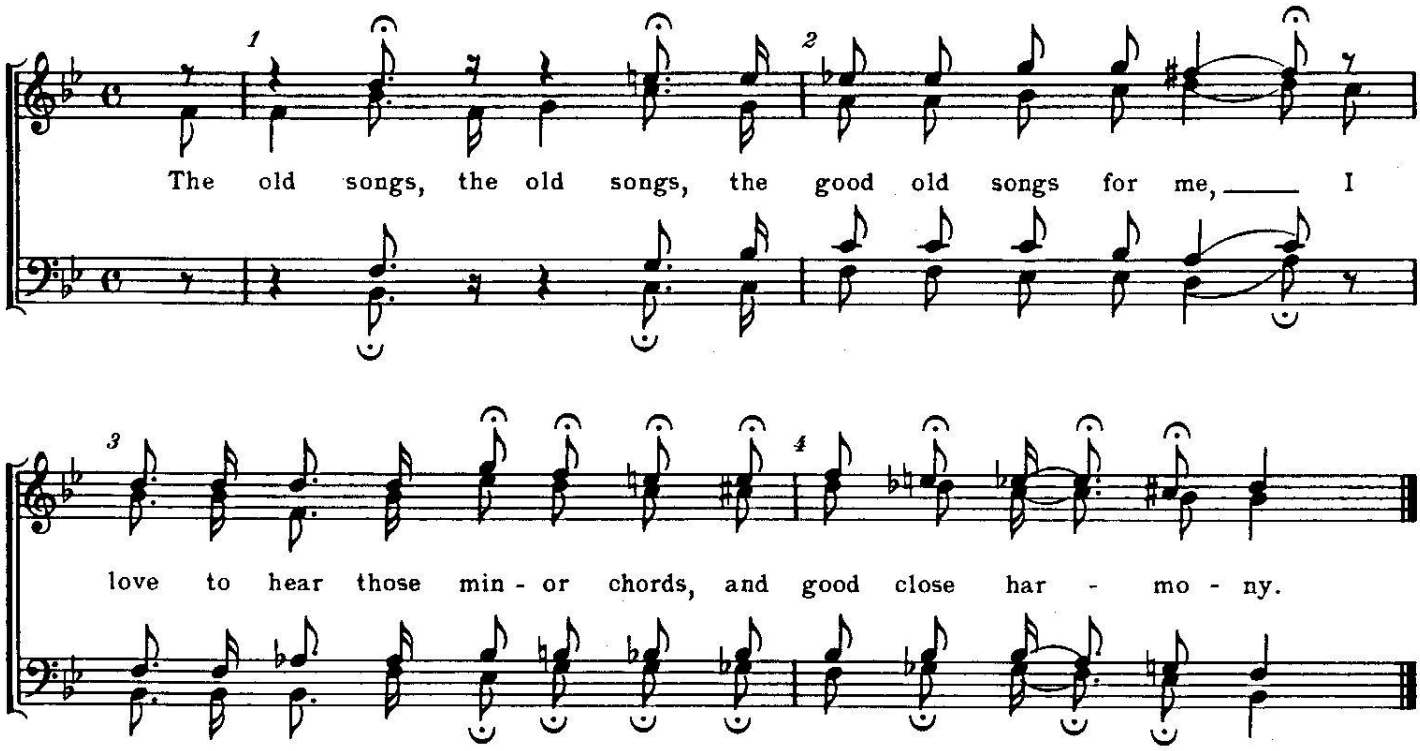
THE OLD SONGS

Words and Music by
GEOFFREY O' HARA



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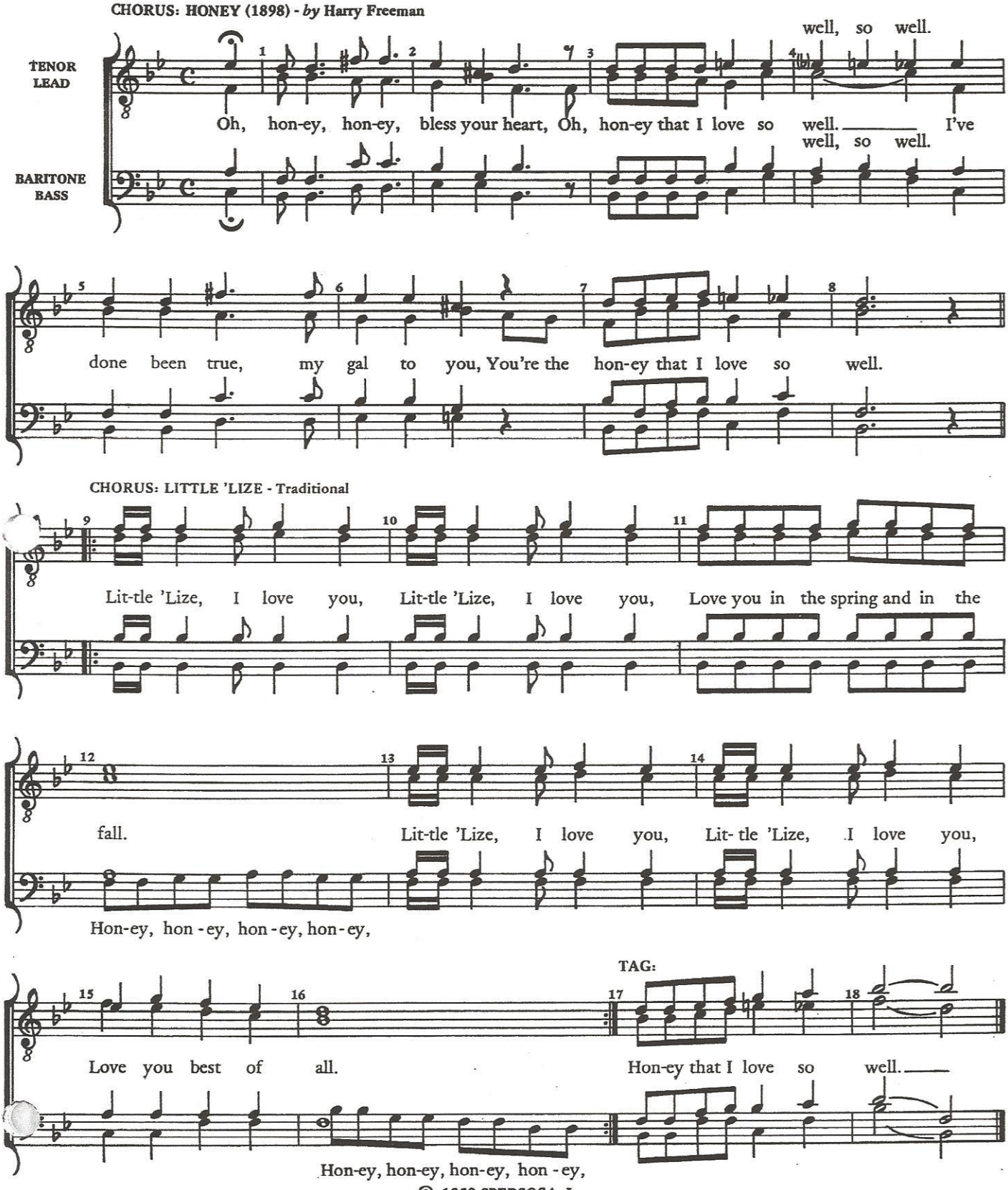
OUR THEME SONG IS FROM MR. O'HARA'S "A LITTLE CLOSE HARMONY", PUBLISHED IN 1921 BY BOSTON MUSIC CO.

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



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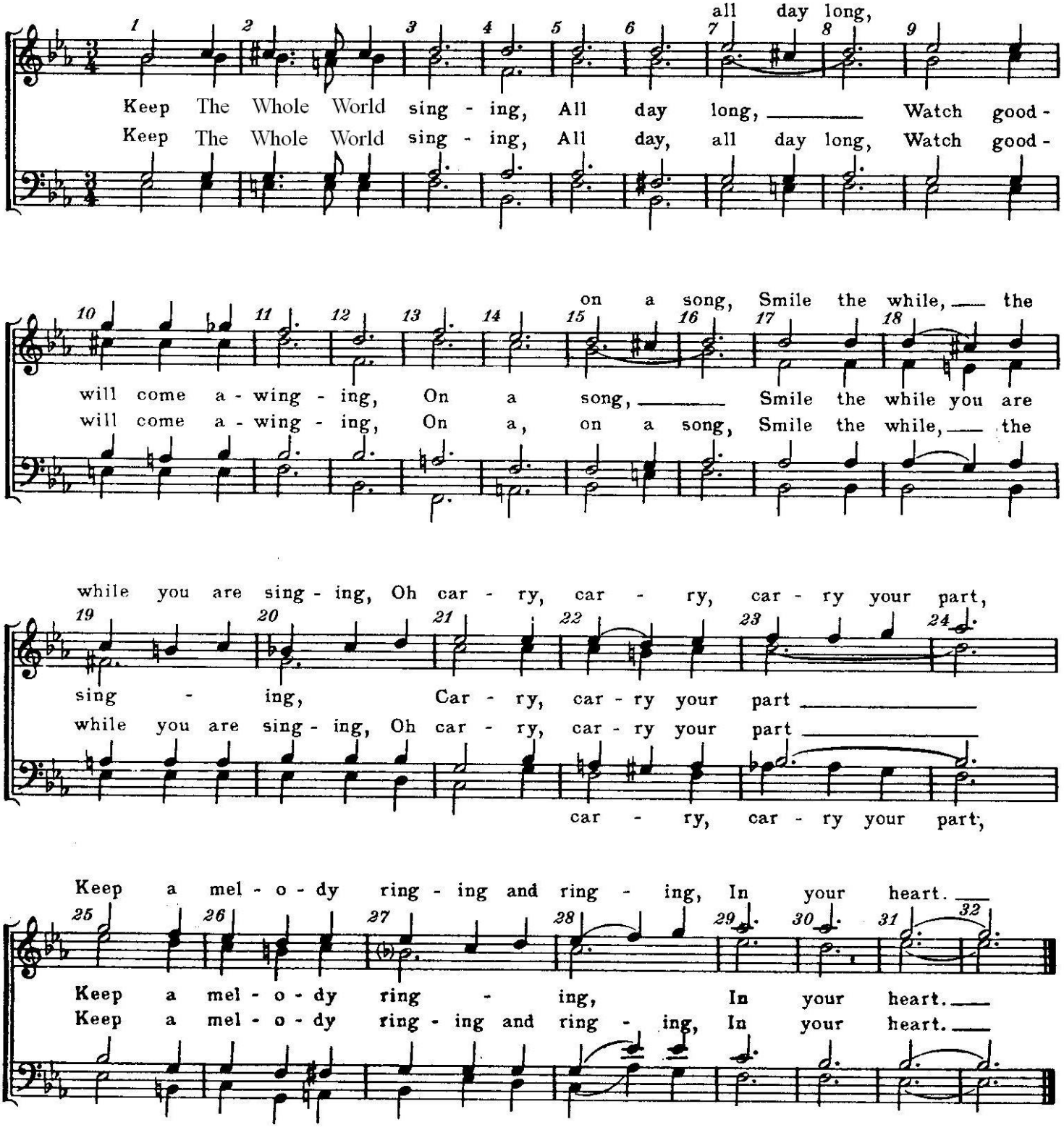
Keep The Whole World Singing

Words, Music, Arrangement by
WILLIS A. DIEKEMA



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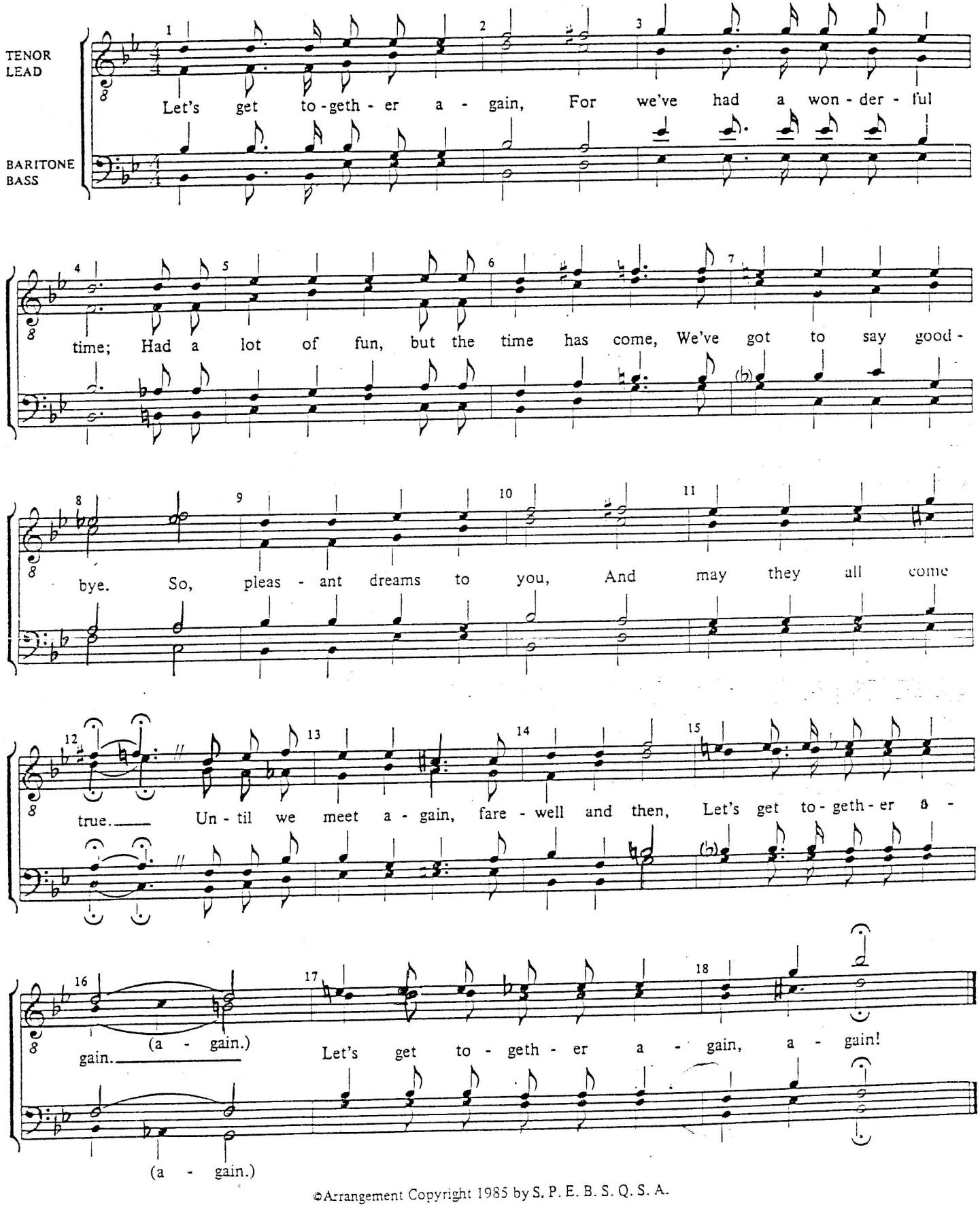
LET'S GET TOGETHER AGAIN

Words and Music by JOSEPH E. STERN



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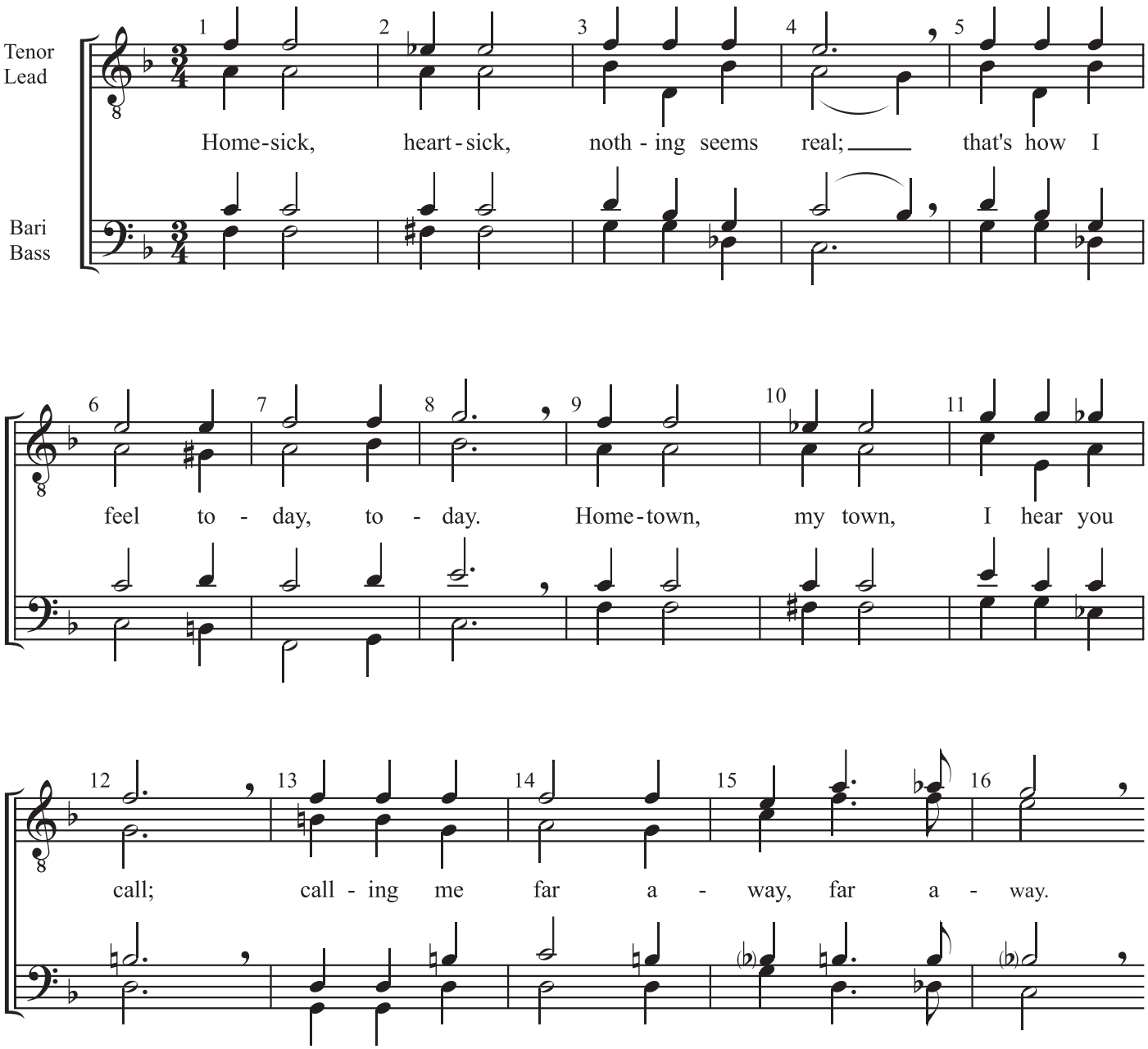
A LITTLE STREET WHERE OLD FRIENDS MEET

as sung by the Suntones

Words by GUS KAHN

Music by HARRY M. WOODS
Arrangement by SAM BREEDON

Verse *freely*



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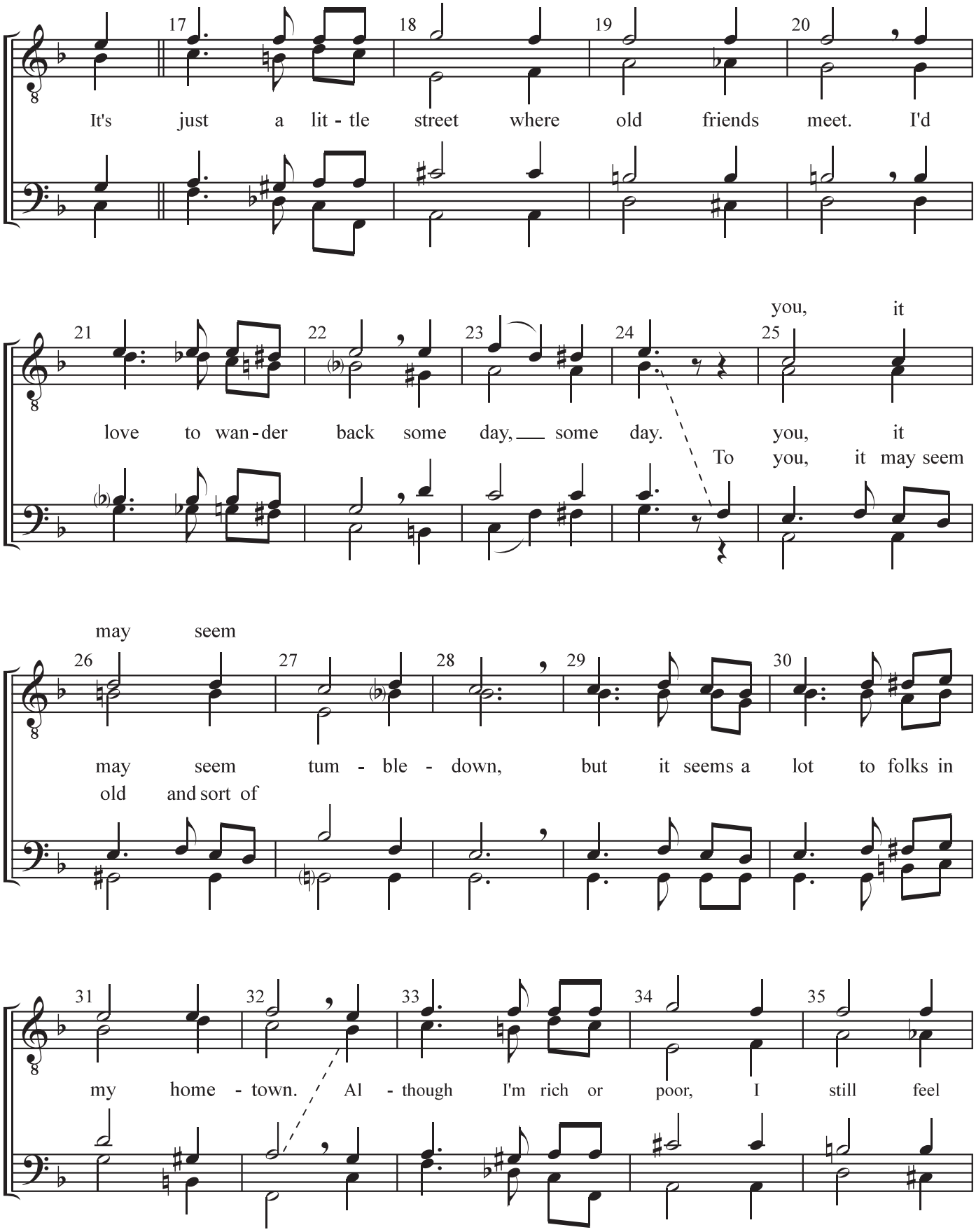
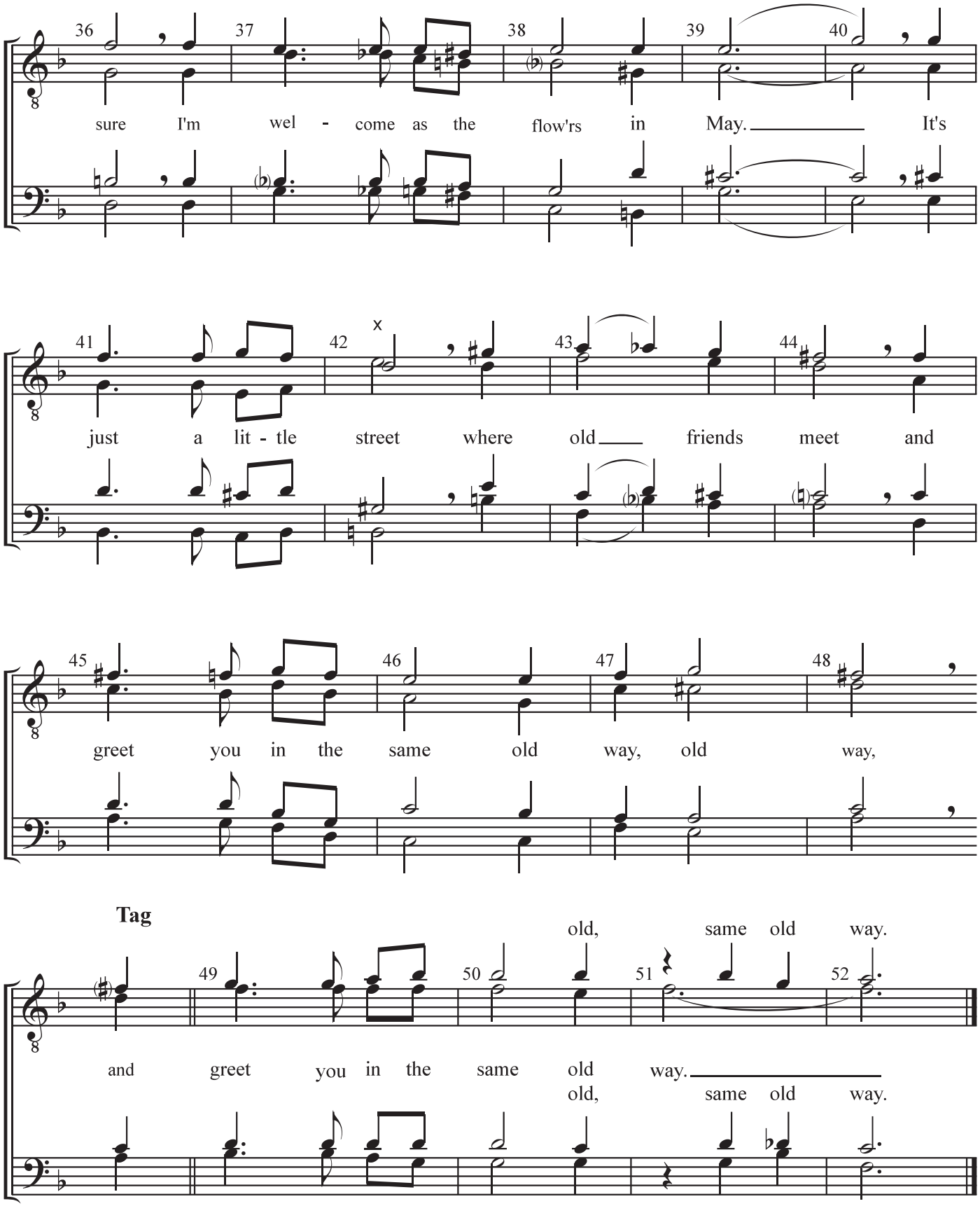
Chorus *lilting, a bit free*




36 37 38 39 40
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
45 46 47 48
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.
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.

For the North Carolina Harmony Brigade and AXQHB affiliated Brigades.
Modified and edited by Matt Gallagher, AQXHB Notation Editor ~ mattgallaghermd.com
17 March, 2020 ~ v1.2

Stock No. 202794

AFTERGLOW

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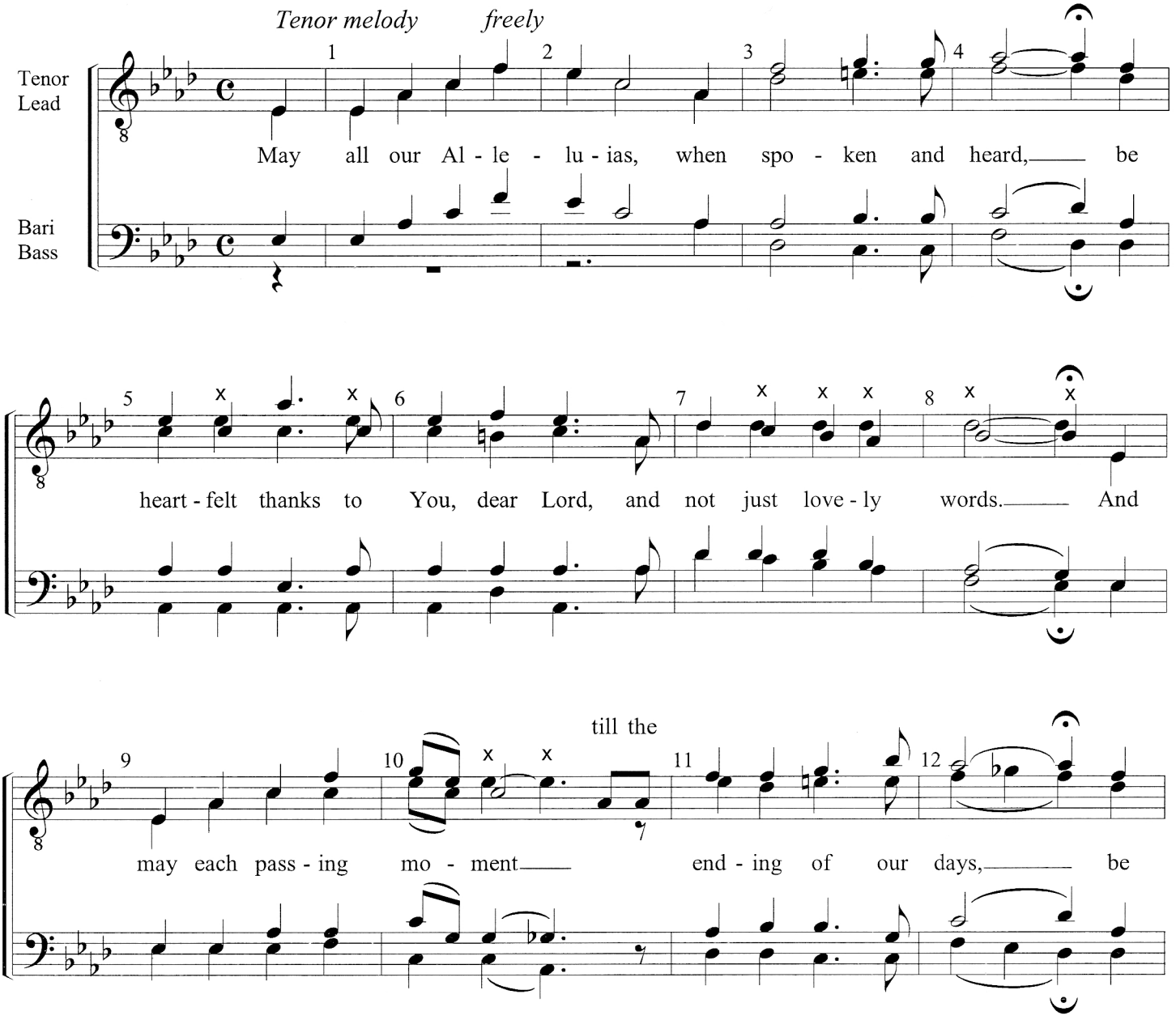
ALLELUIA

as sung by The Gas House Gang

Words and Music by LARRY GATLIN

Arrangement adapted by
EDDIE WRIGHT and JIM HENRY



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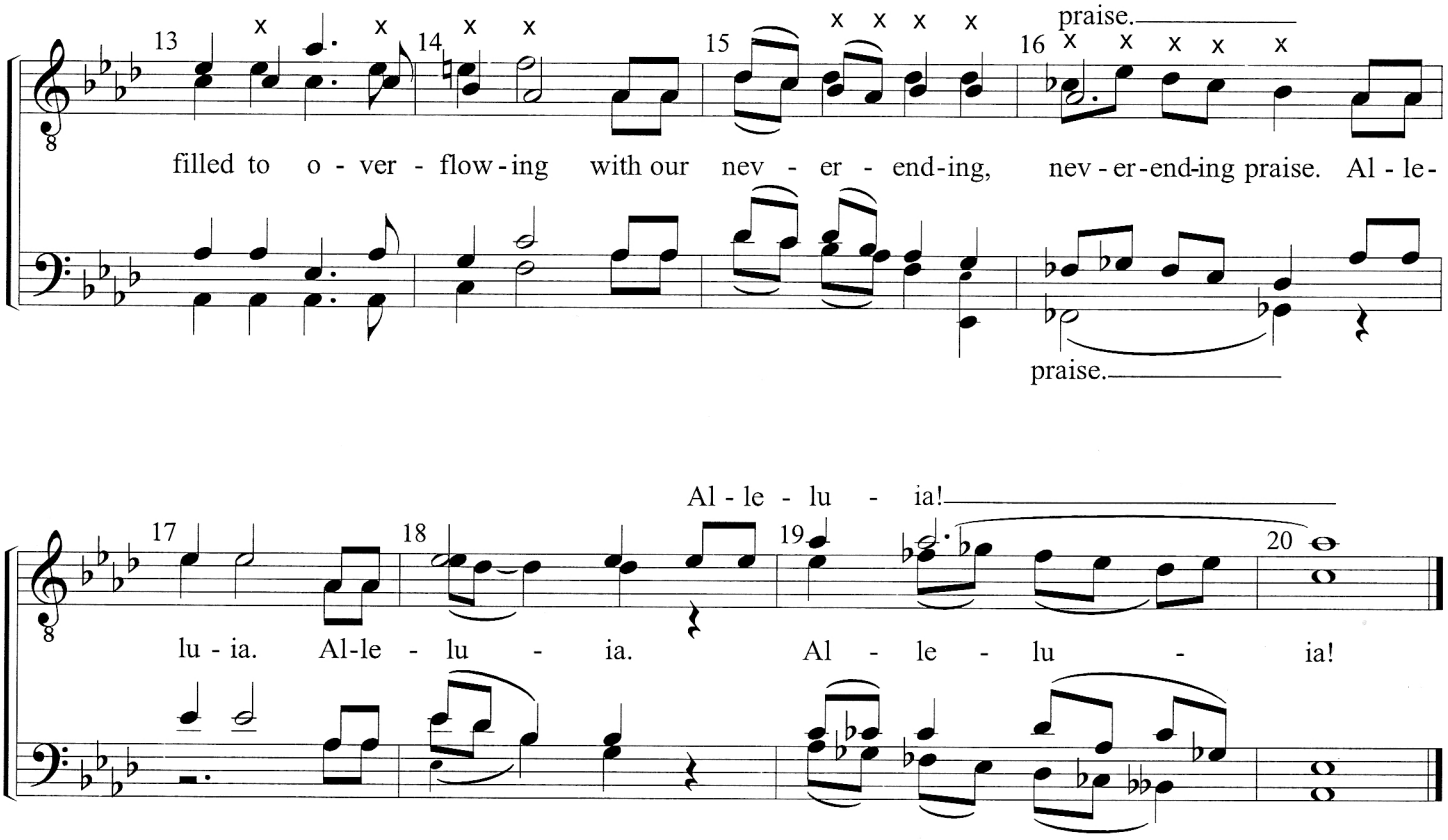

Performance Notes

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.

TTBB

Alleluia (TTBB) - Stock No. ***202794***
Learning Tracks - Stock No. ***202900***

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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WORDS & MUSIC

Katharine Lee Bates

and Samuel A. Ward

ARRANGEMENT

Rob Hopkins

AMERICA THE BEAUTIFUL

STOCK NO. 7340

Chorus 1

Tenor Lead

O beau - ti - ful for spa - cious skies, For am - ber waves of grain,____ For

Bari Bass

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

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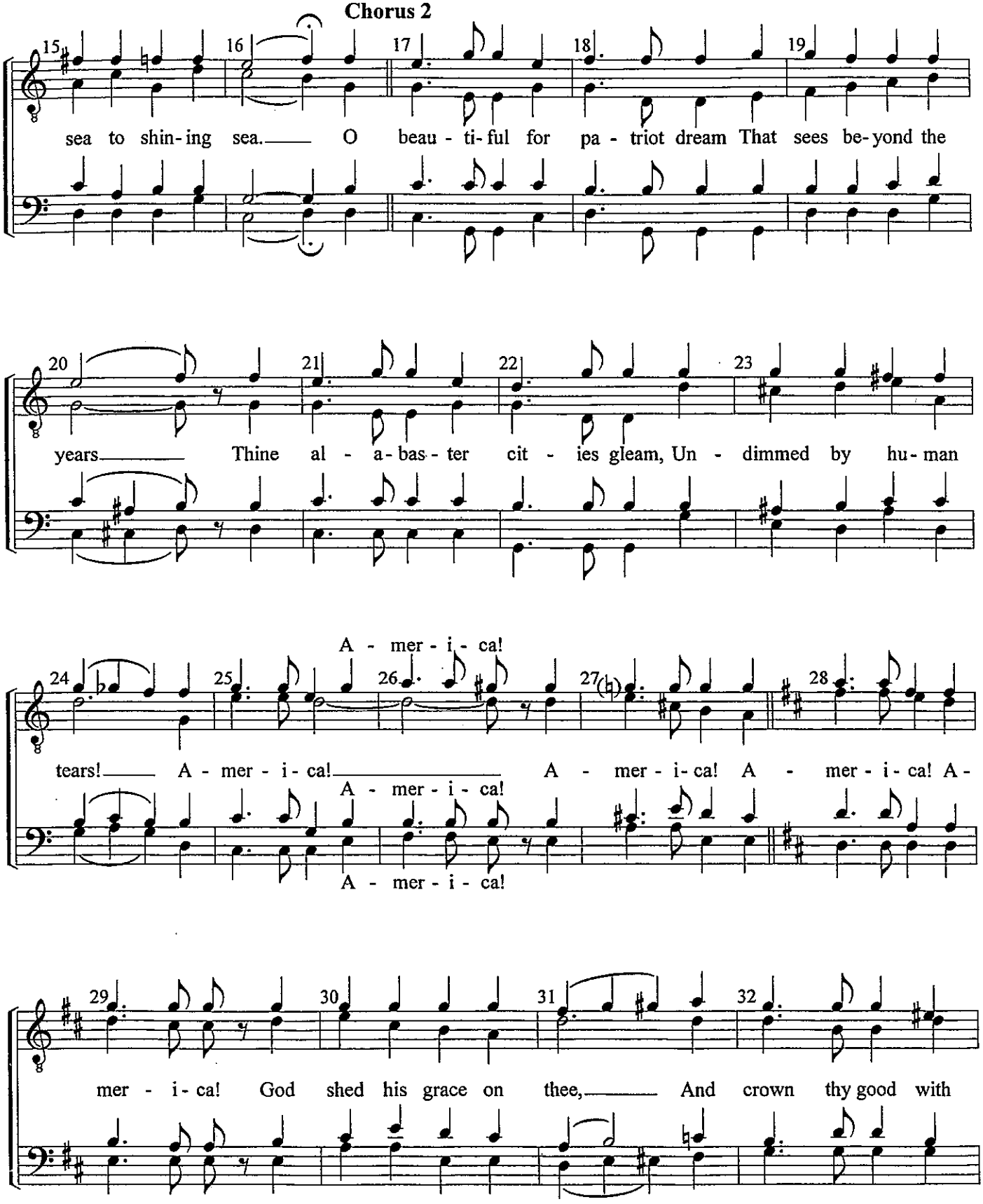
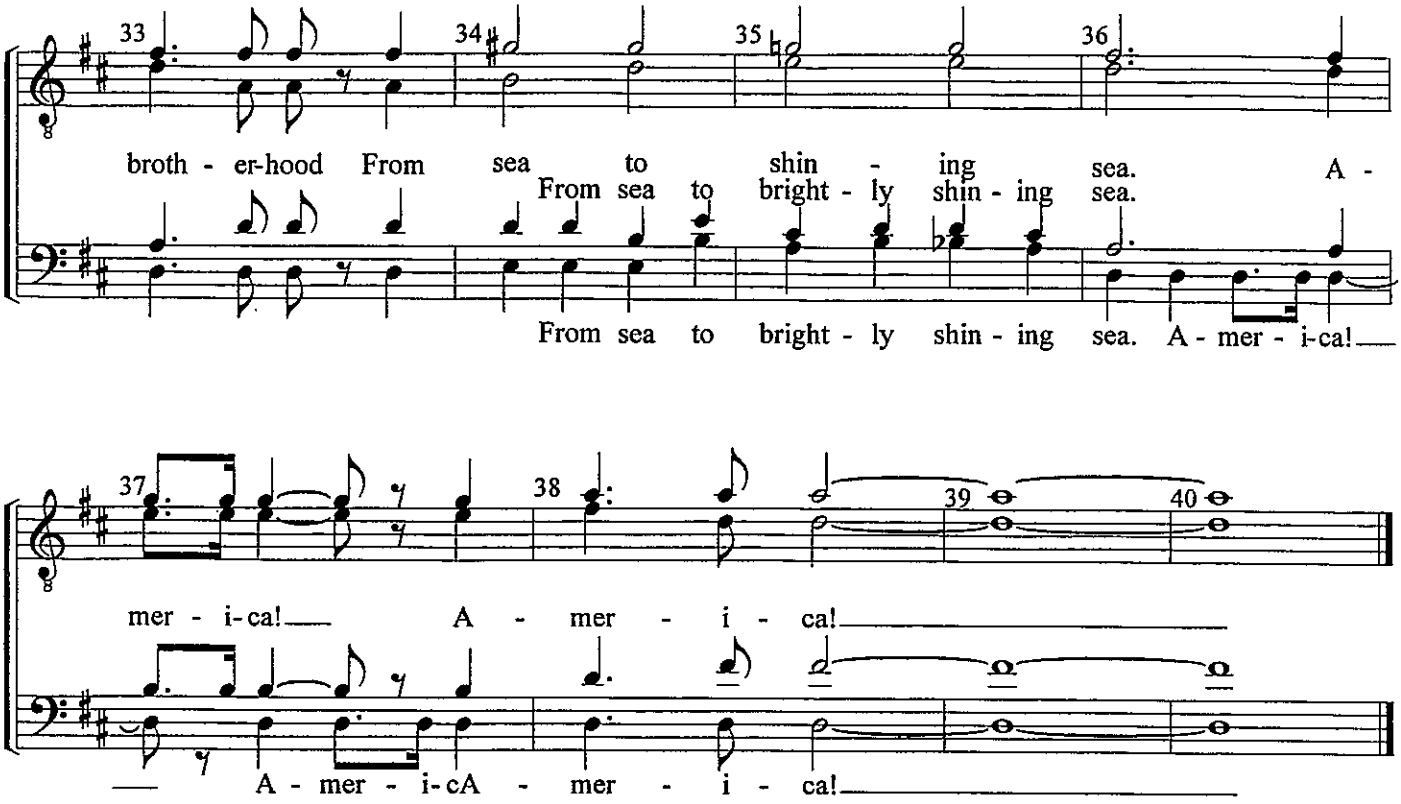
Chorus 2


sea to shin-ing sea. O beau-ti-ful for pa-triot dream That sees be-yond the
years Thine al-a-bas-ter cit-ies gleam, Un-dimmed by hu-man
A-mer-i-ca!
tears! A-mer-i-ca! A-mer-i-ca! A-mer-i-ca! A-mer-i-ca! A-mer-i-ca! A-
A-mer-i-ca!
mer-i-ca! God shed his grace on thee, And crown thy good with



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!".

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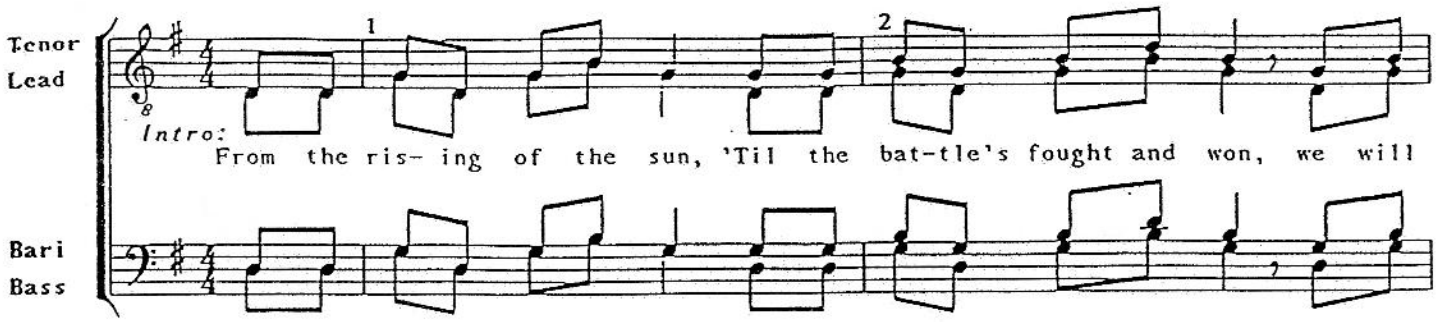
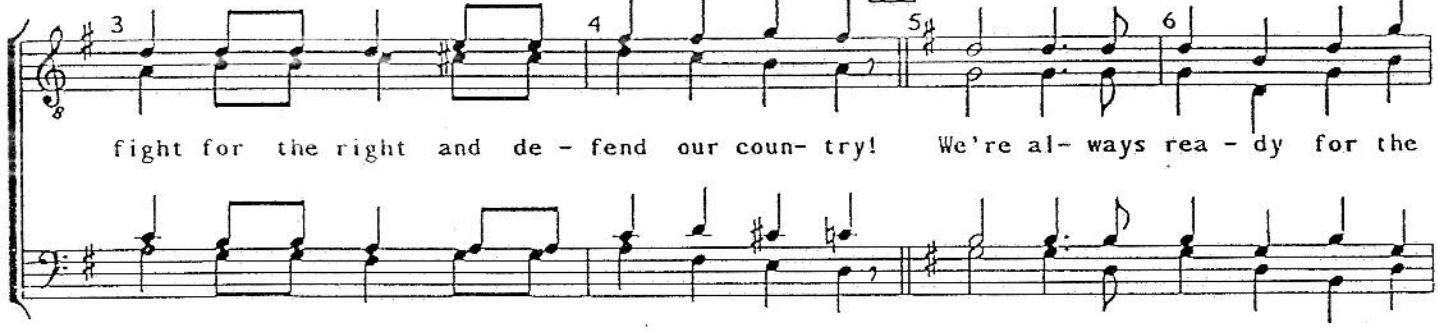
ok KY 4/99

ARMED FORCES MEDLEY

Credits Vary

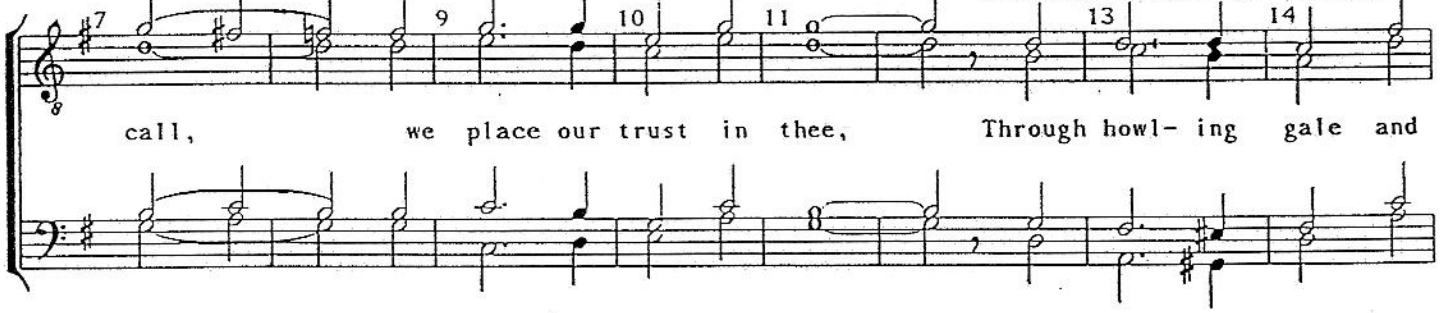


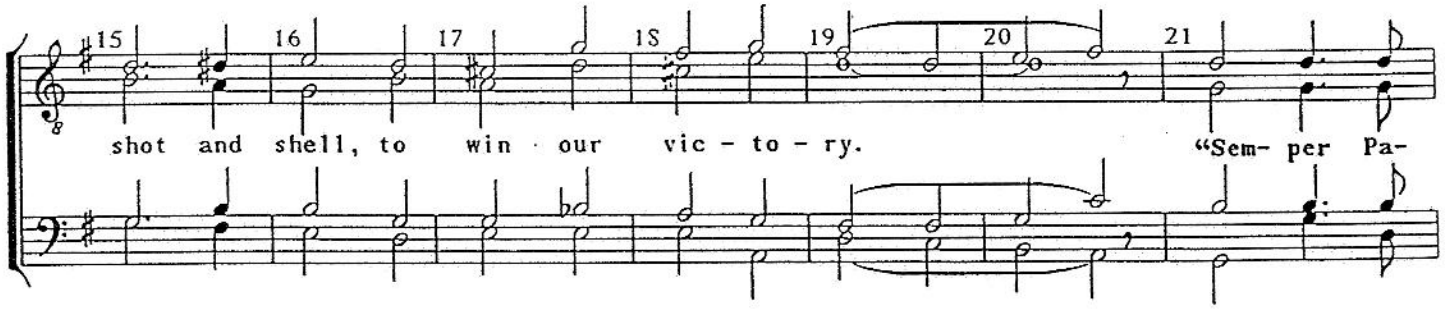
"SEMPER PARATUS" (Always Ready)
A Official Coast Guard Marching Song



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

Arrangement by: John R. Grant





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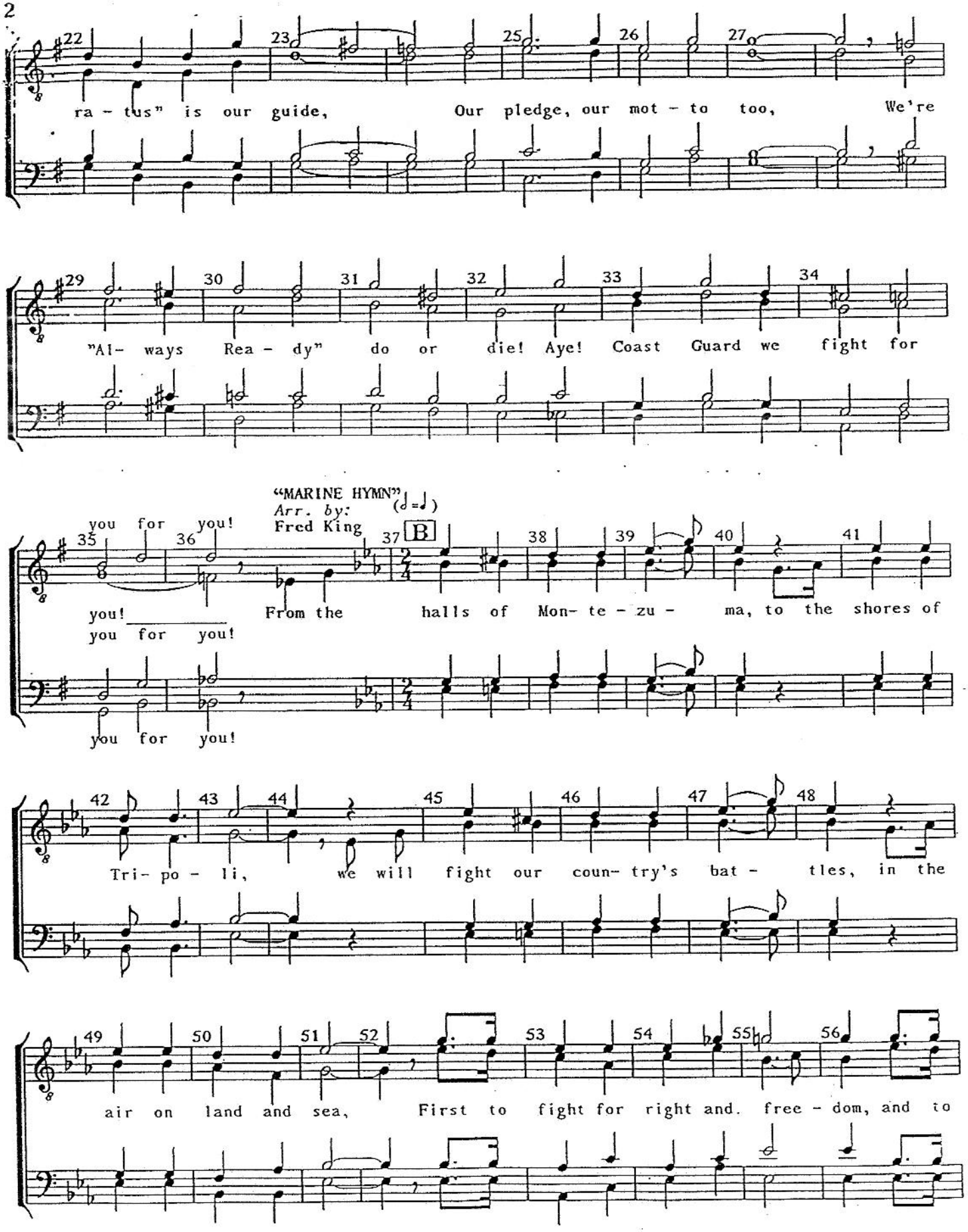
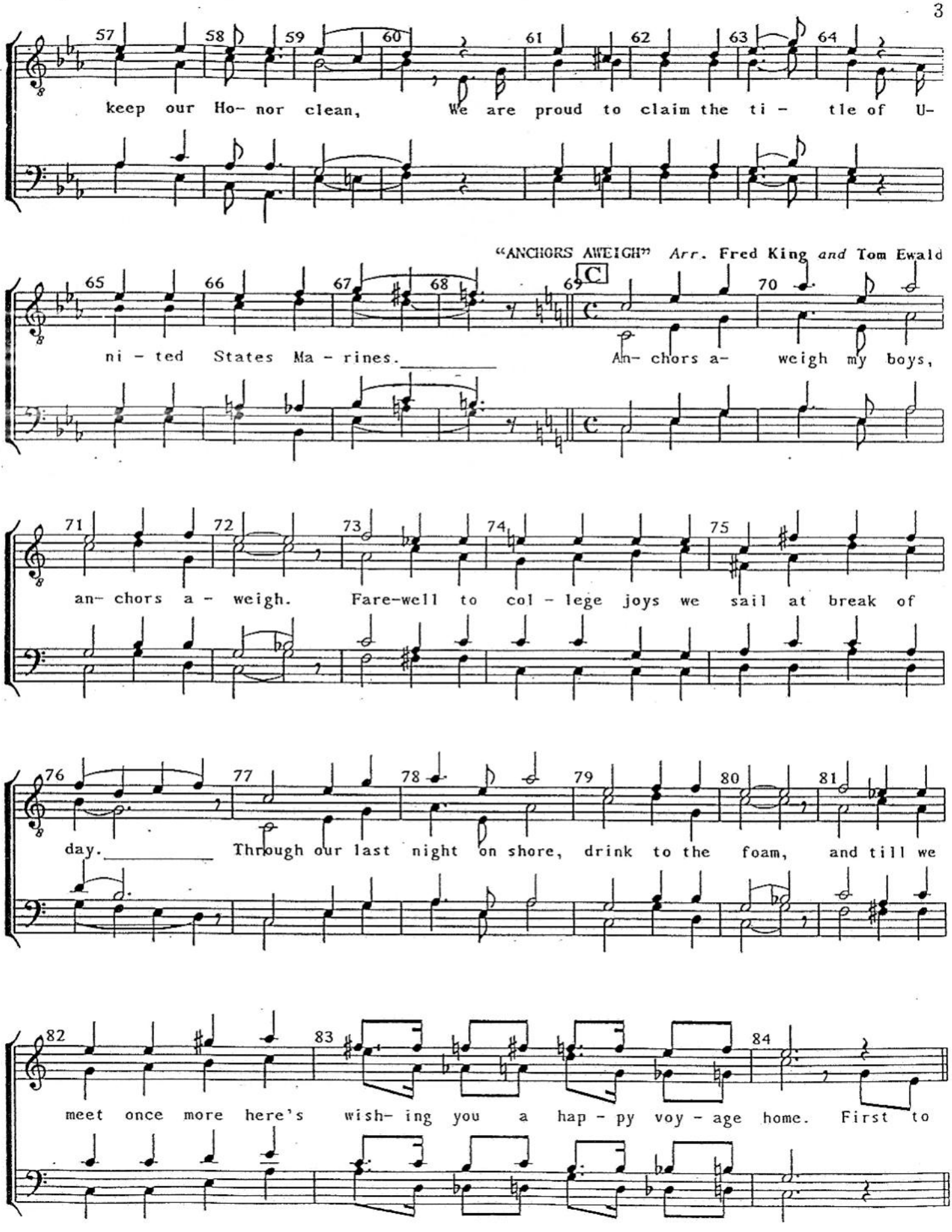
U10137 2/8

2

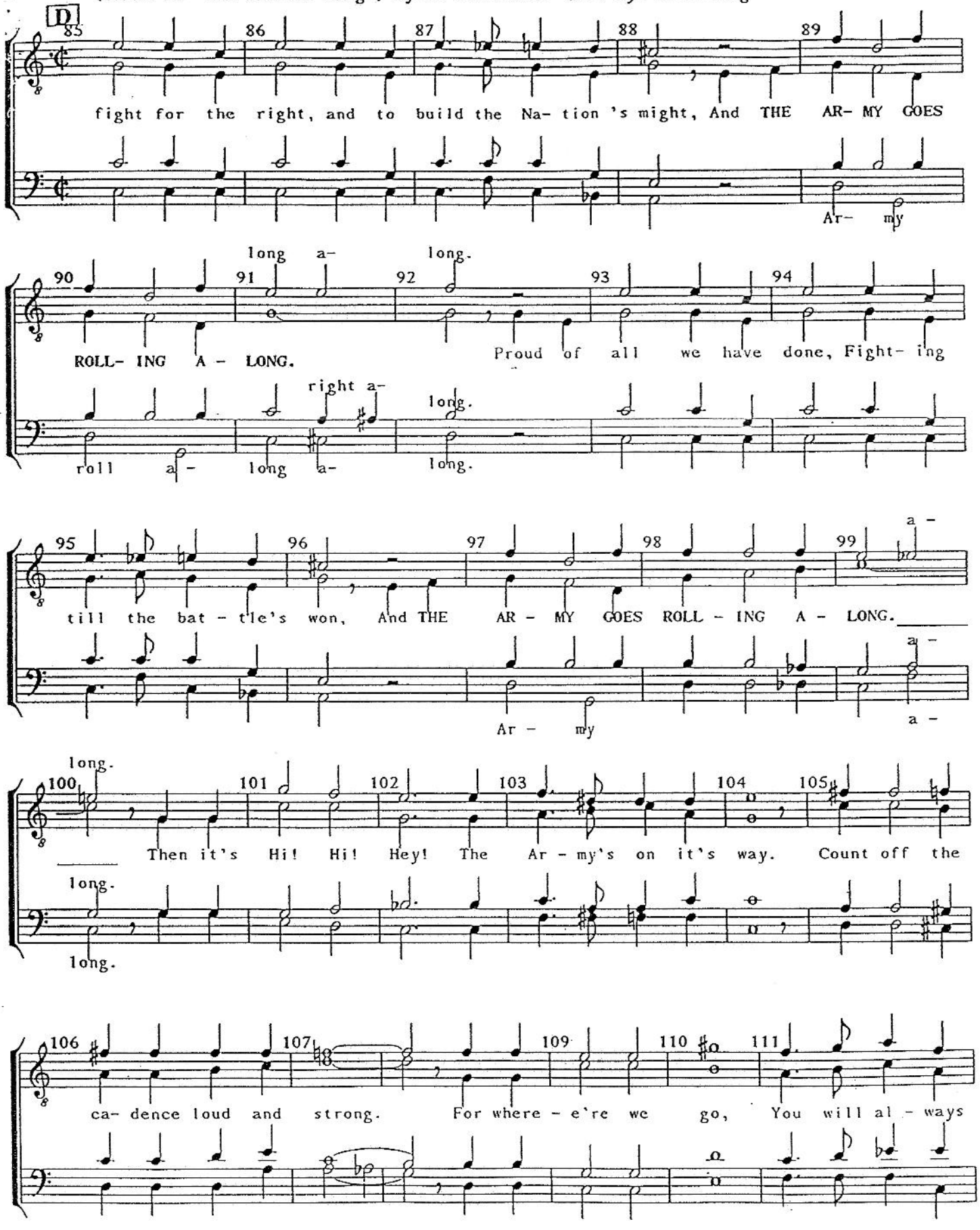

ra - tus" is our guide, Our pledge, our mot - to too, We're
"Al- ways Rea - dy" do or die! Aye! Coast Guard we fight for
"MARINE HYMN"
Arr. by:
Fred King
you for you!
you! From the halls of Mon- te - zu - ma, to the shores of
you for you!
you for you!
Tri- po - li, we will fight our coun- try's bat - tles, in the
air on land and sea, First to fight for right and free - dom, and to

U10137 3/8


"ANCHORS AWEIGH" Arr. Fred King and Tom Ewald
keep our Ho- nor clean, We are proud to claim the ti - tle of U-
ni - ted States Ma - rines.
An- chors a- weigh my boys,
an- chors a - weigh. Fare-well to col - lege joys we sail at break of
day. Through our last night on shore, drink to the foam, and till we
meet once more here's wish- ing you a hap - py voy - age home. First to

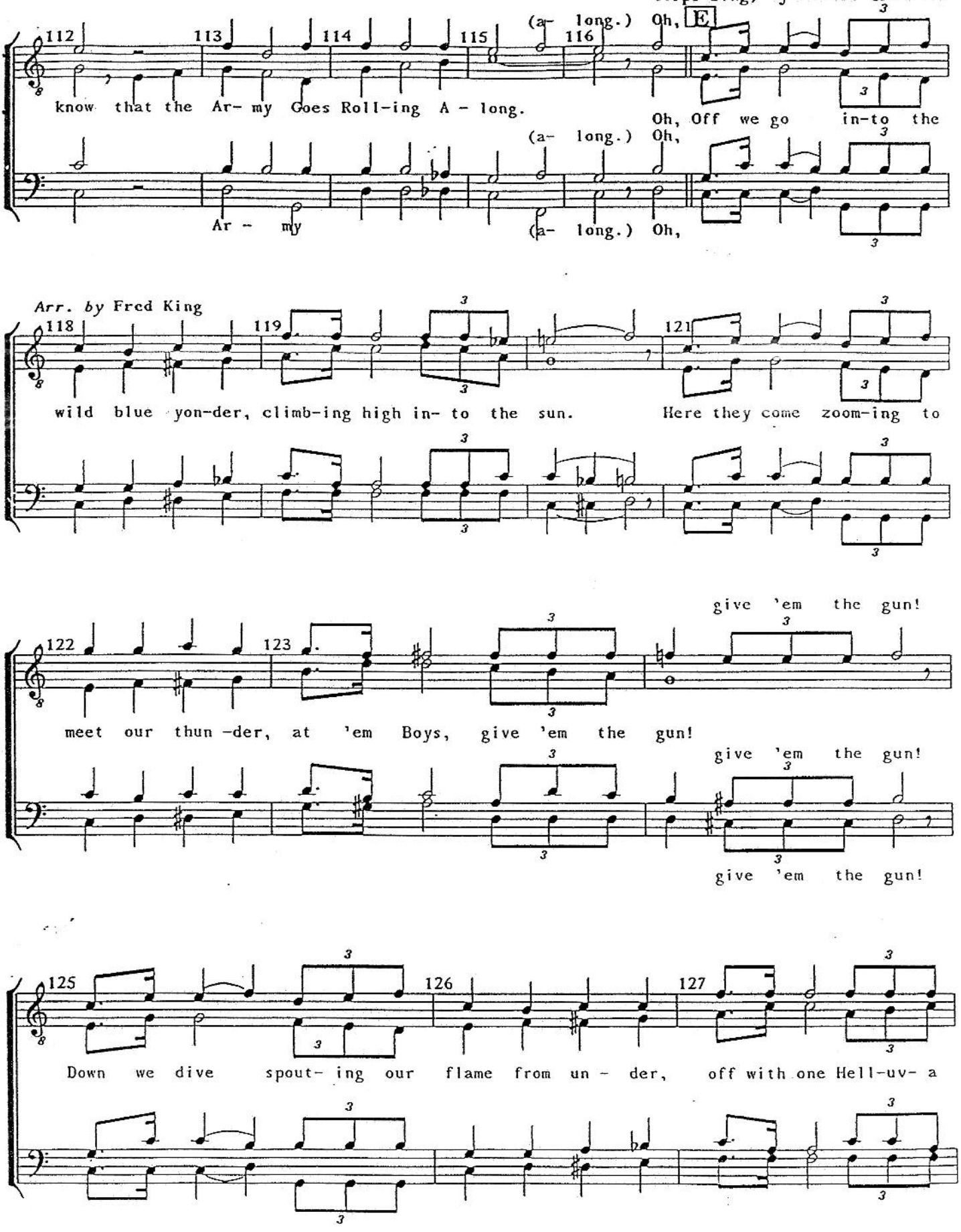
410137 4/8

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

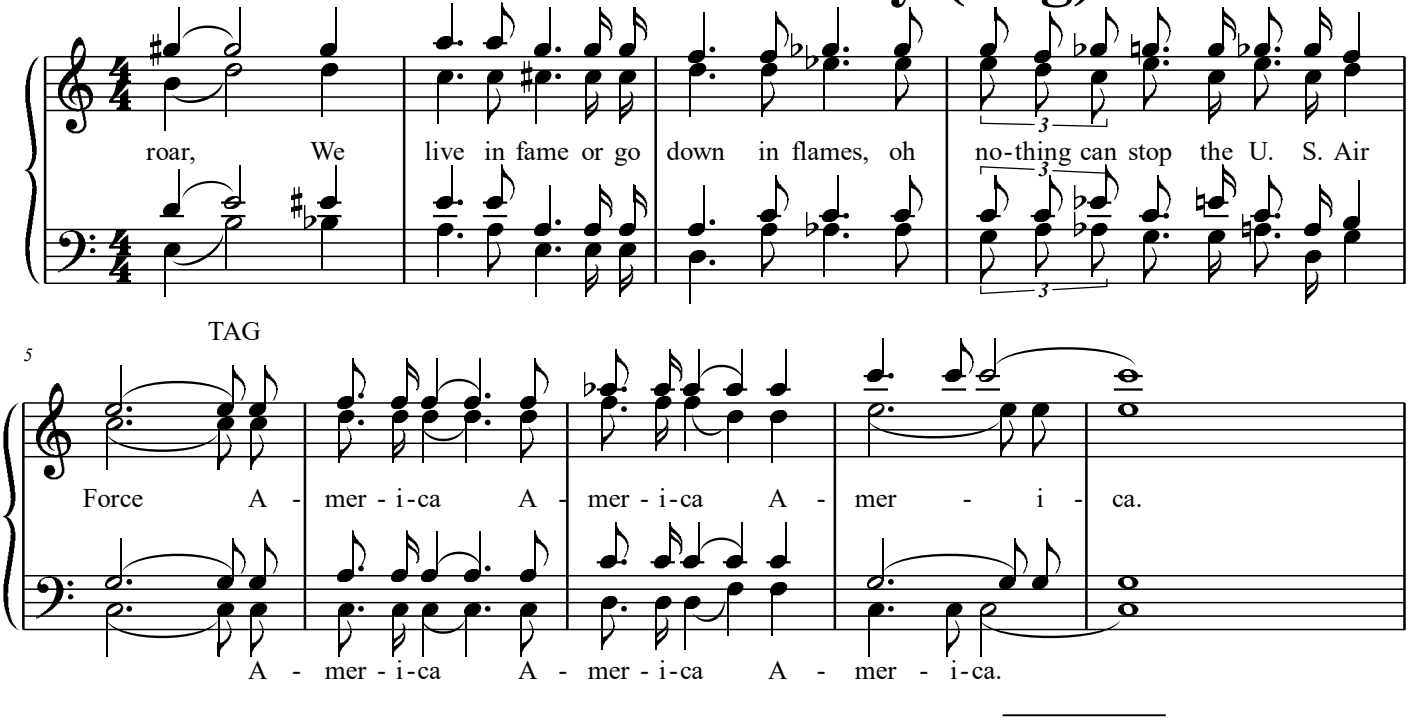


U10137 5/8

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



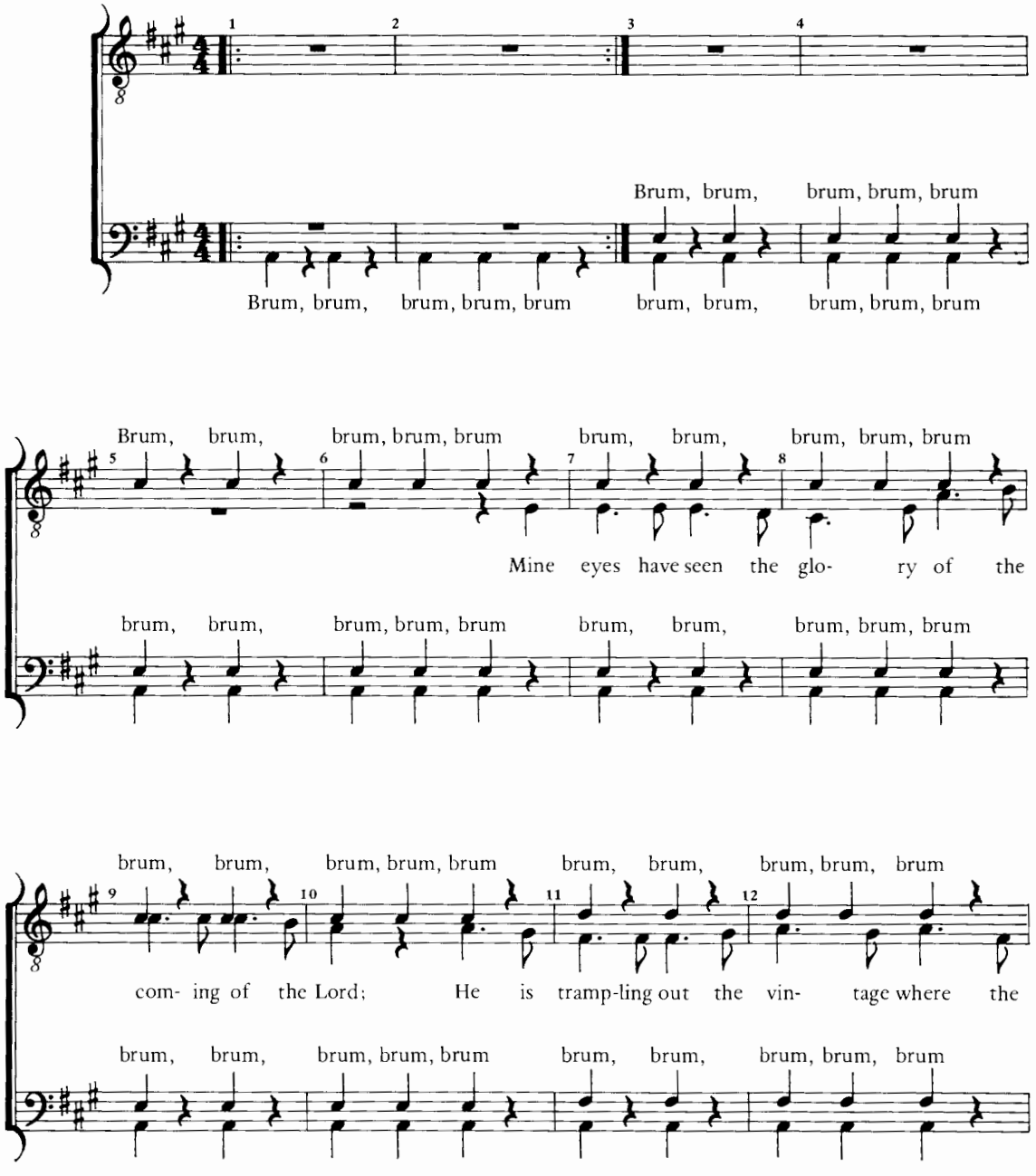
Armed Forces Medley (Tag)



BATTLE HYMN OF THE REPUBLIC

Words by JULIA WARD HOWE

Music Attributed to WILLIAM STEFFE
Arranged by JOE LILES, ASCAP



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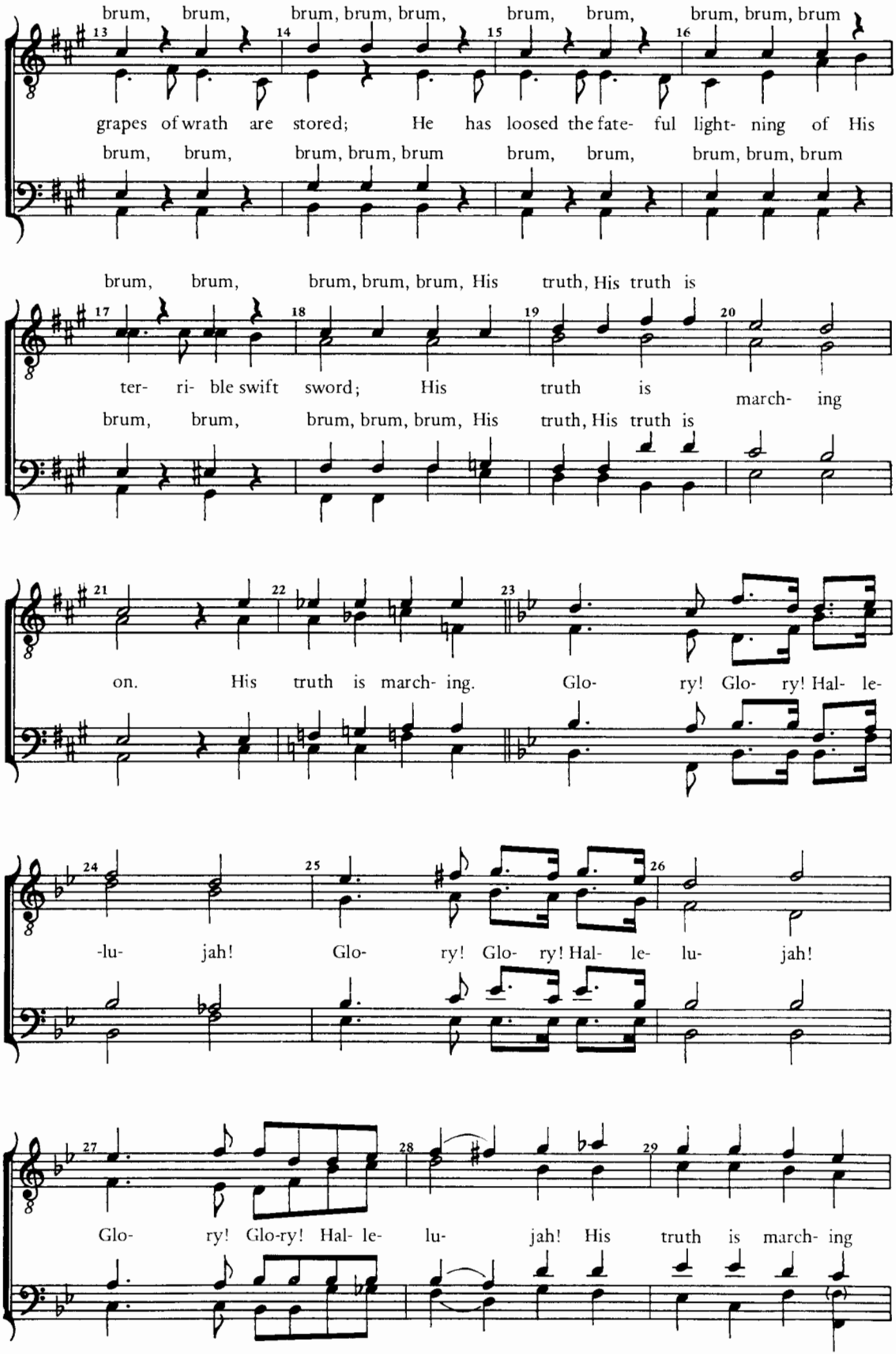
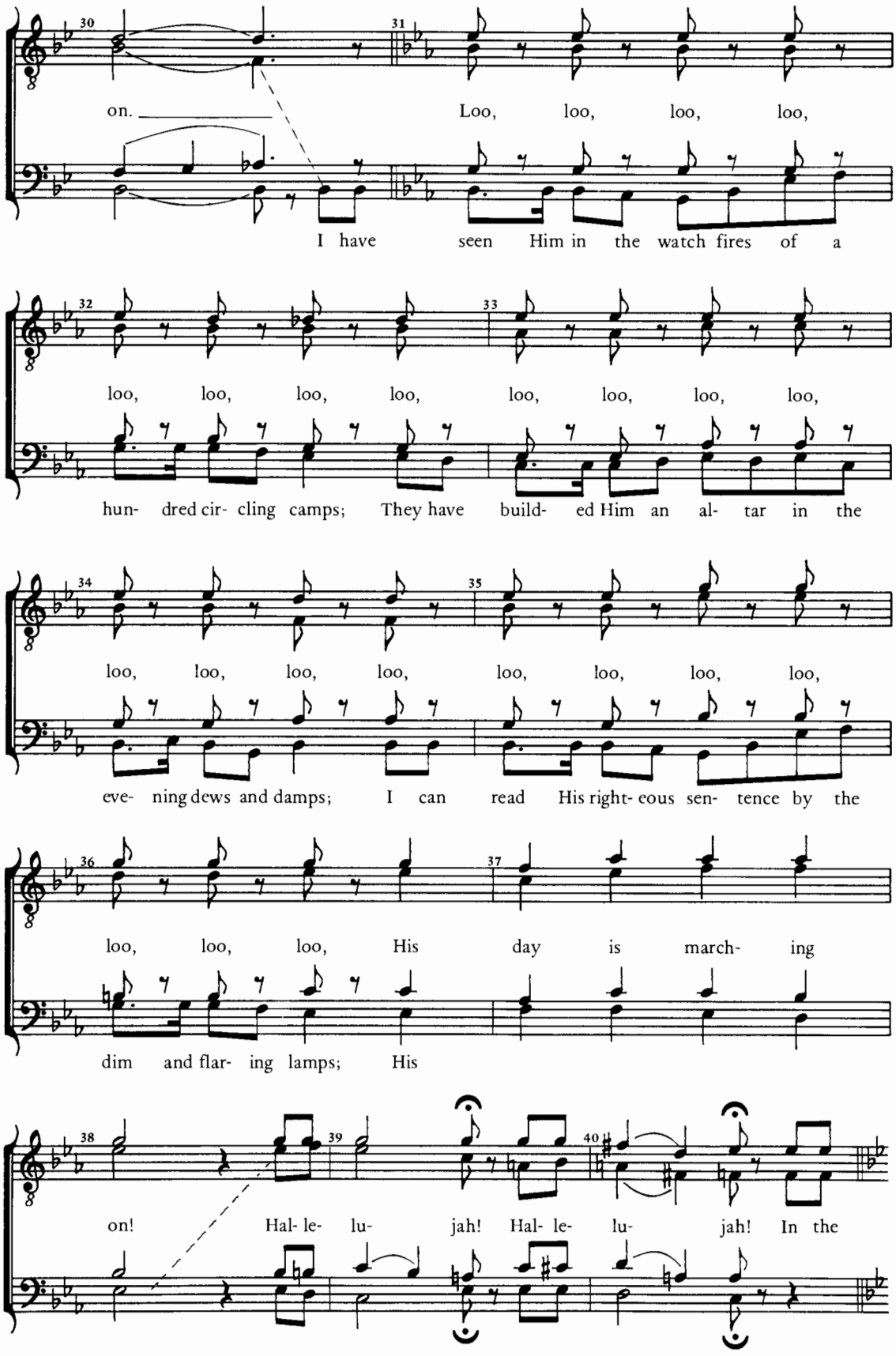
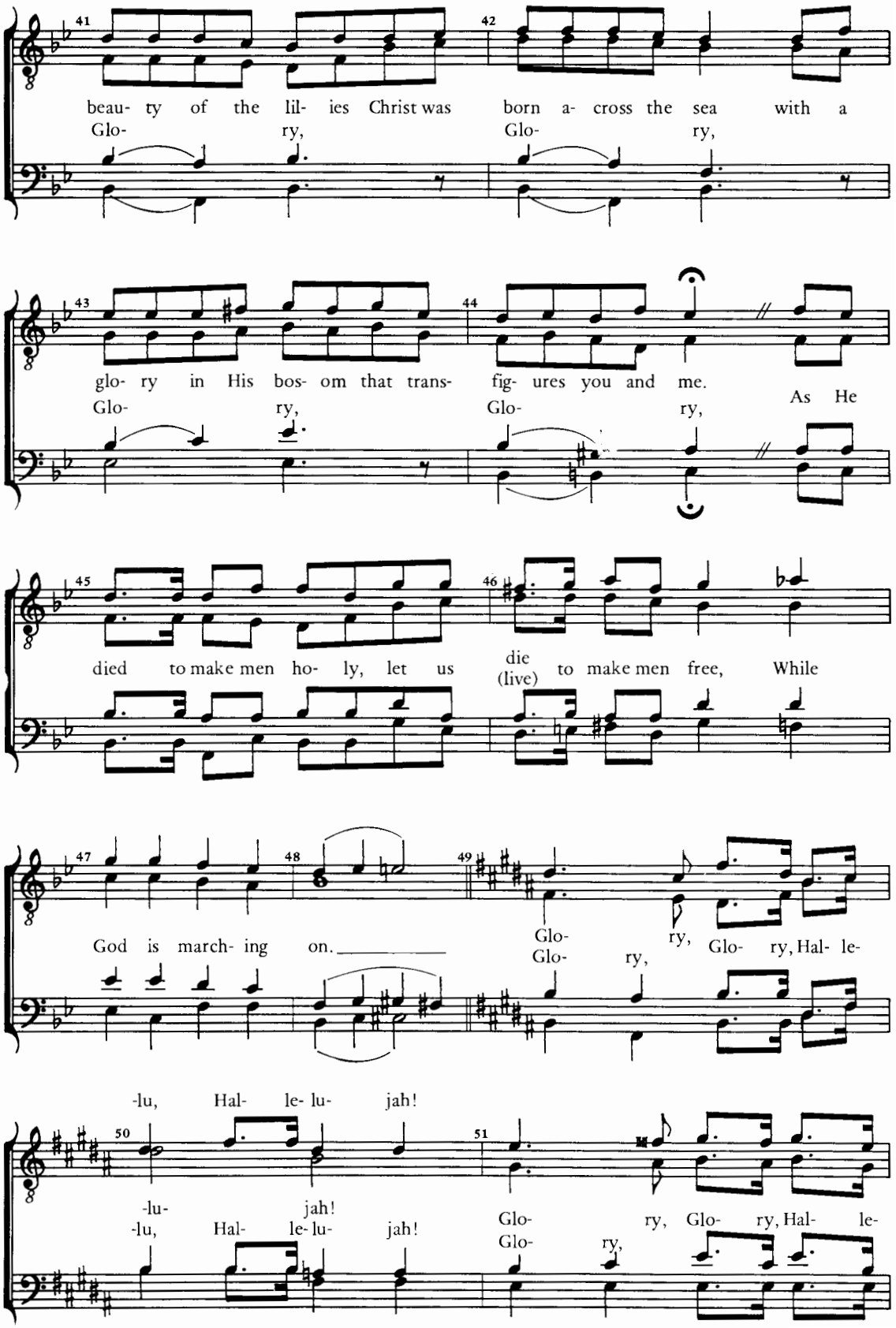
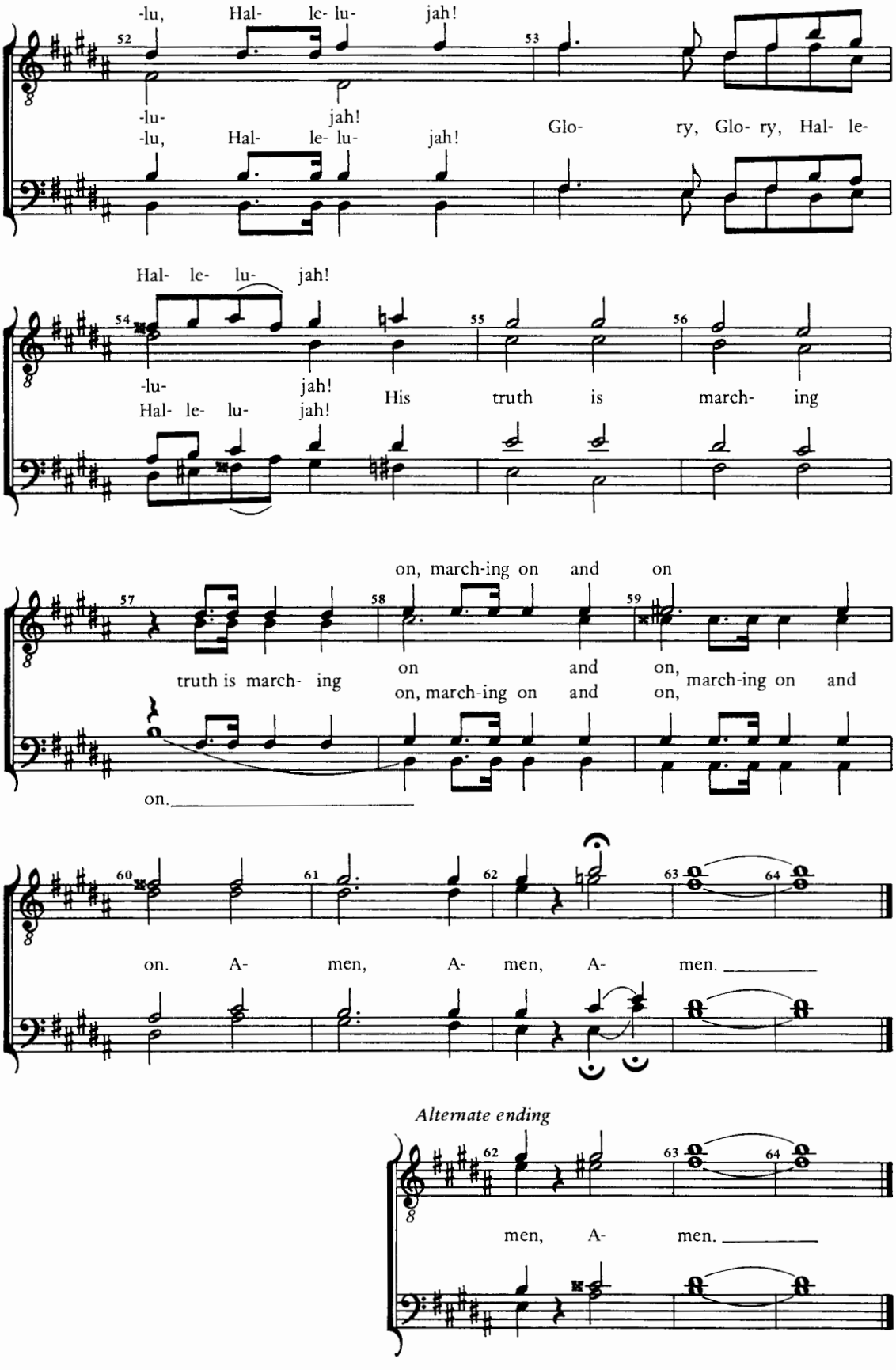

brum, brum, brum, brum, brum, brum, brum, brum, brum
grapes of wrath are stored; He has loosed the fate- ful light- ning of His
brum, brum, brum, brum, brum brum, brum, brum, brum, brum
brum, brum, brum, brum, brum, His truth, His truth is
ter- ri- ble swift sword; His truth is march- ing
brum, brum, 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
31
on.
Loo, loo, loo, loo,
I have seen Him in the watch fires of a
32
33
loo, loo, loo, loo, loo, loo, loo, loo,
hun- dred cir- cling camps; They have build- ed Him an al- tar in the
34
35
loo, loo, loo, loo, loo, loo, loo, loo,
eve- ning dews and damps; I can read His right- eous sen- tence by the
36
37
loo, loo, loo, His day is march- ing
dim and flar- ing lamps; His
38
39
40
on! Hal- le- lu- jah! Hal- le- lu- jah! In the


41
beau- ty of the lil- ies Christ was
Glo- ry,
42
born a- cross the sea with a
Glo- ry,
43
glo- ry in His bos- om that trans-
Glo- ry,
44
fig- ures you and me.
Glo- ry,
As He
45
died to make men ho- ly, let us
46
die
(live) to make men free, While
47
God is march- ing on.
48
49
Glo- ry, Glo- ry, Hal- le-
Glo- ry,
-lu, Hal- le- lu- jah!
50
-lu- jah!
-lu, Hal- le- lu- jah!
51
Glo- ry, Glo- ry, Hal- le-
Glo- ry,



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Bye Bye Blues

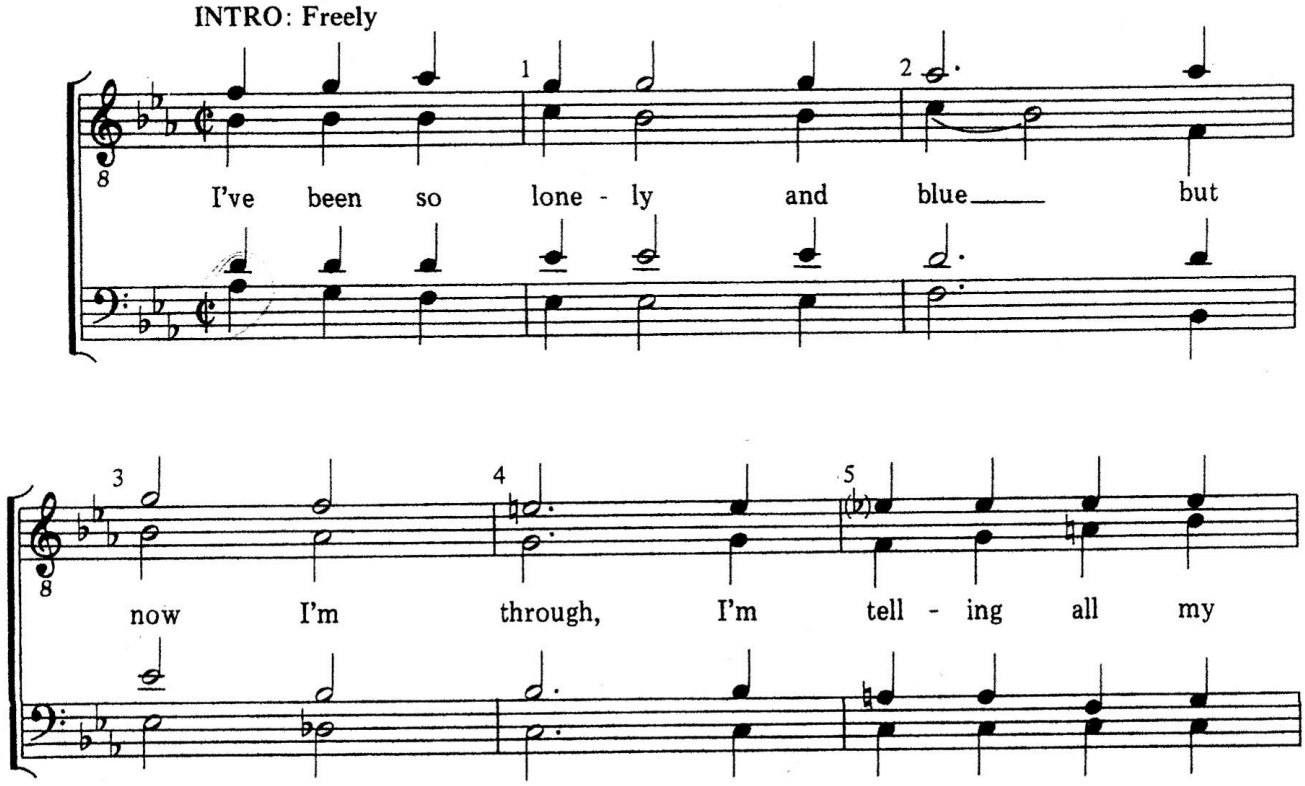
by Fred Hamm, Dave Bennett
Bert Lown and Chauncey Gray

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.



