

Barberpole Cat Songbook Vol. II



**After You've Gone
Bright Was The Night
Caroline**

**(When It's) Darkness On The Delta
Drivin' Me Crazy**

**From The First Hello To The Last Goodbye
Goodbye, My Coney Island Baby / We All Fall
Hello Mary Lou (Goodbye Heart)**

**I Don't Know Why (I Just Do)
I've Been Workin' On The Railroad
Lida Rose /Will I Ever Tell You
Over The Rainbow**

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FOREWARD

A New Generation of Barberpole Cats

In 1971, International President Ralph Ribble launched a new Society activity known as the Barberpole Cat Program, which became a standard repertoire for Barbershoppers worldwide. This common literature has helped many quartets start with an instant 12-song repertoire. It has given us perfect songs for our choruses to start chapter meetings singing songs, and helped Barbershoppers from different continents sing more than just a tag with a new barbershop friend at a convention. Many of these songs have been used as materials for Singing Valentine programs, TV spots, or contest vehicles – even by our international champion quartets! In short, it has been perhaps one of the greatest tools in barbershop culture.

The Barberpole Cat Program And Song Book has been the number one publication for more than forty years. The Barbershop Harmony Society has fielded requests for a sequel to this monumental songbook. There have been many attempts to make such a collaboration over the years, but have stalled over various reservations:

- Do we make arrangements of public domain songs in order to keep our costs low?
- Should we write new standards? (After all, barbershopper and composer Norm Starks wrote *Sweet and Lovely* in 1971.)
- How would we decide what is worthy of the new “canon”?

Let’s start by first stating that this songbook does not replace the original. No matter how good a sequel is, it rarely overtakes the original. We expect the original Polecat book to be considered the classic: the material that builds our musicianship, gets us acquainted with the barbershop chords, and is in easy access to the broadest possible audience of Barbershoppers.

The *Barberpole Cat Songbook Vol. II* is designed to bridge the gap between Polecat songs and music at a difficulty level that many of our Harmony Brigades sing. It is music for when you want to sing something everybody knows but can’t decide what to learn. As we’ve discovered with our Brigades, our membership is ready for common repertoire songs that are a little more difficult. This book is designed for the member who has “graduated” from the standard Polecat book. So, where *Down Our Way* and *Heart of My Heart* are simpler, one-to-two page songs, the contents of this book “up the ante” a little bit. You’ll find songs in this songbook you are already familiar with. Indeed, for many chapters, **Boston Common** tunes, or *Hello Mary Lou* (*Goodbye Heart*)

are basically *de facto* Polecats. We have your original works – like the Norm Starks piece – as well as tried-and-true favorites.

“Why isn’t _____ in this book?” Although we studied sales data over previous years, polled our top arrangers, and discussed this with the publications team, not every great song can work in a collection such as this. Indeed, there were some songs we did want to include but could not obtain the license required to be included in the publication. Those favorites are likely still in the catalog but could not be added to this compilation effort due to copyright holder restrictions. However, all songs in this book are available as singles from the Harmony Marketplace.

“Why aren’t there any tags in this book?” So many tag resources exist in barbershop and are already at your fingertips – everything from the Classic Tags book, tag apps, and websites which offer countless tags. We found it much too difficult to select only a few of our favorites to include in this publication.

“Are all the songs in this book contestable?” Just because a song is in this book does not clear it for contest. Although many are songs you will have heard on the contest stage, the old axiom of “ask before you sing” still applies.

“Is there a pin or other recognition for completion of this book?” The original Polecat book was designed as a training program. Along the way to earning the pin, a singer learned part independence, tuning, and other elements of basic musicianship. Far more than earning a pin or a certificate, he gained insights into barbershop culture: tags, quartetting, and the chapter experience. The *Barberpole Cat Songbook Vol. II* has no official pin or recognition at this time. This book is designed to enhance and deepen musicianship, using musical selections longer and slightly more difficult than the original Polecat book.

“Are there learning tracks for my part?” Yes. All learning media are made for each voice part. They will include a part-predominant teaching track and a full-mix track for each song.

We hope you will enjoy this songbook for years to come!

Music Publications Department
Barbershop Harmony Society

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AFTER YOU'VE GONE

(1918)

as sung by Four Voices

Lyrics by HENRY CREAMER

Music by TURNER LAYTON

Arrangement by DON GRAY

Intro ♩ = ♩³♩

Tenor Lead

8

1 Can't be - lieve we're break - in' up._____ Ain't no chance for

2

3

Bari Bass

8

There ain't no

4

5

6

mak - in' up._____ Ba - by, don't treat me this way._____

way,_____ this way._____ 'Cause

7

3

8

You're gon - na be lone - ly some - day._____

3

7

3

you're

*After You've Gone***Chorus**

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature (C). The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The score is divided into measures, with measure numbers 9 through 18 indicated. The lyrics are written below the vocal line. The piano part includes various musical notations such as chords, arpeggios, and triplets.

9 Af - ter you've gone _____ and left me cry-in', 10 af - ter you've gone, _____ 11

12 — there's no de - ny - in' 13 you'll feel blue, _____

14 you'll feel sad. _____ 15 You'll miss the dear - est pal you've

16 ev - er had. _____ Now, 17 there'll come a time, _____ 18 now, don't for - get it,

You're gon - na miss

After You've Gone

19 there'll come a time _____ when you'll re - gret it. Some - day,

20

21

22 when you grow lone - ly, your heart will break like mine and

23

24 you'll want me on - ly af - ter you've gone, _____ af - ter you've gone a -

25

26

Reprise

way, you've gone a - way. And so, there'll

27

28

29

way. _____ There'll come a day _____

way, you've gone a - way. And so, there'll

B $\flat$ = A $\sharp$

After You've Gone

30 31

— when you will miss me. Re - mem - ber the day —

This system contains measures 30 and 31. The key signature is three sharps (F#, C#, G#). Measure 30 features a melody in the treble clef and a bass line in the bass clef, both using eighth notes. A dashed line connects the end of measure 30 to the start of measure 31. Measure 31 continues the melody and bass line, ending with a long note in the treble.

32 33 34

— when you could kiss me. — One day you will grow lone - ly.

This system contains measures 32, 33, and 34. Measure 32 continues the melody and bass line. Measure 33 has a melody in the treble clef and a bass line in the bass clef, with a dashed line connecting the end of measure 32 to the start of measure 33. Measure 34 continues the melody and bass line, ending with a long note in the treble.

