

Shine on me
My wild Irish Rose
Down our way
Sweet and lovely
Heart of my heart
Honey-little 'Lize
Wait till the sun shines, Nellie
You tell me your dream
Let me call you sweetheart
You're the flower of my heart
 sweet Adeline
Down by the old mill stream
Sweet, sweet roses of morn

SHINE ON ME

Arr. FLOYD CONNETT

Traditional

Oh! Shine on me (in the morn-in') shine on me, Will the light in the
light - house shine on me? (on me) Shine on me (in the eve-nin') shine on
me, I won - der if the light - house will shine on me.

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MY WILD IRISH ROSE

Arr. FLOYD CONNETT

Words and Music by
CHAUNCEY OLCOTT

1 2 3 4 5 6 7

My wild I - rish rose, the sweet - est flow'r that grows,

8 9 10 11 12 13 14

— You may search ev-'ry-where but none can com-pare With my wild I - rish

15 16 17 18 19 20 21 22 23

rose, —
rose, I-rish rose, My wild I - rish rose, — the dear - est flow'r that grows, —
rose, my rose
rose, —

24 25 26 27 28 29

— And some day for my sake she may let me take The - bloom from my

TAG

30 31 32 33 34 35 36

wild I - rish rose, my rose. The bloom from my wild I - rish rose. —
wild I - rish rose.
wild I - rish rose.

DOWN OUR WAY

Arr. FLOYD CONNETT

By AL STEDMAN & FRED HUGHES

1 2 3 4 5 6 7 8 9

Down our way, — both night and day, — You know ev - 'ry-

10 11 12 13 14 15 16

bod - y and they all know you, And e - ven po - lice - men say "how do you do,"

17 18 19 20 21 22 23 24 25

Pals by the score, — and gals ga - lore, — And that old gang of

26 27 28 29 30 31 32 33 34 35 36

mine They sang "sweet Ad - o - line," down our way, — down our way. —

Gee, but I wish that I could wan - der through the fields of clo - ver and the new mown hay, and go strol - ling down a dusty coun - try road amid the beau - tiful flowers that bloom in May, and on Sat - urday night you go a - court - in' with your girly neath a bright and silvery moon, and on the way to church on Sunday morn - ing people say "How do you do?" I'd love to

sit once more and spin a yarn with all the boys down at the corner grocery store, I can al - most see the good luck horse - shoe hangin' up a - bove the village smithy's door. And that old gang of mine, they sang "Sweet Ade - line," How'd you like to come a - long with me and wander Down our Way, Down our Way.

patter lyrics by John (Jiggs) Ward

These patter lyrics can be sung by the lead section while the rest of the chorus (or quartet) sings their written parts softly in the background. Syllables in bold face type represent the beginning of each measure. The melody line follows closely that of the melody line of the chorus

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SWEET AND LOVELY

(THAT'S WHAT YOU ARE TO ME)

Arranged by Mac Huff
Words and Music by NORMAN STARKS

VERSE

1 2 3 4 5
Last night a - lone, on our way home, you turned and

6 7 8 9 10
me, to me: "I love you so, and
me, to me:
me, to me:

11 12 13 14 15 16
I want to know: what do you think a - bout me?"
me, a bout me?"
me?"

CHORUS

17 18 19 20 21 22 23 24
Sweet and love - ly that's what you are to me.
Sweet and love - ly that's what you are to me.

25 26 27 28 29
Su - gar and spice and ev - 'ry - thing nice; You're all a

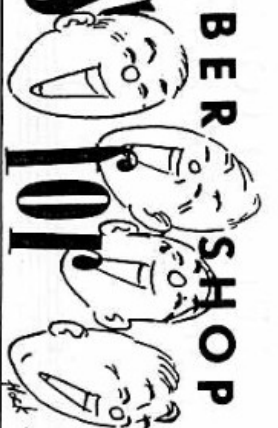
30 31 32 33 34 35 36 37
be - should be.
girl should be. — Soon we'll mar - ry, You'll be my
be - should be.