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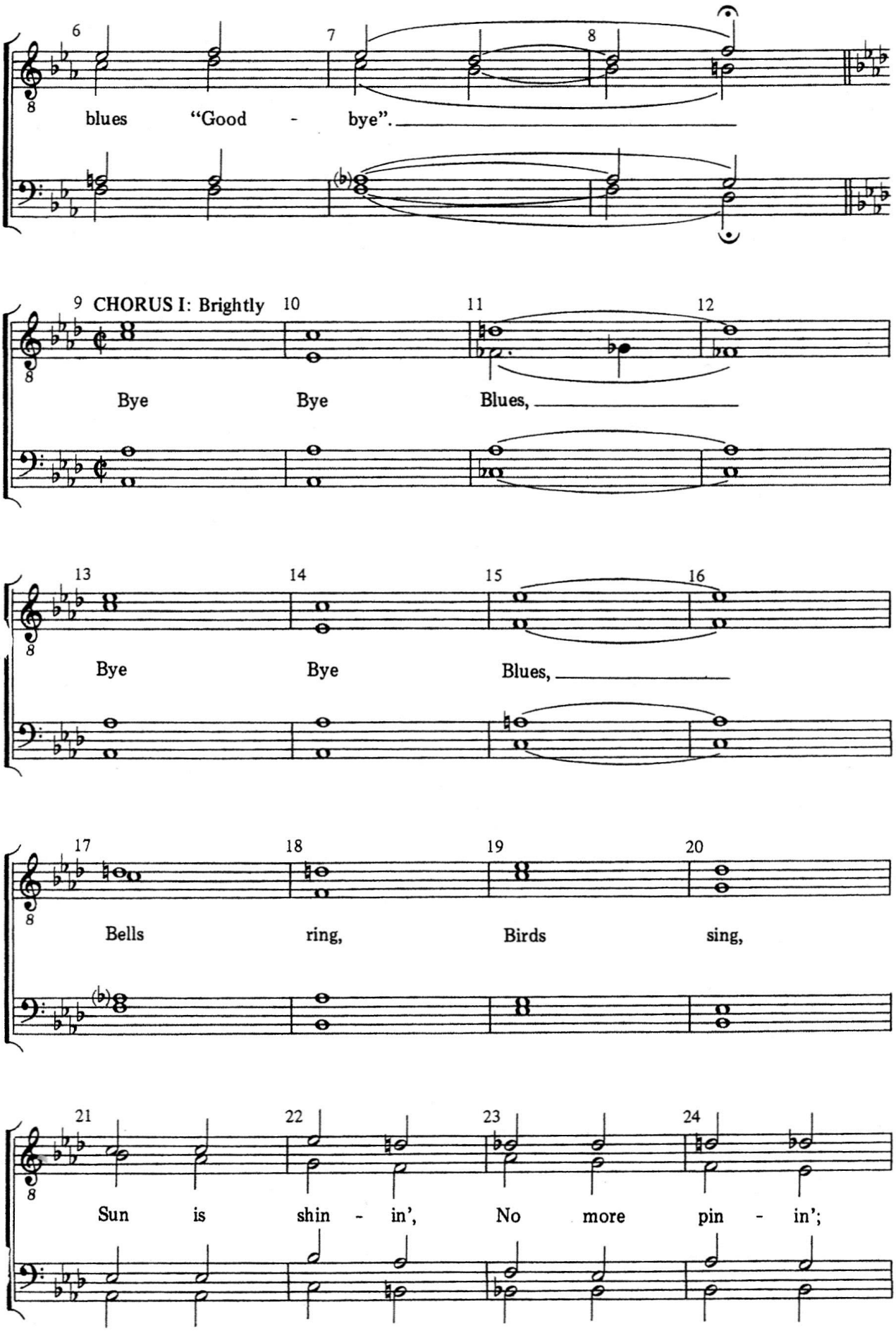
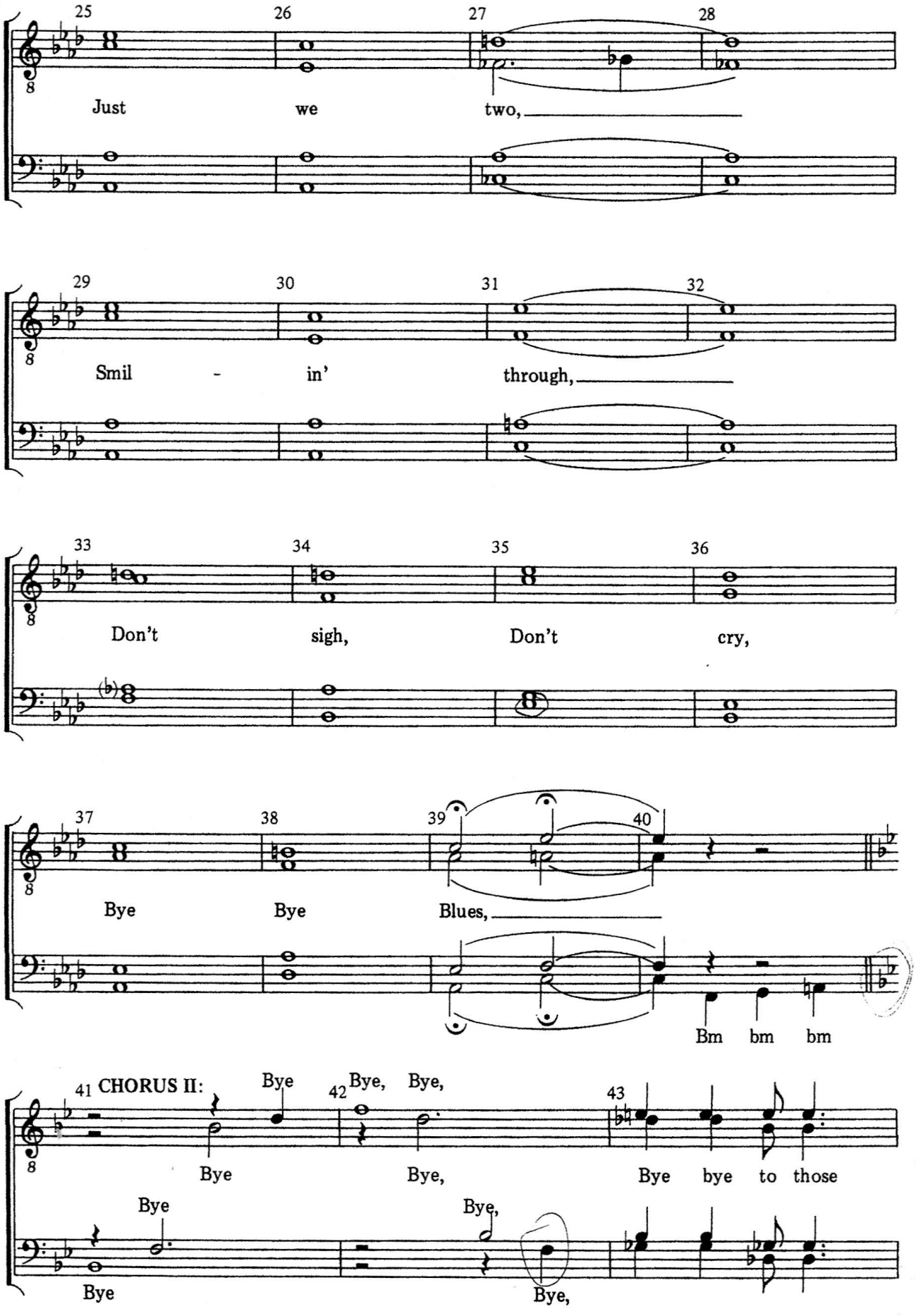
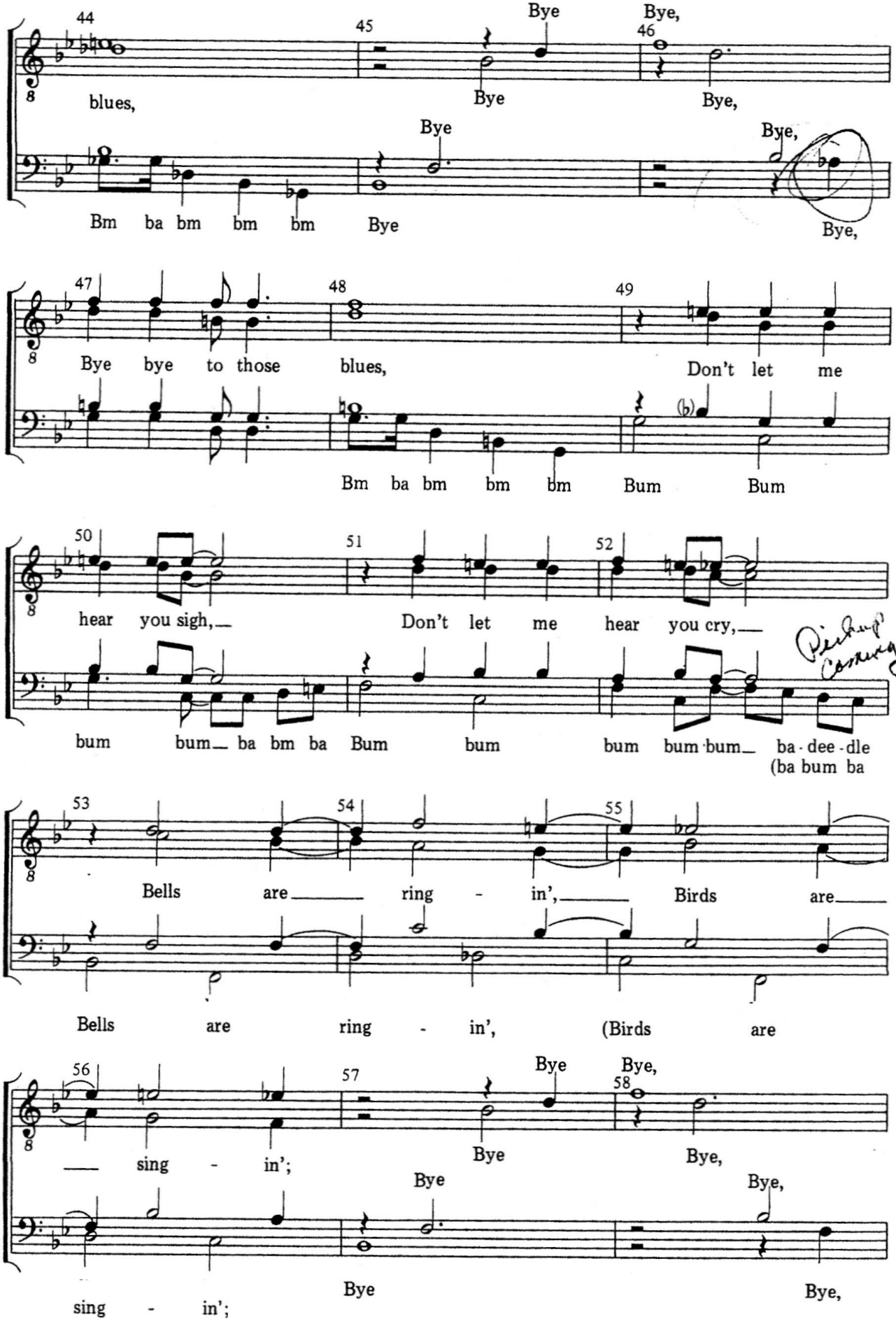
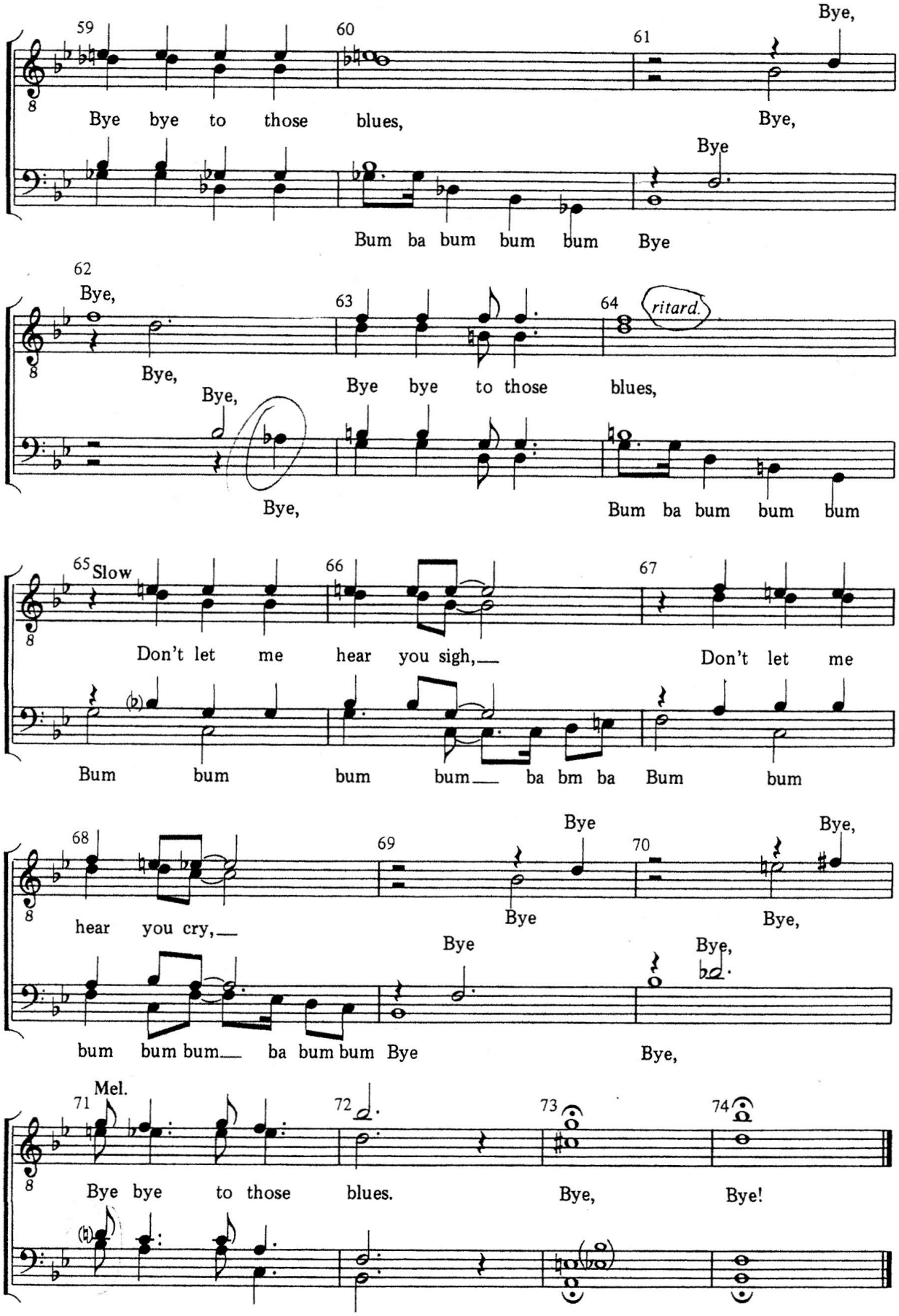

6
7
8
blues "Good - bye".
9 CHORUS I: Brightly
10
11
12
Bye Bye Blues,
13
14
15
16
Bye Bye Blues,
17
18
19
20
Bells ring, Birds sing,
21
22
23
24
Sun is shin - in', No more pin - in';


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:
Bye
42
Bye,
Bye,
43
Bye
Bye,
Bye
bye
to
those
Bye
Bye,
Bye,


44
45
46
blues,
Bye
Bye,
Bye
Bye,
Bm ba bm bm bm
Bye
Bye,
47
48
49
Bye bye to those blues,
Don't let me
Bm ba bm bm bm
Bum
Bum
50
51
52
hear you sigh,
Don't let me hear you cry,
bum bum ba bm ba
Bum bum bum bum bum ba-dee-dle
(ba bum ba
53
54
55
Bells are ring - in',
Birds are
Bells are ring - in',
(Birds are
56
57
58
sing - in';
Bye
Bye,
Bye
Bye,
Bye
Bye,
sing - in';



This arrangement was not written with the intention of its being used in S.P.E.B.S.Q.S.A. contests.

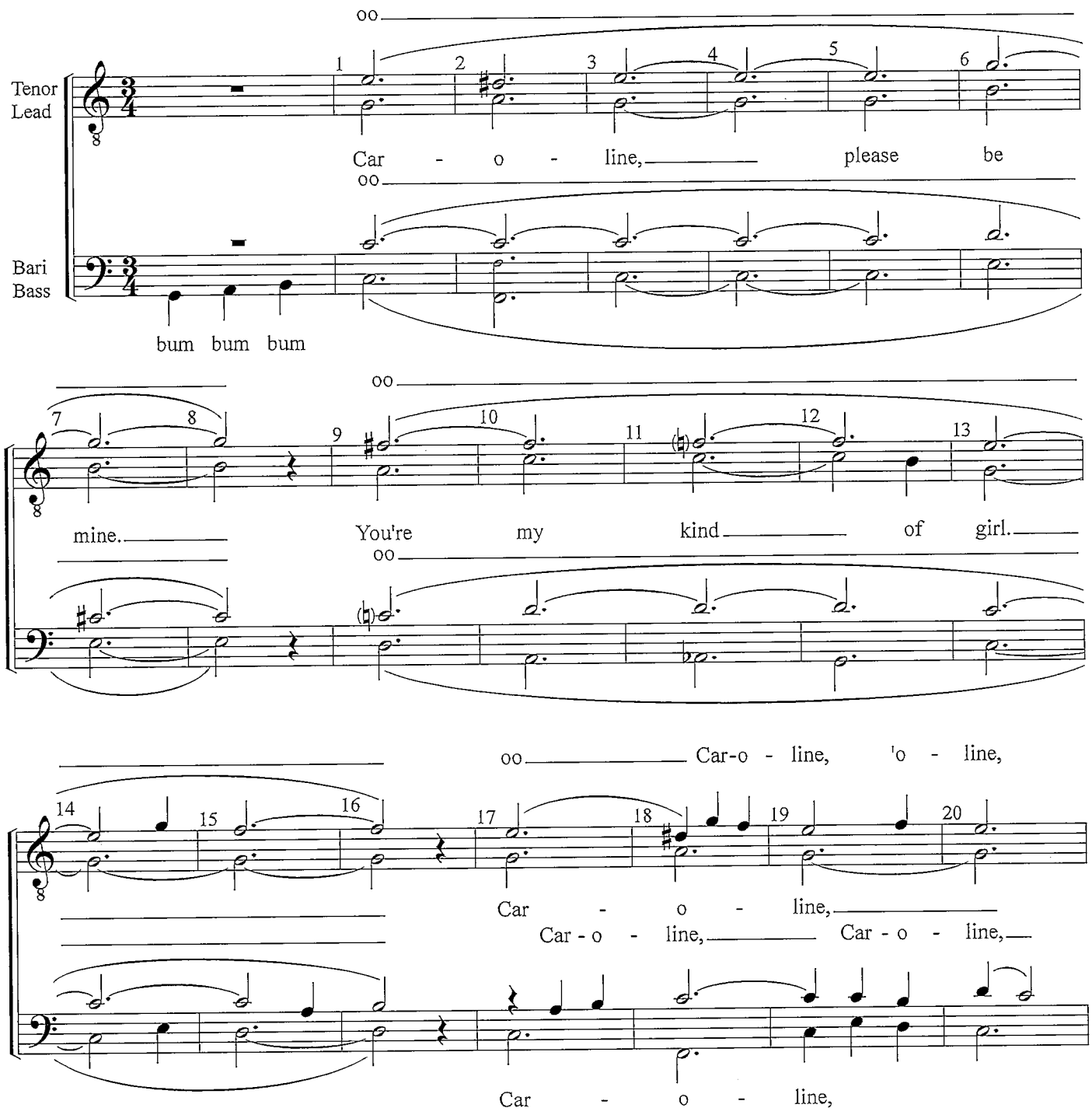
B239954-355

CAROLINE

as sung by ***The Boston Common***

Words and Music by RANDY NEWMAN

Arrangement by LARRY COLE, WALLY CLUETT
and THE BOSTON COMMON



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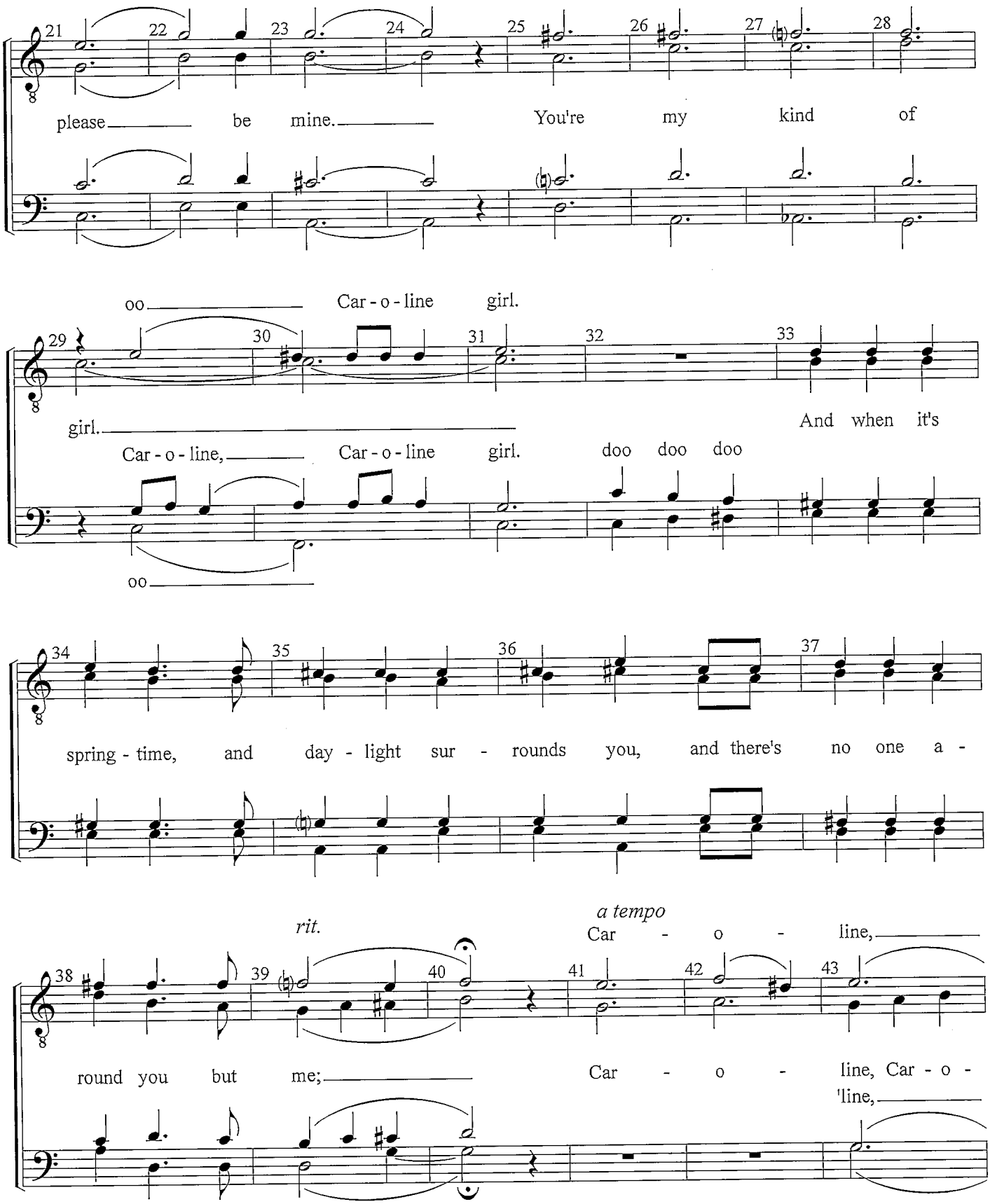
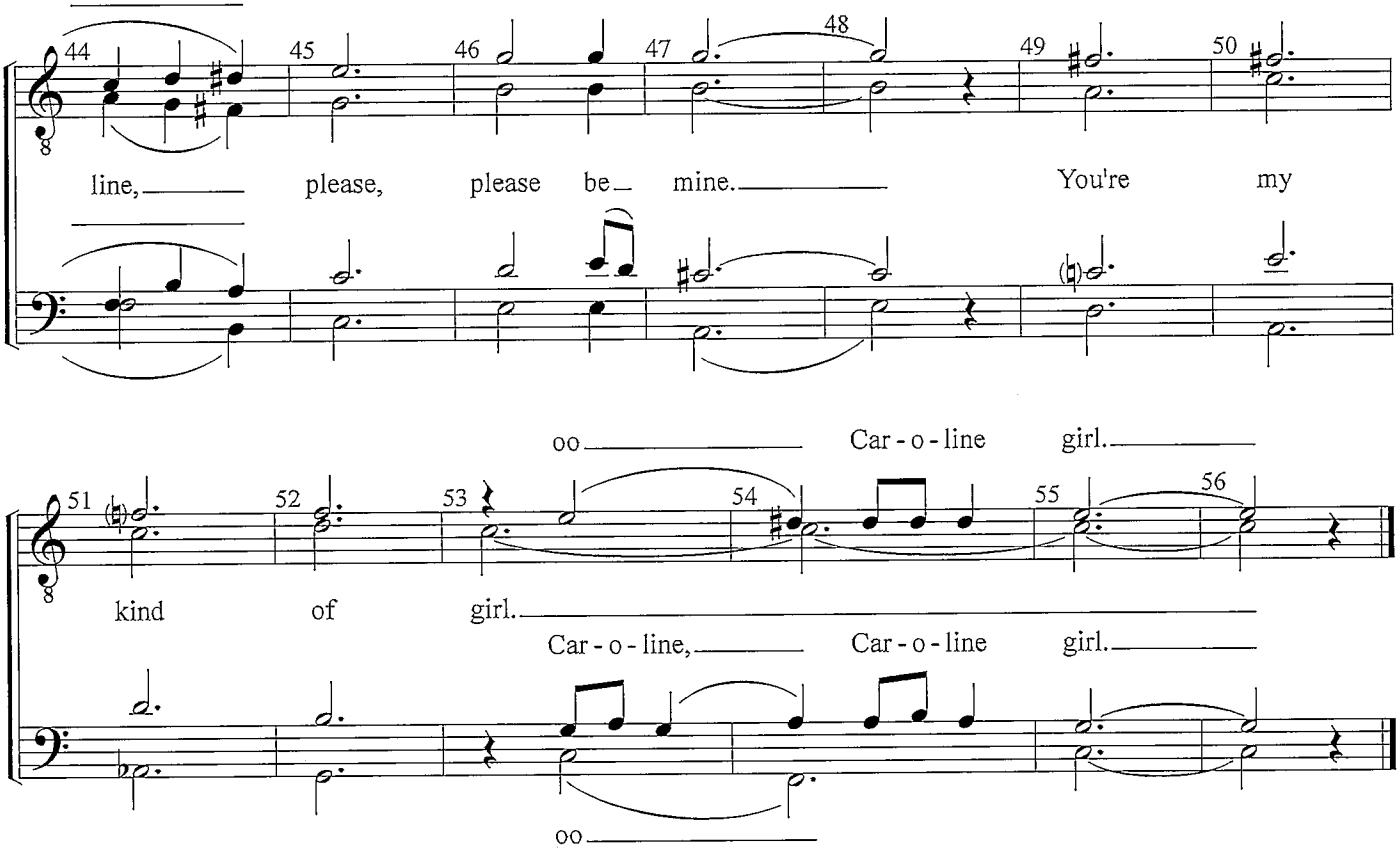

please be mine. You're my kind of
oo Car - o - line girl.
girl. And when it's
Car - o - line, Car - o - line girl. doo doo doo
oo
spring - time, and day - light sur - rounds you, and there's no one a -
rit.
a tempo
Car - o - line,
round you but me; Car - o - line, Car - o -
'line,



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.*

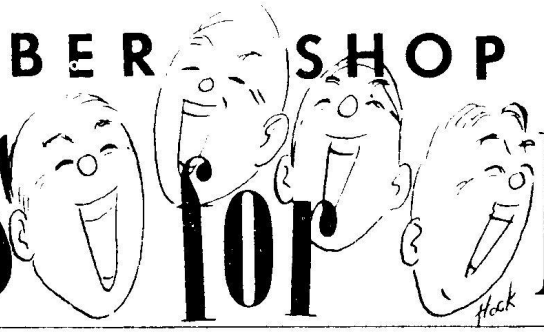
Sing this arrangement gently, with great legato, highlighting the simple, elegant melody. Although the Boston Common sang this song in D flat, feel free to pitch it where it best fits your lead singer/section.

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.

4 C-1

BARBER SHOP

SONGS for MEN



NO. J-6

THE CHORDBUSTER MARCH

composed and arranged by

W. A. WYATT

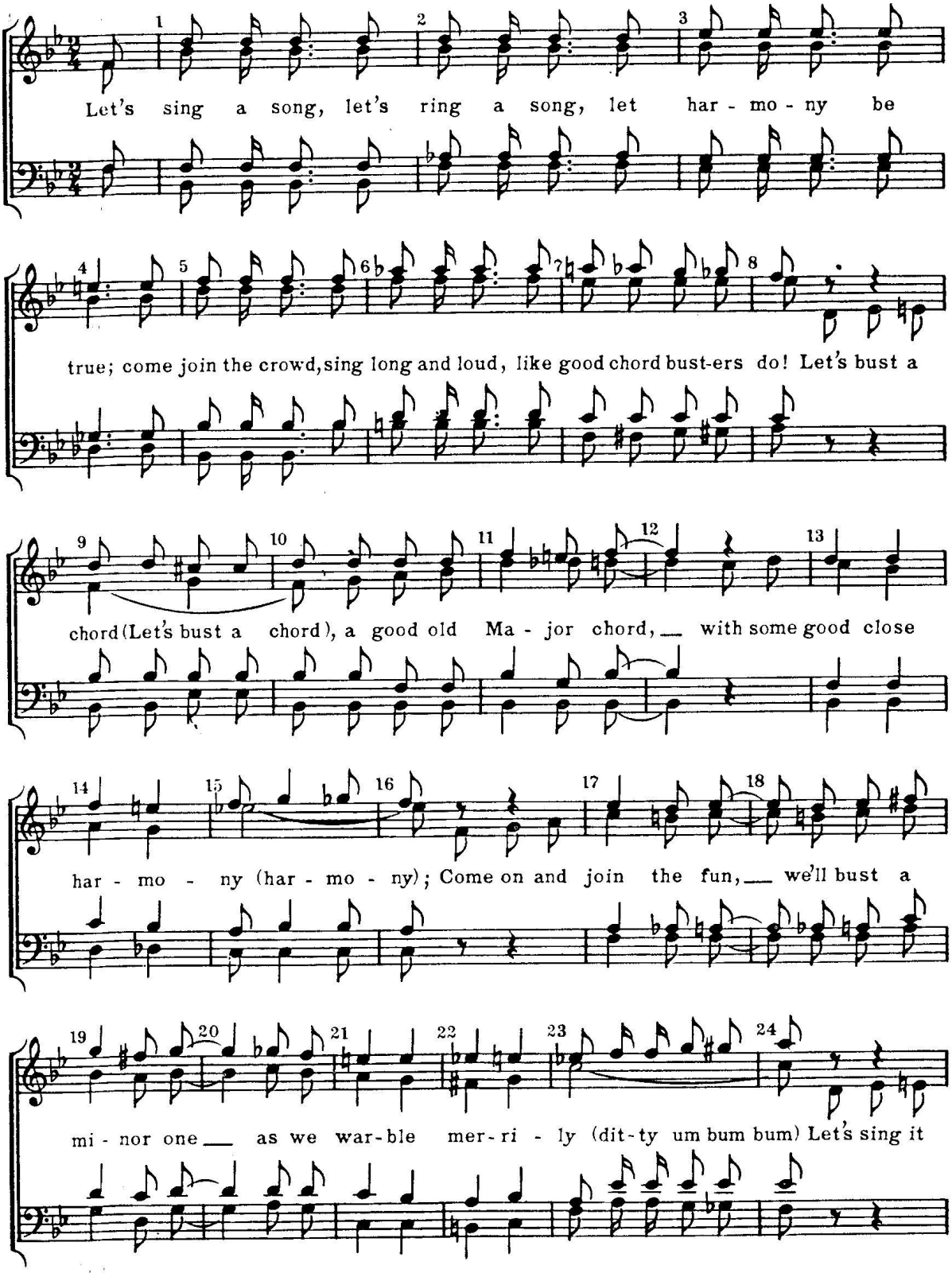
Originally published by the Sunshine District as the 1962 "Song of the Year" and introduced and popularized by the SUN TONES, 1961 International Champions.

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

INC.

THE CHORDBUSTER MARCH

Composed and arranged by
W. A. WYATT



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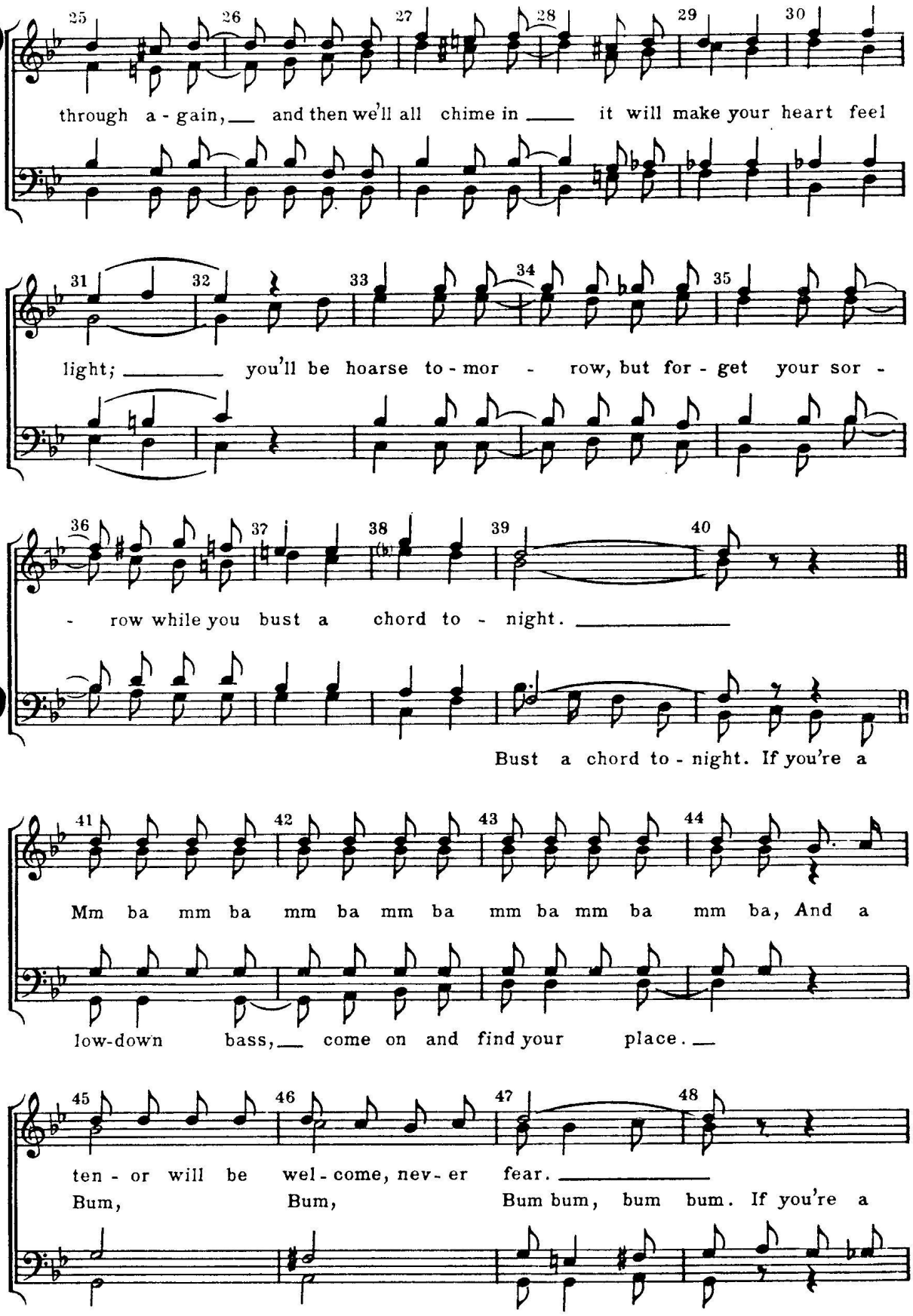
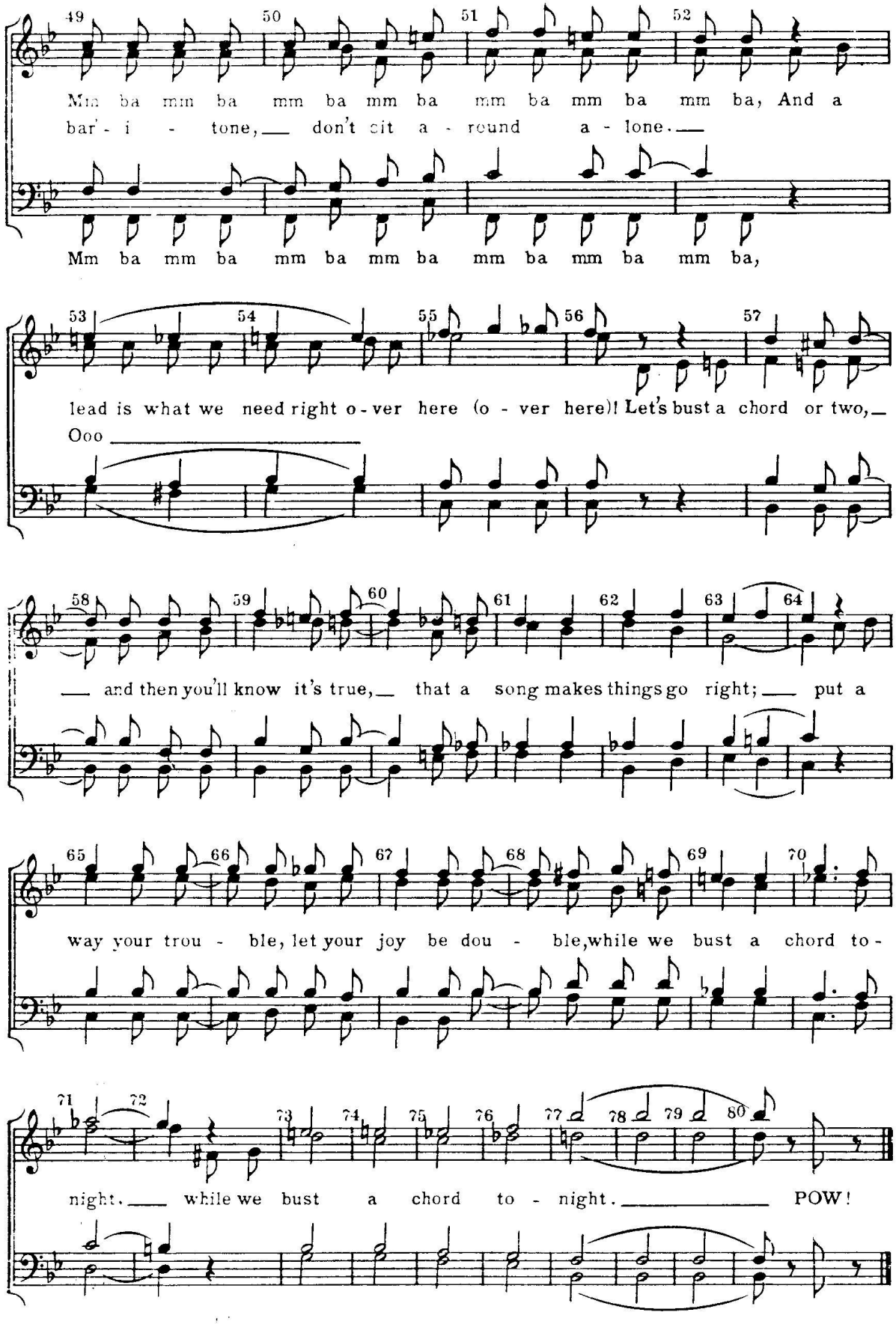
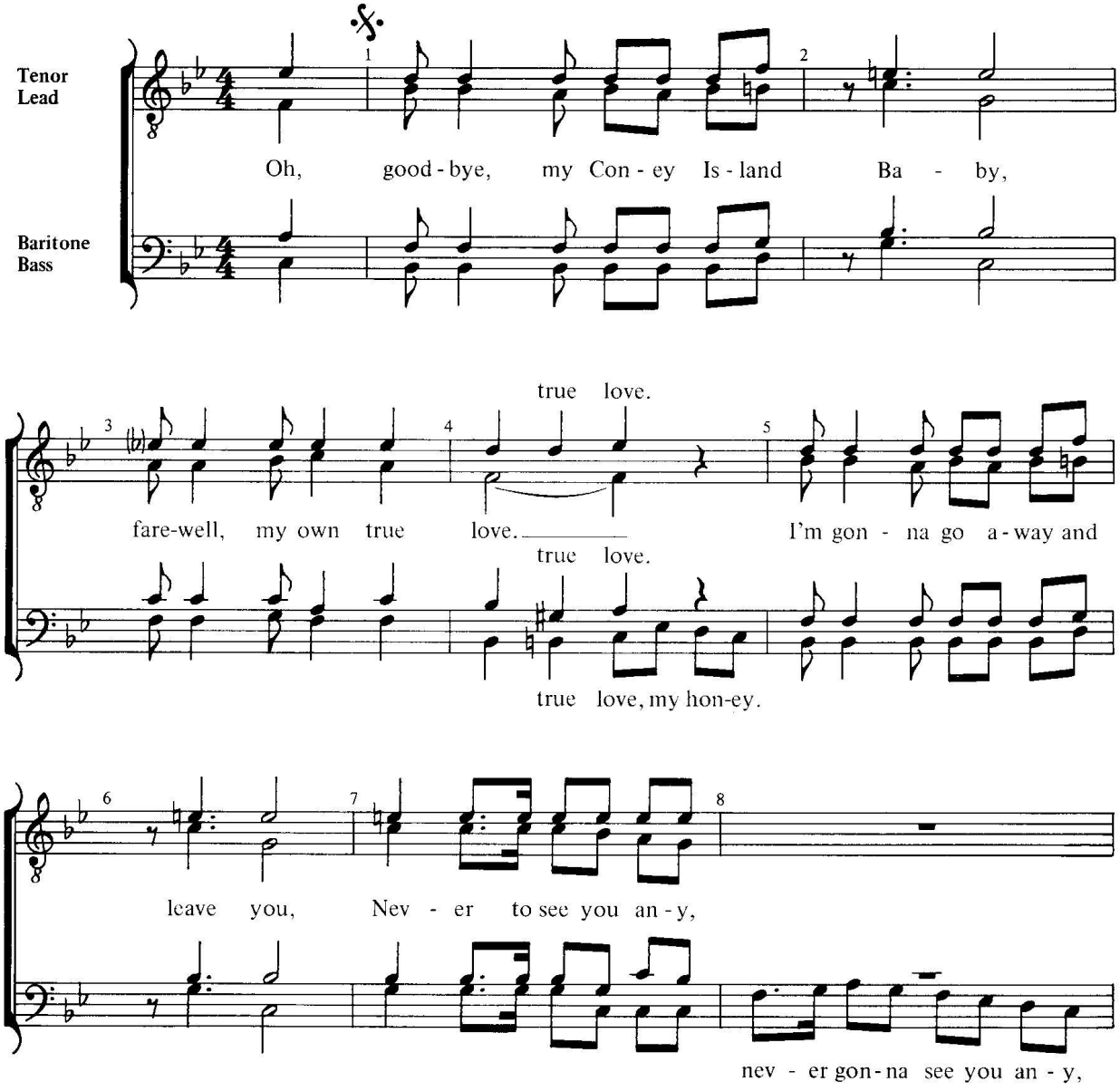

25 26 27 28 29 30
through a - gain, and then we'll all chime in it will make your heart feel
31 32 33 34 35
light; you'll be hoarse to - mor - row, but for - get your sor -
36 37 38 39 40
- row while you bust a chord to - night.
Bust a chord to - night. If you're a
41 42 43 44
Mm ba mm ba mm ba mm ba mm ba mm ba 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 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



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(2nd time - ritard - - - - -

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

freely

so long for - ev - er.

gain. So good-bye,
gain, re - turn a - gain. fare-well,

Bmm

a tempo

To Coda

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

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

ho, some girl some

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

girl we meet ar-

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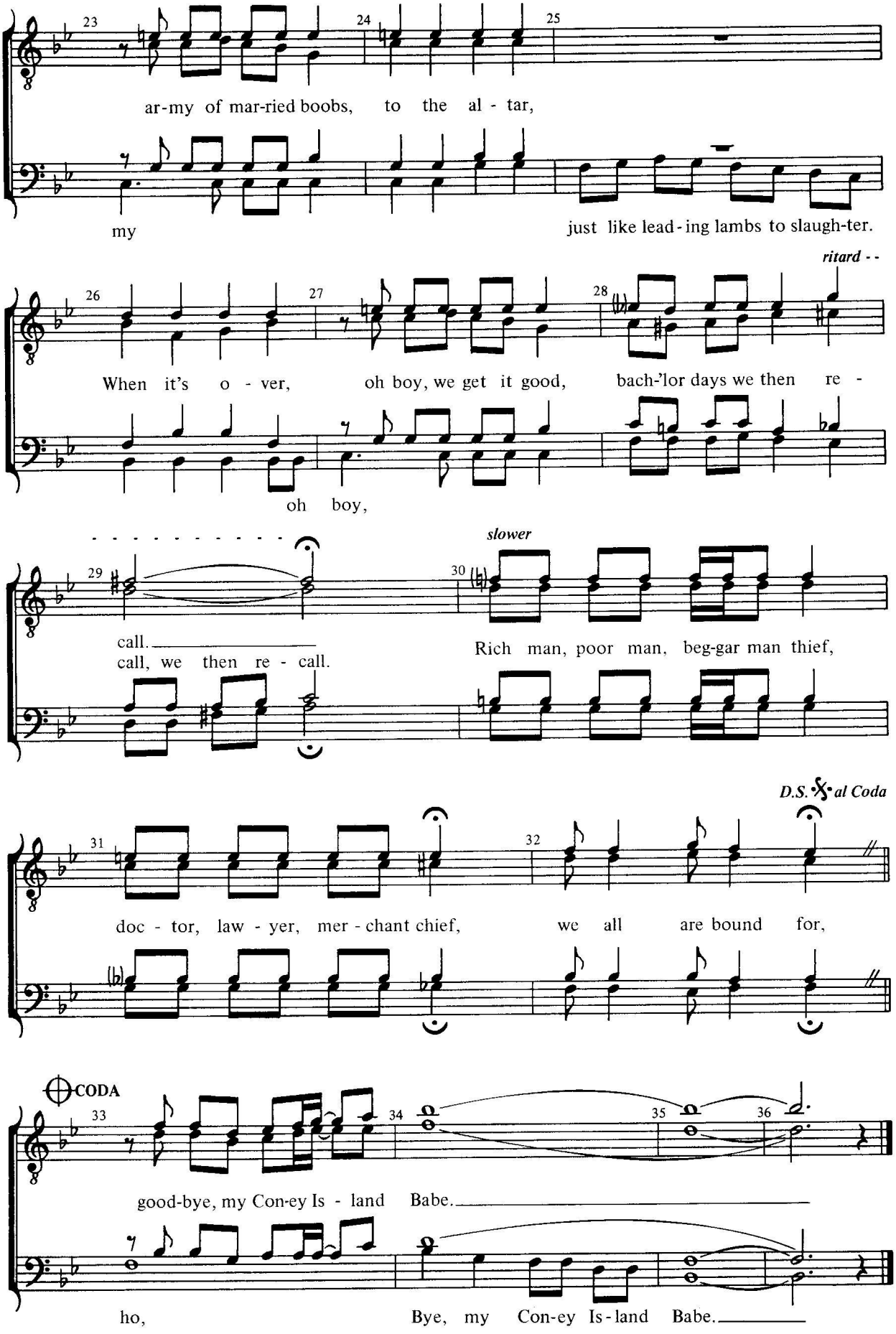
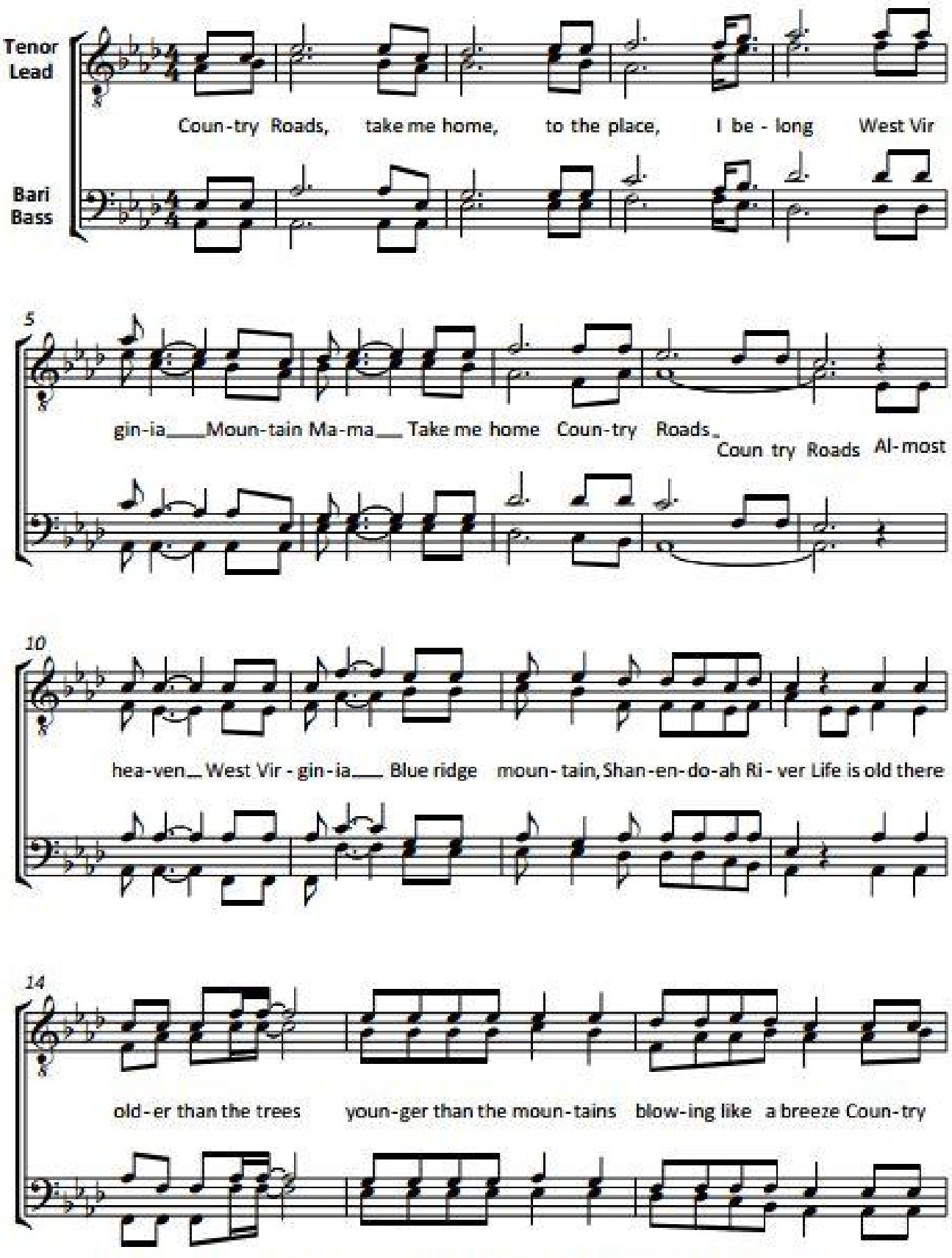

23
24
25
ar-my of mar-ried boobs, to the al - tar,
my
just like lead-ing lambs to slaugh-ter.
ritard - -
26
27
28
When it's o - ver, oh boy, we get it good, bach-'lor days we then re -
oh boy,
slower
29
30
call.
call, we then re - call.
Rich man, poor man, beg-gar man thief,
D.S. 𝄋 al Coda
31
32
doc - tor, law - yer, mer - chant chief, we all are bound for,
CODA
33
34
35
36
good-bye, my Con-ey Is - land Babe.
ho,
Bye, my Con-ey Is-land Babe.

Take Me Home, Country Roads

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

Arranged by **Renee Craig**

Transcribed by BG & AS



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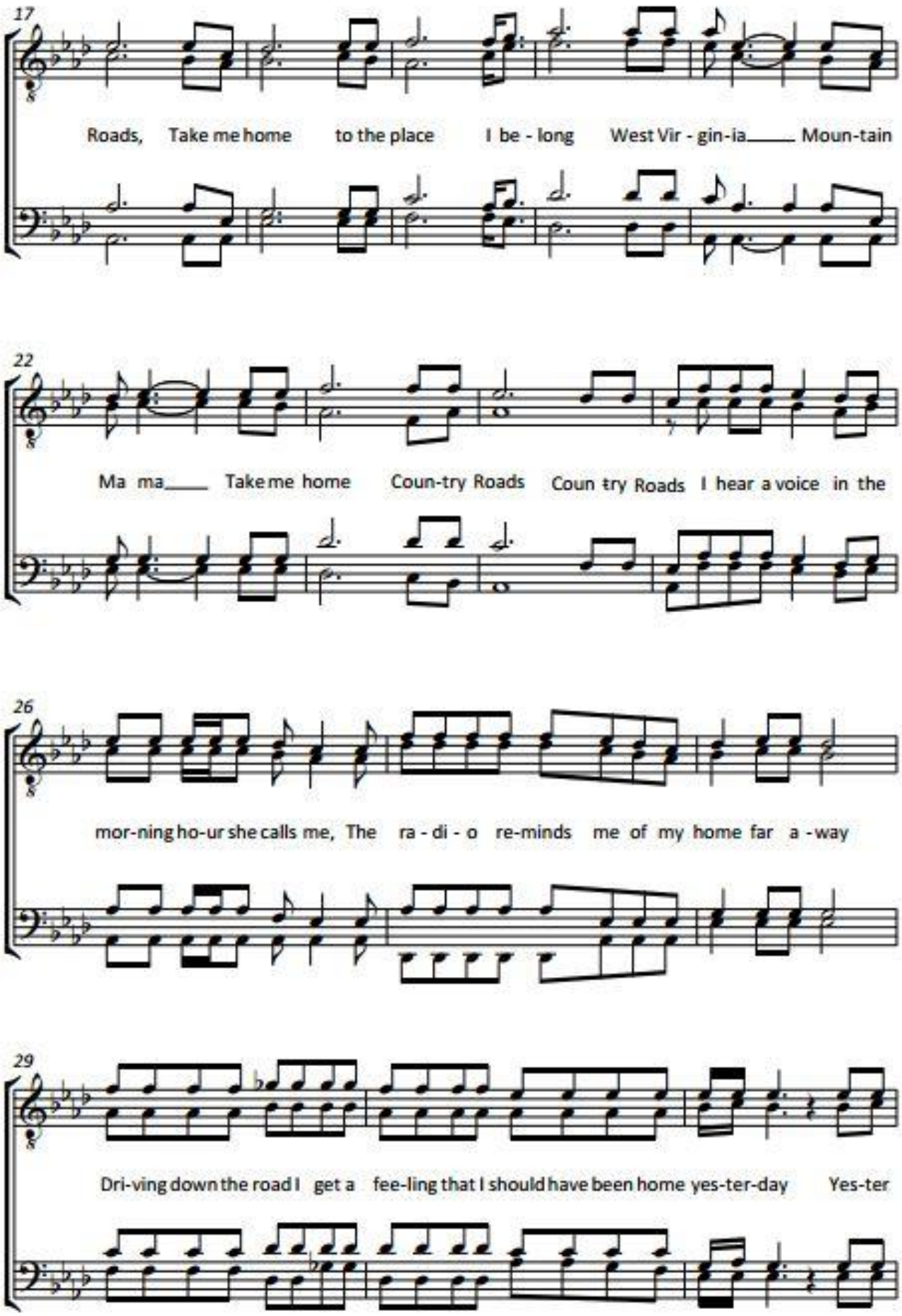
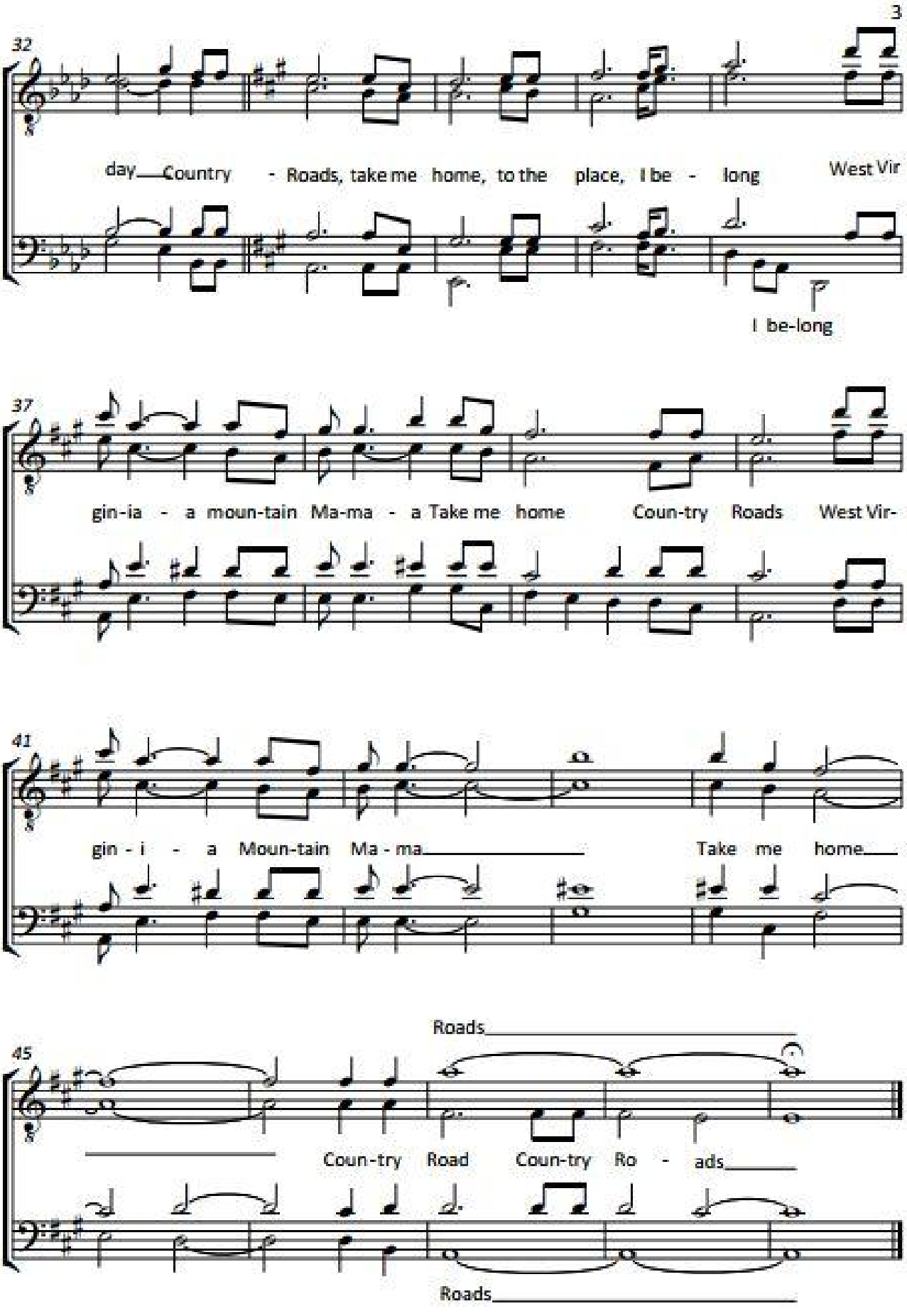

17
Roads, Take me home to the place I be - long West Vir - gin-ia Moun-tain
22
Ma ma Take me home Coun-try Roads Coun try Roads I hear a voice in the
26
mor-ning ho-ur she calls me, The ra - di - o re-minds me of my home far a - way
29
Dri-ving down the road I get a fee-ling that I should have been home 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

Stock No. 205533

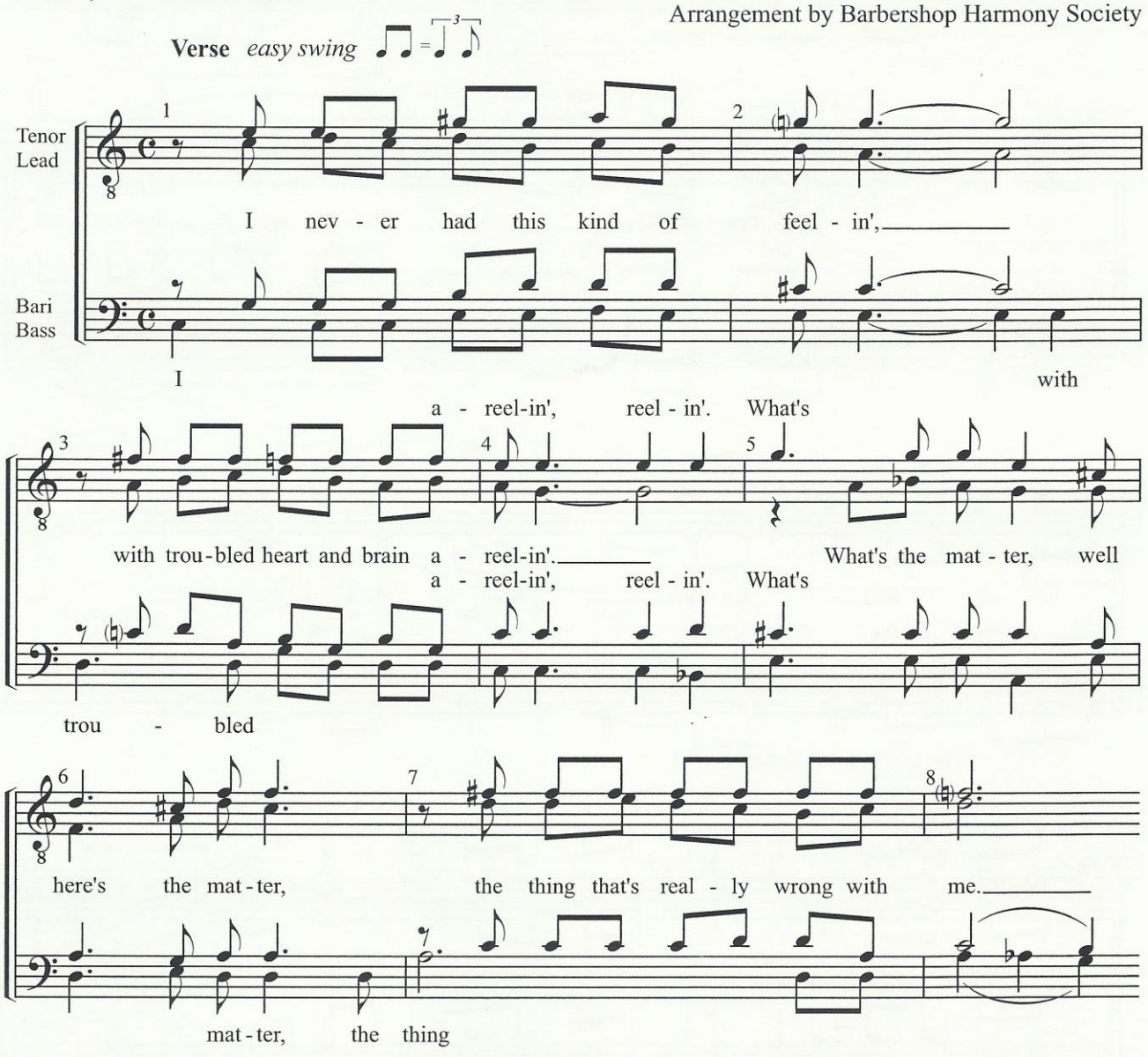
published by
The Barbershop Harmony Society
110 - Seventh Avenue North, Nashville, TN 37203 | www.harmonymarketplace.com | 800-876-SING

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*



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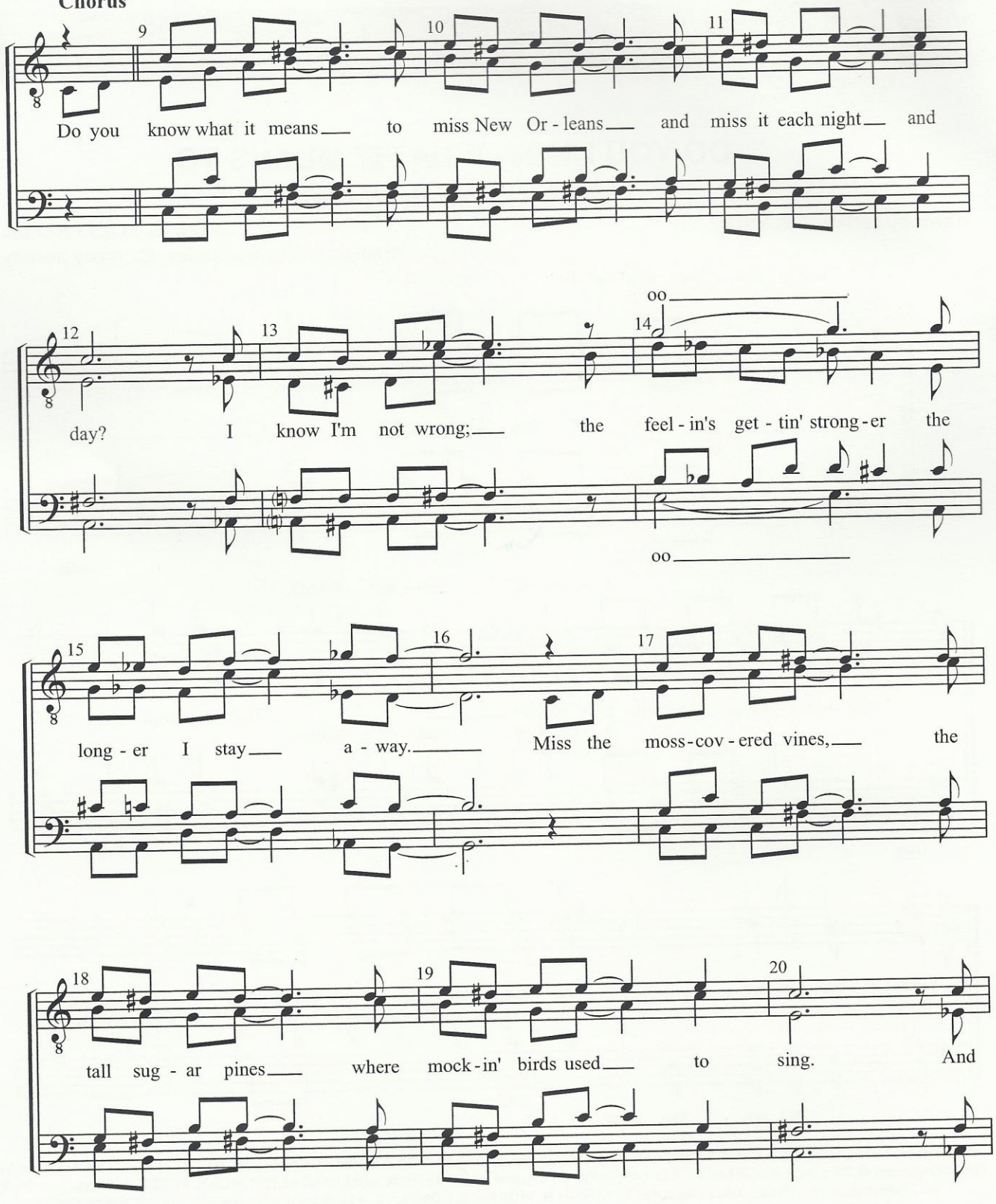
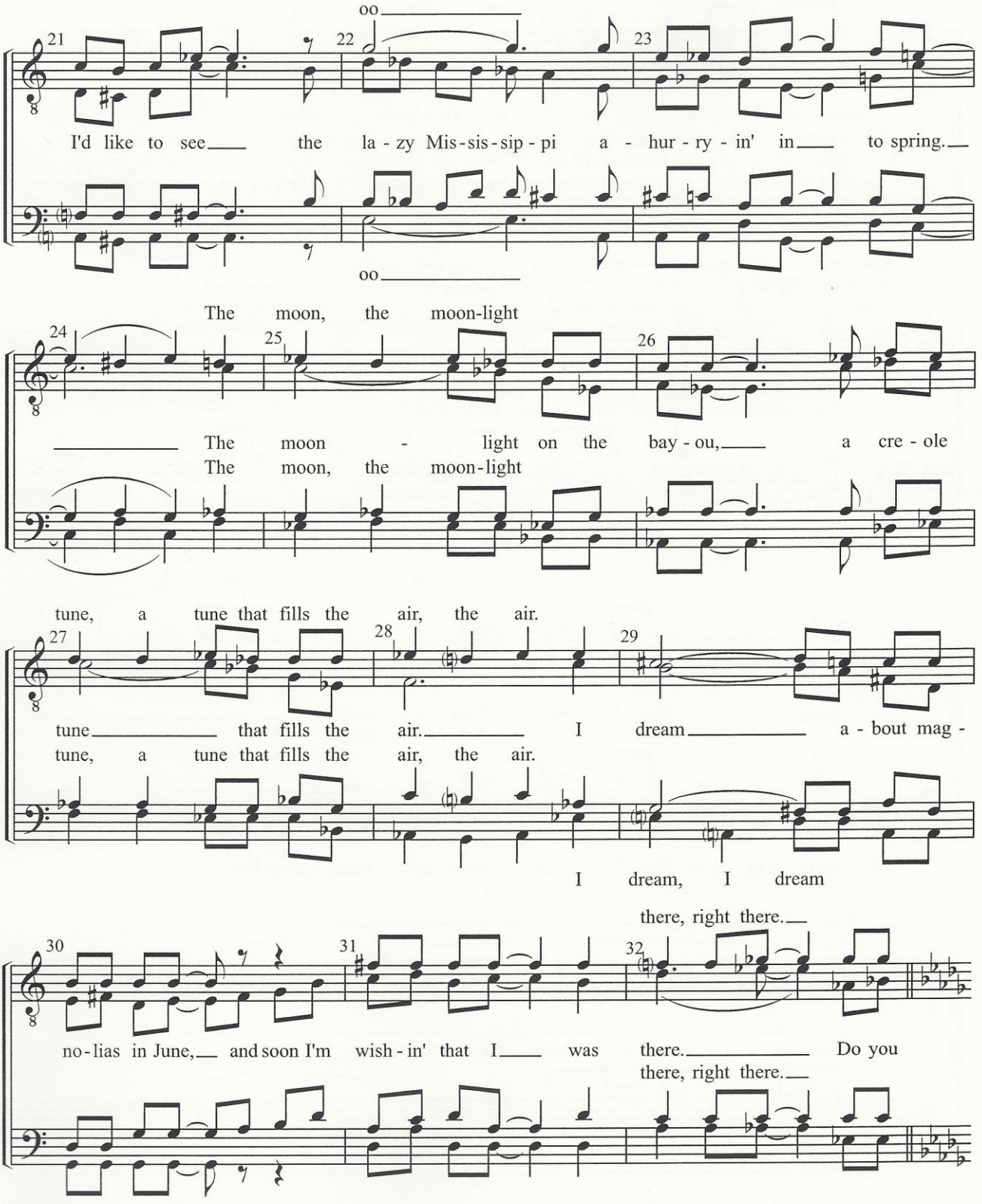
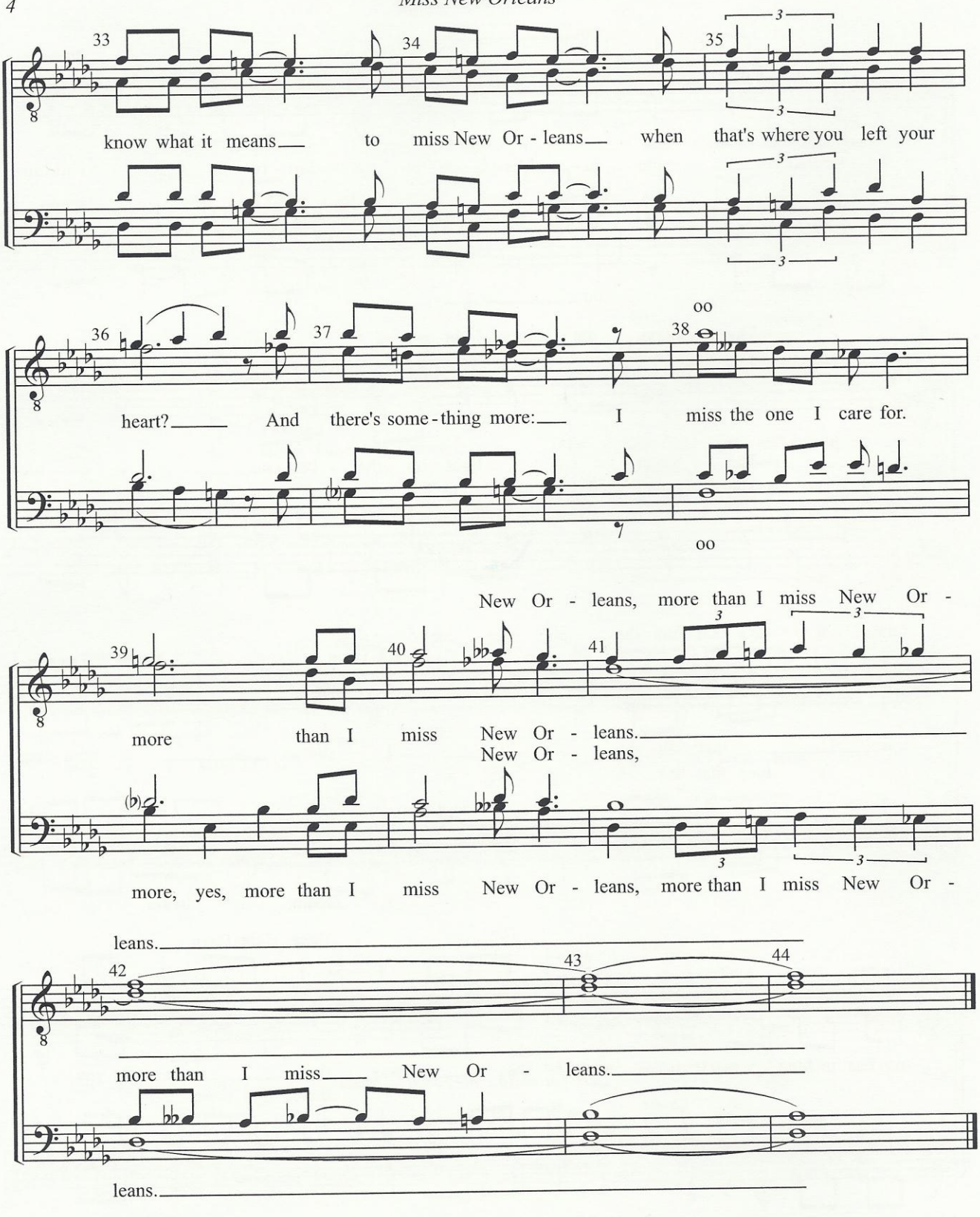
Chorus


9
10
11
Do you know what it means to miss New Or - leans and miss it each night and
12
13
14
oo
day? I know I'm not wrong; the feel - in's get - tin' strong - er the
oo
15
16
17
long - er I stay a - way. Miss the moss - cov - ered vines, the
18
19
20
tall sug - ar pines where mock - in' birds used to sing. And


21
22
23
oo
I'd like to see the la - zy Mis - sis - sip - pi a - hur - ry - in' in to spring.
oo
The moon, the moon-light
24
25
26
The moon - light on the bay - ou, a cre - ole
The moon, the moon-light
tune, a tune that fills the air, the air.
27
28
29
tune that fills the air. I dream a - bout mag -
tune, a tune that fills the air, the air.
I dream, I dream
there, right there.
30
31
32
no - lias in June, and soon I'm wish - in' that I was there. Do you
there, right there.