35 36 37

Your heart will break. You'll want me on - ly af - ter you've gone, —

This system contains measures 35, 36, and 37. Measure 35 continues the melody and bass line. Measure 36 features a triplet of eighth notes in the treble clef and a triplet of eighth notes in the bass clef. Measure 37 continues the melody and bass line, ending with a long note in the treble.

38 39 40

af - ter you've gone a - way, — gone a - way. —

This system contains measures 38, 39, and 40. Measure 38 continues the melody and bass line. Measure 39 features a long note in the treble clef and a long note in the bass clef. Measure 40 continues the melody and bass line, ending with a long note in the treble.

After You've Gone

Tag

8

41 42 43

You told me good-bye; now it's your turn to cry af-ter you've you've,

8

44 45 46 47 48

af-ter you've gone a-way, gone a-way!

Optional ending - measures 45 - 48 (as performed by Four Voices)

way! _____

8

45 46 47 48

way, gone a-way!

way, _____

After You've Gone

Reprise

Optional measure 26 - 28 (as performed by Four Voices)

The musical score for the Reprise of "After You've Gone" is presented for two staves, Treble and Bass. Measure 26 begins in B-flat major (two flats) and contains the lyrics "af - ter you've gone a - way." Measure 27 continues in B-flat major. Measure 28 is marked with a key signature change to A major (three sharps), indicated by a dashed line and the text "B♭ = A♯". The lyrics for measure 28 are "There'll come a day ____". The score includes various musical notations such as eighth notes, quarter notes, and rests.

Performance Notes

John Turner Layton (1894-1978) and Henry Creamer (1879-1930) worked and performed together during the vaudeville era. Together they wrote such enduring hits as *Way Down Yonder in New Orleans* and *Dear Old Southland*.

After You've Gone has been performed by such greats as Al Jolson, Sophie Tucker and Louis Armstrong, and was the first song recorded by Benny Goodman. In 1942 it was featured in the film **For Me And My Gal**, starring Judy Garland.

Don Gray has arranged countless songs over the years, many of which have been published by the Barbershop Harmony Society (BHS). Don is also a seasoned, avid quartet performer—indeed, he is hardly ever without a foursome. His best-known group, the **Roaring 20s**, won several international medals. Don served as an Arrangement and Music judge for over 30 years and still assists the judging community in various advisory roles.

This particular arrangement was made famous by **Four Voices**, the 2002 BHS international quartet champion. Changes to Don's arrangement made by Four Voices are noted as options.

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 guidelines. Ask *before* you sing.

BRIGHT WAS THE NIGHT

as sung by The Gas House Gang

Words and Music Anonymous
Verse by DAVID WRIGHT

Arrangement by DAVID WRIGHT

Verse *freely*

Tenor Lead

Bari Bass

8

Saw her stand - ing there, moon - beams in her hair,

5 star - light in her eyes so fair, sweet ra - diance all a - round her.

6 7 8

9 Ev - er will I hold so deep with - in my soul the

10 hold hold soul soul

11 12

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Bright Was the Night

13 14 15 16 found her.

lov - ing vow she whis-pered low that ver - y night I found her. — There
found her.

Chorus Bright — was the

17 18 19 20 21 nev - er was a night so splen-did, so right. Bright was the night, —
Bright — was the

night, moon shin - ing bright. —

22 23 24 25 — moon shin-ing bright. — Yes, it was there I met my
night, — moon shin-ing bright. —

sweet-heart, Sue, — my Sue. me, prom-ised

26 27 28 29 sweet - heart, Sue. — She prom-ised me, she prom-ised
sweet-heart, Sue, — my Sue. me, prom-ised

Bright Was the Night

me that she would, that she would be, she prom - ised

me that she would be,

she would be my bride some - day, some fine

Tag

day. She prom - ised she would be my bride

day! some - day, some fine day!

Performance Notes

This arrangement is fondly dedicated to Glenn Howard, who learned the chorus of this song from barbershop harmonizers in 1919. It is through Glenn that this song comes to us; its previous origin is unknown. Howard is the only person to have attended every SPEBSQSA international convention from the initial one in 1939 through 1991. **The Gas House Gang** introduced this wonderful arrangement at the 1992 convention, and it is presented here as they performed it. Sadly, Glenn Howard had passed away just prior to that convention.

David Wright is one of the most talented and sought-after arrangers in the world of barbershop harmony. His arrangements have been sung by international quartet champions including **The Gas House Gang**, **Vocal Spectrum**, and **Ringmasters**, as well as chorus champions such as **The Vocal Majority**, the **Ambassadors of Harmony** and the **Masters of Harmony**. He is currently the associate director of the Ambassadors of Harmony and arranges much of their repertoire.

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.

Caroline

of,

21 22 23 24 25 26 27 28

please _____ be mine. _____ You're my kind of of,

oo _____ Car - o - line girl.

29 30 31 32 33

girl. _____ And when it's

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

oo _____ girl.

34 35 36 37

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

rit. *a tempo*

38 39 40 41 42 43

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

Caroline

line, please, please be mine. You're my

of, oo Car-o-line girl.

kind of girl. Car-o-line, Car-o-line girl.

oo girl.

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 guidelines. Ask *before* you sing.

(WHEN IT'S)
DARKNESS ON THE DELTA

Words by MARTY SYMES
 and AL J. NEIBURG

Music by JERRY LEVINSON
 Arrangement by the
 BARBERSHOP HARMONY SOCIETY

Chorus ♩ = ♩³♩

oo _____

Tenor Lead

1 2

When it's dark-ness _____ on the del - ta, _____ that's the

oo _____

Bari Bass

bum-buh bum-buh bum-buh buh-buh-buh bum-buh bum-buh bum-buh buh-buh-buh

3 4

time my heart is light. When it's

bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh

oo _____

5 6

dark - ness _____ on the del - ta, _____ let me

oo _____

bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh

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Darkness on the Delta

7 8

lin - ger in the shel - ter of the night. Fields of

bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum

oo

9 10

cot - ton all a - round me, voic - es

oo

bum - buh bum - buh bum - buh buh-buh-buh bum - buh bum - buh bum - buh buh-buh-buh

11 12

sing - in' sweet and low, Lord, I'm

bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh bum - buh

oo

13 14

luck - y that you found me where the

oo

*Darkness on the Delta***Reprise (second time)**

15 *flow.* 16 *flow.* 17

mud - dy Mis - sis - sip - pi wa - ters *flow.* Loung-in' on the lev - ee,
flow.
 bum - buh bum - buh bum - buh bum - buh *flow.*

18 19 20

list - 'nin' to the night - in - gales a - bove.
 night - in - gales 'way up a - bove.
 night - in - gales a - bove.

