



GOLD MEDAL SERIES

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

Maxwell Anderson

Kurt Weill

ARRANGEMENT

Warren "Buzz" Haeger

LOST IN THE STARS

as sung by Four Renegades

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For rehearsal only

Dayton Metro Chapter
APPROVED COPY
This Stamp Must Be In Red

STOCK NO. 8821

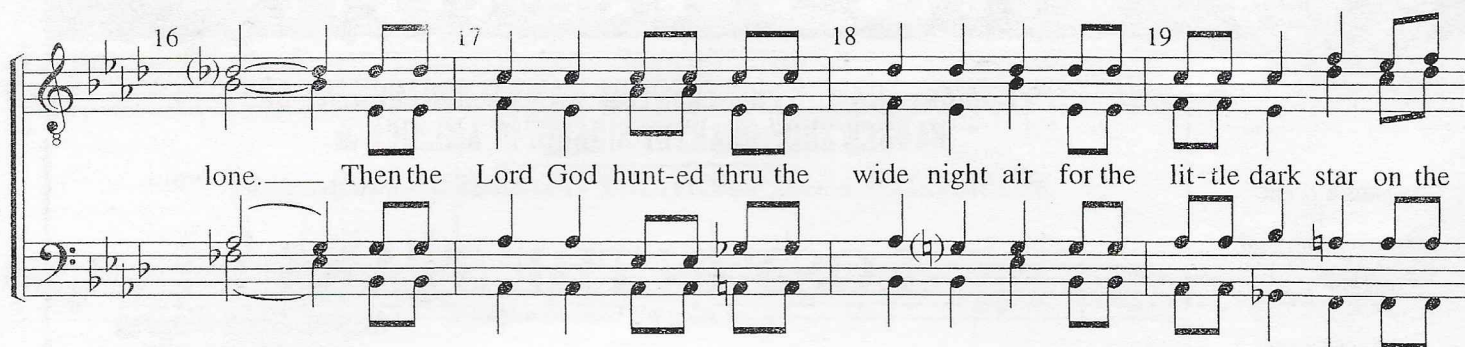
The musical score is written for four voices (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment. It is in 4/4 time and the key of B-flat major. The score is divided into three systems. The first system (measures 1-7) includes a piano introduction marked 'freely' with measure numbers 1 through 7. The second system (measures 8-11) contains the lyrics: 'Be - fore Lord God made the sea and the land, He held all the stars in the'. The third system (measures 12-15) contains the lyrics: 'palm of His hand, and they ran thru His fingers like grains of sand, and one lit-tle star fell a-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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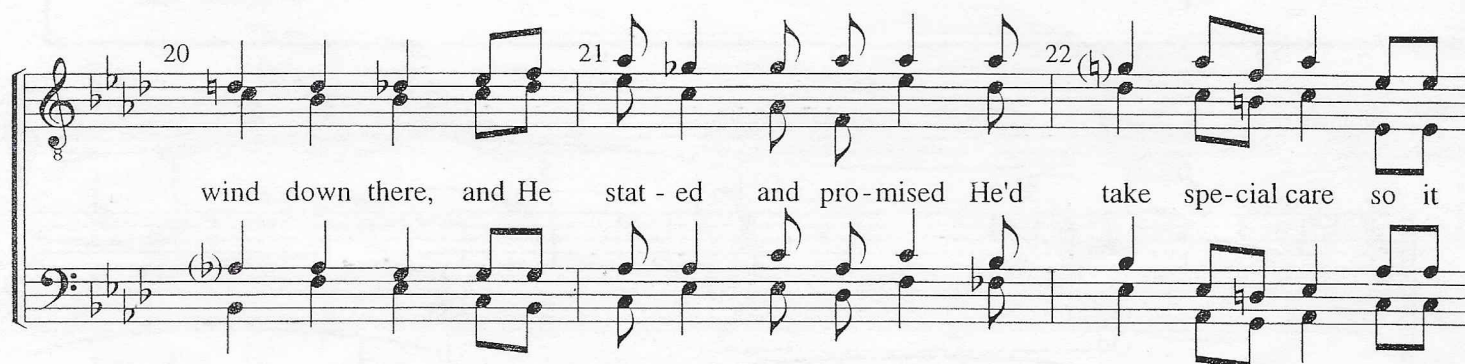
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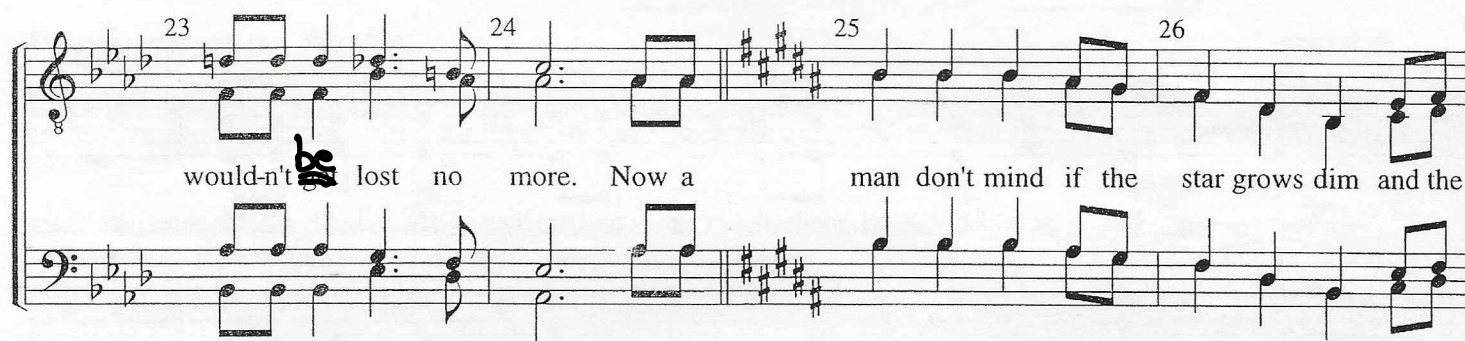
16 lone. Then the Lord God hunt-ed thru the wide night air for the lit-tle dark star on the