33
34
35
know what it means to miss New Or - leans when that's where you left your
36
37
38
oo
heart? And there's some - thing more: I miss the one I care for.
oo
New Or - leans, more than I miss New Or -
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 -
leans.
42
43
44
more than I miss New Or - leans.
leans.

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 becaming 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.

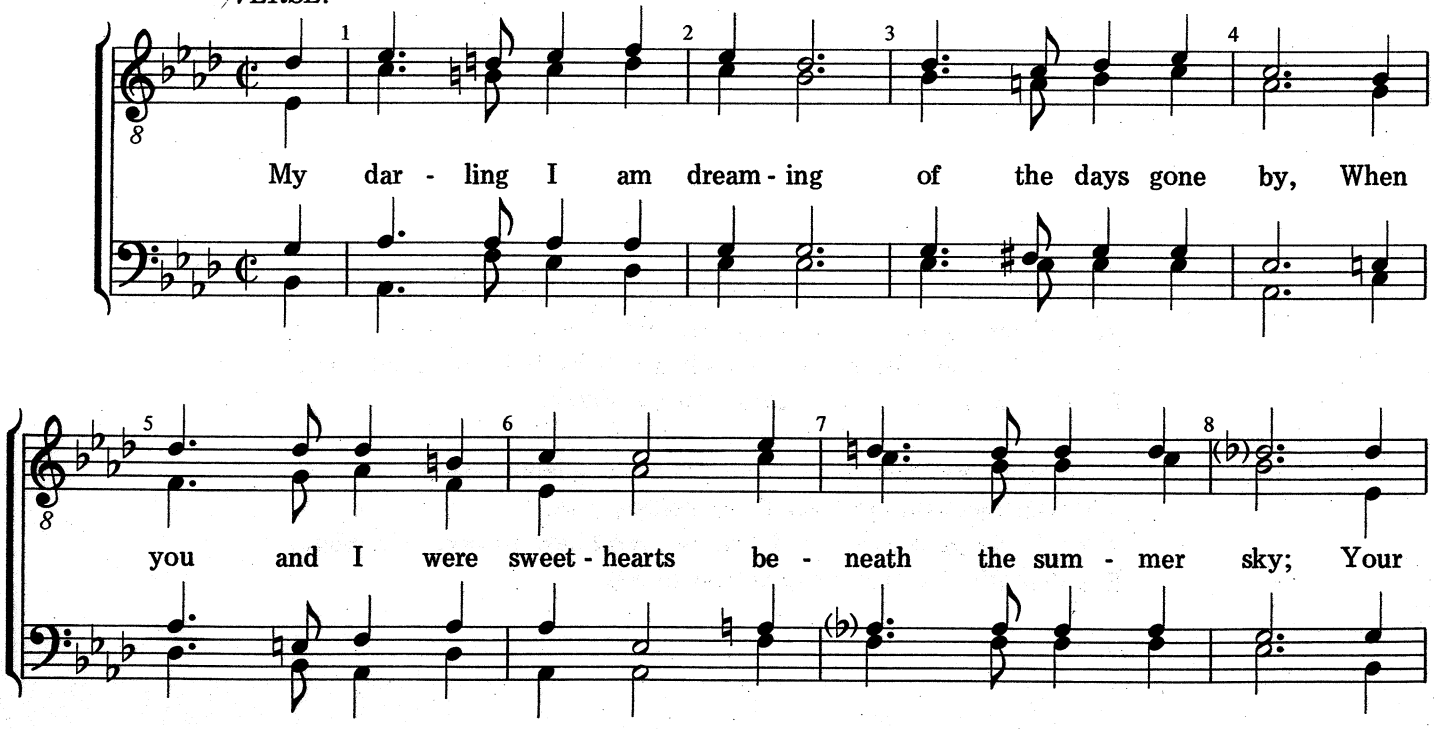
DOWN BY THE OLD MILL STREAM

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:



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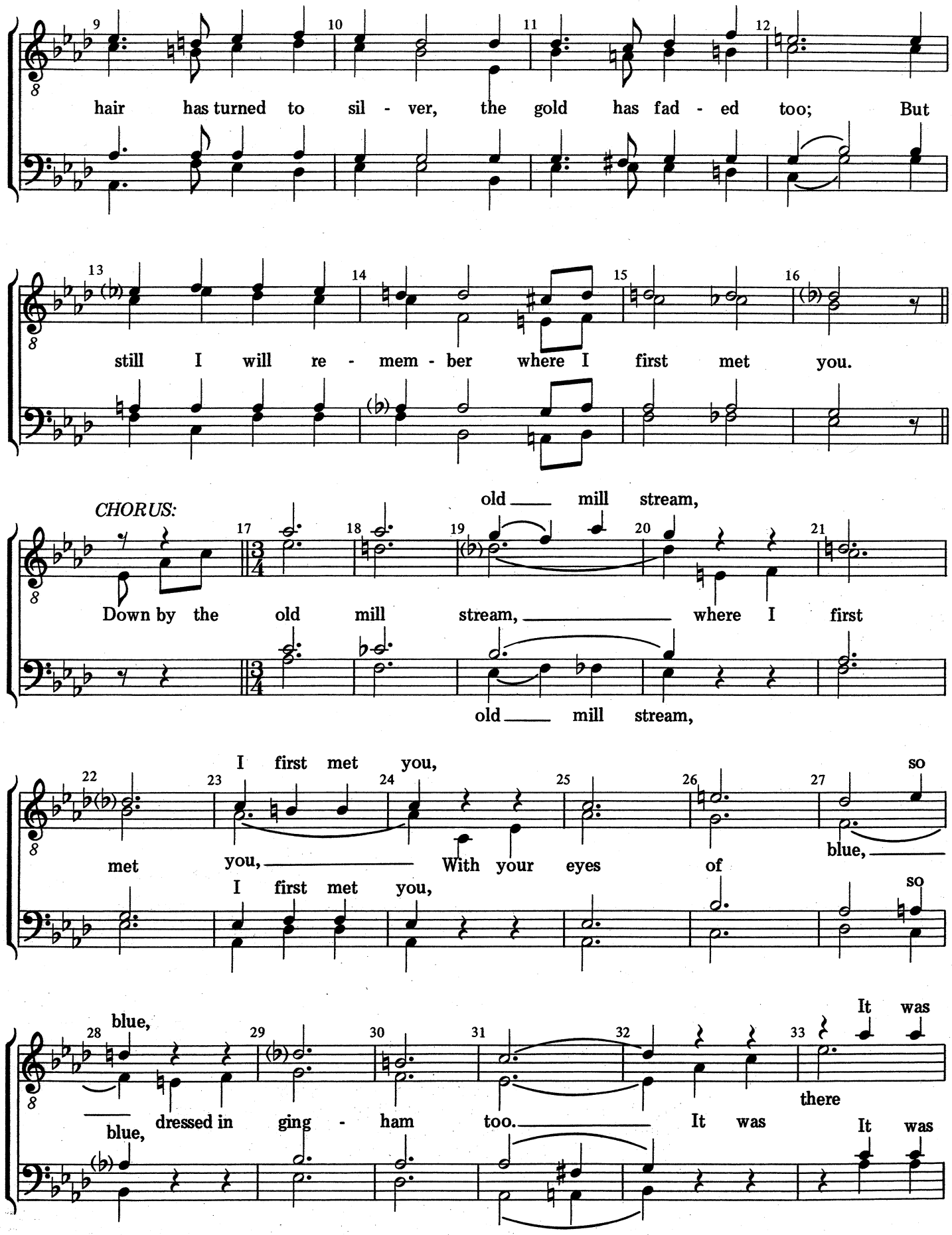
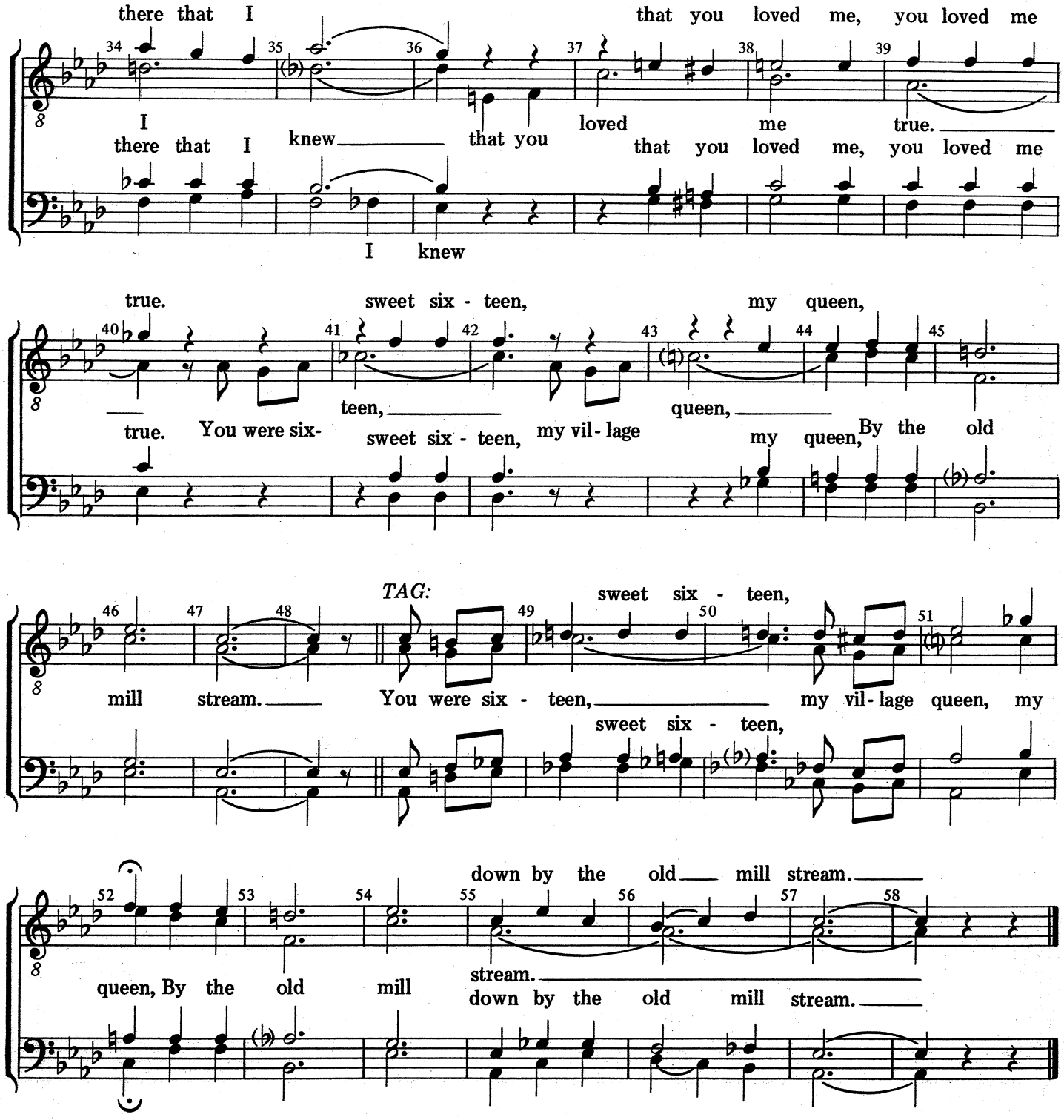

hair has turned to sil - ver, the gold has fad - ed too; But
still I will re - mem - ber where I first met you.
CHORUS:
old ___ mill stream,
Down by the old mill stream, ___ where I first
old ___ mill stream,
I first met you,
so
met you, ___ With your eyes of
blue, ___
I first met you,
so
blue,
It was
dressed in ging - ham too. ___ It was
there
blue,
It was

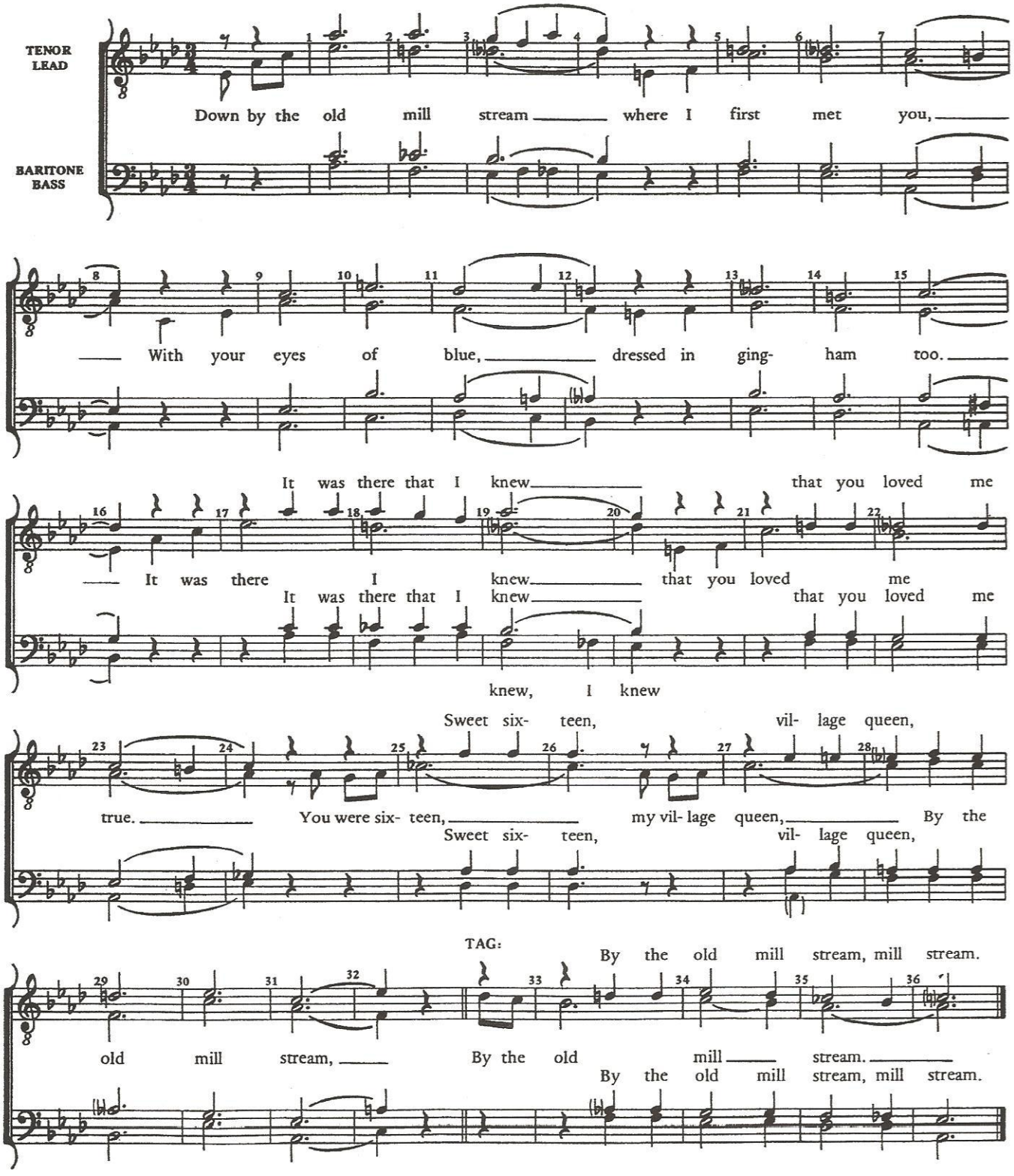


Additional verse:

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**



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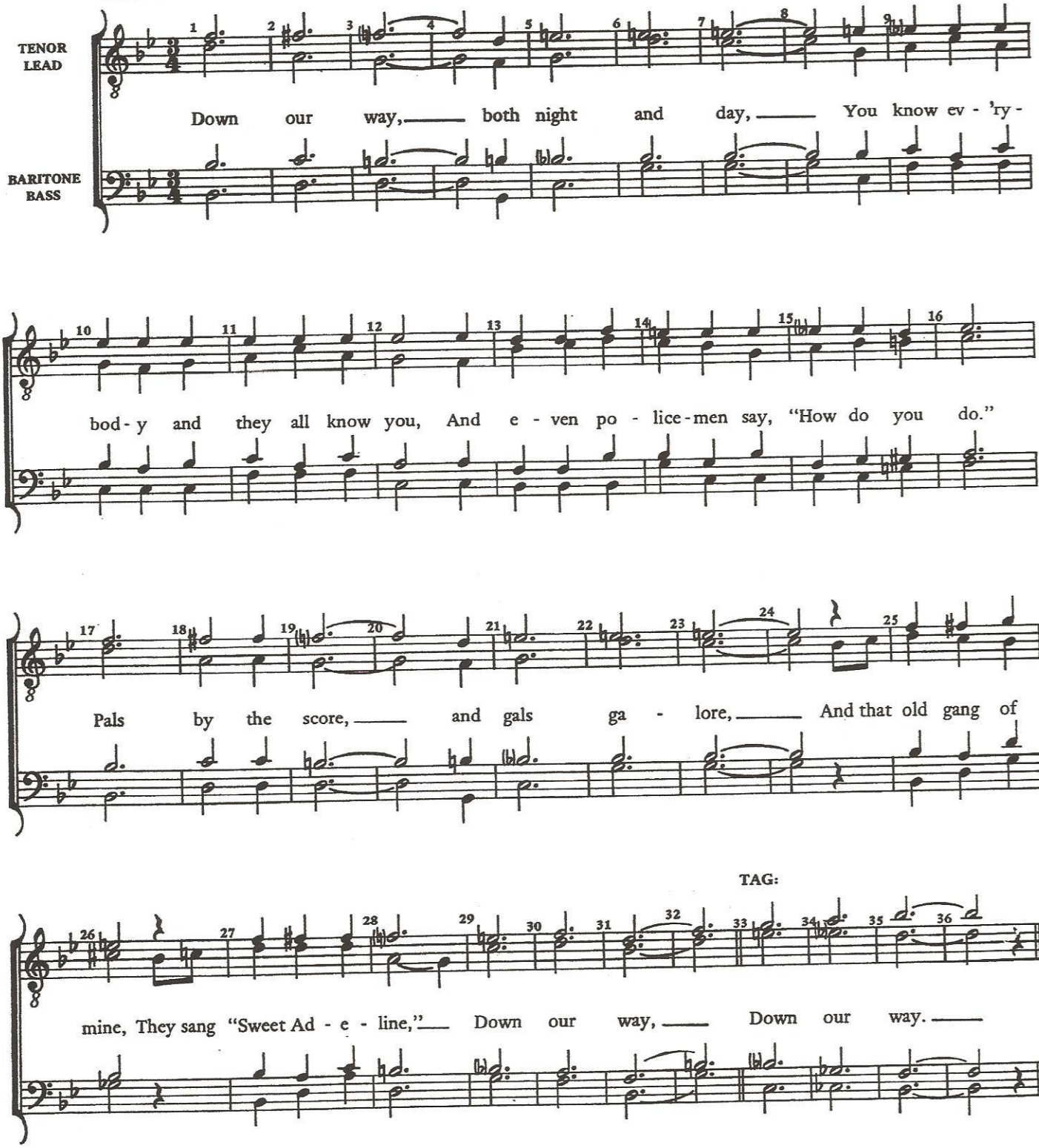
DOWN OUR WAY

1927

By AL STEDMAN & FRED HUGHES
Arr. FLOYD CONNETT

CHORUS:



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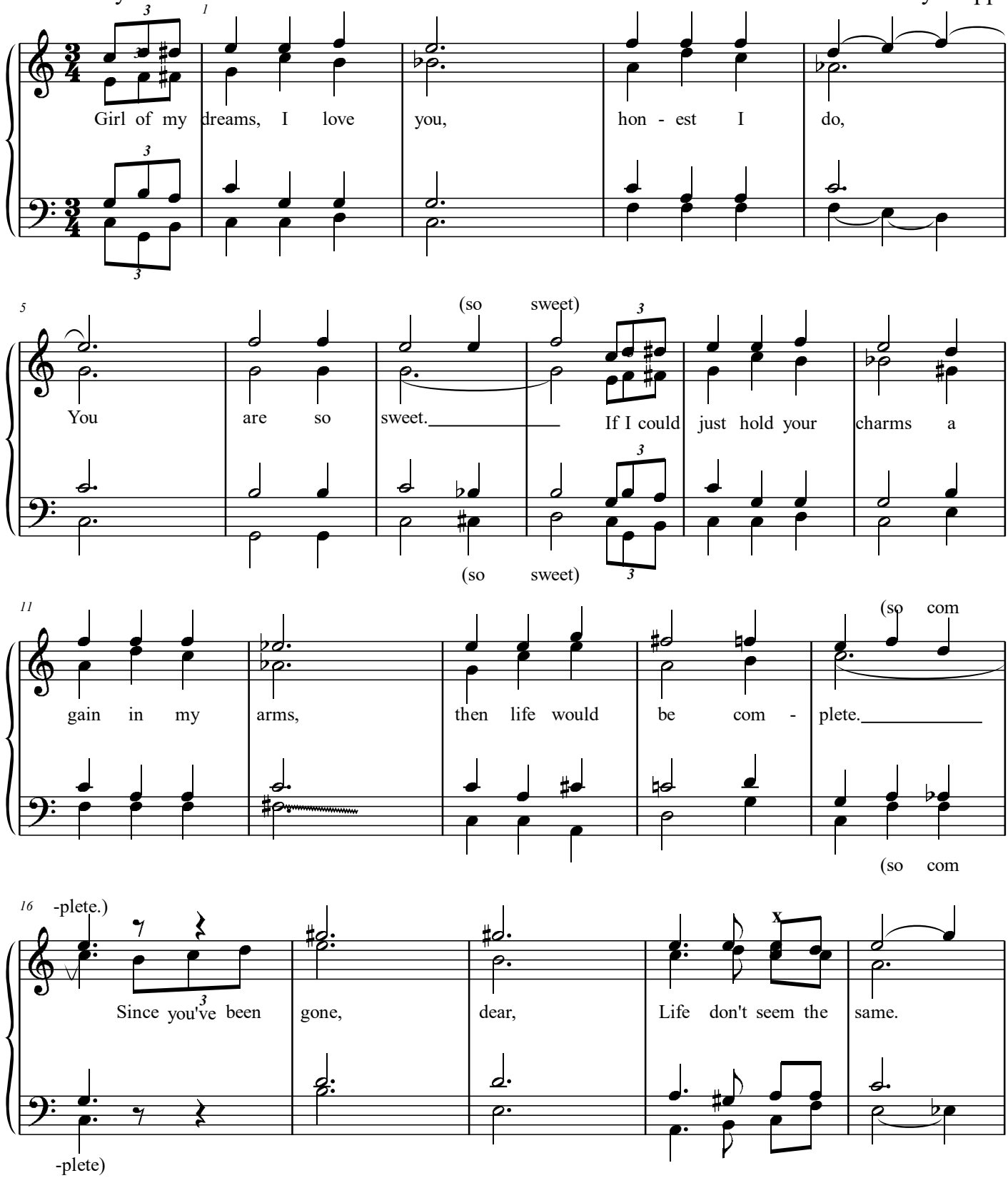
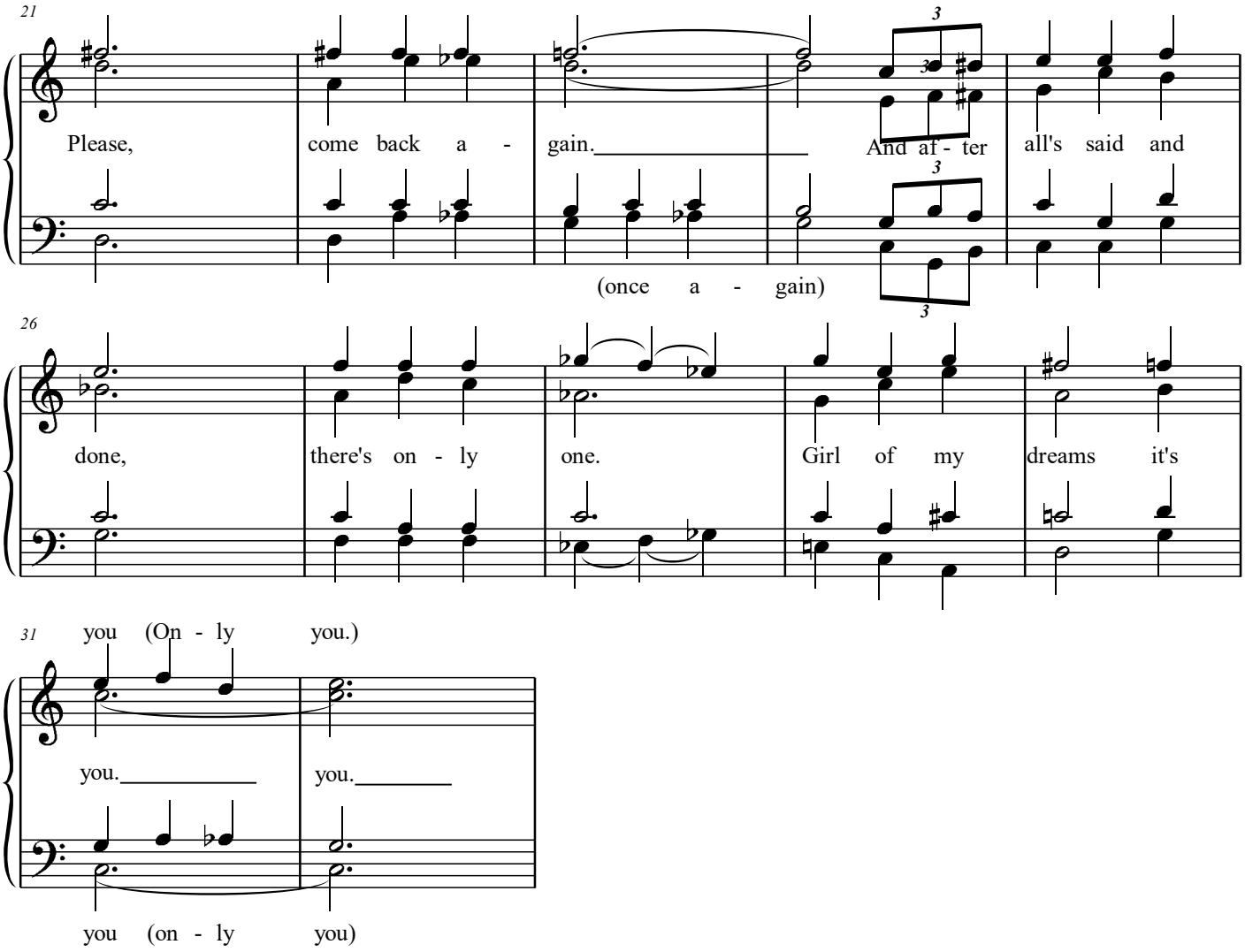
4/20/2023

Girl Of My Dreams

Phil Embury

Sunny Clapp



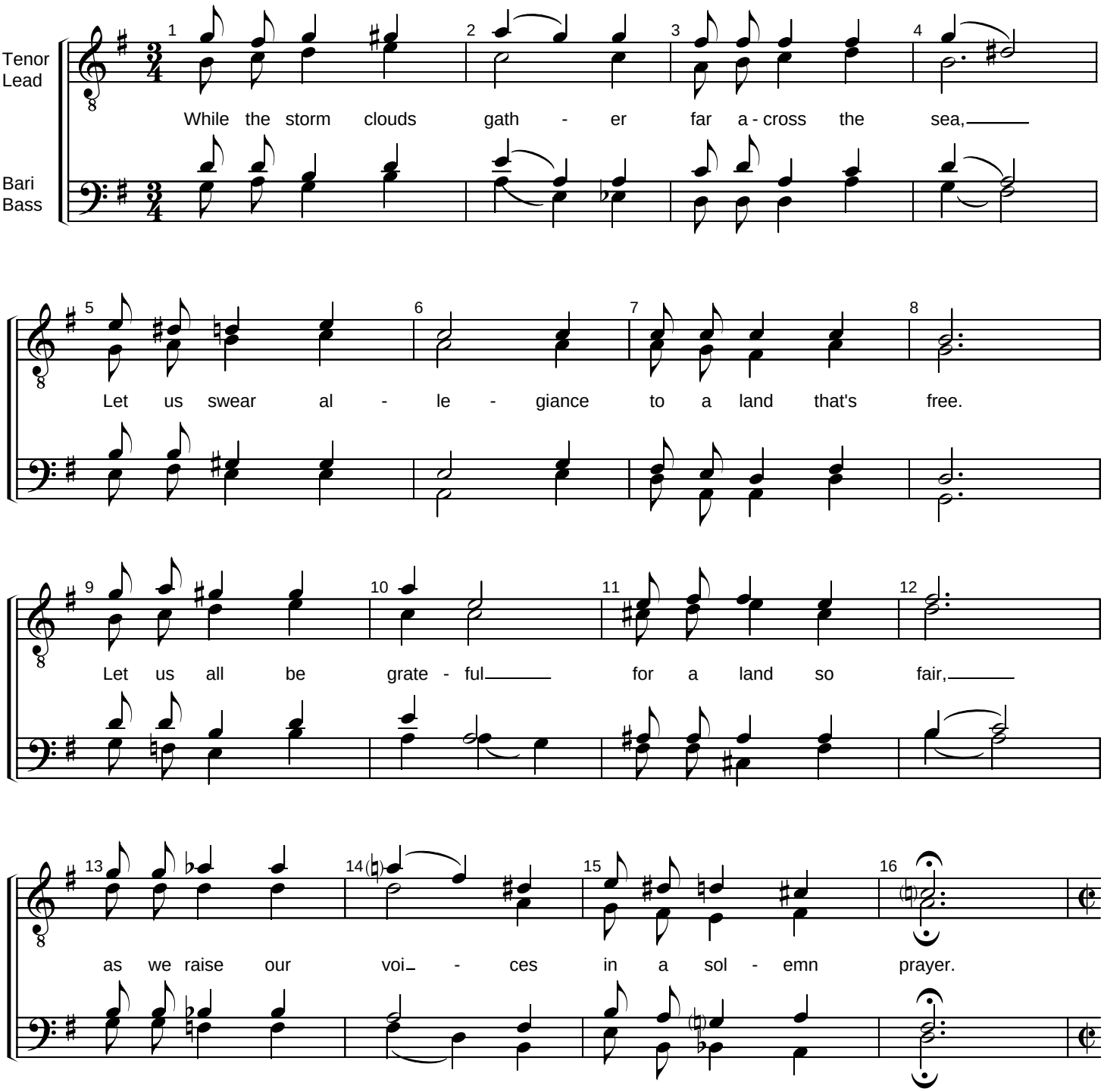

21
Please, come back a - gain. And af - ter all's said and
(once a - gain)
26
done, there's on - ly one. Girl of my dreams it's
31
you (On - ly you.)
you. you.
you (on - ly you)

GOD BLESS AMERICA

Words and Music by Irving Berlin

Arranged by Greg Lyne

Verse: ***freely***



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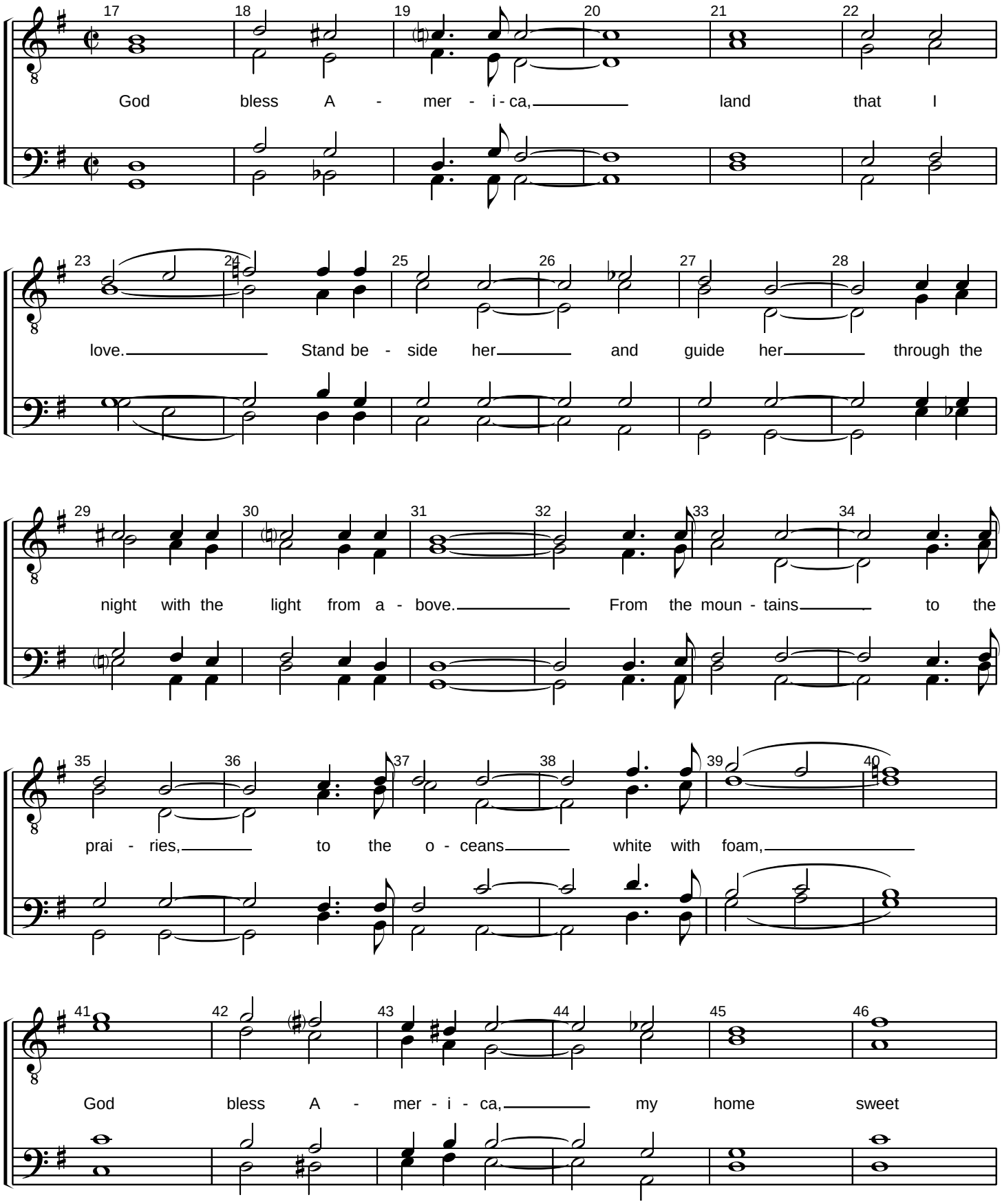
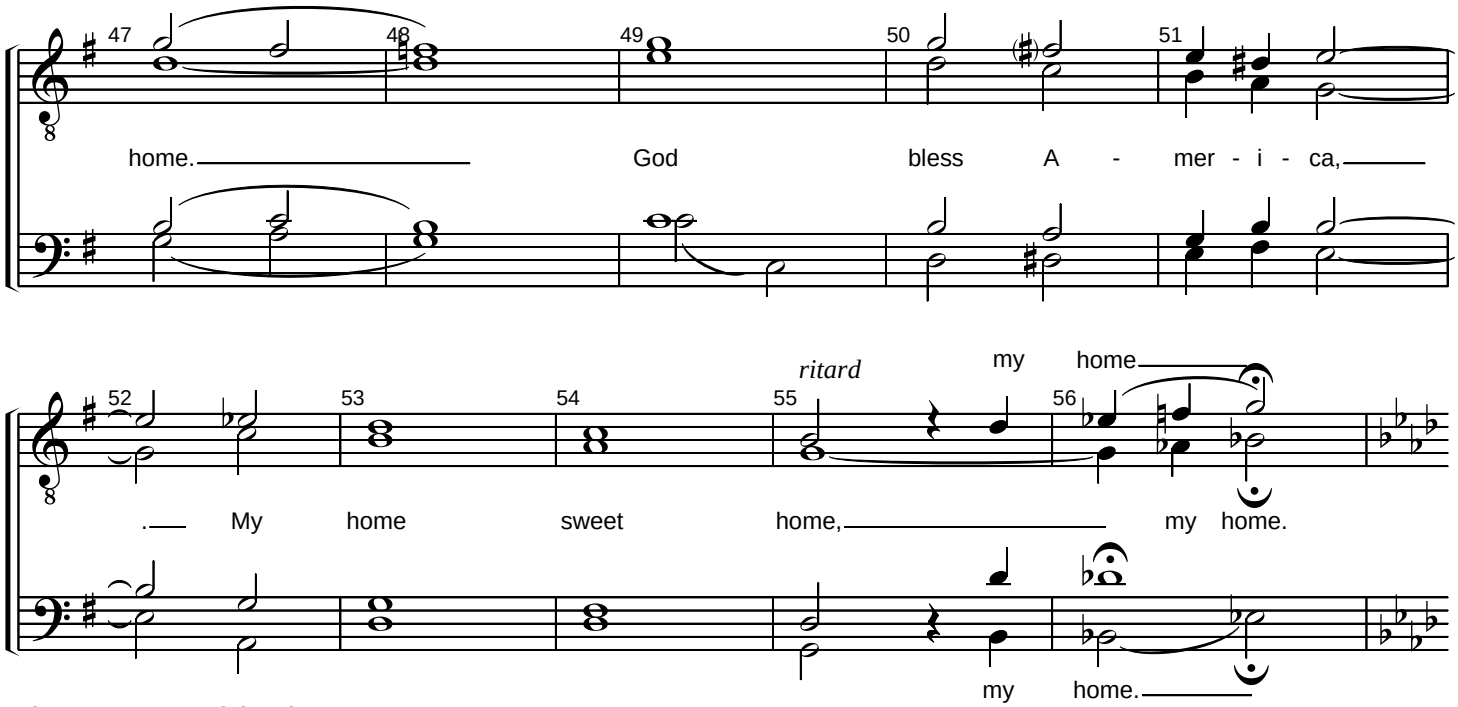
Last Revised - 09/12/2007

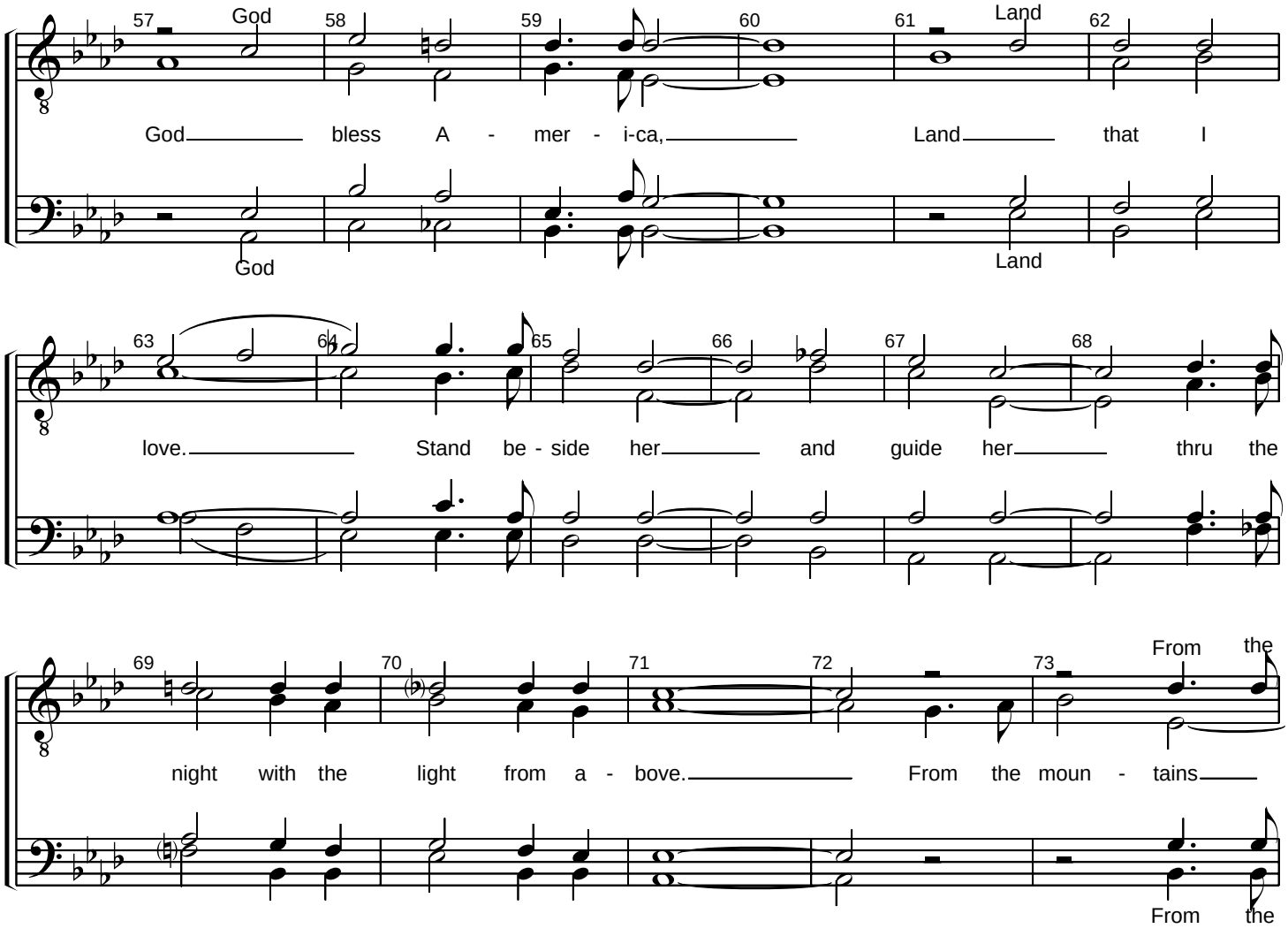
Chorus 1:

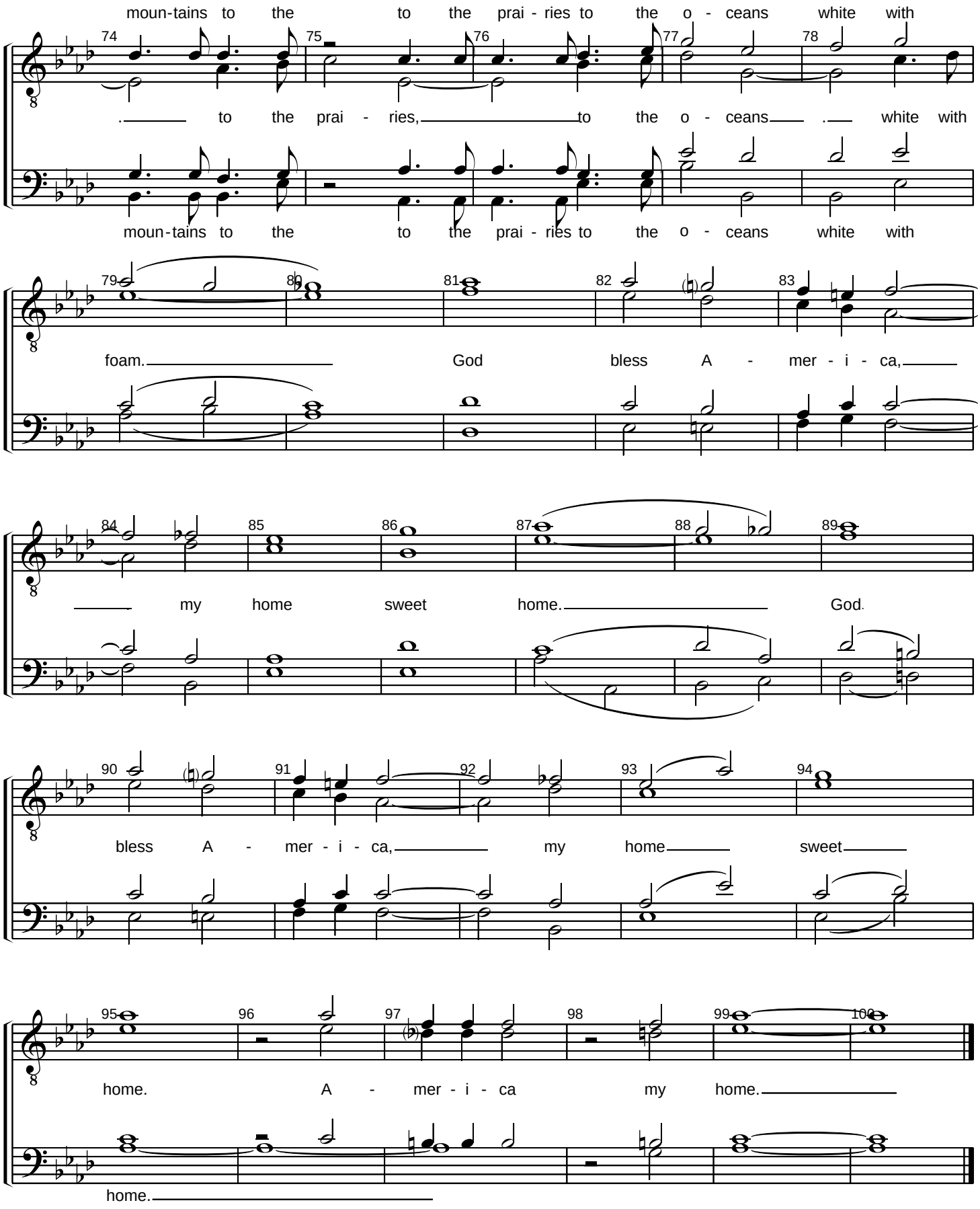

God bless A - mer - i - ca, land that I
love. Stand be - side her and guide her through the
night with the light from a - bove. From the moun - tains to the
prai - ries, to the o - ceans white with foam,
God bless A - mer - i - ca, my home sweet

God Bless America



Chorus 2: In martial style




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.

Stock No. 8838

published by
The Barbershop Harmony Society
7930 Sheridan Road Kenosha, WI 53143 | www.harmonymarketplace.com | 800-876-SING

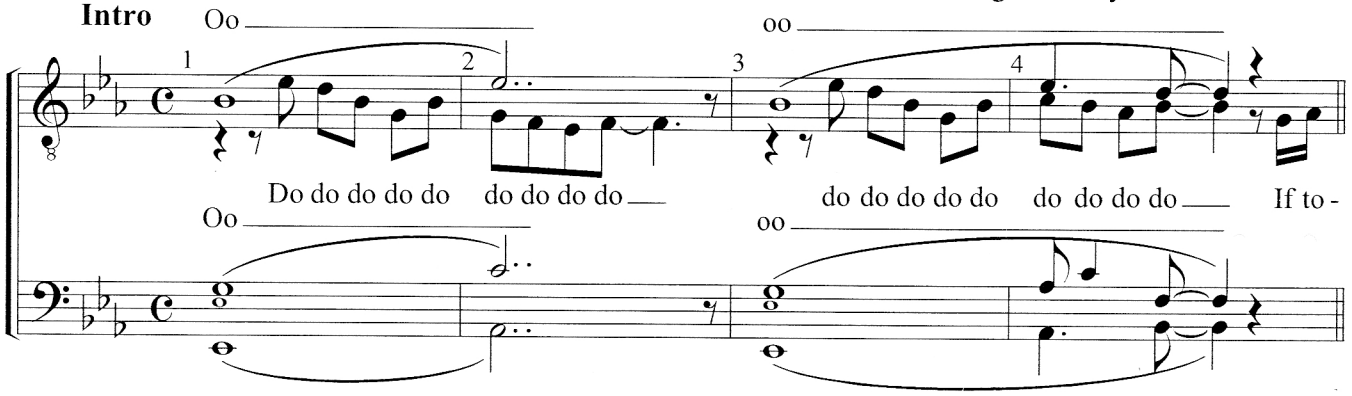
GOD BLESS THE U.S.A.

as sung by the Side Street Ramblers

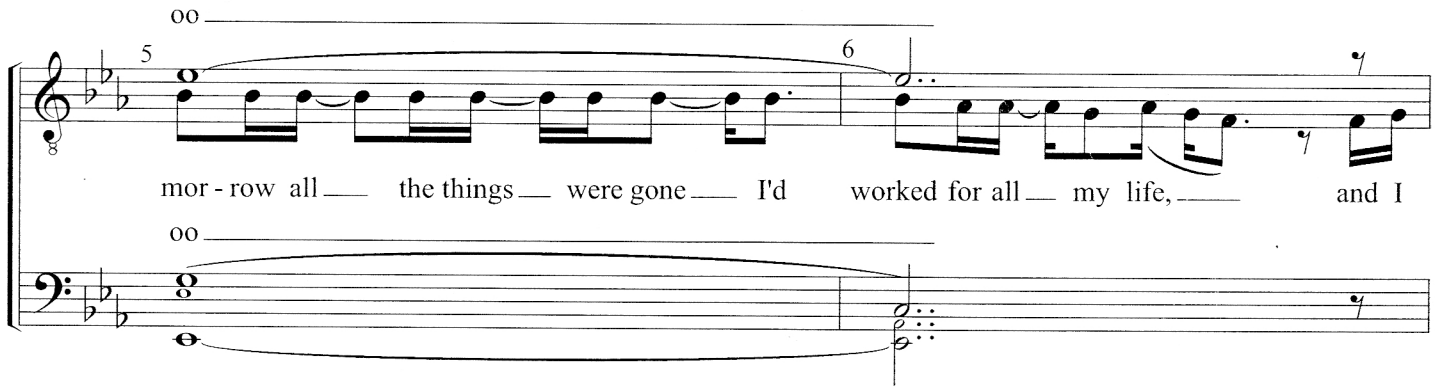
Words and Music by LEE GREENWOOD

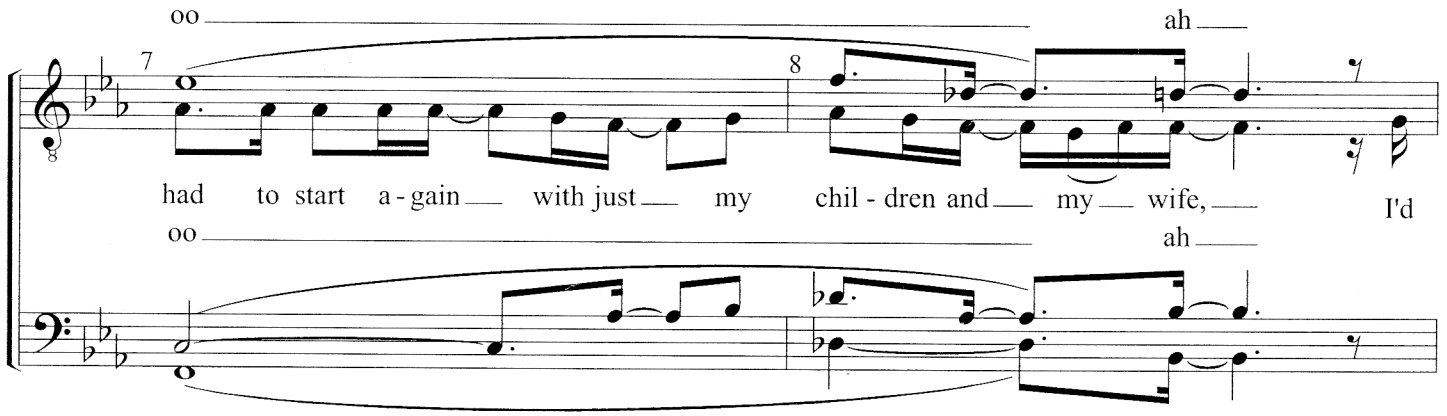
Arrangement by BRIAN BECK

Intro



Verse 1





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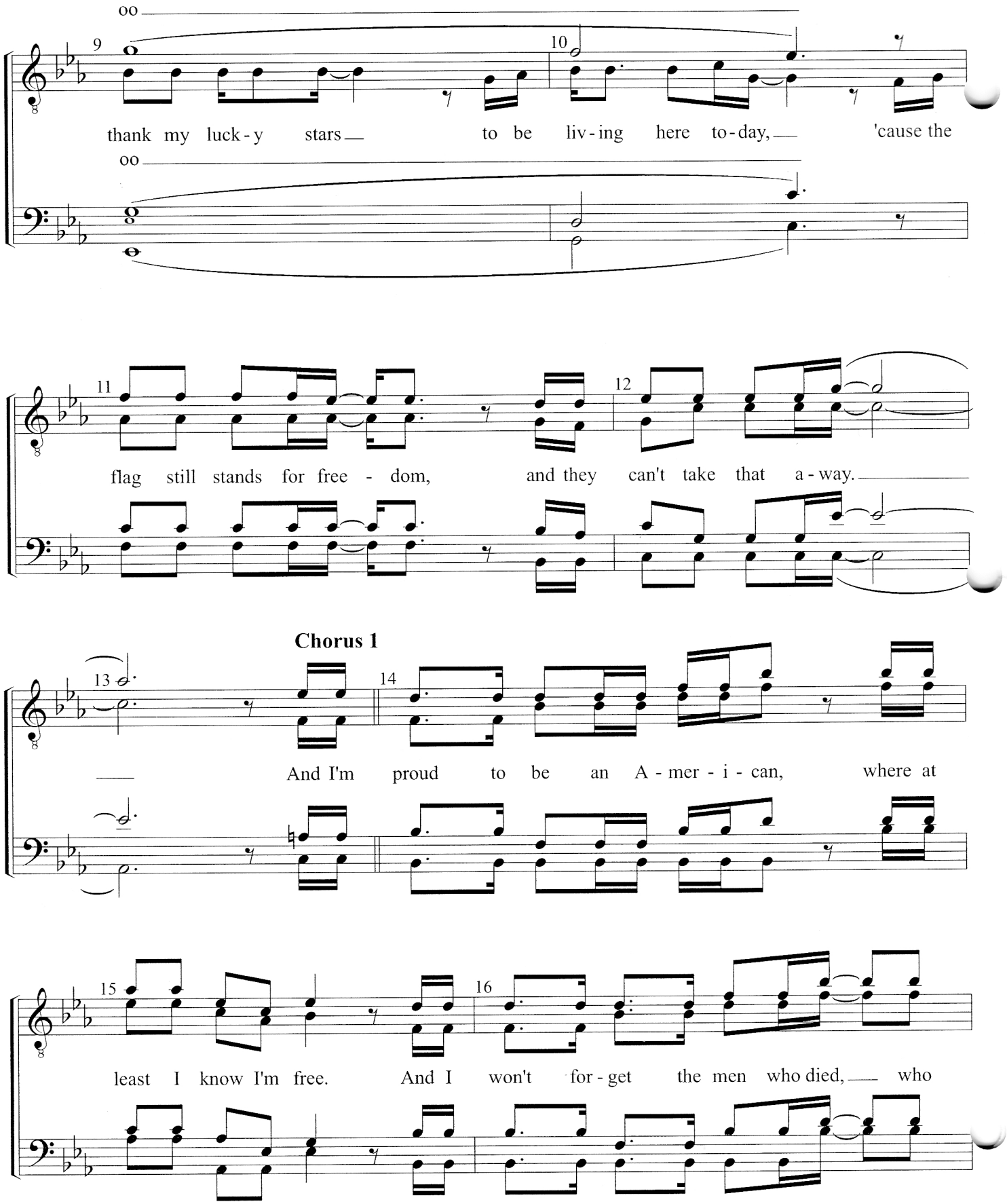
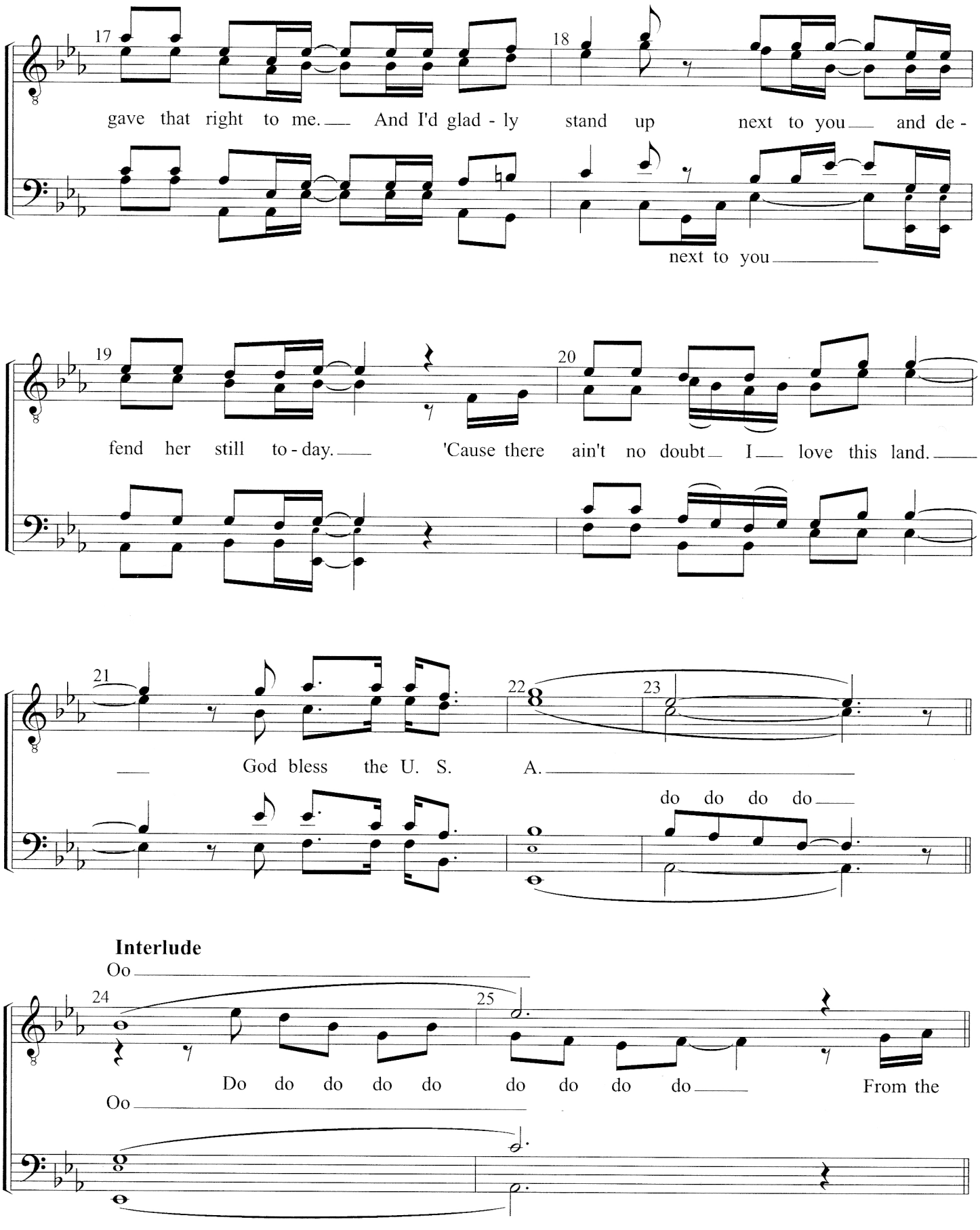
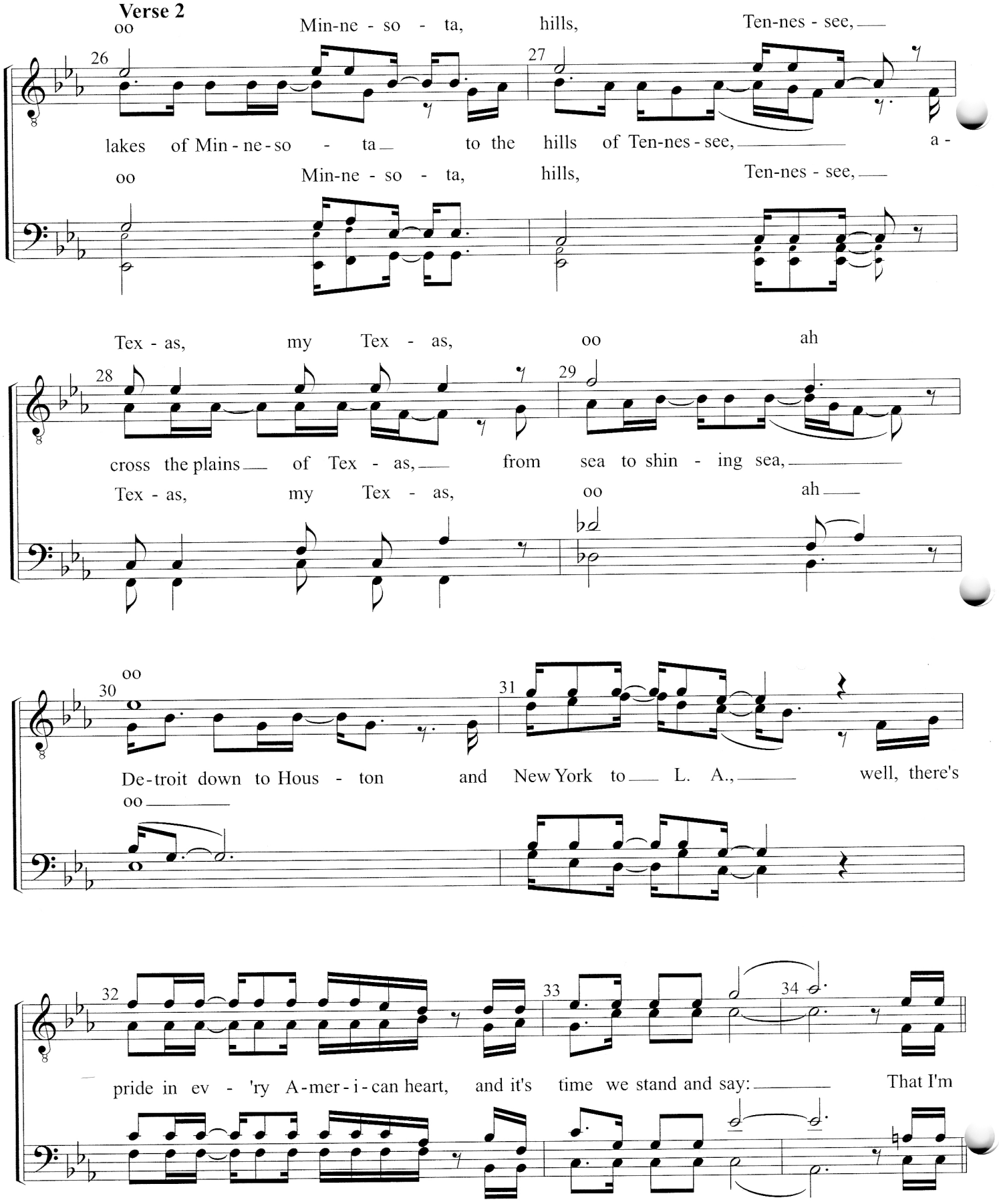
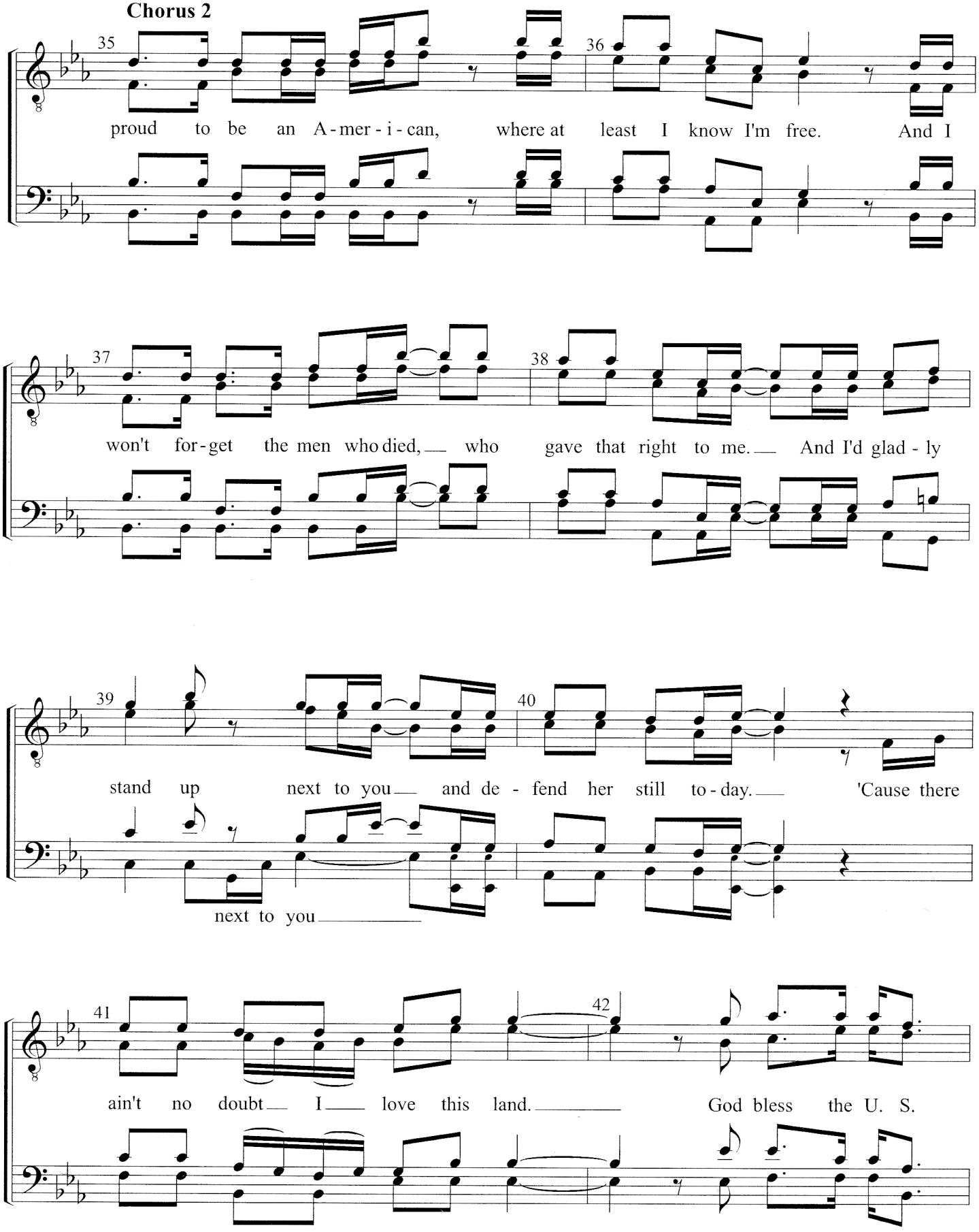
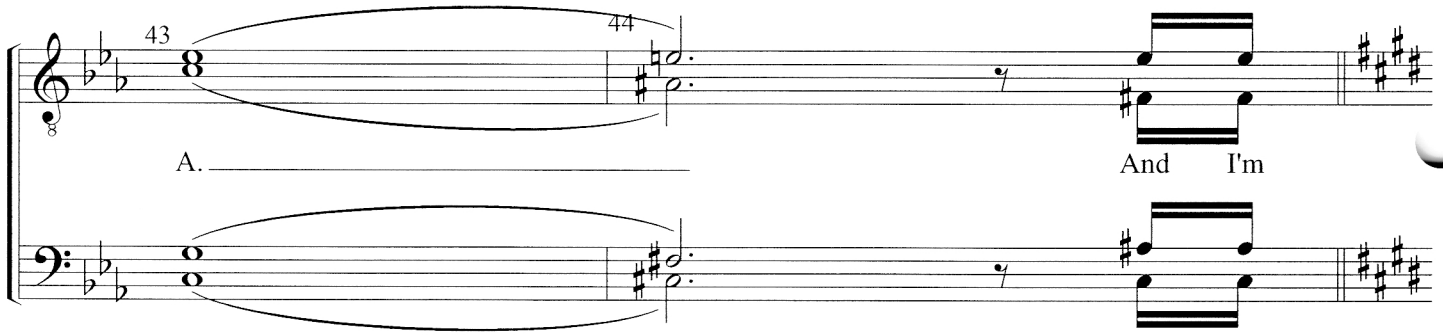

9
10
thank my luck - y stars to be liv - ing here to - day, 'cause the
11
12
flag still stands for free - dom, and they can't take that a - way.
Chorus 1
13
14
And I'm proud to be an A - mer - i - can, where at
15
16
least I know I'm free. And I won't for - get the men who died, who


17
18
gave that right to me. And I'd glad - ly stand up next to you and de -
next to you
19
20
fend her still to - day. 'Cause there ain't no doubt I love this land.
21
22
23
God bless the U. S. A.
do do do do
Interlude
Oo
24
25
Do do do do do do do do do do
From the
Oo

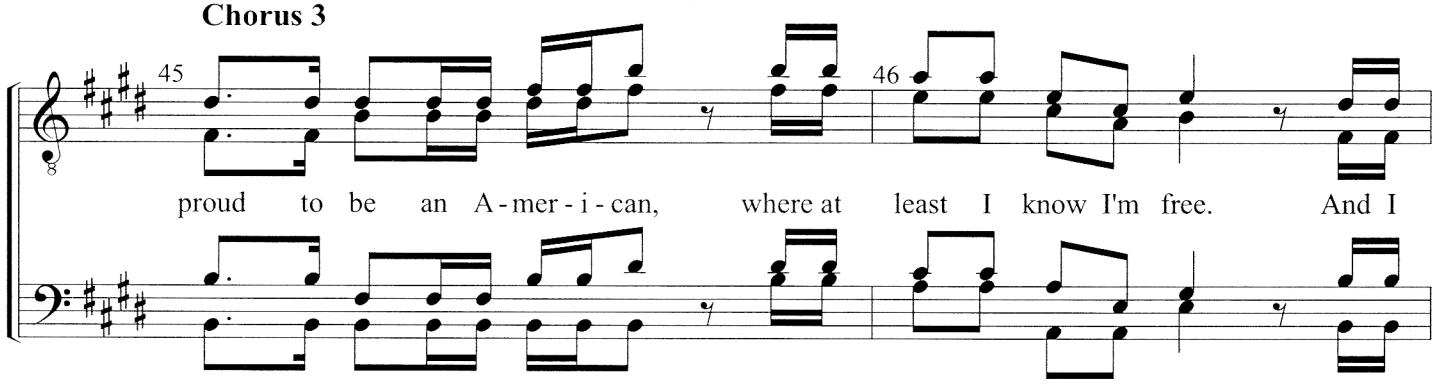
Verse 2

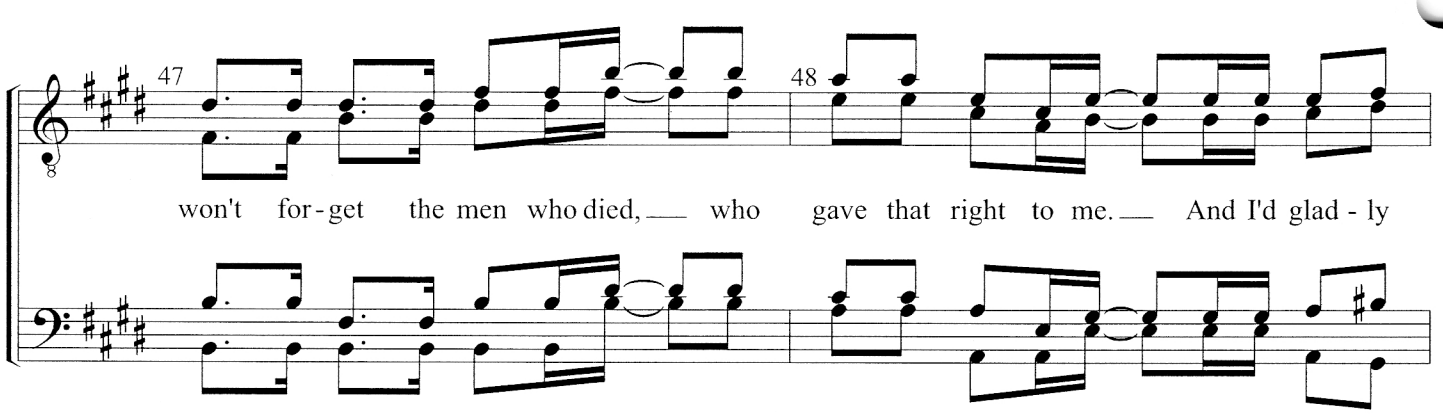

oo Min-ne - so - ta, hills, Ten-nes - see,
26
27
lakes of Min - ne - so - ta to the hills of Ten-nes - see, a -
oo Min-ne - so - ta, hills, Ten-nes - see,
Tex - as, my Tex - as, oo ah
28
29
cross the plains of Tex - as, from sea to shin - ing sea,
Tex - as, my Tex - as, oo ah
oo
30
31
De - troit down to Hous - ton and New York to L. A., well, there's
oo
32
33
34
pride in ev - 'ry A - mer - i - can heart, and it's time we stand and say: That I'm

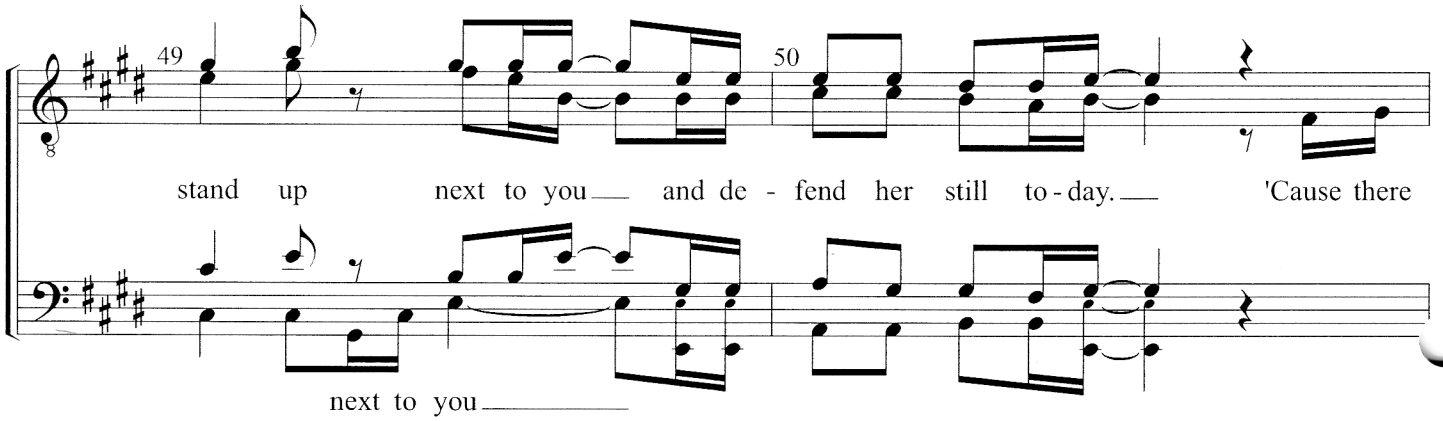

Chorus 2
35
36
proud to be an A - mer - i - can, where at least I know I'm free. And I
37
38
won't for - get the men who died, who gave that right to me. And I'd glad - ly
39
40
stand up next to you and de - fend her still to - day. 'Cause there
next to you
41
42
ain't no doubt I love this land. God bless the U. S.