38 39 40 41 42 43 44
blush - ing bride; — I will smile all the while you're

45 46 47 48 49 50 51
by my side. TAG
by my side. I will smile all the
by my side.
by my side.

52 53 54 55 56
while you're by my side.
by my side.
by my side.

BARBER SHOP
SONGS FOR MEN



NO. 7515

SWEET AND LOVELY

(THAT'S WHAT YOU ARE TO ME)

Words and Music by

NORMAN STARKS

arranged by

MAC HUFF

PRICE

30¢

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA**
INCORPORATED



1979

'MUSIC IS THE WAY TO GROW''

Song #1

THE STORY OF THE ROSE

(Heart Of My Heart)

Words by "ALICE"

Music by ANDREW MACK

CHORUS (*popular version*)

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. I can for -

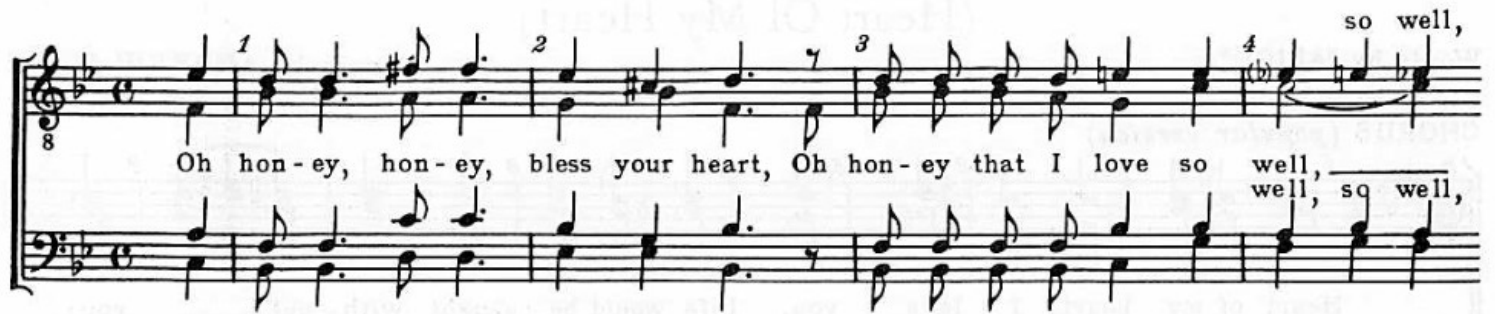
get you nev - er, From you I ne'er can sev - er; Say you'll be

mine for - ev - er: I — love — you. —

HONEY-LITTLE 'LIZE MEDLEY

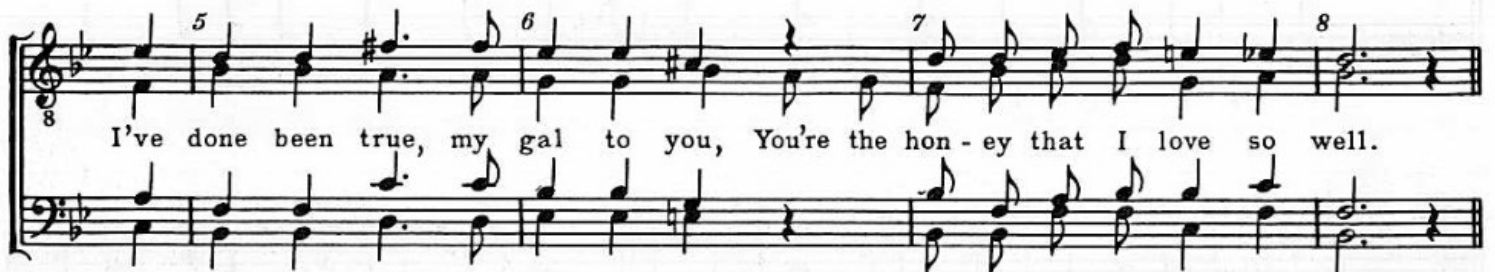
Arr. FLOYD CONNETT

Words and Music to "Honey" by
HARRY FREEMAL
"Little 'Lize" Traditional



1 2 3 4

Oh hon-ey, hon-ey, bless your heart, Oh hon-ey that I love so well, so well,
well, so well,



