath the notes.

1 Let me call you "Sweet-heart". I'm in love
2
3
4
5
6 with you. Let me hear you whisper
7
8
9
10
11
12 that you love me too. Keep the
13
14
15
16
17
18 love light glow-ing in your eyes so true.
19
20
21
22
23

24 25 26 27 28

Let me call you "Sweet - heart". I'm in

This system contains measures 24 through 28. The music is written for piano in a key with two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Let me call you 'Sweet - heart'. I'm in".

Tag:

29 30 31 32 33 34

love with you. Let me call you

This system contains measures 29 through 34. The music continues in the same key and style. The lyrics are: "love with you. Let me call you".

35 36 37 38 39

"Sweet - heart". I'm in love, in love with you. I'm in

This system contains measures 35 through 39. The lyrics are: "'Sweet - heart'. I'm in love, in love with you. I'm in".

40 41 42 43

love with you. love with you.

This system contains measures 40 through 43. The lyrics are: "love with you. love with you.".

LET THERE BE PEACE ON EARTH

(LET IT BEGIN WITH ME)

Words and music by
SY MILLER and JILL JACKSON

Arranged by TOM GENTRY

Tenor Lead

1 2 3 4 5

Let there be peace on earth, and let it be -

Bari Bass

6 7 8 9 10 11

gin with me. ——— Let there be peace on

12 13 14 15 16

earth, the peace that was meant to be. ——— With

17 18 19 20 21 22

God as our Fa - ther, ——— broth - ers all are

Fa - - - ther

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23 24 25 26 27 28

we. Let me walk with my broth-ers, in
broth - ers in

29 30 31 32 33

per - fect har - mo - ny. Let
per - fect har - mo - ny.

34 35 36 37 38

peace be - gin with me, let this be the mo - ment

39 40 41 42 43

now. With ev - 'ry breath I

44 45 46 47 48

take, let this be my sol - emn vow: To

49 50 51 52 53

take each moment and live each moment in peace e -

54 55 56 57 58

ter - nal - ly. Let there be

59 60 61 62 63

peace on earth, and let it be - gin be - gin

64 65 66 67 68

with me! Be - gin with me!

69 70 71 72 73 74

me! Be - gin with me! Be - gin with me!



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LIDA ROSE / WILL I EVER TELL YOU

8 parts men/women

Words and Music by MEREDITH WILLSON

Arrangement by MO RECTOR
and NANCY BERGMAN

Intro

Tenor Lead

Men So here is my love song; not fan-cy or fine. —

Bari Bass

not

Li - da Rose, oh, won't you be mine, be mine?

Li - da Rose, I'm home a - gain, Rose, — to get the sun back in the

12 13 14

sky. Li - da Rose, I'm home a - gain, Rose, — a - bout a

15 16 17 18 19 20

thou-sand kiss-es shy. Ding, dong, ding! I can hear the chap-el bell chime.

21 22 23 24 25

Ding, dong, ding! At the least sug-ges-tion I'll pop the ques-tion. Li - da Rose, I'm

26 27 28

home a - gain, Rose, — with - out a sweet - heart to my name.

29 30 31

Li - da Rose, now ev - 'ry - one knows — that I am hop - ing you're the

Detailed description: This system contains measures 29, 30, and 31. The music is written for a grand staff with a treble and bass clef. Measure 29 starts with a whole rest in the treble and a half note in the bass. Measures 30 and 31 feature a vocal line in the treble and a piano accompaniment in the bass. The lyrics are: "Li - da Rose, now ev - 'ry - one knows — that I am hop - ing you're the".

32 33 34 35 36

same. — So, here is my love song; not fan - cy or fine. —

not

Detailed description: This system contains measures 32, 33, 34, 35, and 36. Measure 32 has a whole rest in the treble and a half note in the bass. Measures 33-36 show the vocal line in the treble and piano accompaniment in the bass. The lyrics are: "same. — So, here is my love song; not fan - cy or fine. —". A "not" is written below the bass line at the end of measure 35.

37 38 39 40

Li - da Rose, oh, won't you be mine? Li - da Rose, oh, Li - da Rose. —

Detailed description: This system contains measures 37, 38, 39, and 40. Measures 37-40 show the vocal line in the treble and piano accompaniment in the bass. The lyrics are: "Li - da Rose, oh, won't you be mine? Li - da Rose, oh, Li - da Rose. —".

Women

41 42 43 44 45 x

Dream of now. Dream of then. Dream of a

Detailed description: This system contains measures 41, 42, 43, 44, and 45. The music is written for a grand staff with a treble and bass clef. Measures 41-45 feature a vocal line in the treble and piano accompaniment in the bass. The lyrics are: "Dream of now. Dream of then. Dream of a". Measure 45 ends with a fermata and an 'x' above the staff.

46 ^x ^x 47 48 ^x 49 50

love song that might have been. Do I love you? Oh, yes, I

51 52 53 54 55

love you, and I'll brave-ly tell you, but on - ly when we dream a -

56 57 58 59 60

gain. Sweet and low, sweet and low,

61 ^x ^x ^x 62 63 64 ^x 65

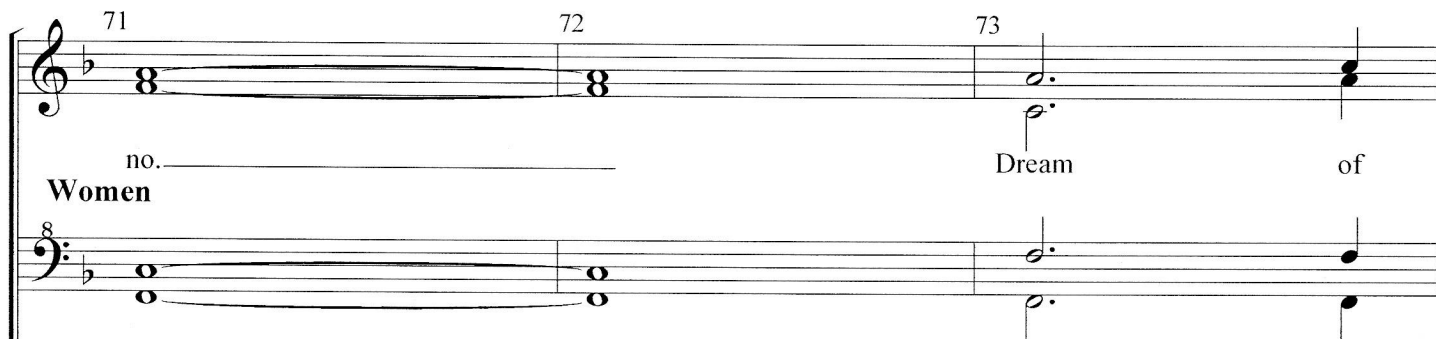
how sweet the mem - 'ry, how long a - go. For - ev - er,