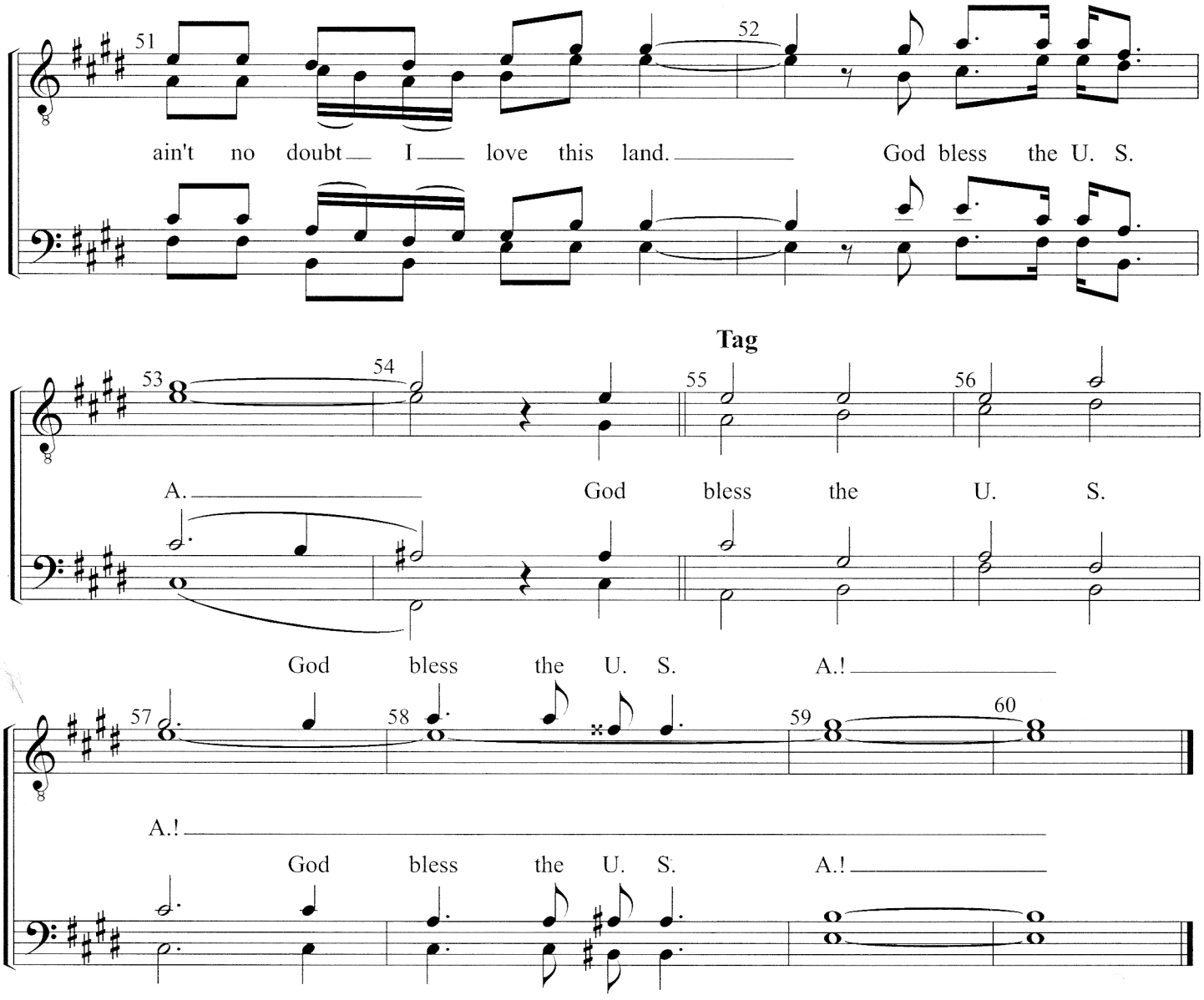

43
44
A.
And I'm

Chorus 3


45
46
proud to be an A-mer-i-can, where at least I know I'm free. And I


47
48
won't for-get the men who died, who gave that right to me. And I'd glad-ly


49
50
stand up next to you and de-fend her still to-day. 'Cause there
next to you



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)

Words and Music by
CALVIN CARTER and JAMES HUDSON

Arranged for 4-part male voices
by MEL KNIGHT

HAL•LEONARD™ CORPORATION

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA
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6315 Third Avenue
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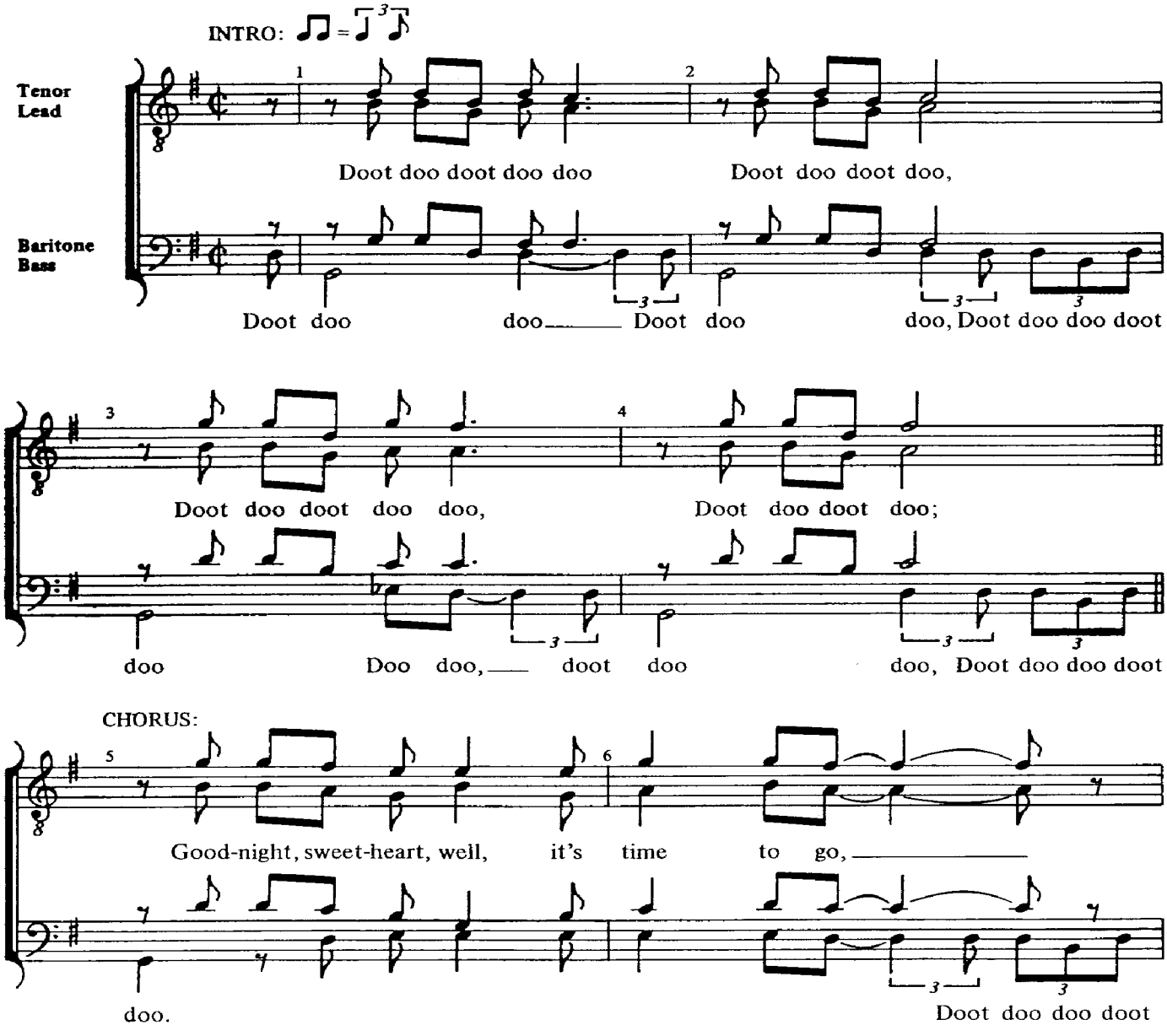
GOODNIGHT, SWEETHEART, GOODNIGHT

Words and Music by
CALVIN CARTER
and JAMES HUDSON
Arrangement by MEL KNIGHT



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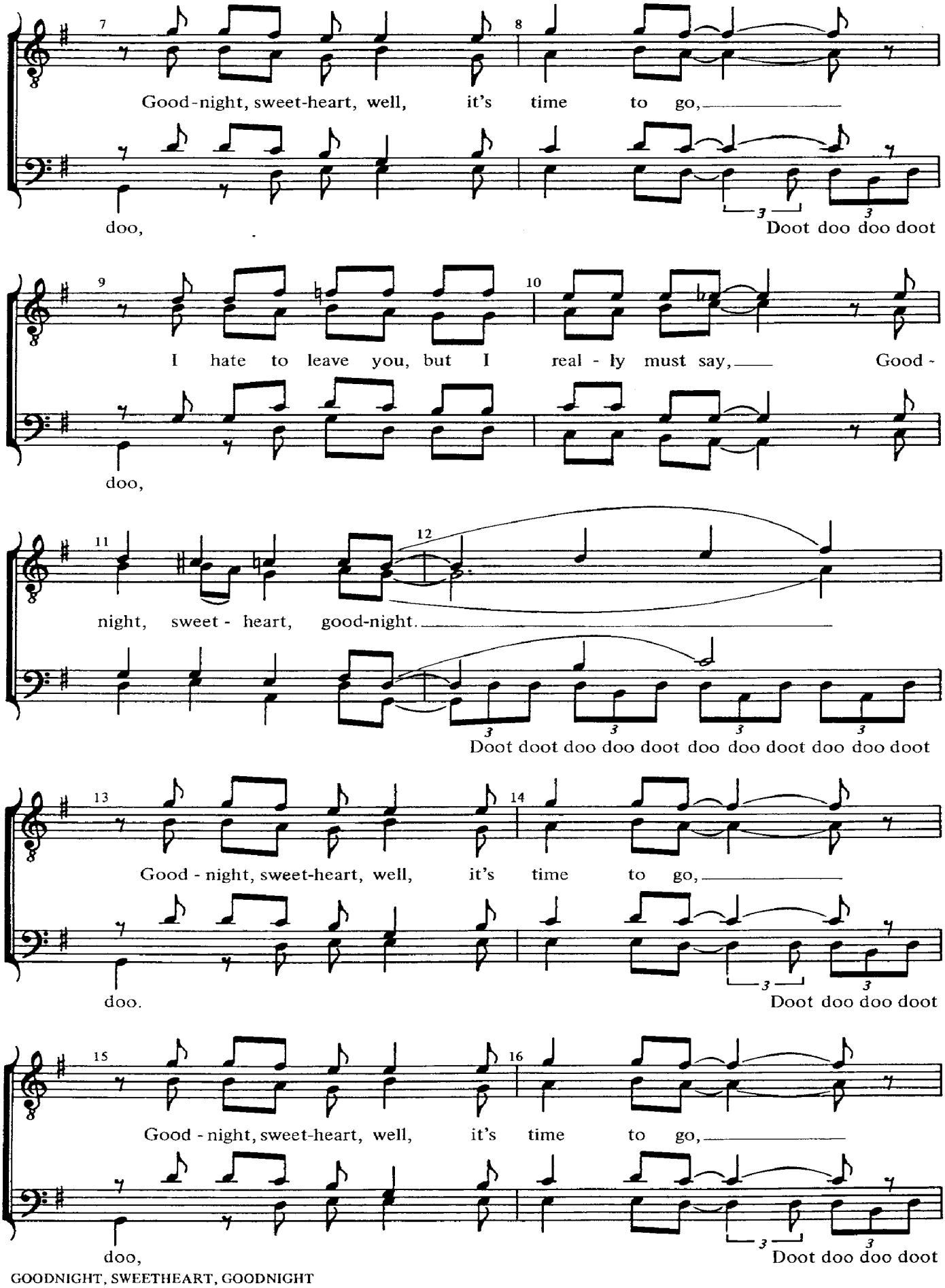
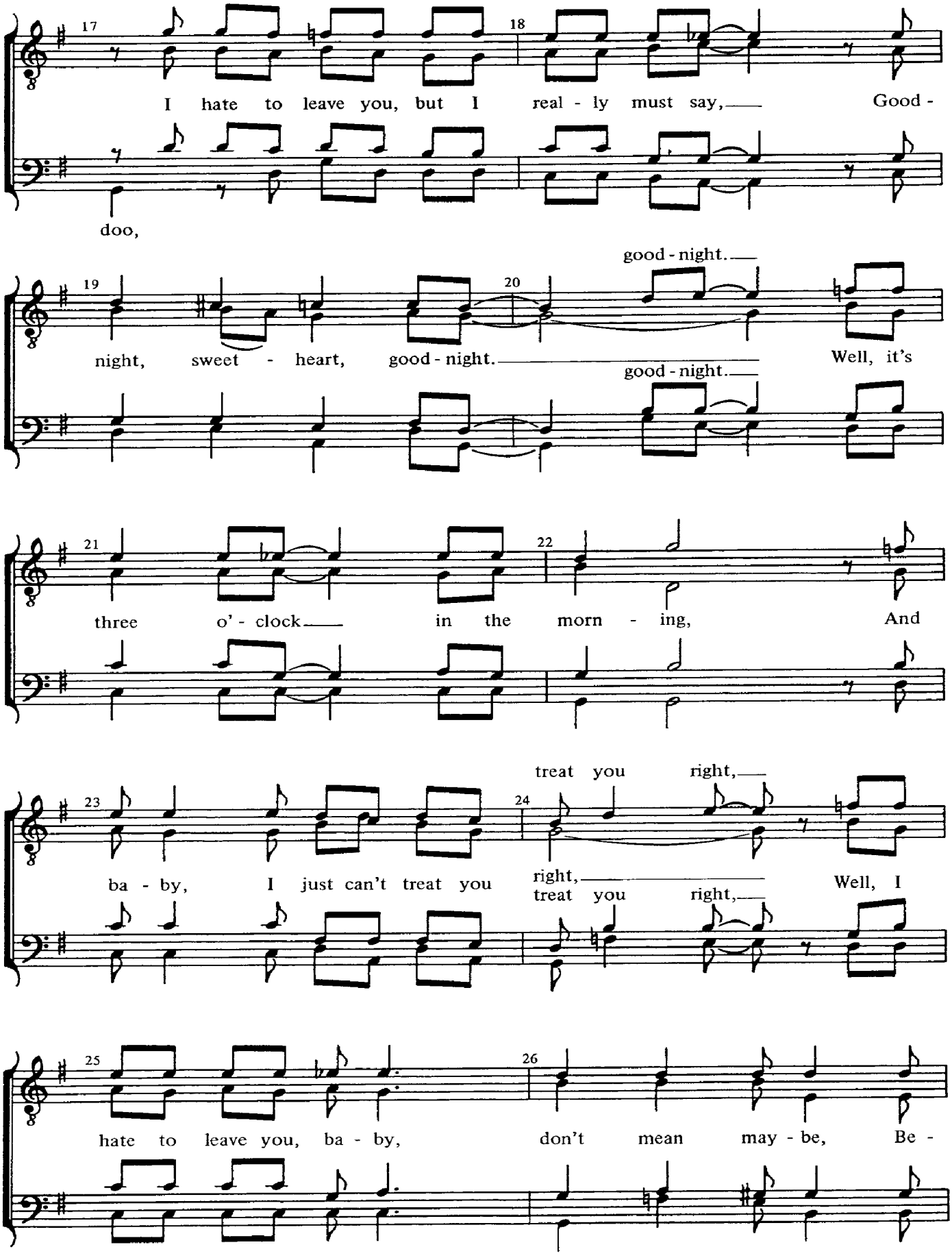
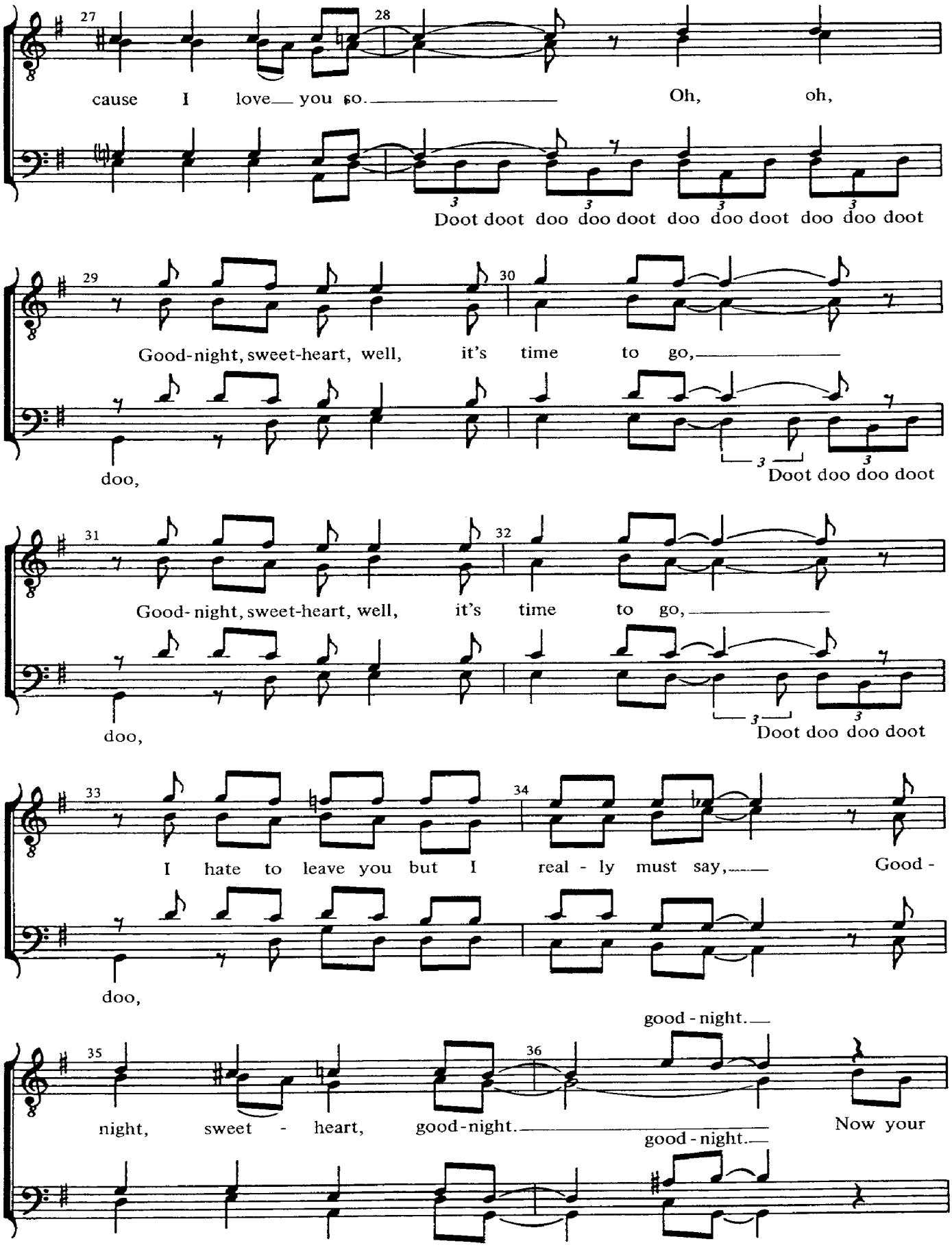
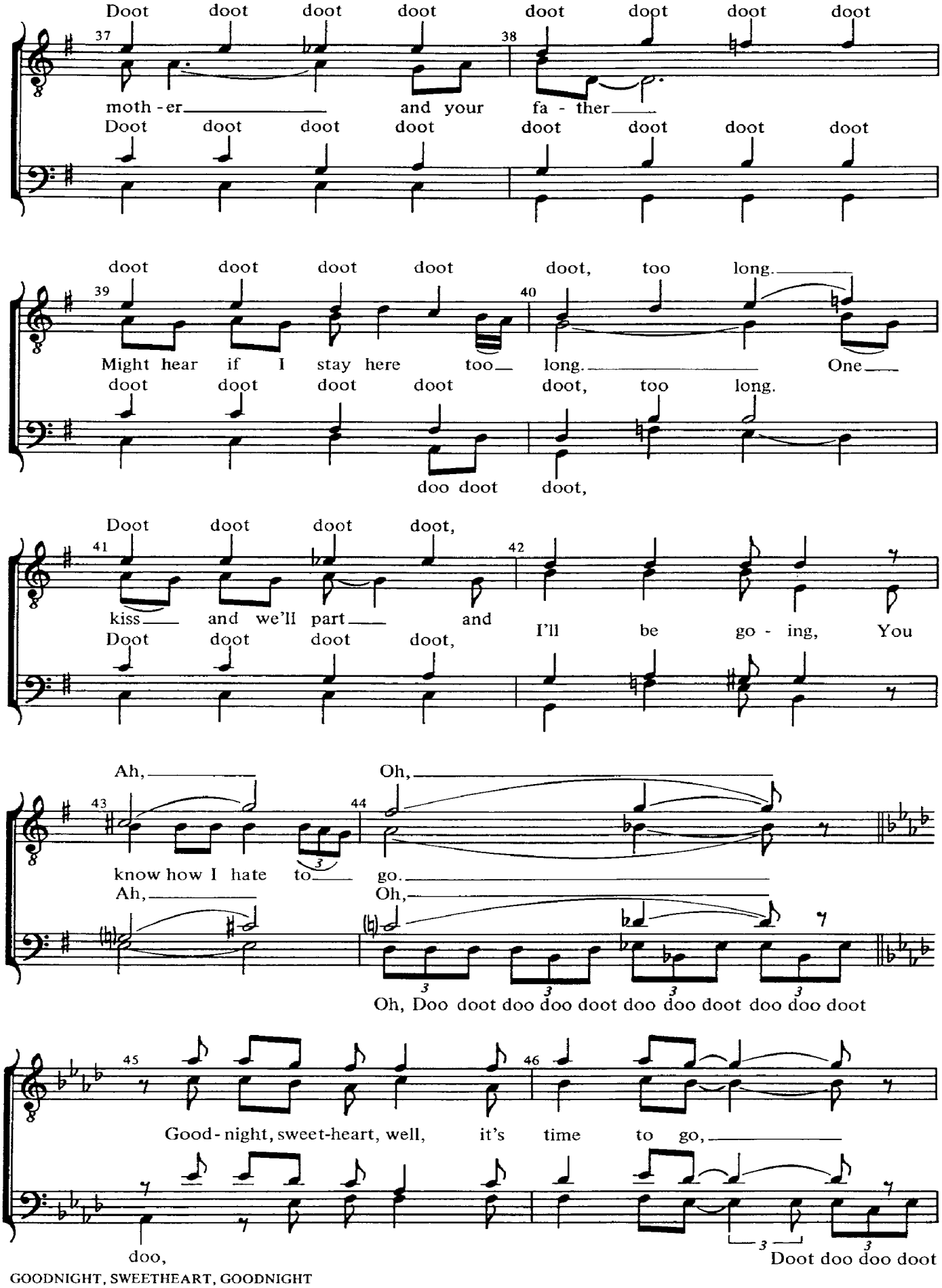
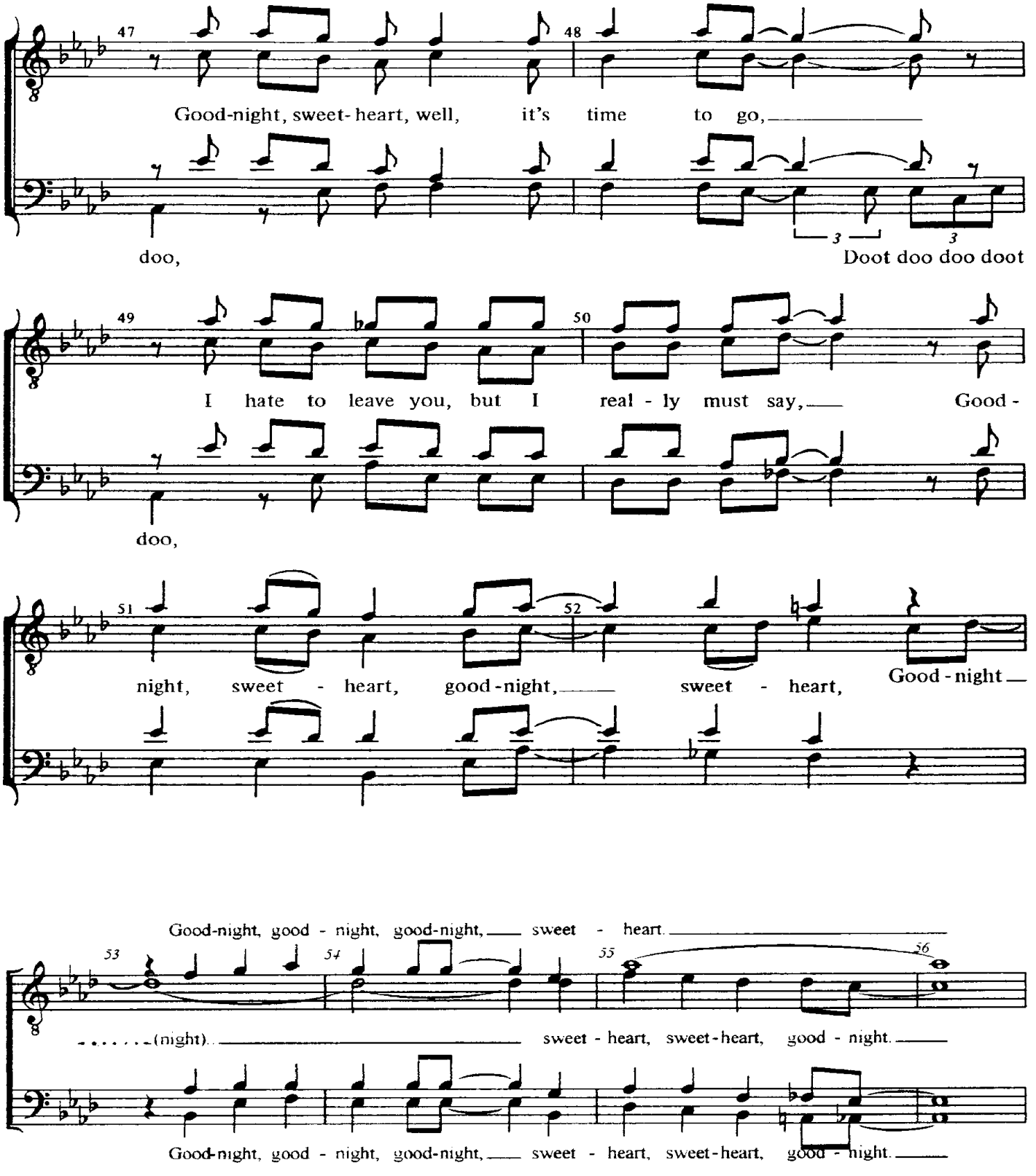

7
8
Good-night, sweet-heart, well, it's time to go,
doo,
Doot doo doo doot
9
10
I hate to leave you, but I real - ly must say,
Good -
doo,
11
12
night, sweet - heart, good-night.
Doot doot doo doo doot doo doo doot doo doo doot
13
14
Good - night, sweet-heart, well, it's time to go,
doo.
Doot doo doo doot
15
16
Good - night, sweet-heart, well, it's time to go,
doo,
Doot doo doo doot


17
I hate to leave you, but I
18
real - ly must say,
Good -
doo,
19
night, sweet - heart, good - night.
20
good - night.
Well, it's
good - night.
21
three o' - clock
in the
22
morn - ing,
And
23
ba - by, I just can't treat you
24
treat you right,
right,
Well, I
treat you right,
25
hate to leave you, ba - by,
26
don't mean may - be,
Be -


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,
good - night.
35
36
night, sweet - heart, good-night.
Now your
good - night.


Doot doot doot doot doot doot doot doot
37
38
moth - er and your fa - ther
Doot doot doot doot doot doot doot doot
doot doot doot doot doot, too long.
39
40
Might hear if I stay here too long. One
doot doot doot doot doot, too long.
doo doot doot,
Doot doot doot doot,
41
42
kiss and we'll part and
I'll be go - ing, You
Doot doot doot doot,
Ah,
Oh,
43
44
know how I hate to go.
Ah,
Oh,
Oh, Doo doot doo doo doot doo doo doot doo doo doot
45
46
Good - night, sweet-heart, well, it's time to go,
doo,
Doot doo doo doot



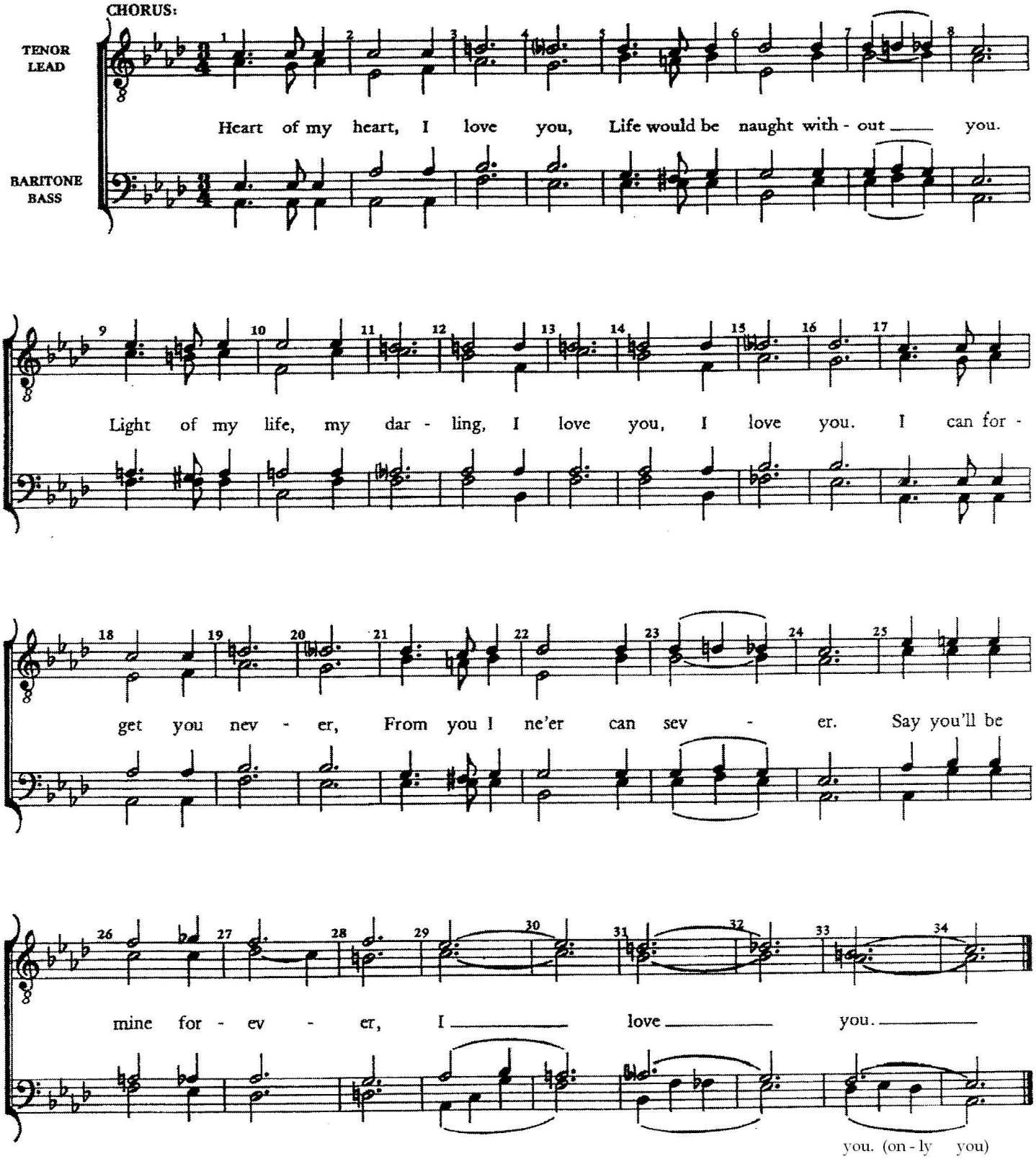
This arrangement was not written with the intention of its being used in SPEBSQSA contests.

THE STORY OF THE ROSE
(HEART OF MY HEART)

1899

Words by "ALICE"

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



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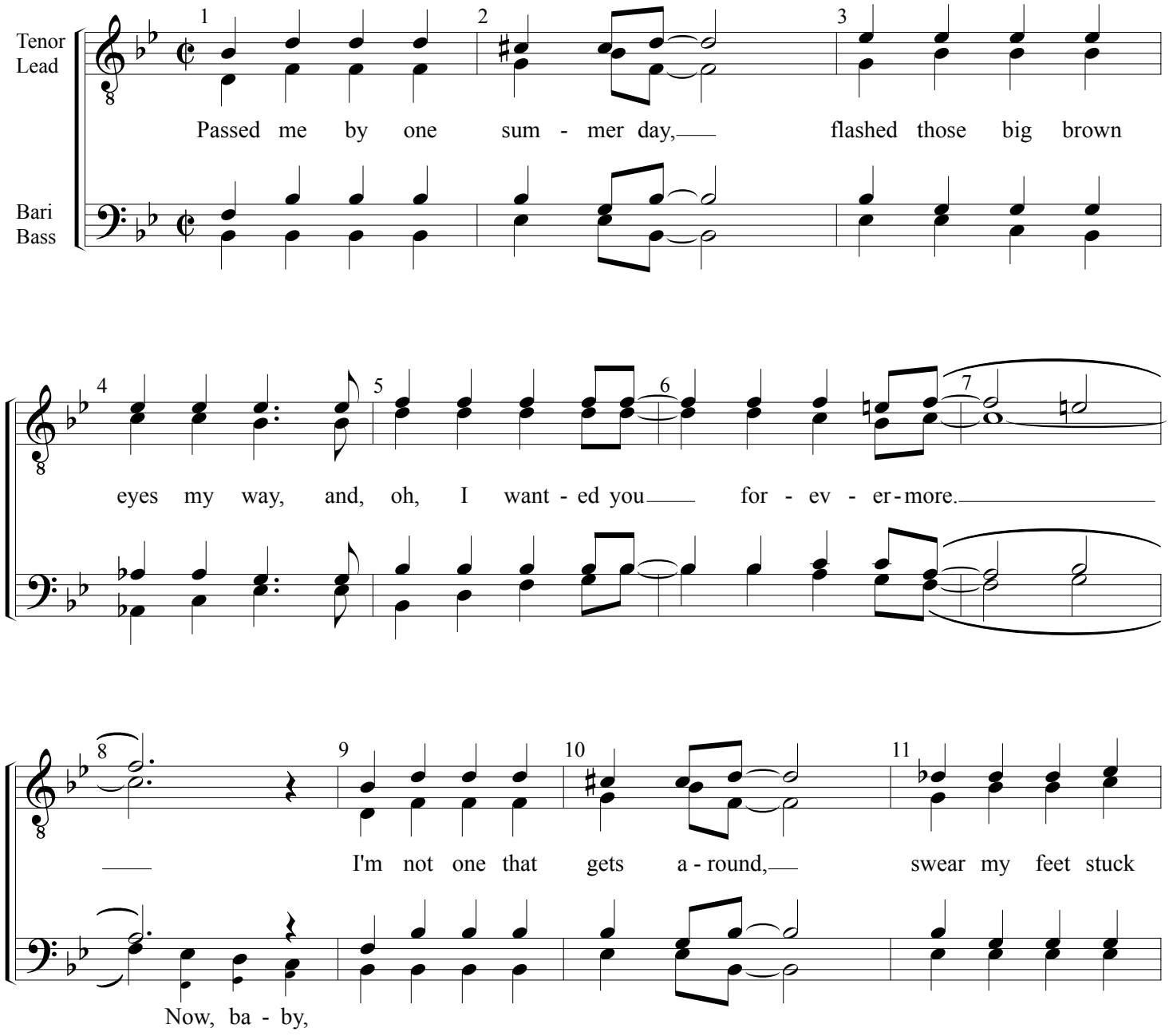
HELLO MARY LOU
(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1



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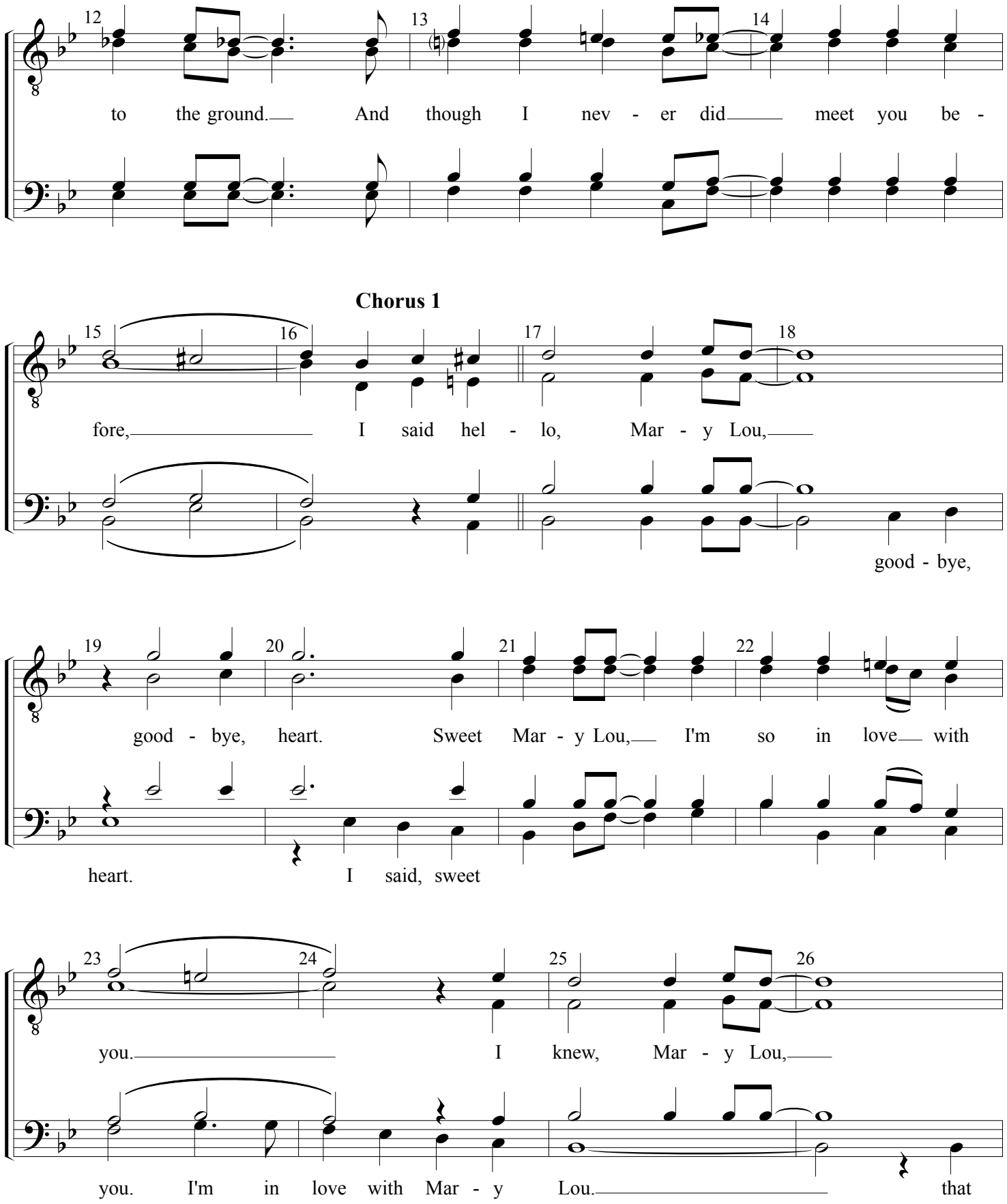
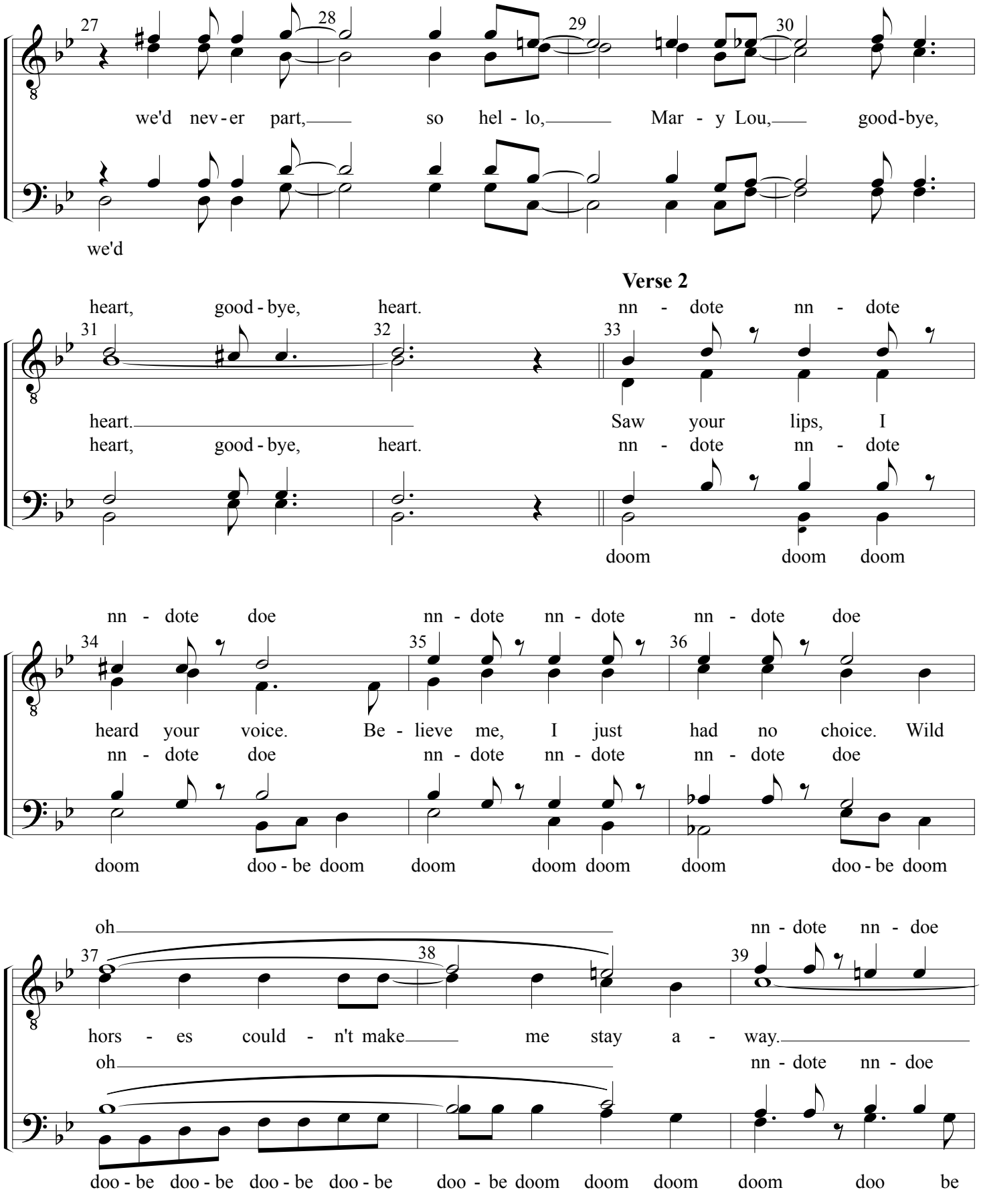
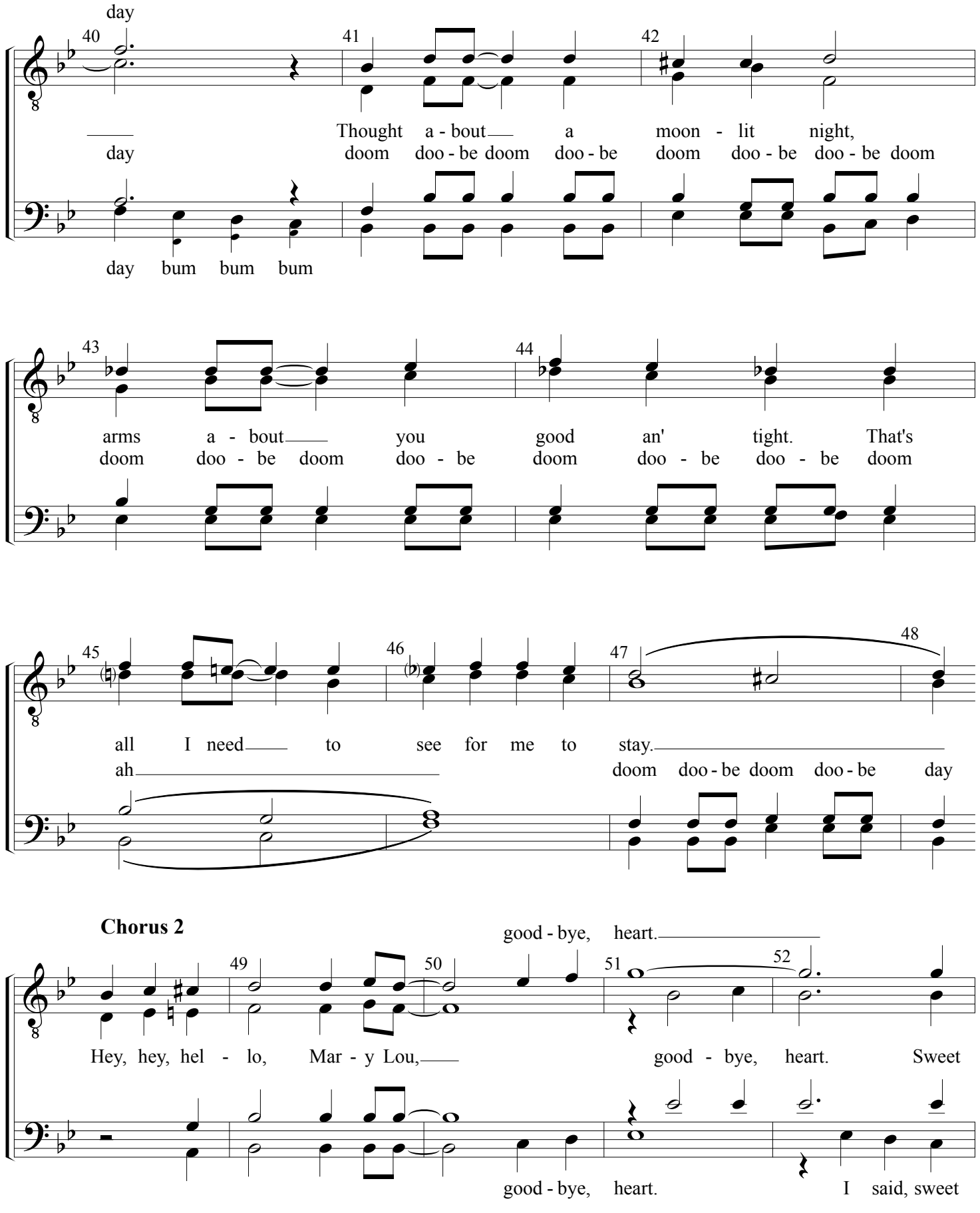

12
13
14
to the ground. And though I nev - er did meet you be -
Chorus 1
15
16
17
18
fore, I said hel - lo, Mar - y Lou,
good - bye,
19
20
21
22
good - bye, heart. Sweet Mar - y Lou, I'm so in love with
heart. I said, sweet
23
24
25
26
you. I knew, Mar - y Lou,
you. I'm in love with Mar - y Lou. that

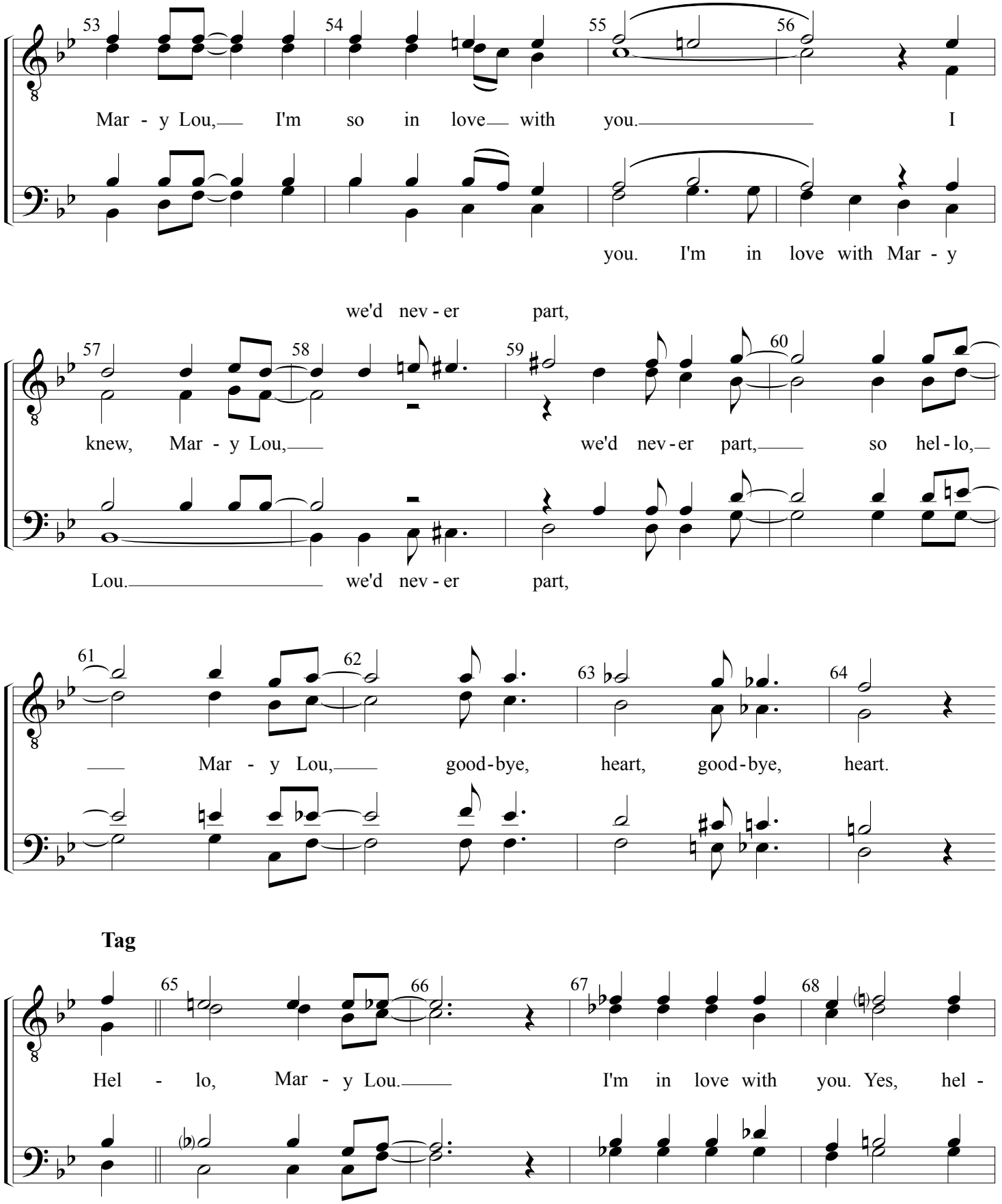
Hello Mary Lou



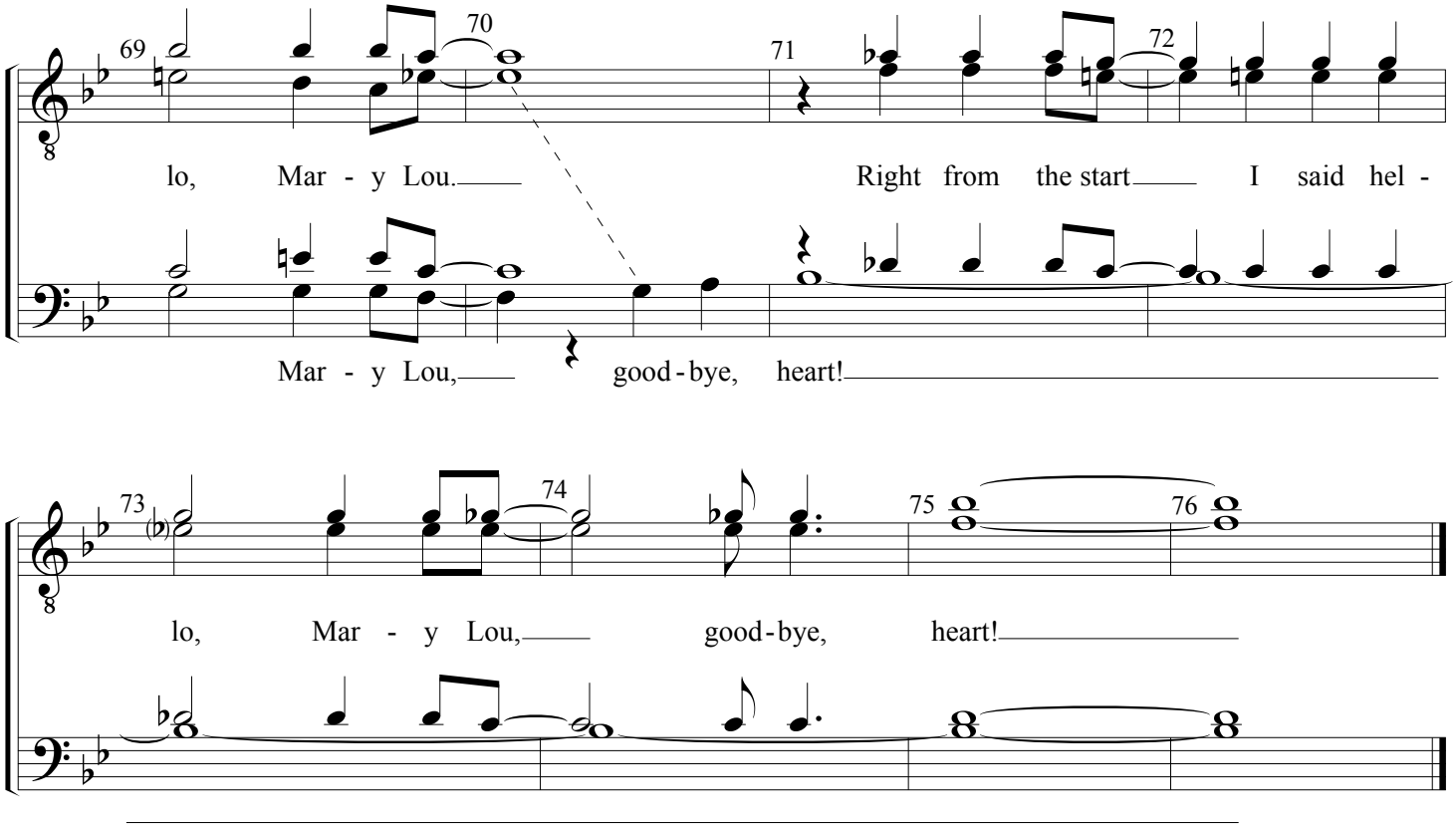
Hello Mary Lou



Hello Mary Lou



Hello Mary Lou



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.

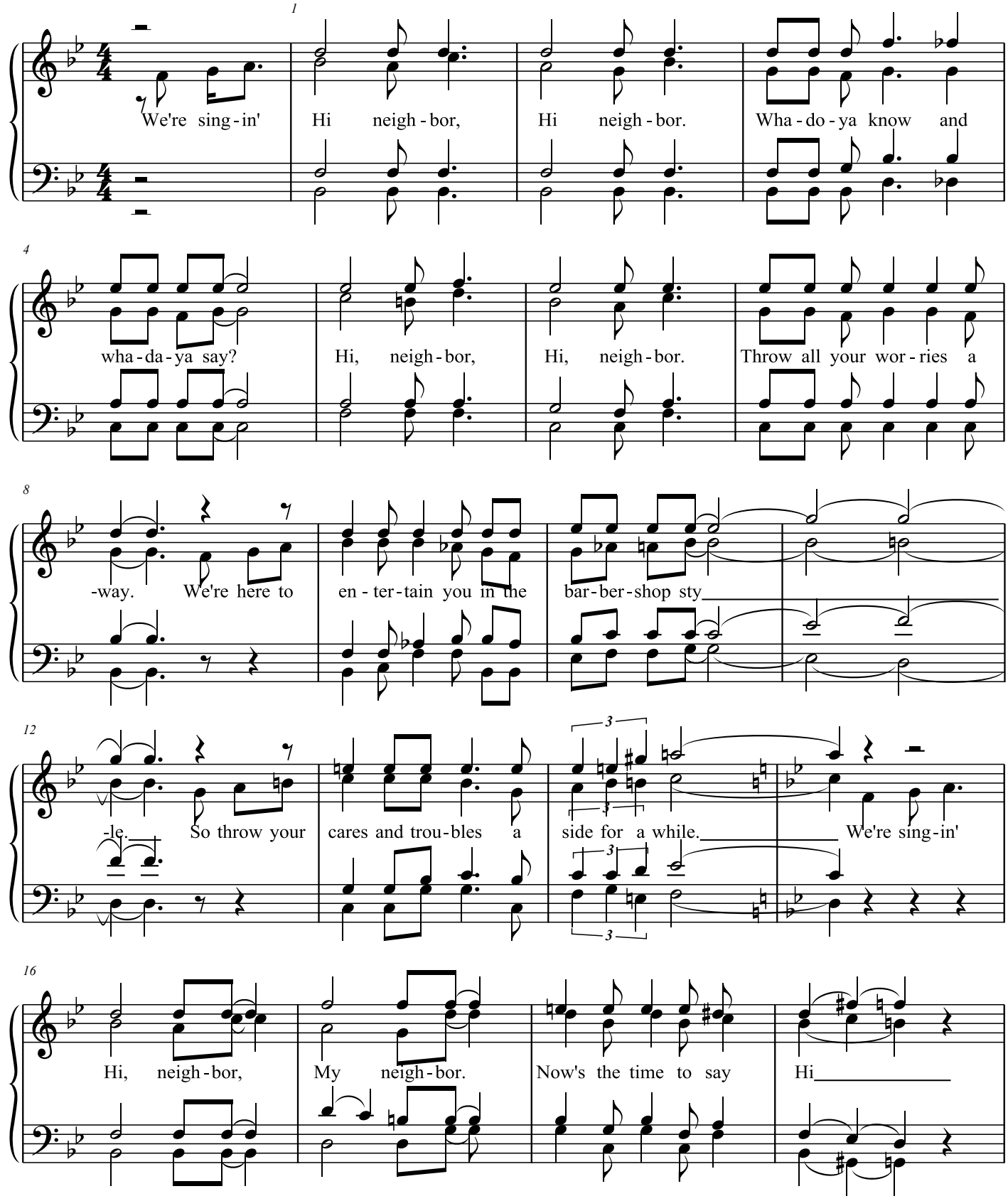
As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest guidelines. Ask *before* you sing.

Hi, Neighbor

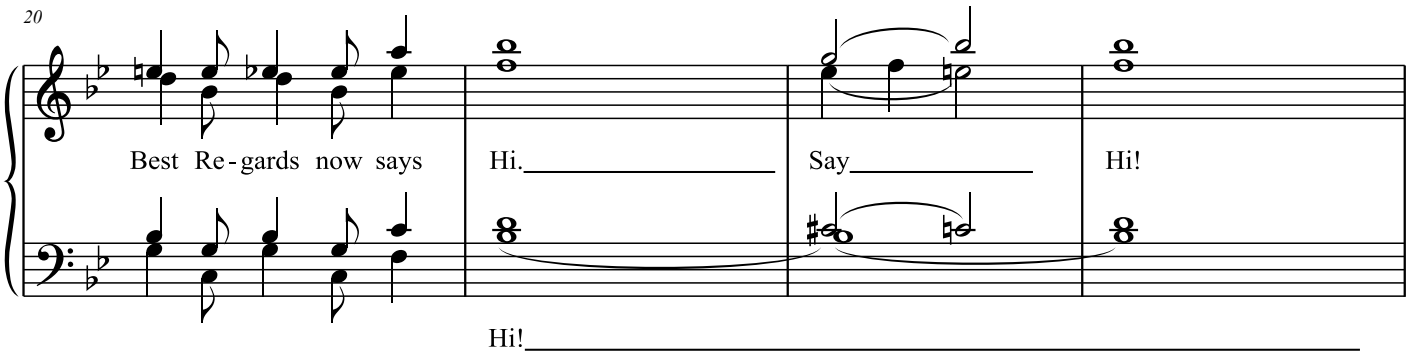
(As Performed By The Harrington Brothers)

Jack Owens

Jack Owens



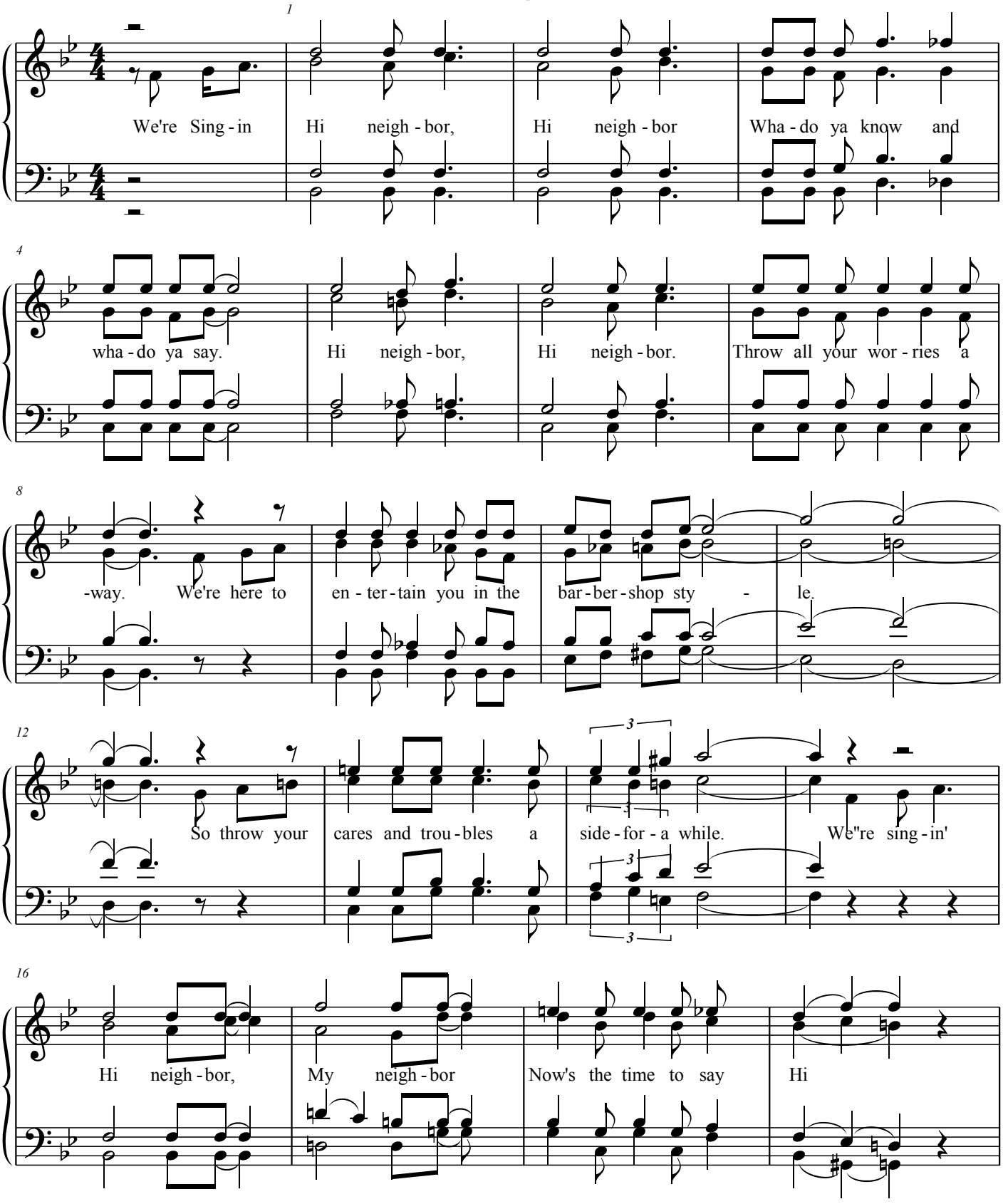
1984


20
Best Re-gards now says
Hi.
Say
Hi!
Hi!

11/5/2020

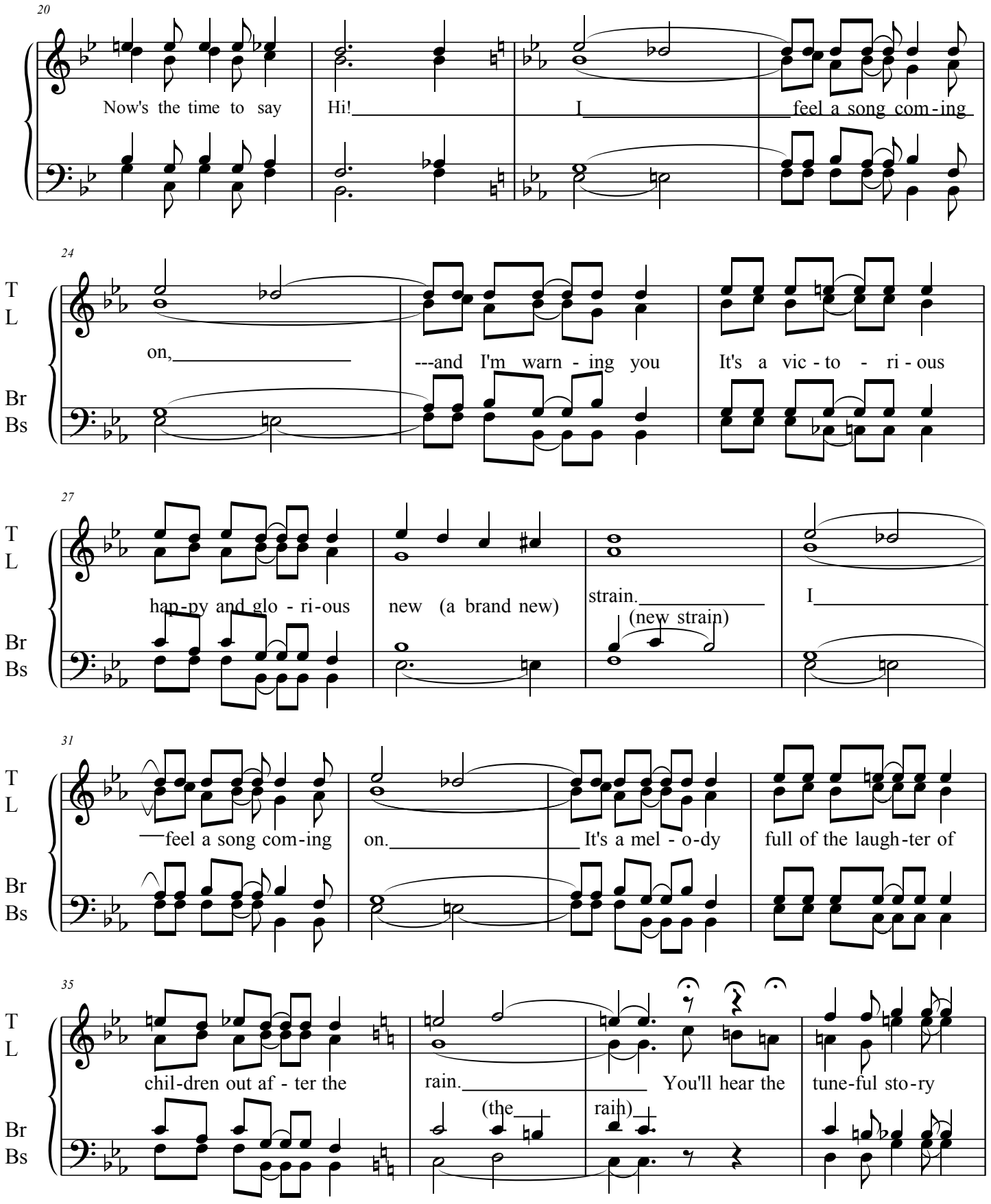
Hi, Neighbor/I Feel A Song Coming On

Jack Owens



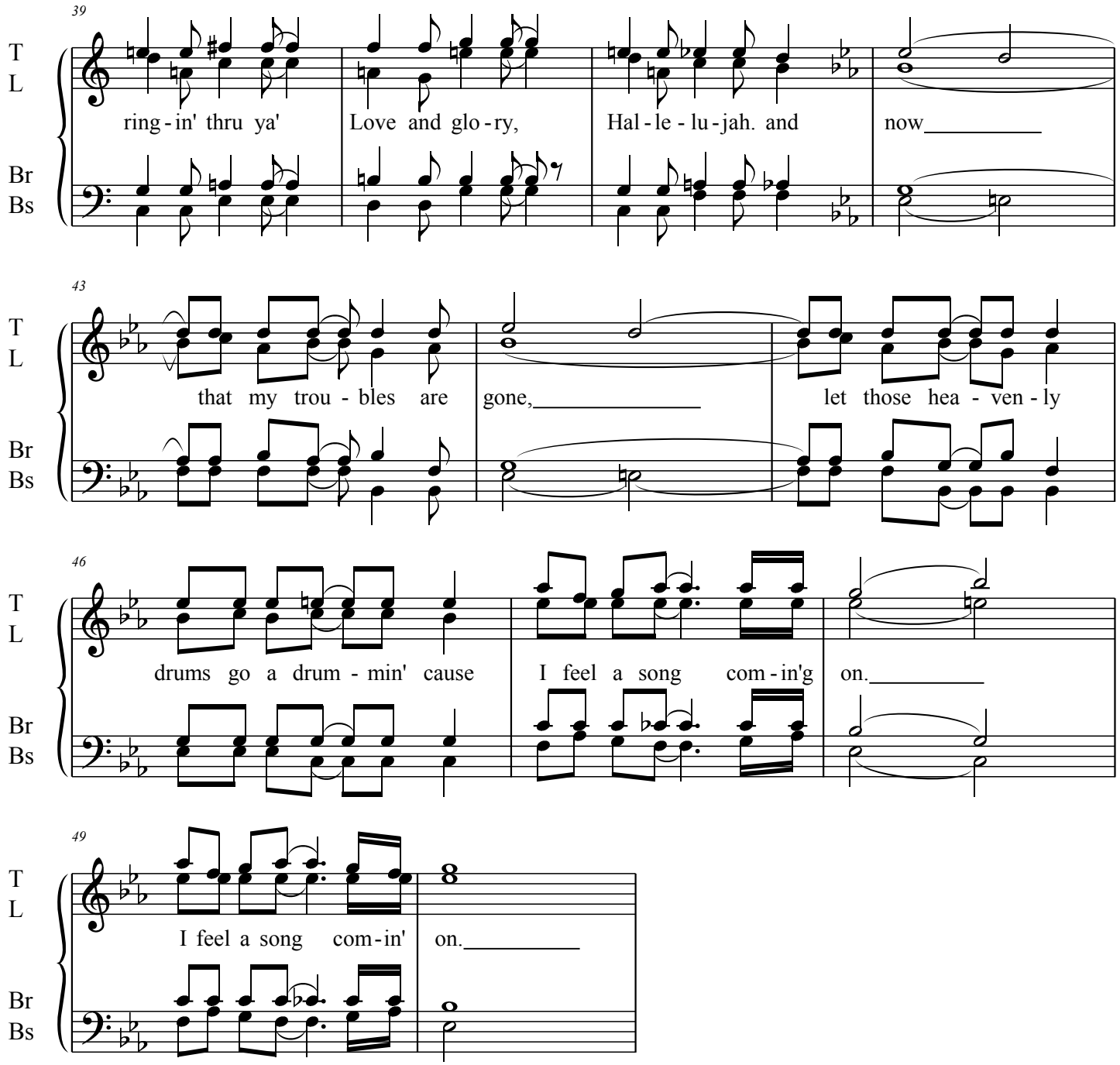
1984

1935


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
hap-py and glo - ri-ous
new (a brand new)
strain.
(new strain)
I
31
feel a song com-ing
on.
It's a mel - o-dy
full of the laugh-ter of
35
chil-dren out af - ter the
rain.
(the
rain)
You'll hear the
tune-ful sto-ry

1984

1935


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.
Br
Bs

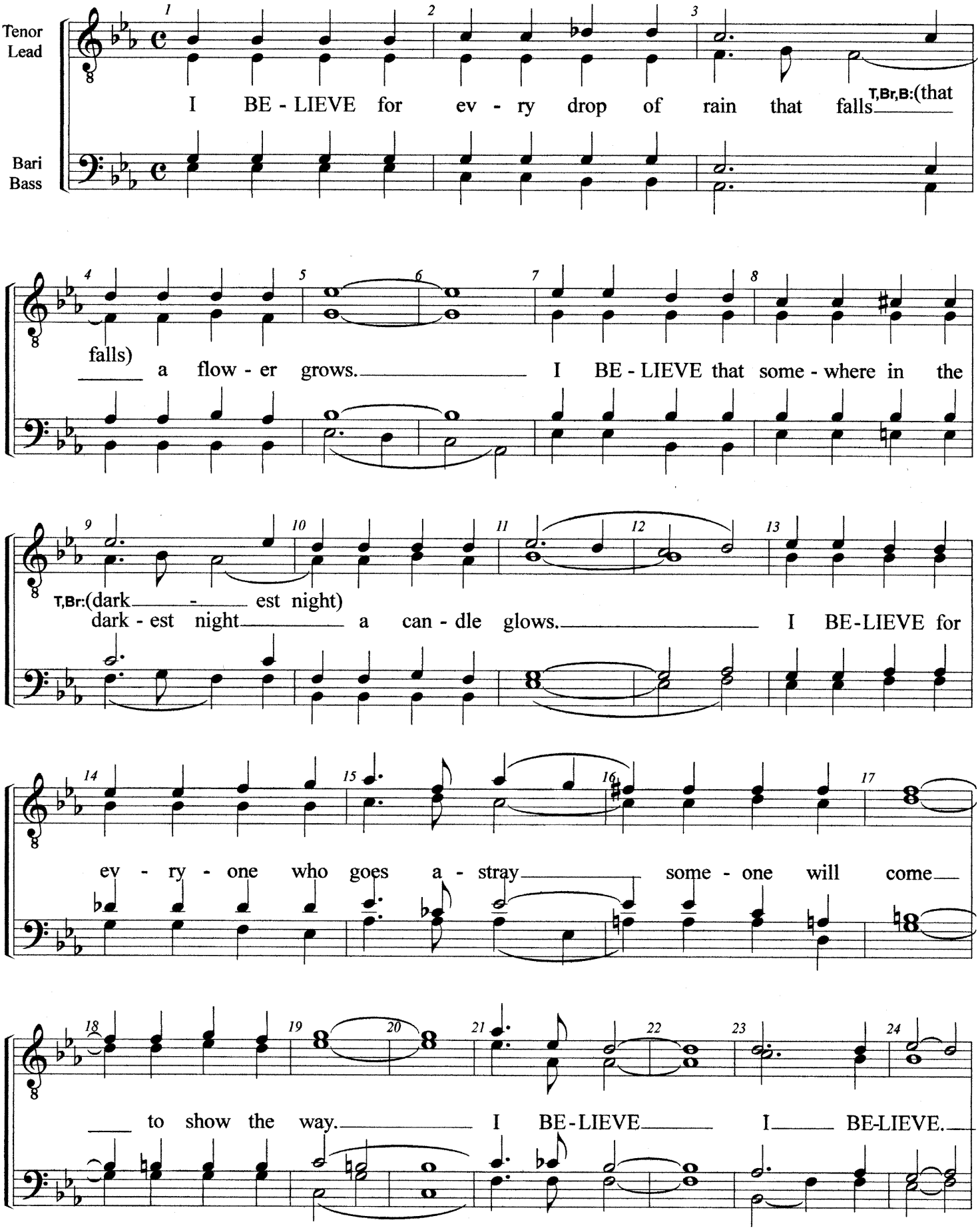
1984

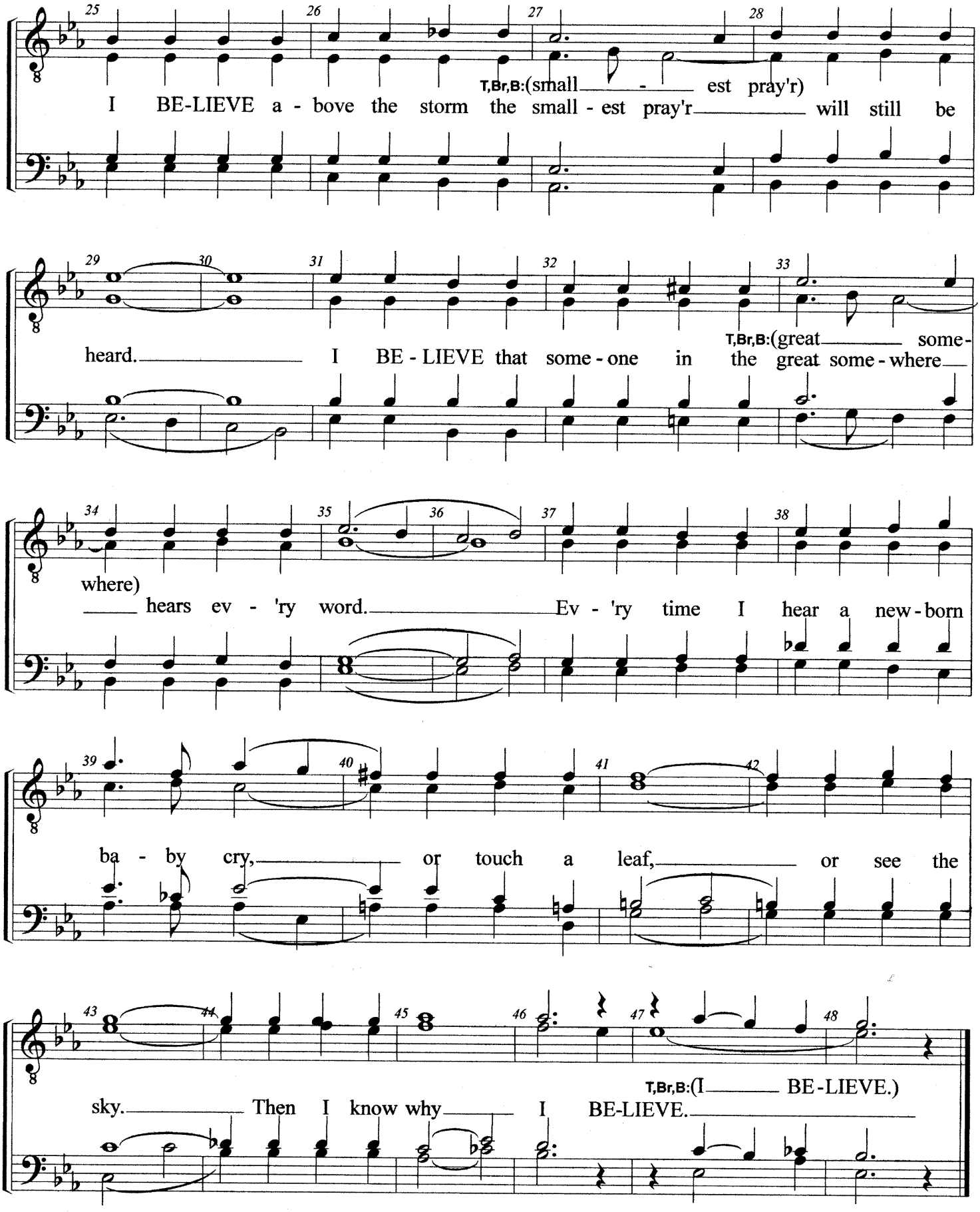
1935

I BELIEVE

Arranged by SPEBSQSA

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

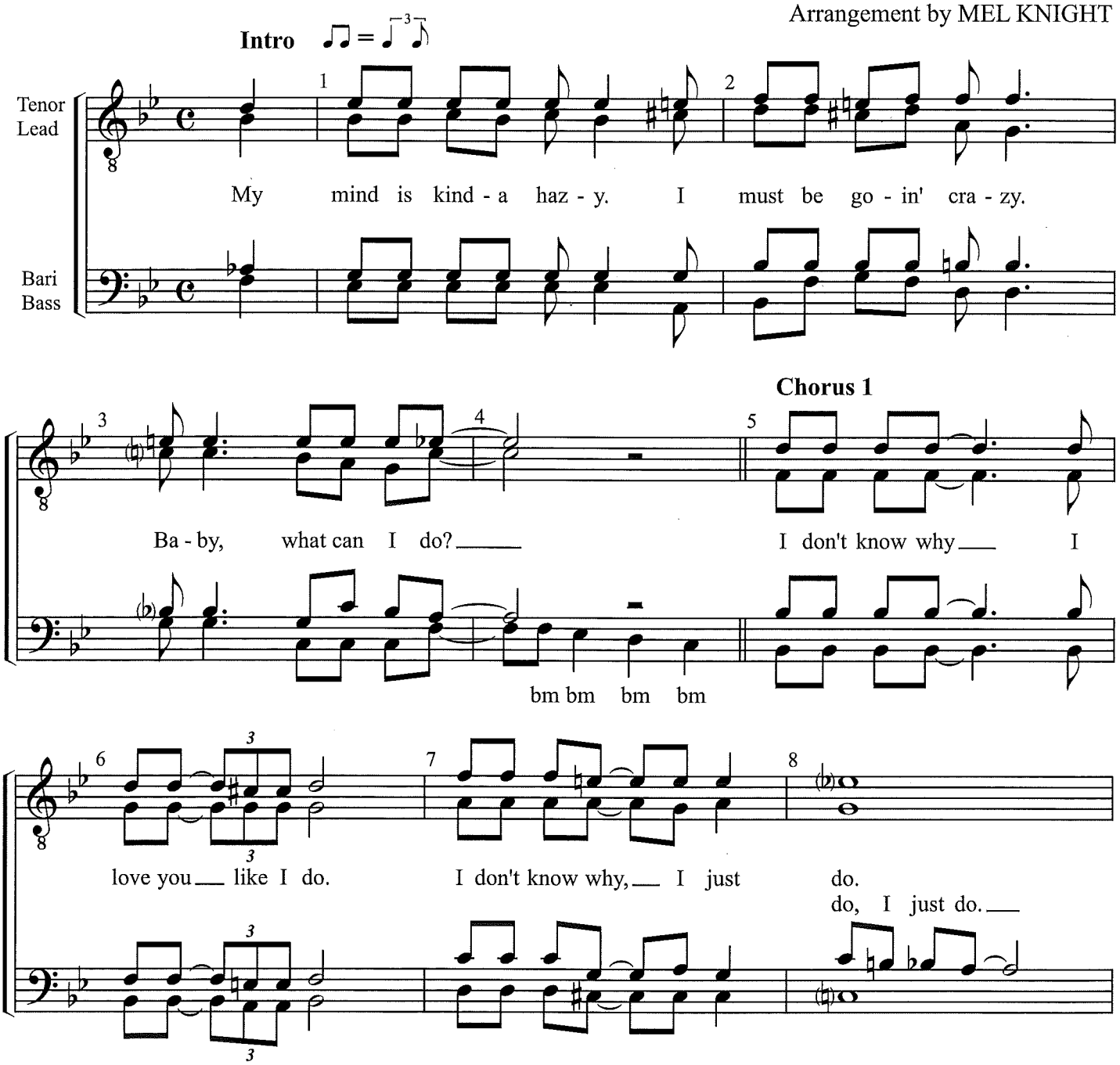



25 26 27 28
T,Br,B:(small - est pray'r)
I BE-LIEVE a - bove the storm the small - est pray'r will still be
29 30 31 32 33
heard. I BE - LIEVE that some - one in the great some - where
T,Br,B:(great some-
34 35 36 37 38
where)
hears ev - 'ry word. Ev - 'ry time I hear a new - born
39 40 41 42
ba - by cry, or touch a leaf, or see the
43 44 45 46 47 48
sky. Then I know why I BE-LIEVE.
T,Br,B:(I BE-LIEVE.)