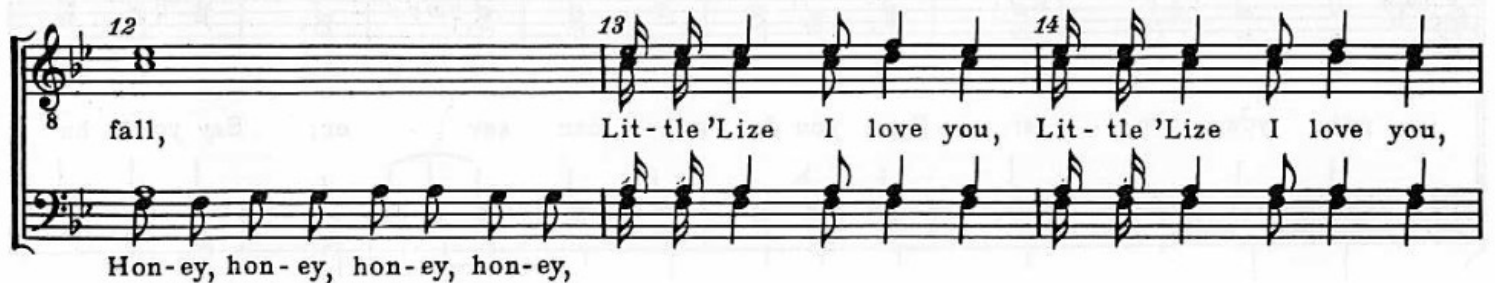
5 6 7 8

I've done been true, my gal to you, You're the hon-ey that I love so well.



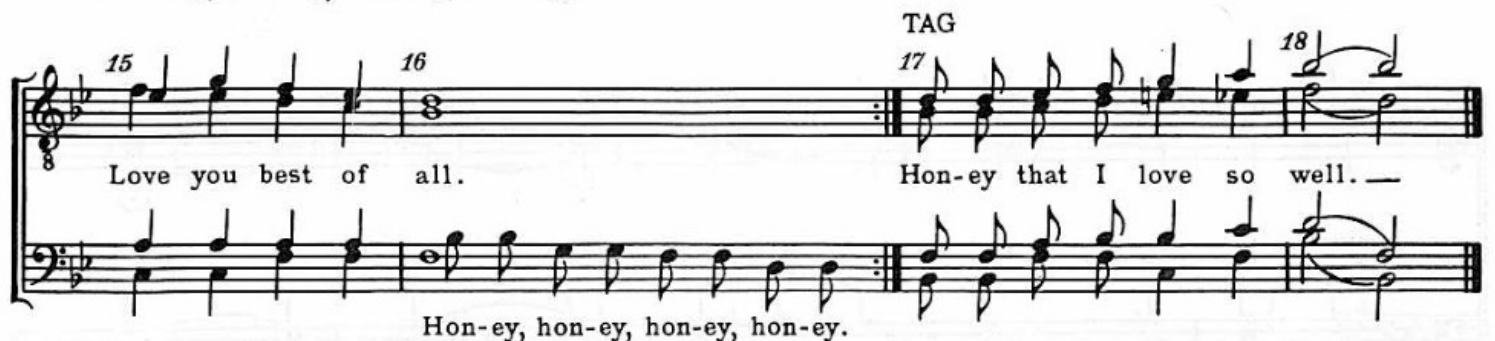
9 10 11

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



12 13 14

fall, Lit-tle 'Lize I love you, Lit-tle 'Lize I love you,
Hon-ey, hon-ey, hon-ey, hon-ey,



15 16 17 18

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

WAIT TILL THE SUN SHINES, NELLIE

By ANDREW B. STERLING and HARRY VON TILZER
Arrangement by S. P. E. B. S. Q. S. A., Inc.

