

If We Can't Be the Same Old Sweethearts (Tag)

same old friends
 We'll just be the same old friends — same old friends
 same old friends

As sung by Spotlight,
 2006 Queens of Harmony

Berkeley Square

when a night-in-gale sang in Ber - k'ley Square.

as sung by the Cafederoes

My Buddy

My - bud - dy, bud - dy, Your bud - dy
 bud - dy bud - dy

miss - es you, your bud - dy miss - es

i miss you.
 you. I miss you.
 I miss you.

As sung by Rumors
 1999 Queens of Harmony

Cry

Musical score for the song "Cry". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Cry. I made you cry." with a long note on "cry." that spans across the piano accompaniment. The piano accompaniment consists of a series of chords and single notes in the right hand and a bass line in the left hand.

Brian Beck
Sung by Side Street Ramblers. 1983

Melancholy Baby

Musical score for the song "Melancholy Baby". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Or else I shall be mel-an-chol-y too. mel-an-chol-y too." with a long note on "too." that spans across the piano accompaniment. The piano accompaniment consists of a series of chords and single notes in the right hand and a bass line in the left hand.

Who'll Dry Your Tears

Musical score for the song "Who'll Dry Your Tears". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Who'll dry your tears when I'm gone? Who'll dry your tears when I'm gone?" with a long note on "gone?" that spans across the piano accompaniment. The piano accompaniment consists of a series of chords and single notes in the right hand and a bass line in the left hand.

Each Time I Fall In love

Musical score for the song "Each Time I Fall In love". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "with you. Fall-ing in love o-ver a-gain with you, fool-ish o-ver you. you." with a long note on "you." that spans across the piano accompaniment. The piano accompaniment consists of a series of chords and single notes in the right hand and a bass line in the left hand. There are triplets in the piano accompaniment.

S. K. Grundy
Sung by the Sundowners. 1968

Who'll Take My Place

Who'll take my place when I'm gone, gone, gone.
gone, gone, gone.
gone, gone, gone.

Sung by the Dealer's Choice. 1973

I'll Be Seeing You

I'll be look-ing at the moon, but I'll be see-ing you.
I'll be see-ing you.
look-ing at the moon.

Bobby Gray, Jr., 1976

Last Night Was The End Of The World

My dream is o'er, to live no more. Last night was the
(no more) Last night was the
end of the world.
end, the end of the world.
end of the world.

*Bob Brock
Sung by the Four Ronettes 1967*

Autumn Leaves

fall. _____

When au - tumn leaves be - gin to when au - tumn leaves be - gin to fall. _____

The musical score for 'Autumn Leaves' is written in G minor, 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'When au - tumn leaves be - gin to when au - tumn leaves be - gin to fall. _____'. The piano part consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Renee Craig
Sung by the Cracker Jills, circa 1960

When I Lost You

I lost the glad - ness that turned in - to sad - ness ' when I _____ lost _____

The musical score for 'When I Lost You' is in B-flat major, 3/4 time. The lyrics are: 'I lost the glad - ness that turned in - to sad - ness ' when I _____ lost _____'. The score includes a vocal line and piano accompaniment. The piano part features a walking bass line and a treble line with chords and melodic lines.

you. _____

you. _____ when I _____ lost _____ lost you. _____

This block continues the musical score for 'When I Lost You'. It shows the vocal line and piano accompaniment for the second line of lyrics: 'you. _____', 'you. _____ when I _____ lost _____ lost you. _____'. The piano part continues with its characteristic walking bass and chordal accompaniment.

Nancy Bergman, 1992

Love Letters Straight From Your Heart

heart. _____ from your heart. _____

Love let - ters straight from your heart. _____ love - ly let - ters from your heart. _____

love let - ters straight from your heart. _____ your heart. _____

heart. _____

The musical score for 'Love Letters Straight From Your Heart' is in D major, 4/4 time. The lyrics are: 'heart. _____ from your heart. _____', 'Love let - ters straight from your heart. _____ love - ly let - ters from your heart. _____', 'love let - ters straight from your heart. _____ your heart. _____', and 'heart. _____'. The score includes a vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and a treble line with chords and melodic lines.

Fred King

LOVE LETTERS

As the tears start to fall, each old flame I re - call - in those
old love let ters of mine (Old love let - ters of mine.)