21 22 23

Laugh-ter on the lev - ee, no one's heart is heav - y. All God's chil - dren got

24 25

some - one to love. When it's dark - ness on the
 mm - buh mm - buh mm - buh mm - buh
 mm - buh mm - buh mm - buh mm - buh
 bum - buh bum - buh bum - buh *3* buh - buh - buh

Darkness on the Delta

mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh

26 27

del - ta, on - ly heav - en is in
mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh

buh - buh - buh

3

buh - buh - buh

mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh

28 29

sight. When it's dark - ness on the
mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh

buh - buh - buh

buh - buh - buh

1. mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh night.

30 31 32

del - ta, let me lin - ger in the shel - ter of the night.
mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh mm - buh night.

buh - buh - buh

buh - buh - buh

night.

Darkness on the Delta

2.
mm - buh mm - buh mm - buh mm - buh night. **Tag**

33 34 35

lin - ger in the shel - ter of the night. Oh, let me lin-ger in the
mm - buh mm - buh mm - buh mm - buh night.

bum - buh bum - buh bum - buh bum - buh night.

36 37 38 39 40

shel-ter of the night!

Optional key change

23 24

All God's chil - dren got some-one to love. When it's
mm - buh mm - buh
dark - ness
mm - buh mm - buh
bum - buh bum - buh

Performance Notes

Written in 1932 during the Great Depression, *Darkness on the Delta* provided music listeners with some happiness during a dark era. The song was a hit for singer Mildred Bailey and was covered in 1933 by both Ted Fio Rito & His Orchestra and Chick Bullock & His Orchestra. It was revived in 1953 by the Country All Stars and by Don Lanphere in 1995.

Darkness on the Delta has been a standard for barbershop ensembles for many years. Its classic barbershop chord progressions and exciting tag have made it a staple for shows and afterglows. As you sing this arrangement, call to mind the 1930s, when there was little electricity on the Mississippi Delta. As darkness fell, folks along the Delta enjoyed an easier, less complicated life. Invite your audiences to do the same.

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 guidelines. Ask *before* you sing.

DRIVIN' ME CRAZY

as sung by OC Times

Words, Music and Arrangement by
BOB DISNEY

Chorus 1 $\text{♩} = \text{♩}^3$ *quick tempo*

Tenor Lead

With the beat, beat, beat of a heart - beat_____ and the

Bari Bass

bang, bang, bang of my brain,_____ got a girl that's driv - in' me cra -

- zy, and I think I'm gon - na go in - sane._____

Drivin' Me Crazy

9 You think love is a fool's game? Well, bud - dy, may - be you're right.—

10

11

12 _____ Got a girl that's driv - in' me cra - zy, and I

13 x x x

14

15 think I'm gon - na see her to - night. 'Cause it's the blue eyes _____

16

17

18 _____ and all the girl - y charms, _____ and now to -

19 charms, _____

20

Drivin' Me Crazy

– night's

21 22 23

night's the night she's in my arms. yes, arms, yes, arms, yes,

– night's

in my arms. —

24 25 26

in my arms. — One day you'll find a girl - y, — and

27 28 29

then you'll un - der-stand — that a girl can drive a man cra -

30 31 32

- zy, and she'll have you in the palm of her hand. —

*Drivin' Me Crazy***Chorus 2**

8 33 A beat, beat, beat of a heart - beat and a

pit - ter, pit-ter, pat - ter and a

bang in my brain,—

8 35 bang, bang, bang in my brain,— got a girl that's driv - in' me cra -

bang in my brain,—

36 37 x x x

in - sane.

8 38 - zy, and I think I'm gon - na go in - sane. 'Cause it's the

in - sane.

39 40

oo ah oo girl - y charms,—

8 41 blue eyes and all— the girl - y charms, and now to -

oo ah oo girl - y charms,—

42 43 44

Drivin' Me Crazy

— night's the night, — oh, yeah, —

45 46 47 x x

night's the night she's in my arms, yes,
 — night's the night, — oh, yeah, —

x x x x

48 49 50

in my arms. — One day you'll find a girl - y, — and

51 52 53 x x x

then you might un - der - stand that a girl can drive a man cra -

54 55 56

- zy, and she'll have you in the palm of her hand. —
 hand. —

*Drivin' Me Crazy***Tag**

The musical score for the Tag section of "Drivin' Me Crazy" is written for voice and piano. It consists of three systems of music. The first system (measures 57-59) features a vocal line with lyrics "She'll have you in the palm of her hand. She's gon - na have you in the" and a piano accompaniment. The second system (measures 60-62) continues the vocal line with "palm of her hand, of her hand, of her" and includes a *rit.* (ritardando) marking. The third system (measures 63-66) concludes the tag with "hand, her hand!" and features sustained piano chords. Measure numbers 57, 58, 59, 60, 61, 62, 63, 64, 65, and 66 are indicated at the start of their respective measures.

Performance Notes

Bob "Diz" Disney started singing when he was 10 years old and joined the Barbershop Harmony Society in 1962, at age 15. Diz has penned over 40 original compositions and more than 200 vocal arrangements. He is a three-time Mid-Atlantic District quartet champion, and his quartet the **B&O Connection** earned a third-place medal in the 1979 international contest. Over the years he has directed both men's and women's barbershop choruses, and has been a sought-after coach, arranger and composer.

Drivin' Me Crazy was written in 1989 and originally performed by another of Diz's quartets, **Arcade**, the 1992 Mid-Atlantic District champion. Though originally intended to be an afterglow tune, this song is now frequently heard in shows and contests. It was recorded and performed in competition by **OC Times**, the 2008 international quartet champion. It was also recorded by our 1992 champ, **Keepsake**.

Sing this piece smoothly, paying close attention to the rhythms that drive it. Though *Drivin' Me Crazy* is published primarily as sung by OC Times, this version has been modified in a few places to make it more singable and to resemble more closely Diz's original composition. The spots where OC Times breathes are faithfully notated, though your group certainly may make different choices. The high notes sung by OC Times in the tag are provided as an option.

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 guidelines. Ask *before* you sing.

FROM THE FIRST HELLO TO THE LAST GOODBYE

as sung by the Boston Common

Words and Music by JOHNNY BURKE

Arrangement by LOU PERRY

Verse *freely*

Tenor Lead

Bari Bass

8

1 2 3 4

Our song was a song of to - mor - row. Our

5 6 7 8

hearts were as high as the sky. But

9 10 11 12

songs are for - got - ten, and skies of - ten gray.