VERSE:

TENOR LEAD

On a Sun - day morn - sat a maid for - lorn. — With her

BARITONE BASS

3 4 5

sweet - heart by her side; Thru the win - dow pane — she looked

6 7 8 8 1

at the rain — "We must stay home, Joe," she cried; There's a

she cried;

9 10 11

pic - nic too, — at the Old Point View, — It's a shame it rained to -

12 13 14

to - day; Then the boy drew near, — kissed a - way each tear, — And she

day;

to - day;

CHORUS:

15 16 17 18

heard him soft - ly say: "Wait till the

19 20 21 22 23 24

sun shines, Nel - lie, When the clouds go drift - ing by,

my hon - ey,

25 26 27 28 29 30

We will be hap - py, Nel - lie, Don't you

Don't you cry:
cry: _____
Down Lov - er's Lane we'll wan - der,
Don't you cry: For we'll go

Sweet - hearts, you and I: _____
Wait till the

sun shines, Nel - lie, Bye and bye: _____

TAG:
"Bye and yes, bye and bye: _____
bye: _____"

NO. 8050 Wait Till The Sun Shines, Nellie
(Revised 4-1-86)

Harmony Heritage Songs

of the

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



Warren Haeger

THE FOUR RENEGADES
Jim Foley Ben Williams

Tom Felgen

Keep America Singing

YOU TELL ME YOUR DREAM

Arr. PHIL EMBURY

Words by RICE & BROW
Music by CHAS. N. DANIEL

1 2 3 4 5 6 7 8

You had a dream, well, I had one too,

Detailed description: This system contains measures 1 through 8. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "You had a dream, well, I had one too,"

9 10 11 12 13 14 15 16

I know mine's best 'cause it was of you;

Detailed description: This system contains measures 9 through 16. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: "I know mine's best 'cause it was of you;"

17 18 19 20 21 22 23 24

Come, sweet - heart, tell me, now is the time,

Detailed description: This system contains measures 17 through 24. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: "Come, sweet - heart, tell me, now is the time,"

25 26 27 28 29 30 31 32

You tell me your dream, I'll tell you mine.

Detailed description: This system contains measures 25 through 32. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: "You tell me your dream, I'll tell you mine."

TAG 33 34 35 36 37 38 39 40

You tell me your dream, I'll tell you mine.

Detailed description: This system contains measures 33 through 40, labeled as the "TAG". The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: "You tell me your dream, I'll tell you mine."

LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON

Music by LEO FRIEDMAN

TENOR LEAD

BARITONE BASS

1 Let me call you "Sweet-heart," I'm in love with

2

3

4

5

6

7 you.

8

9 Let me hear you whisper that you

10

11

12

13 love me too.

14

15

16

17 Keep the love-light glow- ing

18

19

20 in your eyes so

21

22

23 true.

24

25 Let me

26 call you "Sweet-heart," I'm in love with

27

28

29

30

31 you, with you.

32 you, with you.

YOU'RE THE FLOWER OF MY HEART SWEET ADELIN

Words by
RICHARD H. GERARD

Music by
HARRY ARMSTRONG

CHORUS

sweet Ad - e - line, my Ad - e - line.

Sweet Ad - e - line, sweet Ad - e - line, my Ad - e - line, my Ad - e - line, At night, dear

sweet Ad - e - line, my Ad - e - line.

at night, dear heart for you I pine.

heart at night, dear heart for you I pine. In all my

at night, dear heart for you I pine.

In all my dreams your fair face beams;

dreams your fair face beams; You're the

In all my dreams your fair face beams;

In all my dreams your fair face beams;

sweet Ad - e - line.

flow - er of my heart, sweet Ad - e - line. sweet Ad - e - line.

sweet Ad - e - line.