I DON'T KNOW WHY
(I JUST DO)

Words by ROY TURK

Music by FRED E. AHLERT
Arrangement by MEL KNIGHT



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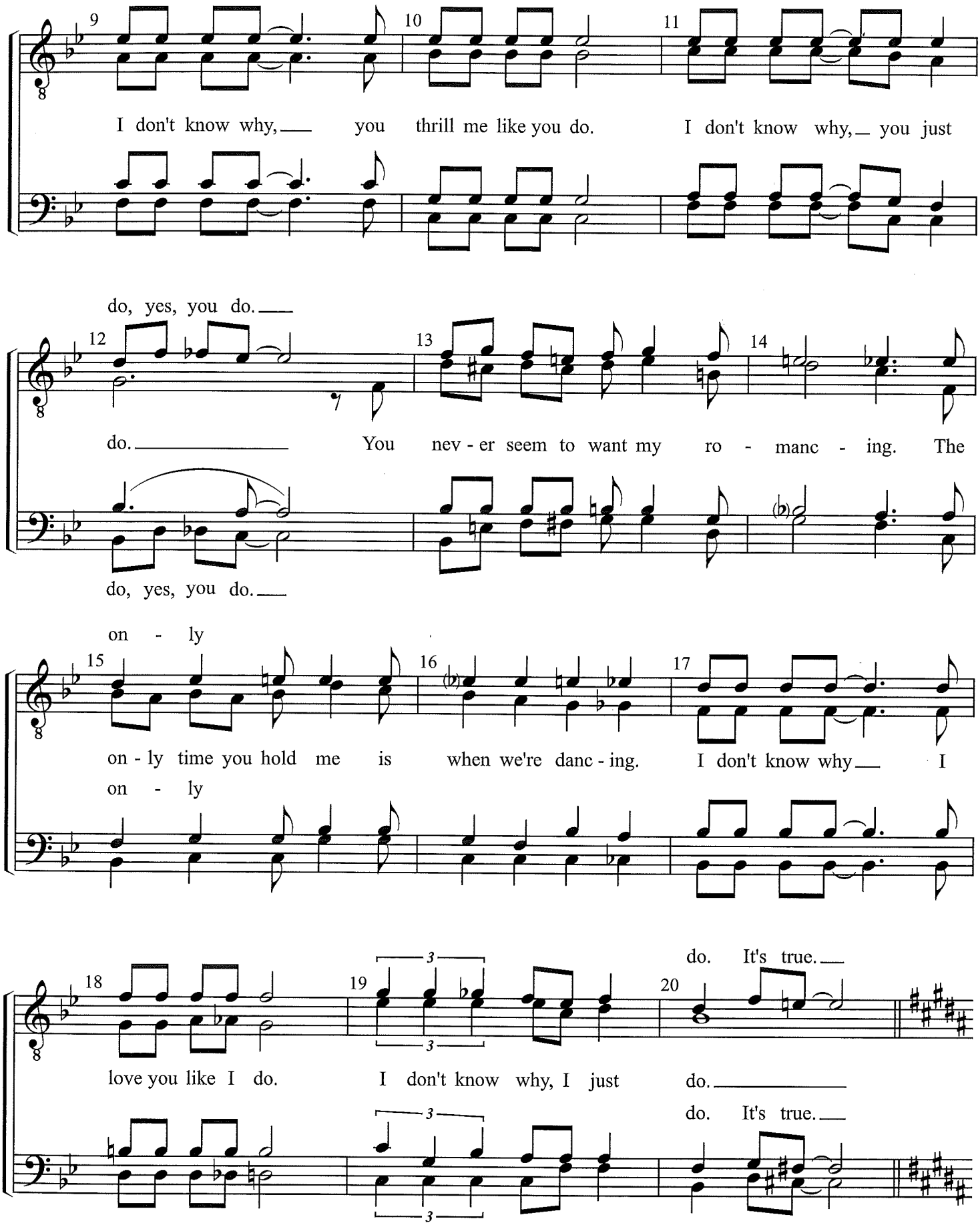
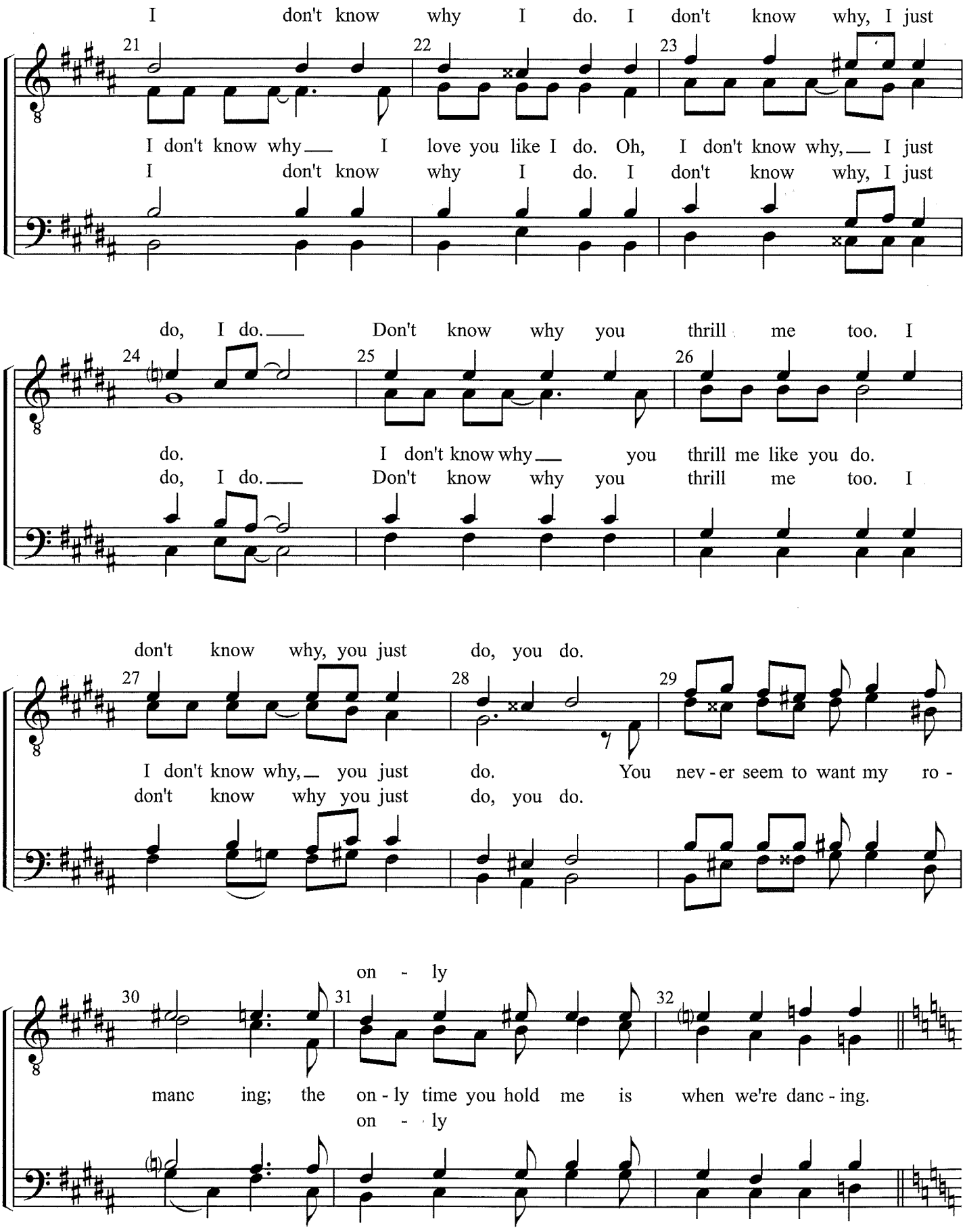
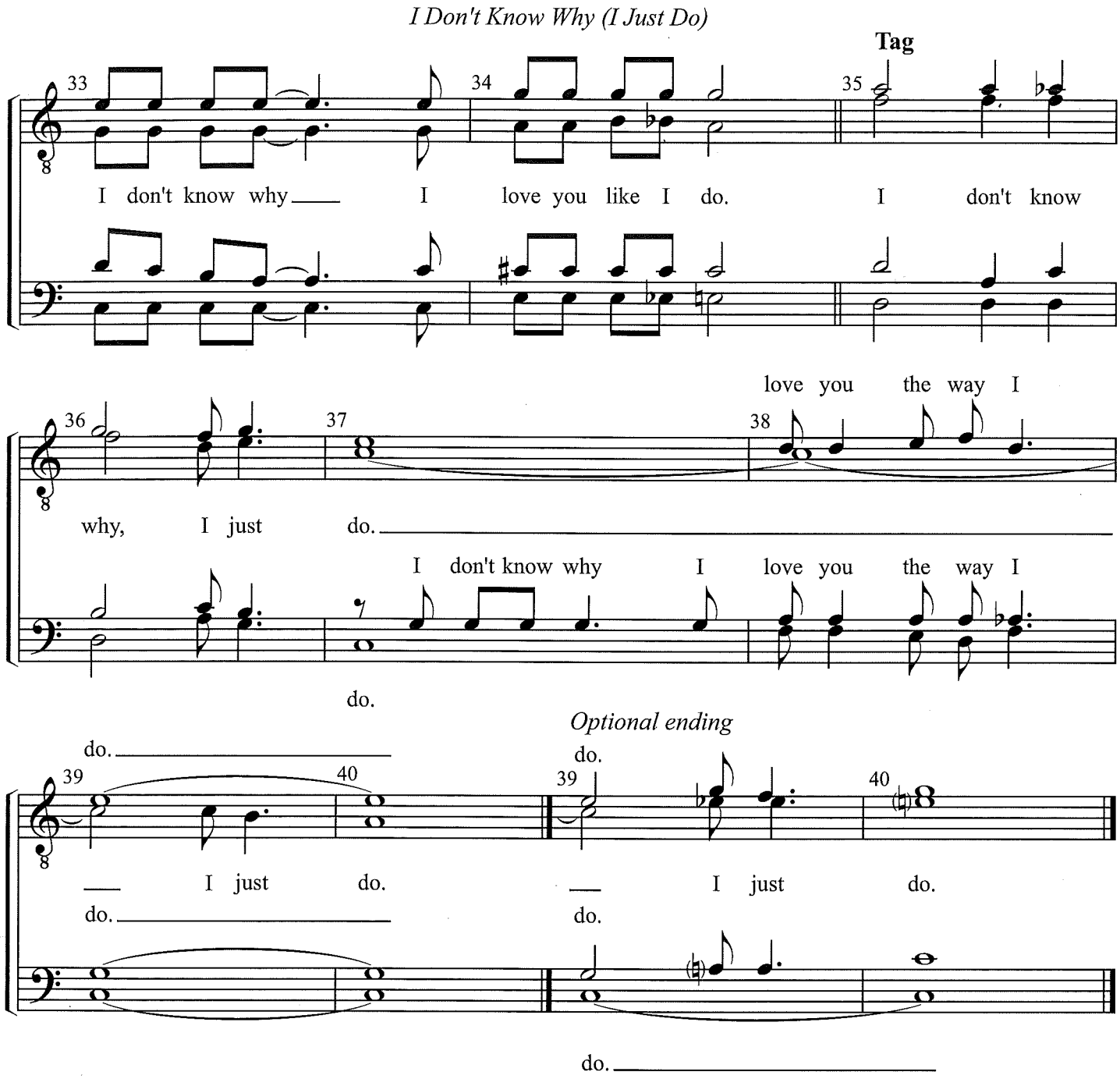
I Don't Know Why (I Just Do)



I Don't Know Why (I Just Do)

Chorus 2





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.

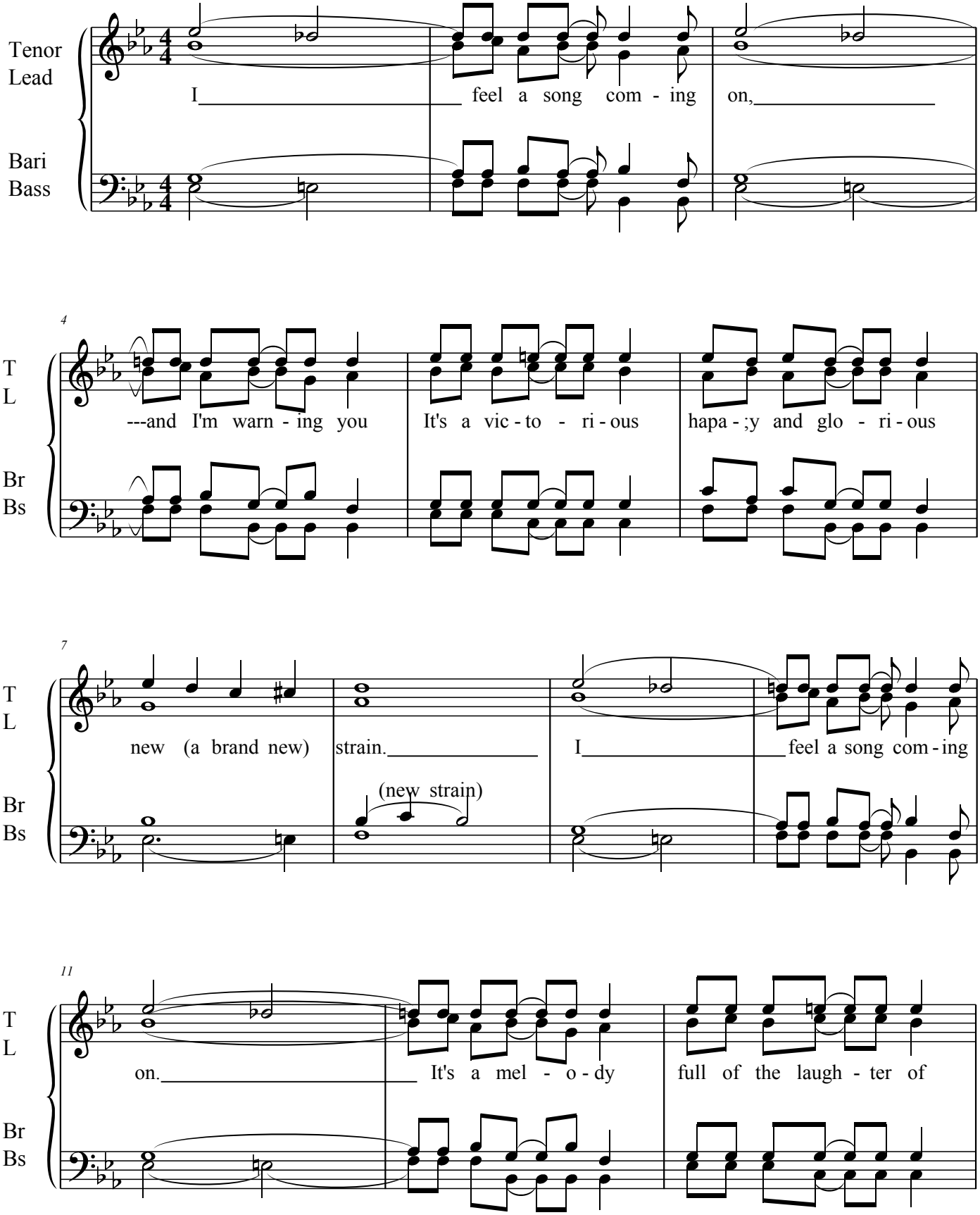
Mel Knight has had a number of arrangements published by the Barbershop Harmony Society. In addition to arranging, Mel has been a chorus director, coach and quartet singer, currently with the 2000 International Senior Champion, **Over Time**.

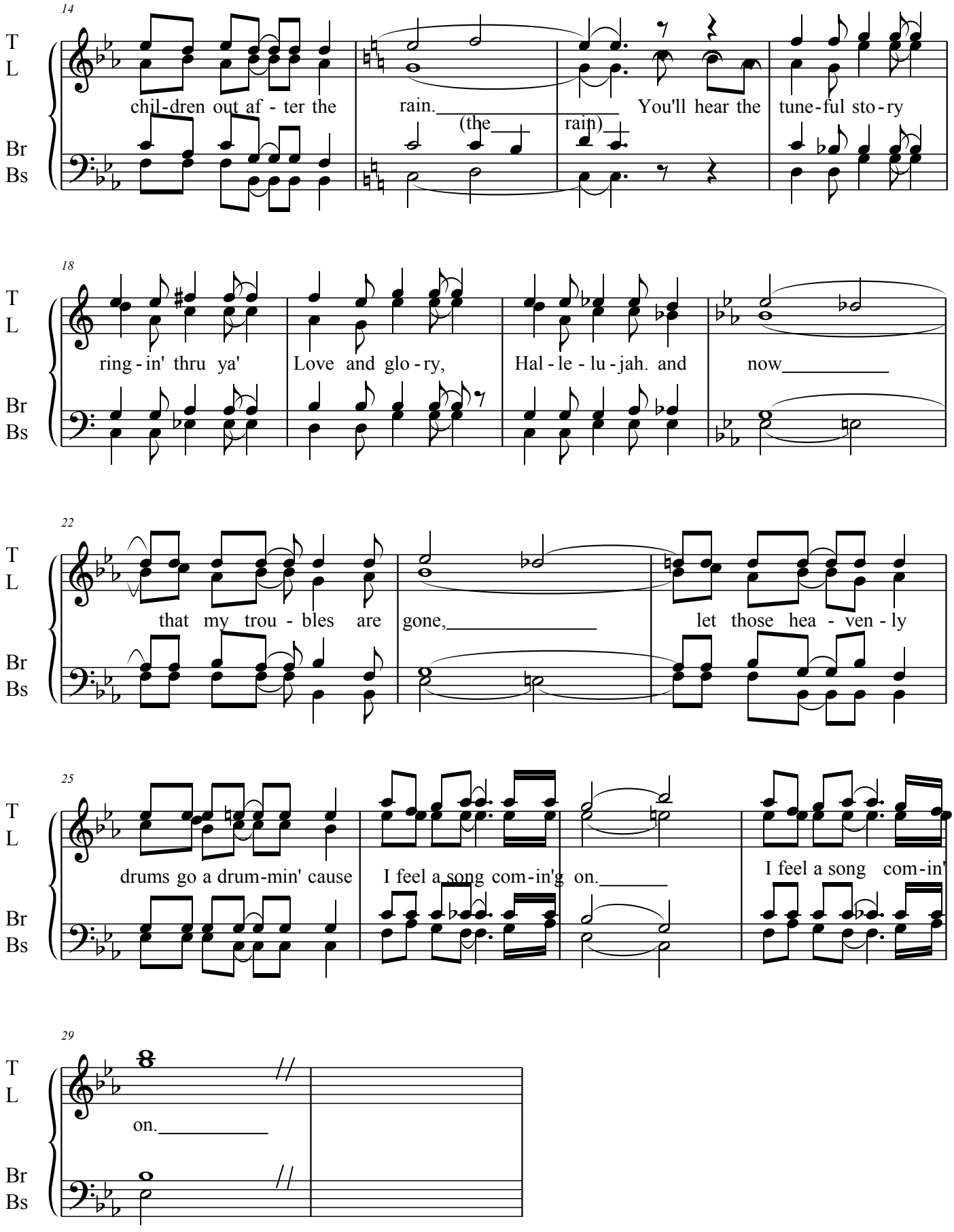
This arrangement should be sung in a smooth, laid-back swing style from beginning to end. The optional ending may be used should a quartet or chorus choose to use a more consonant ending.

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




14
T
L
Br
Bs
chil-dren out af - ter the rain. (the rain) You'll hear the tune-ful sto-ry
18
ring-in' thru ya' Love and glo-ry, Hal-le-lu-jah. and now
22
that my trou - bles are gone, let those hea - ven - ly
25
drums go a drum-min' cause I feel a song com-in'g on. I feel a song com-in'
29
on.

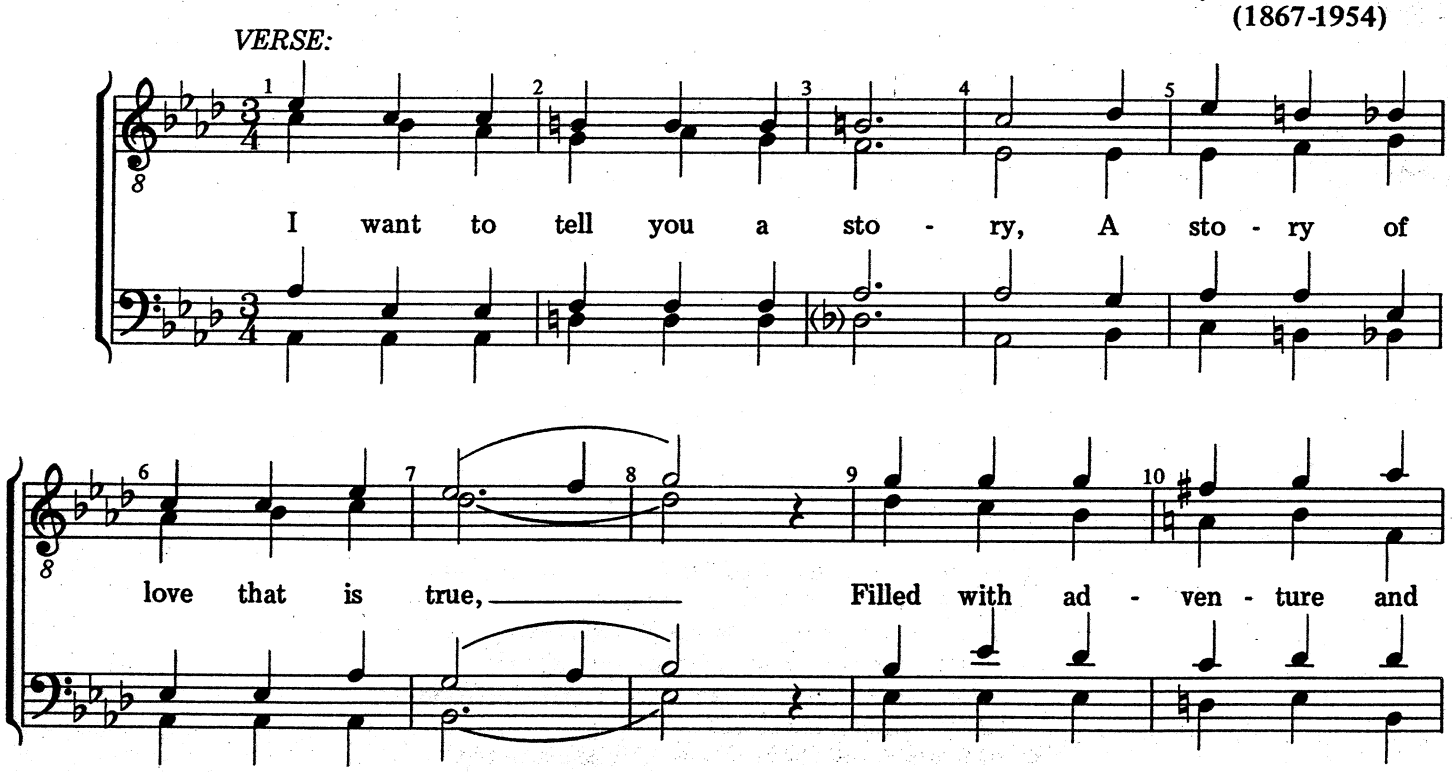
I'D LOVE TO LIVE IN LOVELAND

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)



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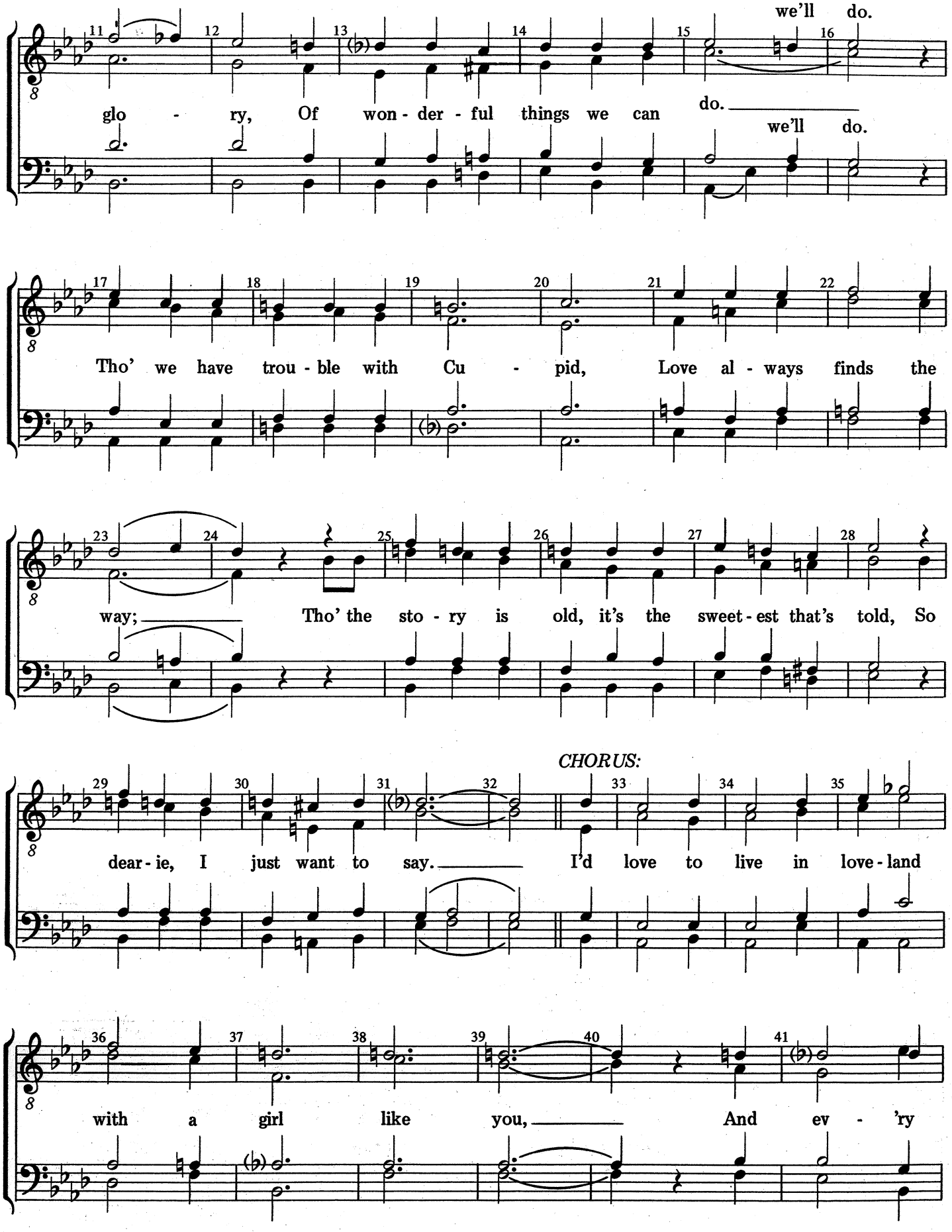
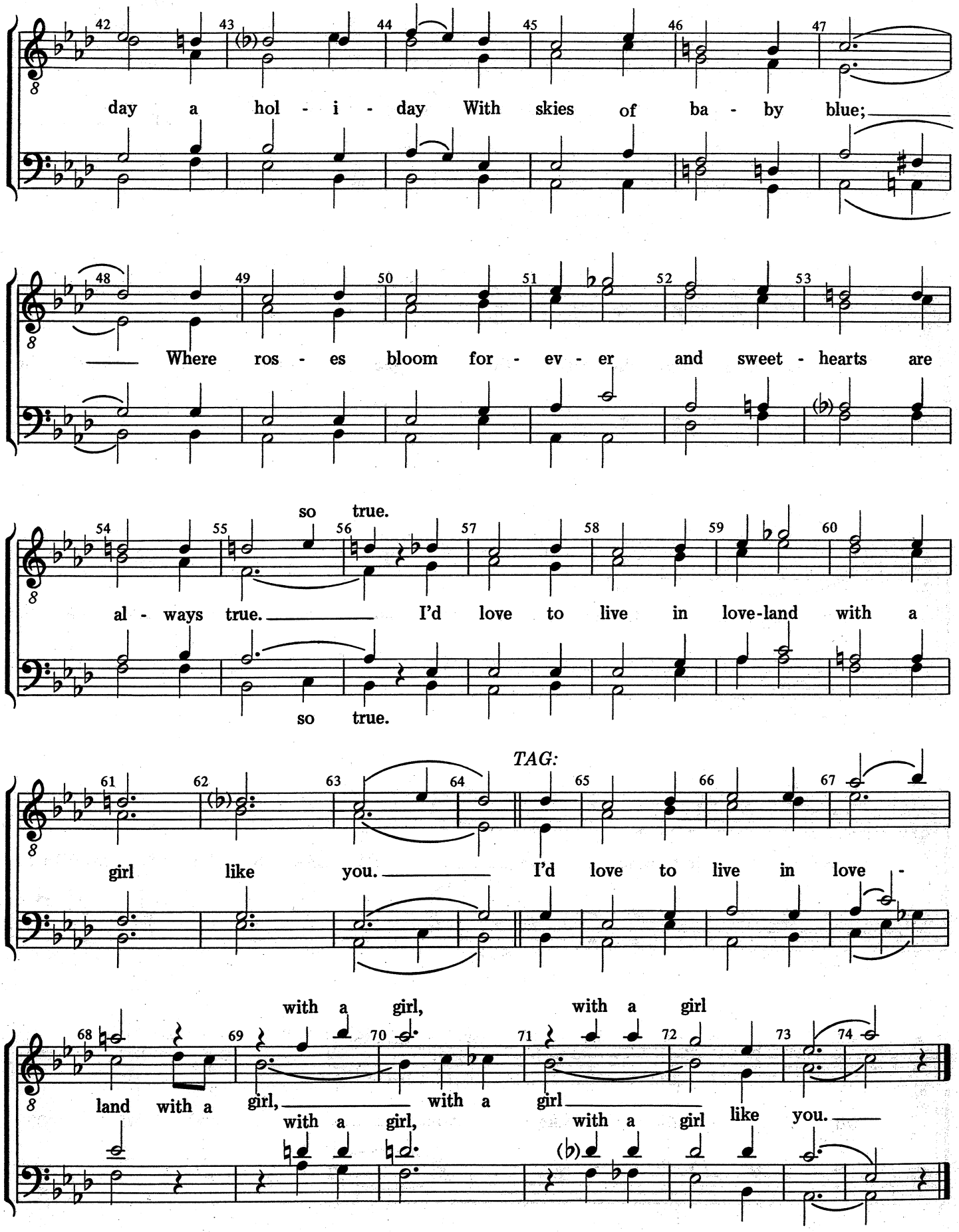

we'll do.
glo - ry, Of won - der - ful things we can do.
we'll do.
Tho' we have trou - ble with Cu - pid, Love al - ways finds the
way; Tho' the sto - ry is old, it's the sweet - est that's told, So
CHORUS:
dear - ie, I just want to say. I'd love to live in love - land
with a girl like you, And ev - 'ry


42 43 44 45 46 47
day a hol - i - day With skies of ba - by blue;
48 49 50 51 52 53
Where ros - es bloom for - ev - er and sweet - hearts are
so true.
54 55 56 57 58 59 60
al - ways true. I'd love to live in love-land with a
so true.
TAG:
61 62 63 64 65 66 67
girl like you. I'd love to live in love -
with a girl, with a girl
68 69 70 71 72 73 74
land with a girl, with a girl
with a girl, with a girl like you.

IN MY ROOM

by BRIAN WILSON and GARY USHER

Arranged for 4-part male voices
by TOM GENTRY

CPP/Belwin, Inc.
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Miami, FL 33014

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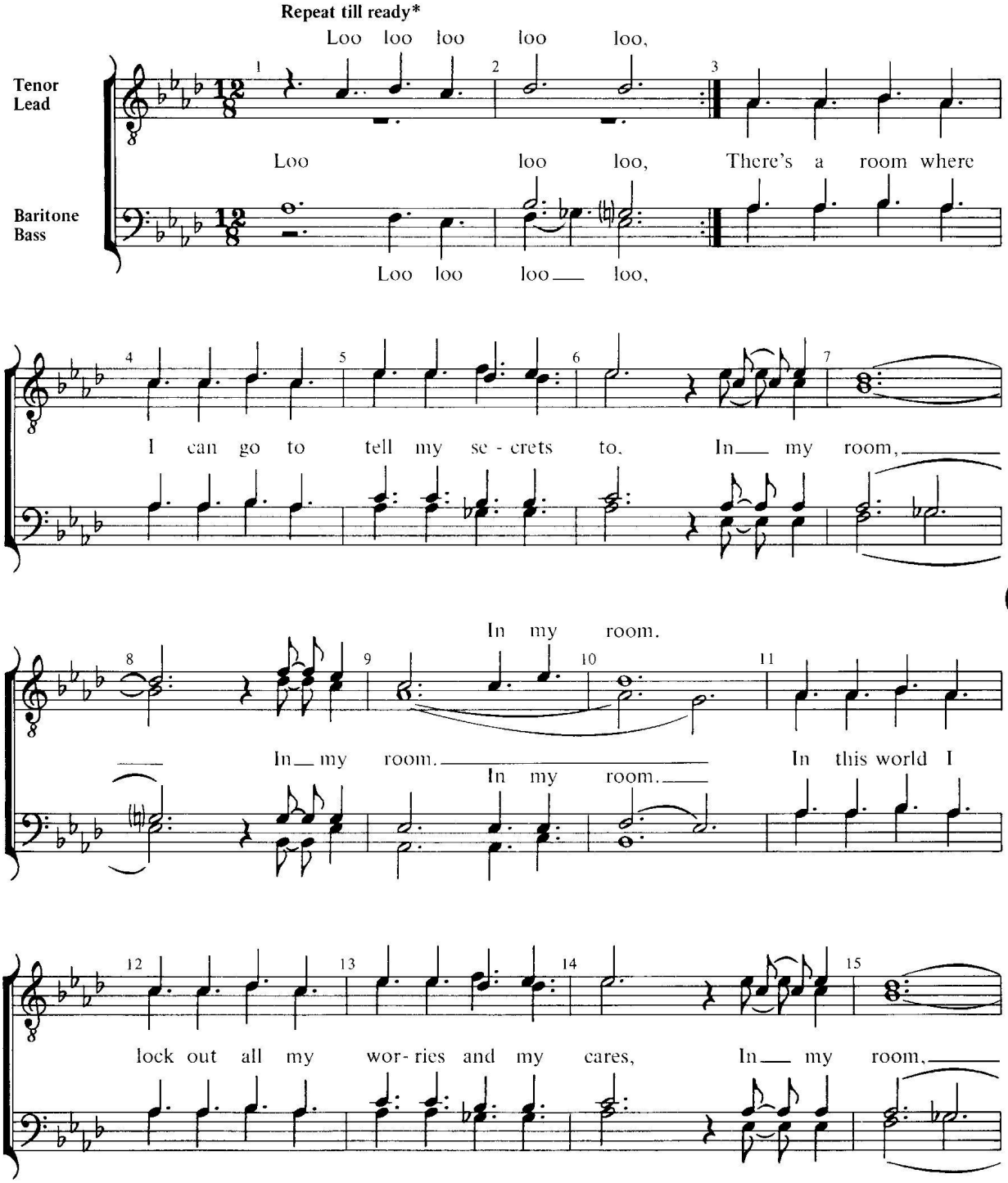
IN MY ROOM

Words and Music by BRIAN WILSON
and GARY USHER
Arrangement by TOM GENTRY



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

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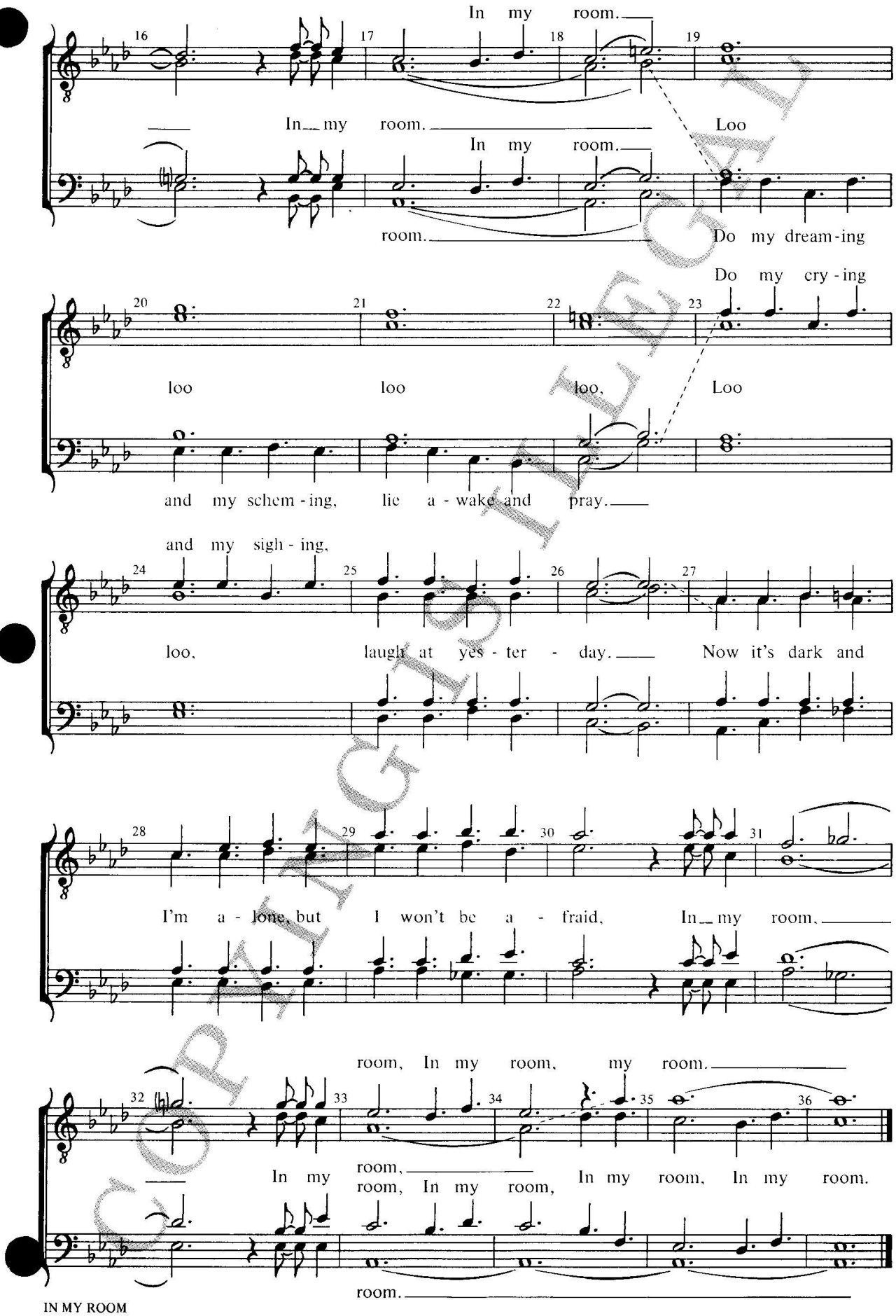

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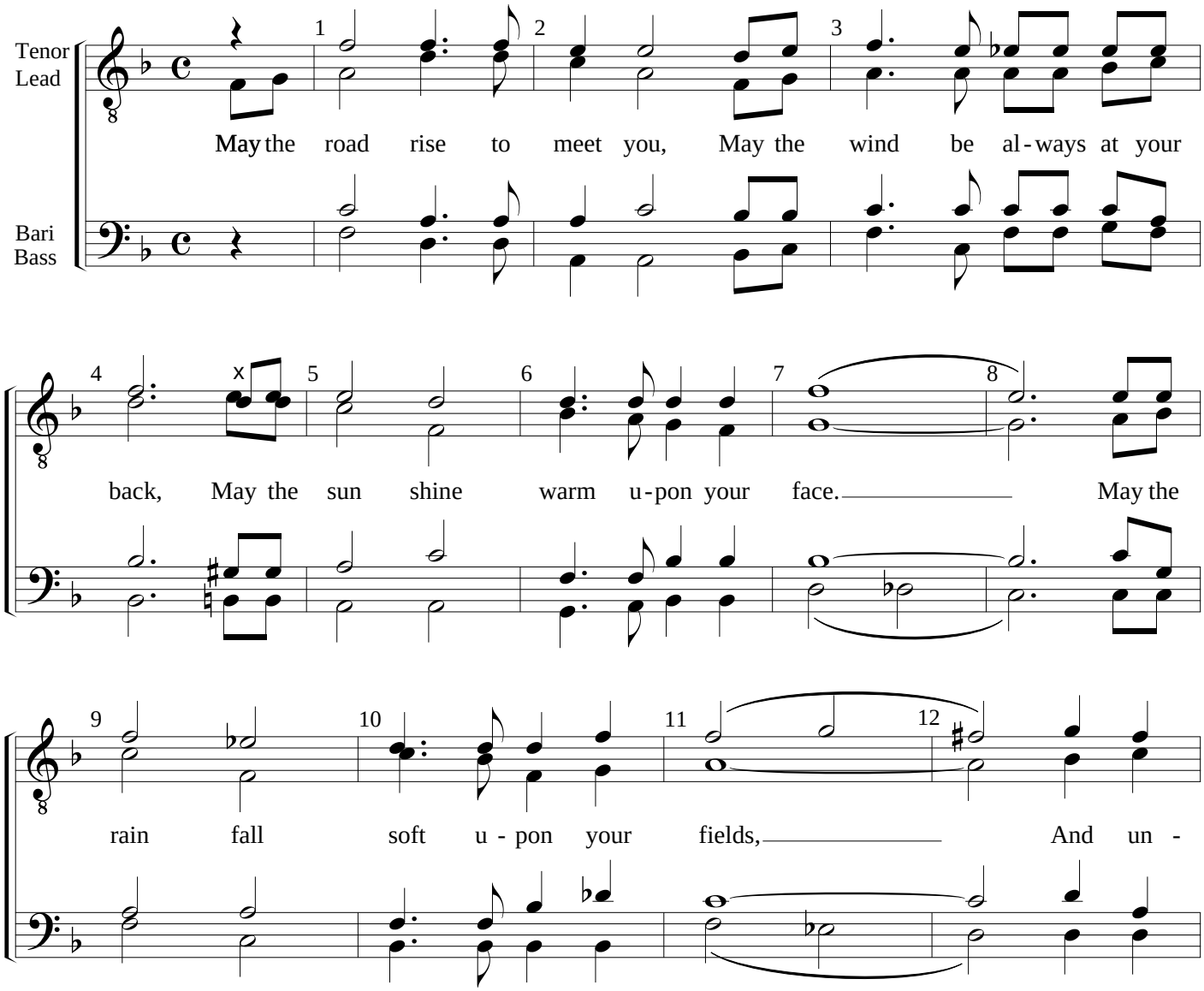
IRISH BLESSING
(A PARTING BLESSING)

Words traditional

Music by J. JEROME WILLIAMS and DON GRAY
Arranged by DON GRAY



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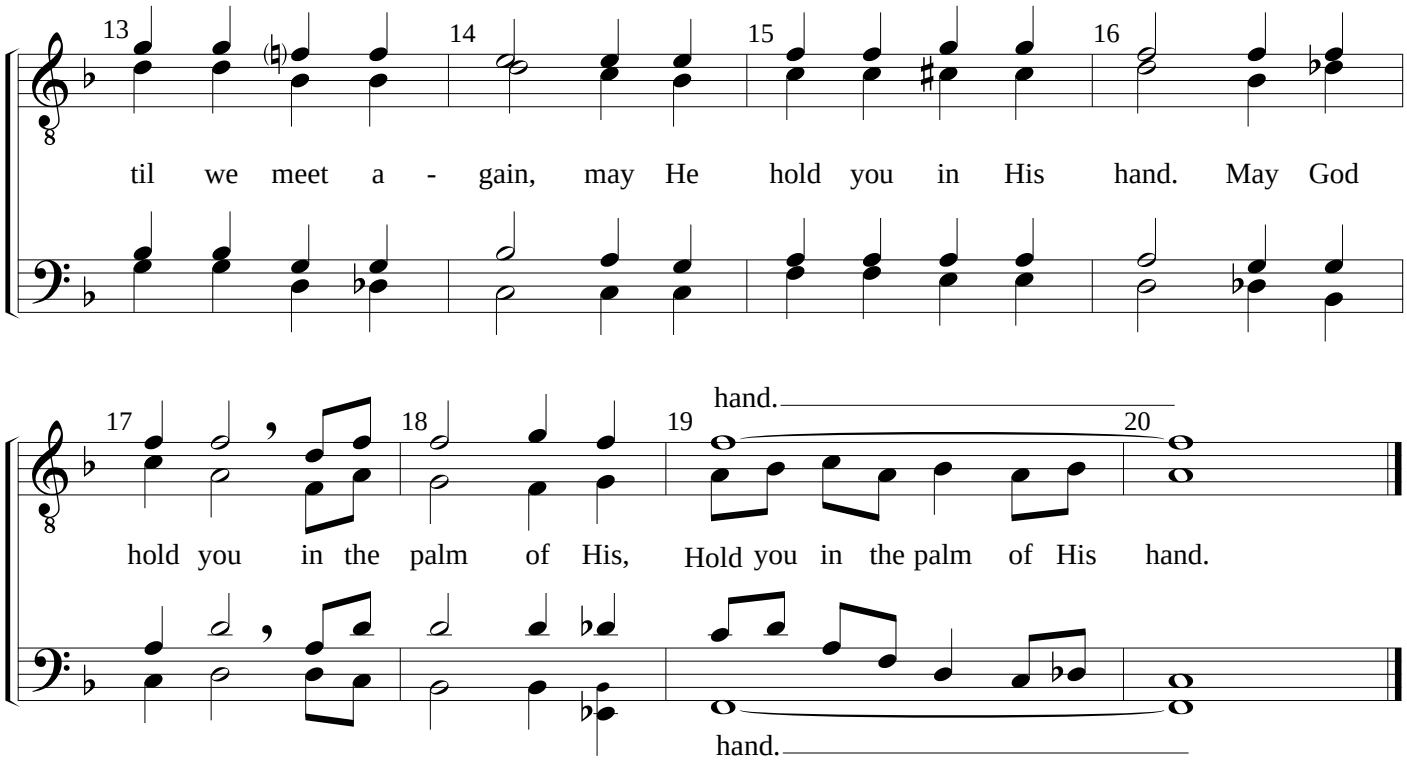

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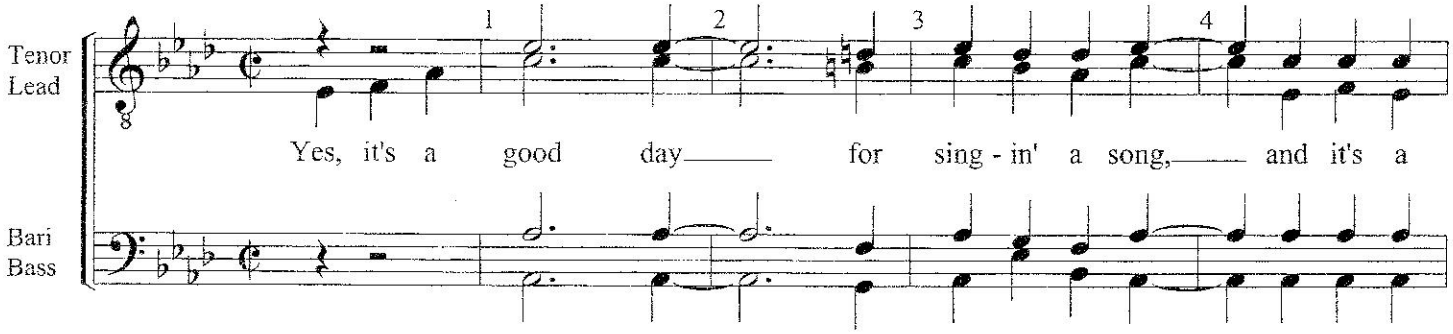
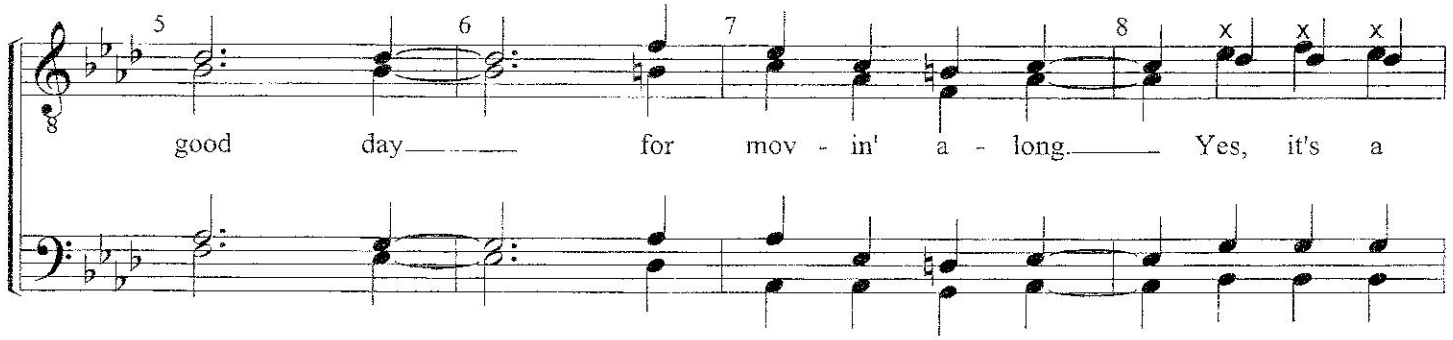
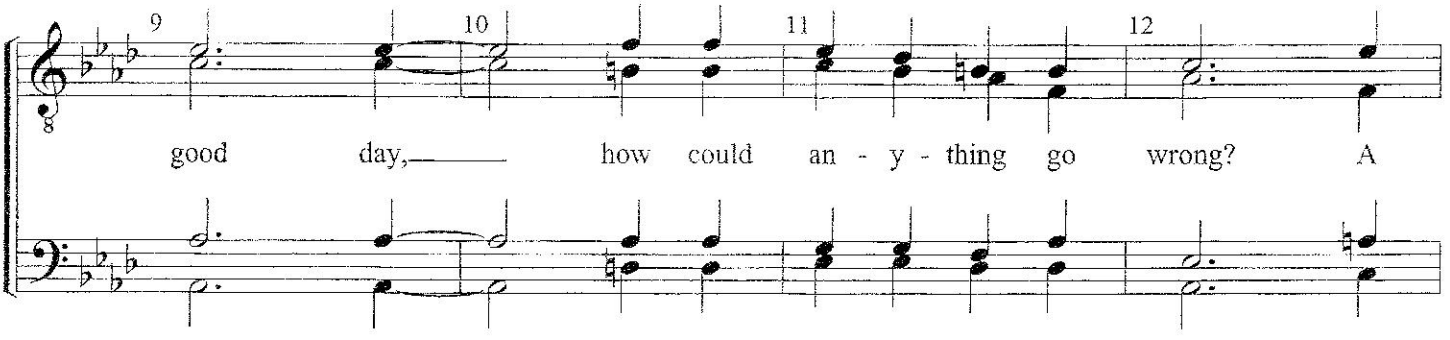
IT'S A GOOD DAY

Words and Music by PEGGY LEE and DAVE BARBOUR

Arrangement by VAL HICKS







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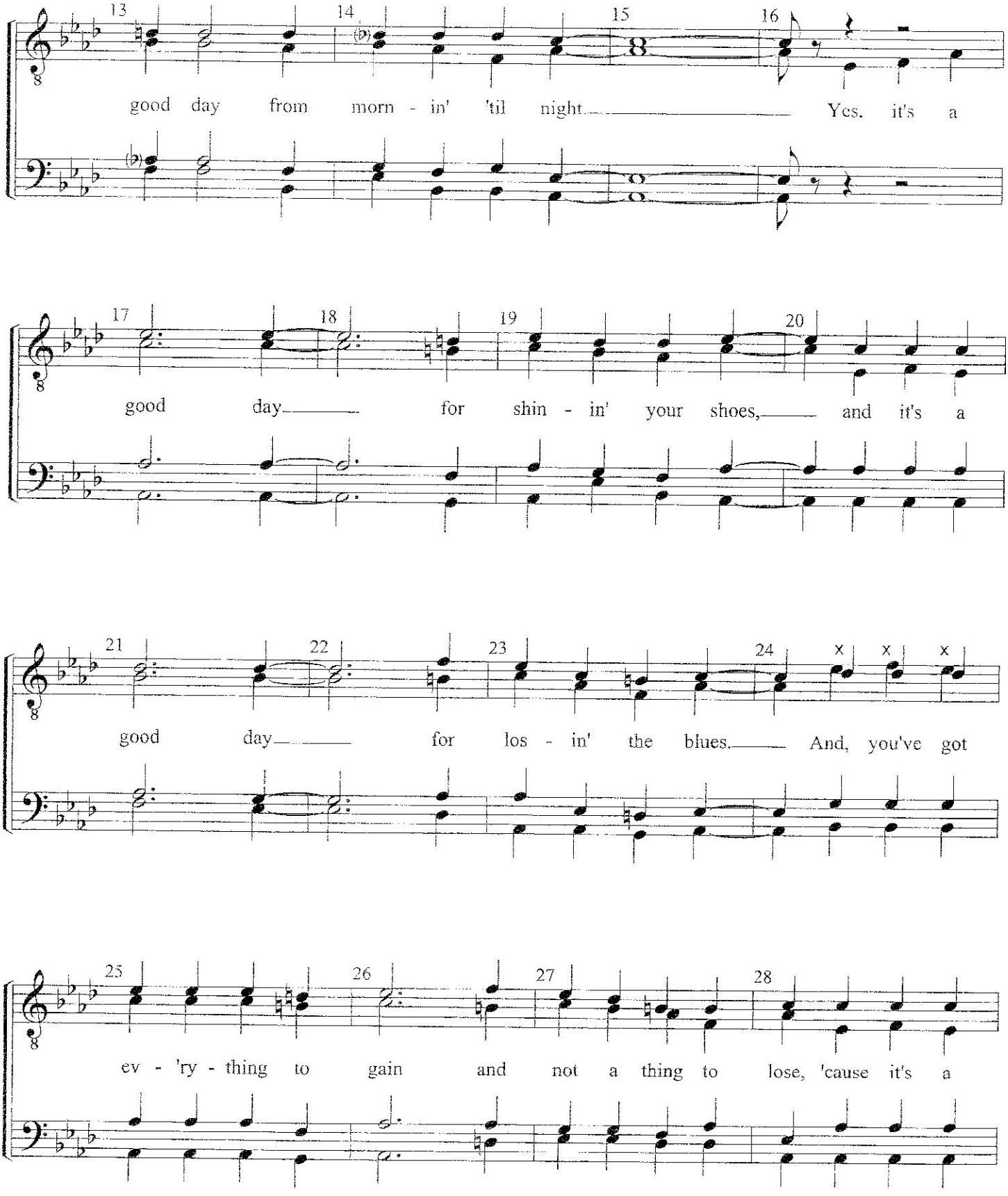
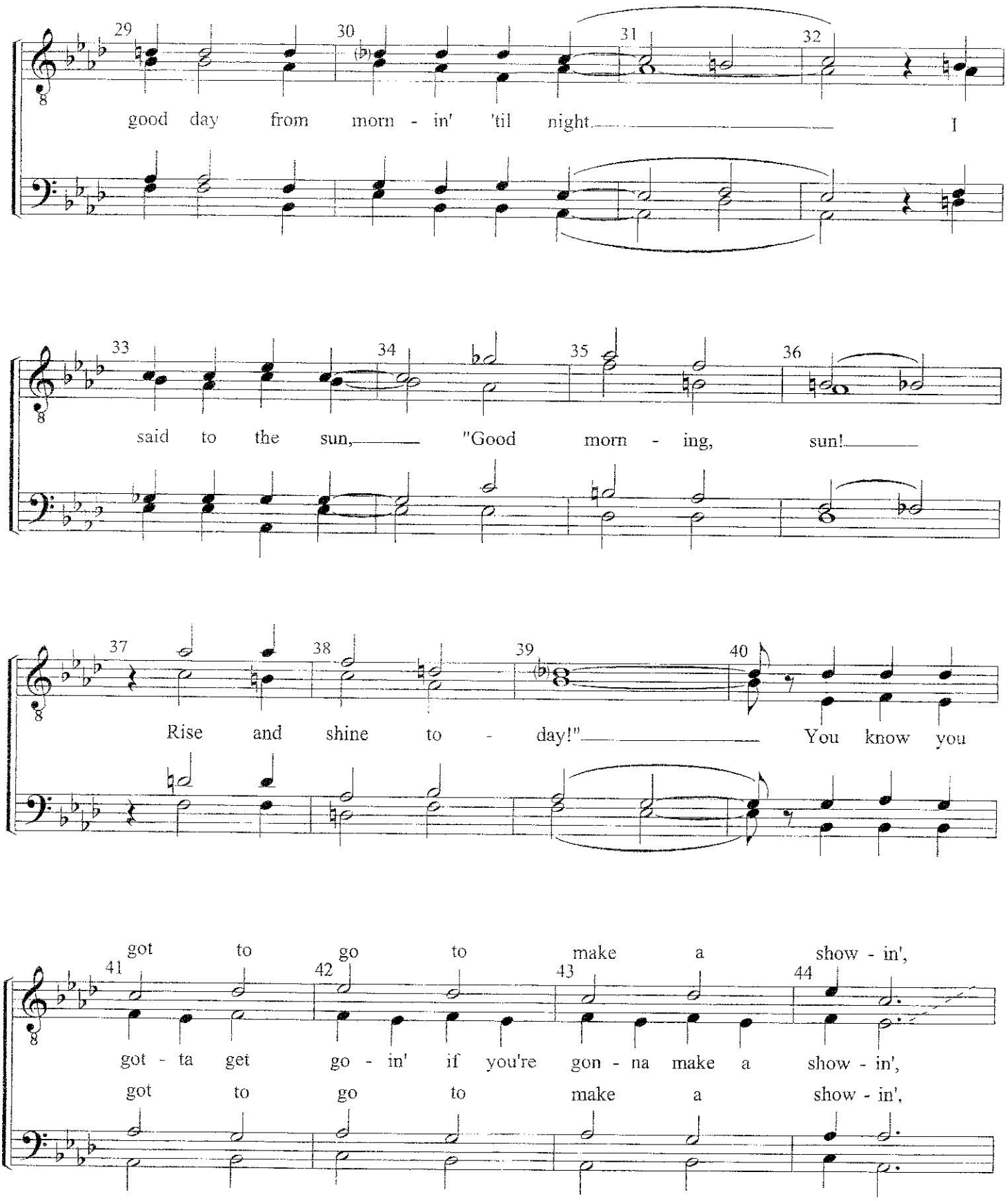
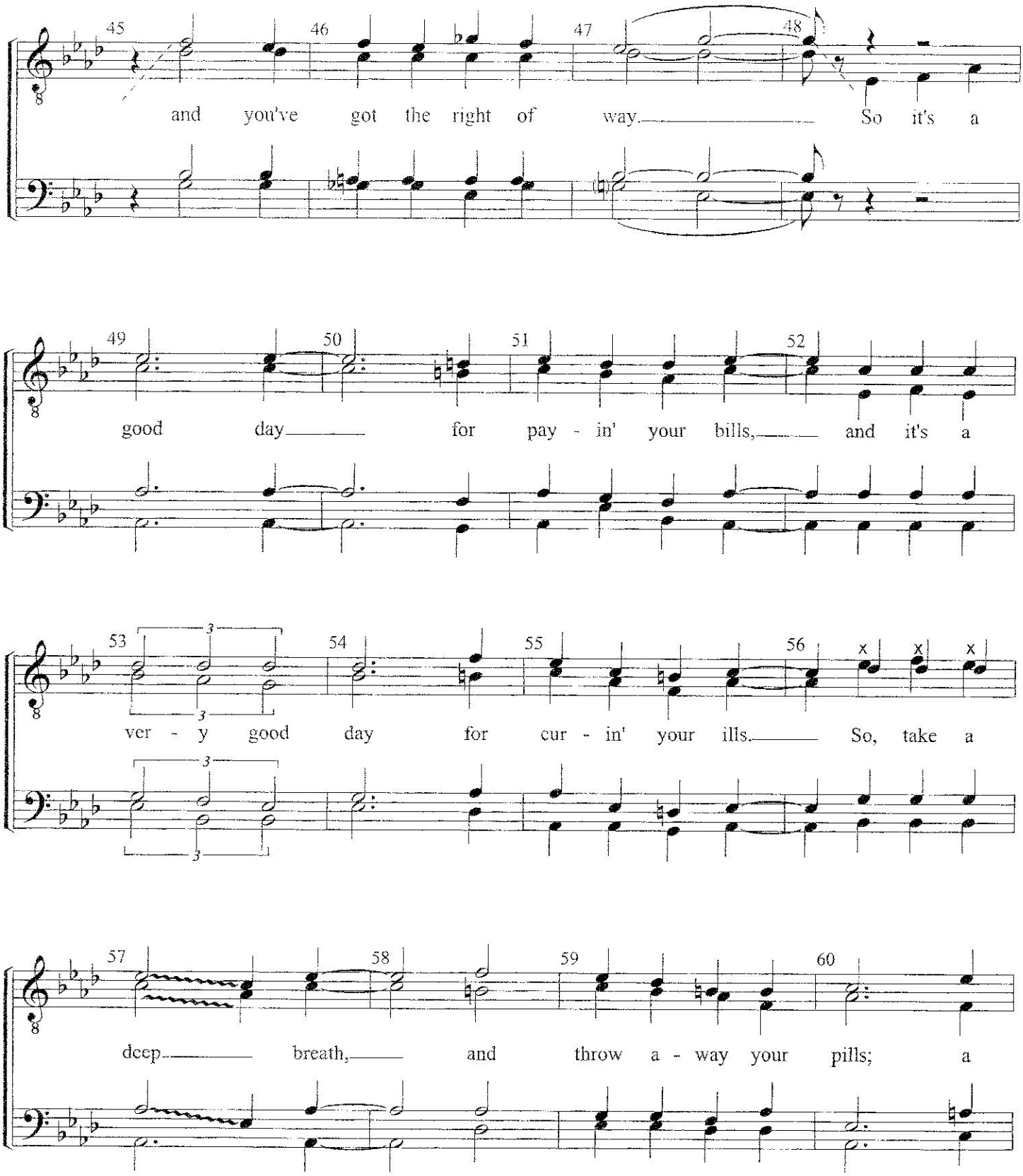
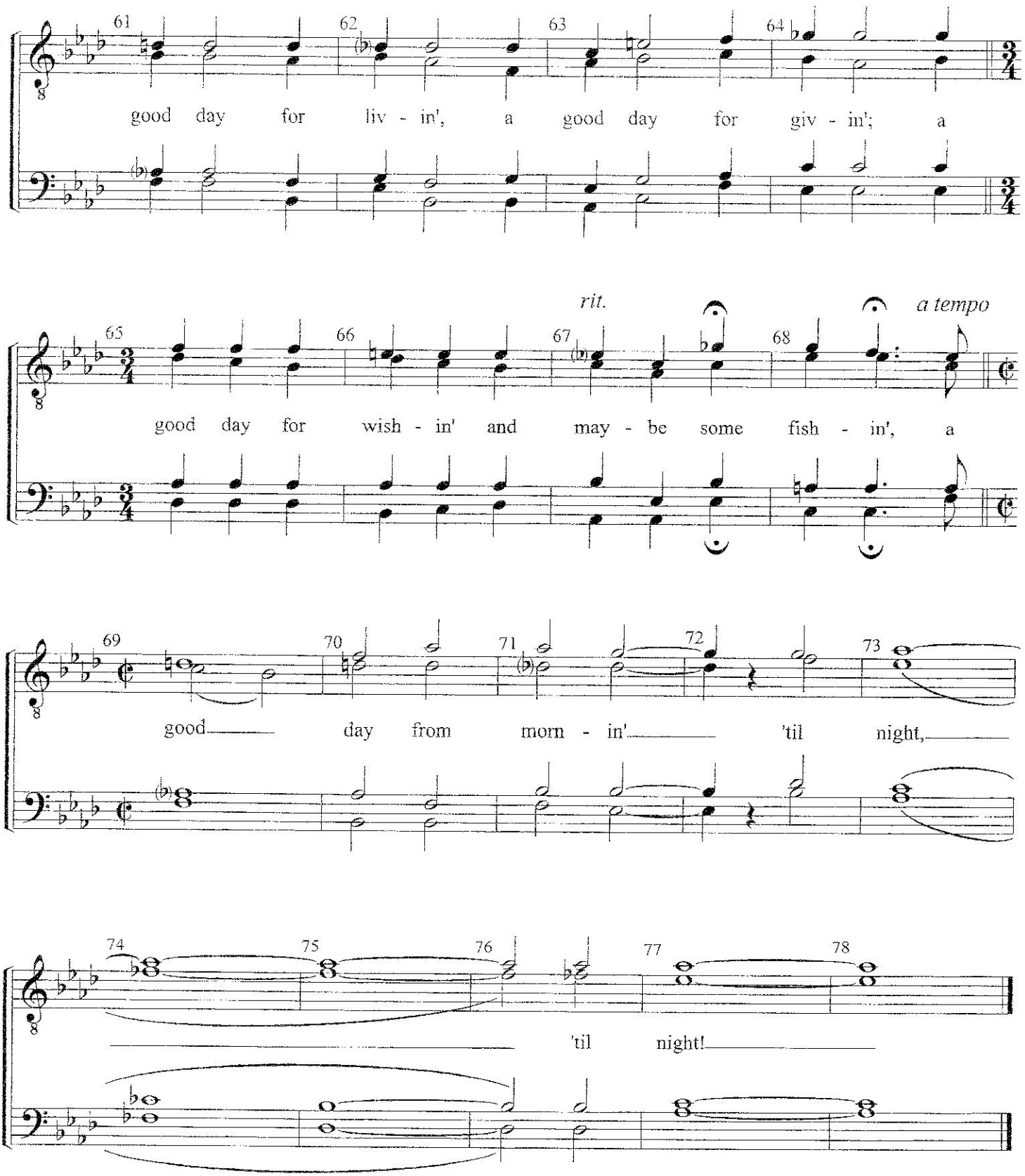

13 14 15 16
good day from morn - in' 'til night Yes, it's a
17 18 19 20
good day for shin - in' your shoes, and it's a
21 22 23 24 x x x
good day for los - in' the blues. And, you've got
25 26 27 28
ev - 'ry - thing to gain and not a thing to lose, 'cause it's a


29 30 31 32
good day from morn - in' 'til night I
33 34 35 36
said to the sun, "Good morn - ing, sun!
37 38 39 40
Rise and shine to - day!" You know you
got to go to make a show - in',
41 42 43 44
got - ta get go - in' if you're gon - na make a show - in',
got to go to make a show - in',


45 46 47 48
and you've got the right of way. So it's a
49 50 51 52
good day for pay - in' your bills, and it's a
53 54 55 56
ver - y good day for cur - in' your ills. So, take a
57 58 59 60
deep breath, and throw a - way your pills; a


61
62
63
64
good day for liv - in', a good day for giv - in'; a
rit.
a tempo
65
66
67
68
good day for wish - in' and may - be some fish - in', a
69
70
71
72
73
good day from morn - in' 'til night,
74
75
76
77
78
'til night!

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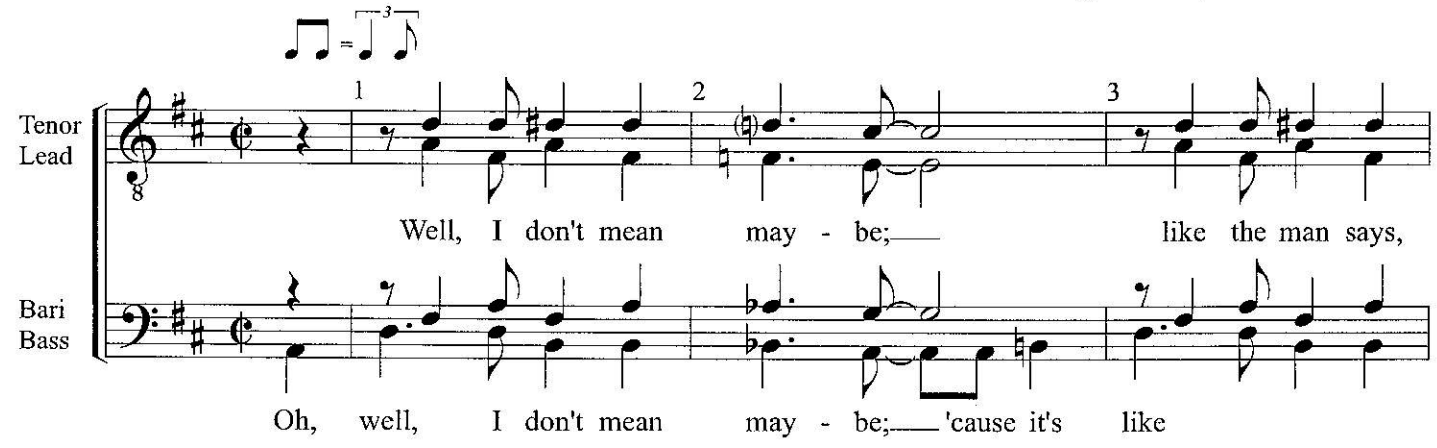
JUST IN TIME

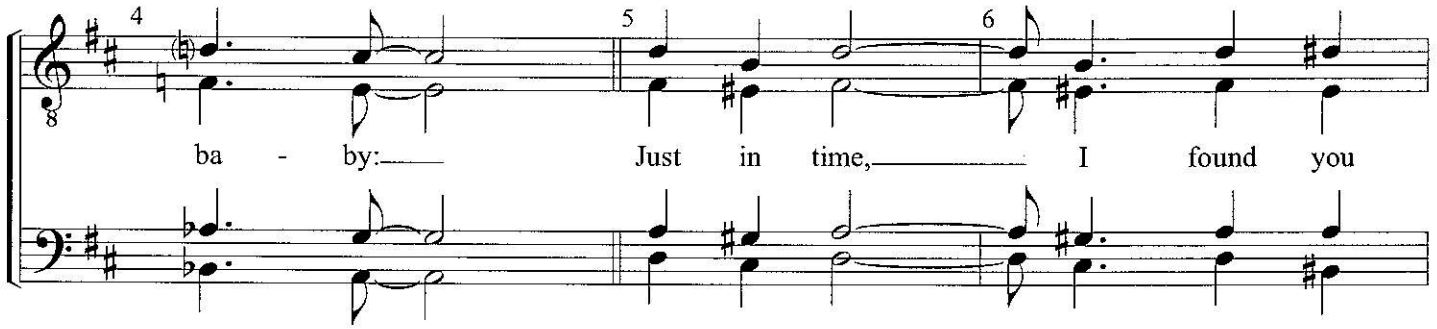
as sung by PLATINUM

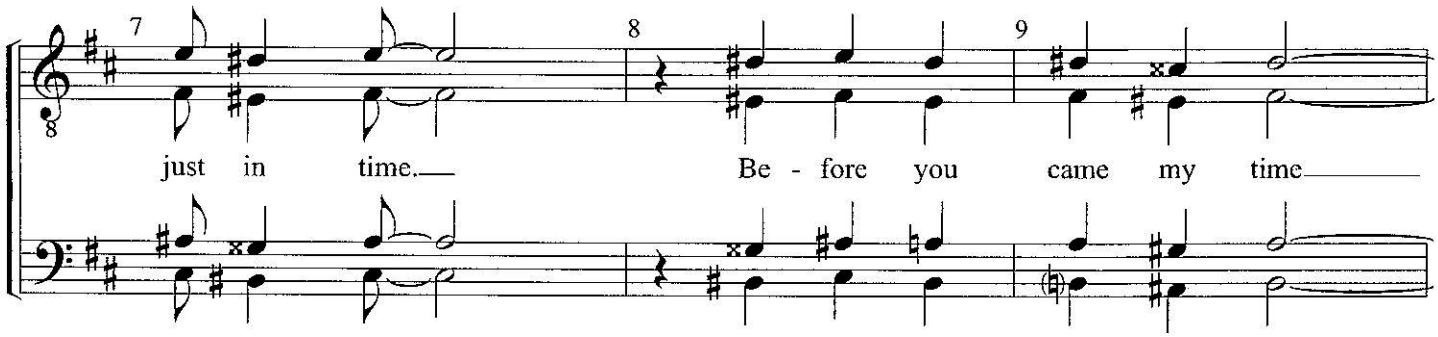
Words by BETTY COMDEN
and ADOLPH GREEN

Music by JULE STYNE
Arrangement by DAVE BRINER



Chorus





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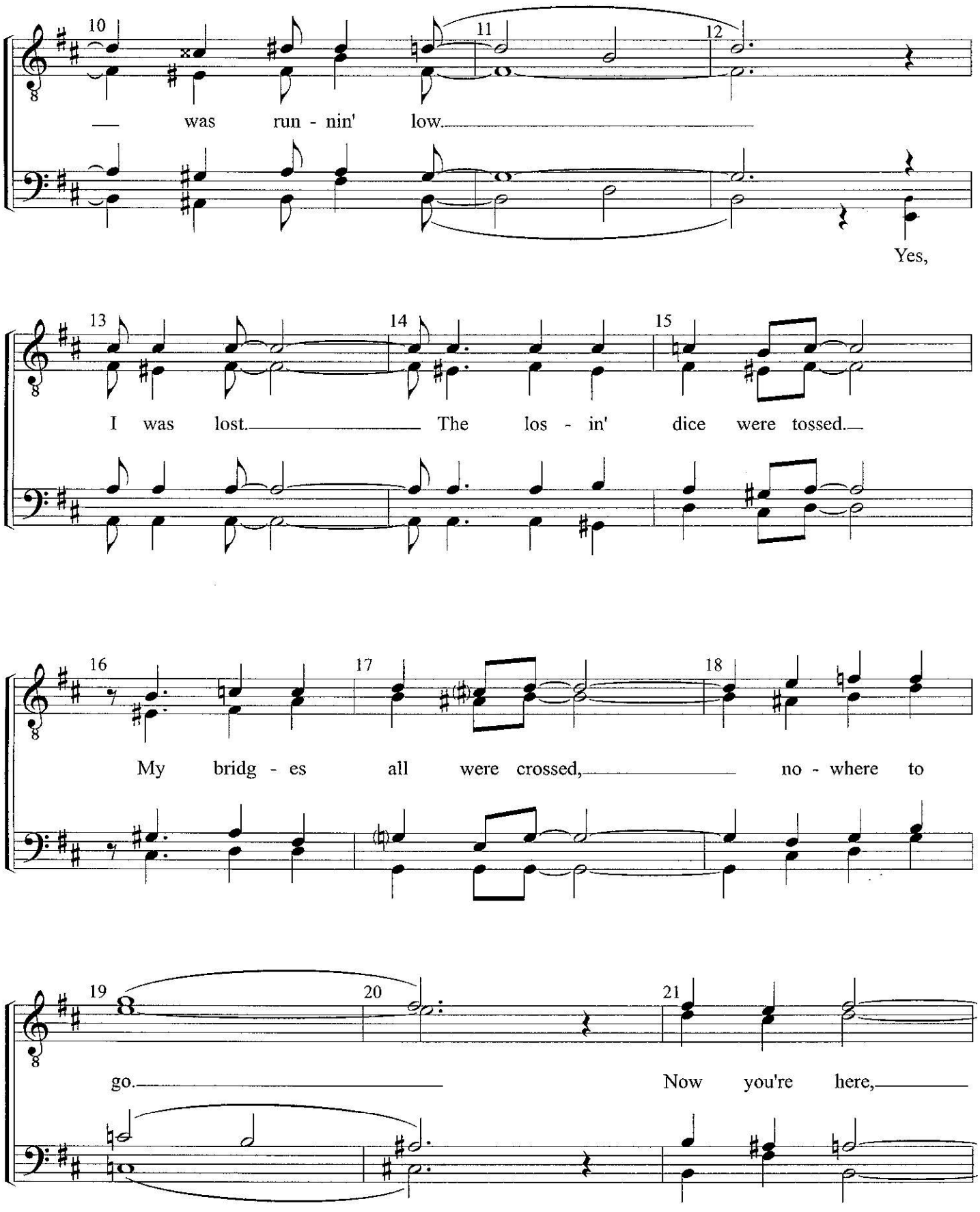
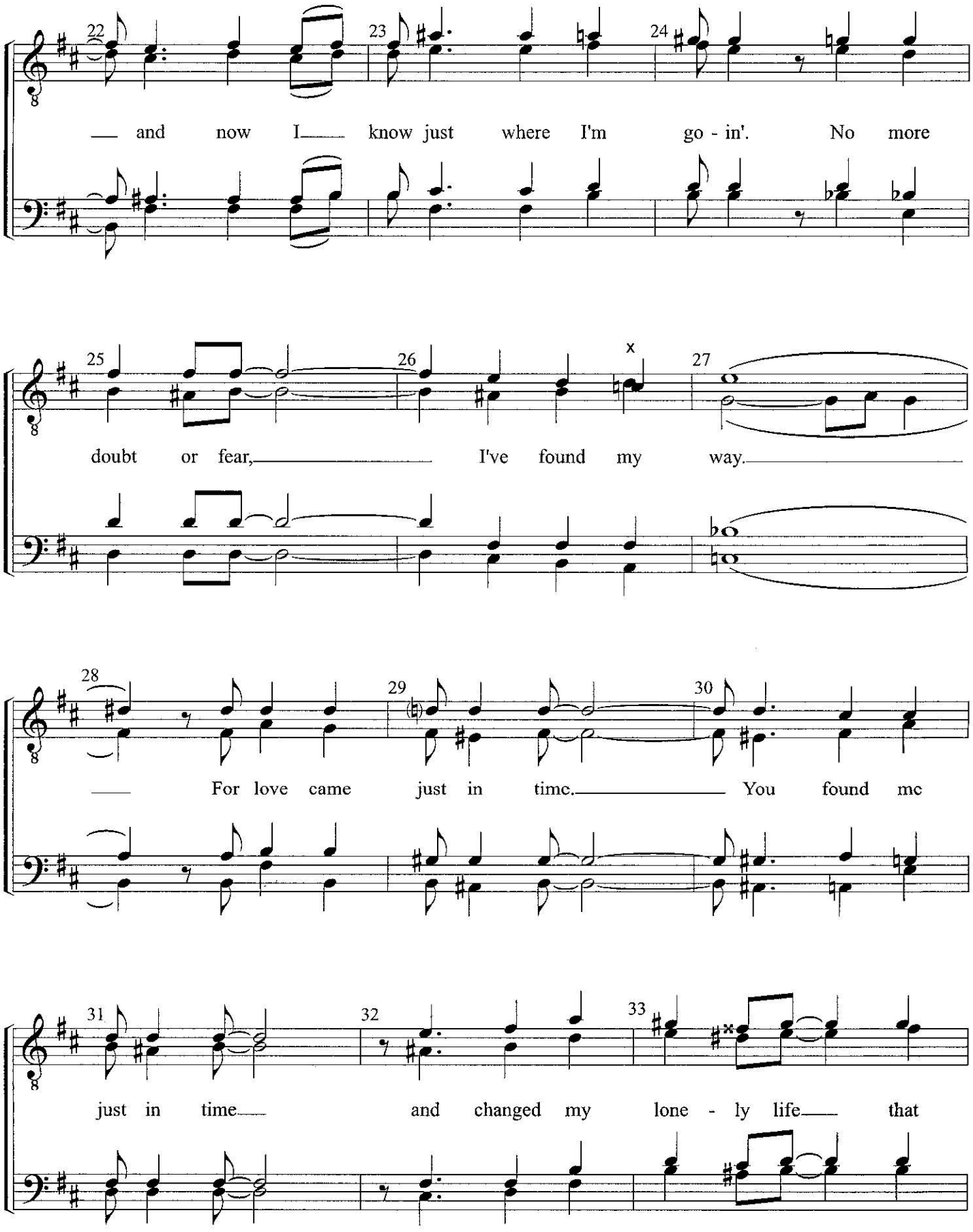
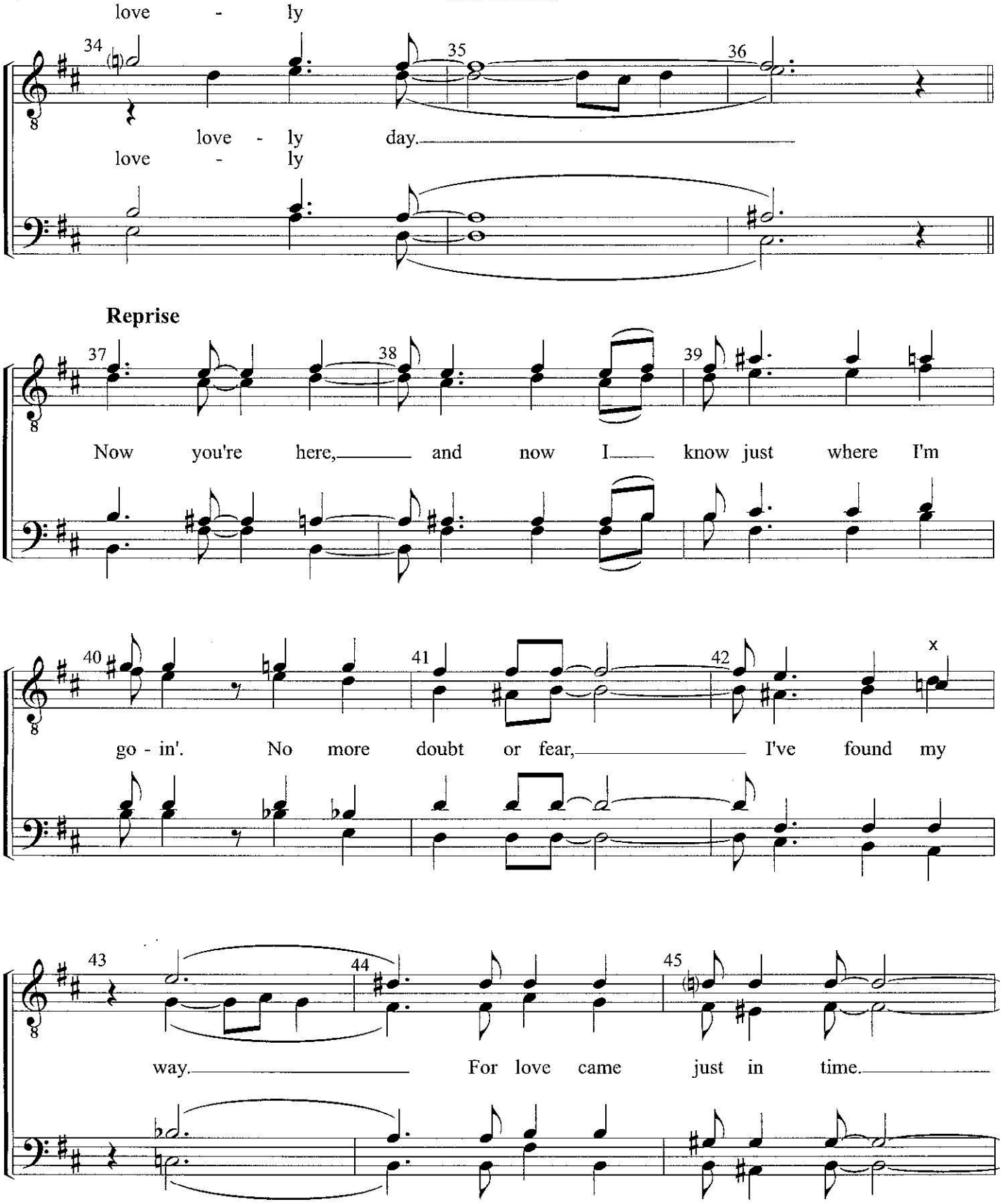
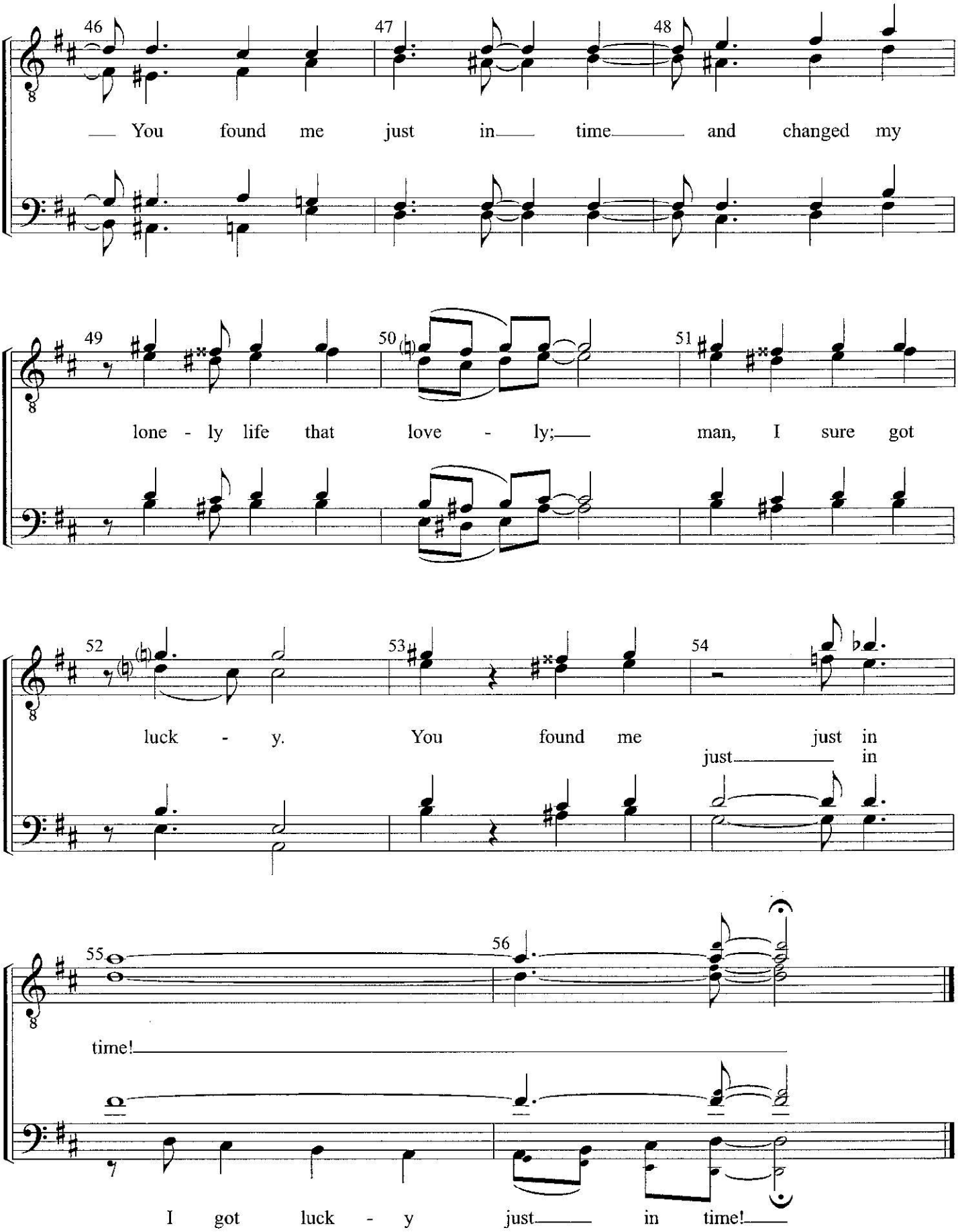
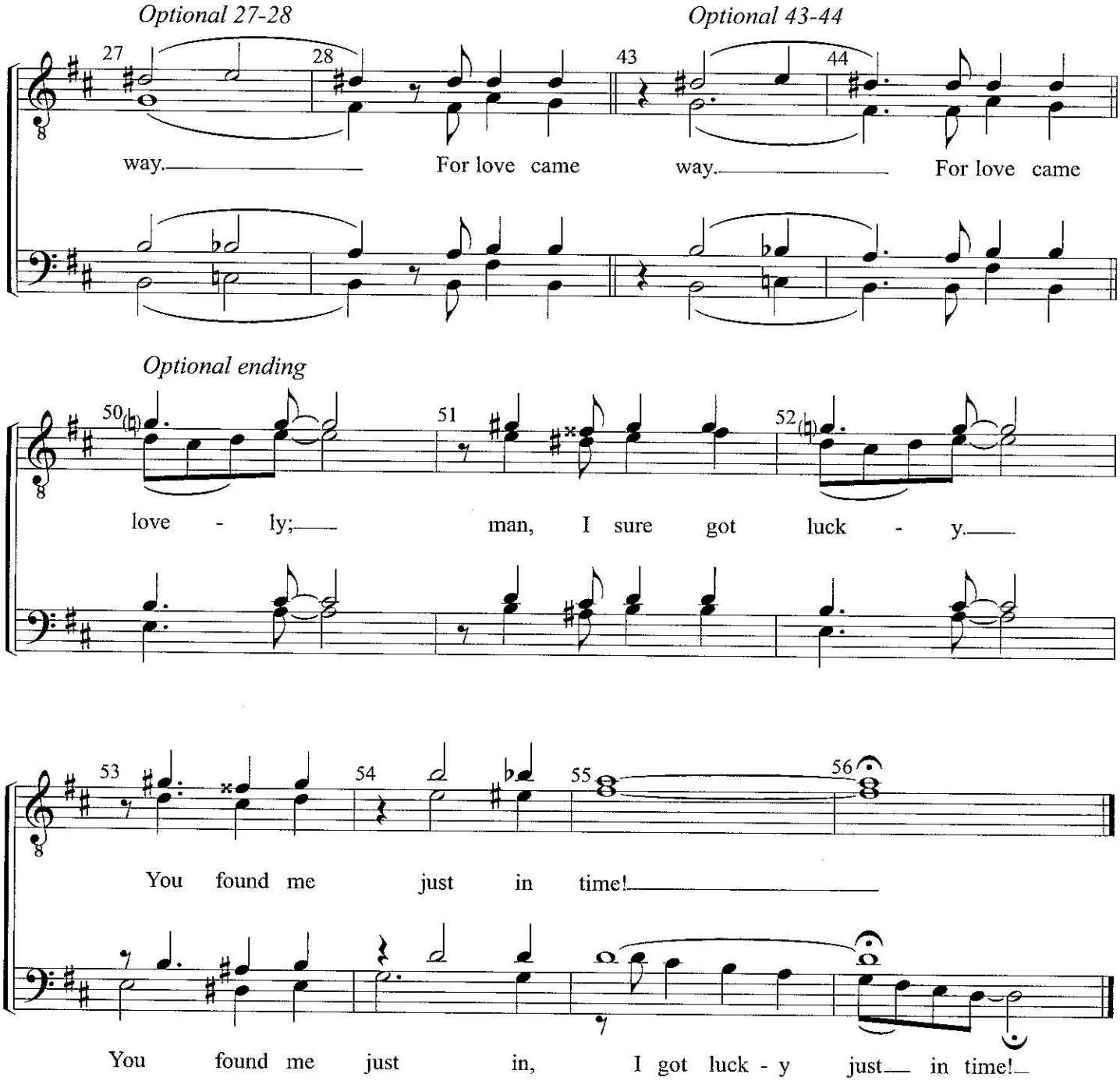

10
11
12
— was run - nin' low.
Yes,
13
14
15
I was lost. The los - in' dice were tossed.
16
17
18
My bridg - es all were crossed, no - where to
19
20
21
go. Now you're here,


22
23
24
— and now I— know just where I'm go - in'. No more
25
26
27
doubt or fear,— I've found my way.—
28
29
30
— For love came just in time.— You found me
31
32
33
just in time— and changed my lone - ly life— that


love - ly
34
35
36
love - ly day.
love - ly
Reprise
37
38
39
Now you're here, and now I know just where I'm
40
41
42
x
go - in'. No more doubt or fear, I've found my
43
44
45
way. For love came just in time.