66 oh, yes, for - ev - er, 67 will I ev - er 68 tell you? 69 Ah, 70



71 no. 72 Dream 73 of

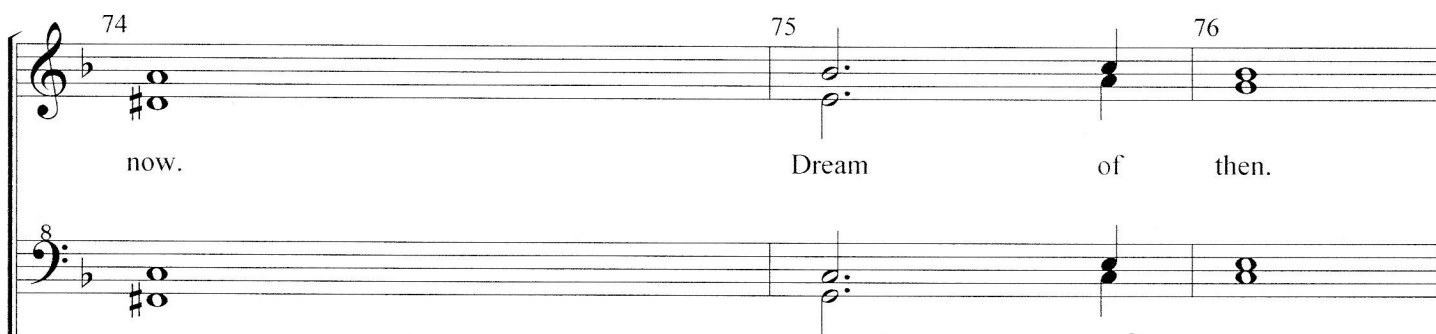
Women



71 Men 72 Li - da Rose, oh, 73 Li - da Rose, oh, Li - da Rose, I'm



74 now. 75 Dream 76 of then.



74 home a - gain, Rose, 75 to get the 76 sun back in the sky.



77 78 x 79 x

Dream of a love song that might have

Li - da Rose, I'm home a - gain, Rose, — a - bout a thou - sand kiss - es

Detailed description: This block contains the first system of the musical score, covering measures 77 to 79. It consists of four staves: a vocal line (treble clef) and a piano accompaniment (bass clef) for each of the two systems. The key signature has one flat (B-flat). Measure 77 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. Measure 78 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. Measure 79 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. There are 'x' marks above measures 78 and 79, indicating barre positions for guitar. The lyrics are: 'Dream of a love song that might have' and 'Li - da Rose, I'm home a - gain, Rose, — a - bout a thou - sand kiss - es'.

x 80 81 82 83

been. Do I love you? Oh, yes, I love you.

shy. Ding, dong, ding! I can hear the cha-pel bell

Detailed description: This block contains the second system of the musical score, covering measures 80 to 83. It consists of four staves: a vocal line (treble clef) and a piano accompaniment (bass clef) for each of the two systems. The key signature has one flat (B-flat). Measure 80 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. Measure 81 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. Measure 82 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. Measure 83 has a vocal line with notes G4, A4, Bb4 and piano accompaniment with notes G2, Bb2, D3, F3. There is an 'x' mark above measure 80, indicating a barre position for guitar. The lyrics are: 'been. Do I love you? Oh, yes, I love you.' and 'shy. Ding, dong, ding! I can hear the cha-pel bell'.

84 85 86 87

And I'll brave - ly tell you, but on - ly when we dream a -

chime. Ding, dong, ding! At the least sug - ges - tion

This system contains the first two systems of music for measures 84-87. The first system has a vocal line and a bass line. The second system has a piano line and a bass line. The lyrics are: "And I'll brave - ly tell you, but on - ly when we dream a - chime. Ding, dong, ding! At the least sug - ges - tion".

88 89 90

gain. Sweet and low,

I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a

This system contains the second two systems of music for measures 88-90. The first system has a vocal line and a bass line. The second system has a piano line and a bass line. The lyrics are: "gain. Sweet and low, I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a".

91 92 93 94 x x x

sweet and low, how sweet the mem - 'ry,

sweet-heart to my name. Li - da Rose, now ev - 'ry - one knows — that I am

Detailed description: This system contains measures 91 through 94. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 91 has a vocal note on 'sweet' and a guitar chord. Measure 92 has 'and low,' with a guitar chord. Measure 93 has 'how sweet the' with a guitar chord. Measure 94 has 'mem - 'ry,' with a guitar chord marked with an 'x'. The guitar accompaniment includes a sequence of chords and melodic lines, with a '2' marking in measure 94. The vocal line continues in the next system.

95 96 97 98

how long a - go. — For - ev - er, oh, yes, for -

hop - ing you're the same. — So, here is my love song;

Detailed description: This system contains measures 95 through 98. It features a vocal line in the upper staff and a guitar accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 95 has 'how long a - go. —' with a guitar chord. Measure 96 has 'For - ev - er,' with a guitar chord. Measure 97 has 'oh, yes, for -' with a guitar chord. Measure 98 has 'hop - ing you're the same. — So, here is my love song;' with a guitar chord. The guitar accompaniment includes a sequence of chords and melodic lines, with a '2' marking in measure 96. The vocal line continues in the next system.

99 100 101 102

ev - er, will I ev - er tell you? Ah,

not fan-cy or fine. Li - da Rose, oh, won't you be

not

Detailed description: This block contains the first system of the musical score, covering measures 99 to 102. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 99: Vocal line has a dotted quarter note 'ev - er,' followed by a quarter rest. Piano accompaniment has a dotted quarter note G4 and a quarter note F4. Measure 100: Vocal line has a quarter rest. Piano accompaniment has a quarter rest. Measure 101: Vocal line has a quarter note 'will', a quarter note 'I', a quarter note 'ev - er', and a quarter note 'tell'. Piano accompaniment has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 102: Vocal line has a quarter note 'you?', a quarter note 'Ah,', and a quarter rest. Piano accompaniment has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

103 104 105 106

no.

mine? Li - da Rose, oh, Li - da Rose, oh, Li - da Rose.