DOWN BY THE OLD MILL STREAM

By TELL TAYLOR

TENOR LEAD

BARITONE BASS

Down by the old mill stream — where I first met you, —
With your eyes of blue, — dressed in ging-ham too. —
It was there that I knew — that you loved me
It was there I knew — that you loved me
It was there that I knew — that you loved me
knew, I knew
Sweet six-teen, vil-lage queen,
true. — You were six-teen, my vil-lage queen, — By the
Sweet six-teen, vil-lage queen,
TAG: By the old mill stream, mill stream.
old — mill — stream, — By the old mill — stream. —
By the old mill stream, mill stream.

The musical score is written for Tenor Lead and Baritone Bass. It consists of 36 measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is primarily in the Tenor Lead part, with the Baritone Bass providing harmonic support. The lyrics are written below the Tenor Lead staff. The score includes a 'TAG' section at the end, which is a short instrumental flourish.

SWEET, SWEET ROSES OF MORN

Arr. FLOYD CONNETT

Traditional

1 2 3 4 5 6

Sweet, sweet ro - ses of morn, You're the i - deal of my

Musical notation for measures 1-6, including treble and bass staves with lyrics.

7 8 9 10 11 12 13

dreams; — My heart's all in a whirl, I could love you for -

Musical notation for measures 7-13, including treble and bass staves with lyrics.

14 15 16 17 18

ev - er, it seems. — Like a fash - ion plate on Broad -

Musical notation for measures 14-18, including treble and bass staves with lyrics.

19 20 21 22 23 24 25 26

way, — You came out with the sun's first gleam; — Sweet, sweet

Musical notation for measures 19-26, including treble and bass staves with lyrics.

SWEET, SWEET ROSES OF MORN

27 28 29 30 31 32

ro - ses of morn, You're the i - deal of my dreams. _____

Detailed description: This block contains musical notation for measures 27 through 32. It features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "ro - ses of morn, You're the i - deal of my dreams. _____". Measure 32 ends with a double bar line.

TAG

33 34 35 36 37

Like a fash - ion plate on Broad - way, _____ You came out with the

Detailed description: This block contains musical notation for measures 33 through 37, labeled as a "TAG". It features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "Like a fash - ion plate on Broad - way, _____ You came out with the". Measure 37 ends with a double bar line.

38 39 40 41 42 43 44

sun's first gleam; _____ Sweet, sweet ro - ses of, ro - ses of

Detailed description: This block contains musical notation for measures 38 through 44. It features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "sun's first gleam; _____ Sweet, sweet ro - ses of, ro - ses of". Measure 44 ends with a double bar line.

45 46 47 48 49 50

morn, _____ You're the i - deal of my dreams. _____

Detailed description: This block contains musical notation for measures 45 through 50. It features a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "morn, _____ You're the i - deal of my dreams. _____". Measure 50 ends with a double bar line.

THE BARBERPOLE CAT PROGRAM

In 1971 International President Ralph Ribble launched an exciting activity known as the "Barberpole Cat Program." Its purpose was to encourage as many Barbershoppers as possible to get involved in quartetting. The goal was not necessarily the formation of registered quartets, although that is great if it happens, but to give more men the opportunity to experience the joy of singing with three other guys.

The Barberpole Cat program has been one of the most consistently successful in the Society's history, and now it is even better! We are proud to introduce to you the new and improved program, featuring 12 of the best barbershop songs of all time. Selected in 1987 by a vote of our members, these numbers are sure to make the Pole Cat the favorite animal of your chapter.

PURPOSES

To encourage more quartet activity at the chapter level.

To provide our members with a number of "like" arrangements so they can participate in and enjoy more quartet fun at inter-chapter, area, district and International functions.

The new Barberpole Cat repertoire consists of 12 songs: