

More
BARBER SHOP HARMONY

A COLLECTION OF NEW AND OLD
FAVORITES FOR MALE QUARTETS

EDITED BY
SIGMUND SPAETH

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Always a top favorite with male quartets . . .

the original

BARBER SHOP HARMONY

compiled and edited by Sigmund Spaeth

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DINAH • GIRL OF MY DREAMS • MARGIE • THE LOST CHORD

I CAN'T GIVE YOU ANYTHING BUT LOVE • WAY DOWN HOME

BRIGHT WAS THE NIGHT • MY EVALINE • AURA LEE

and many other famous songs.

Foreword by a **PICK-UP QUARTET**

Speaking as an average barber-shopper, I think this is a good book. Sig Spaeth's first folio of *Barber Shop Harmony* and his original *Barber Shop Ballads* were also good books. But this folio belongs more intimately to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. The arrangements represent some of our best known individual members and quartets. They have the full approval of the Arrangements Committee, of which I had the honor to be a recent chairman.

The Society appreciates the practical work of our New York member in editing these collections and gives hearty thanks also to the composers and arrangers who have so generously contributed their services. Having acted as Emergency Tenor in something over 2000 catch-as-catch-can sessions, I deeply appreciate this book as a record of inestimable value to other emergency as well as full-time tenors, not to speak of the three lower voices.

—Phil Embury, *Emergency Tenor and President, SPEBSQSA*

Parentetically, when this folio was started, my job was the Lead, and it is still a pleasure to have the harmonious co-operation of Phil Embury, Sig Spaeth, Deac Martin and many others in the significant cause of *Barber Shop Harmony*. The literature on that important subject is rapidly growing, and in this case we have a real contribution by the Society itself. All of our members, as well as those who are still on the outside, are sure to welcome so stimulating a selection of typical material. If there is any doubt as to how the Lead was sung by such-and-such a quartet, here it is on the record for "swiping" by other fours, anywhere. May the "swipes" be frequent and enthusiastic.

—Hal Staab, *Lead and Immediate Past President, SPEBSQSA*

Everybody has been so helpful in getting together this book that the official Editor almost had little else to do except seeing to it that it was properly published and distributed. Naturally space limitations prevented our including all the songs we would have liked to, and already it is apparent that a third volume will be needed in time.

More Barber Shop Harmony represents a cross-section of what is regularly sung by the quartets of SPEBSQSA and therefore a model for all harmonizers of the barber shop school. The arrangements are by practical men, unhampered by technical formulas but well aware of how these highly individual effects can be made to sound. Experts will realize that much of this material goes far beyond the conventional barber shop harmony of the past. In only a few cases has it seemed necessary to make any concessions to average vocal abilities. As one who, throughout a long life, has experimented with all four parts, meeting even the challenge of the Baritone, I am delighted to know at last how the *real* Baritones do it.

—Sig Spaeth, *Editor and Rough and Ready Baritone*

Broadly speaking, my part is a minor one in this quartet. But since my blessing, for the Society, was on the first volume, I want to repeat it *fortissimo* herewith. Having grown up with barber shop harmony, and written a few things about it myself, I can appreciate what it means to have all these brains and voices collaborating so successfully to establish our ideas and ideals in a permanent form. Personally I want to serve notice on all the so-called Bass singers in the Society (including Frank Thorne, Gordon Hall, Fred Stein, Tommy O'Heren, Fred Graves, Johnny Buitendorp, Joe Wolff, Pete Buckley and Squire Barber) that they are going to be out of a job when I learn their parts out of this book.

—Deac Martin, *Past Historian, Ex-Vice-President and Tentative Bass*

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BARBER SHOP HARMONY

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Nobody's Sweetheart

As sung by
The Elastic Four, Chicago, Ill.

By Gus Kahn, Ernie Erdman
Billy Meyers & Elmer Schoebel
Arranged by Frank H. Thorne

You're no-bod-y's sweet-heart now, — They don't ba-by you some-
how. — (And with your) Fan-cy hose, — silk-en gown, You'd be
(Your brand new)
out of place in your own home town. When you walk down the av-e - nue, — I
just can't be-lieve that it's you. — Paint-ed lips, — paint-ed eyes, —
Wear-ing a bird of Par-a - dise. — It all seems wrong some - how, —

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While Strolling Through The Park One Day

As sung by
The Forest City Four,
Cleveland, Ohio

Words & Music by Ed. Haley
Arranged by Phil Embury

one day,

While_ stroll-ing thru the park one day, All

one day,

in the mer - ry month of May; I was

of May;

tak - en by sur-prise, by a pair of ro - guish eyes, In a

mo-ment my poor heart was stole a - way. — A smile was all she

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are written below the vocal line. The first system includes the words 'one day,' above the staff and 'While_ stroll-ing thru the park one day, All' below. The second system includes 'one day,' below the staff and 'in the mer - ry month of May; I was' below. The third system includes 'of May;' below the staff and 'tak - en by sur-prise, by a pair of ro - guish eyes, In a' below. The fourth system includes 'mo-ment my poor heart was stole a - way. — A smile was all she' below the staff.