Detailed description: This block contains the second system of the musical score, covering measures 103 to 106. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 103: Vocal line has a quarter note 'no.' followed by a quarter rest. Piano accompaniment has a quarter note G4 and a quarter note F4. Measure 104: Vocal line has a quarter note 'mine?', a quarter note 'Li - da Rose,', a quarter note 'oh,', a quarter note 'Li - da Rose,', a quarter note 'oh,', and a quarter note 'Li - da'. Piano accompaniment has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 105: Vocal line has a quarter note 'Rose.' followed by a quarter rest. Piano accompaniment has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 106: Vocal line has a quarter note 'Rose.' followed by a quarter rest. Piano accompaniment has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

MY WILD IRISH ROSE

1899

Words and Music by CHAUNCEY OLCOTT (1858-1932)

Arr. FLOYD CONNETT

TENOR LEAD

8

1 2 3 4 5 6 7

My wild I - rish rose, the sweet - est flow'r that grows,

BARITONE BASS

8

9 10 11 12 13 14

You may search ev - 'ry - where, but none can com - pare With my wild I - rish

15

16 17 18 19 20 21 22

rose. My wild I - rish rose, the dear - est flow'r that
rose, I - rish rose. rose, my rose,

rose.

23

24 25 26 27 28 29

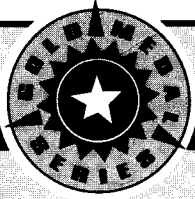
grows, And some - day for my sake, she may let me take The bloom from my

TAG:

30

31 32 33 34 35 36

wild I - rish rose, my rose, The bloom from my wild I - rish rose.
wild I - rish rose.



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WORDS & MUSIC

Greg Hoeltzel

ARRANGEMENT

David Wright

OLD ST. LOUIE

as sung by The Gas House Gang

STOCK NO. 8828

Chorus

1 2 3

Tenor Lead

Bari Bass

Old St. Lou - ie, you and I sit - tin' on the lev - ee watch-in'

4 5 6

time roll by. Mam - my sings to ba - by a soft, sweet lul - la - by

7 8 9

in the eve - ning. You "Gate - way Cit - y," re -
You "Gate - way

Old St. Louie

10 mem - ber the fair?_ 11 Don't it al - most seem like 12 we're still there?_

Detailed description: This system contains measures 10, 11, and 12. The music is in 8/8 time with a key signature of one flat (Bb). The vocal line (treble clef) features a melody with eighth and quarter notes. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. Measure 12 includes a first ending bracket over the final two measures.

13 Rag - time mel - o - dies 14 float - in' in the cool night air 15

Detailed description: This system contains measures 13, 14, and 15. The music continues in 8/8 time with one flat. The vocal line has a melodic line with some ties. The piano accompaniment features a consistent eighth-note bass line. Measure 15 includes a first ending bracket over the final two measures.

16 down by the riv - er. 17 Steam - boats with cot - ton and 18 sug - ar - cane, _

Detailed description: This system contains measures 16, 17, and 18. The music continues in 8/8 time with one flat. The vocal line has a melodic line with some ties. The piano accompaniment features a consistent eighth-note bass line.

19 ban - jos strum - min' a - way. 20 strum - min' a - way. 21 Gas - lights wink - in' down a

Detailed description: This system contains measures 19, 20, and 21. The music continues in 8/8 time with one flat. The vocal line has a melodic line with some ties. The piano accompaniment features a consistent eighth-note bass line. Measure 21 includes a first ending bracket over the final two measures.

Old St. Louie

* see performance notes

sleep - y lane_ will show you a glimpse of yes - ter - day._

3
St. Lou-ie

St. Lou - ie wom - an, you know I'll be true._ No shin - y new ci - ty's gon - na
wom - an_

take me from you._ You've got my love,_ old St. Lou - ie, you do,_

my old *ritard* St. Lou - ie. *Tag freely* You've got my love,_ my love,_

my

Old St. Louie

34

you do.

35

36

St. Lou - ie, St. Lou - ie, you do.

Performance Notes

This arrangement was sung by the arranger's first quartet, **The Quadratic Equation**, who used it in winning the Central States District contest in 1979. At that time it was considered borderline as a contest arrangement because of its "swing-rhythm" nature, but changing standards have by now affirmed its contest worthiness, and it has become popular around the Society. As of this writing, performers who sing this song in contest should change the first two tenor notes of measure 22 to D \sharp to make those chords acceptable.

The composer, Greg Hoeltzel, is an orthodontist in St. Louis who played piano in an instrumental jazz trio at the time this song was composed.

"Old St. Louie" is best performed as a slow swing tune, with a gentle syncopation, a lightly accentuated back beat, and a smooth, lilting delivery. The lyrics provide rich opportunities for color, texture, and inflection in portraying the quaint, nostalgic images. One popular interpretive option is to sing *ad lib* beginning with measure 21, returning to tempo either at measure 23 or at the bass pickup to measure 25. The tag should be sung freely and tuned carefully, with a colorful and engaging tenor melody.

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 rules. Ask *before* you sing.

ON THE STREET WHERE YOU LIVE

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE
Arrangement by RON MIDDLESTAEDT