The musical score for "Love Letters" is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of piano accompaniment. The first system features a melody in the right hand and a bass line in the left hand, with lyrics "As the tears start to fall, each old flame I re - call - in those". The second system continues the melody and bass line, with lyrics "old love let ters of mine (Old love let - ters of mine.)". A triplet of eighth notes is marked with a "3" above and below the notes in the bass line.

A NIGHTENGALE SANG IN BERKLEY SQUARE

When a Night - en - gale sang in Berk - ley square

The musical score for "A Nightingale Sang in Berkley Square" is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of piano accompaniment. The first system features a melody in the right hand and a bass line in the left hand, with lyrics "When a Night - en - gale sang in Berk - ley square". The second system continues the melody and bass line, with lyrics "When a Night - en - gale sang in Berk - ley square". The score includes various musical notations such as rests, eighth notes, and chords.

The Pittsburghers' famed king heart tag

Many great chord progressions from the past still linger on today—let's preserve these pieces of "ear candy" and seek them out for a little dessert when needed. This famous tag comes from the Pittsburghers (1948 champion), one of the first quartets to perform written arrangements, key changes and choreographed gestures in competition. A few words about this tag from Val Hicks, one of the best composers, arrangers and historians our Society has ever had.

The arrangement can be traced back to the late 1940s and the great international quartet champion the Pittsburghers. Of the 33 chordal possibilities, 20 of them are either barbershop sevenths or other chords that contain the magic "tritone" interval. (An augmented 4th or diminished 5th between two voices.) Joe has added optional notes in measure 2 from what he has heard from woodshedded versions.

In addition, there is a "rose chord progression" on "That's the curse." This stems from the opening line of "Goodbye Rose."

The last two measures contain what Dave Stevens used to call the "king heart" tag because the old timers who followed the Pittsburghers would belt "ach-[big breath]-ing heart," which sounded like "a king heart." (Don't use that "rectangle" in contests!) Stand flat-footed and belt it and milk the chords for all they're worth. (Yes, and breathe after it!)

This tag is preceded by the last phrase of the verse. The last four measures in the tag are a shortened version of six original measures to allow for space to fit this page. If you want to know more about them and hear some creative arrangements, purchase the remastered Pittsburghers CD recording, stock #2850 or cassette #2849 from Harmony Marketplace. ☞

THE CURSE OF AN ACHING HEART

Words by HENRY TINK

(1913)

Music by AL PIANTADOSI

1 *freely* 2 3 4 5 6

Tenor Lead

I gam- bled in the game of love. I played my heart and

Bari Bass

7 8 9 10 11

lost. And though you're not true, may God bless

lost, my heart and lost.

12 13 14 15 16 17 18 19 20

you. That's the curse of an ach- ing heart.

Thanks to the 1948 champs, Pittsburghers

SLEEPYTIME TAG

for female voices

Tenor Lead

When it's sleep - y - time down south.

Bari Bass

SLEEPYTIME TAG

for male voices

Tenor Lead

When it's sleep - y - time down south.

Bari Bass

Friends

long. it's not too long
That a life-time's not too long. not too long.
long. it's not too long

The musical score for 'Friends' is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics placed below the notes. The lyrics are: 'long. it's not too long', 'That a life-time's not too long. not too long.', and 'long. it's not too long'.

friends. to live as friends.
long to live as friends. to live as friends.
friends.

The musical score continues with the same melody and key signature. The lyrics are: 'friends. to live as friends.', 'long to live as friends. to live as friends.', and 'friends.'.

David Wright, 1987
Sung by Ambiance

Darkness On The Delta

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

The musical score for 'Darkness On The Delta' is written in treble and bass clefs with a key signature of one flat (Bb) and a 4/4 time signature. The melody is more complex, featuring a mix of eighth and sixteenth notes. The lyrics are: 'Oh, let me lin-ger in the shel-ter of the night.'.

Sung by the Blue Grass Student Union, 1978

108. Happy Trails To You

'til we meet
Hap-py trails to you 'til we meet 'til we meet a - gain.
'til we meet a - gain, 'til we meet a - gain.

The musical score for 'Happy Trails To You' is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics placed below the notes. The lyrics are: ''til we meet', 'Hap-py trails to you 'til we meet 'til we meet a - gain.', and ''til we meet a - gain, 'til we meet a - gain.'.