46
47
48
You found me just in time and changed my
49
50
51
lone - ly life that love - ly; man, I sure got
52
53
54
luck - y. You found me just in
just in
55
56
time!
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*.

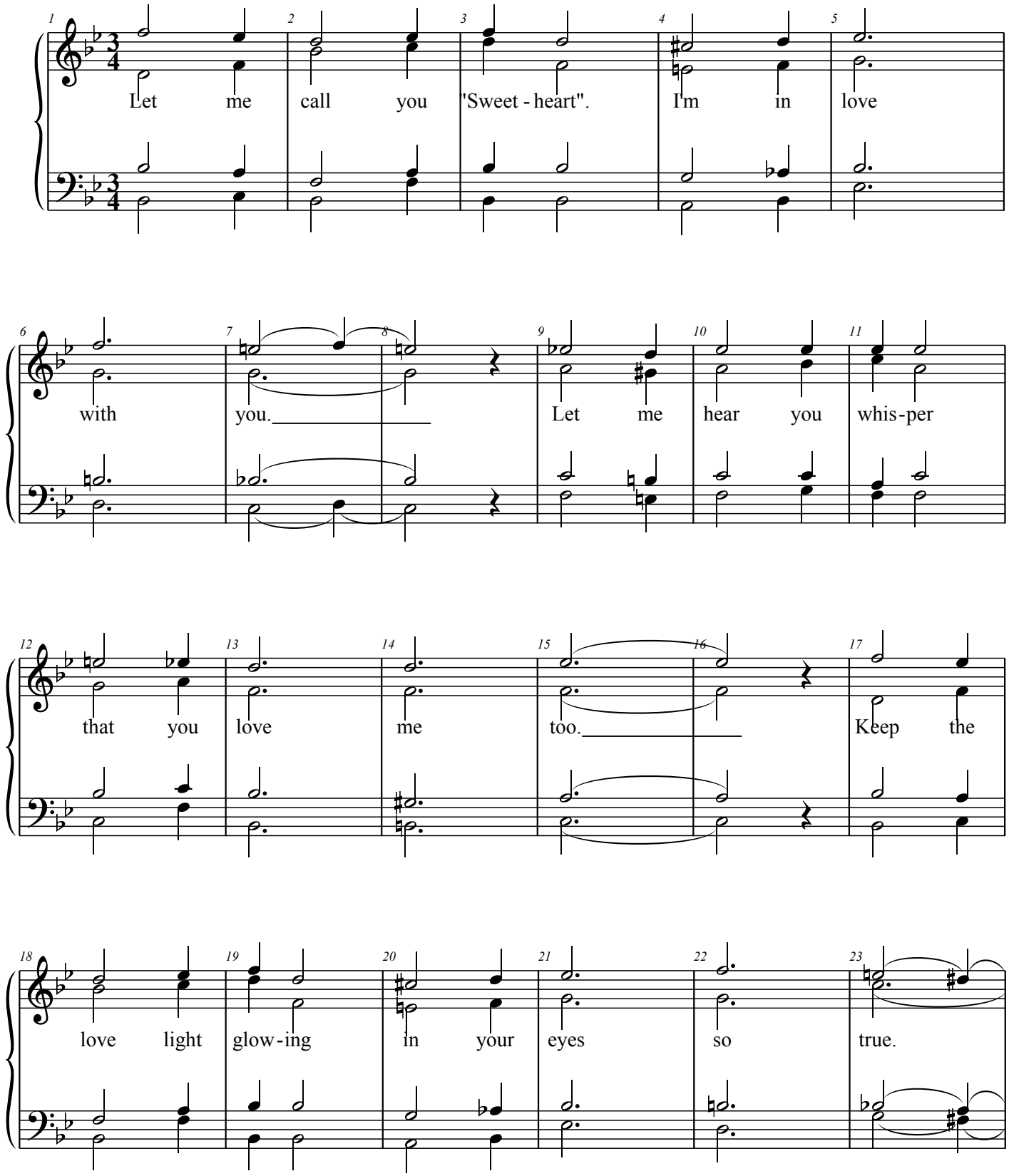
Californian Dave Briner is almost as prolific as Styne, having arranged countless songs over his long, distinguished barbershop career. Besides *Just in Time*, which was popularized by our 2000 internatonal quartet champion, **PLATINUM**, the BHS also publishes Dave's arrangements of *Jada* and *Feliz 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

Beth Slater Whitson **Leo Friedman**



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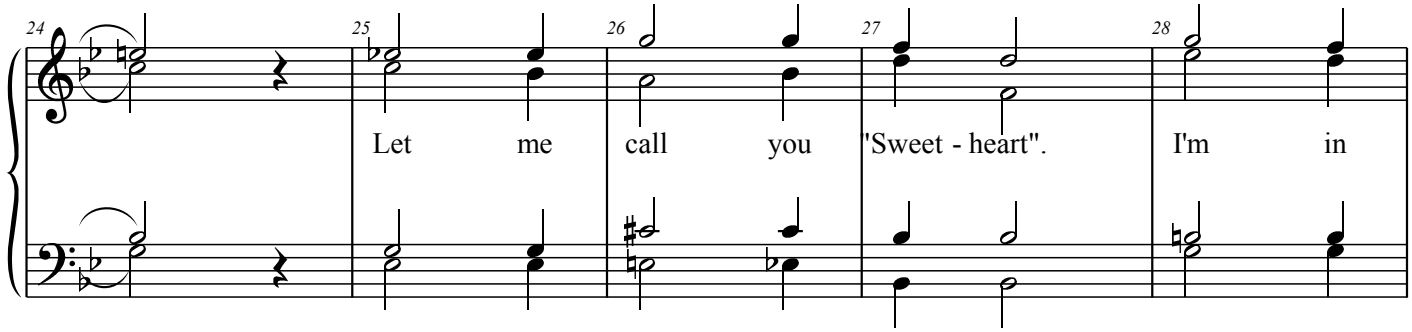
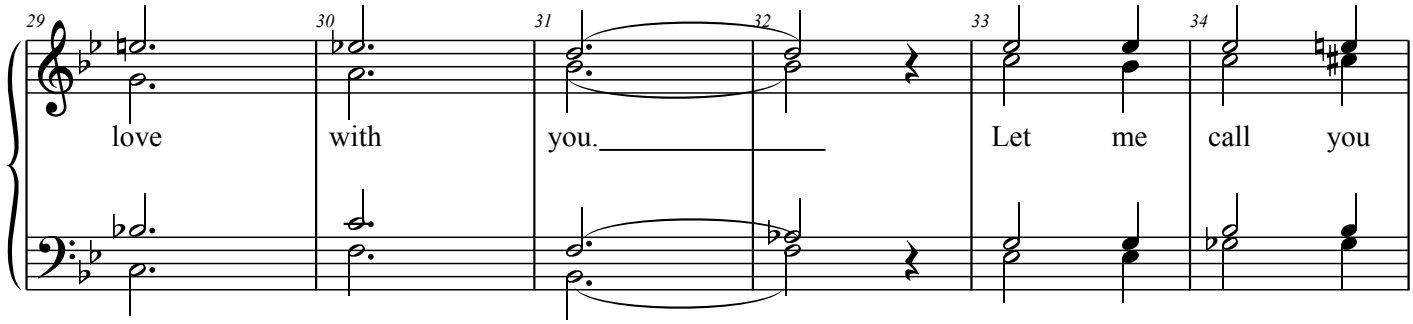
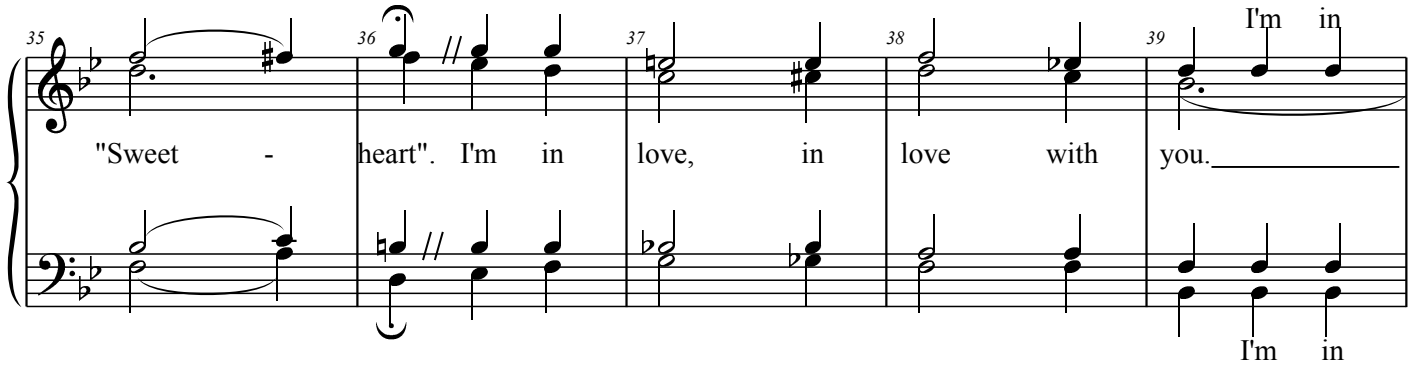
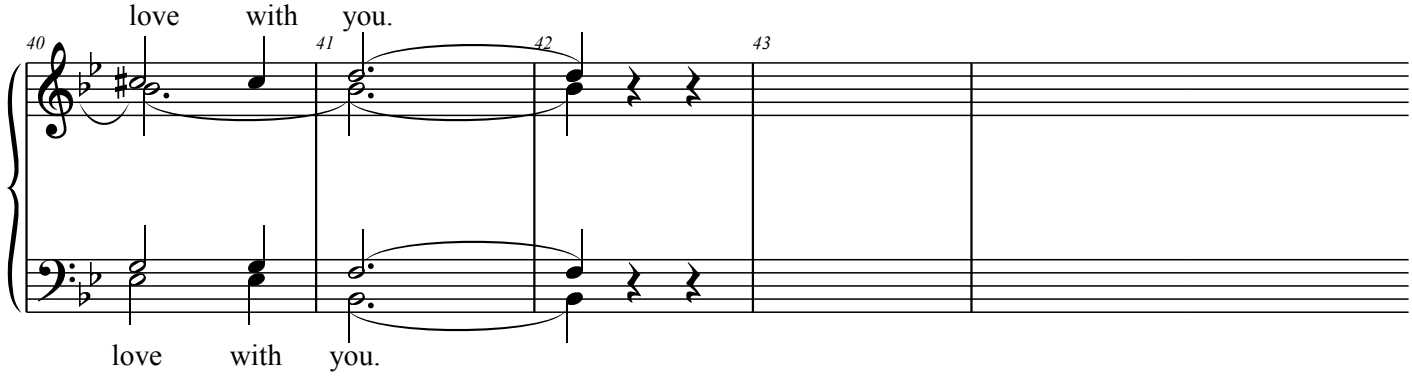

24
25
26
27
28
Let me call you "Sweet - heart". I'm in

Tag:


29
30
31
32
33
34
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
I'm in

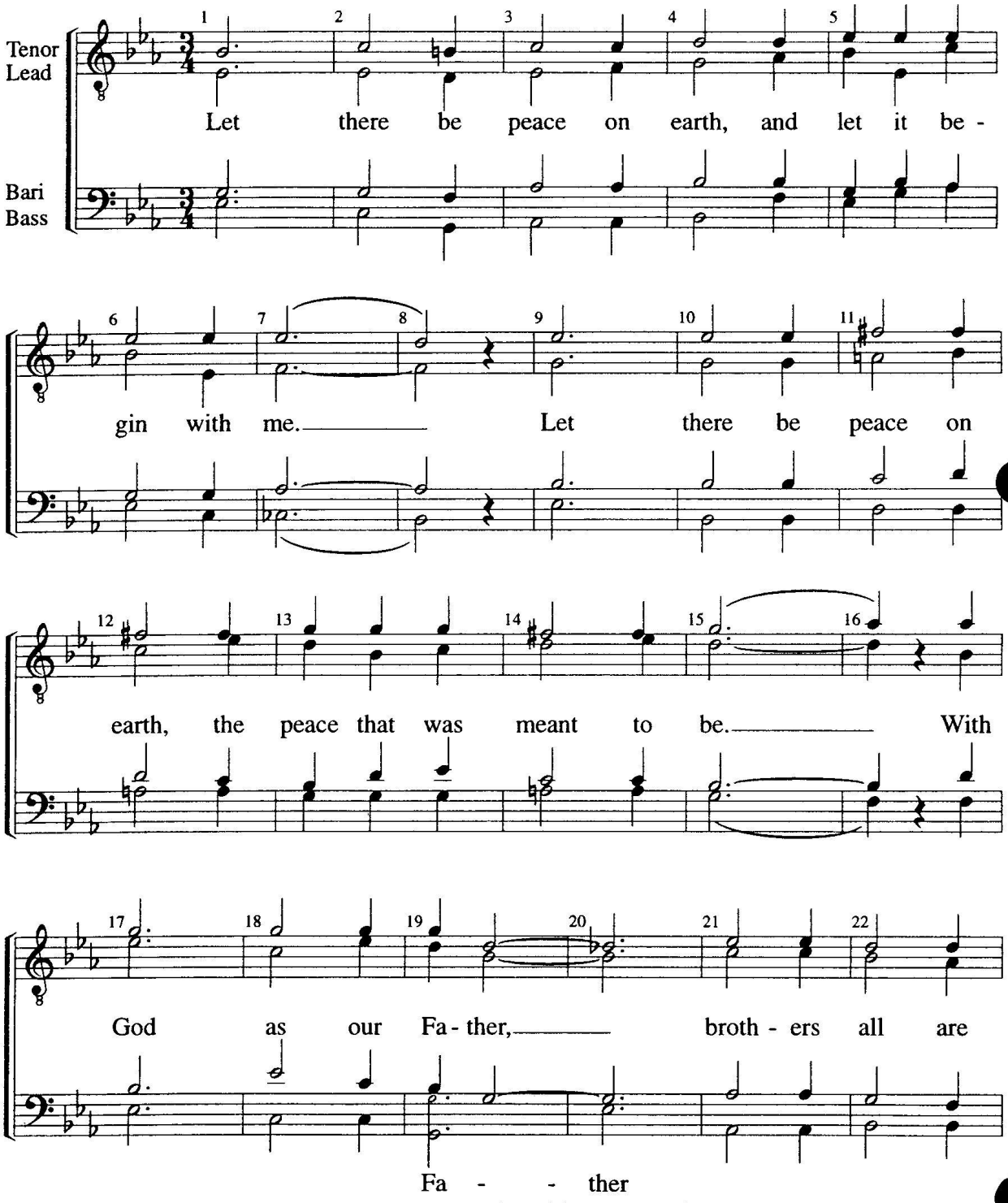

love with you.
40
41
42
43
love with you.

LET THERE BE PEACE ON EARTH

(LET IT BEGIN WITH ME)

Words and music by
SY MILLER and JILL JACKSON

Arranged by TOM GENTRY



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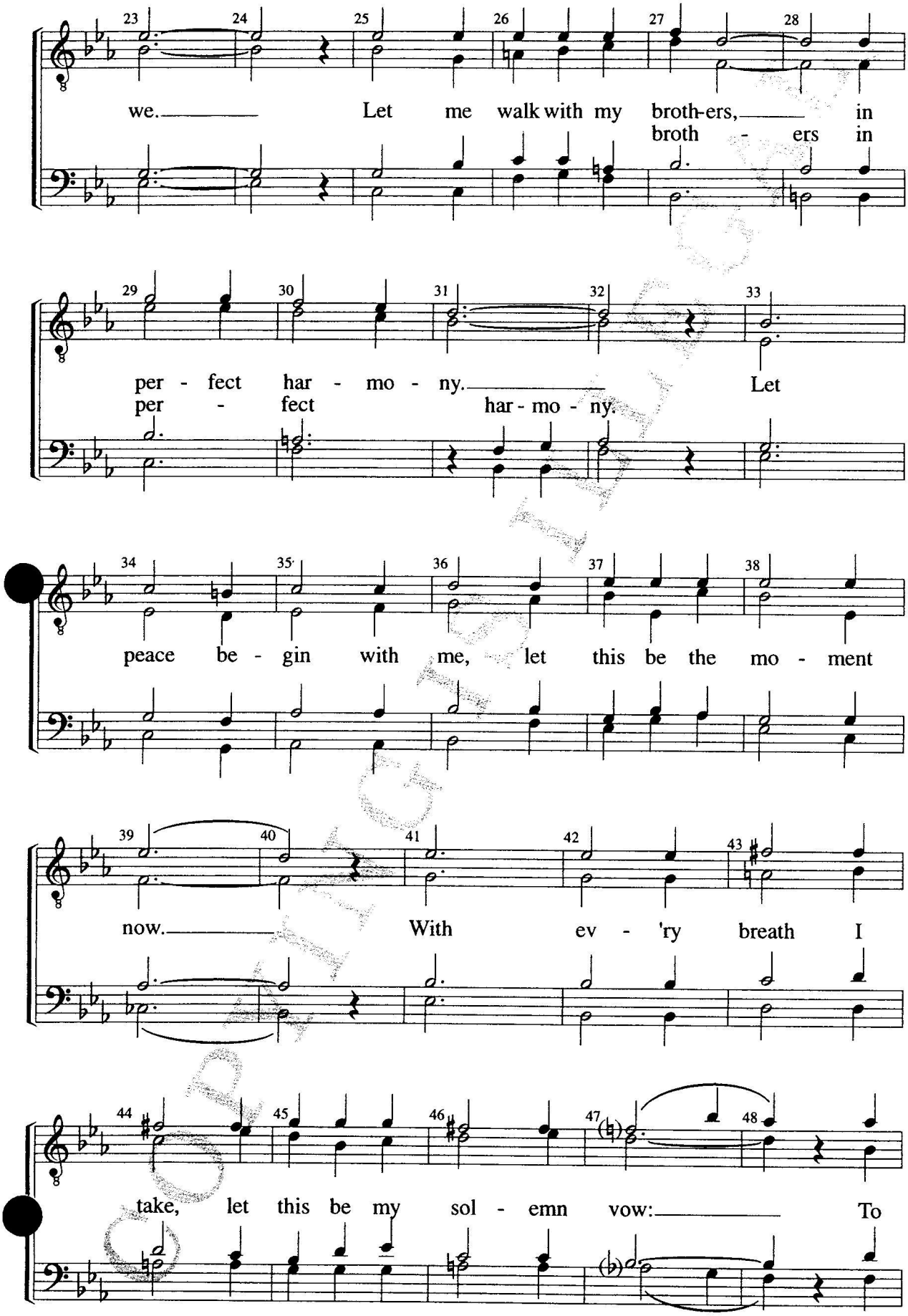
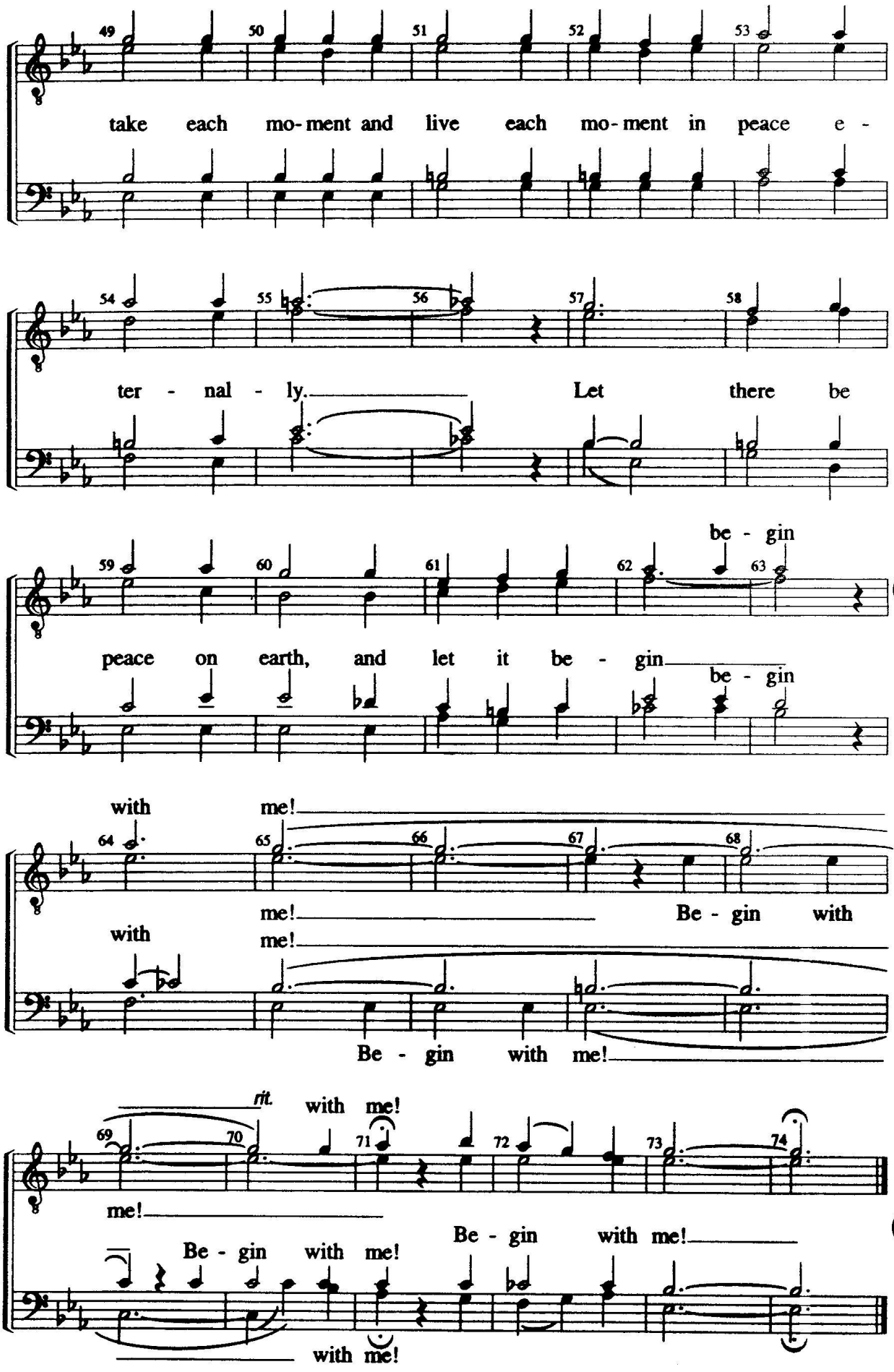

we. Let me walk with my broth-ers, in
broth - ers in
per - fect har - mo - ny. Let
per - fect har - mo - ny.
peace be - gin with me, let this be the mo - ment
now. With ev - 'ry breath I
take, let this be my sol - emn vow: To


take each mo- ment and live each mo- ment in peace e -
ter - nal - ly. Let there be
be - gin
peace on earth, and let it be - gin
be - gin
with me!
me! Be - gin with
with me!
Be - gin with me!
rit.
with me!
me!
Be - gin with me!
Be - gin with me!
with me!

Stock No. 7764

SHOWTUNES collection

published by
The Barbershop Harmony Society
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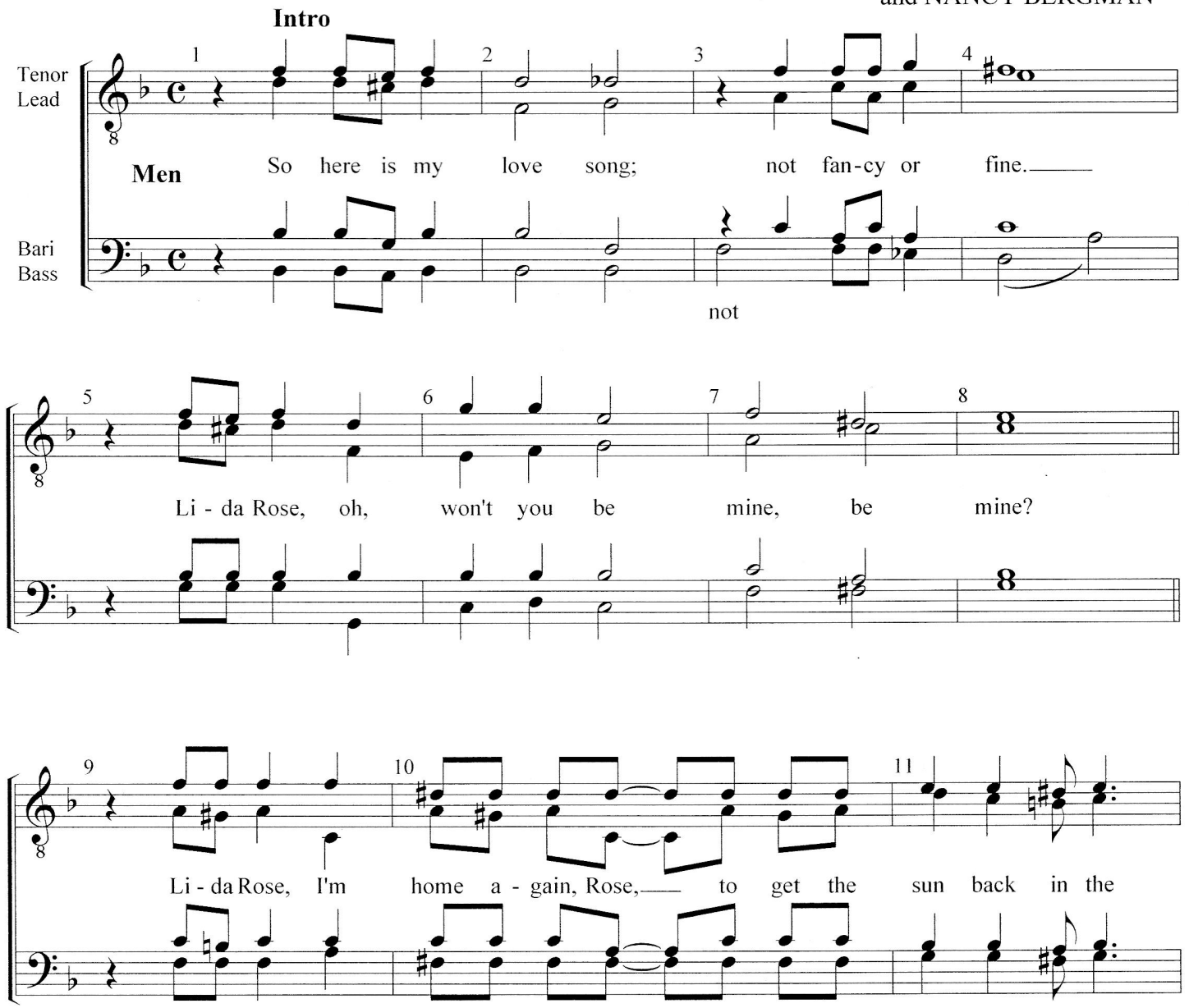
LIDA ROSE / WILL I EVER TELL YOU

8 parts men/women

Words and Music by MEREDITH WILLSON

Arrangement by MO RECTOR
and NANCY BERGMAN



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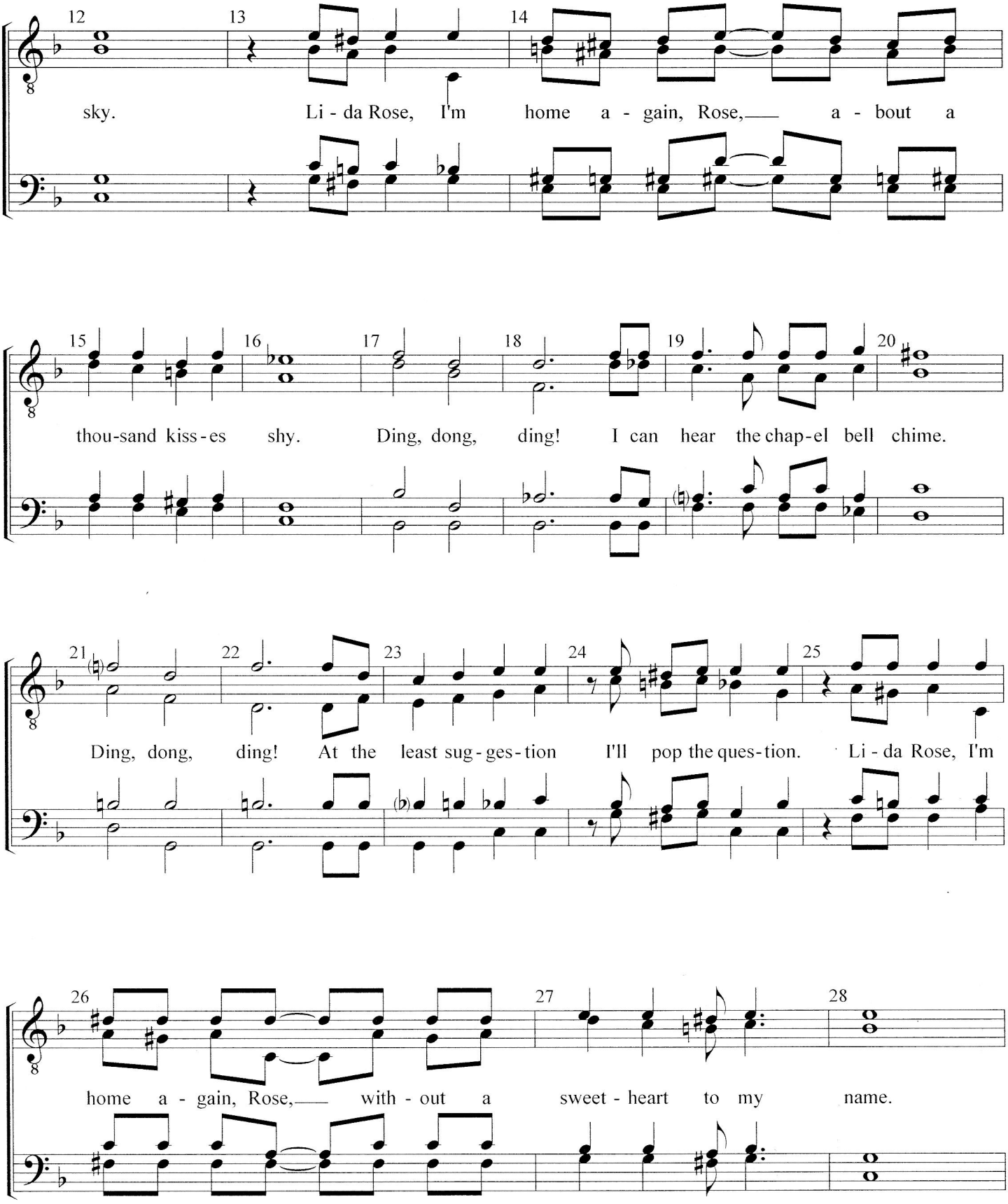
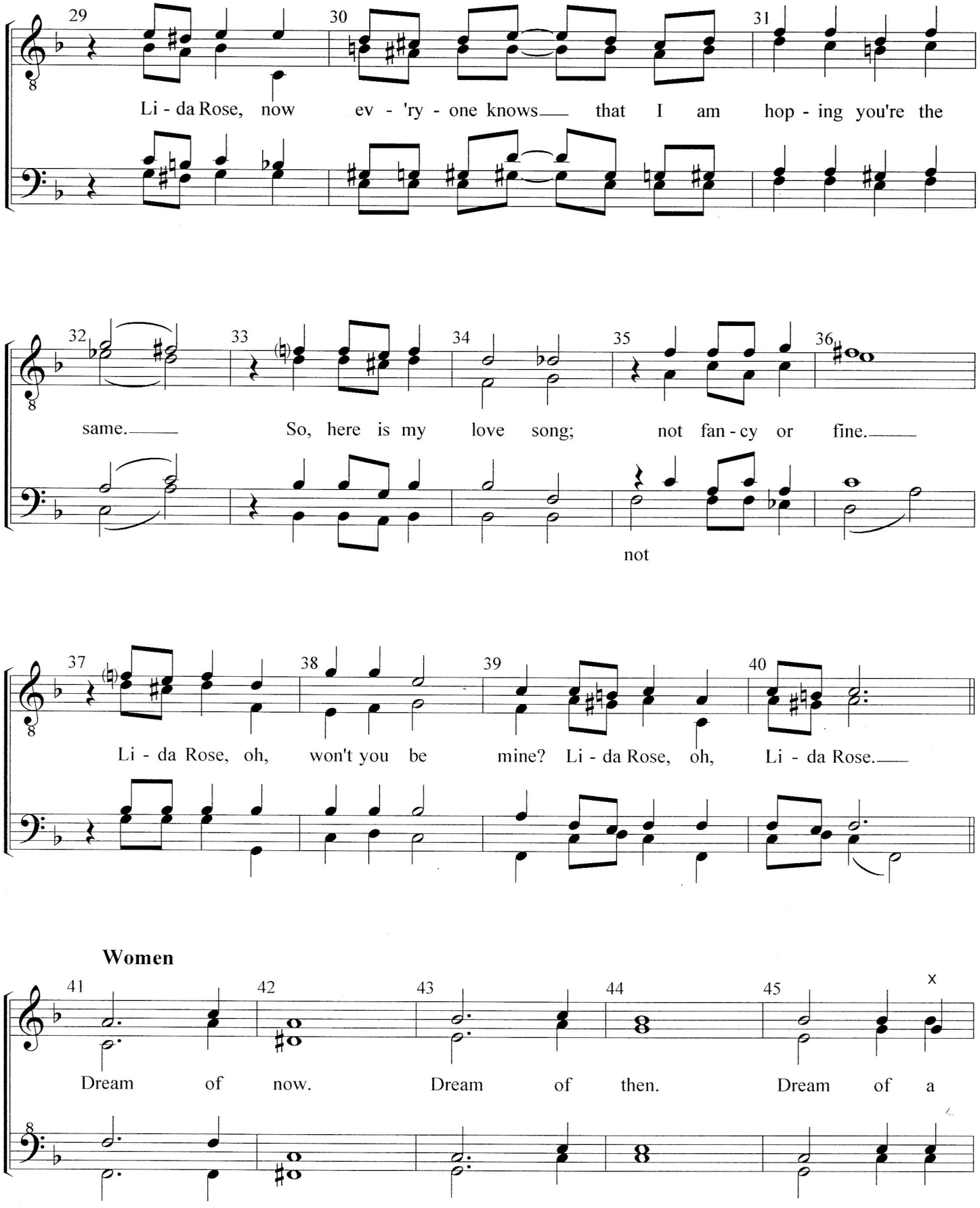
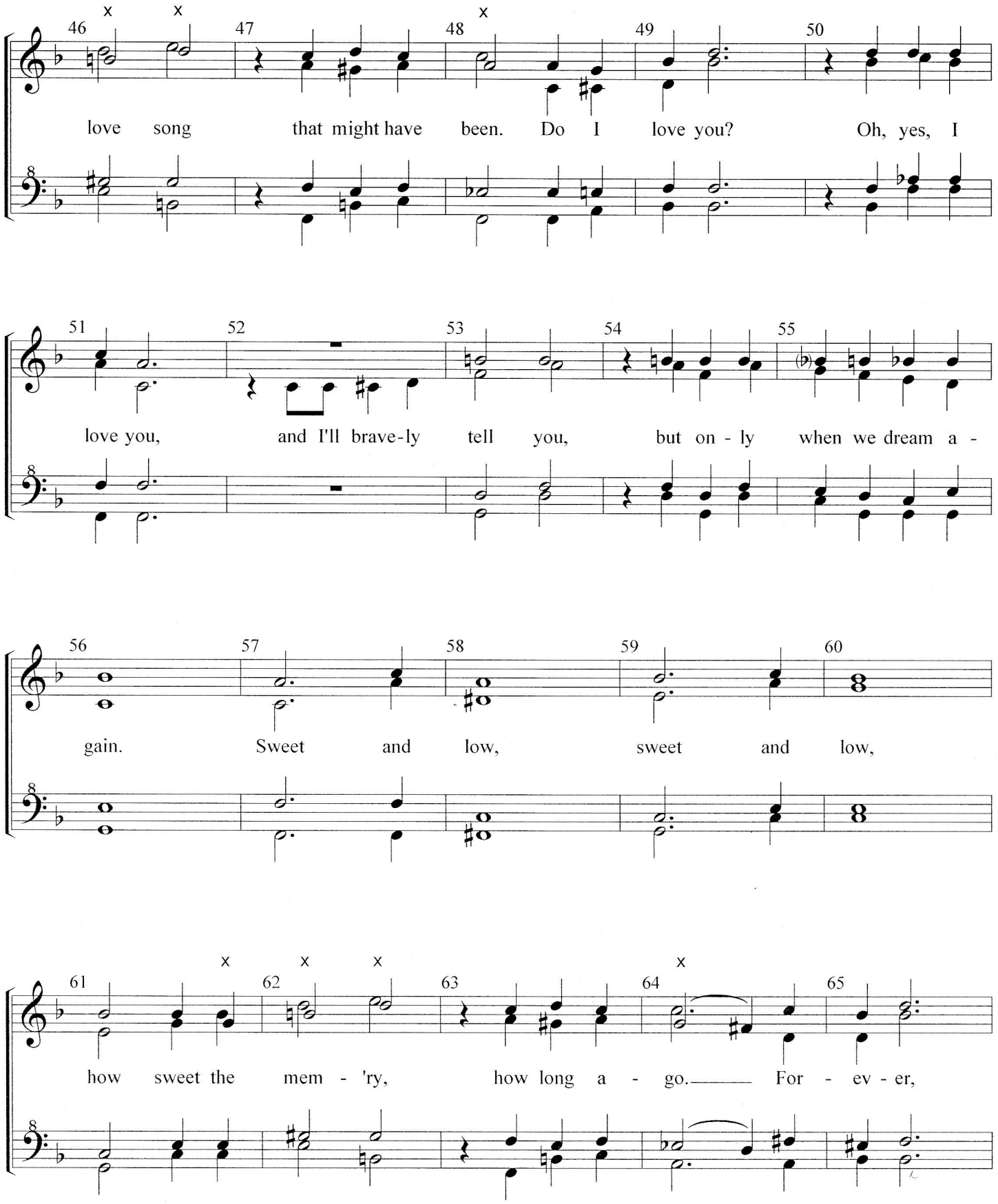
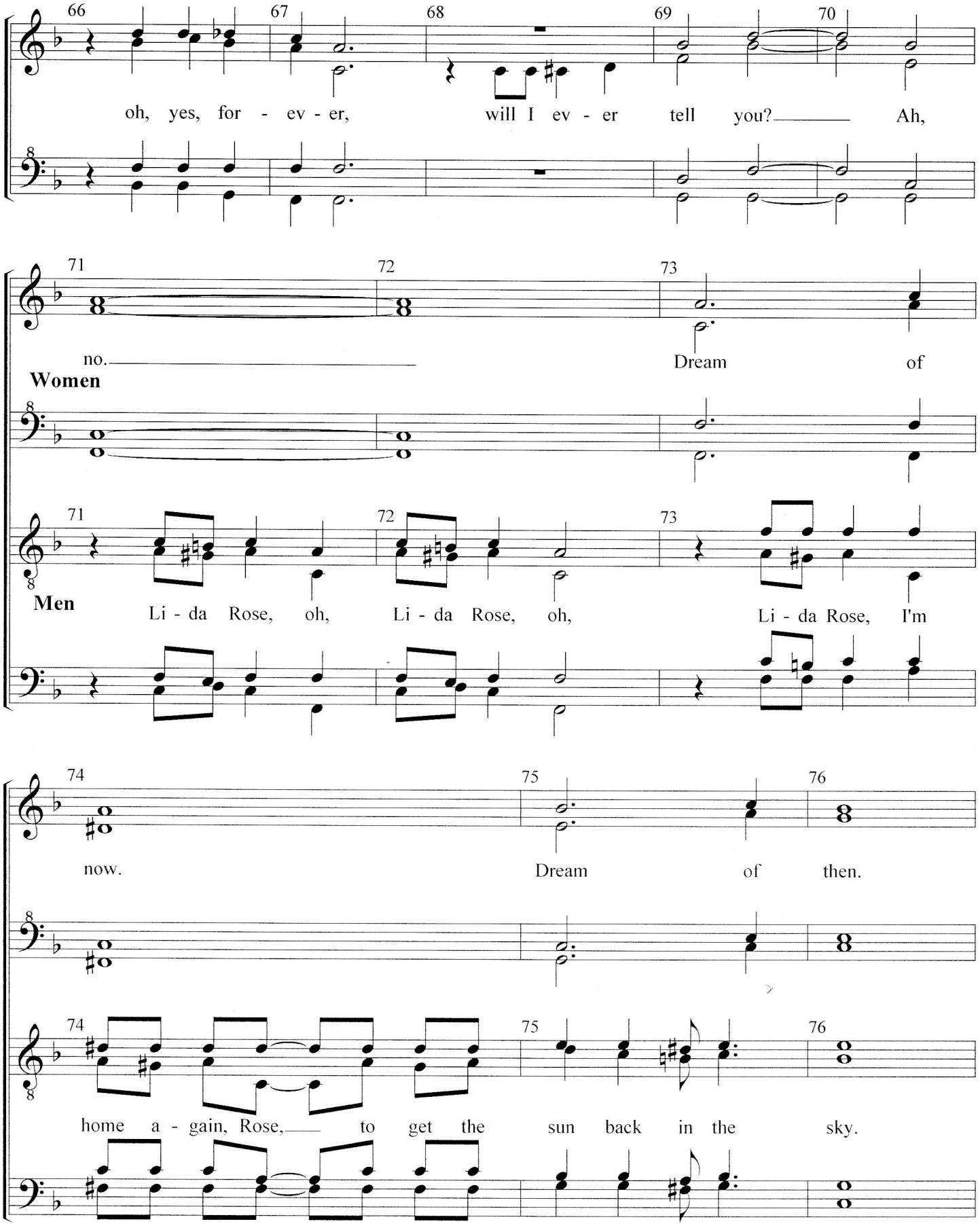
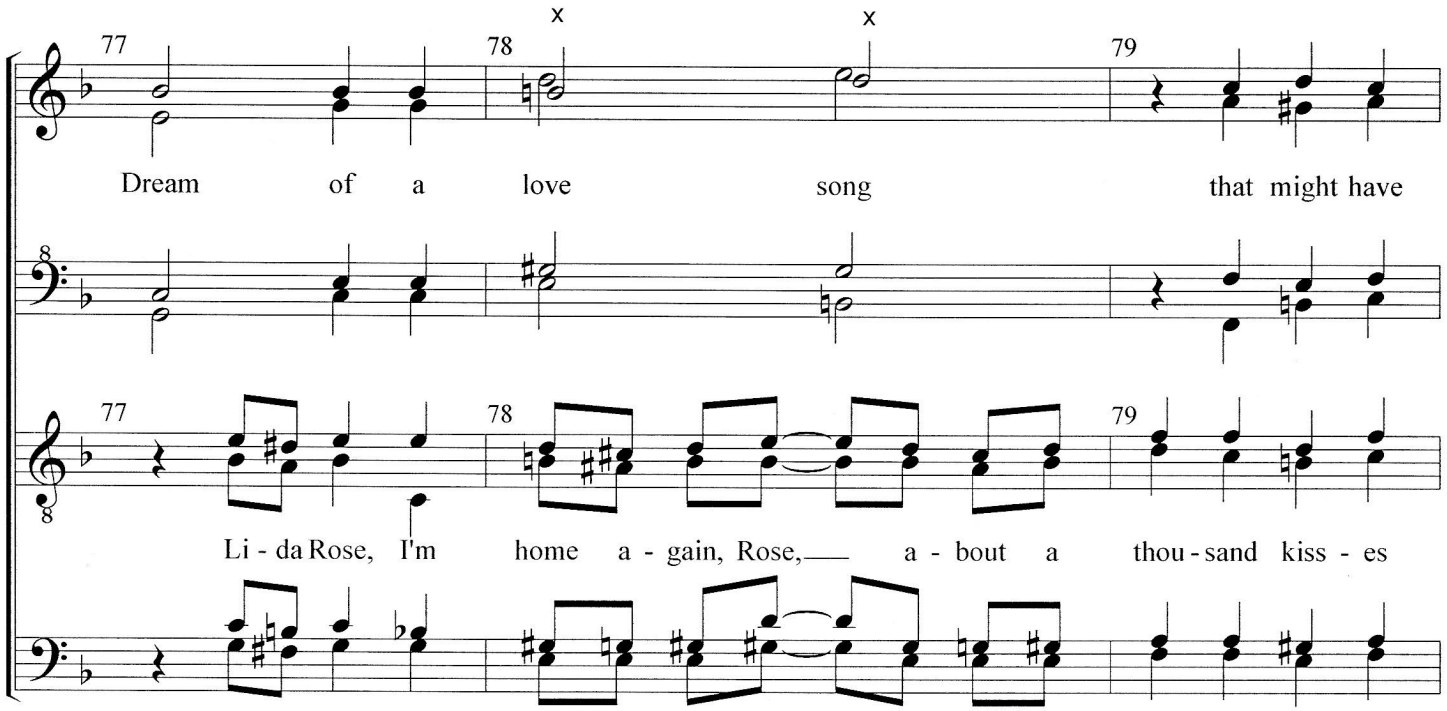
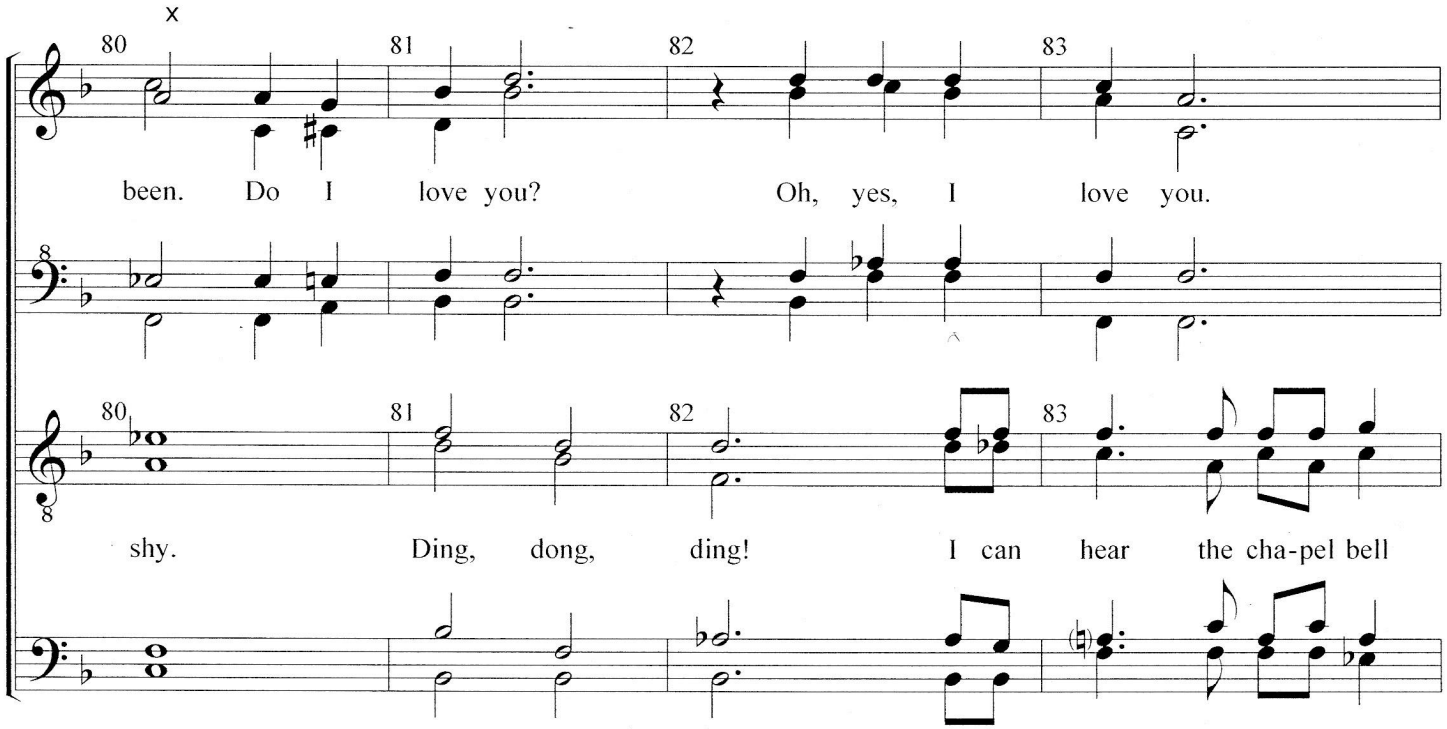

12 13 14
sky. Li - da Rose, I'm home a - gain, Rose, a - bout a
15 16 17 18 19 20
thou-sand kiss-es shy. Ding, dong, ding! I can hear the chap-el bell chime.
21 22 23 24 25
Ding, dong, ding! At the least sug-ges-tion I'll pop the ques-tion. Li - da Rose, I'm
26 27 28
home a - gain, Rose, with - out a sweet - heart to my name.

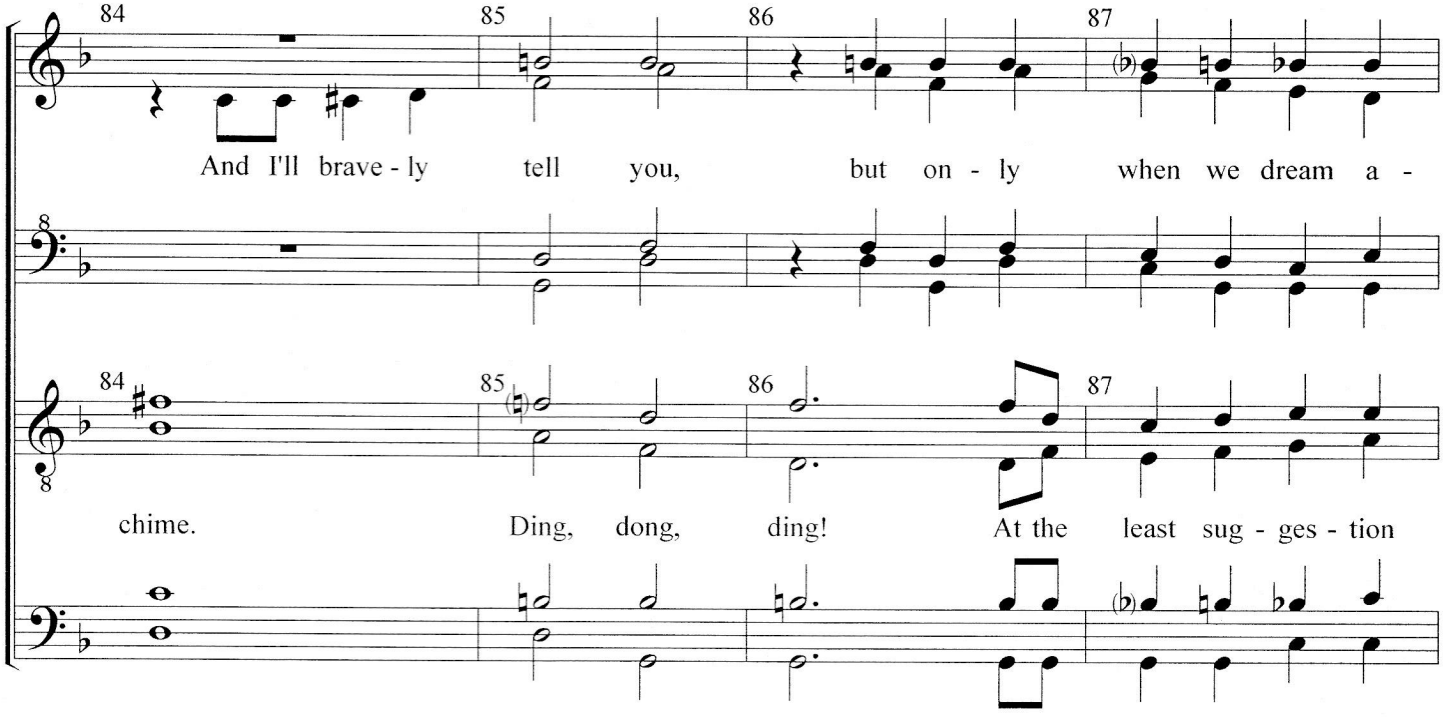

29
30
31
Li - da Rose, now ev - 'ry - one knows that I am hop - ing you're the
32
33
34
35
36
same. So, here is my love song; not fan - cy or fine.
not
37
38
39
40
Li - da Rose, oh, won't you be mine? Li - da Rose, oh, Li - da Rose.
Women
41
42
43
44
45
x
Dream of now. Dream of then. Dream of a

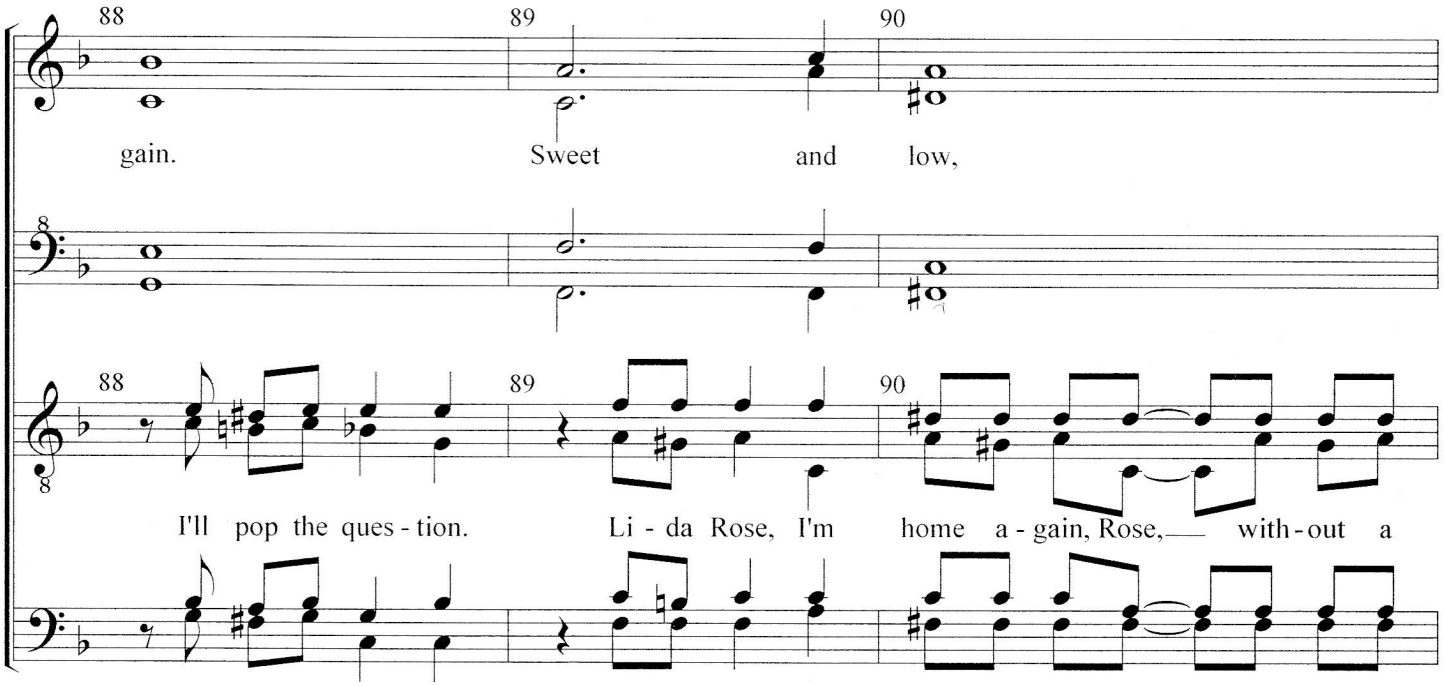

46 47 48 49 50
love song that might have been. Do I love you? Oh, yes, I
51 52 53 54 55
love you, and I'll brave-ly tell you, but on - ly when we dream a -
56 57 58 59 60
gain. Sweet and low, sweet and low,
61 62 63 64 65
how sweet the mem - 'ry, how long a - go. For - ev - er,

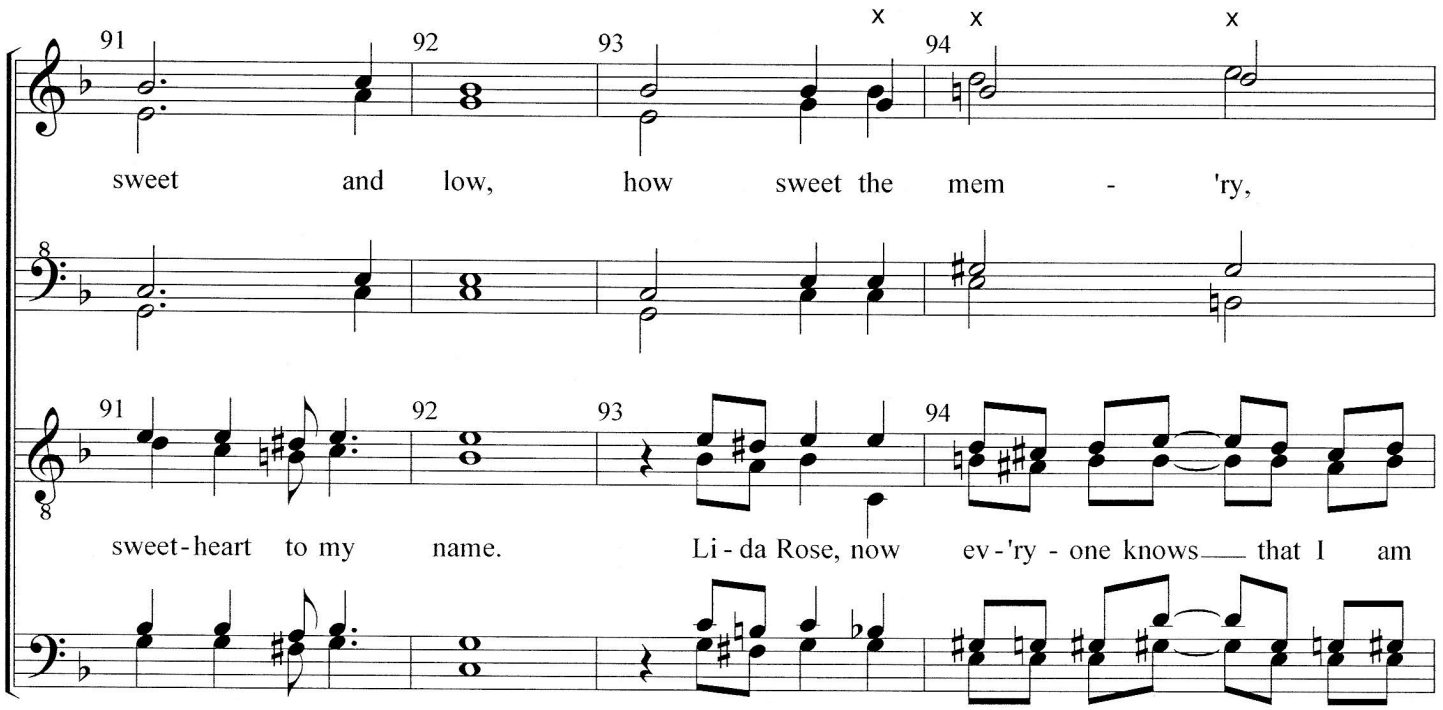

66
67
68
69
70
oh, yes, for - ev - er, will I ev - er tell you? Ah,
71
72
73
no.
Dream of
Women
71
72
73
Men
Li - da Rose, oh, Li - da Rose, oh, Li - da Rose, I'm
74
75
76
now.
Dream of then.
74
75
76
home a - gain, Rose, to get the sun back in the sky.

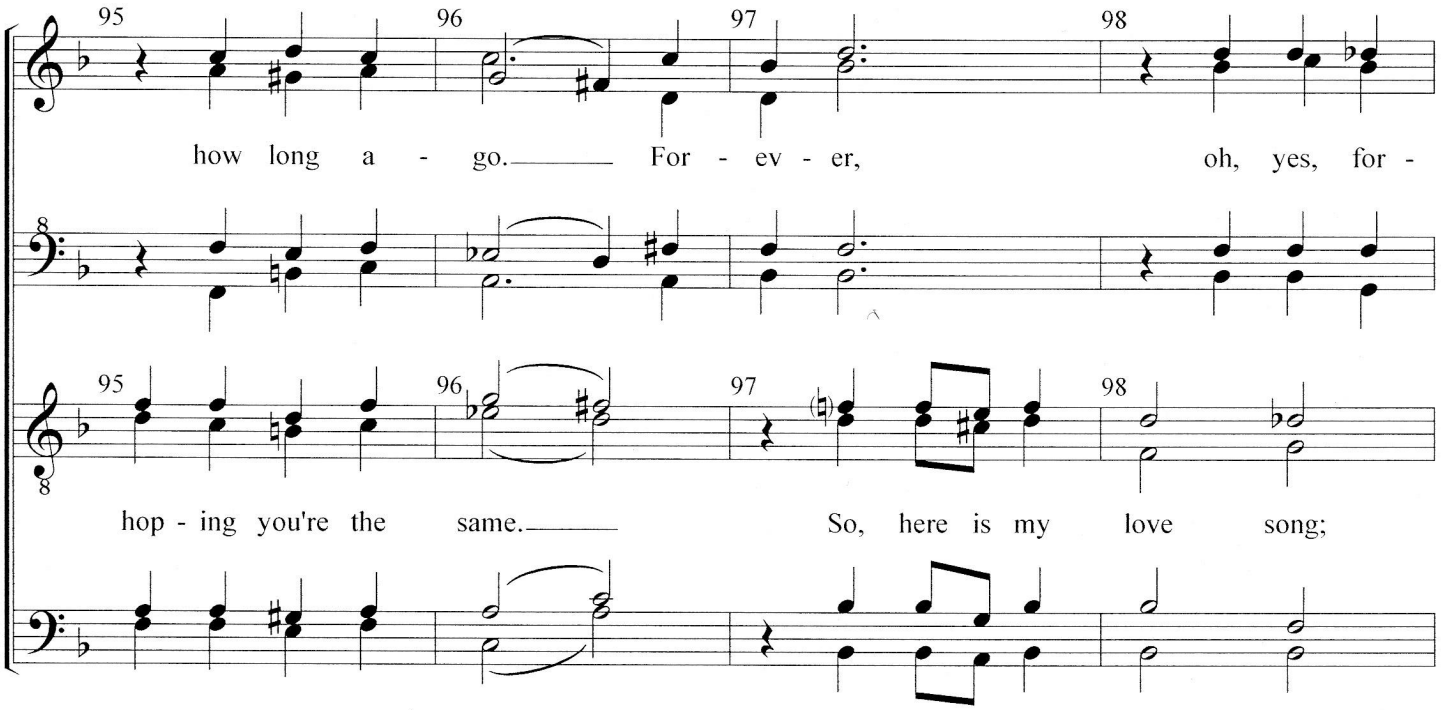

77
78
79
Dream of a love song that might have
Li - da Rose, I'm home a - gain, Rose, a - bout a thou - sand kiss - es

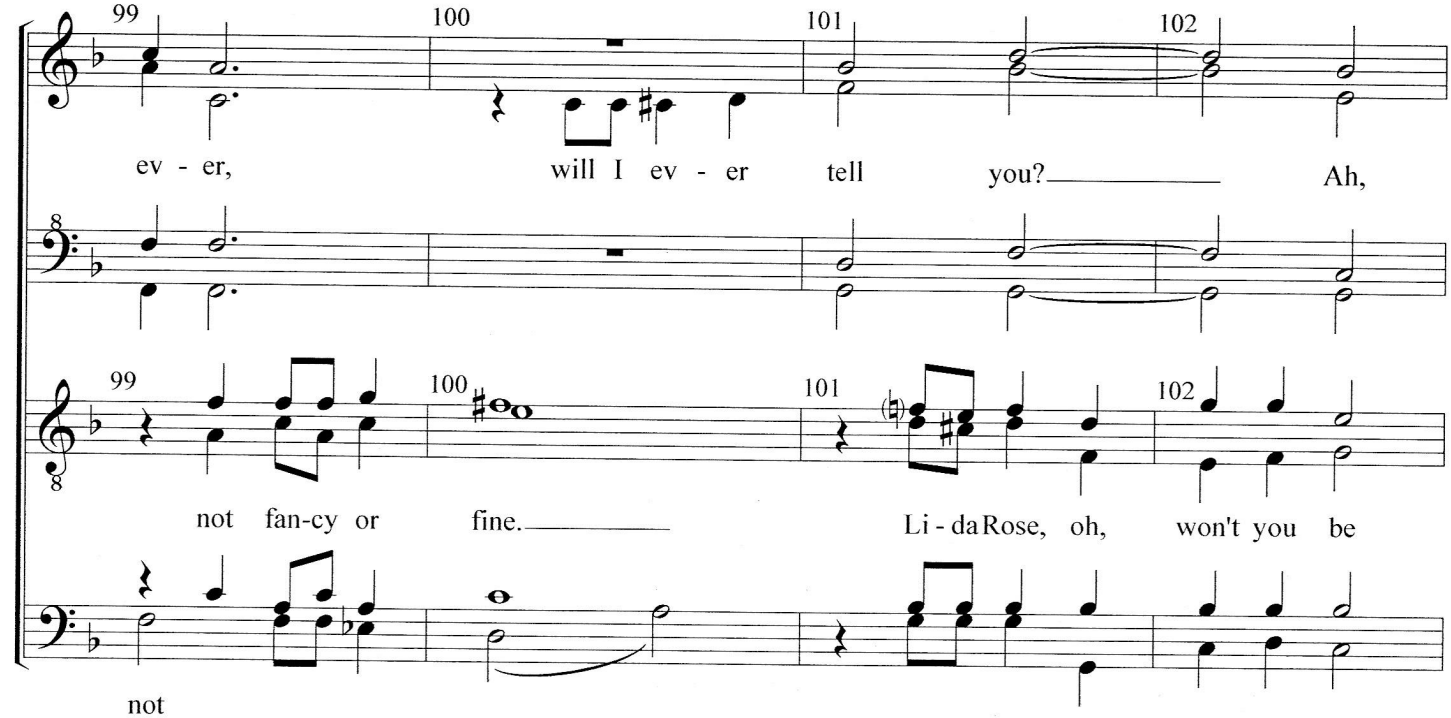

80
81
82
83
been. Do I love you? Oh, yes, I love you.
shy. Ding, dong, ding! I can hear the cha-pel bell

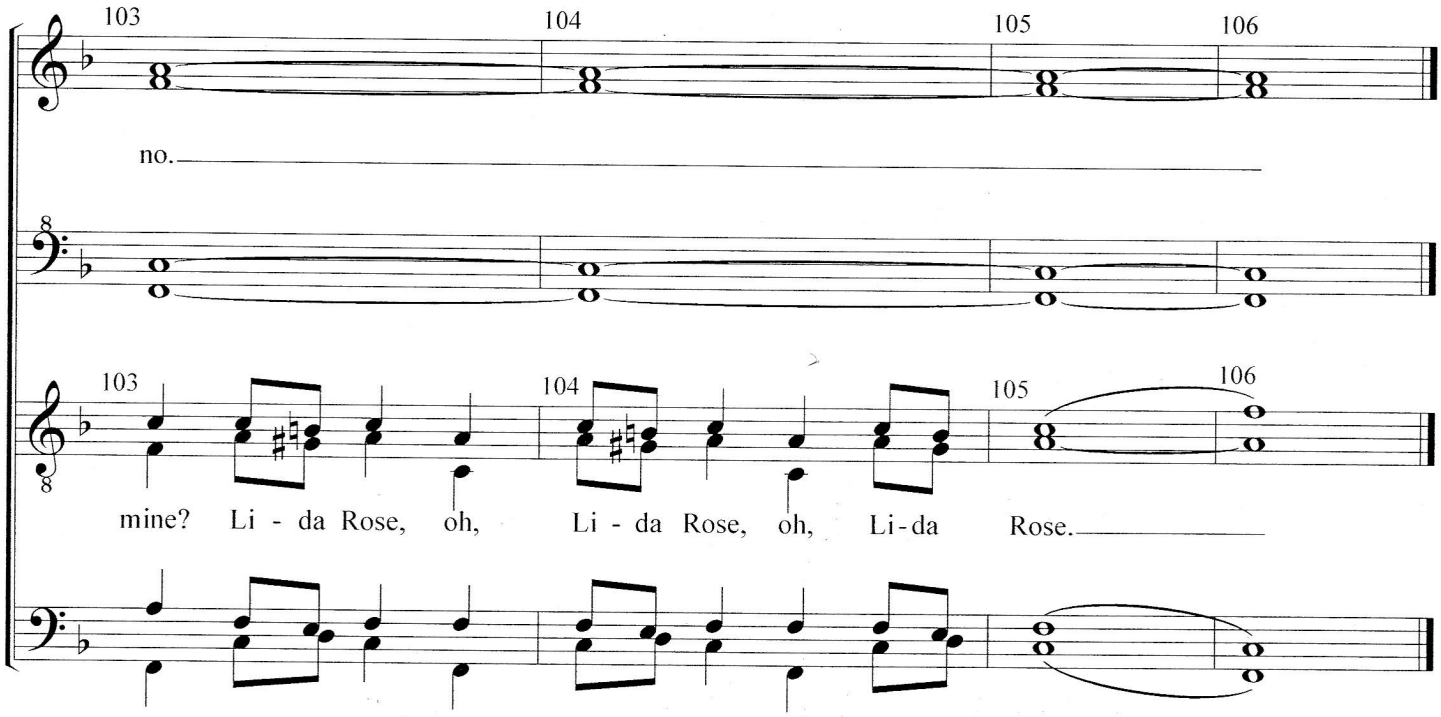

84
85
86
87
And I'll brave - ly tell you, but on - ly when we dream a -
chime. Ding, dong, ding! At the least sug - ges - tion


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


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


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;

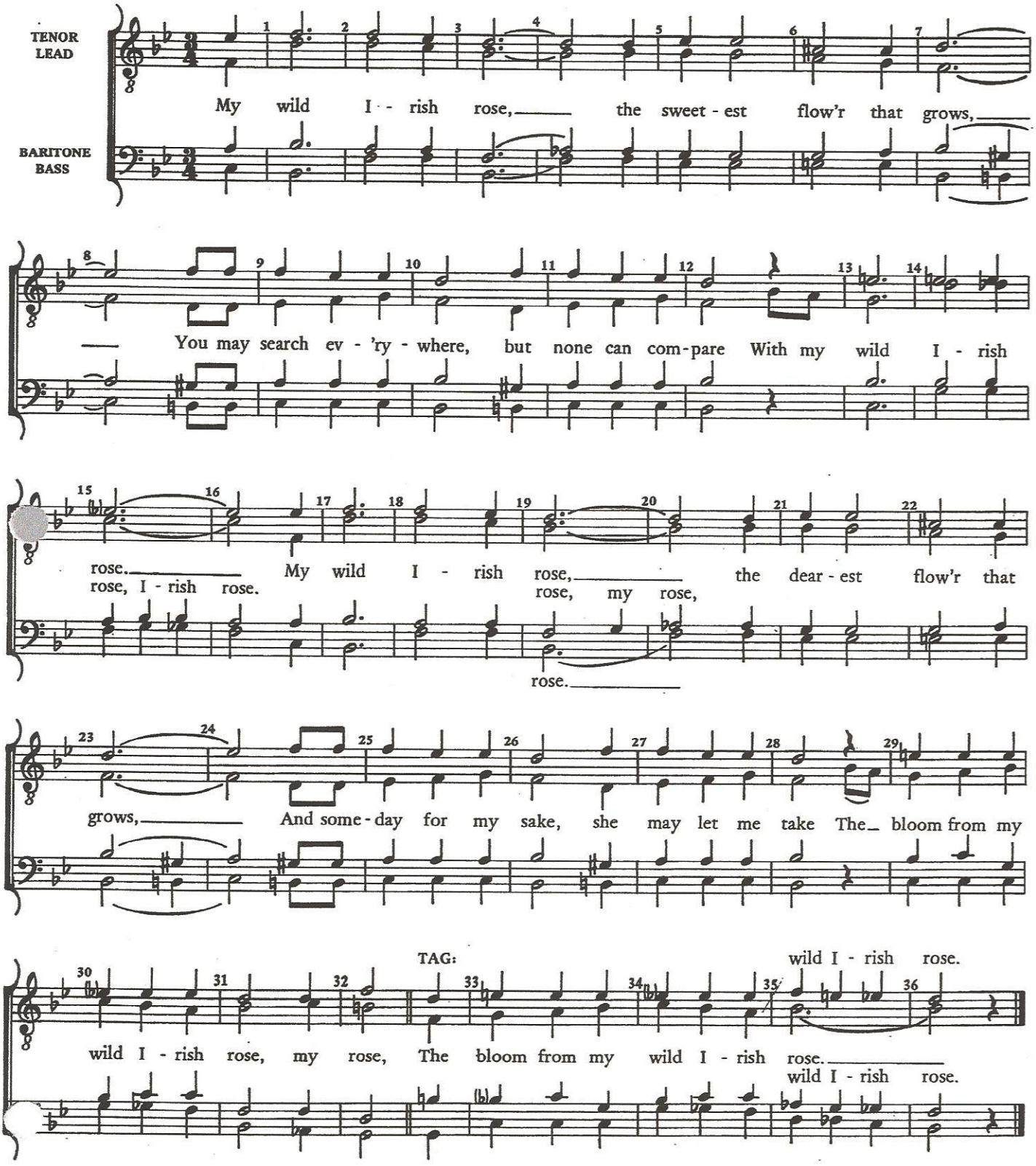

99
100
101
102
ev - er,
will I ev - er
tell
you?
Ah,
not fan-cy or
fine.
Li - da Rose, oh,
won't you be
not


103
104
105
106
no.
mine? Li - da Rose, oh,
Li - da Rose, oh,
Li - da
Rose.

