

# MUSIC EDUCATOR'S GUIDE & SONGBOOK

Includes:

*Barbershop Harmony Teaching Guide, Seven Royalty-Free Songs,  
Barbershop Tags, and Accompanying Learning CD*



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[www.barbershop.org](http://www.barbershop.org)

#209532



Dear Music Educator:

Thank you for your interest in Barbershop Harmony—one of the truly American musical art forms! I think you will be surprised at the depth of instructional material and opportunities the Barbershop Harmony Society offers. More importantly, you'll be pleased with the way your students accept this musical style.

This guide contains a significant amount of information about the barbershop style, as well as many helpful suggestions on how to teach it to your students. The songs included in this guide are an introduction to the barbershop style and include a part-predominant learning CD, all of which may be copied at no extra charge.

For more barbershop music, our Harmony Marketplace offers thousands of barbershop arrangements, including PDF and mp3 demos, at [www.barbershop.org/arrangements](http://www.barbershop.org/arrangements). Songbooks, manuals, part-predominant learning CDs, educational videos and DVDs, merchandise, and more can be found at [www.harmonymarketplace.com](http://www.harmonymarketplace.com).

For those who are not familiar with the Society or if you would like further information, please feel free to contact us at 1-800-876-SING or at [info@barbershop.org](mailto:info@barbershop.org).

Thanks again for your interest in the Barbershop Harmony Society.  
Best of luck with your program!

A handwritten signature in black ink, appearing to read "Martin L. Monson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Martin L. Monson  
CEO/Executive Director

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## **Definition of Barbershop Harmony**

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note. Occasional brief passages may be sung by fewer than four voice parts.

The voice parts are tenor, lead, baritone, and bass. The melody is consistently sung by the lead, with tenor harmonizing above the melody, bass singing primarily roots and fifths, and the baritone completing the chord either above or below the melody. The melody may be sung occasionally by the bass or tenor to avoid awkward voice leading and in introductions or tags (codas).

Barbershop music features major, minor, and dominant seventh chords, resolving primarily around the circle of fifths. Sixth, ninth, and major seventh chords are avoided except where demanded by the melody, while chords containing the minor second interval are not used. The basic harmonization may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to carry over between phrases, or to introduce or close the song effectively.

Barbershop interpretive style permits relatively wide liberties in the treatment of note values—staying within proper musical form—and uses changes in tempo and dynamics to create a mood more effectively.

Relative to an established sense of tonality, the melody line and harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitch instruments. Use of similar word sounds in good quality and of optimum volume relationships by each voice part further enhances the sensation of consonance by mutual reinforcement of harmonics (overtones) to produce the unique full “expanded” sound that is characteristic of barbershop harmony.

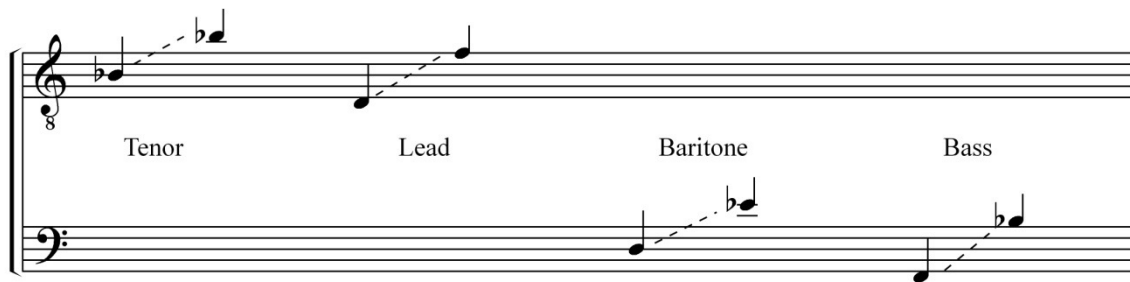
# Characteristics of the Barbershop Style

Barbershop, like any singing style, emphasizes proper vocal technique. Several factors, however, make this form of music unique.

## Vocal range

The voice parts are tenor, lead, baritone, and bass. The melody is consistently sung in the second voice down: the lead (2nd tenor).

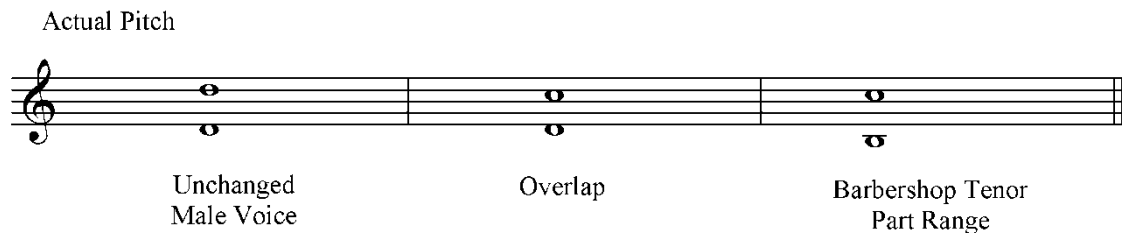
Below is a chart showing the vocal ranges of the four parts used in barbershop music. *\*Note that barbershop notation uses the men's treble clef.*



A word or two should be said about the adolescent voice. Although a number of authors discuss several classifications of young voices, for barbershop purposes we limit these to three: the unchanged voice, the changing voice, and the changed voice.

## Unchanged male voice

The *unchanged* male voice can sing an approximate range from d<sup>1</sup> to d<sup>2</sup>. Compare this to the range of the barbershop tenor:



Notice that seven tones are common to both (overlap). Please remember that the examples shown above are written in actual pitch. Below is the same information printed in barbershop notation, with the small 8 under the treble clef sign to indicate that it sounds an octave lower than what is written:

Barbershop notation

The diagram shows a single treble clef staff divided into three measures. The first measure contains a whole note on G4 with a barbershop '1' above it, labeled 'Unchanged Male Voice'. The second measure contains a whole note on G4 with a barbershop '2' above it, labeled 'Overlap'. The third measure contains a whole note on G4 with a barbershop '3' above it, labeled 'Barbershop Tenor Part Range'.

It becomes evident that the unchanged male voice should be assigned only to the barbershop tenor part. There are many arrangements in which the tenor part stays comfortably in the unchanged voice range. Young barbershop tenors must be cautioned to never force the low notes to match the full voice of a mature tenor, but rather to sing with a light, head voice quality at all times.

### Changing male voice

The adolescent *changing* voice has an approximate comfortable range of g to g<sup>1</sup>:

Barbershop notation

The diagram shows a single treble clef staff divided into two measures. The first measure contains a whole note on G4 with a barbershop '1' above it, labeled 'Adolescent Changing Voice'. The second measure contains a whole note on G5 with a barbershop '3' above it, labeled 'Barbershop Lead Range'.

As you can see, the changing voice is appropriate to the barbershop lead part, but he is probably unable to handle the entire range. Unless the singer uses his head voice, he will not be able to reach the highest lead notes comfortably. In addition, he should avoid singing below his normal range because it could cause bad habits, such as swallowing the tone or tightening of the throat. Available in the *Barbershop Arrangements Catalog* are a number of arrangements that will accommodate the limited range of the changing voice. Also, because the songs are sung unaccompanied, transposing them to a more comfortable key often solves this problem, so long as the other parts are still within comfortable ranges.

