



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

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WORDS & MUSIC

*Les Applegate*

*Joe Goodwin and*

*George W. Meyer*

ARRANGEMENT

*SPEBSQSA*

# CONEY ISLAND BABY/ WE ALL FALL Medley

STOCK NO. 8601

## CONEY ISLAND BABY by LES APPLGATE

Tenor Lead

Oh, good-bye, my Con-ey Is-land Ba-by, fare-well, my own true

Bari Bass

4 true love.

love. I'm gon-na go a-way and leave you, Nev-er to see you an-y,

5 6 7

8 true love.

true love, my hon-ey.

8

I'm gon-na sail up-on that fer-ry boat,

9 10

ne-ver gon-na see you an-y,

## Coney Island/We All Fall Medley

(2nd time ritard) ----- (2nd time freely) -----

11 12 13 14 so long for-ev-er.

nev - er to re-turn a - gain, a - gain, re-turn a-gain. So good - bye, fare-well

Bm

*a tempo* To Coda ⊕

15 16

Good - bye, my Con - ey Isle, good - bye, my Con - ey Isle,

bm, de - hi, de -

**WE ALL FALL**

by JOE GOODWIN and GEORGE W. MEYER

17 18 19

good-bye, my Con - ey Is - land, We all fall for some girl that dress-es neat,

ho, some girl some

20 21 22

some girl that's got big feet, we meet her on the street. Then we'll join the

girl we meet ar -

23 ar - my of mar-ried boobs, 24 to the al - tar, 25

my just like lead - ing lambs to slaugh-ter.

26 When it's o - ver, 27 oh boy, we get it good, 28 bach-'lor days we then re - call. 29 re - call, we then re-call.

oh boy,

*ritard*

30 Rich man, poor man, beg-gar man, thief, 31 doc-tor, law-yer, mer-chant, chief, 32 we all are bound for,

*slower* **D.S. al Coda**

**Coda** 33 good-bye, my Con - ey Is - land Babe. 34 35 36

ho, Bye, my Con-ey Is-land Babe.

## *Performance Notes*

Joe Goodwin (1889-1943) and George Meyer (1884-1959) collaborated in writing the song "*We All Fall*" in 1911. Goodwin also wrote "*Baby Shoes*;" "*Gee, But I Hate To Go Home Alone*;" "*I'm Knee Deep In Daises*;" "*When You're Smiling*;" and "*Everywhere You Go*." Meyer gave us "*When You're A Long, Long Way From Home*;" "*My Mother's Rosary*;" "*Where Did Robinson Crusoe Go With Friday On Saturday Night?*;" "*For Me and My Gal*;" "*Mandy, Make Up Your Mind*;" and many others. These songs are known by few, if any, young people, but they have been popular with other generations for many years, Barbershoppers in particular.

Les Applegate was born in 1889, but we have no recording of his death. He is most noted for writing "*Coney Island Baby*." Applegate was a professional entertainer in vaudeville, minstrel, burlesque shows, and radio and movies. He sang bass in a number of quartets, developing and coaching many others, and all this long before SPEBSQSA was formed..

In the November, 1945 issue of the Society's official magazine, THE HARMONIZER, we found a letter from Les quoted: "I swell with pride when I come to 'Coney Island Baby.' It was not unusual back in tabloid show days to frame a song to fit a certain situation in a play, not originally written by the author. Sometimes a tune was 'framed up' overnight to feature a certain character doing a lead part and tried out the next day in the show.

"Such a situation arose in Muncie [Indiana] in 1924, when we were doing a condensed version of the musical comedy '**No, No, Nanette.**' The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it. Nanette, being a swell baby—on a beach—and the only beach we knew of being Coney Island, I put them together and the result was 'Goodbye, My Coney Island Baby.' When it was rehearsed and revamped a bit it made a very appropriate number. In later years I used the song with numerous quartets at a faster tempo and for comedy effects."

What Applegate doesn't tell us is that "*We All Fall*" is another song that had been written by Goodman and Meyer back in 1911. He had "borrowed" it and used it in his medley. We don't know if permission was granted or not for incorporating "*We All Fall*," but this medley has become one of the most popular barbershop song-arrangements ever.

It is suggested that the performers keep the tempo the first time through. On the repeat, be sure to slow measures 11 and 12 and sing measures 13 and 14 free style. Go back to tempo with the bass pickup in measure 14. The most important thing: have lots of fun singing it. Audiences love it too.