Chorus

Tenor Lead

1 2 3 4

I have of - ten walked _____ down this street be - fore, _____ but the

Bari Bass

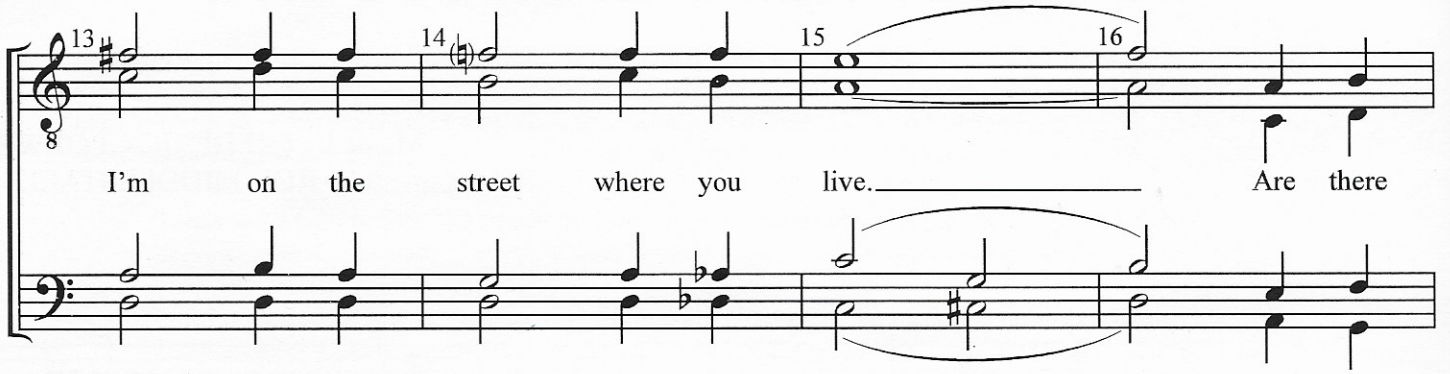
5 6 7 8

pave - ment al - ways stayed be - neath my feet be - fore. _____ All at

9 10 11 12


once am I _____ sev - 'ral sto - ries high, _____ know - ing

On the Street Where You Live



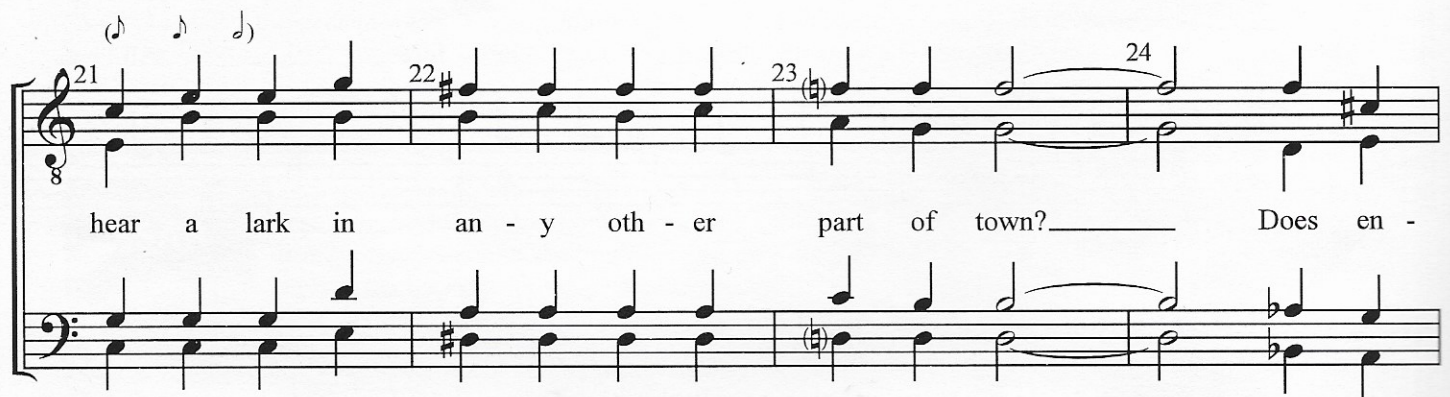
13 14 15 16

I'm on the street where you live. Are there



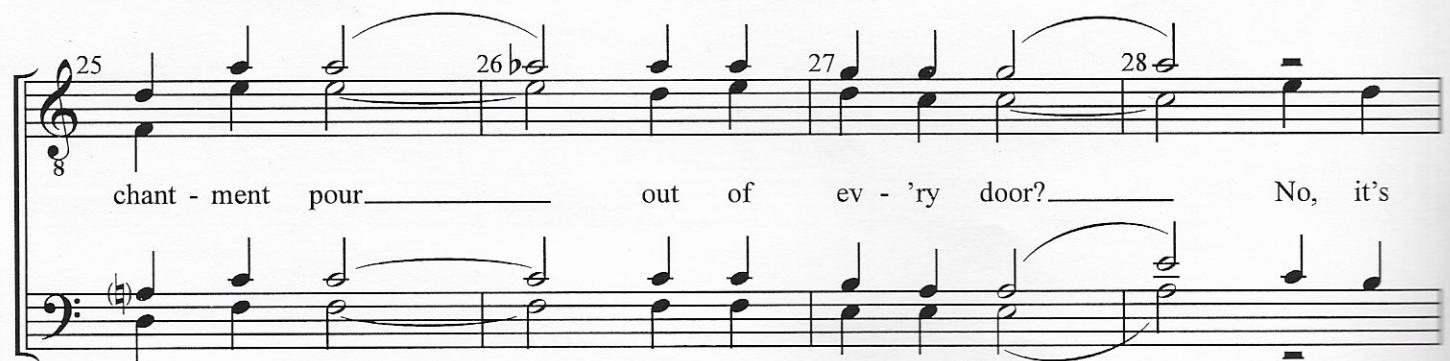
17 18 19 20

li - lac trees in the heart of town? Can you



21 22 23 24

hear a lark in an - y oth - er part of town? Does en -



25 26 27 28

chant - ment pour out of ev - 'ry door? No, it's

live, where you live.
just on the street where you live. And
live, where you live.

Measures 29-32: Treble clef, key signature of one sharp (F#), 8/8 time signature. Bass clef accompaniment. Measure numbers 29, 30, 31, and 32 are indicated above the staff. The lyrics are: "live, where you live." followed by "just on the street where you live. And live, where you live." on the next line.

oh, the tow - er - ing feel - ing, just to

Measures 33-36: Treble clef, key signature of one sharp (F#), 8/8 time signature. Bass clef accompaniment. Measure numbers 33, 34, 35, and 36 are indicated above the staff. The lyrics are: "oh, the tow - er - ing feel - ing, just to".

know some - how you are near. The

Measures 37-40: Treble clef, key signature changes to one flat (Bb), 8/8 time signature. Bass clef accompaniment. Measure numbers 37, 38, 39, and 40 are indicated above the staff. The lyrics are: "know some - how you are near. The".

o - ver - pow - er - ing feel - ing that an - y

Measures 41-44: Treble clef, key signature of one flat (Bb), 8/8 time signature. Bass clef accompaniment. Measure numbers 41, 42, 43, and 44 are indicated above the staff. The lyrics are: "o - ver - pow - er - ing feel - ing that an - y".

On the Street Where You Live

ap - pear, ap - pear!

45 46 47 48

8

sec - ond you may sud - den - ly ap - pear! Peo - ple

ap - pear, ap - pear!

ap - pear!

stop and stare.

49 50 51 52

8

stop and stare. They don't both - er me, for there's

stop and stare.

(. .)

53 54 55 56

8

no - where else on Earth that I would rath - er be. Let the

57 58 59 60

8

time go by. I won't care if I can be

On the Street Where You Live

61 here on the street where you live, _____

62

63

64 Tag

know - ing

65 *rit.* I'm on the street on the street where you live. _____

66

67

68

69

70

I'm on the street where you live. _____

Precious Lord, Take My Hand

Words & Music: Thomas A. Dorsey

Arrangement: 'Buzz' Haeger and 'Mo' Rector

Arrangement Copyright – 'Buzz' Haeger and 'Mo' Rector – Used by permission.