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From the First Hello to the Last Goodbye

Chorus

13 14 15 16 17

Nev - er - the - less, there is this I can say: From the first

18 19 20 21 22 23 24

hel - lo to the last good - bye, it's been

25 26 27 28 29 30

aw - fly nice to know you. So ex - cuse the part - ing

31 32 33 34 35 36

sigh. And I'll watch you go with my

From the First Hello to the Last Goodbye

37 38 39 40 41 42

head held high. You've been dear and sweet, a

43 44 45 46 47 48

plea - sure to meet, a spe - cial treat, say I, from the

49 50 51 52 53

first hel - lo to the last last,

54 55 56 57 58

good - bye. to the last good - bye.

From the First Hello to the Last Goodbye

Optional ending

last, to the

53 54 55

last, good - bye! to the

56 57 58

last good - bye!

Performance Notes

Johnny Burke was a successful musician, active from the 1920s to the 1960s. He started working at the Irving Berlin Publishing Company selling pianos and moonlighting as a pianist in dance bands and in the vaudeville scene. Burke collaborated as the lyricist with many successful musicians, most notably Jimmy Van Heusen. Among his best remembered songs are *Pennies From Heaven*, *Imagination*, *Moonlight Becomes You*, and *Swingin' on a Star*, the last of which won Burke an Academy Award.

Arranger Lou Perry is considered one of the finest barbershop arrangers the Barbershop Harmony Society ever had. Known for writing very singable arrangements, his style is studied by both the new arranger as well as the veteran. Lou wrote many lasting arrangements, among them being *From the First Hello to the Last Goodbye*, *That Old Quartet of Mine*, *Little Pal*, and *Smilin' Through*.

From the First Hello is one of the most enduring barbershop arrangements. Its gentle range makes it an excellent song for the everyman, yet its profound lyric keeps it in the repertoire of the most polished ensembles. A signature song for the Boston Common, this arrangement features a beautiful, straight-forward lyric with no frills or unnecessary movements. Although the Common used the lower ending, a secondary, more climactic tag emerged as a viable option.

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.

GOODBYE, MY CONEY ISLAND BABY

/ WE ALL FALL Medley

Arrangement by the
BARBERSHOP HARMONY SOCIETY

GOODBYE, MY CONEY ISLAND BABY

Words and Music by LES APPLGATE

Tenor Lead

Bari Bass

Oh, good-bye, my Con-ey Is-land ba - by. Fare-well, my own true

love, true love.

love, true love.

I'm gon - na go a - way and leave you,

love, true love. My hon - ey,

nev - er to see you an - y,

I'm gon - na sail up - on that

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

The musical score is written for Tenor Lead and Bari Bass in 4/4 time, key of B-flat major. It consists of three systems of music. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. The lyrics are written below the notes, with some words appearing above the notes for better readability. The score includes a repeat sign at the beginning of measure 1 and a key signature change to B-flat major at the start of measure 3.

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Goodbye, My Coney Island Baby / We All Fall Medley

ritard (2nd time only)

10 11 12

fer - ry boat, nev - er to re - turn a - gain. So
a - gain, re - turn a - gain.

freely (2nd time only)

So long for-ev - er.

a tempo (2nd time)

13 14 15

good - bye. Fare - well. Good-bye, my Con - ey Isle, —
bm bm de -

To Coda $\oplus$

16 17

good - bye, my Con - ey Isle, — good-bye, my Con - ey Is - land,
hi de - ho

WE ALL FALL (1911)

Words and Music by JOE GOODWIN and GEORGE W. MEYER

18 19 20

We all fall for some girl that dress-es neat, some girl that's got big feet;
some girl some girl we

Goodbye, My Coney Island Baby / We All Fall Medley

21 we meet her on the street. 22 Then we'll join the 23 ar - my of mar-ried boobs,

meet ar - my

24 to the al - tar, 25 26 When it's o - ver,

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

rit. 27 oh boy, we get it good; 28 bach - 'lor days we then re - call. 29 re - call, we then re-call.

boy,

slower 30 Rich man, poor man, beg-gar man, thief, 31 doc - tor, law - yer, mer - chant, chief, 32 we all are bound for,

D.S. al Coda

Goodbye, My Coney Island Baby / We All Fall Medley

♩ Coda

good-bye, my Con - ey Is - land babe! _____

- ho Bye, my Con-ey Is-land babe! _____

Performance Notes

Joe Goodwin (1889-1943) and George Meyer (1884-1959) wrote *We All Fall* in 1911. Goodwin also wrote *Baby Shoes*; *Gee, But I Hate To Go Home Alone*; *I'm Knee Deep In Daises*; *When You're Smiling*; and *Everywhere You Go*. Meyer gave us *When You're a Long, Long Way From Home*; *My Mother's Rosary*; *Where Did Robinson Crusoe Go with Friday on Saturday Night?*; *For Me and My Gal*; *Mandy, Make Up Your Mind*; and many others.

Les Applegate is best known noted for writing *Coney Island Baby*. Applegate was a professional entertainer in vaudeville, minstrel shows, burlesque shows, radio and movies. He sang bass in a number of quartets, developing and coaching many others, years before the Barbershop Harmony Society was formed.

A 1945 issue of the Society's official magazine, *The Harmonizer*, contained this letter from Les: "I swell with pride when I come to *Coney Island Baby*. It was not unusual back in tabloid show days to frame a song to fit a certain situation in a play, not originally written by the author. Sometimes a tune was 'framed up' overnight to feature a certain character doing a lead part and tried out the next day in the show.

"Such a situation arose in Muncie [Indiana] in 1924, when we were doing a condensed version of the musical comedy **No, No, Nanette**. The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it. Nanette, being a swell baby—on a beach—and the only beach we knew of being Coney Island, I put them together and the result was *Coney Island Baby*. When it was rehearsed and revamped a bit it made a very appropriate number. In later years I used the song with numerous quartets at a faster tempo and for comedy effects."

What Applegate doesn't tell us is that *We All Fall* is another song that had been written by Goodman and Meyer back in 1911. He had "borrowed" it and used it in his medley. We don't know if permission was granted or not for incorporating *We All Fall*, but this medley has become one of the most popular barbershop arrangements ever.

This medley—one which Applegate may have put together himself—has become one of the most popular barbershop arrangements of all time. The traditional way of interpreting it is to keep a steady tempo the first time through. On the repeat, be sure to slow measures 11-12, holding the last chord in 12. Sing measures 13-14 freestyle, going back to tempo at the bass pickup to measure 15.

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.

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

8

1 Passed me by one 2 sum - mer day, — 3 flashed those big brown

Bari Bass

8

4 eyes my way, and, oh, I 5 want - ed you — 6 for - ev - er - more. — 7

8

9 I'm not one that 10 gets a - round, — 11 swear my feet stuck

Now, ba - by,

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Hello Mary Lou

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

Chorus 1

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

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

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

Hello Mary Lou

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

Verse 2

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

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

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

Hello Mary Lou

day
40
8
day
Thought
doom
a - bout
doo - be doom
a
doo - be
moon - lit
doom doo - be
night,
doo - be doom

day bum bum bum

43
8
arms
doom
a - bout
doo - be doom
you
doo - be
good
doom
an'
doo - be
tight.
doo - be
That's
doom

45
8
all
ah
I need
to
see for me to
stay.
doom doo - be doom doo - be day

46
47
48

Chorus 2

49
8
Hey, hey, hel - lo, Mar - y Lou,
good - bye, heart.
50
51
52
good - bye, heart. Sweet
good - bye, heart. I said, sweet

Hello Mary Lou

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

54

55 you. I'm in love with Mar - y

56

57 knew, Mar - y Lou, — we'd nev - er part,

58

59 we'd nev - er part, — so hel - lo, —

60

Lou. — we'd nev - er part,

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

62

63

64

Tag

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

66

67

68

Hello Mary Lou

lo, Mar - y Lou. Right from the start I said hel -

Mar - y Lou, good-bye, heart!

Performance Notes

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

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

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

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

I DON'T KNOW WHY

(I JUST DO)

Words by ROY TURK

Music by FRED E. AHLERT
Arrangement by MEL KNIGHT

Intro ♩ = ♪³ ♪

Tenor Lead

1 2

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

Bari Bass

Chorus 1

3 4 5

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

bm bm bm bm

6 7 8

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

do, I just do. ____

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I Don't Know Why (I Just Do)

9 I don't know why, — you thrill me like you do. 10 I don't know why, — you just

11

12 do, yes, you do. — 13 You nev - er seem to want my ro - manc - ing. The 14

do, yes, you do. —

15 on - ly 16 on - ly time you hold me is when we're danc - ing. 17 I don't know why — I

18 love you like I do. 19 I don't know why, I just do. — 20 do. It's true. —

do. It's true. —

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

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

21 22 23

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

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

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

24 25 26

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

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

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

27 28 29

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

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

on - ly

30 31 32

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

on - ly

I Don't Know Why (I Just Do)

Tag

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

34

35

36 why, I just do. —

37

38 love you the way I

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

do.

Optional ending

39 do. — 40

— I just do. — I just do.

do. do.

do. —

Performance Notes

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

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

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

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

I'VE BEEN WORKING ON THE RAILROAD

(1894)

TRADITIONAL

Arrangement by ROGER PAYNE

Intro freely

Tenor Lead

Bari Bass

8

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

2

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

4

5 **Chorus 1**

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

7

8 live - long, live - long day.

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I've Been Working on the Railroad

8 9 10 11

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

12 13 14

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

15 16 17

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

rit. 18 19 20 *a tempo*

shout - ing, "Di - nah, blow your horn!"
your, blow your horn!"

I've Been Working on the Railroad

21 22 23

8

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

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

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

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

Chorus 2

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

30

31

32

8

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

I've Been Working on the Railroad

33 34 35

I've been work-in' on the rail - road, click-et - y-clack, click-et - y-clack
rail - road just to make those trains go

36 37 38

fast as I can. Can't ya hear the whis-tle, whoo, whoo, whoo, whoo,

39 40 41

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

42 43 44

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

I've Been Working on the Railroad

Tag

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

46

47 day, live - long day!

48 all the

Performance Notes

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

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

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

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

LIDA ROSE / WILL I EVER TELL YOU

8 parts men/women

Words and Music by
MEREDITH WILLSON

Arrangement by MO RECTOR
and NANCY BERGMAN

Intro

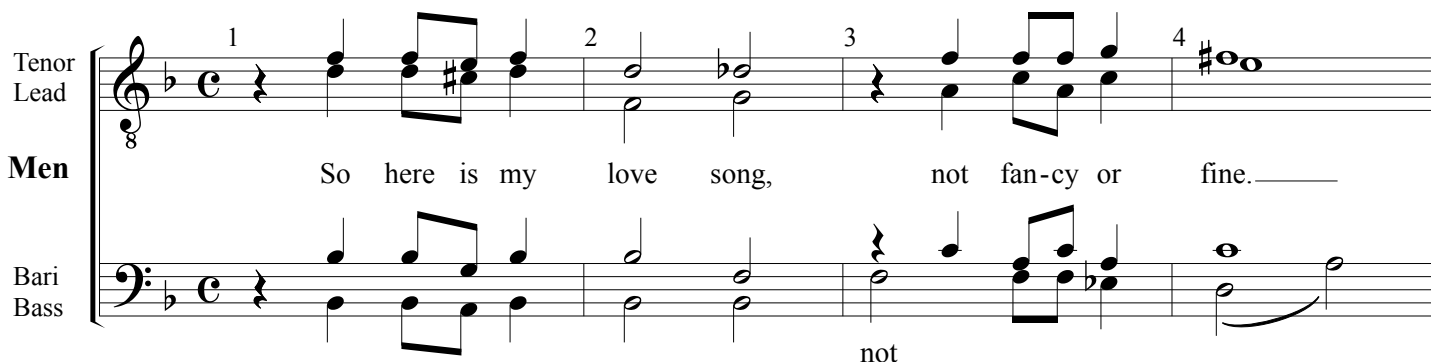
Tenor Lead

Men

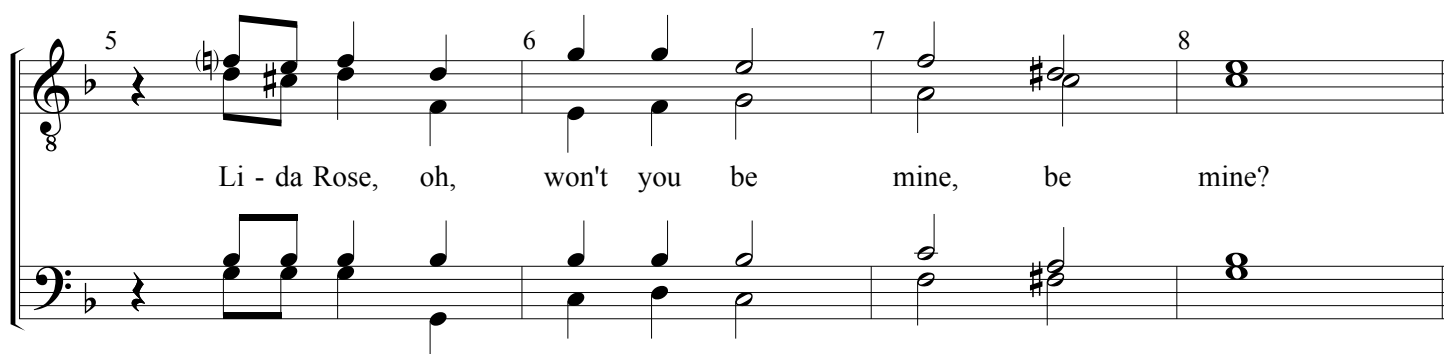
Bari Bass

1 So here is my love song, 2 not fan-cy or fine. 3 4

not

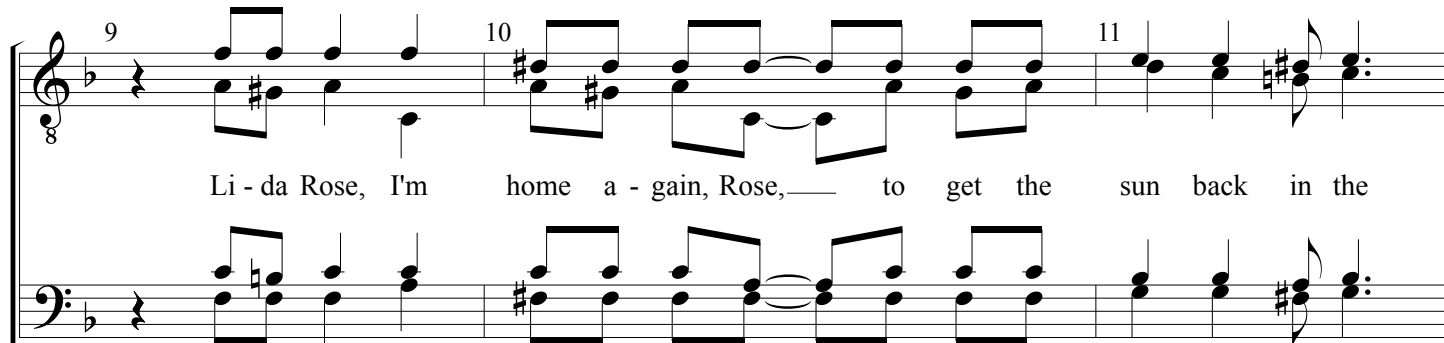


5 Li - da Rose, oh, 6 won't you be mine, 7 be mine? 8



Chorus 1

9 Li - da Rose, I'm 10 home a - gain, Rose, 11 to get the sun back in the



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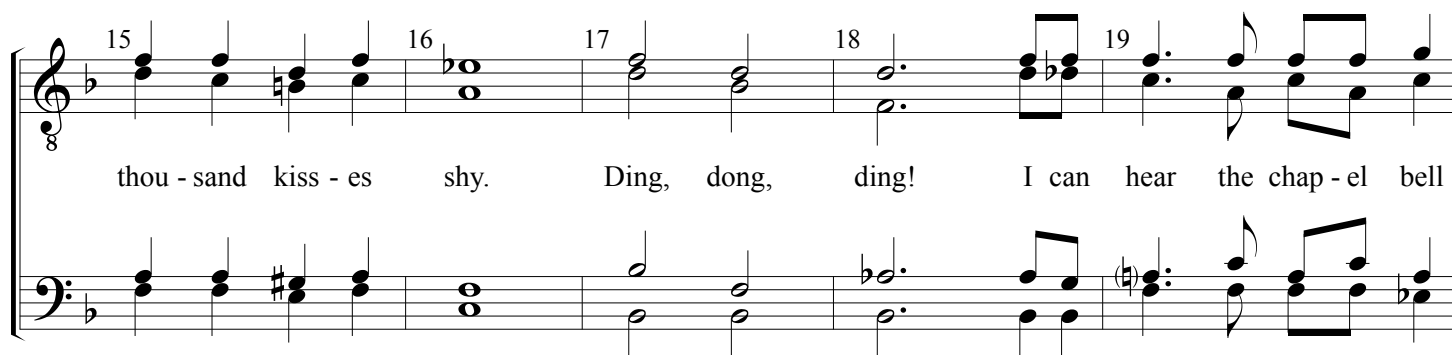
Lida Rose / Will I Ever Tell You

12 13 14



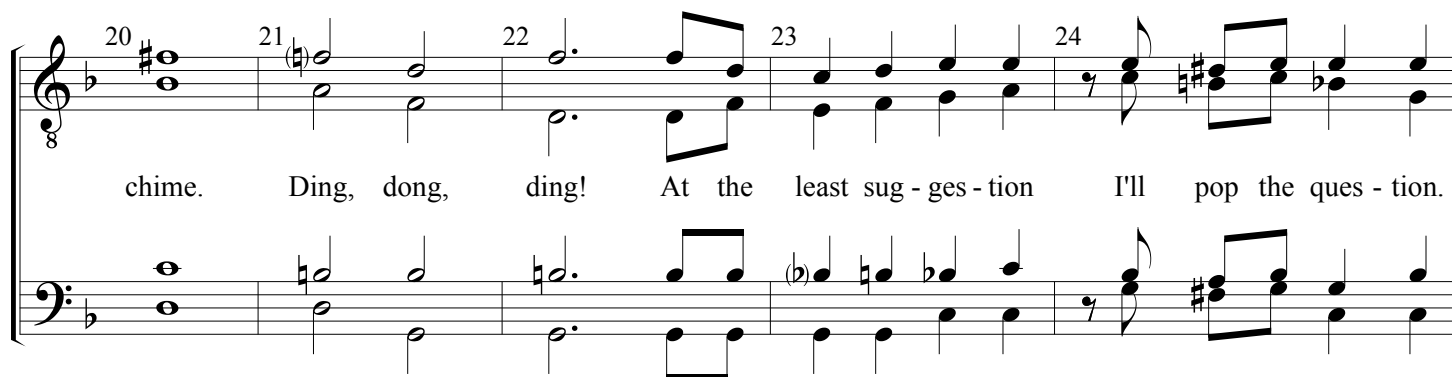
sky. Li - da Rose, I'm home a - gain, Rose, — a - bout a

15 16 17 18 19



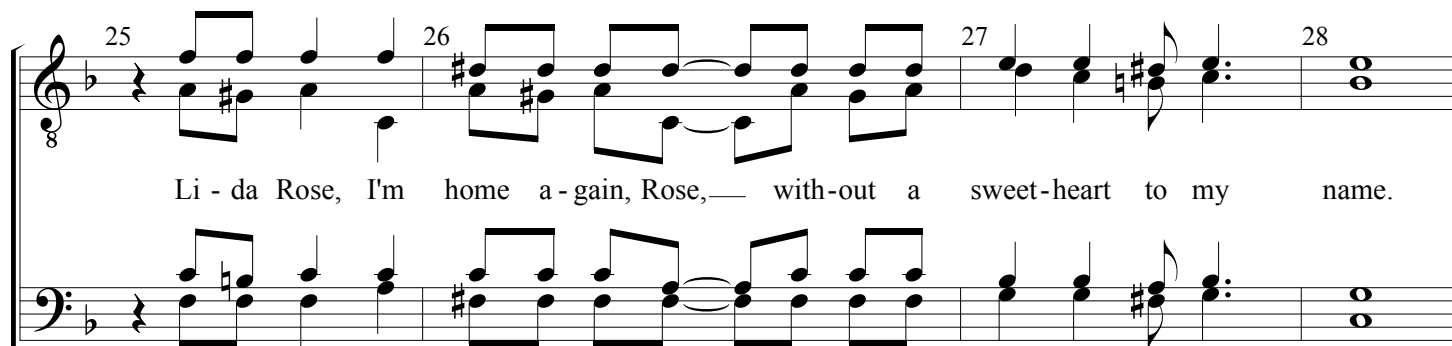
thou - sand kiss - es shy. Ding, dong, ding! I can hear the chap - el bell

20 21 22 23 24



chime. Ding, dong, ding! At the least sug - ges - tion I'll pop the ques - tion.

25 26 27 28



Li - da Rose, I'm home a - gain, Rose, — with - out a sweet - heart to my name.

Lida Rose / Will I Ever Tell You

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. —

Chorus 2

41 42 43 44 45 x

Tenor Lead

Women

Bari Bass

Dream of now, dream of then. Dream of a

Lida Rose / Will I Ever Tell You

46 x x 47 48 x 49 50

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

51 52 53 54 55

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

56 57 58 59 60

gain. Sweet and low, sweet and low,

61 x 62 x x 63 64 x 65

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

Lida Rose / Will I Ever Tell You

66 67 68 69 70

oh, yes, for - ev - er. Will I ev - er tell you? Ah,

Chorus 3

71 72 73

Tenor Lead

Women

no. Dream of

Bari Bass

Men

Li - da Rose, oh, Li - da Rose, oh, Li - da Rose, I'm

Bari Bass

74 75 76

now, dream of then.

home a - gain, Rose, — to get the sun back in the sky.

Lida Rose / Will I Ever Tell You

77 Dream of a love song that might have

78 x

79

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

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

81

82

83

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

81

82

83

Lida Rose / Will I Ever Tell You

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

Lida Rose / Will I Ever Tell You

91 92 93 x 94 x x

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

91 92 93 94

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

95 96 x 97 98

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

95 96 97 98

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

Lida Rose / Will I Ever Tell You

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.

Performance Notes

Meredith Willson was a composer, conductor and playwright. Although he composed many popular songs, two symphonies and two Oscar-nominated film scores, he is best-known for writing the book, music and lyrics to **The Music Man**. Willson put years of time and effort into this classic musical, including over 40 revisions and 30 original songs, and his efforts definitely paid off. The production ran for an impressive 1,375 performances on Broadway, won five Tony awards and has twice been adapted for film. The 1962 movie featured the Barbershop Harmony Society's 1950 quartet champion, the **Buffalo Bills**, in the role of the school board quartet.

Lida Rose is one of the most recognizable barbershop songs of all time. The stereotypical image of barbershoppers clad in straw hats and striped vests was certainly reinforced by **The Music Man**. Many a barbershopper had his first taste of the style while performing in this musical.

Inexorably linked to *Lida Rose* is its partner song, *Will I Ever Tell You?* Mo Rector and Nancy Bergman teamed up to create this arrangement, an excellent choice for double ensemble (or men's group with a female soloist). A male quartet could perform this piece alone by skipping measures 37-100.

The late Mo Rector, a prolific arranger for the Barbershop Harmony Society, was its first double gold-medal winner, singing bass in the **Gaynotes** (1958) and **Mark IV** (1969). Mo sang in a touring company of **The Music Man** in the 1960s and in 1985 formed the **Good News!** gospel quartet. That foursome recorded numerous albums and published over a dozen songbooks. Among Mo's secular arrangements are *Ma! (She's Making Eyes at Me)*, *Cruising Down the River* and *I'd Give a Million Tomorrows*.

Nancy Bergman is a gifted barbershop arranger, coach, chorus director and singer. Her quartet the **Mississippi Misses** was the 1954 Sweet Adelines International champion. Nancy began arranging in the 1950s with the help of veteran arranger Floyd Connett. She has more than 500 arrangements to her credit and continues to create music for both male and female quartets and choruses.

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.

OVER THE RAINBOW

as sung by the Second Edition

Words by E.Y. HARBURG

Music by HAROLD ARLEN
Arrangement by ED WAESCHE

Verse freely

Tenor Lead

8

1 2 3

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

Bari Bass

4 5 6 7 8

round, — heav - en o - pens a mag - ic lane, a mag - ic lane.

And

9 10 11

When all the clouds dark - en up the sky-way, there's a rain - bow high-way to be