### Changed male voice

The adolescent *changed* voice includes baritone and occasionally a true bass. The comfortable ranges are shown in actual pitch:

Actual pitch and notation

The diagram shows a single bass clef staff divided into two measures. The first measure contains a whole note on G3 with a barbershop '1' above it, labeled 'Baritone'. The second measure contains a whole note on G2 with a barbershop '3' above it, labeled 'Bass'.

In all young singers, be aware of and correct any extraneous vocal production tension. Some of the signs are a wrinkled brow, strained neck muscles, a jutting jaw, or pained expression.

For students in grades 9–12, you will find both changing and unchanged voices. Remember that even changed high school voices are not fully mature, and appropriate care of the singer needs to be the first concern. Note that the barbershop baritone actually sings in the SATB second-tenor range. Therefore, the SATB second tenor could comfortably sing barbershop lead or baritone, and the SATB baritone may be more comfortable singing barbershop bass. Your SATB first tenor will likely be the voice to sing lead. Be sure to remind the singers not to force or push the voice. Encourage them to use falsetto or head voice instead of forcing the chest voice into the upper range.

### Just intonation in the barbershop style

Barbershop music emphasizes a strong sense of tonality, and the melody line and harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitched instruments, such as a piano. This produces the full or "expanded" sound that is characteristic of barbershop harmony.

Because barbershop music uses the tuning of just intonation, the following exercise is helpful in achieving the proper tuning of intervals:

First system      tenor/lead tune to the bass/bari  
 Second system    bass/bari tune to the lead/tenor  
 Third system      all tune to the lead

Note:

- The intervals of the major 2nd and the major 6th, in relation to the tonic, need to be adjusted higher than they may appear.
- Although the major 3rd is not as high as the comparable note on the piano, it still needs special attention to be tuned properly.
- The goal is perfectly tuned (just intonation) intervals with as little dissonance as possible.

The intervals are sung a cappella, and each one is carefully tuned to find the most pleasing sound.

Not only does this exercise teach proper interval tuning, but it also requires a constant tuning to the tonal center. In barbershop harmony, the melody (lead) tunes to the tonal center (key note), and all harmony parts tune to the anticipated melodic line. The ear learns to make the adjustments, and as a result, we use many more pitch variations than the 12 notes found in equal temperament.

An extension of the exercise is to have the tenor, baritone, and bass singers sing the key note, using the lyrics or a neutral vowel sound, while the lead section sings the melody, tuning it to the tonal center.

Another acceptable method of tuning in barbershop is for the *lead only* to sing the tempered-scale tones of the piano and the harmony parts to tune to that melody with just intonation.

## **Balance and volume relationships**

Balance is the result of the voice parts adjusting their volume levels to produce a pleasing unit sound. Because barbershop harmonies are tuned to the melody line, which should always predominate, it is necessary to adjust the relative volume of all four parts so that the compatible harmonics of individual tones are reinforced.

Barbershop harmonies are arranged so that some overtones from each chord tone will coincide in frequency. Unison, octaves, and perfect fifths provide reinforcements of harmonics. On the other hand, major thirds and minor sevenths produce incompatible overtones with those of the root and perfect fifth, creating a dissonance in the upper frequency range. With the proper volume adjustment of the individual chord tones—primarily increasing the volume of the root and fifth, and lessening the third and [minor] seventh—the sound of the dissonant harmonics is minimized. This, along with matched vowel sounds and in-tune singing, creates overtones or what appears to the ear to be an "expanded sound."

Also, because higher tones have more carrying power, they should generally be sung lightly, without excessive volume. Conversely, lower tones are not recognized by the ear to carry as well and need to be sung with a more focused placement and with slightly more volume. This principle of balance may be applied also when considering the



number of singers in respective voice parts. An ideal balance of singers in a barbershop chorus can be shown through this 4-3-2-1 formula:

- 4 - basses
- 3 - leads
- 2 - baritones
- 1 - tenor

This ratio can be projected to show the ideal number in each section for any size group:

Basses	8	12	16	40
Leads	6	9	12	30
Bari	4	6	8	20
Tenor	2	3	4	10
<hr/>				
Totals:	20	30	50	100

Of course, this ideal is not always possible, especially with young singers. Balancing will ultimately depend on the relative numbers and strengths of singers in each section of a particular chorus. Occasionally, the balancing of a particular chord may require the borrowing of one or more singers from another section to strengthen the root or fifth of that chord.

### **Barbershop chord structure and progressions**

Barbershop music features major and minor chords as well as dominant seventh chords (known in barbershop as “barbershop sevenths”), resolving primarily around the circle of fifths. Sixths, ninths, and major seventh chords are rarely used except where demanded by the melody. Chords containing the minor second interval are not used. The basic harmonization may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to express certain lyric phrases, or to introduce or end a song effectively.

Notice the number of dominant seventh chords (\*) in the example below, from “The Story of the Rose (Heart of My Heart).” Also note how the harmonization has been embellished to give interest and rhythmic flow. Words like “sever” and the last line “I love you,” show the lead sustaining long notes allowing movement in the harmony parts. These characteristics are common of the barbershop style and are referred to as “swipes.”

One can also see the number of dominant seventh chords, which, for the most part, resolve around the circle of fifths.

Tenor Lead

Bari Bass

get you nev - er from you I ne'er can  
 sev - er. Say you'll be mine for - ev - er,  
 I love you.  
 you, on - ly you.

### Interpretation in barbershop style

Barbershop interpretive style permits relatively wide liberties in the treatment of note values—staying within proper musical form—and uses changes in tempo and dynamics to more effectively create a mood and artistically tell a story. Note: Some ballads are treated with more rubato, almost in recitative fashion.

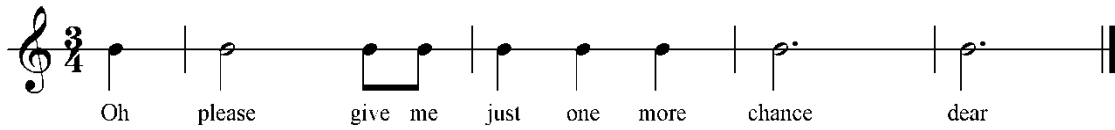
In ballads, the barbershop style allows a certain amount of freedom to express the emotional content of the music by deviating from the strict note values shown. As with chant, where there were no bar lines and where the text dictated the rhythm, barbershop ballads can use a similar approach to project the essence of the lyrical message. For instance, if the first phrase of the chorus of a ballad were

“Oh, please give me just one more chance, dear.”