1 Precious Lord— take my hand,— lead me on,— help me

4 stand.— I am 5 tired,— I am 6 weak,— I am 7 worn.—

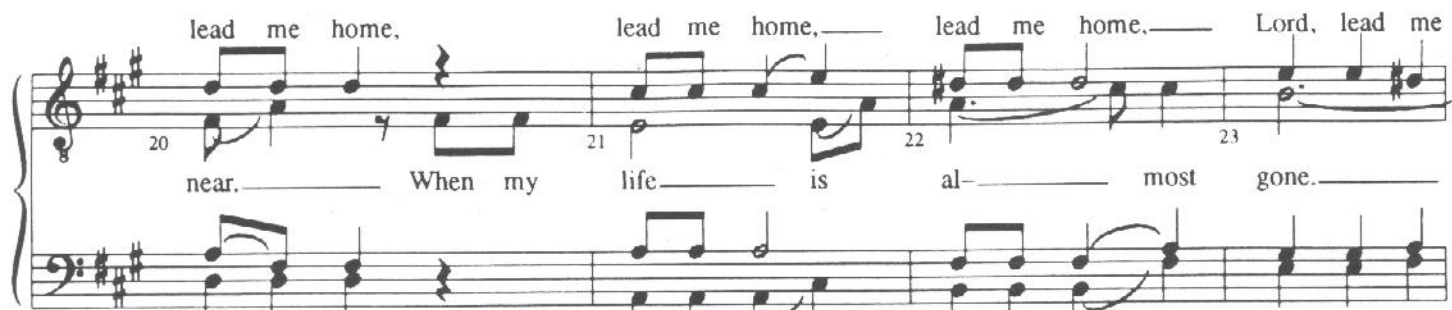
8 Thru the storm,— thru the 9 night,— lead me 10 on— to the 11

12 light.— Take my 13 hand,— pre- cious Lord,— lead me 14 home.— 15

16 When my 17 way— grows 18 drear,— pre- cious Lord— lin- ger 19
Lead me home,— lead me home,— lead me home,—

Precious Lord, Take My Hand

lead me home, lead me home, lead me home, Lord, lead me
20 near. When my life is al- most gone.



Detailed description: This system contains measures 20 through 23. The music is in a key with two sharps (D major) and a 4/4 time signature. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: 'lead me home, lead me home, lead me home, Lord, lead me near. When my life is al- most gone.'

lead me home, lead me home, lead me home, Lord, lead me
home. Hear my cry, hear my call, hold my hand,
24 Hear my cry, hear my call, hold my hand, lest I
home. Hear my cry, hear my call, hold my hand,



Detailed description: This system contains measures 24 through 27. Measure 24 begins with a 'C' time signature change to common time. The lyrics are: 'lead me home, lead me home, lead me home, Lord, lead me home. Hear my cry, hear my call, hold my hand, Hear my cry, hear my call, hold my hand, lest I home. Hear my cry, hear my call, hold my hand,'

lest I fall, take my hand pre- cious Lord, Lord, lead me
28 fall. Take my hand, pre- cious Lord, lead me home.
lest I fall, take my hand pre- cious Lord, Lord, lead me



Detailed description: This system contains measures 28 through 31. The lyrics are: 'lest I fall, take my hand pre- cious Lord, Lord, lead me fall. Take my hand, pre- cious Lord, lead me home. lest I fall, take my hand pre- cious Lord, Lord, lead me

home. Hear my cry, hear my call, hold my hand, lest I
32 Hear my cry, hear my call, hold my hand, lest I
home.



Detailed description: This system contains measures 32 through 35. Measure 32 begins with a 'D' time signature change to common time. The lyrics are: 'home. Hear my cry, hear my call, hold my hand, lest I home. Hear my cry, hear my call, hold my hand, lest I home.'

take my hand Lord, lead me
36 fall. Take my hand pre- cious Lord, lead me home.
take my hand Lord, lead me



Detailed description: This system contains measures 36 through 39. The lyrics are: 'take my hand Lord, lead me fall. Take my hand pre- cious Lord, lead me home. take my hand Lord, lead me

Precious Lord, Take My Hand

home. E

40 41 42 43

take my hand, — pre- cious Lord, — lead me home, — home sweet

ritard *Molto ritard*

home.

Detailed description: This block contains the first system of the musical score, measures 40 through 43. It features a grand staff with treble and bass clefs. The treble clef part has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 40 starts with a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). Measure 41 has a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). Measure 42 has a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). Measure 43 has a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The lyrics are: 'home.' above measure 40, 'take my hand, — pre- cious Lord, — lead me home, — home sweet' below measures 40-43, and 'home.' below measure 43. A box containing the letter 'E' is placed above measure 41. Performance markings include 'ritard' above measure 41 and 'Molto ritard' above measure 43. A double bar line with repeat dots is at the end of measure 43.

44

home. _____

Fine'

Detailed description: This block contains the second system of the musical score, measures 44 and 45. It features a grand staff with treble and bass clefs. Measure 44 has a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). Measure 45 has a half note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The lyrics are: 'home. _____' below measure 44. A double bar line with repeat dots is at the end of measure 45. The word 'Fine'' is written above measure 45.

SHINE ON ME

None of the publications of this old hymn identify a composer of either words or melody. Whether it originated as a Southern spiritual, or is of folk origin, it certainly is one of the mainstays of the barbershop singer's repertoire.

VERSE:

Traditional

8

1 2 3 4

My ship is sail - ing o'er the sea, The

8

5 6 7 8 9

roll - ing rest - less sea. O Cap - tain,

© 1959 SPEBSQSA, Inc.

10 11 12 13 14

will the light - house shine its gold - en beams on

CHORUS:

15 16 17 18

me? Oh! Shine on me, in the morn - in', me,

19 20 21 22 23

shine on me, Will the light in the light - house shine on

24 25 26 27 28

me? me, on me? Shine on me, in the eve - nin', shine on me, I

29 30 31 32

won - der if the light - house will shine on me.

Side By Side

Words and Music by: Harry Woods
 Arrangement by: SPEBSQSA, Inc.
 & KY

We'll trav-el a-long, sing-in' a song side by side

CHORUS:

side. 1. Oh! We ain't got a bar-rel of mon-ey,
 2. don't know what's com-in' to-mor-row,

may-be we're rag-ged and fun-ny, but we'll trav-el a-long,
 may-be it's trou-ble and sor-row, but we'll trav-el the road

sing-in' a song shar-in' our load side by side. We

2. side

25 side side by. side by side. — Through all kinds of

28 weath - er, *ba - by, what if the sky should fall? — Just as

31 long as we're to - geth - er, it does - n't mat - ter at

all, at all. —

34 all. — all, at all. — When they've all had their quar - rels and part - ed,

37 we'll be the same as we start - ed, just trav - 'lin' a - long, —

* Optional lyric may be substituted for "baby."
SIDE BY SIDE

40 41 42

sing - in' a song — side by side. —

REPRISE:

43 44 45

Through all kinds of storm - y weath-er, what if the sky should

46 47 48

fall? Just as long as we're to - geth-er, sky should fall? —

49 50

it does - n't mat-ter at all, at all. — When they've

51 52 53

all had their quar-rels and part - ed, we'll be the same as we

54 start - ed, just 55 trav-'lin' a - long, — 56 sing-in' a song —

57 side. — 58(b) side by 59 side, — 60 by side. side. —

TAG:

61 We're so hap - py 62 sing - in' 63 side by side, —

64 — 65 side by 66 side! —

Optional change of key

50 all, at all. — 51 When they've all

SWEET AND LOVELY (THAT'S WHAT YOU ARE TO ME)

1971

By NORMAN STARKS
Arr. MAC HUFF

VERSE:

TENOR
LEAD

8
1 2 3 4 5
Last night a - lone, on our way home, you turned and

BARITONE
BASS

6 7 8 9 10
me, to me: "I love you so, and
said to me: me, to me:
me, to me:

11 12 13 14 15 16
I want to know, What do you think a - bout me?"
me, a - bout me?"
me?"

CHORUS:

17 18 19 20 21 22 23 24
Sweet and love - ly, that's what you are to me.

25 26 27 28 29

Sug - ar and spice and ev - 'ry - thing nice; You're all a

30 31 32 33 34 35 36 37

be, — should be. girl should be. — Soon we'll mar - ry, You'll be my

be, — should be.

38 39 40 41 42 43 44

blush - ing bride. — I will smile all the while you're

45 46 47 48 49 50 51

by my side. TAG: by my side. — I will smile all the

by my side.

52 53 54 55 56

while you're by my side. — by my side.

by my side.

SWEET, SWEET ROSES OF MORN

1930s

Words and Music by OSCAR F. JONES (1892-19 ?)

and MARTIN S. PEAKE (1894-19 ?)

Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

1 2 3 4 5 6

Sweet, sweet ro - ses of morn, You're the i - deal of my

BARITONE BASS

7 8 9 10 11 12 13

dreams; — My heart's all in a whirl, I could love you for -

14 15 16 17 18

ev - er, it seems. — Like a fash - ion plate on Broad -

19 20 21 22 23 24 25 26

way; — You came out with the sun's first gleam; — Sweet, sweet

27 28 29 30 31 32

ro - ses of morn, You're the i - deal of my dreams. _____

TAG:

33 34 35 36 37

Like a fash - ion plate on Broad - way, _____ You came out with the

38 39 40 41 42 43 44

sun's first gleam; _____ Sweet, sweet ro - ses of, ro - ses of

45 46 47 48 49 50

morn, _____ You're the i - deal of my dreams. _____

TAPS

Arranged by Hansen

7

Day is done. Gone the sun from the lakes from the hills from the sky. All is

This system contains measures 1 through 4 of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Day is done. Gone the sun from the lakes from the hills from the sky. All is".

5

well, safe - ly rest. God is nigh. Fa-ding light dims the sight and the

This system contains measures 5 through 8. The lyrics are: "well, safe - ly rest. God is nigh. Fa-ding light dims the sight and the".

10

star gems the sky glea-ming bright. From a - far dra - wing nigh falls the

This system contains measures 9 through 12. The lyrics are: "star gems the sky glea-ming bright. From a - far dra - wing nigh falls the".

14

night. Thanks and praise for our days neath the sun, neath the stars, neath the
Thanks and praise. for our days

This system contains measures 13 through 16. The lyrics are: "night. Thanks and praise for our days neath the sun, neath the stars, neath the Thanks and praise. for our days".

sky, as we go, this we know, God is nigh.


The musical score consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written in red text below the voice staff. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand. The lyrics are: "sky, as we go, this we know, God is nigh." The word "nigh" is misspelled as "nigh" in the image.

THE STAR-SPANGLED BANNER

Arranged by
Val Hicks


JOHN STAFFORD SMITH
FRANCIS SCOTT KEY

Tenor
Lead



Oh, — say! can you see, by the dawn's ear - ly

Baritone
Bass



BASS MELODY




light, What so proud - ly we hailed at the twi - light's last




gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous




fight, O'er the ram - parts we watched, were so gal - lant - ly



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16 17 18

stream-ing? And the rock - et's red glare,.....the bombs
rock-et's glare

19 20 21 22

burst - ing in air, Gave proof thro the night that our
..... in the air,

23 24 25 26

flag was still there. Oh, say! does that star - span - gled

27 28 29

ban - ner yet wave O'er the land of the

30 31 32

free and the home of the brave?
land of the free



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WORDS & MUSIC

Don Raye

Al Jacobs

ARRANGEMENT

Gene Cokerft

THIS IS MY COUNTRY

Property Of

Greater St. Paul Area Chapter

SPEBSQSA, Inc.

STOCK NO. 7601

Intro

Tenor Lead

1 2 3

This is my coun - try, to have and to

Bari Bass

Verse *freely*

4 5 6

hold. What diff-'rence if I hail from North or South, or

7 8 9

from the East or West? My heart is filled with love for all of

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This Is My Country

10 these. I 11 on - ly know I swell with pride, and

Musical notation for measures 10 and 11, featuring a treble and bass clef with lyrics: "these. I on - ly know I swell with pride, and".

12 deep with - in my breast, I 13 thrill to see "Old Glo - ry" paint the

Musical notation for measures 12 and 13, featuring a treble and bass clef with lyrics: "deep with - in my breast, I thrill to see 'Old Glo - ry' paint the". A handwritten note "Beale" is written above measure 13.

14 breeze. 15 Chorus This is my 16 17 x x

Musical notation for measures 14 through 17, featuring a treble and bass clef with lyrics: "breeze. This is my". Measure 15 is labeled "Chorus". Measure 17 has an 'x' above it. A handwritten note "Beale" is written above measure 13.

18 coun - try, 19 land 20 of my 21 birth.

Musical notation for measures 18 through 21, featuring a treble and bass clef with lyrics: "coun - try, land of my birth.".