when

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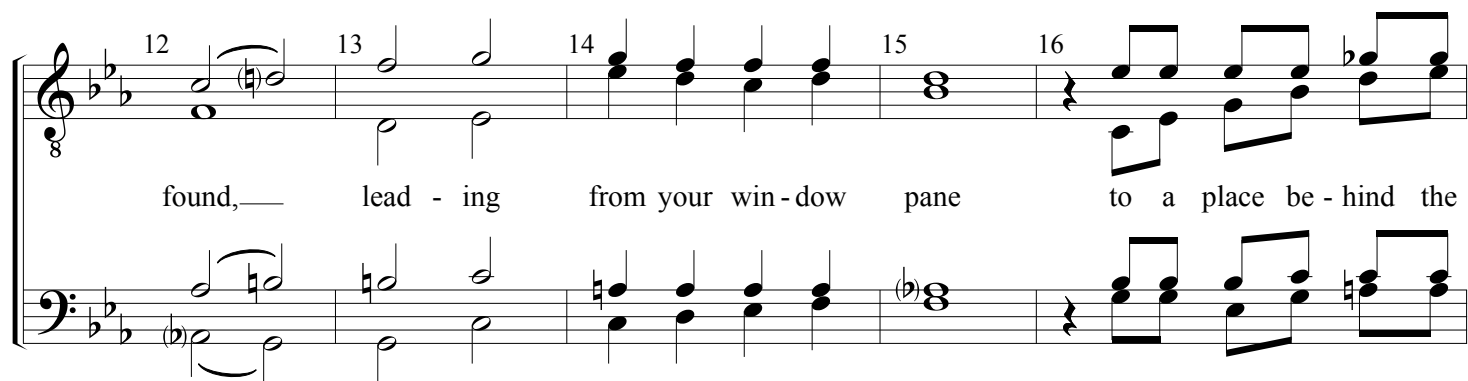
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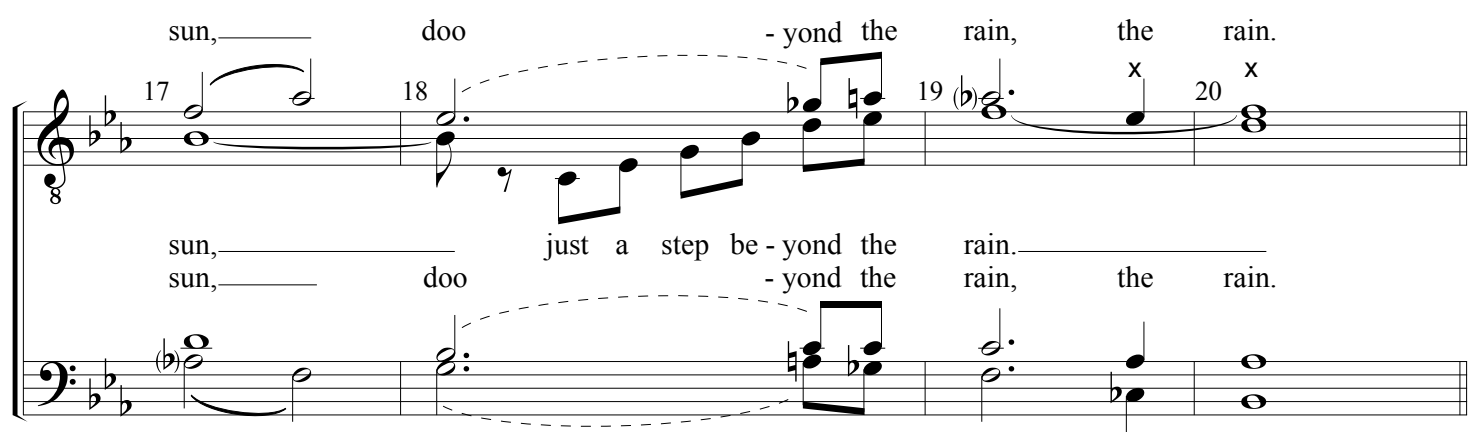
Over the Rainbow

12 13 14 15 16



found, — lead - ing from your win - dow pane to a place be - hind the

17 18 19 20



sun, — doo - yond the rain, the rain.
just a step be - yond the rain. the rain.

Chorus

21 22 23 24



Some - where o - ver the rain - bow, 'way up high, —

25 26 27 28



there's a land that I heard of once in a lul - la - by. —

Over the Rainbow

Some - where

29 30 31 32

Some - where o - ver the rain - bow skies are blue,

Some - where

33 34 35 36

and the dreams that you dare to dream real-ly do . . . Some-

come true.

37 38 39

day I'll wish up - on a star and wake up where the clouds are far be - hind me. be - hind,

doo

40 41 42

Where trou-bles melt like lem - on drops, a - way a - bove the chim-ney tops, that's

doo

Over the Rainbow

43 44 (b) 45 46

where you'll find me. Some - where o - ver the rain - bow

47 48 49 (b) 50

blue - birds fly. Birds fly o - ver the rain - bow.

51 (b) 52 53

Why then, oh, why can't I? I? doo

If hap - py lit - tle blue-birds fly be - doo

54 55 56

yond the rain-bow, why, oh, why can't I? I?

I, why can't I?

Over the Rainbow

Optional key change

44 find me. 45 Some - where 46 o - ver the rain - bow

47 blue - birds fly. 48 Birds fly 49 o - ver the rain - bow.

51 Why then, oh, why can't I? 52 I? 53 doo. If hap - py lit - tle blue-birds fly be - doo.

54 yond the rain - bow, why, oh, why can't I? 55 I, why can't I? 56

Over the Rainbow

Performance Notes

Over the Rainbow, from the timeless movie **The Wizard of Oz**, won an Academy Award for composer Harold Arlen and lyricist E.Y. "Yip" Harburg in 1939. Born Hyman Arluck in Buffalo, N.Y., Arlen (1905-86) gave the world such hits as *Stormy Weather*, *I Gotta Right to Sing the Blues*, *I've Got the World on a String*, *Blues in the Night* and *Come Rain or Come Shine*. Yip Harburg (1896-1981), born Isidore Hochberg in New York City, penned the lyrics to numerous popular classics, including *It's Only a Paper Moon*, *April in Paris*, *If This Isn't Love* and *Brother, Can You Spare a Dime?*

Over the Rainbow was initially deleted from the film after a preview because MGM head Louis B. Mayer and producer Mervyn LeRoy felt that it "slowed down the picture" and "[sounded] like something for Jeanette MacDonald, not for a little girl singing in a barnyard." However, the persistence of associate producer Arthur Freed and Garland's vocal coach/mentor, Roger Edens, finally carried the day.

Ed Waesche was a premier arranger, coach, quartet singer, certified Arrangement and Music judge, and president of the Barbershop Harmony Society. Among Ed's other many fine arrangements are *Midnight Rose*, *(I'm Afraid) The Masquerade Is Over*, *Sentimental Gentleman from Georgia* and *Heart*.

Sing this song of hope with the deep feeling it deserves. Ed's arrangement was carefully crafted to provide you, the performer, with a built-in plan for dynamic variety. Simply let your crescendos and diminuendos go where the chart leads you. And Ed's embellishments are masterful as well. Anytime you sing more than one note on a given word or syllable, look for a way to alter the feeling slightly to tell the story more effectively.

The key change at measure 45 is wonderfully dramatic but will put some singers into a range they may not be able to handle with good vocal quality. The alternate key change makes this section easier to handle, so be sure to choose the option your ensemble can perform more effectively. Most of all, have a marvelous time singing this all-time great song.

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



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