MY WILD IRISH ROSE

1899

Words and Music by CHAUNCEY OLCOTT (1858-1932)
Arr. FLOYD CONNETT



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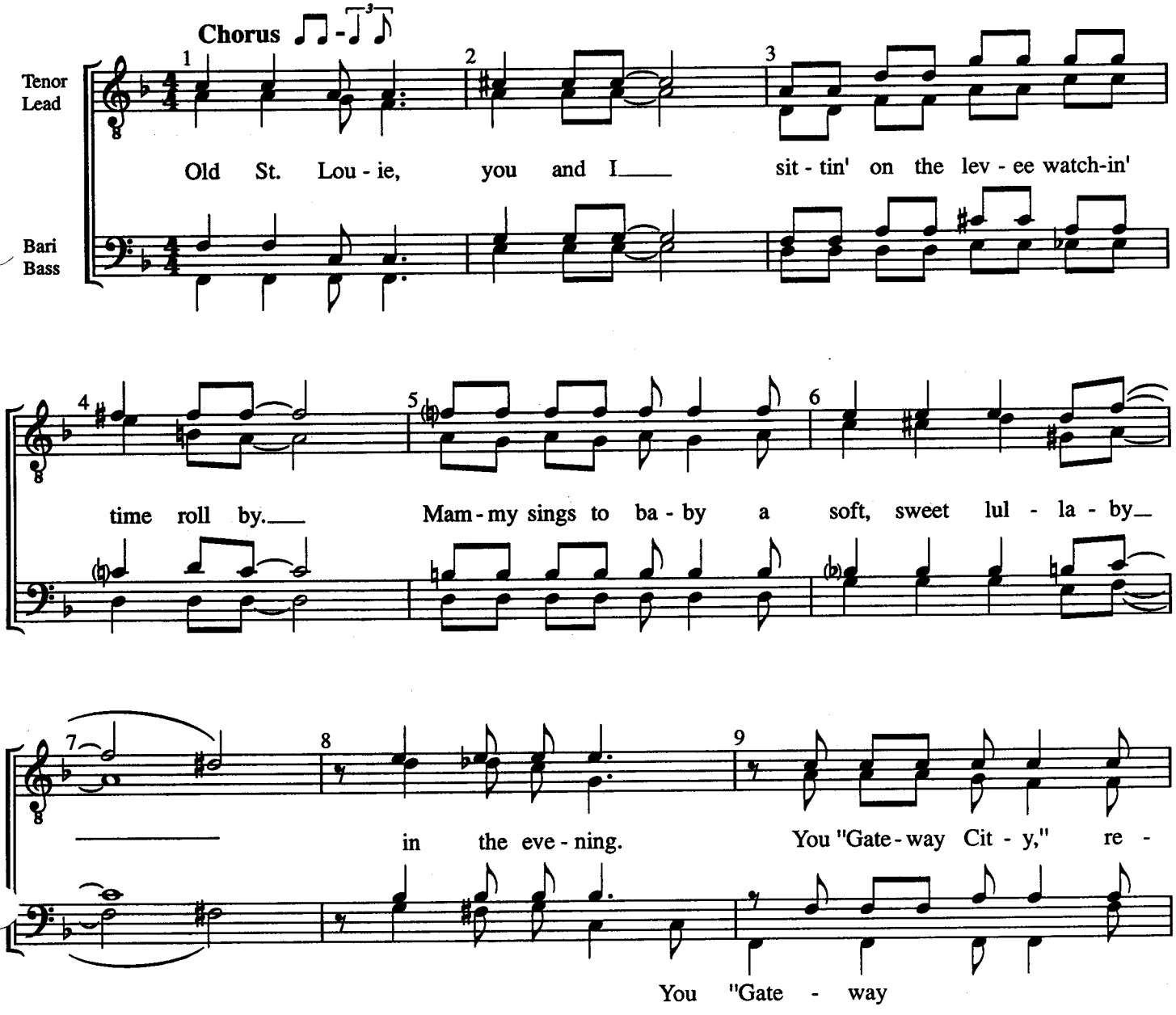
WORDS & MUSIC
Greg Hoeltzel

ARRANGEMENT
David Wright

OLD ST. LOUIE

as sung by The Gas House Gang

STOCK NO. 8828



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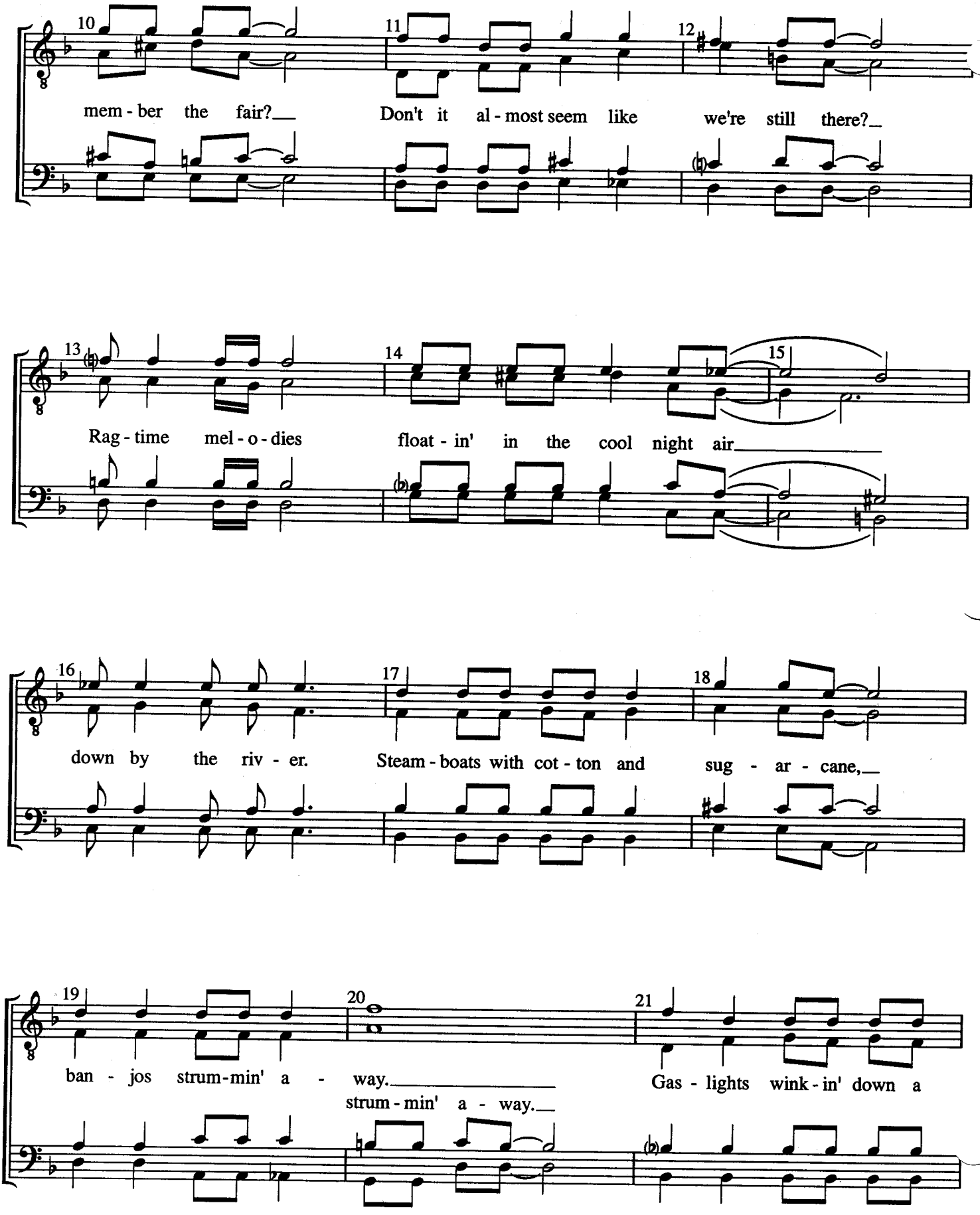
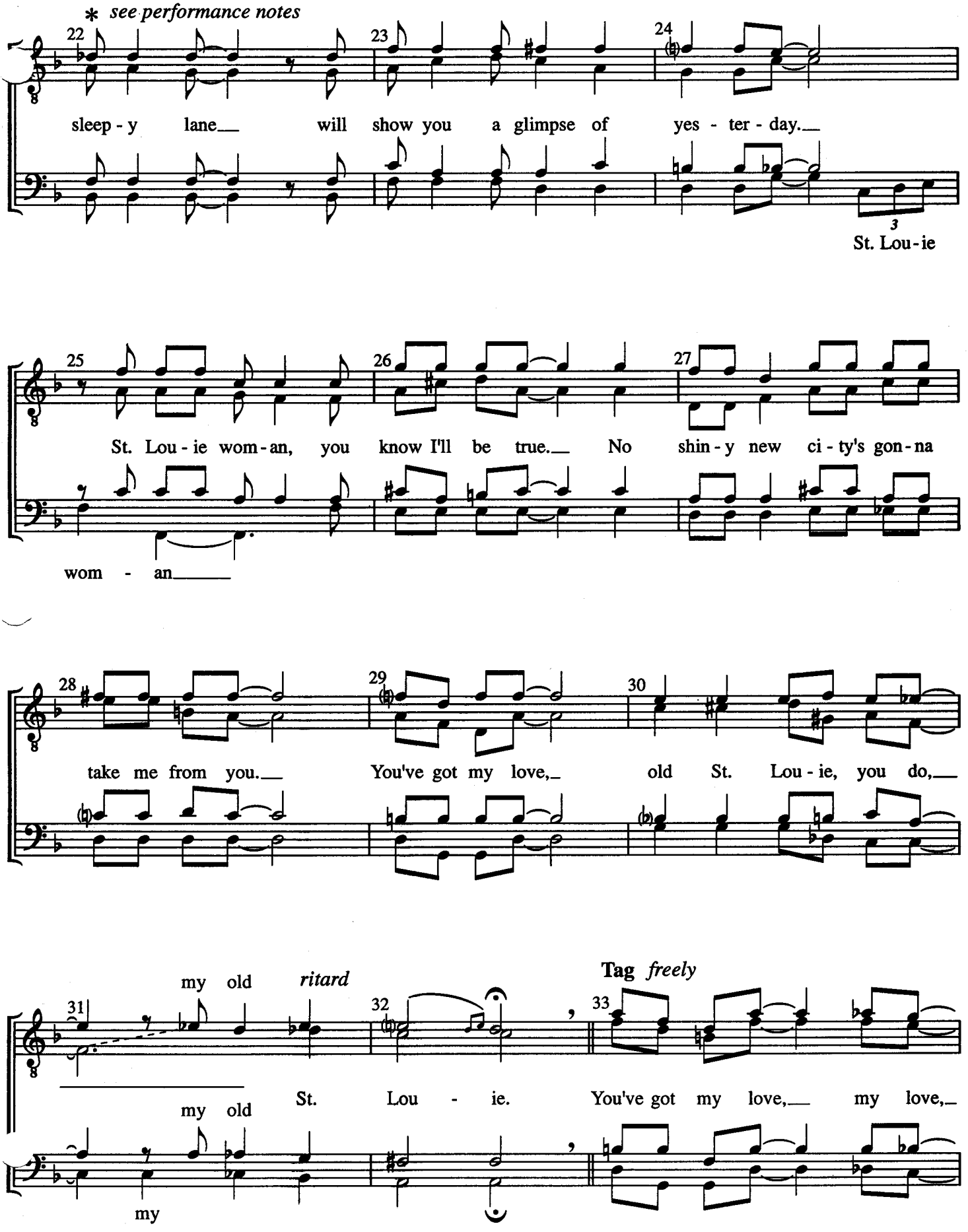
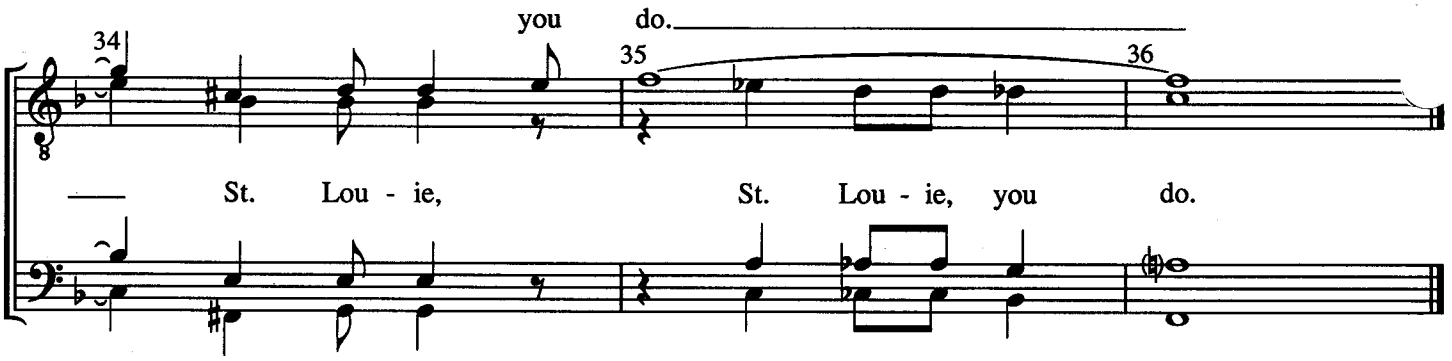

10
11
12
mem - ber the fair?
Don't it al - most seem like we're still there?
13
14
15
Rag - time mel - o - dies
float - in' in the cool night air
16
17
18
down by the riv - er.
Steam - boats with cot - ton and sug - ar - cane,
19
20
21
ban - jos strum - min' a - way.
strum - min' a - way.
Gas - lights wink - in' down a


* see performance notes
22
23
24
sleep - y lane will show you a glimpse of yes - ter - day.
St. Lou - ie
25
26
27
St. Lou - ie wom - an, you know I'll be true. No shin - y new ci - ty's gon - na
wom - an
28
29
30
take me from you. You've got my love, old St. Lou - ie, you do,
my old
ritard
31
32
33
Tag freely
my old St. Lou - ie. You've got my love, my love,
my



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♮ 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 aginst current contest rules. Ask *before* you sing.

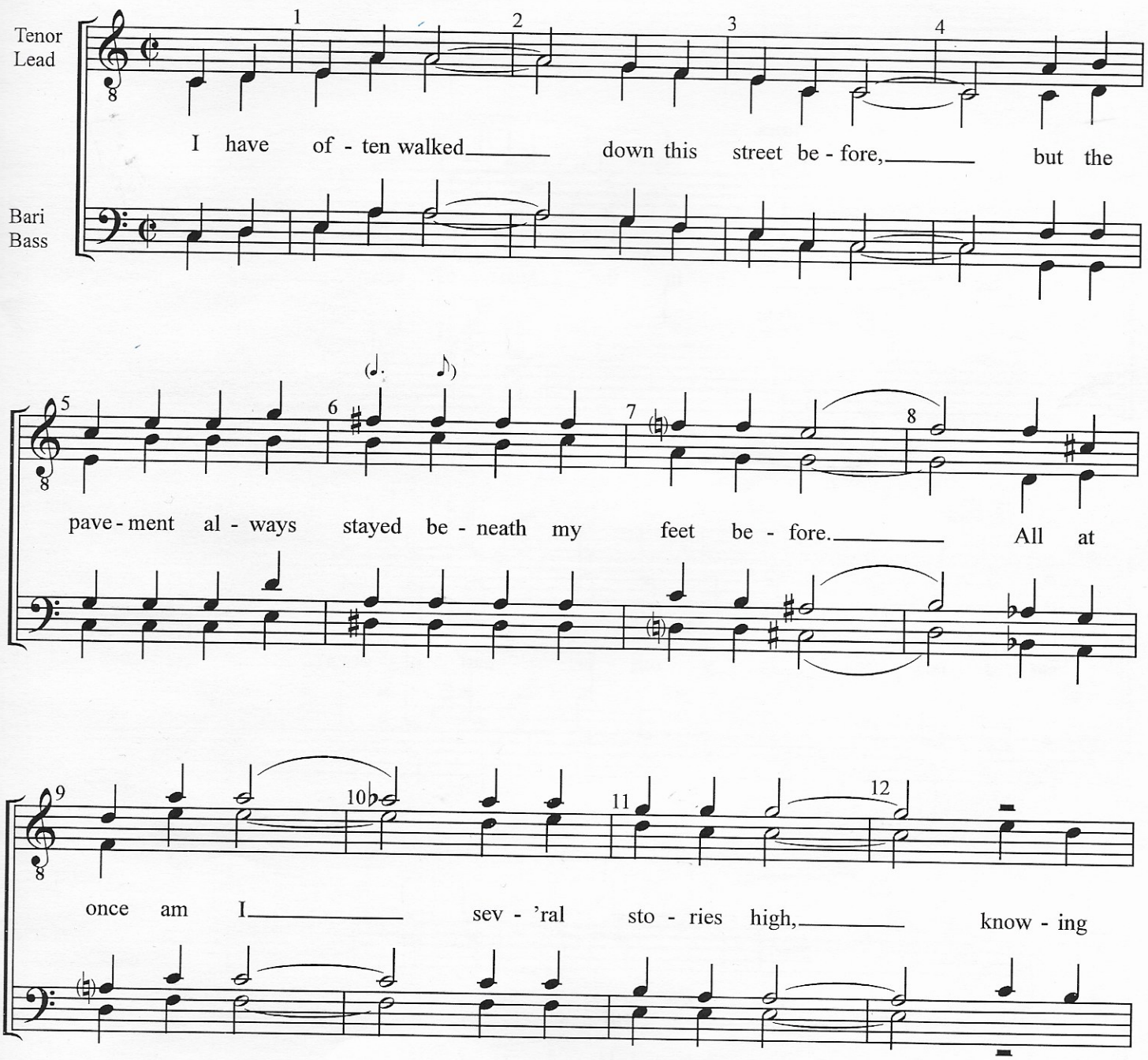
Stock No. 212423

ON THE STREET WHERE YOU LIVE

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE
Arrangement by RON MIDDLESTAEDT

Chorus



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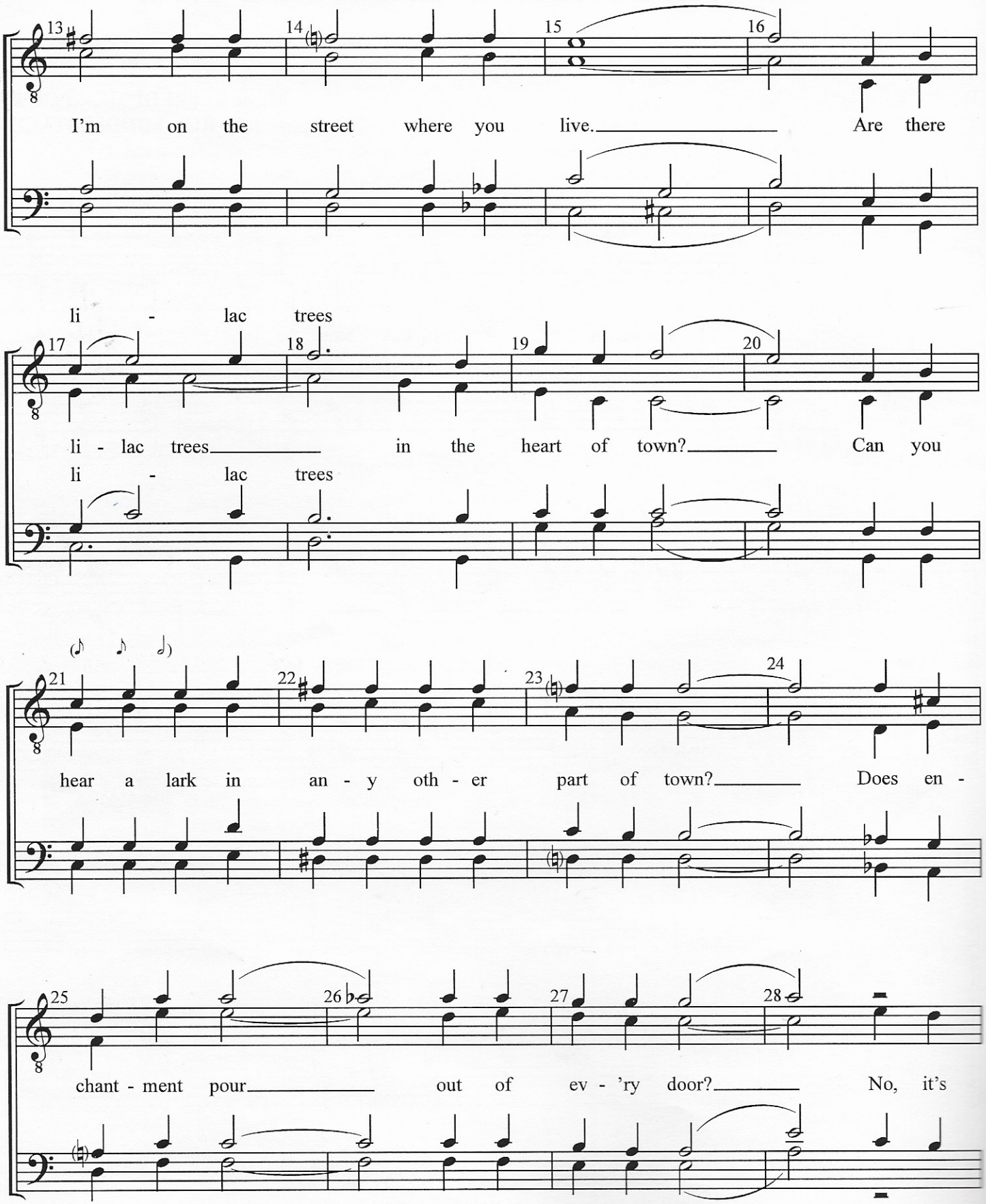
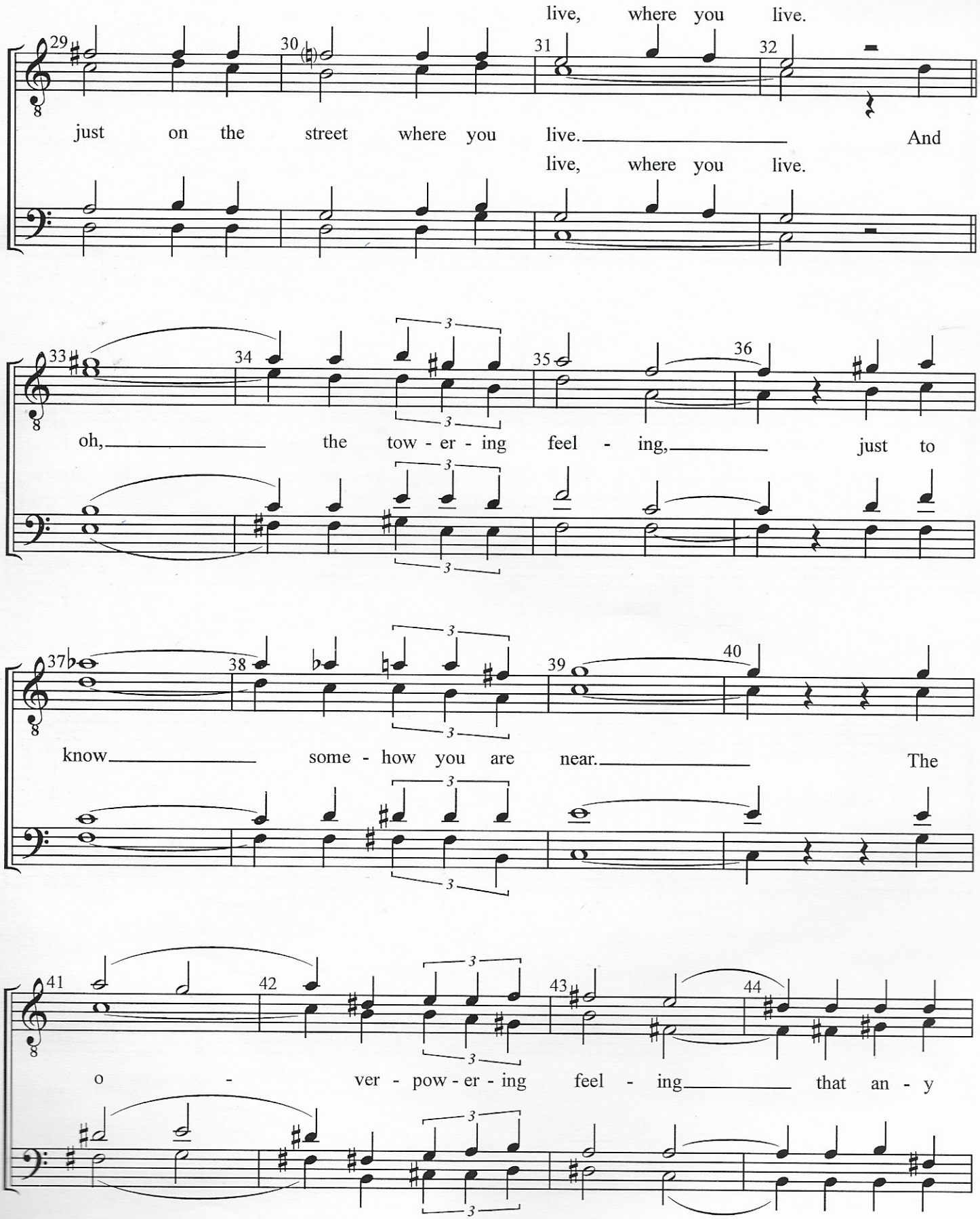
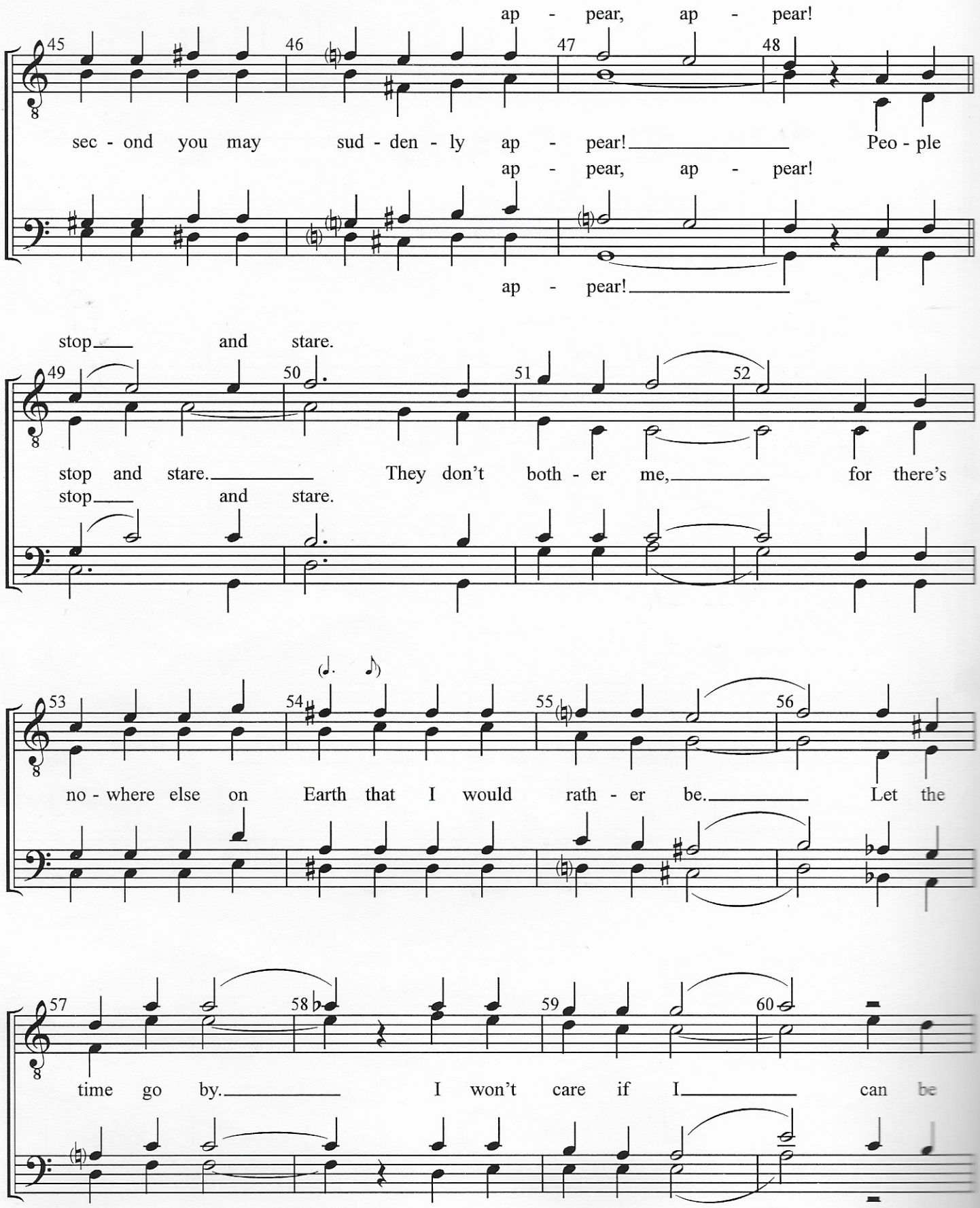
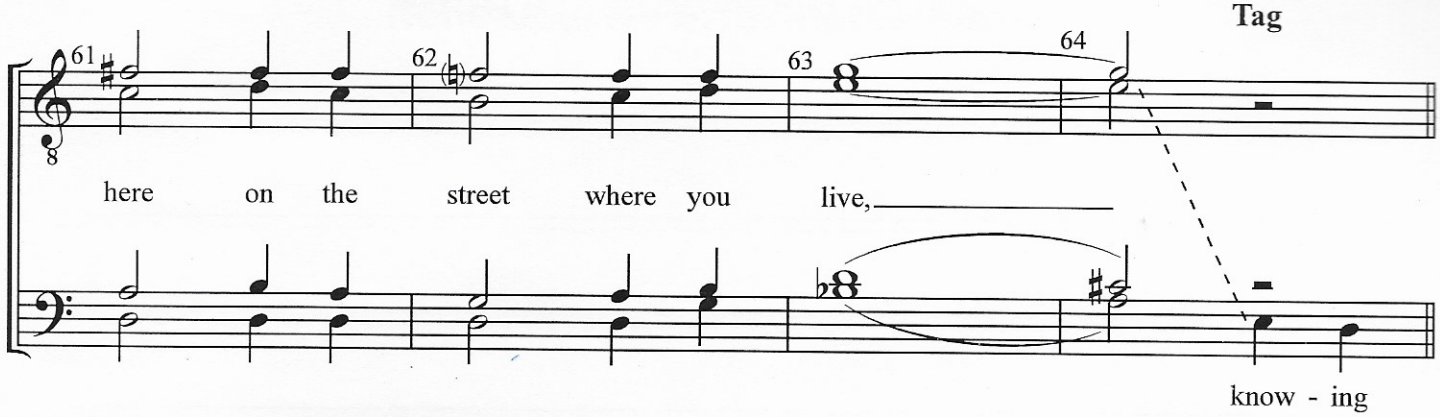
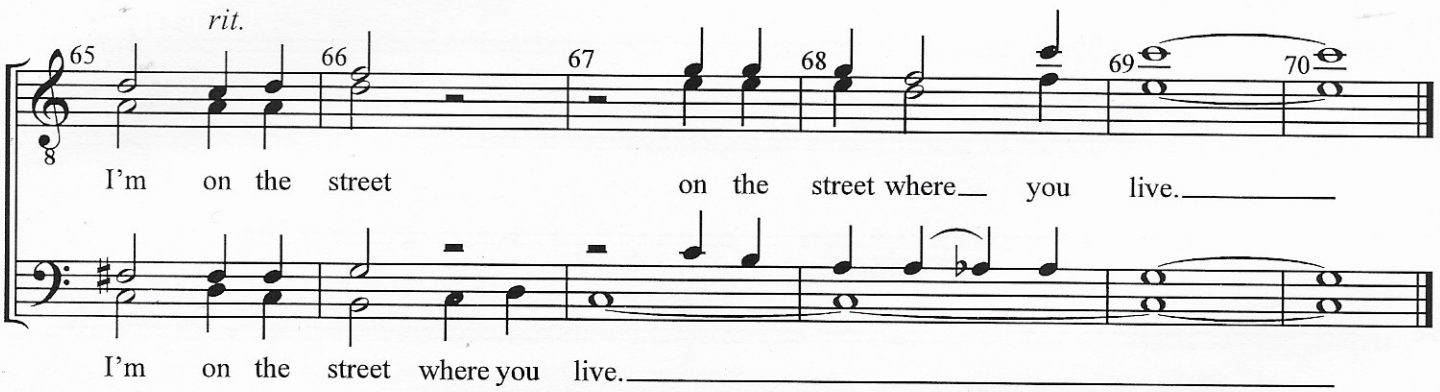

I'm on the street where you live. Are there
li - lac trees
li - lac trees in the heart of town? Can you
li - lac trees
hear a lark in an - y oth - er part of town? Does en -
chant - ment pour out of ev - 'ry door? No, it's


live, where you live.
29 30 31 32
just on the street where you live. And
live, where you live.
33 34 35 36
oh, the tow - er - ing feel - ing, just to
37 38 39 40
know some - how you are near. The
41 42 43 44
o - ver - pow - er - ing feel - ing that an - y


ap - pear, ap - pear!
45 46 47 48
sec - ond you may sud - den - ly ap - pear! Peo - ple
ap - pear, ap - pear!
ap - pear!
stop and stare.
49 50 51 52
stop and stare. They don't both - er me, for there's
stop and stare.
53 54 55 56
no - where else on Earth that I would rath - er be. Let the
57 58 59 60
time go by. I won't care if I can be

Tag

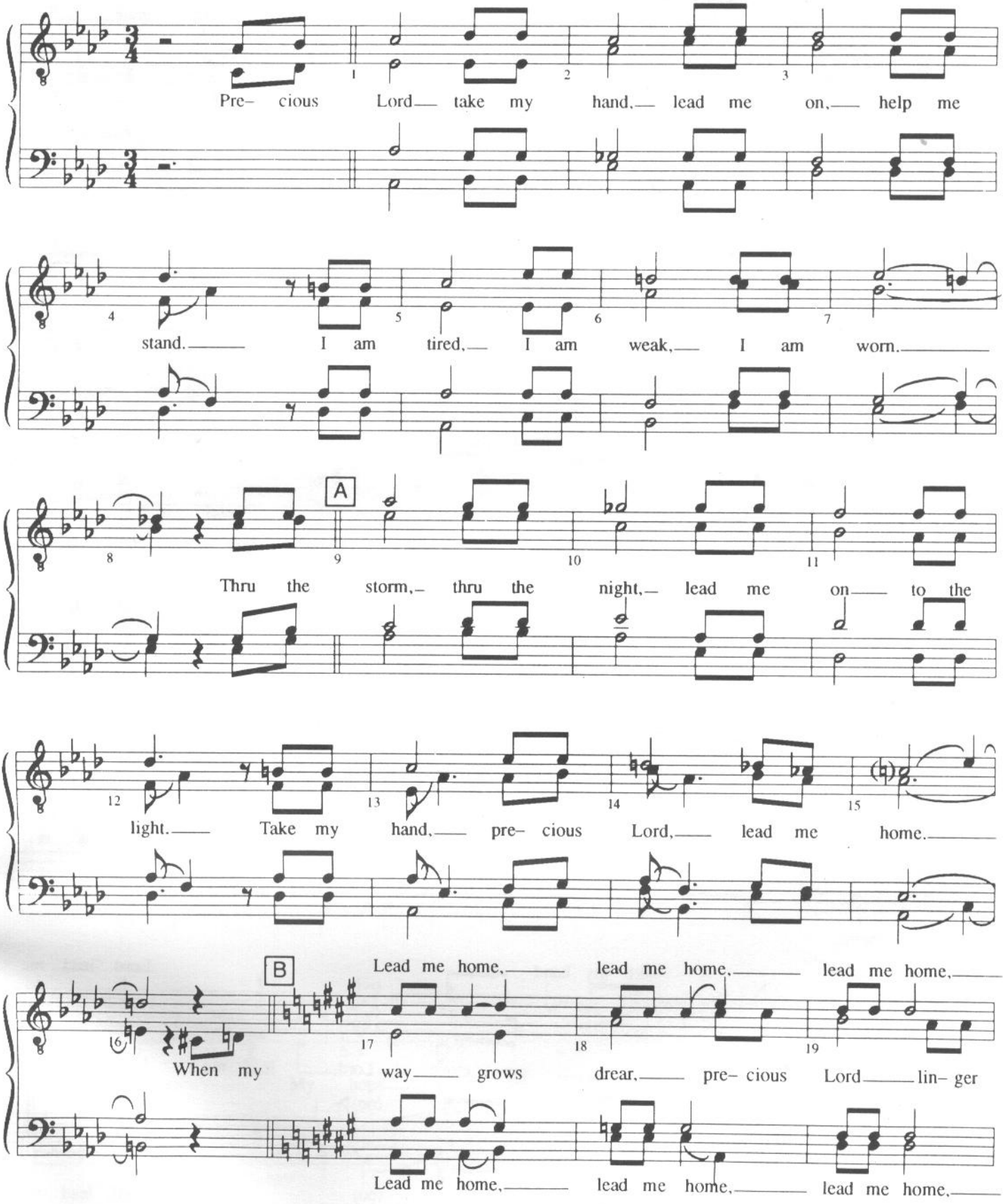

61
62
63
64
here on the street where you live,
know - ing

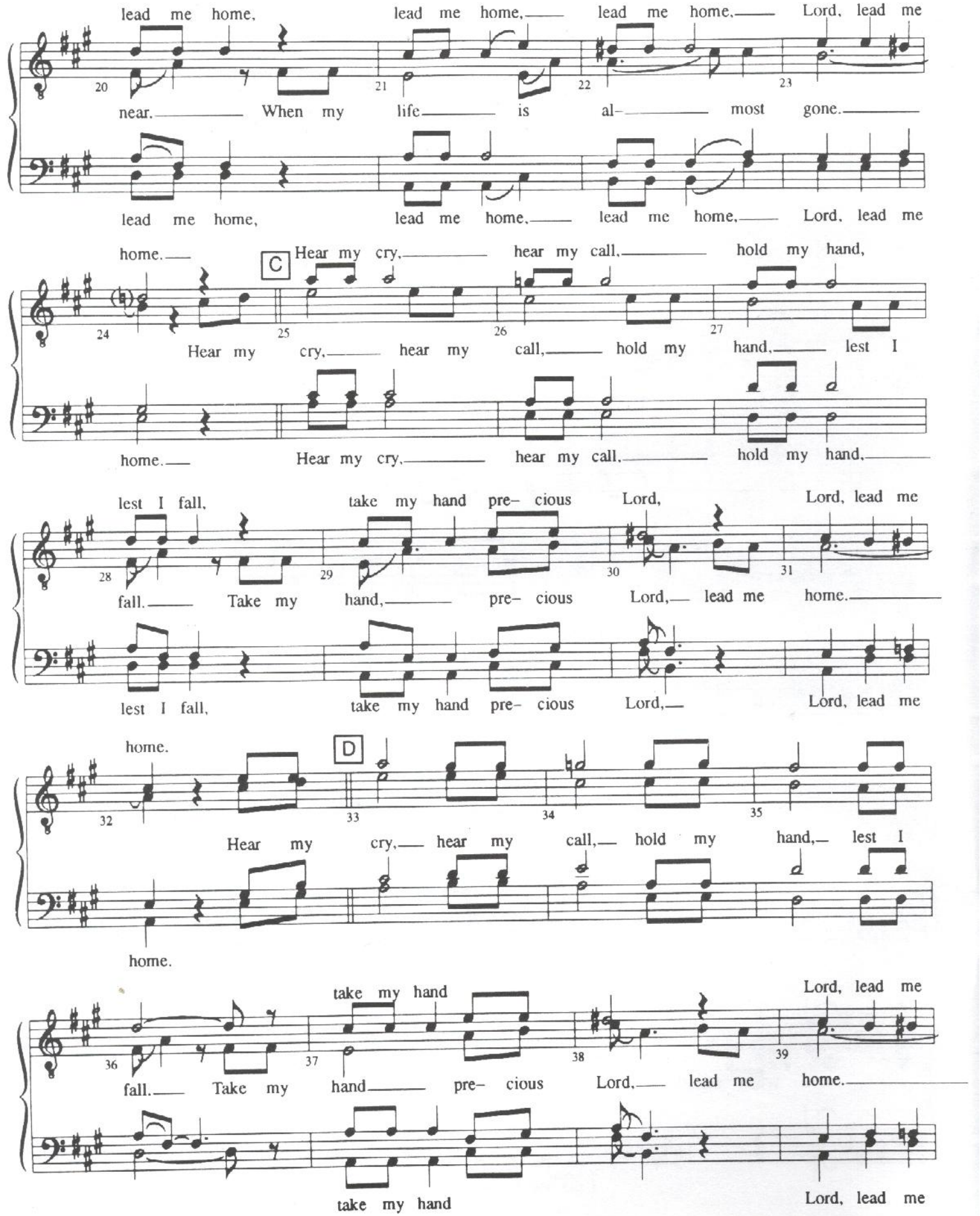

rit.
65
66
67
68
69
70
I'm on the street on the street where you live.
I'm on the street where you live.

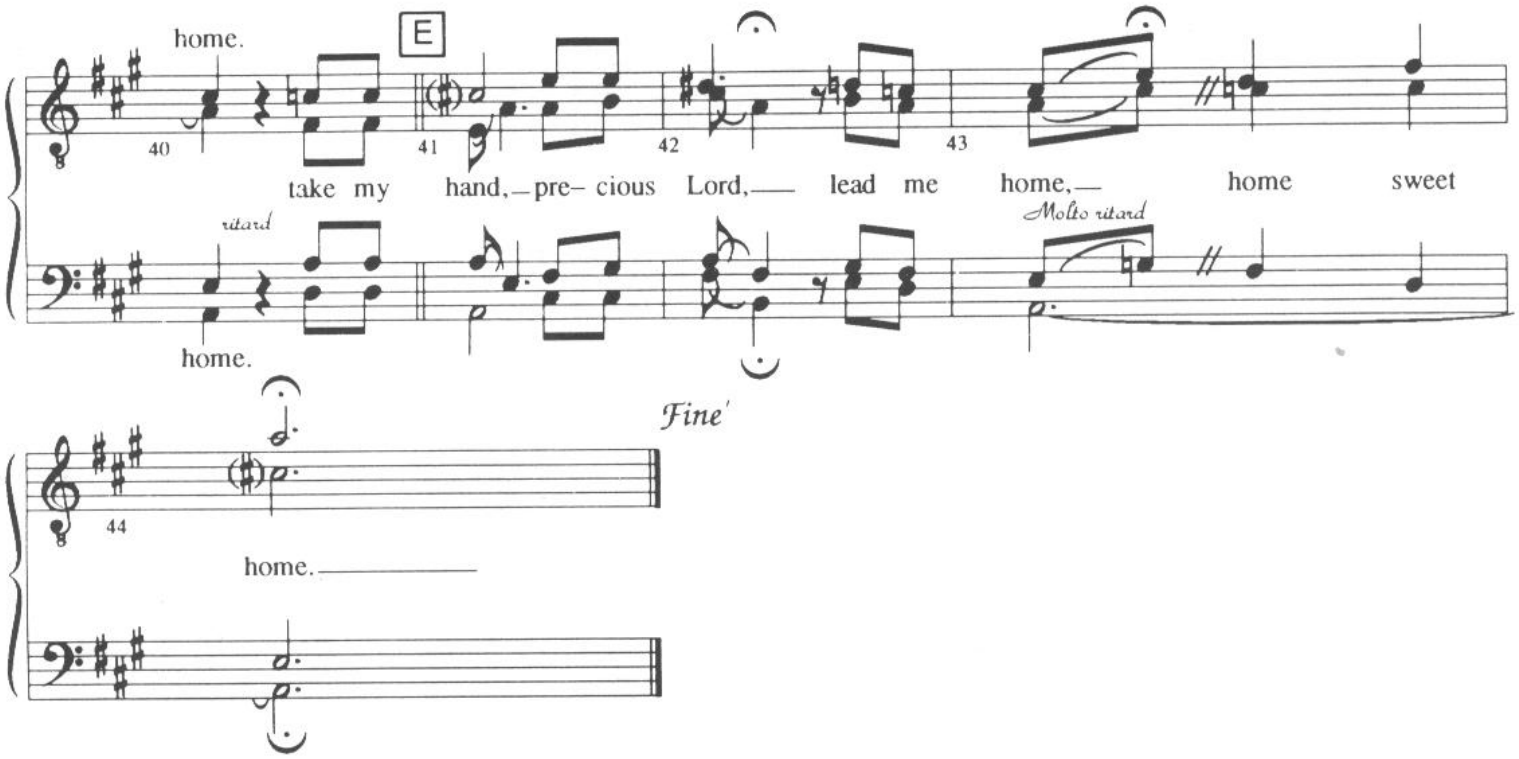
Precious Lord, Take My Hand

Words & Music: Thomas A. Dorse *Arrangement: 'Buzz' Haeger and 'Mo' Rector*

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




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. C 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
fall. Take my hand, pre- cious Lord, lead me home.
lest I fall, take my hand pre- cious Lord, Lord, lead me
home. D
Hear my cry, hear my call, hold my hand, lest I
home.
take my hand Lord, lead me
fall. Take my hand pre- cious Lord, lead me home.
take my hand Lord, lead me

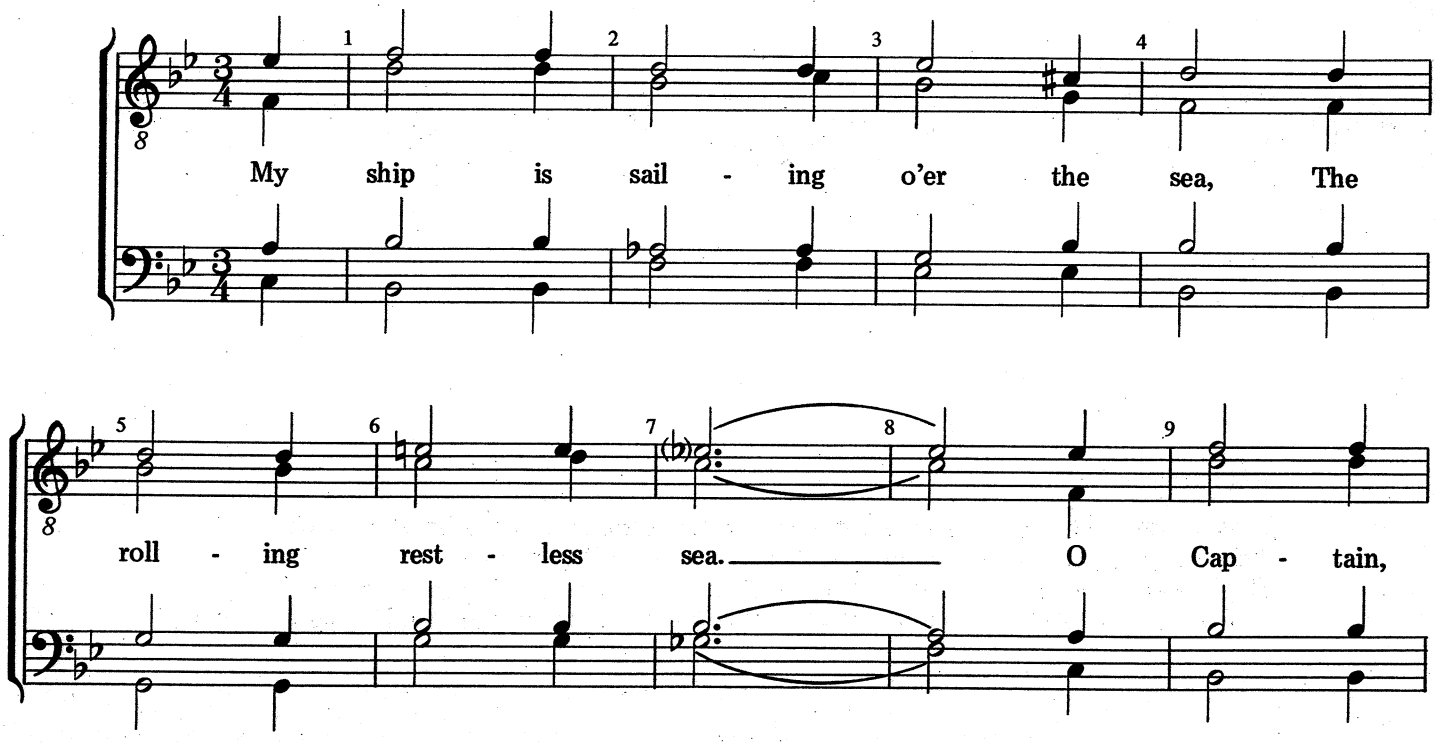

home.
E
40
41
42
43
take my hand, pre- cious Lord, lead me home, home sweet
ritard
Molto ritard
home.

Fine'
44
home.

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**



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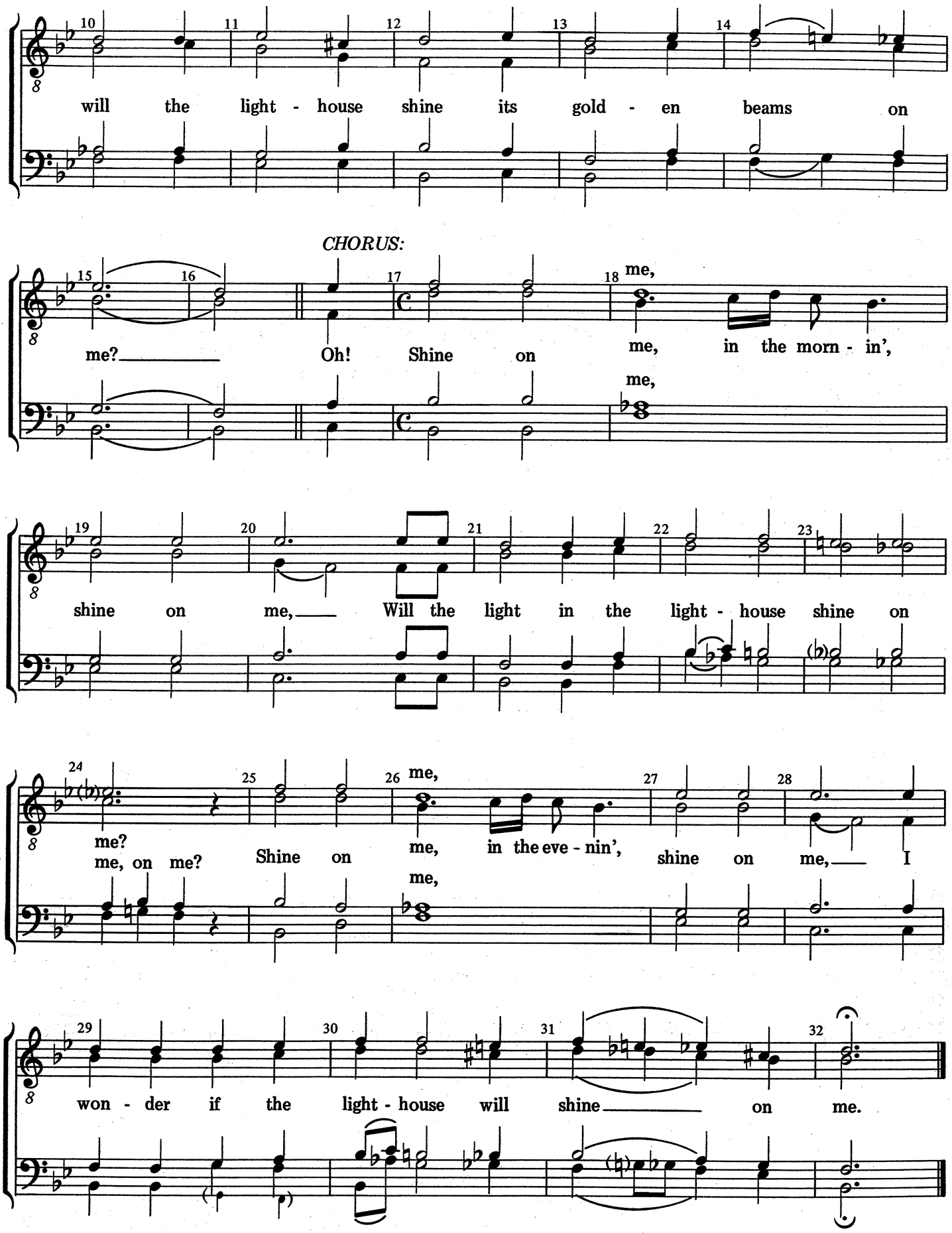
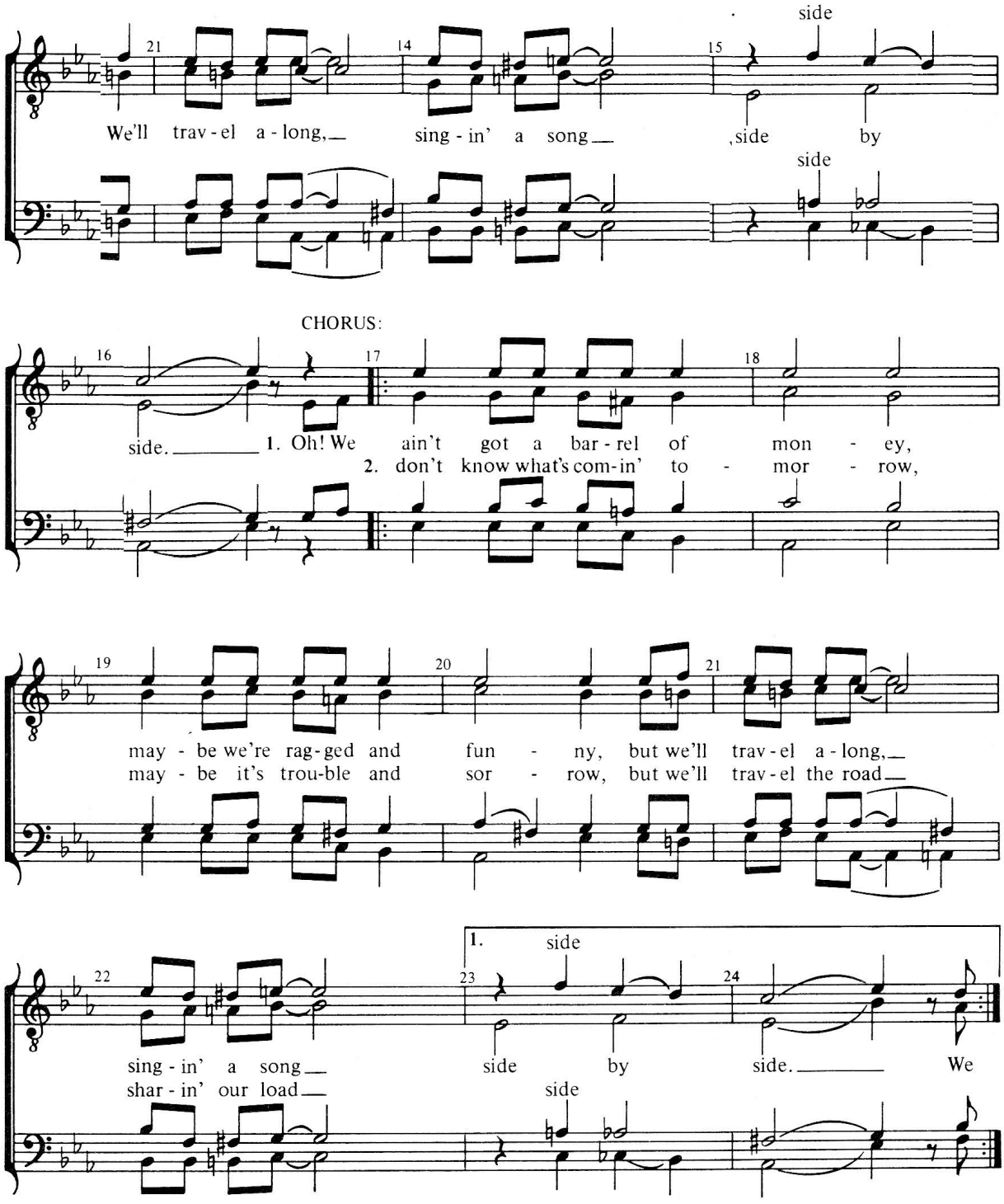
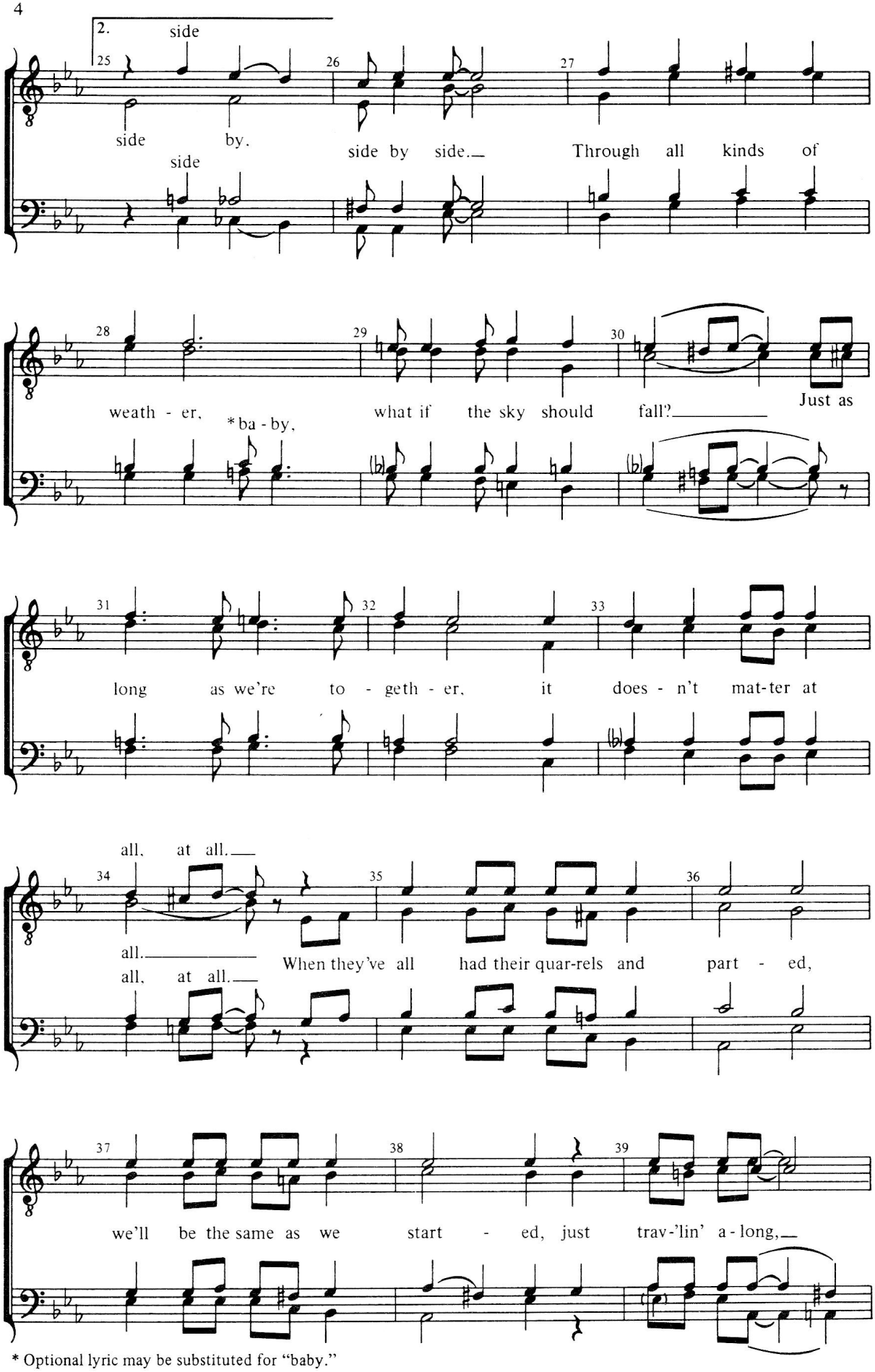

will the light - house shine its gold - en beams on
CHORUS:
me?
Oh! Shine on me, in the morn - in',
me,
shine on me, Will the light in the light - house shine on
me?
me, on me?
Shine on me, in the eve - nin', shine on me, I
me,
won - der if the light - house will shine on me.

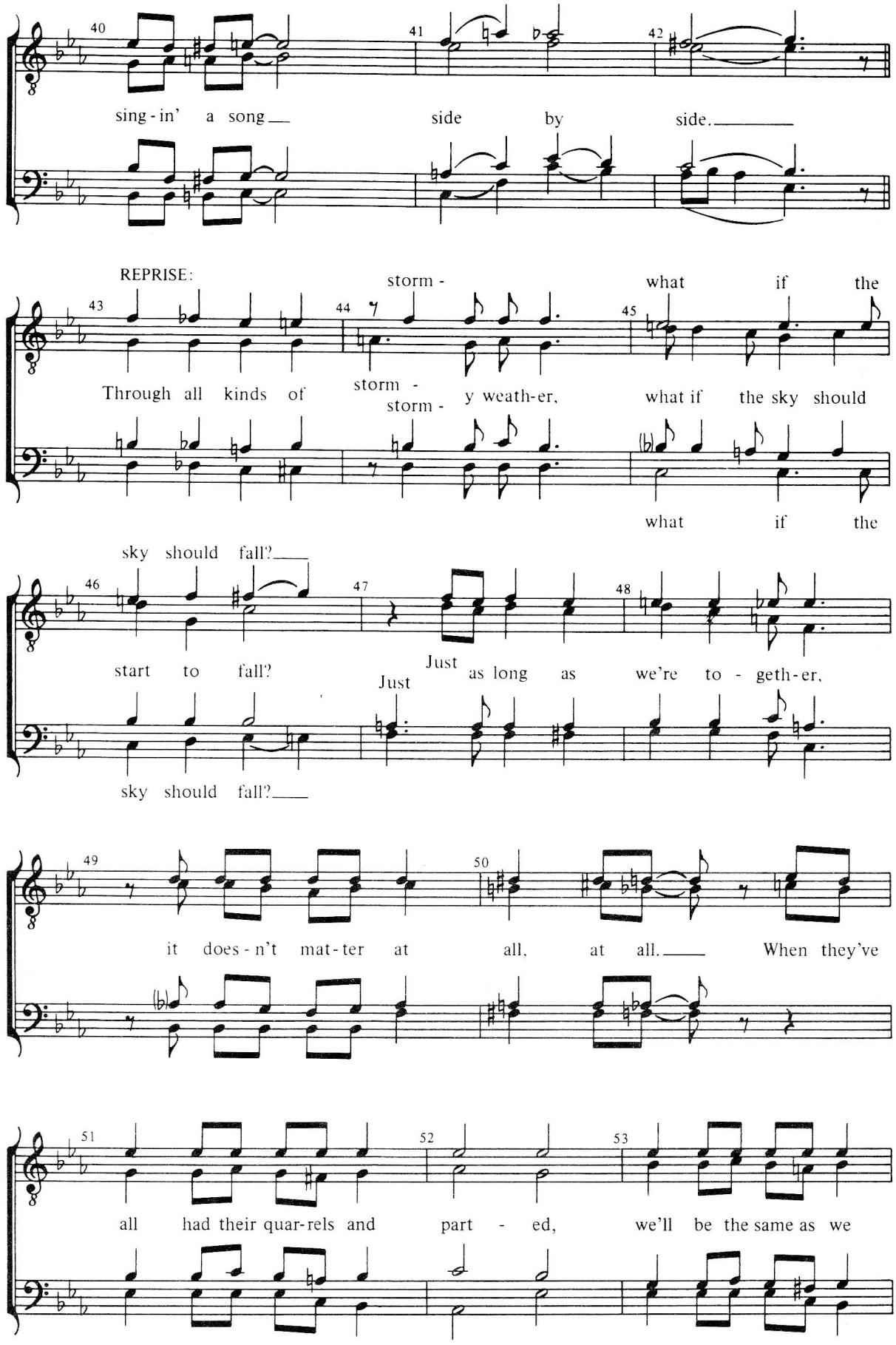
Side By Side

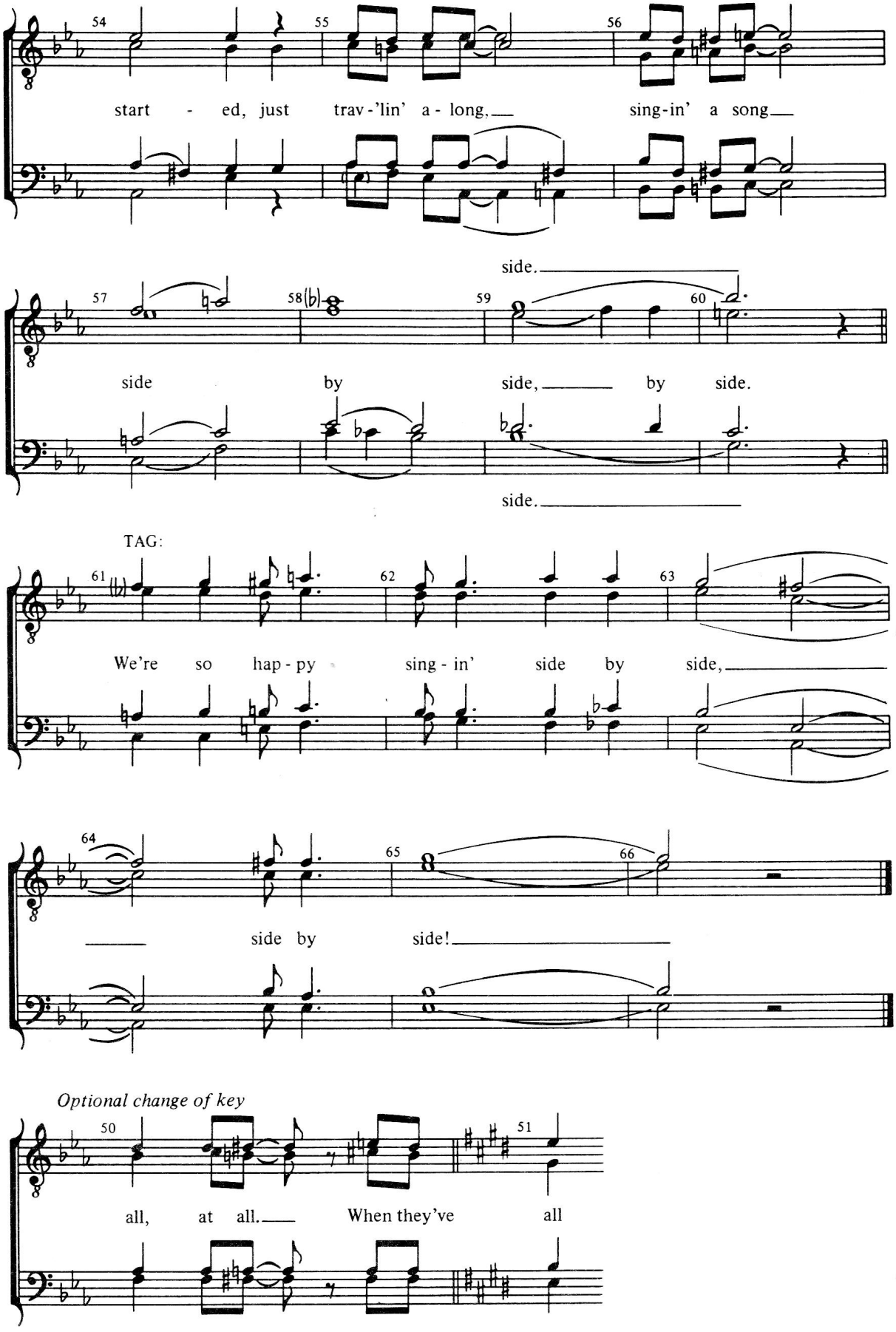
Words and Music by: Harry Woods
Arrangement by: SPEBSQSA, Inc.
& KY





* Optional lyric may be substituted for "baby."

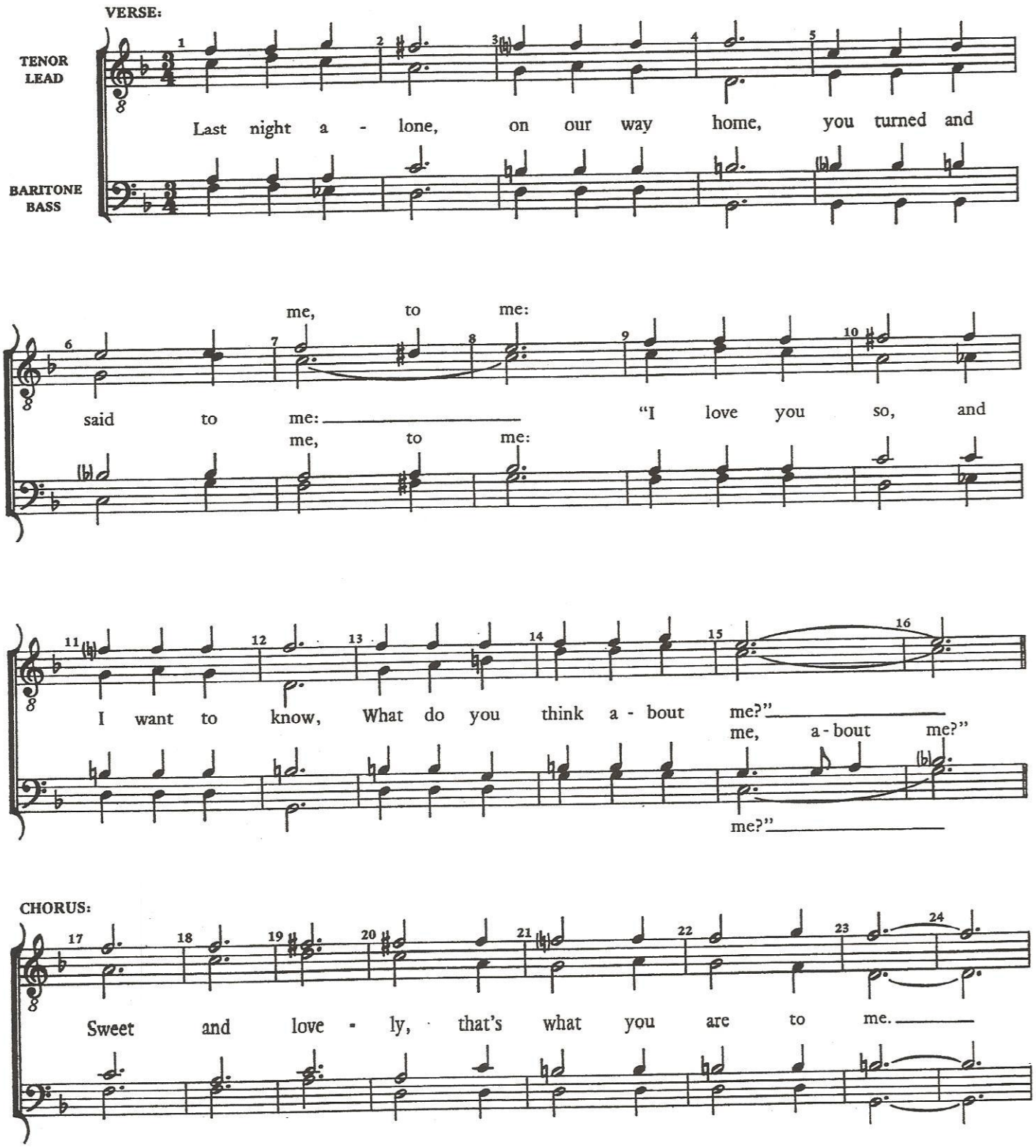

40
41
42
sing - in' a song
side by side.
REPRISE:
43
44
45
storm -
what if the
Through all kinds of
storm -
storm - y weath-er,
what if the sky should
what if the
sky should fall?
46
47
48
start to fall?
Just
Just as long as we're to - geth-er,
sky should fall?
49
50
it does - n't mat - ter at all, at all.
When they've
51
52
53
all had their quar-rels and part - ed,
we'll be the same as we


54
55
56
start - ed, just trav-'lin' a- long, sing-in' a song
side.
57
58(b)
59
60
side by side, by side.
side.
TAG:
61
62
63
We're so hap - py sing - in' side by side,
64
65
66
side by side!
Optional change of key
50
51
all, at all. When they've all

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

1971

By NORMAN STARKS
Arr. MAC HUFF



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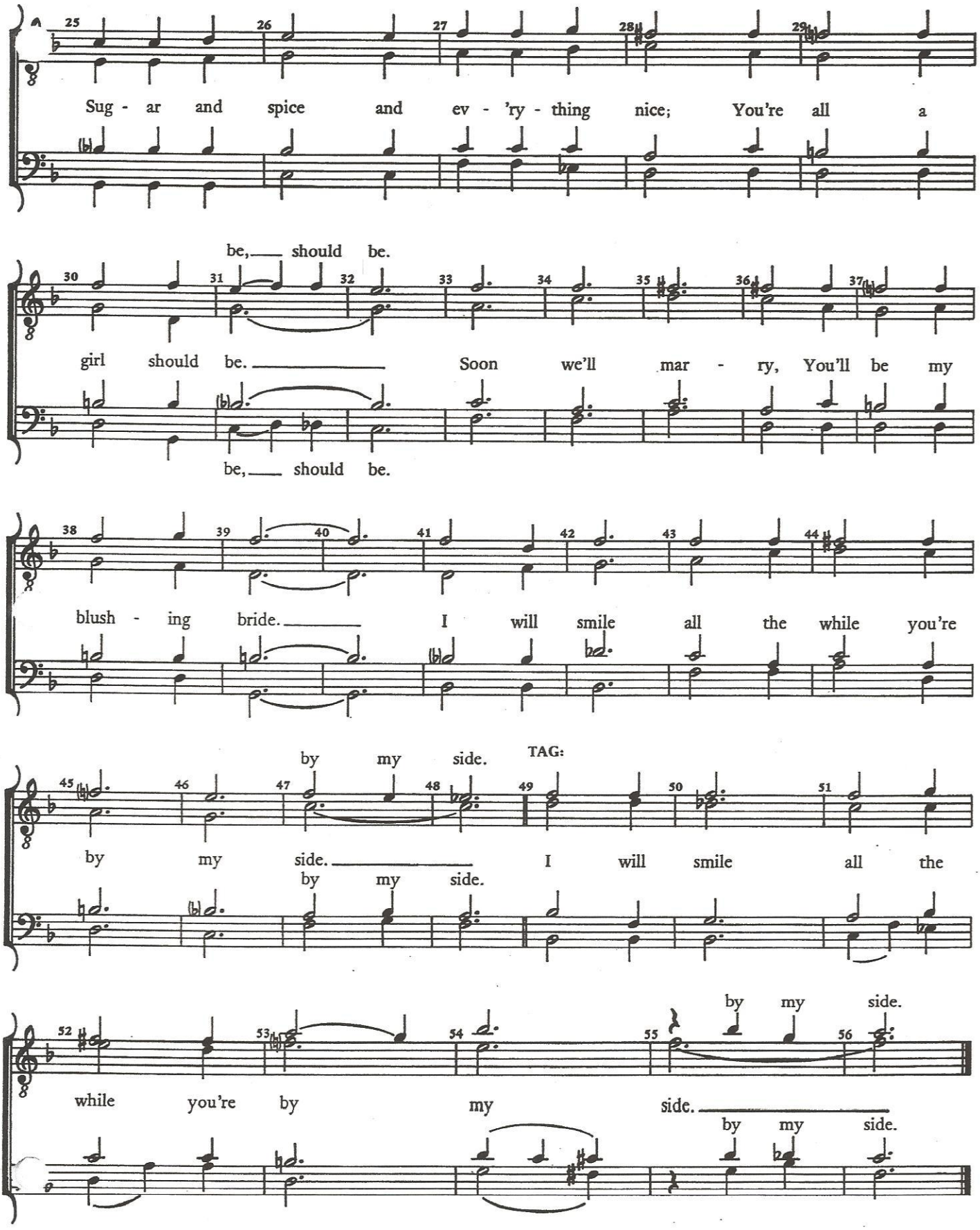
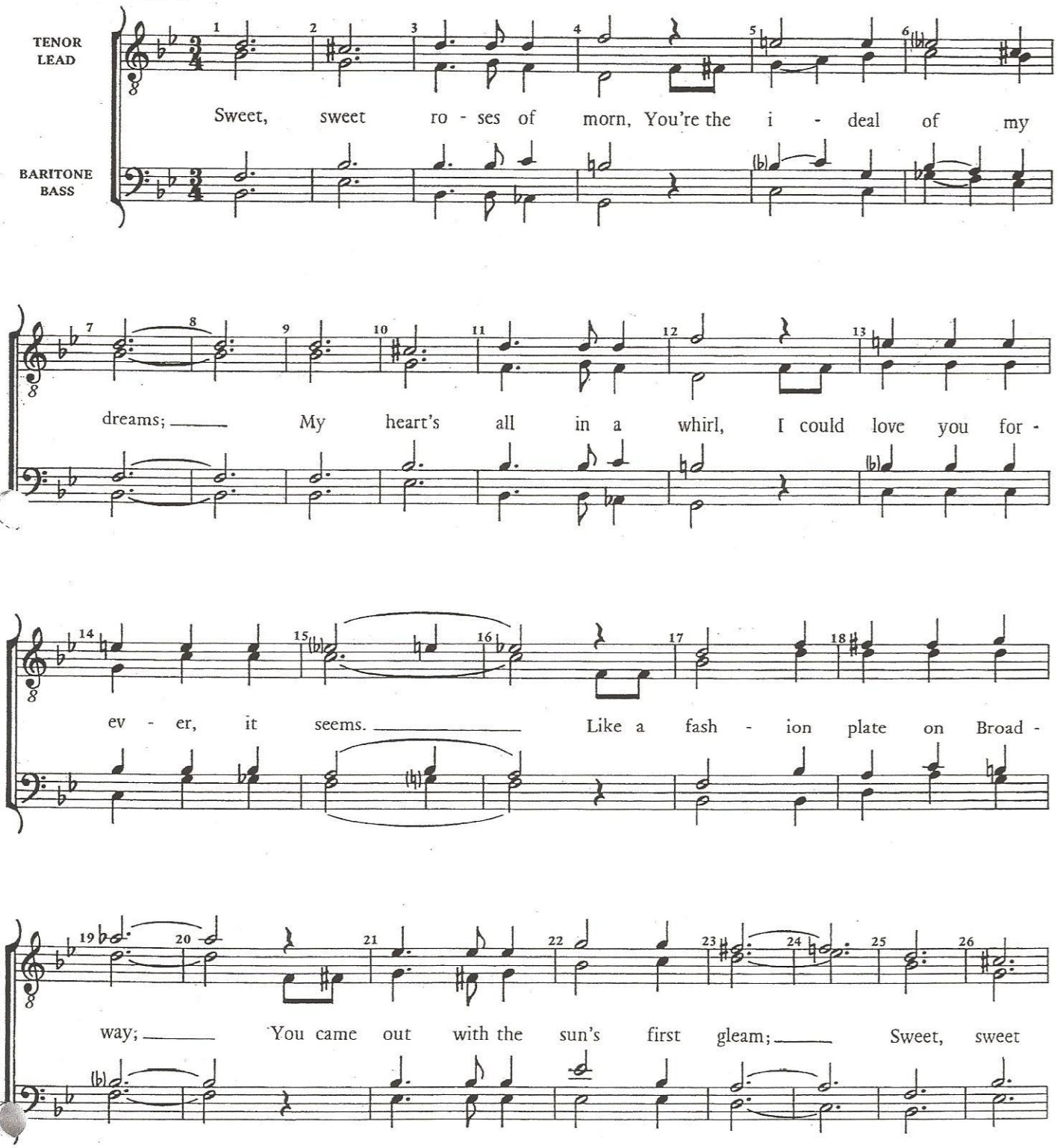

A
25 26 27 28 29
Sug - ar and spice and ev - 'ry - thing nice; You're all a
be, should be.
30 31 32 33 34 35 36 37
girl should be. Soon we'll mar - ry, You'll be my
be, should be.
38 39 40 41 42 43 44
blush - ing bride. I will smile all the while you're
by my side.
TAG:
45 46 47 48 49 50 51
by my side. I will smile all the
by my side.
52 53 54 55 56
by my side.
while you're 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:



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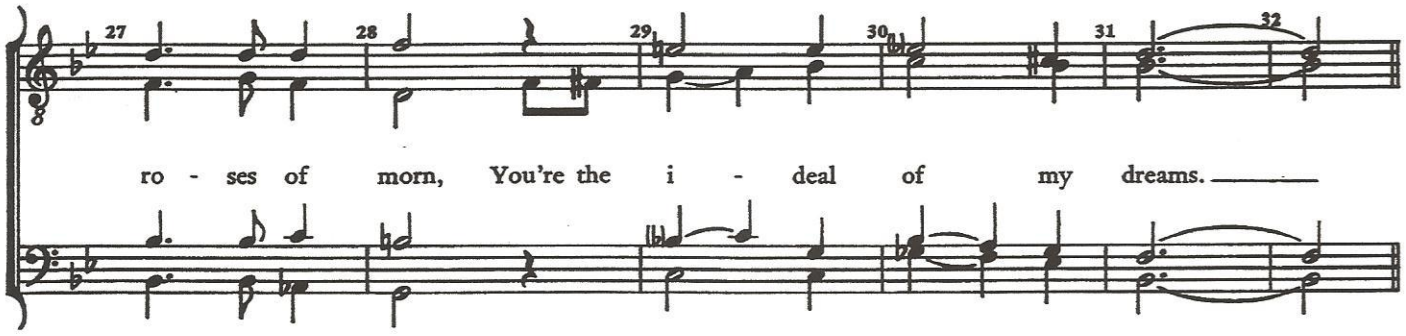
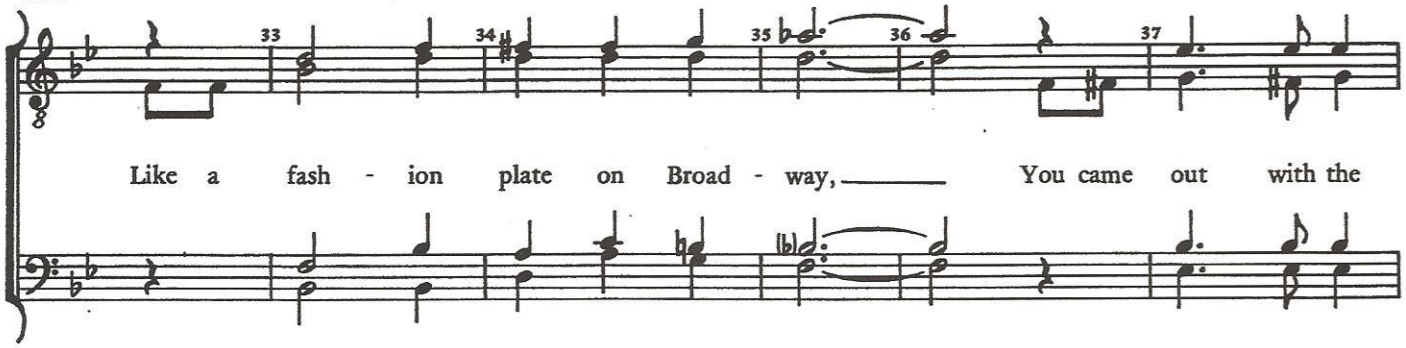
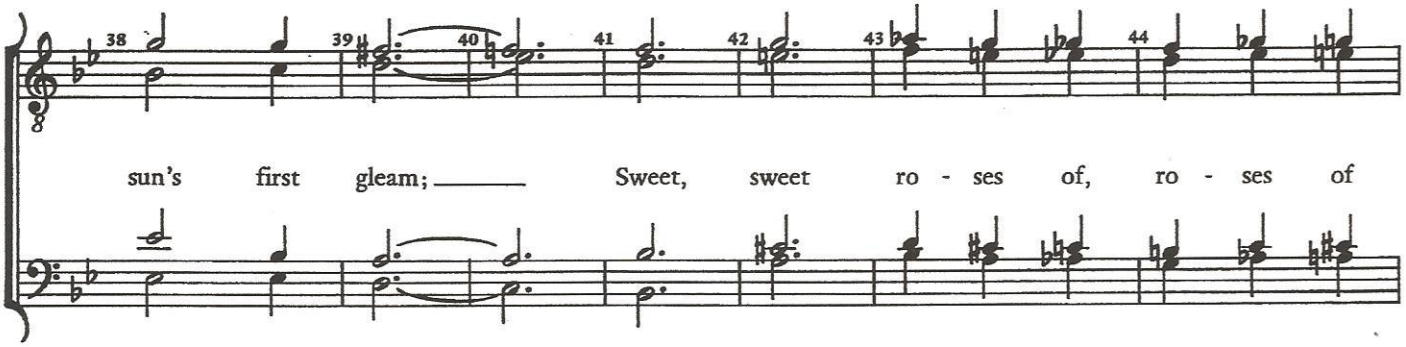
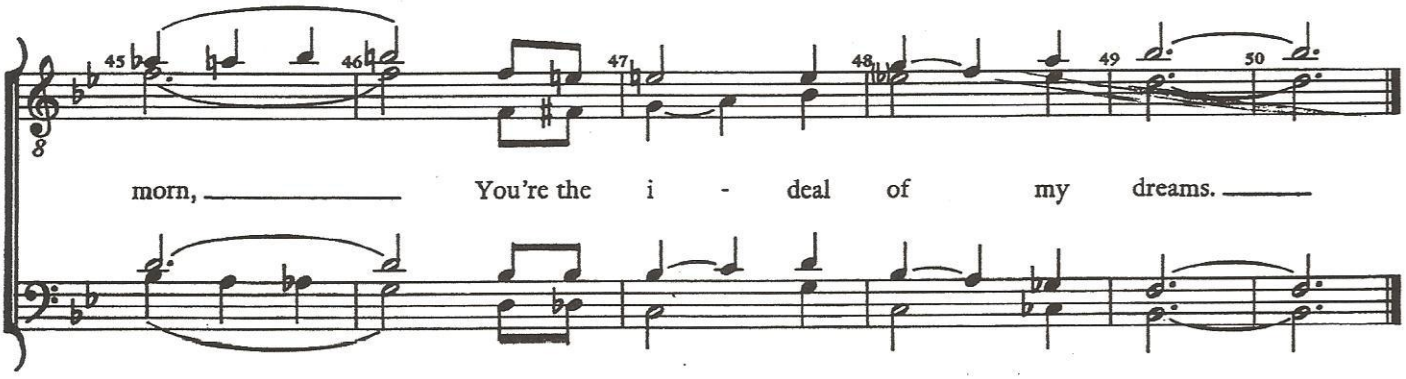

ro - ses of morn, You're the i - deal of my dreams.