22 This is my coun - try, 23 24 25 x x 26

Musical notation for measures 22 through 26, featuring a treble and bass clef with lyrics: "This is my coun - try,". Measures 25 and 26 have an 'x' above them.

This is My Country

27 28 29 30

grand - est on earth.

Detailed description: This system contains measures 27 through 30. The melody is in the treble clef, and the bass line is in the bass clef. Both parts are in a key signature of two flats (B-flat and E-flat). Measure 27 starts with a whole note chord. Measures 28 and 29 feature a descending eighth-note melody in the treble. Measure 30 has a long note in the treble and a whole note chord in the bass.

31 32 33 34

I pledge thee my al - le - giance, A -

Detailed description: This system contains measures 31 through 34. The melody continues with eighth notes in the treble. Measure 34 has a long note in the treble and a whole note chord in the bass.

35 36 37 38 39

mer - i - ca the bold, for this

Detailed description: This system contains measures 35 through 39. Measure 35 has a dotted quarter note in the treble. Measures 36 and 37 have long notes in the treble. Measure 38 has a long note in the treble and a whole note chord in the bass. Measure 39 has a whole note chord in the treble. A handwritten "yes" is written above measure 38.

40 41 42 43

is my coun - try to have

Detailed description: This system contains measures 40 through 43. Measures 40 and 41 have whole note chords in the treble. Measures 42 and 43 have a descending eighth-note melody in the treble. Measure 43 has a long note in the treble and a whole note chord in the bass.

44 45a 46a 45b 46b

and to hold. hold.

Alternate ending

Detailed description: This system contains measures 44 through 46b. Measure 44 has a whole note chord in the treble. Measures 45a and 46a have long notes in the treble. Measure 45b has a whole note chord in the treble. Measure 46b has a long note in the treble and a whole note chord in the bass. A handwritten "yes - 39" is written above measure 46b. A box labeled "Alternate ending" encloses measures 45b and 46b.



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WORDS & MUSIC

Traditional

ARRANGEMENT

Val Hicks

THIS LITTLE LIGHT OF MINE/ DO LORD Medley

STOCK NO. 8628

THIS LITTLE LIGHT OF MINE

Tenor Lead

1 2 3 4

This lit - tle light of mine, — I'm gon - na let it shine. —

Bari Bass

(Oh, broth-er,)

5 6 7 8

This lit - tle light of mine, — I'm gon - na let it shine. —

9 10 11 12

I'm gon - na let,

This lit - tle light of mine, — I'm gon - na I'm gon - na let it shine, — let it shine,

This Little Light Of Mine/Do Lord

DO LORD

13 14 15 16 17

let it shine, — let it shine. — I've got a home in

18 19 20 21

Glo - ry Land — that out-shines the sun. I've got a home in

(Oh, broth - er,)

22 23 24 25 26

Glo - ry Land — that out-shines the sun. I've got a home in Glo - ry Land — that

27 28 29 30 31 32

out-shines the sun, — way be - yond — the blue. —

This Little Light Of Mine/Do Lord

Do Lord, oh, do Lord, oh, do re-mem-ber me.——
This lit-tle light of mine,—— I'm gon-na let it shine.——
Do Lord, oh, do Lord, oh, do re-mem-ber me.——

(Re-mem-ber,)

Detailed description: This block contains the first system of music, measures 33 to 36. It features a treble and bass staff in 8/8 time with a key signature of one flat. The melody in the treble staff includes notes for 'Do', 'Lord', 'oh', 'do', 'Lord', 'oh', 'do', and 're-mem-ber me'. The bass staff provides a harmonic accompaniment. Measure numbers 33, 34, 35, and 36 are indicated above the treble staff.

Do Lord, oh, do Lord, oh, do re-mem-ber me.——
This lit-tle light of mine,—— I'm gon-na let it shine.——
Do Lord, oh, do Lord, oh, do re-mem-ber me.——

Detailed description: This block contains the second system of music, measures 37 to 40. It continues the melody and accompaniment from the first system. Measure numbers 37, 38, 39, and 40 are indicated above the treble staff.

Do Lord, oh, do Lord, oh, do re-mem-ber me,——
This lit-tle light of mine,—— I'm gon-na let it shine,—— let it shine,
Do Lord, oh, do Lord, oh, do re-mem-ber me,

Detailed description: This block contains the third system of music, measures 41 to 44. The melody in the treble staff includes the phrase 'let it shine'. Measure numbers 41, 42, 43, and 44 are indicated above the treble staff.

way—— be-yond—— the blue.—— **Tag** *slightly slower*
—— let it shine,—— let it shine.—— Let it shine on me and
way—— be-yond the blue.

Detailed description: This block contains the fourth system of music, measures 45 to 49. It includes a 'Tag' section marked 'slightly slower'. The melody in the treble staff includes the phrase 'Let it shine on me and'. Measure numbers 45, 46, 47, 48, and 49 are indicated above the treble staff.

This Little Light Of Mine/Do Lord

The musical score is written for voice and piano. It consists of two systems of music. The first system covers measures 50 to 52. The second system covers measures 53 to 56. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo marking 'a tempo' is placed above the final measure of the first system. The lyrics are: 'shine on you. Gon-na tell what the pow'r of love can do. Gon-na let my lit-tle light shine!'.

50 shine on you. — Gon-na tell what the pow'r of love can do. Gon-na

51

52 *a tempo*

53 let my lit - tle light shine! —

54

55

56

let my lit - tle light shine!

Performance Notes

These two traditional spirituals go together like hand-in-glove. Most of us learned them in early childhood but not as a medley. Dr. Val Hicks arranged this for the Young Men In Harmony Songbook back in the '70s and it has been sung by high school young men ever since that time. When the Society updated the Youth Outreach Program, the materials in the **YMIH Songbook** were reviewed, and this arrangement, then titled "Medley Of Spirituals," was preserved, and is republished here as "This Little Light Of Mine/Do Lord Medley."

Val Hicks is one of the most revered of all Barbershoppers, having been a major contributor to the historical perspectives of barbershop music and our Society. Val is a talented song writer and arranger, and was instrumental in the barbershop beginnings of the **Osmond Brothers** as their coach and arranger. Just a few of his original songs are "I'll Be A Song And Dance Man Again;" "A Pitch Pipe, A Smile And A Song;" "She Didn't Say No;" "The Showboat Came To Town;" and a most beautiful ballad, "That Summer When We Were Young." His arrangement of "The Star-Spangled Banner" is truly thrilling to sing.