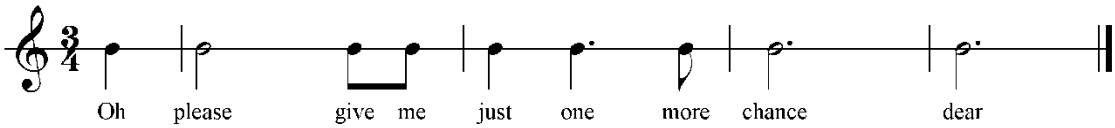
This may be written with quarter notes on each word sound to accurately and theoretically match the 3/4 meter of the piece.

Oh please give me just one more chance dear

However, this phrase could be sung in a number of different manners, each sustaining a different word to create a different mood for the listener:



Or



Determine the mood you wish to create and then seek to find in the phrase the word(s) that best befit that mood. In all cases, the interpretation must be intuitive and must make appropriate textual and musical choices. Often, conjunctions are minimized, and the words central to the message of the phrase are treated with more emphasis.

In most rhythmic up-tempo songs—simply called “up-tunes” in barbershop—the common practice is to stay strictly with the driving metronomic pulse. On rare occasions, a section of an up-tune could be treated in a ballad-like manner to change the mood and establish a believable storyline for the song.

## Teaching new music

The next step, closely related to intonation, is the teaching of the barbershop music itself.

### Establishing tonal center and use of the pitch pipe

Before learning the melody, the tonal center needs to be established. There are many ways to accomplish this:

- Leads sing the tonic or tonal center pitch.
- Basses match the leads an octave lower.
- Baritones sing the perfect fifth of the scale between the leads and basses.
- Tenors sing the major third above the leads.

The chord is built section by section, in order, and is tuned to the particular tonal center of the song. Remember that the only note that sounds exactly the same as the piano is the key note (tonic). This example shows how tuning up on a tonic chord then moving to the starting chord of the song (in this case a dominant chord in second inversion) can be helpful in a successful start:

The musical notation consists of two staves. The top staff is a treble clef staff with a '4' below it, labeled 'Leads'. The bottom staff is a bass clef staff with a '4' below it, labeled 'Basses'. The 'Tenors' part is indicated by a note on the top line of the bass staff. The 'Baritones' part is indicated by a note on the second line of the bass staff. The notation shows a sequence of chords: a tonic chord (C major), a dominant chord in second inversion (F major), and a tonic chord (C major). The parts are labeled: Leads, Tenors, Baritones, and Basses.

## Teaching a song

The first teaching method supports the notion that barbershop is not a style with four different harmony parts but rather one in which three parts (tenor, bari, and bass) harmonize around a known melody. Having all four parts first learn the melody assists in the part-learning that follows.

Here is a step-by-step procedure for after the tuning chord is established:

- Select a short section of the song to teach (introduction, verse, first half of the chorus, etc.).
- Everyone (leads, tenors, baritones, and basses) sings the lead part. Words may be used, but a neutral syllable (such as "loo" or "lah") is preferable.

Repeat this section several times until all are secure on the melody.

- Each harmony section (bass, bari, and tenor) sings its own part in turn while the others repeat the melody, until all three parts are learned.
- At this point, all parts should be sung together to check accuracy and unity. If the neutral vowel has been used, now is the time to read through the words, in the rhythm of the note values, while sustaining the vowel sounds.

By this time, everyone knows the melody and is singing in tune with it. Learning the melody together step-by-step gives each singer confidence, and no one sits idle while others work on their respective notes.

### **The quartet teaching method**

This is one of the fastest methods for learning a song, but it requires some advance planning. One strong singer from each section is selected and taught the music before the chorus rehearsal. These singers should be ones who sing accurately and with good quality. When this has been accomplished, the following step-by-step procedure is used:

- The quartet performs the song for the chorus.
- Each quartet member situates himself in front of his section.
- Select a portion of the song: half of the refrain, or one phrase, or just the verse, or the entire refrain.

The quartet will sing the selected section four times, using the following guidelines:

- Only the quartet makes sound.
- One quartet member at a time uses words while the other three use a neutral syllable, like "loo" or "lah." A good sequence is one in which the lead sings the words first, then the bass, then bari, and finally the tenor. Make sure the quartet members all sing and make sound, but three will be using a neutral syllable while each one in turn uses the words.
- During these first four run-throughs of the selected portion, the chorus members look at their notes and actually “sing along” with the section but do so without making a sound. This silent participation is one of the most important parts of this teaching method. The chorus follows all the disciplines of singing, but makes no sound.
- The chorus then sings the selected passage four times with the quartet, three times with neutral syllables, and once with the words—each section in turn. Follow the same part order as when the quartet sang the first sequence.
- Everyone sings the words and music together. Everyone has been through his part nine times now, hearing it once, four times by silent participation, and four times actually making sound. Now, let everyone sing the words and music together, and you will be amazed at how easily they have learned their parts and how good it sounds.

**Remember this formula: 1 + 4 + 4 + 1**

- 1 The quartet sings through the section to be learned.
- 4 Only the quartet makes sound, one part at a time on words while others sing neutral syllables. Chorus members use silent participation.
- 4 Chorus makes sound this time, copying the words and neutral syllables sequence of the quartet (one section at a time on words while the others sing neutral syllables).
- 1 All sing words together (making sound) at least once. You will probably want to sing it two or three times.
  - Move on to the next portion of the song and start the 1 + 4 + 4 + 1 sequence again.

At the next rehearsal, let the quartet refresh the singers' memories by doing the first set of the teaching sequence. Then skip the second sequence and sing the song. This can also be done for reviewing any song in your repertoire.

## **Unison singing**

Although the barbershop style deals almost exclusively with the singing of harmony to a given melody, the use of unison singing has a number of beneficial teaching advantages. Using exercises to increase vocal flexibility is a common tool to develop agility and control in singing intervals. Many of these exercises are also helpful in expanding the vocal range. There are some additional benefits of unison singing that are especially relevant to the barbershop style.

## **Interpretation**

The use of unison singing on the melody is most helpful in developing a feeling for the lyrics and in learning to express them in a meaningful way. Because barbershop music permits a certain latitude in the treatment of note values, particularly in ballads, directors can use this method for developing a free interpretation. Dynamics, stress on important words, and the overall flow of the lyrics and melodic line are best developed when all sections sing the melody. Not only is it easier for the director to hear, but also the singers can feel a "oneness" about the interpretation.

The director may have a predetermined idea of how to interpret a phrase, section, or entire song but should always allow the personality of the group to assert itself. When the group begins to grasp the message of the song and contribute their feelings, it is possible to increase sensitivity to the lyric and potential nuances. That can happen only with group involvement.

## **Matching tone quality**

Another vocal technique that is aided through melody unison singing is achieving similar focus in the sound. This is the goal of the barbershop style. Again, it is easier for the director to hear placement problems and easier for the singer to gauge his own tone quality in the unison context. Weaker singers also become more confident as part of a larger unison group and are more conscious of matching the tone quality of others.

When the director is satisfied with the unison sound, the next step is to move to harmony, emphasizing that this unified tone quality should be carried to the four voice parts.

## **Matching vowel sounds**

In barbershop singing, diction is of a more natural style than in some other vocal forms. Word sounds in barbershop singing should be clearly communicated but should also reflect natural speech, with emphasis on the primary vowel sound of the word. For achieving uniformity of word sounds, unison singing is helpful.

## **Synchronization**

The precise turning of word sounds through diphthongs, triphthongs, and voiced and unvoiced consonants is greatly simplified if all members of the group sing the melody. In unison, the director and individual singers can hear errors and correct them much more quickly.



## **Rehearsal suggestions**

A director utilizes many techniques to keep the rehearsal interesting and to achieve progress. There are some additional rehearsal techniques that may prove helpful.

### **Silent rehearsal**

After the chorus is confident with the music, give these instructions: "Everyone, think your own part but don't make a sound until I say 'sing.' When I do, sing out loud. Continue singing your part until I say 'silent,' after which you'll go back to thinking your part." Take pitch, and start the process. From time to time, while they are singing, say "sing" or "silent." You will find that they can be successful at this, because they have to be singing their parts mentally, audiating in order to produce the right note on command. If this doesn't work, it could be that they are not secure enough on their own parts. They should think every note and word sound before they sing them. This technique will also give you a check against losing tonality. It is fun to do and makes everyone "think" together.

### **Humming**

While working with one chorus section on its part, have the other three sections hum their respective parts. This not only gives each section an opportunity to practice its part—it keeps the students busy and aware of sectional unity.

### **Neutral sounds**

Similar to the barbershop teaching method mentioned earlier, you can vary the use of neutral vowel sounds during rehearsals. Use "lee," "bee," "tee," or "lah," etc. This provides the opportunity to practice singing correct, unified vowel sounds while reducing other diction complications.

### **By the numbers**

Divide one group into four parts by counting off 1, 2, 3, and 4. Have the entire group start to sing a song. On command, only the group you call sings, such as "just ones" or "just fours." Mix them up and don't take them in order. Combine numbers for variety.

A variation of this is to divide each section into two or three groups (mini-choruses) and have each sing the song in turn as you command. The idea is to have the group(s) that is listening mentally sing along and try to enter without any change of sound or flow. Move from one group to the next at will. This also requires each group to follow the director carefully. You can even refine this to have the groups that aren't singing "look" as though they are singing, to practice their "performance face." Count off each section, starting with the tenors.

### **Four abreast**

Clear the chairs from the center of the room. Have each part line up by section, facing the front. This puts a quartet immediately in front of you. The four singers at the front of the line sing a phrase or two and then go to the rear of the line. The next four take over for the next phrase or two. This will give you an opportunity to hear each singer in the quartet context. Some of your "leaners" may have difficulty at first but should improve with repeated effort.

### **Singing in the round**

Form a circle (single for small groups, double or triple for larger ones). Have the chorus sing to the center. This provides a diversion for the singers and will allow them to hear each other from a different perspective.

A variation is for you to walk slowly around the circle (inside) and listen to each voice as you go by. This gives you another way to check individual parts, without undue pressure or embarrassment for the singer.

### **Cutting the volume in half**

To impress upon singers the need for soft passages in good quality, have them sing a chord or phrase at normal volume. Then sing at 50 percent volume, then 50 percent of that, etc., until it gets so soft that you can hardly hear it. Emphasize maintaining the same intensity and breath support at these volumes as at normal volume.

### **Sectional rehearsal**

Have only three sections rehearse (bass, bari, and tenor), and split the leads into three parts, sending one third with each of the other sections. Then have all parts sung in relation to the lead part. The use of learning CDs, which have the parts tuned to the lead (melody), would permit effective, separate sectional rehearsals also.

## Using Tags

Tag singing is a natural part of the barbershop idiom. Thousands of tags exist and are taught in schools, at barbershop conventions, and at chorus rehearsals, all for the sole purpose of “ringing” the chords.

A tag is a short, freely composed bit of music, usually four to eight measures, found at the end of an arrangement. It serves to the song by emphasizing the lyrical climax and by providing a strong series of harmonies leading to the final cadence. In this regard, it can be compared to the coda of a symphonic composition.

Tags are good material for developing some of the basic concepts of singing, ear training, sight reading, blending of voices, and balancing of chords. They are excellent for learning accurate intonation. Tags are quickly taught, easily learned and long remembered. And, most of all, they are fun to sing. In addition to the tags found in this songbook, more tags can be found on the Free ‘N Easy section of [www.barbershop.org](http://www.barbershop.org).

## Resource Information

There are many educational resources available from the Barbershop Harmony Society. Mentioned here are items that you may find useful for your program:

- **Improving Vocal Techniques Through the Warm-Up:** This manual contains more than 200 vocal exercises. (Stock #4068)
- **Effective Choral Warm-Ups:** This two-DVD set offers a new approach to a critical segment of the rehearsal. With 30 exercises in major areas of vocal production, it explains the teaching process as well as the performance so instructors can prepare. (Stock #4960)
- **Theory of Barbershop Harmony:** A definitive analysis of the uniqueness of the harmonic structure of barbershop music. (Stock #4037)
- **Physics of Barbershop Sound:** This manual describes, through physics, why the sound of barbershop harmony is so unique. (Stock #4084)
- **Building a Better Chorus:** In this video, Dr. Greg Lyne takes you through nine steps toward building a better chorus. (Stock #4024)

The following songbooks are also recommended:

- **An Intro to Barbershop Singing for Youth** (Stock #4082)
- **Barbershop Potpourri** (Stock #6054)
- **Just Plain Barbershop** (Stock #6022)
- **Songs of Inspiration** (Stock #6052)
- **Strictly Barbershop** (Stock #6049)
- **Yuletide Favorites** (Stock #6050)

Our publication catalog contains more than 1,000 arrangements. We have arrangements suitable for younger voices and have coded them as follows:

The level column denotes a number and letter;

1-*Easy* songs are ideal to use as an introduction of the style to your students.

2-*Medium* songs are more complex in their harmonies and have a more vocally challenging range or register.

3-*Difficult* songs are very challenging, even for experienced barbershop singers.

The letter represents the typical tempo for the piece;

***B-Ballad***

***M-Medium Tempo***

***U-Uptune*** fast paced

Note that the songs marked with a **Yes** in the **Contest** column are suitable for Barbershop Harmony Society contests, not necessarily for your local or state contests.

**F&E** stands for Free 'N Easy. Free 'N Easy arrangements can be downloaded from the Society web site and can be photocopied.

Stock #	Title	Level	CD	Contest
7098	All By Myself	1B	Yes	Yes
7360	Ain't Misbehavin'	2M	Yes	Yes
8609	All I Have To Do Is Dream (HX)	2M	Yes	No
7244	All That I Ask Is Love	2B	Yes	Yes
7645	Always	2M	Yes	Yes
F&E	America the Beautiful Overlay	1M	Yes	No
7083	Are You From Dixie?	2U	Yes	Yes
7034	Are You Lonesome Tonight?	2B	Yes	Yes
8120	Asleep In The Deep	2B	Yes	No
F&E	Auld Lang Syne	1B	Yes	No
8607	Aura Lee/Love Me Tender-Med. (HX)	1B	Yes	Yes
7021	Baby Face	2U	Yes	Yes
7155	Baby, Won't You Please Come Home	2M	Yes	Yes
7525	Back In Dixie Again	2U	Yes	Yes
8616	Banana Boat Song, The (HX)	1M	Yes	No
7542	Bring Back Those Vaudeville Days	2M	Yes	Yes
7123	By The Beautiful Sea	2U	Yes	Yes
7068	Bye Bye Blues	2U	Yes	No
8610	Bye Bye, Love (HX)	1M	Yes	No
7022	California Here I Come	2U	Yes	Yes
8807	Caroline	2M	Yes	No
6401	Cecilia	2M	Yes	Yes
7708	College Years	1B	Yes	Yes
8601	Coney Island Baby/We All Fall-Med. (HX)	2U	Yes	Yes
7662	Coney Island Washboard	2U	Yes	Yes
7354	Cruisin' Down The River	2M	Yes	Yes
7706	Darkness On The Delta	1U	Yes	No
7316	Dear Hearts And Gentle People	2M	Yes	Yes
7738	Deep In The Heart Of Texas	1U	Yes	No
8819	Don't Blame Me	2B	Yes	Yes
7291	Don't Tell Me The Same Things Over	2U	Yes	Yes

8612	Down By The Riverside (HX)	1U	Yes	No
8617	Dream A Little Dream Of Me (HX)	2M	Yes	No
7669	Everybody Wants To Go To Heaven	1M	Yes	No
8635	Feliz Navidad (HX)	1M	Yes	No
7129	Five Foot Two	2U	Yes	Yes
7255	Forgive Me	2B	Yes	Yes
7697	Frosty The Snowman	1M	Yes	No
7664	Fun In Just One Lifetime	1M	Yes	No
7322	Georgia On My Mind	2M	Yes	Yes
7363	Give Me A Barbershop Song	2M	Yes	Yes
7342	Give Me The Moonlight, Give Me The Girl	2M	Yes	Yes
7641	God Bless America	2M	Yes	No
8613	Goodnight, Sweetheart, Goodnight (HX)	2M	Yes	No
7689	Halls Of Ivy	2B	Yes	Yes
8639	Happy Together (HX)	2M	Yes	No
8145	Harrigan	2M	Yes	Yes
7663	Hang On The Bell, Nellie	2M	Yes	No
8615	Hello, Mary Lou (HX)	2U	Yes	No
8046	Hello! My Baby	2U	Yes	Yes
7667	I Believe	1B	Yes	No
7666	I Have A Song To Sing	1M	Yes	Yes
F&E	I Love You Truly	1B	Yes	Yes
7223	I Used To Call Her Baby	2U	Yes	Yes
7005	I Want A Girl	2U	Yes	Yes
7618	I'd Like To Teach The World To Sing	2M	Yes	No
7072	If I Had My Way	2B	Yes	Yes
7664	I'll Be A Song And Dance Man Again	2M	Yes	Yes
8058	I'll Take You Home Again, Kathleen	2B	Yes	Yes
8627	I'm Sitting On Top Of The World (HX)	2U	Yes	No
8602	In My Room (HX)	1B	Yes	No
8629	In The Still Of The Night (HX)	2M	Yes	No
F&E	Irish Blessing	1B	Yes	No
7338	It's Ray-Ray-Rainin'	2U	Yes	Yes
7357	Ja-da	2U	Yes	No
7690	Jingle Bell Rock	2M	Yes	No
7521	Just Give Me One More Chance	1B	Yes	Yes
8614	Let There Be Peace On Earth (HX)	1M	Yes	No
7688	Lida Rose	2M	Yes	Yes

7343	Listen To That Dixie Band	2U	Yes	Yes
8636	Little Darlin' (HX)	2M	Yes	No
8631	Longest Time, The (HX)	2U	Yes	No
8525	Lord's Prayer, The	2B	Yes	No
8044	Love's Old Sweet Song	2B	Yes	Yes
7339	Memories	1B	Yes	Yes
7219	Mistakes	1M	Yes	Yes
7265	Mister Touchdown, USA	2U	Yes	Yes
7251	My Fraternity Pin	2U	Yes	Yes
8098	Oh! You Beautiful Doll	2U	Yes	Yes
7559	Old Songs Are Just Like Old Friends	1U	Yes	Yes
8828	Old St. Louis	2B	Yes	Yes
8812	Please Mr. Columbus	2U	Yes	No
7728	Play A Simple Melody	1U	Yes	No
8097	Put You Arms Around Me	2U	Yes	Yes
8603	Shenandoah (HX)	2B	Yes	No
7309	Side By Side	1U	Yes	Yes
8630	Silhouettes (HX)	2M	Yes	No
8625	Something (HX)	2B	Yes	No
8626	Sound Celebration (HX)	2U	Yes	No
8105	Sweetheart Of Sigma Chi	2B	Yes	Yes
7388	Swing Down Chariot	2U	Yes	No
7679	Ten Feet Off The Ground	2M	Yes	Yes
F&E	Thank You Dear Lord For Music	1B	Yes	No
8637	The Lion Sleeps Tonight (HX)	2M	Yes	No
7724	There's No Business Like Show Business	1U	Yes	No
8628	This Little Light/Do Lord-Med. (HX)	2U	Yes	No
7073	Till We Meet Again	2B	Yes	Yes
7702	Twelve Days Of Christmas, The	2M	Yes	No
8605	Under The Boardwalk (HX)	3M	Yes	No
8050	Wait Till The Sun Shines Nellie	2U	Yes	Yes
8611	What A Wonderful World (HX)	2M	Yes	No
8608	When I'm Sixty-Four (HX)	3M	Yes	No
7720	When There's Love At Home	1B	Yes	No
7709	Whiffenpoof Song, The	1B	Yes	Yes
F&E	Whispering	1B	Yes	No
7701	White Christmas	2B	Yes	No
7285	Who Told You	2U	Yes	Yes

6402	Yes Sir, That's My Baby	1U	Yes	Yes
8606	Yesterday (HX)	2M	Yes	No
7257	You Gotta Be A Football Hero	2U	Yes	Yes
F&E	You're A Grand Old Flag	2M	Yes	No
7181	Zip-A-Dee Doo-Dah	2U	Yes	Yes



## **Educational Opportunities for Teachers and Students**

### **Harmony University**

At the international level, the Society conducts a week-long seminar called Harmony University. Underneath the Harmony University umbrella are several areas of study: Harmony College, Directors College, and Quartet College.

The Harmony College curriculum offers over 65 different classes in the disciplines of theory, ear training/sight reading, vocal technique, vocal pedagogy, presentation, show production/administration, lighting, sound, stage craft, script writing, history of the barbershop style, physics of sound, and many more.

The Directors College curriculum focuses specifically on the needs of the director and includes classes of varying levels in the areas of music theory, leadership, presentation, conducting techniques, sound management, and other useful courses.

Each year, music educators from all over the world attend to learn more about a variety of subjects relating to music, specifically to barbershop. A special “Music Educators Seminar” is held daily, specifically for the music educators in attendance.

For more information, visit [www.barbershop.org/HarmonyU](http://www.barbershop.org/HarmonyU).

Additionally, part and full scholarships are available through the Harmony Foundation ([www.harmonyfoundation.org](http://www.harmonyfoundation.org)) to help fund barbershop music education. Visit [www.barbershop.org/scholarships](http://www.barbershop.org/scholarships) to learn more.

### **Harmony Explosion Camps**

With the support of the Harmony Foundation, the Society also sponsors for high school-aged students and their teachers weekend musical experiences called Harmony Explosion Camps. These include rehearsals, sectionals, and classes for teachers and students, culminating in a concert for the public. It is four-part a cappella singing at its finest.

Students and teachers work with outstanding clinicians and quartets throughout the learning process. Comments from the evaluation forms indicate that the students were excited about their weekend.

For more information, visit [www.barbershop.org/HXCamps](http://www.barbershop.org/HXCamps).

### **District Weekend Schools**

The Barbershop Harmony Society takes a leading role when it comes to music education for the amateur singer. The North American continent is divided into seventeen geographical areas called districts. Each district sponsors music education opportunities,

usually in the form of a weekend seminar. They also may sponsor festivals or clinics for students.

### **Youth Harmony Workshops**

These one-day events are more of a festival-type setting, involving students and teachers from several schools in a surrounding area and ranging in size from 50–200 singers. A Youth Harmony Workshop introduces students and teachers to the barbershop style through rehearsals, sectional rehearsals, master classes, and performances. Students come away from the experience fired up about singing and carry that energy back to their own music experience at school.

The Society has a team of qualified clinicians who are experts at working with students, teaching them how to perform better and to enjoy the process. They are often available to serve as clinicians for workshops, festivals, and clinics in your area.

### **MENC, NAFME, and ACDA**

The Society often exhibits and demonstrates at regional and national MENC, NAFME, and ACDA conventions. Featured concerts in which a demonstration takes place have been conducted throughout the United States and Canada. For more information about where the Society will be exhibiting, call 800-876-7464.



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# AURA LEE

(1861)

Words by W.W. FOSDICK  
Music by GEORGE R. POULTON

Arrangement by the  
BARBERSHOP HARMONY SOCIETY

Tenor Lead

1 2 3 4

1. As the black-bird in the spring— 'neath the wil - low tree—  
2. On her cheek the rose was born; 'twas mu - sic when she spake.—

Bari Bass

5 6 7 8

sat and piped, I heard him sing,— sing of Au - ra Lee.  
In her eyes the rays of morn with sud - den splen - dor break.

9 10 11 12

Au - ra Lee, Au - ra Lee, maid of gol - den hair,—

13 14 15 16

sun - shine came a - long with thee, and swal - lows in the air.

17 18

swal - lows in the air.

## Performance Notes

*Aura Lee*, originally published as *Aura Lea*, dates back to the Civil War days. It was written by George Poulton and W.W. Fosdick. Little is known about either man, as both died relatively young. This collaboration created one of the most popular songs of its time. The tune was later adapted as *Army Blue* by 1865 military academy graduate George T. Olmstead. In the 1950s, Elvis Presley and Vera Matson revived the melody with new lyrics as *Love Me Tender*.

*Aura Lee* has an easy melody, one perfectly suited for close harmony. Sing this tune with some rhythmic freedom, adding subtle dynamics for effect.



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# HONEY / LITTLE 'LIZE MEDLEY

(1898)

Arrangement by FLOYD CONNETT

**HONEY** *freely*

Words and Music by HARRY FREEMAN

Tenor Lead

Bari Bass

Oh, hon - ey, hon - ey, bless your heart. Oh,

hon - ey that I love so well. I've done been true, my

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

## Honey / Little 'Lize Medley

**LITTLE 'LIZE** *lively tempo*

Words and Music TRADITIONAL

Musical notation for measures 9-11. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a bass line. Measure numbers 9, 10, and 11 are indicated above the treble staff.

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

Musical notation for measures 12-14. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a bass line. Measure numbers 12, 13, and 14 are indicated above the treble staff.

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

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

**Tag** *freely*

Musical notation for measures 15-18. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a bass line. Measure numbers 15, 16, 17, and 18 are indicated above the treble staff. Measure 15 has an 'x' above it, and measure 16 has an 'x' below it.

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

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

**Performance Notes**

An active chorus director, arranger, coach and judge, Floyd Connett was a barber by trade. He was certified in all five judging categories and later became the Barbershop Harmony Society's first field representative. Many of his arrangements, including the iconic *Lida Rose*, are still sung by barbershoppers today. Note: Barbershoppers usually sing the repeat of *Little 'Lize* at a softer dynamic, adding a ritard in measure 16.



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# THE STORY OF THE ROSE

## (HEART OF MY HEART)

(1899)

Words by "ALICE"  
Music by ANDREW MACK

Arrangement by the  
BARBERSHOP HARMONY SOCIETY

### Chorus

Tenor Lead

Bari Bass

Heart of my heart, I love you. Life would be

naught with - out you. Light of my life, my

dar - ling, I love you, I love you.

*The Story of the Rose (Heart of My Heart)*

17 18 19 20 21 22

I can for - get you nev - er. From you I ne'er can

23 24 25 26 27 28

sev - er. Say you'll be mine for - ev - er.

29 30 31 32 33 34

I love you. you, on - ly you.

***Performance Notes***

Although little is known about composer Andrew Mack and lyricist "Alice," *The Story of the Rose (Heart of My Heart)* was an early American favorite, even spawning the 1926 song (*The Gang that Sang*) *Heart of My Heart*. As was common to songs at the turn of the last century, *The Story of the Rose* has a very singable range and simple lyric.

Sing this heartfelt ballad sweetly, paying close attention to the lyrics. Although the song does not reach a true forte dynamic, the singer would do well to make use of subtle crescendos and decrescendos. The optional notes in measure eight are the original harmonies that the barbershoppers sang.





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# LET ME CALL YOU SWEETHEART

(1910)

Words by BETH SLATER WILSON

Music by LEO FRIEDMAN

Arrangement by the

BARBERSHOP HARMONY SOCIETY

## Chorus

Tenor Lead

Bari Bass

1 2 3 4 5

Let me call you Sweet - heart; I'm in love

6 7 8 9 10 11

with you. Let me hear you whis - per

12 13 14 15 16 17

that you love me too. Keep the

*Let Me Call You Sweetheart*

18 19 20 21 22

love light glow - ing in your eyes so

Detailed description: This system contains measures 18 through 22. The music is in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 18 has a whole note chord. Measures 19 and 20 have half notes. Measure 21 has a dotted half note. Measure 22 has a whole note. The lyrics are: "love light glow - ing in your eyes so".

23 24 25 26 27

true. Let me call you Sweet - heart,

Detailed description: This system contains measures 23 through 27. Measures 23 and 24 are connected by a slur. Measure 25 has a whole rest. Measures 26 and 27 have half notes. The lyrics are: "true. Let me call you Sweet - heart,". The key signature remains one flat.

28 29 30 31 32

I'm in love with you.

