

Sweet Caroline

2

11 12 13

nir nir nir nir buh nir nir nir nir

I can't be - gin to know - in,' but then, I know

Detailed description: This block contains the first system of musical notation, measures 11 through 13. It features a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. Measure 11 starts with a treble clef and a key signature of one flat. The lyrics 'nir nir' are under the first two notes. Measure 12 has a long note with a slur, with lyrics 'nir nir buh nir'. Measure 13 continues with 'nir nir nir nir' and a long note at the end.

14 15 16

strong, so strong.

nir buh nir nir nir grow - in' strong, so strong. buh

it's grow - in' strong.

Detailed description: This block contains the second system of musical notation, measures 14 through 16. Measure 14 has lyrics 'nir buh nir nir'. Measure 15 has lyrics 'grow - in' strong, so strong. buh'. Measure 16 has lyrics 'strong, so strong.' and a long note at the end.

17 18 19

nir nir nir nir buh nir nir nir nir

Was in the spring, and spring be - came

Detailed description: This block contains the third system of musical notation, measures 17 through 19. Measure 17 has lyrics 'nir nir'. Measure 18 has lyrics 'nir nir buh nir'. Measure 19 has lyrics 'nir nir nir' and a long note at the end.

20 21 22

nir buh nir nir nir nir nir nir buh nir nir

the sum - mer. Who'd've be - lieved you'd come a - long?

Detailed description: This block contains the fourth system of musical notation, measures 20 through 22. Measure 20 has lyrics 'nir buh nir nir nir nir'. Measure 21 has lyrics 'nir nir buh nir nir'. Measure 22 has lyrics 'the sum - mer. Who'd've be - lieved you'd come a - long?' and a long note at the end.

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23 nir come a - long, oh, yeah? Hands dah

24

25

da da da dot da da da da dot da

dm dm dm dm ba

26 da da da dot dah touch-in' hands, da da da dot dah

27

28

dm dm dm dm dm dm dm dm ba dm dm dm dm ba

29 reach-in' out, da da da dot da touch-in' me, da da da dot da

30

31

dm dm dm dm ba dm dm dm dm dm dm dm dm

32 da touch - in' you, yeah touch - in' you, oh, yeah. da

33

34

dm dm dm ba dm dm ba dm ba dm dm My

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Chorus 1

Car - o - line, bop bop bah

Sweet Car - o - line, good times

Car - o - line, bop bop bah

sweet

good, yeah.

nev - er seemed so good, so good, oh, yeah.

good, so good, yeah. Well,

in - clined bop bop bah

I'd been in - clined to be - lieve

in - clined bop bop bah

I'd

Verse 2

they nev - er would. But now I nir nir nir

dot look at the night,

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48 49 50

nir buh nir nir nir nir nir nir buh nir nir

and it don't seem so lone - ly.

51 52 53

nir nir nir nir buh nir nir nir on - ly me_ me_

We fill it up with on - ly two.

54 55 56

an' you. an' you. buh nir nir nir nir buh nir nir

And when I hurt,

57 58 59

nir nir nir nir buh nir nir nir nir nir

hurt - in' runs off my should - ers. How can I hurt_

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6

60 61 62

— nir buh nir nir nir nir with on - ly you? —

— when I'm — with you? —

63 64 65

One — touch-in' one, —

dah da da da dot dah —

dm dm dm dm ba dm dm dm dm dm dm dm dm ba

66 67 68

— reach-in' out, —

da da da dot dah — da da da dot dah

dm dm dm dm ba dm dm dm dm ba dm dm dm dm

69 70 71

touch-in' me, — touch - in' you, touch - in' you, —

da yeah. —

dm dm dm dm dm dm you dm ba dm dm ba

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Chorus 2

72 Car - o - line, bop bop bah
 oh, yeah. Sweet Car - o - line, good times
 Car - o - line, bop bop bah

dm ba dm dm My sweet

76 nev - er seemed so good, yeah.
 77 good, so good, oh, yeah.
 78

good, so good, yeah. Well,

79 in-clined bop bop bah
 80 I'd been in-clined to be - lieve they nev - er
 81 in-clined bop bop bah
 82

I'd

Interlude

83 would. ah
 84 da da da da da da da da da da
 85
 86

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87 da da da da da da da da da da da da

90 da da da da da da da da da da da da

91 da da da da da da da da da da da da

92 dat dah dah My

Chorus 3

93 Sweet Car - o - line, bop bop bah

94 Sweet Car - o - line, bop bop bah

95 Sweet Car - o - line, bop bop bah good times

sweet

96 nev - er seemed so good, so good, oh, yeah.

97 good, so good, yeah.

98 good, so good, yeah. Well,

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9

in-clined _____ bop bop bah

99 100 101 102

I'd been in-clined _____ to be - lieve _____ they nev - er

in-clined _____ bop bop bah

I'd

Detailed description: This block contains the first system of the musical score, measures 99 to 102. It features a treble and bass clef staff. The melody in the treble clef includes lyrics: 'in-clined _____ bop bop bah' (measures 99-100), 'I'd been in-clined _____ to be - lieve _____ they nev - er' (measures 101-102). The bass clef staff provides accompaniment. Measure numbers 99, 100, 101, and 102 are indicated above the treble staff.

1. 103 104 2. 105 106 107

would. ah _____ would. Sweet Car - o -, sweet Car - o-line, -

Car - o - line,

Detailed description: This block contains the second system of the musical score, measures 103 to 107. It features a treble and bass clef staff. The melody in the treble clef includes lyrics: 'would. ah _____ would. Sweet Car - o -, sweet Car - o-line, -' (measures 103-104), 'Car - o - line,' (measures 105-107). The bass clef staff provides accompaniment. Measure numbers 103, 104, 105, 106, and 107 are indicated above the treble staff. A first ending bracket covers measures 103-104, and a second ending bracket covers measures 105-107.

108 109 110 111 112

_____ sweet Car - o-line! _____

sweet Car - o-line, _____ sweet Car - o - line! _____

rit.

Detailed description: This block contains the third system of the musical score, measures 108 to 112. It features a treble and bass clef staff. The melody in the treble clef includes lyrics: '_____ sweet Car - o-line! _____' (measures 108-109), 'sweet Car - o-line, _____ sweet Car - o - line! _____' (measures 110-112). The bass clef staff provides accompaniment. Measure numbers 108, 109, 110, 111, and 112 are indicated above the treble staff. A 'rit.' (ritardando) marking is placed above measure 110.

Performance Notes

Neil Diamond is one of the best-selling artists in America, with a career spanning five decades. His first success came as a songwriter, with hits such as *I'm a Believer*, written for the **Monkees**. As he gained fame as a writer, Diamond also recorded and performed, eventually landing a hit with *Solitary Man*. He has had 10 No. 1 hits, including *Song Sung Blue*, *You Don't Bring Me Flowers* and *America*. Diamond is said to have written *Sweet Caroline* in one hour, his inspiration having come from a picture of Caroline Kennedy on a magazine cover.

A Mighty Wind is an international-medalist quartet based in Atlanta, Ga., a group known for its widely varied repertoire. The foursome performs regularly on barbershop shows around the country and has competed many times internationally, placing as high as third. Dylan Oxford sang with the lead and bass of A Mighty Wind in an earlier quartet called **Stateline Grocery**. This medalist group sang for a number of years and recorded two albums.

Sing this song joyfully, paying careful attention to balance when the melody switches from lead to bass. If you wish, take an idea from baseball parks and invite your audience to sing along with you on the *bop bop bah* and *so good* lyrics.

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