Val says that this medley should be sung with an easy beat. Don't force the syncopations, and slow down a little at the tag as indicated. The eighth note patterns are sung as triplets. The optional bass parts are marked by parens in measures 4, 20, and 36.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.

WHAT A WONDERFUL WORLD

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Arrangement attributed to
BOB LONG

Chorus

Tenor Lead

1 x 2 x x x x x 3

I see trees of green, red ros-es too I see them bloom

Bari Bass

4 5 6

for me and you and I think to my-self, what a won-der-ful

7 8 9 x x

world, won-der-ful world. I see skies of blue and

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What A Wonderful World

10 x x x x 11 12

clouds of white, the bright bles-sed day, the dark sa - cred night— and I

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has four 'x' marks above the notes. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

13 14 15 16

think to my-self, — what a won-der - ful world — — — The

Detailed description: This system contains measures 13, 14, 15, and 16. Measure 14 has a triplet of eighth notes. Measure 15 has a long note with a fermata. The melody is in the treble clef, and the bass line is in the bass clef.

17 18 19

co - lours of the rain-bow so pret-ty in the sky are al - so on the fac - es of

oo ————— oo —————

Detailed description: This system contains measures 17, 18, and 19. Measures 17 and 18 have long notes with fermatas. The melody is in the treble clef, and the bass line is in the bass clef.

20 21 22

peo-ple go - in' by. I see friends shak-in' hands say-in' "How do you do!" —

Detailed description: This system contains measures 20, 21, and 22. Measure 20 has a fermata. Measure 21 has an 'x' mark above the note. Measure 22 has five 'x' marks above the notes. The melody is in the treble clef, and the bass line is in the bass clef.

23 x x x x x 24 x 25 doo doo 26 doo doo

They're real-ly say-in' "I love you."— I hear ba - bies cry. I watch them grow.

doo doo doo doo

27 doo doo 28 doo know, 29

They'll learn much more than I'll ev-er know, and I think to my-self, —

doo doo doo

30 world. Tag 31 32 33

what a won-der - ful world, won-der-ful world. Yes, I think to my - self

world.

34 won-der-ful 35 36 37

what a won-der - ful world, won-der-ful won-der - ful world.

world

The Whiffenpoof Song

(Baa! Baa! Baa!)

Words by MEADE MINNIGERODE,

(1887-1967)

GEORGE S. POMEROY and GUY SCULL

(1888-1964)

(1876-1920)

Music attributed to TOD GALLOWAY

(1863-1935)

Revision by RUDY VALLÉE

(1901-1986)

Arrangement by LOU PERRY

VERSE:

TENOR LEAD

8

To the ta-bles down at Mo-ry's, to the place where *Lou-is

BARITONE BASS

8

dwells, To the dear old Tem-ple Bar we love so well,

8

Sing the Whif-fen-poofs as-sembled with their glass-es raised on

* Pronounced "Lou-ie"

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12 13 14 15

high, And the mag - ic of their sing - ing casts its spell.

8

16 17 18 19

— Yes, the mag - ic of their sing - ing of the songs we love so

8

20 21 22 23

well, "Shall I Wast - ing" and "Ma - vour - neen" and the rest.

8

24 25 26 27

— We will ser - v - e - nade our Lou - is — while life and voice shall

8

28 29 30 31

last, Then we'll pass and be for - got - ten with the rest.

8

CHORUS:

32 33 34 35

We're poor lit - tle lambs who have lost our

36 37 38 39 40 41

way; Baa! Baa! Baa! We're lit - tle black

42 43 44 45 46 47

sheep who have gone a - stray; Baa! Baa! Baa!

48 49 50 51 52

Gen - tle - men song - sters off on a spree,

53 54 55 56 57

8

Doomed from here to e - ter - ni - ty; Lord, have

58 59 60 61

8

mer - cy on such as we;

61 62 63 64 65

Baa Baa Baa Baa Baa

Tag

Baa

66 67 68

Baa Baa Baa

Baa



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Words & Music

George M Cohan
(1878-1942)

Arrangement

SPEBSQSA, Inc.

YOU'RE A GRAND OLD FLAG

(1906)

Chorus

Tenor Lead

8

You're a grand old flag, you're a high fly - ing

Bari Bass

8

4 5 6 7

flag, and for - ev - er in peace may you wave.

8

9 10 11 12

— You're the em - blem of the land I love, the

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ASCAP

You're A Grand Old Flag

home of the free and the brave. Ev - 'ry

heart beats true for the Red, White and Blue, where there's

nev - er a boast or brag. "But should

auld ac - quain - tance be for - got," keep your

To Coda ☉

eye on the grand old flag!

Verse

You're A Grand Old Flag

3

32 33 34 35

There's a feel - ing come a - steal - ing, and it sets my brain a -

36 37 38 39

reel - ing when I'm list - 'ning to the mu - sic of a mil - i - ta - ry

40 41 42 43

band. An - y tune like "Yan - kee Doo - dle" sim - ply sets me off my

44 45 46 47

noo - dle. It's that pa - tri - ot - ic some - thing that no one can un - der -

48 49 50 51 52

stand. Red, White and Blue, I (we are) am for you.

bass melody

You're A Grand Old Flag

Chorus

53 Hon - est, you're a grand old flag. 54 55 56 You're a grand old flag.

This system contains measures 53 through 56. The vocal line starts with a dotted quarter note on 'Hon' and continues with quarter notes for 'est, you're a grand old flag.' A long horizontal line connects the end of measure 54 to the start of measure 56, indicating a breath mark. The instrumental accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 55 features a whole note chord in the right hand and a half note in the left hand. Measure 56 has a whole note chord in the right hand and a half note in the left hand. The system ends with a double bar line and repeat dots.

⊕ CODA Tag

flag! Red, White and Blue,

This system includes the end of the previous system and the beginning of the 'CODA' and 'Tag' sections. The vocal line has a long horizontal line under 'flag!' that spans across the CODA section. The instrumental accompaniment continues with chords and a bass line. The 'Tag' section begins with a new melodic line in the bass staff, labeled 'bass melody'.

tenor melody

I am for you. Keep your eye on the grand old

(we are)

This system continues the vocal line with the lyrics 'I am for you. Keep your eye on the grand old'. A dashed line connects the end of the previous system to the start of this system. The instrumental accompaniment features a new melodic line in the treble staff, labeled 'tenor melody', which is played in the right hand.

flag! Grand old flag!

This system concludes the piece. The vocal line has a long horizontal line under 'flag!' that spans across the entire system. The instrumental accompaniment continues with chords and a bass line. The system ends with a double bar line and repeat dots.