Detailed description: This system contains measures 28 through 32. Measures 28 and 29 have half notes. Measure 30 has a dotted half note. Measures 31 and 32 are connected by a slur. The lyrics are: "I'm in love with you.". The key signature remains one flat.

***Performance Notes***

Leo Friedman and Beth Slater Wilson are best known for writing two waltzes, *Let Me Call You Sweetheart* and *Meet Me Tonight in Dreamland*. Both songs express true love by using simple lyrics. Sing this song gently, with a lilt, making sure the tempo is not too slow.



# JINGLE BELLS

(1857)

Words and Music by J. PIERPONT

Arrangement by the  
BARBERSHOP HARMONY SOCIETY

## Intro

Tenor Lead

Jin-gle, jin-gle, jin - gle, jin - gle, jin - gle, jin - gle, jin - gle, jin - gle

Bari Bass

## Verse 1

jin - gle, jin - gle all the way. Dash - ing through the

snow in a one - horse o - pen sleigh, o'er the fields we

## Jingle Bells

14 15 16 17 18

go, laugh - ing all the way. Bells on bob - tail ring,

19 20 21 22

mak - ing spir - its bright. What fun it is to ride and sing a

**Chorus 1**

23 24 25 26 27

sleigh - ing song to - night. Jin - gle bells, jin - gle bells, jin - gle all the

28 29 30 31

way. Oh, what fun it is to ride in a one - horse o - pen

## Jingle Bells

32 <sup>x</sup> 33 34 35 <sup>x</sup> 36

sleigh. Oh! Jin - gle bells, jin - gle bells, jin - gle all the way.

Detailed description: This block contains the first system of musical notation for measures 32 through 36. It features a treble and bass clef with a key signature of three flats (B-flat major). Measure 32 starts with a treble clef and a common time signature. The melody in the treble clef includes a whole note chord in measure 32, followed by eighth notes in measures 33, 34, and 35, and a final chord in measure 36. The bass line provides a steady accompaniment with eighth notes. There are 'x' marks above measures 32 and 35, indicating a specific performance technique. The lyrics are printed below the treble staff.

37 38 39 <sup>x</sup> <sup>x</sup> <sup>x</sup> 40

Oh, what fun it is to ride in a one - horse o - pen sleigh.

Detailed description: This block contains the second system of musical notation for measures 37 through 40. The notation continues from the previous system. Measures 37, 38, and 39 feature a more active melody with eighth and sixteenth notes. Measure 40 concludes with a whole note chord. The bass line continues with eighth notes. 'x' marks are present above measures 39, 40, and 41. The lyrics are printed below the treble staff.

## Verse 2

41 42 43 44 45

A day or two a - go I thought I'd

Detailed description: This block contains the third system of musical notation for measures 41 through 45, marking the beginning of Verse 2. The melody in the treble clef features a long note in measure 43 that is tied to measure 44. The bass line provides a simple accompaniment. The lyrics are printed below the treble staff.

46 47 48 49 50

take a ride. Fan - ny, Soon Miss Fan - ny

Detailed description: This block contains the fourth system of musical notation for measures 46 through 50. Similar to the previous system, it features a long note in measure 47 that is tied to measure 48. The melody in the treble clef is simple and rhythmic. The bass line continues with eighth notes. The lyrics are printed below the treble staff.

## Jingle Bells

Fan - ny Bright

51 52 53 x x 54 x 55 56

Bright \_\_\_\_\_ was seat - ed by my side. \_\_\_\_\_ The

jin - gle, jin - gle, jin - gle, jin - gle,

57 58 59 60 61 62

horse was lean and lank. Mis - for - tune seemed his

63 64 65 66 67 x x

lot. He got in - to a drift - ed

68 x x 69 x x 70 x 71 72

bank, and we, we got up - sot! \_\_\_\_\_

jin - gle, jin - gle, jin - gle, jin - gle,

## Jingle Bells

## Chorus 2

73 74 75 x 76 77

Jin - gle bells, jin - gle bells, jin - gle all the way. Oh, what fun it

jin - gle, jin - gle, jin - gle, jin - gle,

78 79 80 x 81

is to ride in a one - horse o - pen sleigh. Oh! Jin - gle bells,

jin - gle, jin - gle,

82 83 x 84 85 86

jin - gle bells, jin - gle all the way. Oh, what fun it is to ride in a

jin - gle, jin - gle,

## Tag

x x x 87 88 89 90

one - horse o - pen sleigh, a one - horse \_\_\_\_\_

*Jingle Bells*

91 92 93 94 95 96

o - pen sleigh! Hey!

jin - gle, jin - gle, jin - gle, jin - gle, jin - gle all the way!

***Performance Notes***

One of the best-loved seasonal songs of all time, *Jingle Bells* was intended for the Thanksgiving holiday. Written during the popular sleigh races in the 1800s, the song refers to bells attached to horses' harnesses. Since a horse-drawn sleigh makes very little noise, the jingling of the bells was a warning to other drivers to take care around blind corners.

Keep a steady tempo throughout the song. Have fun at measure 71, where the bass takes the running counter-melody.



# STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY

Music by JOHN STAFFORD SMITH

Arrangement by VAL HICKS

The musical score is arranged in four systems, each with a Tenor Lead part (treble clef) and a Bari Bass part (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Oh, say! Can you see, by the dawn's ear - ly light, what so proud - ly we hailed at the twi - light's last gleam - ing? Whose broad stripes and bright stars, through the per - il - ous fight, o'er the ram - parts we watched, were so gal - lant - ly". The score includes measure numbers 1 through 15. The Bari Bass part includes a "Bass melody" line. There are "x" marks above the bass notes in measures 2, 10, and 15, and dashed lines connecting them to the Tenor Lead part. The Tenor Lead part has a "8" below the first measure of each system.

## Star-Spangled Banner

16 stream - ing? And, the rock - ets' red glare, the bombs  
 17  
 18  
 rock - ets' glare,

19 burst - ing in air, gave proof through the night that our  
 20  
 21  
 22  
 in the air, gave

23 flag was still there. Oh, say! Does that — star span - gled  
 24  
 25  
 26

27 ban - ner — yet — wave, — o'er the land — of the  
 28  
 29  
 the,

30 free and the home of the brave?  
 31  
 32  
 land of the free



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## ALEXANDER'S RAGTIME BAND (1911)

Words and Music by  
IRVING BERLIN

Arrangement by the  
BARBERSHOP HARMONY SOCIETY

Verse  $\text{♪} = \text{♪} \text{ } \overset{3}{\text{♪}}$

Tenor Lead

Bari Bass

Oh, my hon-ey, ——— oh, my hon-ey, bet - ter hur - ry and  
Oh, ——— let's go, bet - ter

let's me - an - der. Ain't you go - in', ——— ain't you go - in'  
Ain't, oh, ain't

to the lead - er man, rag - ged me - ter man? Oh, my hon - ey, ———  
to rag - ged Oh, let's

Alexander's Ragtime Band

10 oh, my hon - ey, 11 let me take you to 12 Al - ex - an - der's

go, let

13 grand - stand, 14 brass band. 15 Ain't you com - in' a - 16 long?

