



# HARMONY EXPLOSION

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

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### WORDS & MUSIC

Frank C. Slay Jr.

Rob Crewe

### ARRANGEMENT

Tom Gentry

# SILHOUETTES

STOCK NO. 8630

Musical score for Tenor Lead and Bari Bass parts of "Silhouettes". The score is in 12/8 time and consists of three systems of staves. The first system (measures 1-2) shows the Tenor Lead part with a whole rest and the Bari Bass part with a rhythmic pattern of eighth notes. The second system (measures 3-4) shows the Tenor Lead part with a whole note and the Bari Bass part with a rhythmic pattern. The third system (measures 5-6) shows the Tenor Lead part with a whole note and the Bari Bass part with a rhythmic pattern. The lyrics are: "Dm dm dm dm dm dm dm dm bow bow", "Doo doo doo doo.", and "Took a walk and passed your house late last".

Tenor Lead

Bari Bass

1 2

Dm dm dm dm dm dm dm dm bow bow

3 4

Doo doo doo doo.

dm dm dm dm dm dm dm dm bow bow

5 6

Took a walk and passed your house late last

dm dm dm dm dm dm dm dm bow bow

Silhouettes

7. night. All the shades were pulled and drawn 'way down  
8. dm dm dm dm dm dm dm dm bow bow

9. tight. From with - in a dim light cast two sil - hou - ettes on the  
10. dm dm dm dm dm dm dm dm bow bow

11. shade. Oh, what a love - ly cou - ple they made.  
12. dm Dm dm

13. Put his arms a - round your waist, held you  
14. dm dm dm dm dm dm dm dm dang dang

15 16

tight. Kiss - es I could al - most taste in the

dm dm dm dm dm dm dm dm dang dang

Detailed description: This system contains measures 15 and 16. The music is in G major (one sharp) and 4/4 time. The vocal line starts on a whole note G4 in measure 15, followed by quarter notes A4, B4, and C5. In measure 16, it continues with quarter notes D5, E5, and F5. The piano accompaniment features a steady eighth-note bass line. Chord symbols 'dm' are placed below the bass line for measures 15 and 16, with 'dang' at the end of each measure.

17 18

night. Won - dered why I'm not the guy whose sil - hou - ette's on the

dm dm dm dm dm dm dm dm dang dang

Detailed description: This system contains measures 17 and 18. The vocal line starts on a whole note G4 in measure 17, followed by quarter notes A4, B4, and C5. In measure 18, it continues with quarter notes D5, E5, and F5. The piano accompaniment features a steady eighth-note bass line. Chord symbols 'dm' are placed below the bass line for measures 17 and 18, with 'dang' at the end of each measure.

19 20

shade. I could - n't hide the tears in my eyes.

dm

Detailed description: This system contains measures 19 and 20. The vocal line starts on a whole note G4 in measure 19, followed by quarter notes A4, B4, and C5. In measure 20, it continues with quarter notes D5, E5, and F5. The piano accompaniment features a steady eighth-note bass line. A chord symbol 'dm' is placed below the bass line at the beginning of measure 19.

21 22

Sil - hou - ette, sil - hou - ette, sil - hou - ette, sil - hou - ette, sil - hou - ette, sil - hou - ette, ah oh.

Detailed description: This system contains measures 21 and 22. The vocal line starts on a whole note G4 in measure 21, followed by quarter notes A4, B4, and C5. In measure 22, it continues with quarter notes D5, E5, and F5. The piano accompaniment features a steady eighth-note bass line.

Silhouettes

23 24

Sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, ah oh.

25 26

Lost con - trol and rang your bell. I was

Dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dip dip

27 28

sore. "Let me in, or else I'll beat down your

dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dip dip

29 30

door!" When two stran - gers who had been two sil - hou - ettes on the

dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dm \_\_\_\_\_ dm dm dip dip

31 shade said to my shock, — "You're on the — wrong block."

32

dm

33 Rushed down to your house with wings on my

34

Woh — woh woh woh — woh woh woh — woh woh wow wow

35 feet. Loved you like I've nev - er loved you, my

36

woh — woh woh woh — woh woh woh — woh woh wow wow

37 sweet. Vowed that you and I would be two sil-hou-ettes on the

38

woh — woh woh woh — woh woh woh — woh woh wow wow

*Silhouettes*

39 shade. all of our days, 40 two sil - hou - ettes on the shade.

woh



41 Sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, 42 sil-hou-ette, sil-hou-ette, ah oh.

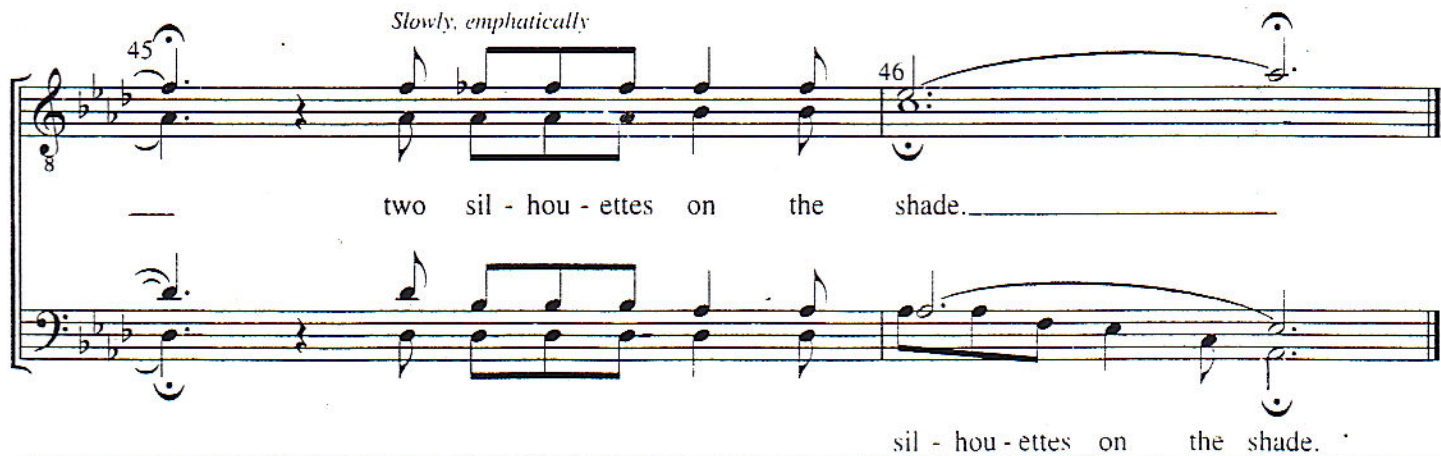


43 Sil-hou-ette, sil-hou-ette, sil-hou-ette, sil-hou-ette, 44 sil-hou-ette, sil-hou-ette, ah oh.



*Slowly, emphatically*

45 two sil - hou - ettes on the shade. 46 sil - hou - ettes on the shade.



**Performance Notes**

Written by Frank C. Slay Jr. and Bob Crewe, this song was popularized by and became a gold gingle for **The Rays** in 1957. In that same year a cover recording of it charted at #10 for **The Diamonds**. The song was revived in 1965 by **Herman's Hermits**. Of the two writers, Crewe is the better known. You may remember his "Big Girls Don't Cry" and "Can't Take My Eyes Off You."

Arranger Tom Gentry has given us another one of his singable, wonderful arrangements that will provide you and your audiences a memorable glance back into the '50s and '60s. A steady tempo until the final two measures would be a good plan.

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