Musical notation for measures 16-19. The key signature is B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. Measure 16 starts with a whole note chord. Measures 17-19 continue the melody with eighth and quarter notes.

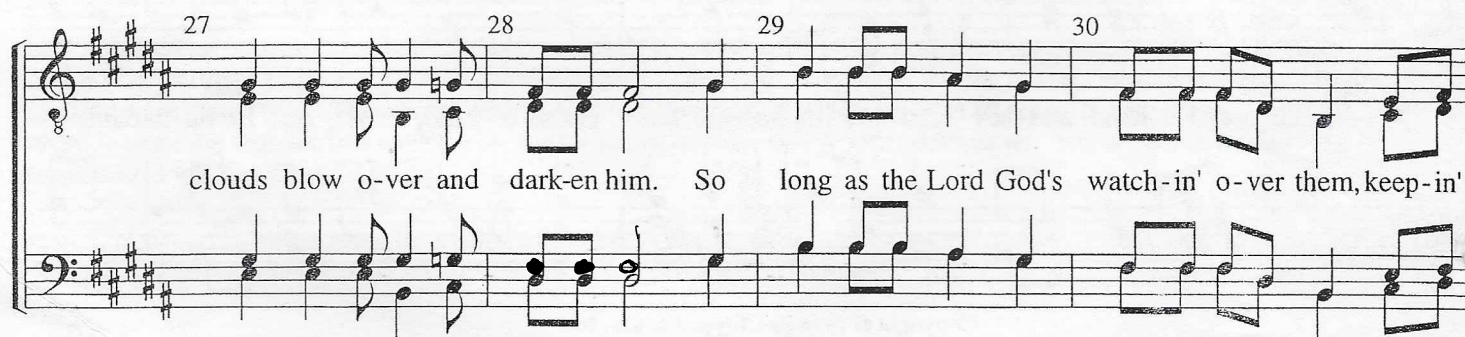
20 wind down there, and He stat-ed and pro-mised He'd take spe-cial care so it

Musical notation for measures 20-22. The key signature remains B-flat major. Measure 20 has a whole note chord. Measures 21-22 continue the melody with eighth and quarter notes.

23 would-n't be lost no more. Now a man don't mind if the star grows dim and the

Musical notation for measures 23-26. Measures 23-24 are in B-flat major. At measure 25, the key signature changes to D major (two sharps). The melody continues with eighth and quarter notes.

27 clouds blow o-ver and dark-en him. So long as the Lord God's watch-in' o-ver them, keep-in'

Musical notation for measures 27-30. The key signature is D major. The melody continues with eighth and quarter notes.

31 track how it all goes on. 32 Now 33 I've been walk-in' thru the

34 night and the day, 'til my eyes get wear-y and my head turns grey, and— 35 36

37 some-times it seems may-be God's gone a-way, for-get-ting the pro-mise that we 38 39

40 heard Him say, and we're lost out here in the stars— 41 42 43 lit-tle stars, big stars, 44

blow-ing thru the night. And we're lost out here in the Oo Oo stars.

51 52 53 54 55 56

Oo Oo

The musical score is written for a four-part vocal quartet in treble and bass clefs. It includes measures 45 through 56. Measures 45-50 contain the main vocal melody with lyrics. Measures 51-56 are a tag section with long, sustained notes and ties. The key signature has three sharps (F#, C#, G#).

Performance Notes

Lost In The Stars, from the theater production and film of the same name, was made famous among Barbershoppers by the 1965 international champion quartet, the Four Renegades, and more recently by the 1992 champs, Keepsake, who recorded the same version.

Kurt Weill and Maxwell Anderson wrote the musical *Lost In The Stars*, which opened on Broadway October 30, 1949 with an all-black cast. It soon closed to return later for a longer run.

Warren "Buzz" Haeger, tenor of the Four Renegades, did this wonderful arrangement. "Buzz" is a talented, prolific arranger and fine musician who played alto and baritone sax, clarinet and flute in some great bands right after graduating from high school. In the service he performed with a famous military band of 22 players, Halls Of Montezuma. Haeger has the distinction of having sung in a mixed quartet with O.C. Cash and his daughter, Betty Anne Cash. He also did a lot of woodshedding with O.C. In 1994, Haeger sang bass in the senior quartet champs, New And Improved Industrial Strength Mini-chorus.

This arrangement is interpreted freely throughout, and has a natural flow from the intro to the nearly-identical tag. Some unison/duet passages provide contrast in the middle area. The song is unusual in that the climax (measure 46) is on a fully diminished seventh chord. That chord requires precise tuning and equal volume from all parts. Some performers feel that this chord is best sung with the bari having a bit more volume, but experiment with your quartet. You are bound to enjoy this inspirational work by "Buzz" Haeger.

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