Ain't

**Chorus** come hear, come hear

17 18

Come on and hear, come on and hear Al - ex -

come hear, come hear

Come on and hear,

19 20 21

an - der's Rag - time Band. Come on and hear, come on and

Come on and hear,

Alexander's Ragtime Band

right here,  
hear, it's the best band in the land. They can  
right here,



Musical notation for measures 22-24. The treble clef staff contains the melody with lyrics. The bass clef staff contains a rhythmic accompaniment. Measure 22 starts with a treble clef and a key signature of one sharp (F#). Measure 23 has a treble clef and a key signature of one sharp. Measure 24 has a treble clef and a key signature of one sharp.

be - fore, ta ta ta ta ta  
play a bu - gle call like you nev - er heard be - fore, so nat - u - ral that you  
be - fore, ta ta ta ta ta



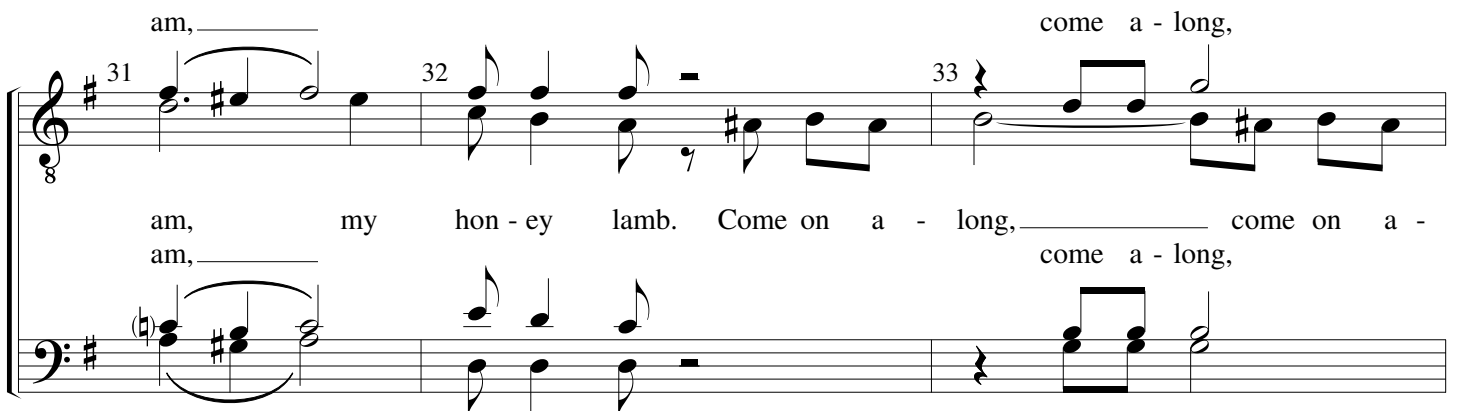
Musical notation for measures 25-27. The treble clef staff contains the melody with lyrics. The bass clef staff contains a rhythmic accompaniment. Measure 25 has a treble clef and a key signature of one sharp. Measure 26 has a treble clef and a key signature of one sharp. Measure 27 has a treble clef and a key signature of one sharp.

ta ta ta ta That's just  
wan - na go to war. That's just the best - est band what  
ta ta ta ta That's just



Musical notation for measures 28-30. The treble clef staff contains the melody with lyrics. The bass clef staff contains a rhythmic accompaniment. Measure 28 has a treble clef and a key signature of one sharp. Measure 29 has a treble clef and a key signature of one sharp. Measure 30 has a treble clef and a key signature of one sharp.

am, \_\_\_\_\_ come a - long,  
am, my hon - ey lamb. Come on a - long, \_\_\_\_\_ come on a -  
am, \_\_\_\_\_ come a - long,



Musical notation for measures 31-33. The treble clef staff contains the melody with lyrics. The bass clef staff contains a rhythmic accompaniment. Measure 31 has a treble clef and a key signature of one sharp. Measure 32 has a treble clef and a key signature of one sharp. Measure 33 has a treble clef and a key signature of one sharp.

Alexander's Ragtime Band

come a - long,

34 35 36

long, come a - long, let me take you by the hand up to the

to the man, to the man

37 38 39

man, up to the man who's the lead - er of the

to the man, to the man

40 41 42

band. And if you care to hear that "Swa - nee Riv - er"

come on and hear,

43 44 45

played in rag - time, come on and hear, come on and  
come on and hear, come on and

come on and hear,

— come on and hear Rag - time, Rag - time Band.

46 47 48

hear hear, come on and hear Al - ex - an - der's Rag - time Band.

— come on and hear Rag - time, Rag - time Band.

**Tag**

49 50 51

Hear that mu - sic, ain't it grand? — It's the best band

52 53 54

in the land, rag - time band!

## Performance Notes

Irving Berlin was one of the most successful songwriters of the twentieth century. His first hit from his Tin Pan Alley days was *Alexander's Ragtime Band*. Berlin wrote hundreds of songs, including *God Bless America*, *White Christmas*, *What'll I Do?*, *Puttin' on the Ritz* and *Steppin' Out With My Baby*.

Although one of the most gifted musicians of his time, Berlin was not formally trained. He learned piano by ear and played all his songs on the black keys. In order to change keys, he had a custom piano built. This piano had a special lever that would allow him to shift keys so as to not write all songs in F#.

Enjoy the quick tempo and contagious energy this song inspires. At measure 53 the performer is invited to take great liberties with the note values, enjoying the final chords.





### Dear Old Girl

And the rob - in sings a - bove you, how I love you, dear old girl.

Musical score for 'Dear Old Girl' in G major, common time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a half note G4. The bass staff begins with a whole note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. The melody continues with eighth and sixteenth notes in both staves.

Girl. \_\_\_\_\_

And the rob - in sings a - bove you, how I love you, dear old girl.

*arr. David Wright*

### Through the Long and Lonely Night

Musical score for 'Through the Long and Lonely Night' in B-flat major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note Bb4, followed by a quarter note D5, and a half note Bb4. The bass staff begins with a quarter note Bb2, followed by a quarter note D3, and a half note Bb2. The melody continues with eighth and sixteenth notes in both staves.

Through the long and lone - ly night I whis - per your name.

*arr. Adam Scott*

### When Nobody Else Wants You

Musical score for 'When Nobody Else Wants You' in G major, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and a half note G4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and a half note G2. The melody continues with eighth and sixteenth notes in both staves.

When no - bod - y else wants you. \_\_\_\_\_

*arr. Lou Perry*

### Darling, I Love You So Much

Musical score for 'Darling, I Love You So Much' in B-flat major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note Bb4, followed by a quarter note D5, and a half note Bb4. The bass staff begins with a quarter note Bb2, followed by a quarter note D3, and a half note Bb2. The melody continues with eighth and sixteenth notes in both staves.

My dar - ling I love you so much, I love you so much.  
so, dar - ling, I

much. \_\_\_\_\_

*arr. Paul Olguin*