TAG:

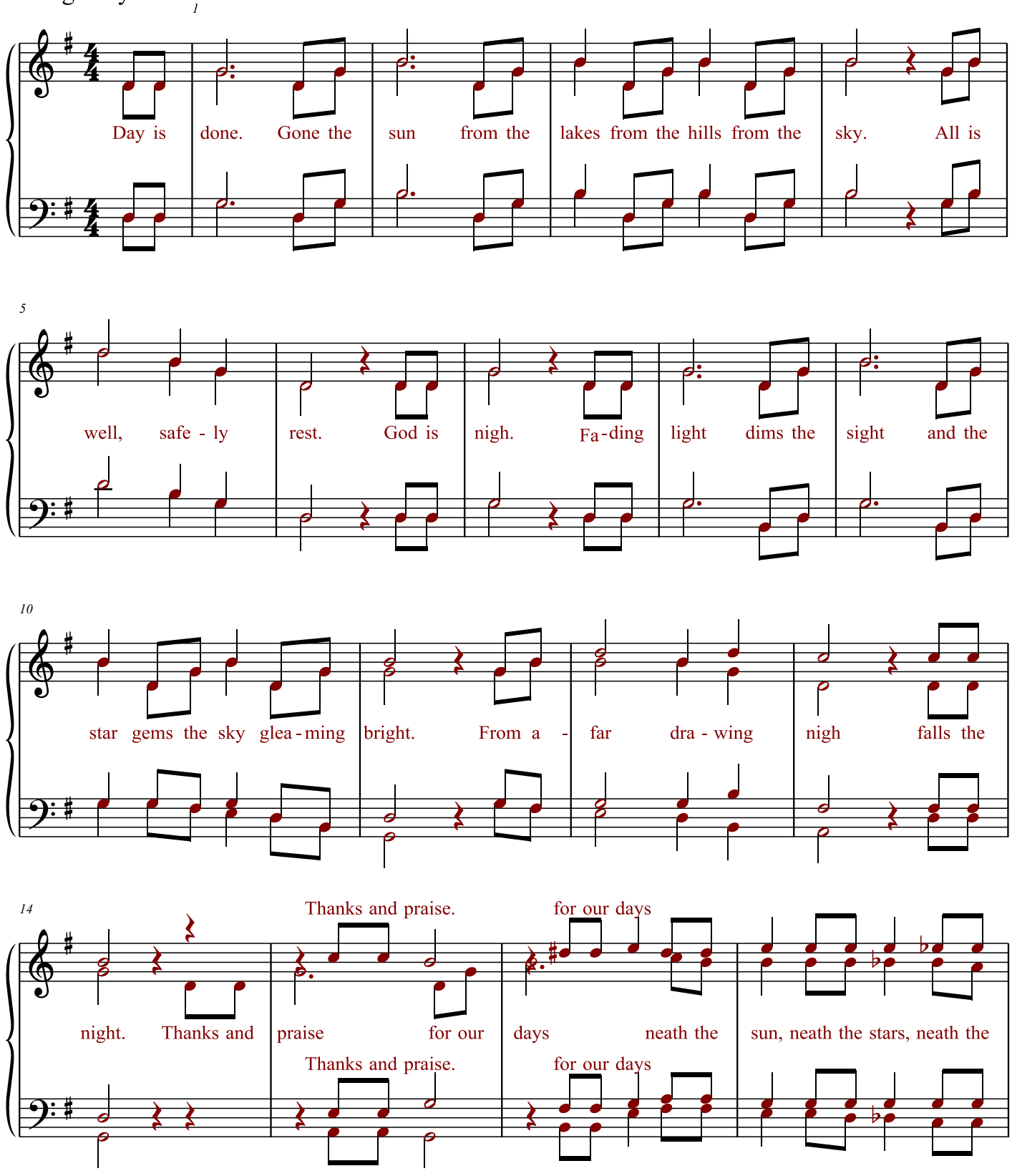

Like a fash - ion plate on Broad - way, You came out with the

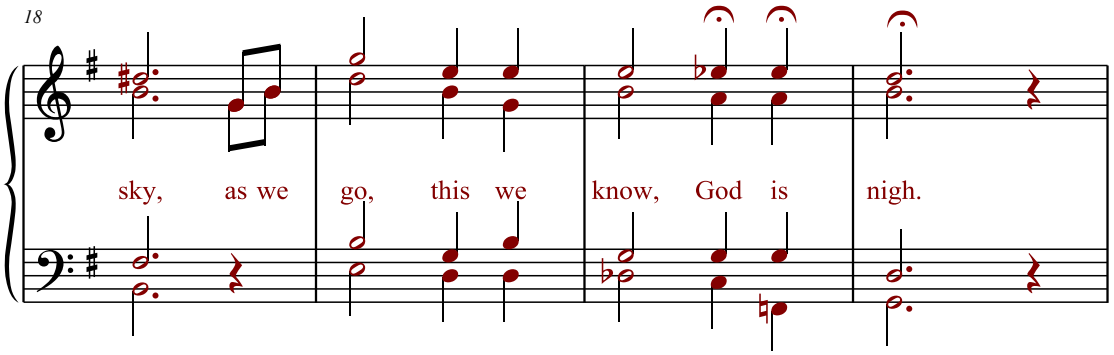

sun's first gleam; Sweet, sweet ro - ses of, ro - ses of


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

TAPS

Arranged by Hansen

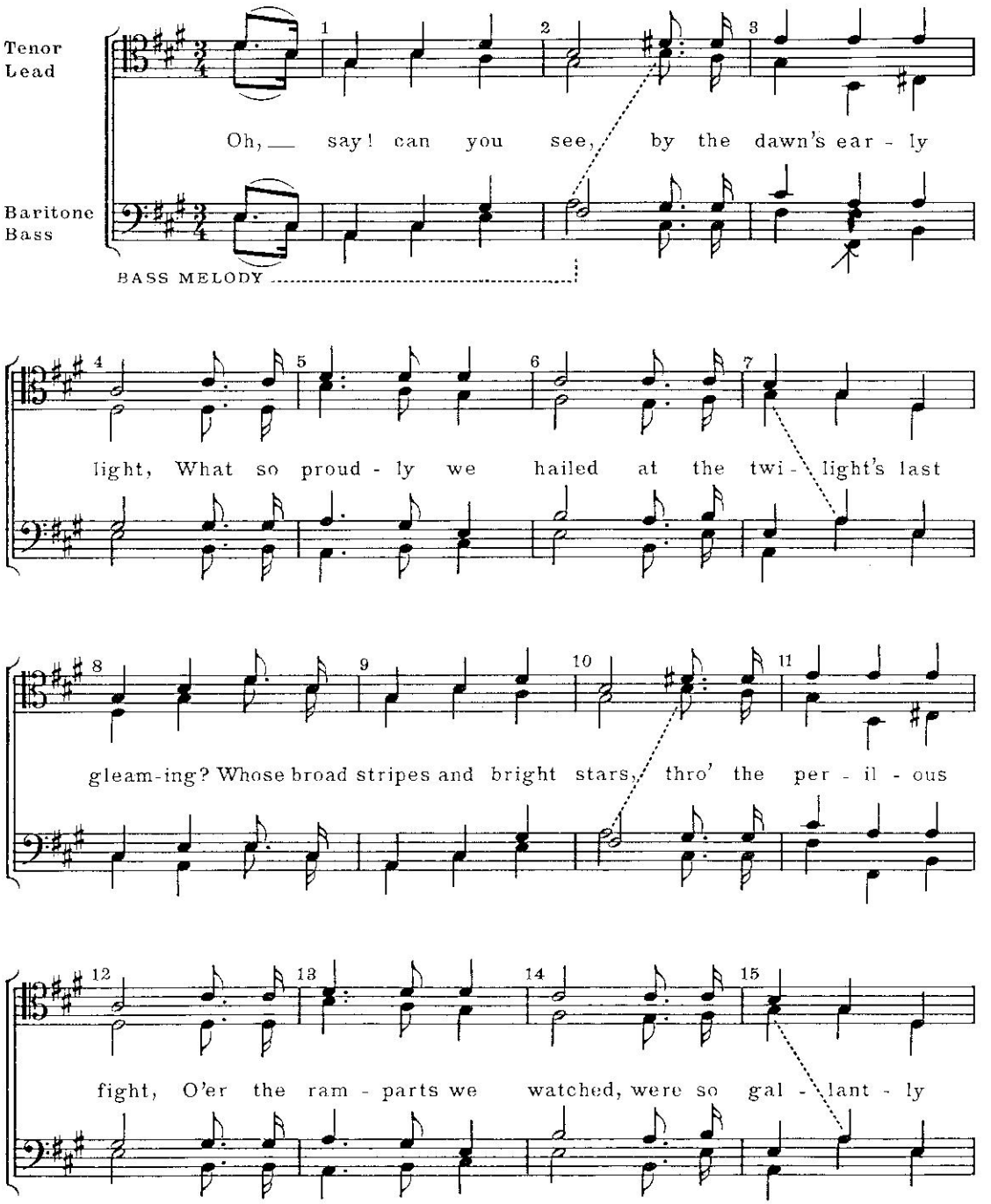



18
sky, as we go, this we know, God is nigh.

THE STAR-SPANGLED BANNER

Arranged by
Val Hicks

JOHN STAFFORD SMITH
FRANCIS SCOTT KEY



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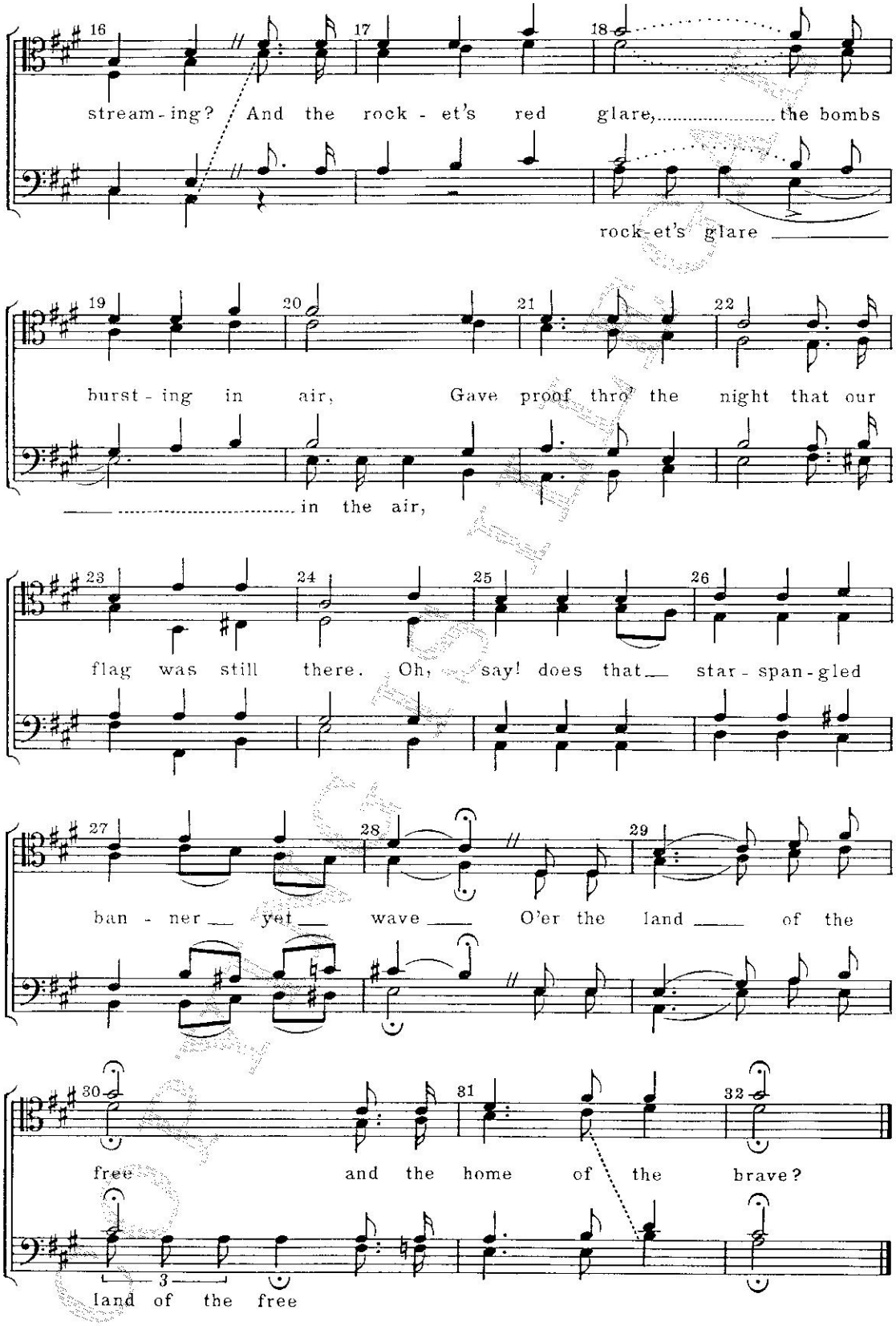
16
17
18
stream - ing? And the rock - et's red glare, the bombs
rock - et's glare
19
20
21
22
burst - ing in air, Gave proof thro' the night that our
in the air,
23
24
25
26
flag was still there. Oh, say! does that star - span - gled
27
28
29
ban - ner yet wave O'er the land of the
30
31
32
free and the home of the brave?
3
land of the free

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THIS IS MY COUNTRY

WORDS & MUSIC

Don Raye

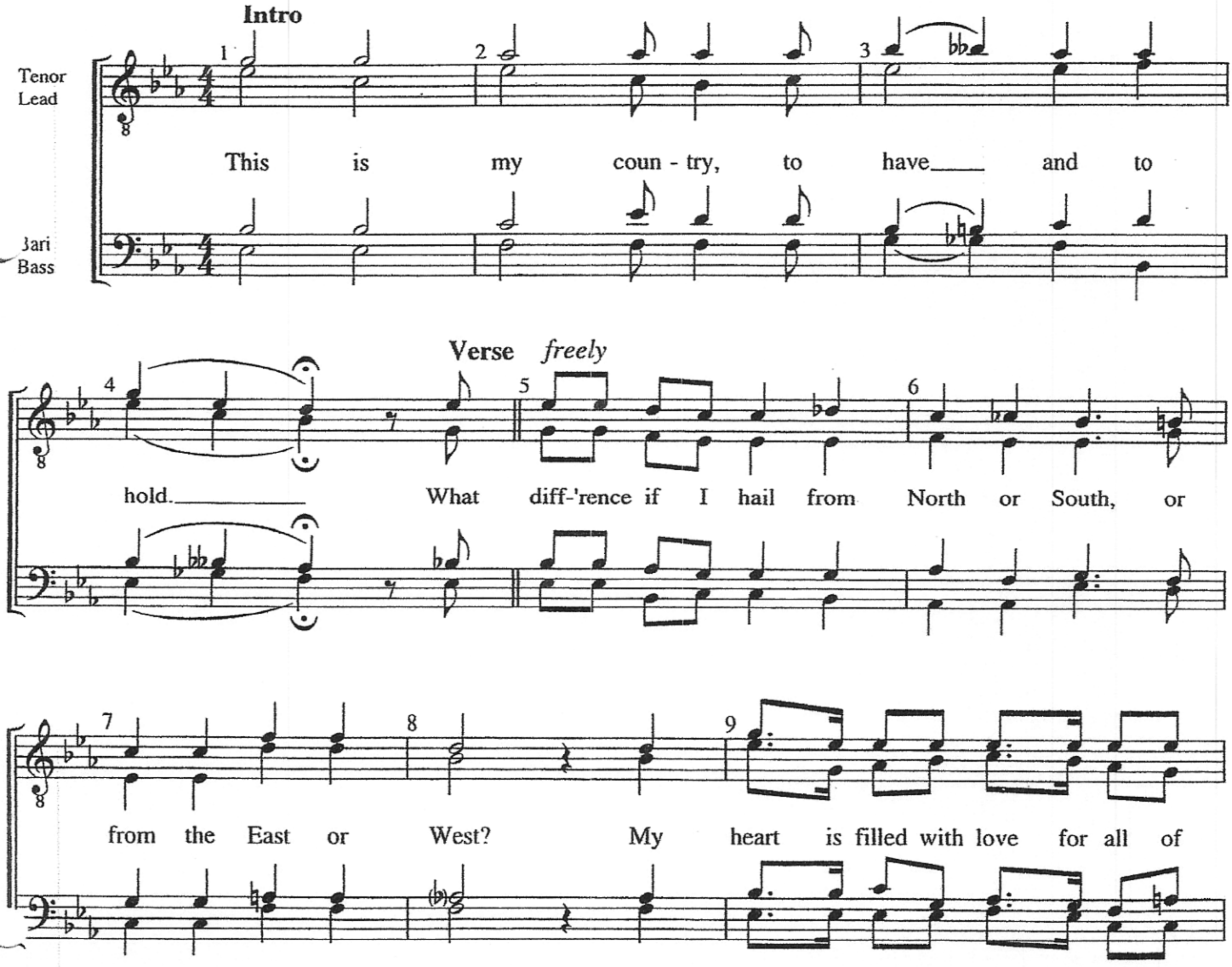
Al Jacobs

ARRANGEMENT

Gene Cokeroft

Property Of
Greater St. Paul Area Chapter
SPEBSQSA, Inc.

STOCK NO. 7601



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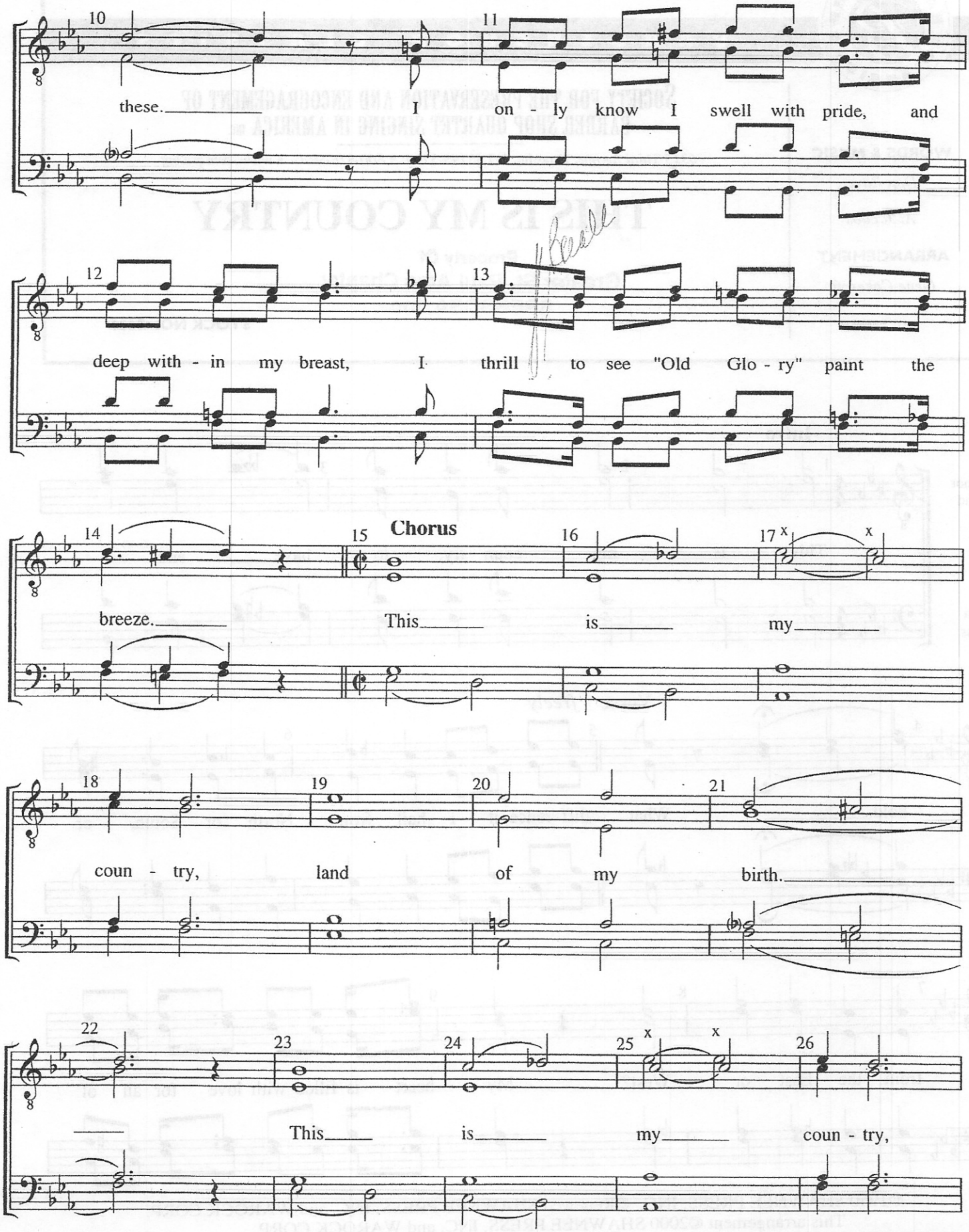
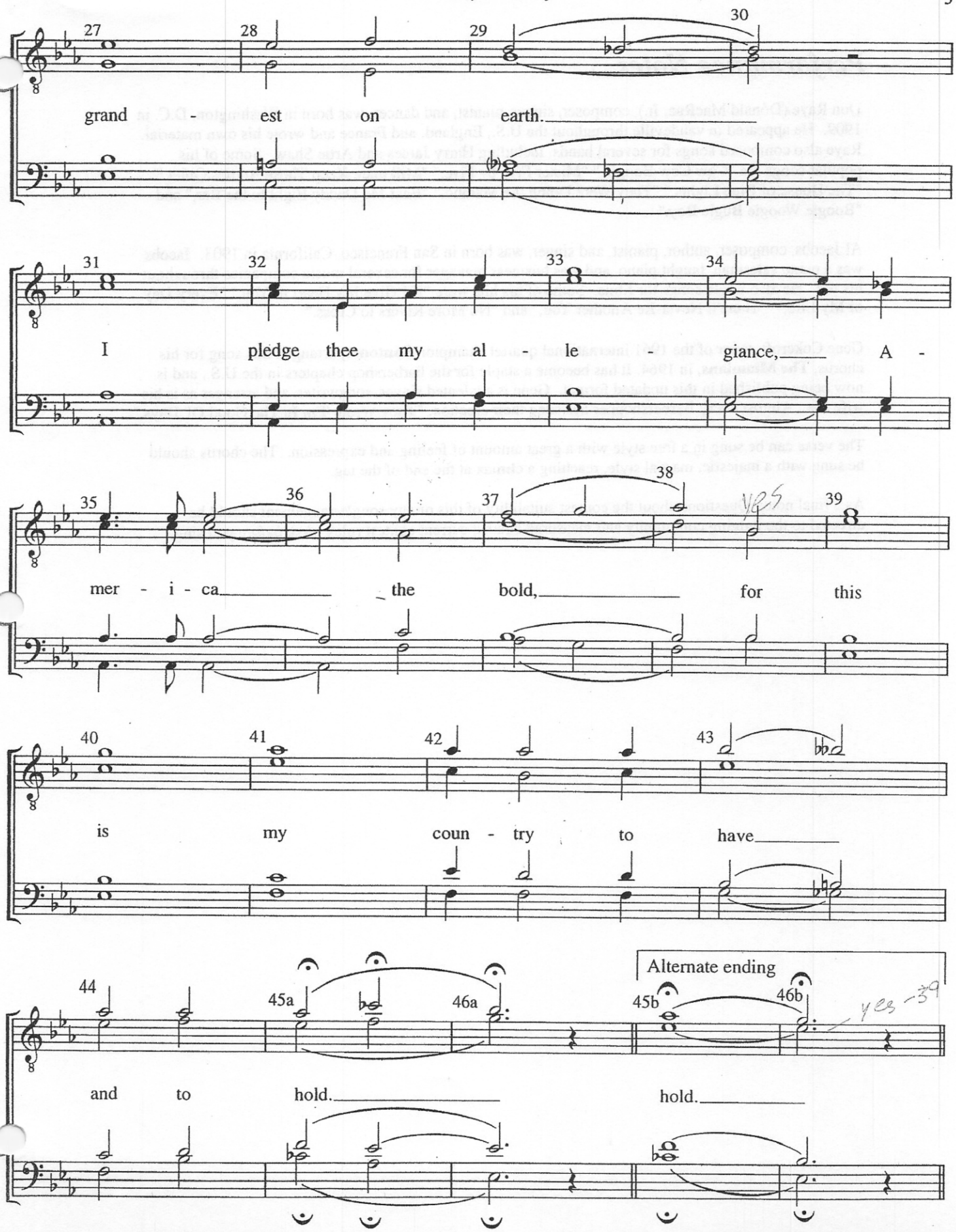

10
11
these. I on - ly know I swell with pride, and
12
13
deep with - in my breast, I thrill to see "Old Glo - ry" paint the
14
15
Chorus
16
17
breeze. This is my
18
19
20
21
coun - try, land of my birth.
22
23
24
25
26
This is my coun - try,


27 28 29 30
grand - est on earth.
31 32 33 34
I pledge thee my al - le - giance, A -
35 36 37 38 39
mer - i - ca the bold, for this
40 41 42 43
is my coun - try to have
44 45a 46a 45b 46b
Alternate ending
and to hold. hold.

HARMONY EXPLOSION

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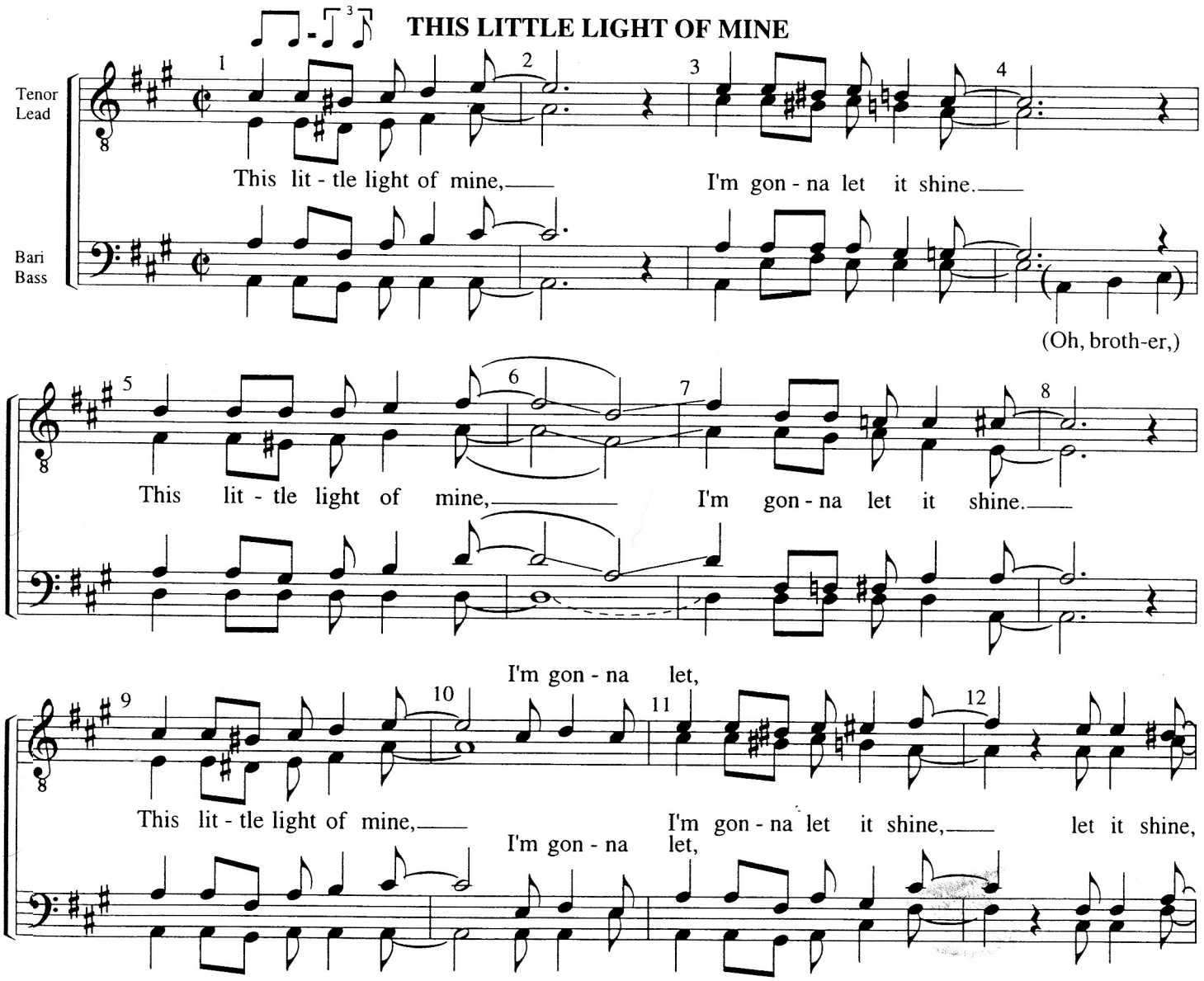
WORDS & MUSIC
Traditional

ARRANGEMENT
Val Hicks

THIS LITTLE LIGHT OF MINE/ DO LORD
Medley

STOCK NO. 8628

THIS LITTLE LIGHT OF MINE



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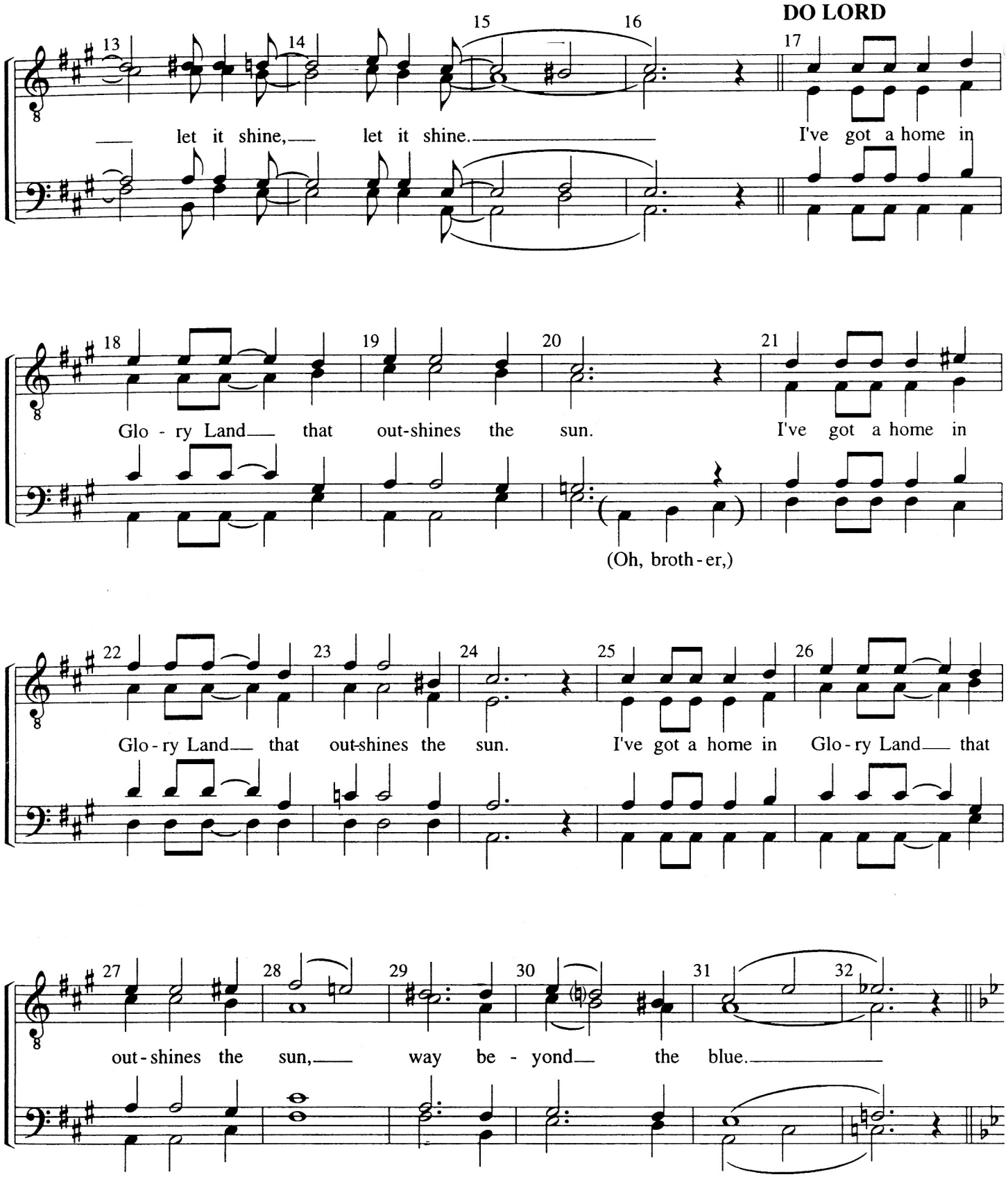
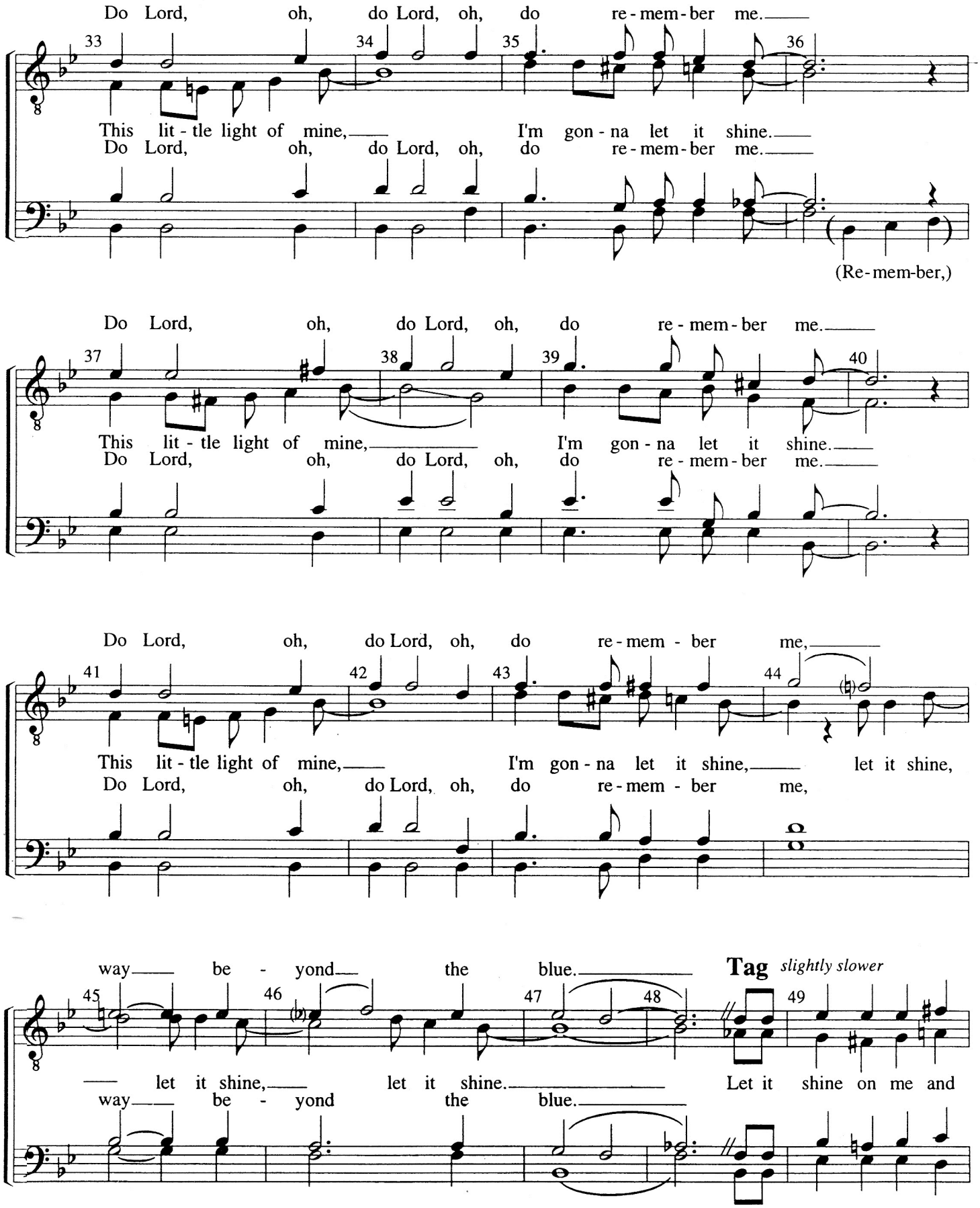
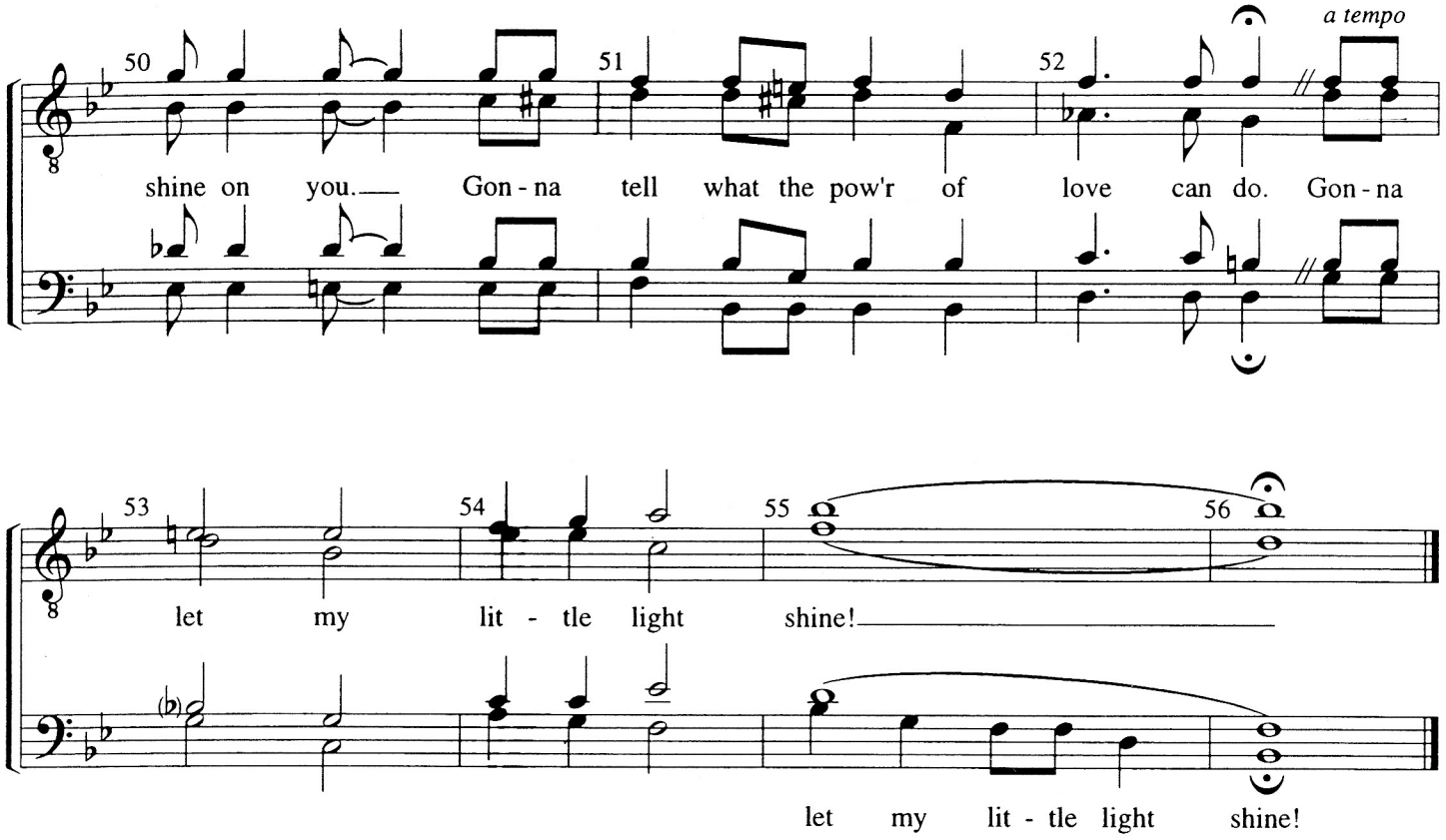

DO LORD
let it shine, let it shine.
I've got a home in
Glo - ry Land that out-shines the sun.
I've got a home in
(Oh, broth - er,)
Glo - ry Land that out-shines the sun.
I've got a home in Glo - ry Land that
out - shines the sun, way be - yond the blue.


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,)
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.
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,
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.



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.

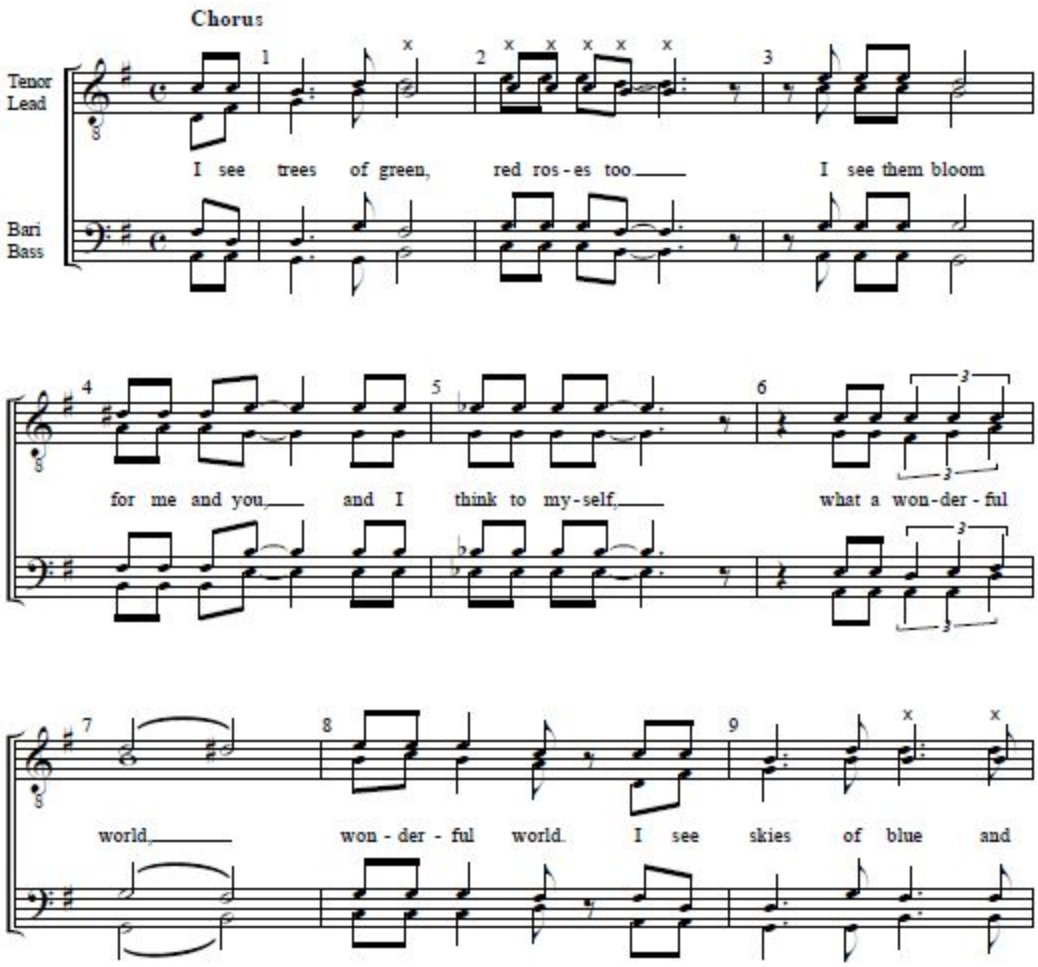
Val says that this medley should be sung with an easy beat. Don't force the syncopations, and slow down a little at the tag as indicated. The eighth note patterns are sung as triplets. The optional bass parts are marked by parens in measures 4, 20, and 36.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measired 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



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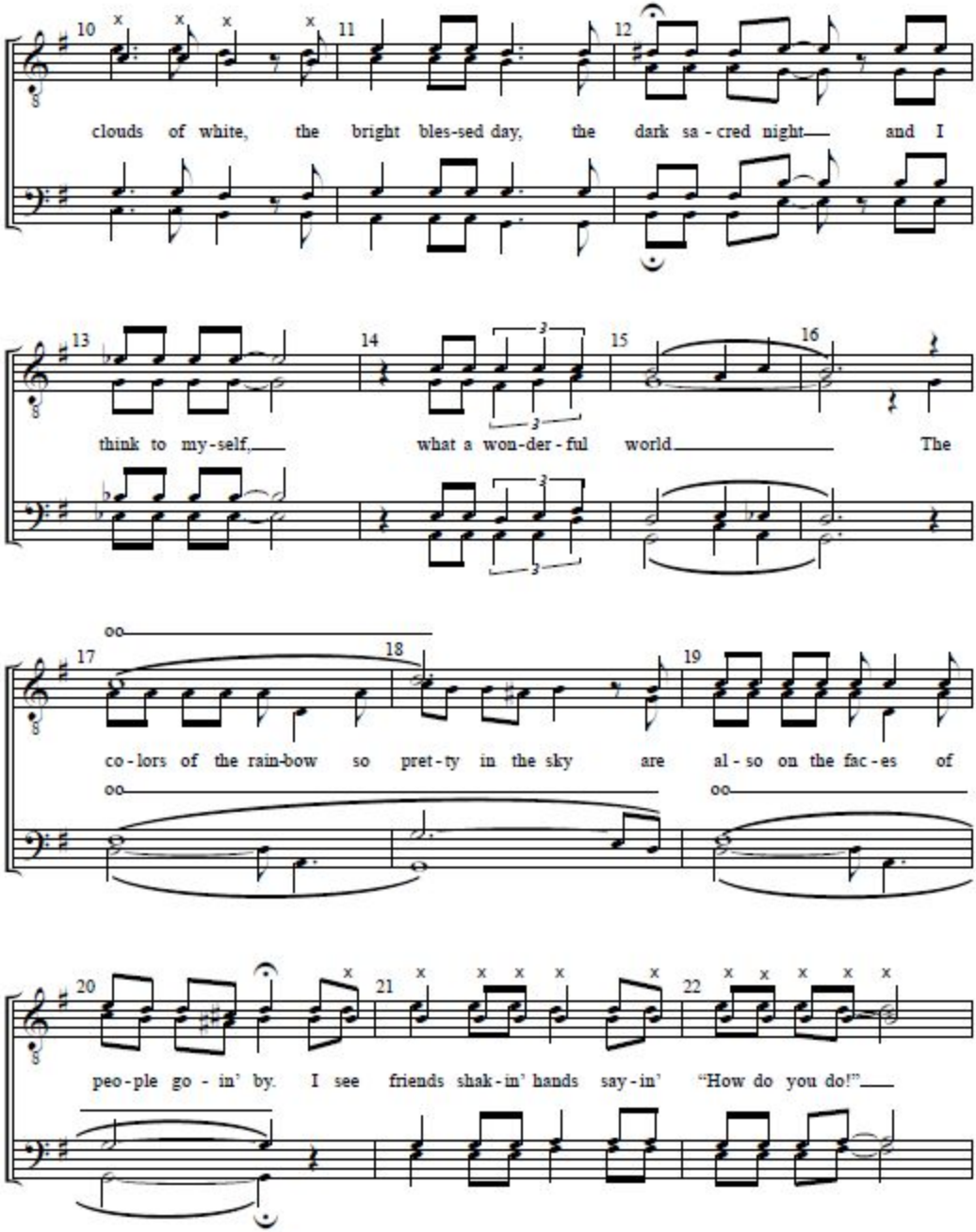
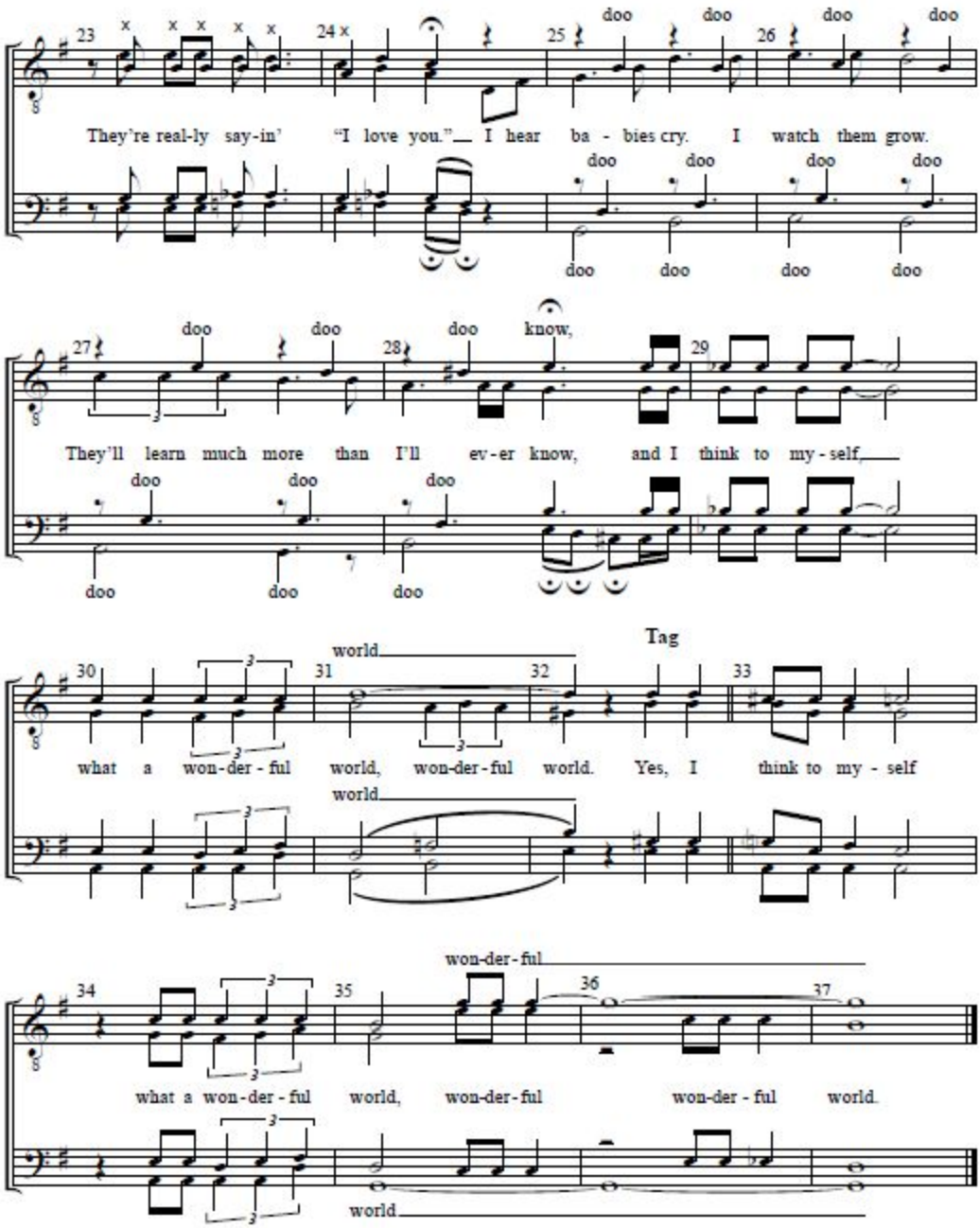

clouds of white, the bright bles-sed day, the dark sa - cred night and I
think to my-self, what a won-der - ful world The
co - lors of the rain-bow so pret - ty in the sky are al - so on the fac - es of
peo - ple go - in' by. I see friends shak - in' hands say - in' "How do you do!"

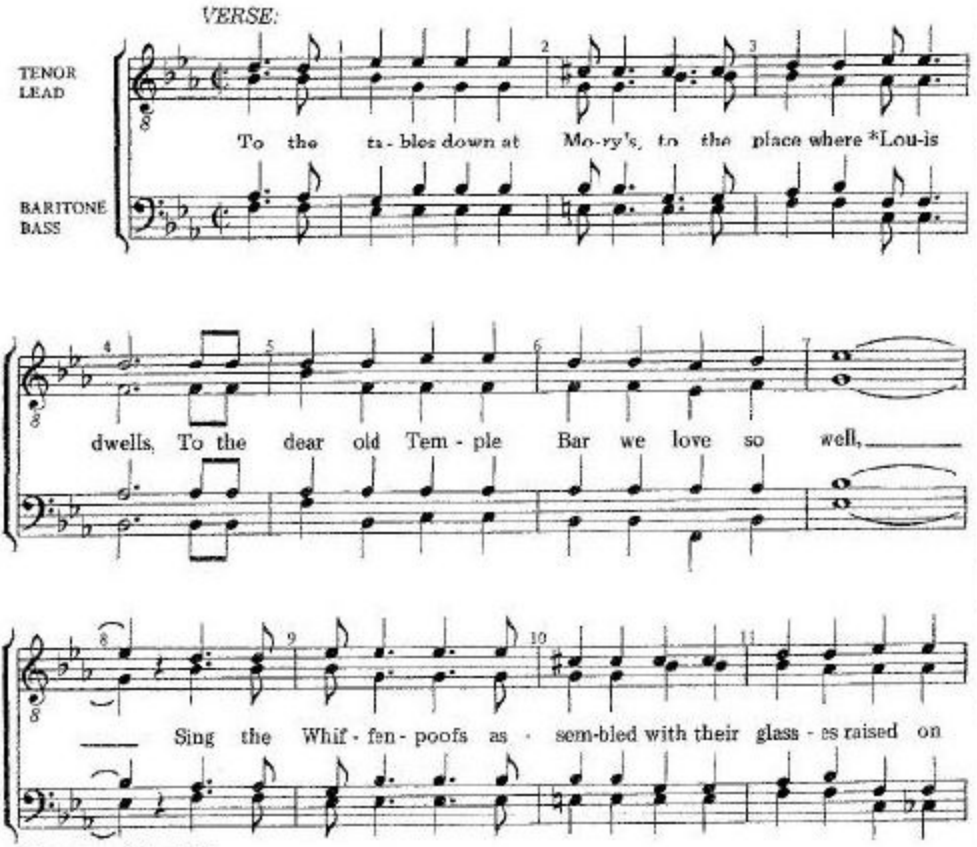

They're real-ly say-in' "I love you." I hear ba - bies cry. I watch them grow.
doo doo doo doo doo doo doo doo doo doo doo doo
They'll learn much more than I'll ev-er know, and I think to my-self,
doo doo doo know,
doo doo doo
Tag
what a won-der-ful world, won-der-ful world. Yes, I think to my-self
world
world
what a won-der-ful world, won-der-ful won-der-ful world.
won-der-ful
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



* Pronounced "Lou-ie"

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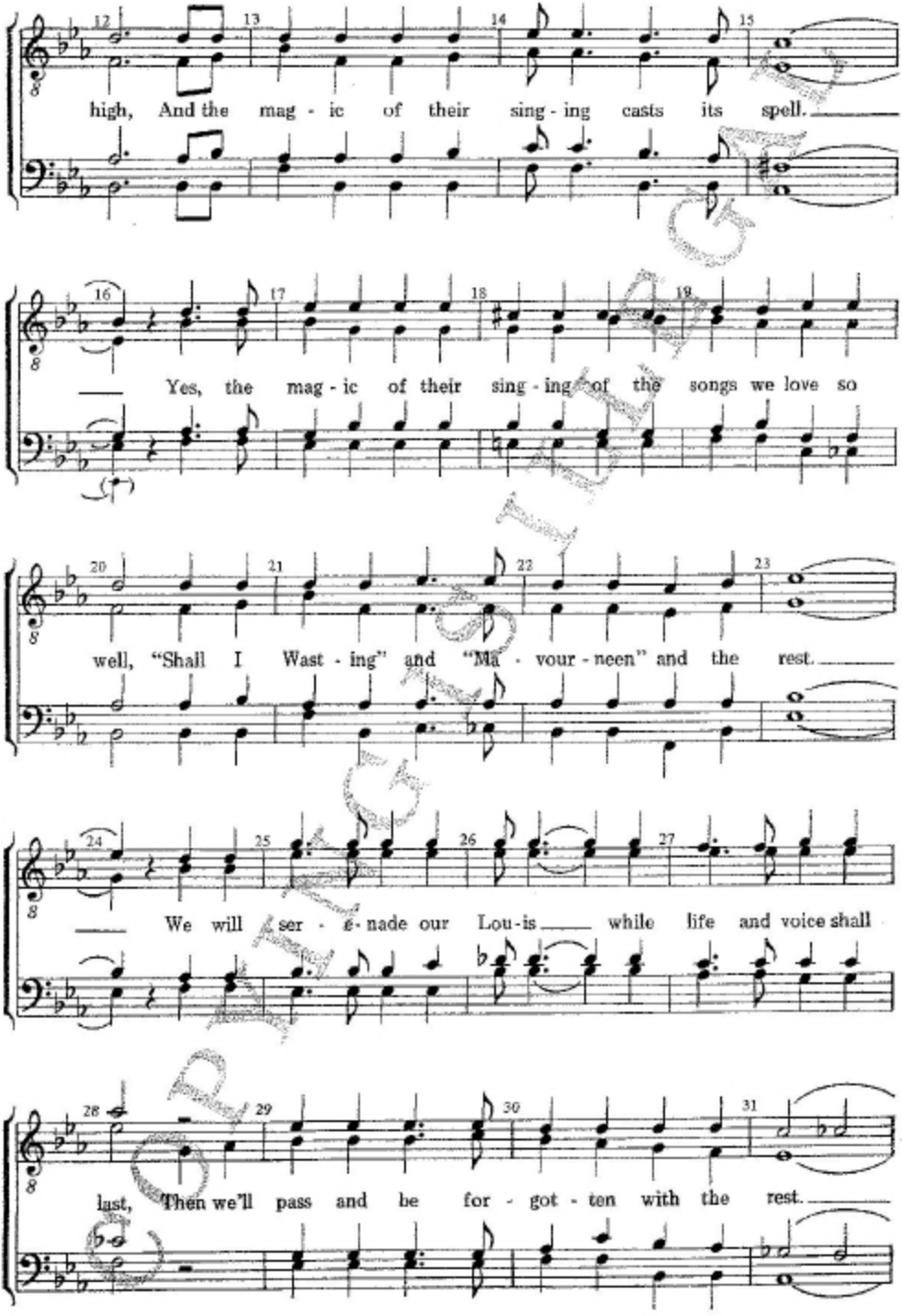
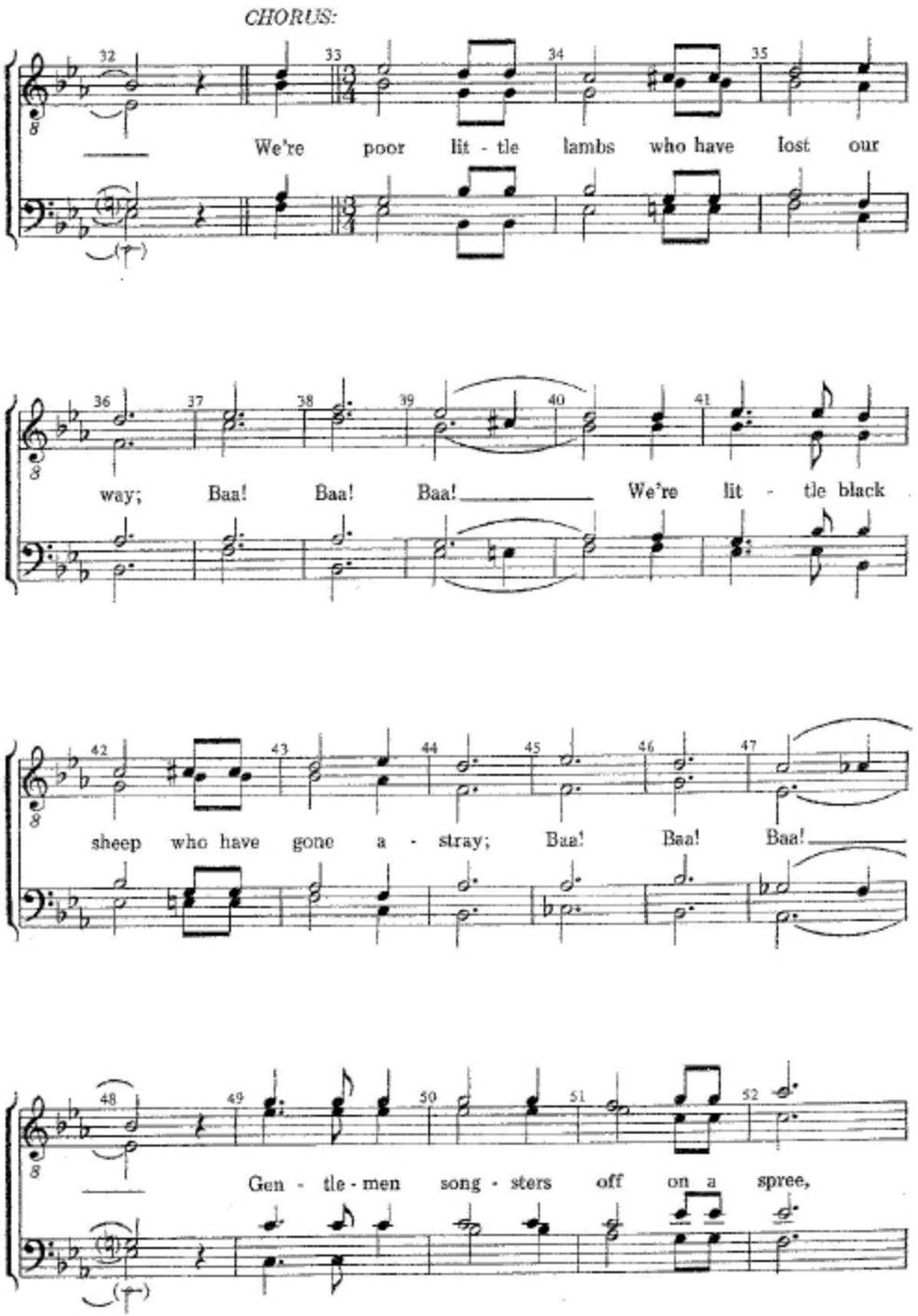
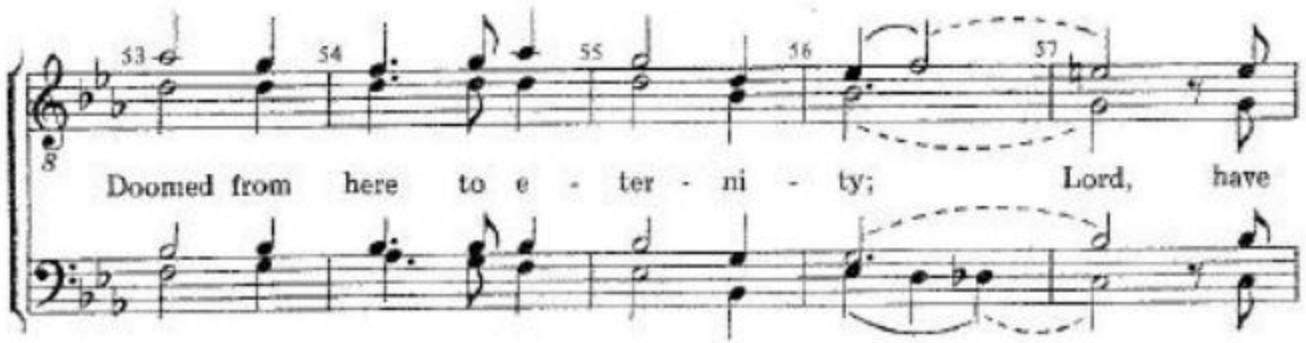
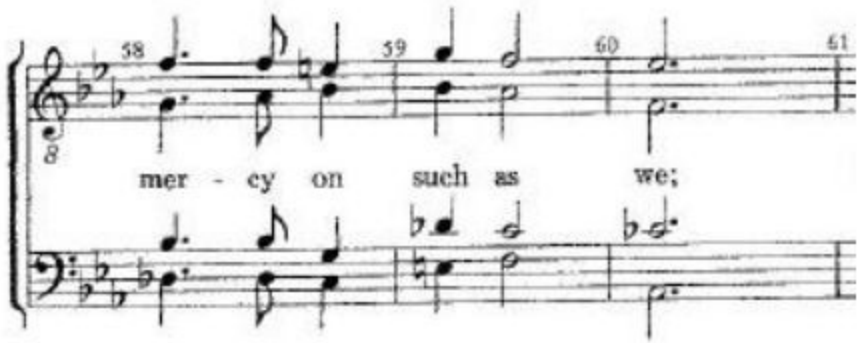
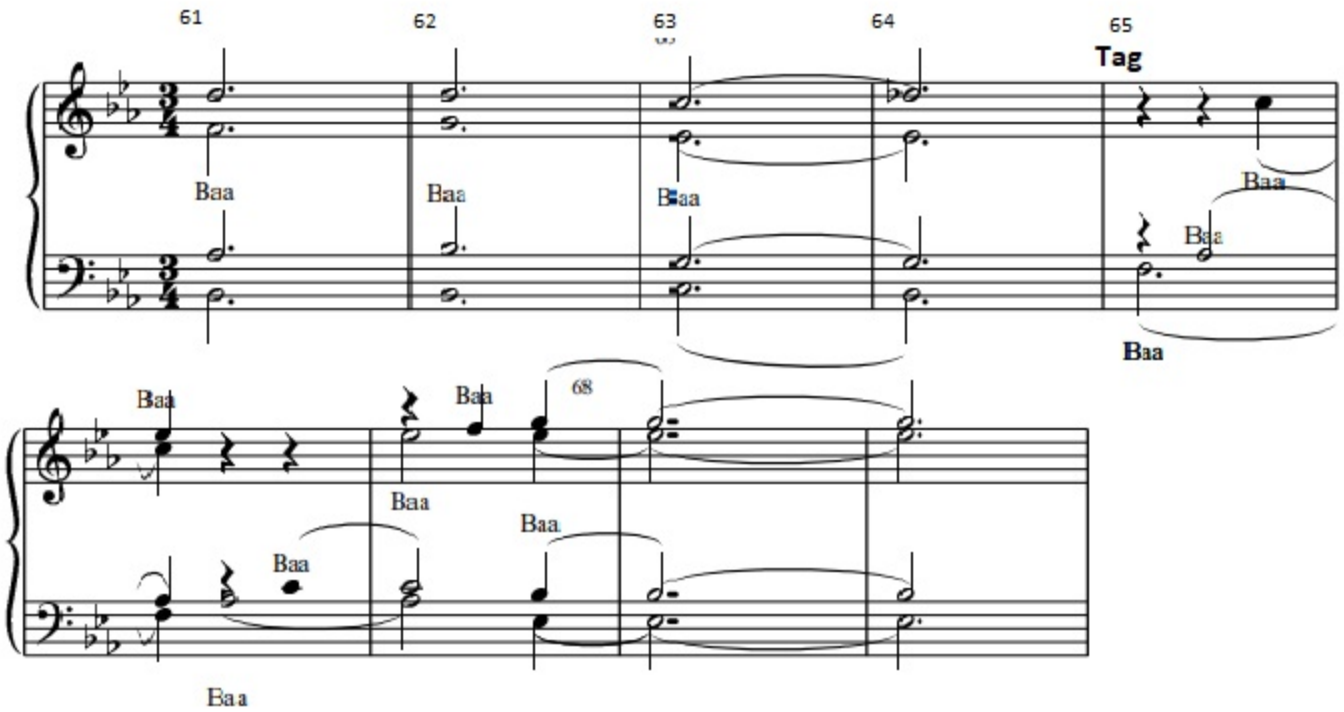

high, And the mag - ic of their sing - ing casts its spell.
Yes, the mag - ic of their sing - ing of the songs we love so
well, "Shall I Wast - ing" and "Ma - vour - neen" and the rest.
We will ser - e - nade our Lou - is while life and voice shall
last, Then we'll pass and be for - got - ten with the rest.


CHORUS:
We're poor lit - tle lambs who have lost our
way; Baa! Baa! Baa! We're lit - tle black
sheep who have gone a - stray; Baa! Baa! Baa!
Gen - tle - men song - sters off on a spree,


53
54
55
56
57
Doomed from here to e - ter - ni - ty; Lord, have


58
59
60
61
mer - cy on such as we;


61
62
63
64
65
Tag
Baa
Baa
Baa
Baa
Baa
Baa
68
Baa
Baa
Baa
Baa
Baa

FREE & EASY

F R E E 'N E A S Y

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF
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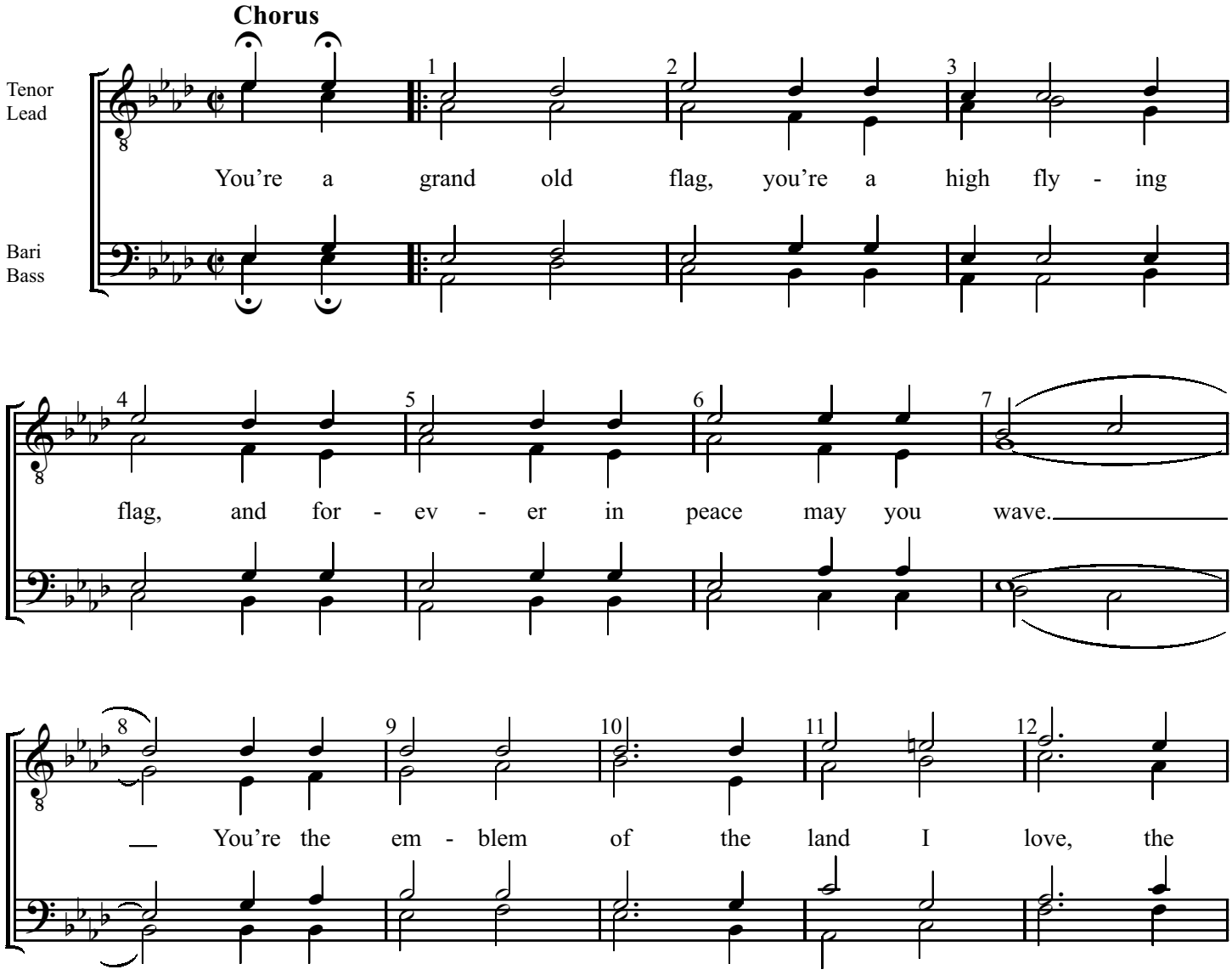
Words & Music
George M Cohan
(1878-1942)

Arrangement
SPEBSQSA, Inc.

YOU'RE A GRAND OLD FLAG

(1906)



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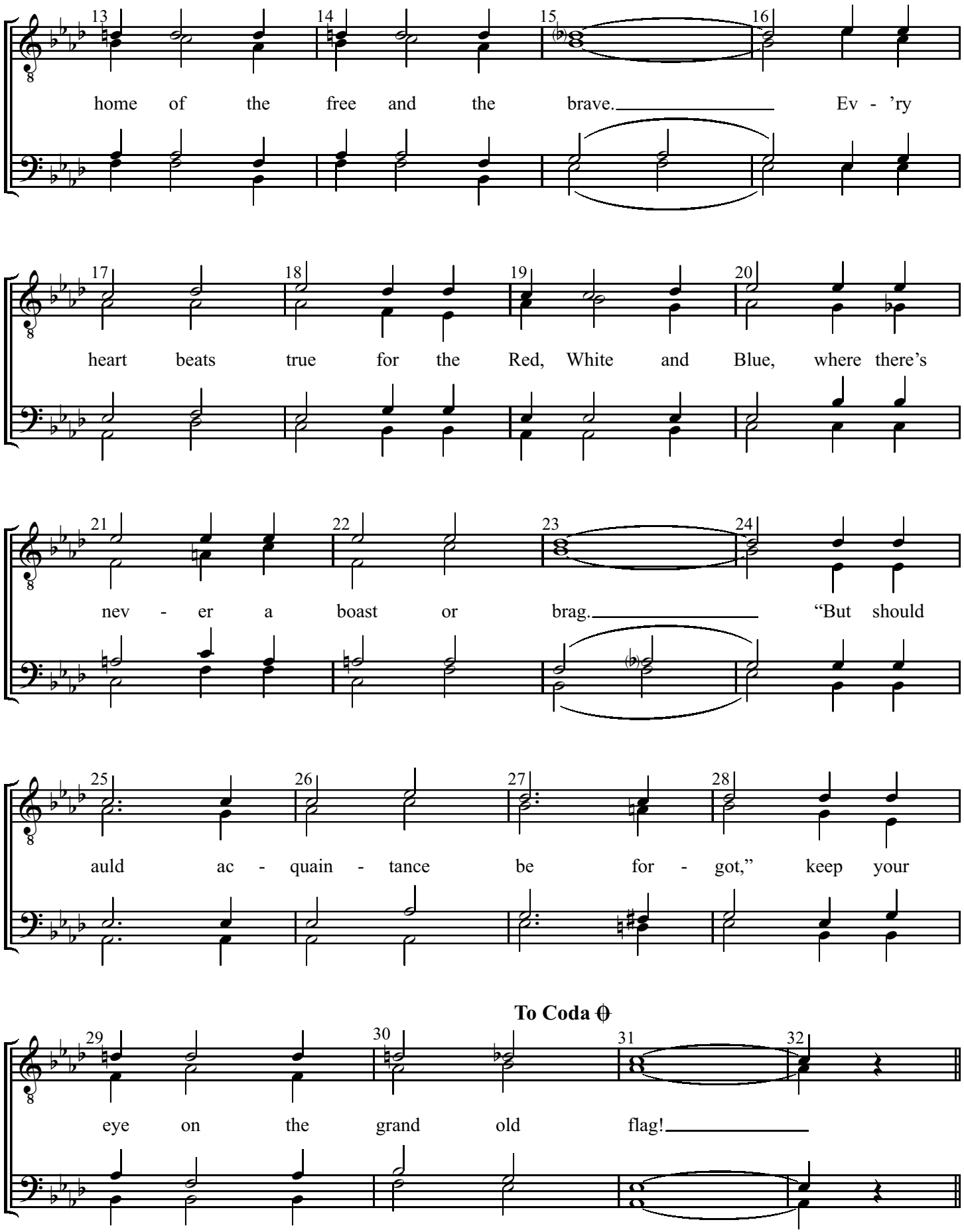

home of the free and the brave. Ev - 'ry
heart beats true for the Red, White and Blue, where there's
nev - er a boast or brag. "But should
auld ac - quain - tance be for - got," keep your
To Coda
eye on the grand old flag!

Verse

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

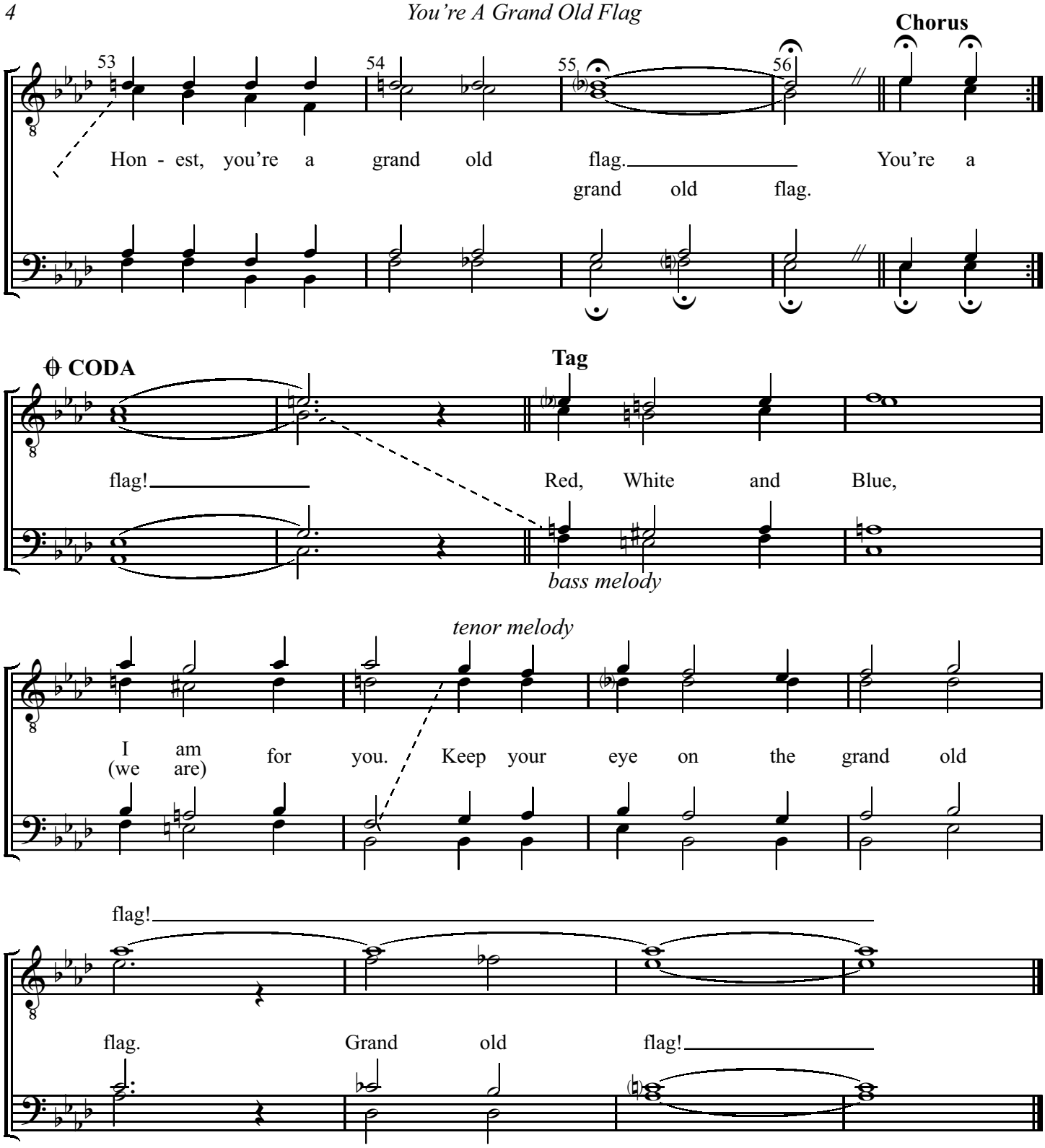
reel - ing when I'm list - 'ning to the mu - sic of a mil - i - ta - ry

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

noo - dle. It's that pa - tri - ot - ic some - thing that no one can un - der -

stand. Red, White and Blue, I am (we are) for you.

bass melody


Chorus
53
54
55
56
Hon - est, you're a grand old flag. You're a
grand old flag.
𝄋 CODA
Tag
flag! Red, White and Blue,
bass melody
tenor melody
I am
(we are)
for you. Keep your eye on the grand old
flag!
flag. Grand old flag!