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The Barbershop Harmony Society

MILLS BROTHERS MEDLEY

Words and Music by HOAGY CARMICHAEL
and SIDNEY ARODIN

Arrangement by ED WAESCHE

LAZY RIVER

Intro

1 Blue skies up a - bove, why 2 ev - 'ry one's in love.

3 Up a la - zy riv - er, how 4 hap - py you can be, oh,

5 up a la - zy riv - er with me. 6 Whoa, oh, oh,

Chorus

7 8

Up a la - zy riv - er by the old mill run, that

bass melody

Detailed description: This system contains measures 7 and 8 of the chorus. Measure 7 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a simple, blocky style. The bass line is also written in a simple, blocky style. The lyrics are 'Up a la - zy riv - er by the old mill run, that'. Measure 8 continues the melody and bass line. There are 'x' marks above the notes for 'zy', 'riv', and 'mill'.

9 10

la - zy, la - zy ri - ver in the noon day sun.

Detailed description: This system contains measures 9 and 10 of the chorus. Measure 9 continues the melody and bass line. The lyrics are 'la - zy, la - zy ri - ver in the noon day sun.'. Measure 10 continues the melody and bass line. There are 'x' marks above the notes for 'zy', 'zy', and 'ri'.

11 12

Ling - er in the shade of a kind old tree.

Detailed description: This system contains measures 11 and 12 of the chorus. Measure 11 continues the melody and bass line. The lyrics are 'Ling - er in the shade of a kind old tree.'. Measure 12 continues the melody and bass line. There are 'x' marks above the notes for 'er' and 'in'.

13 14

Throw a - way your trou - bles, dream a dream with me. — Go

Detailed description: This system contains measures 13 and 14 of the chorus. Measure 13 continues the melody and bass line. The lyrics are 'Throw a - way your trou - bles, dream a dream with me. — Go'. Measure 14 continues the melody and bass line. There are 'x' marks above the notes for 'a', 'way', 'trou', 'bles', 'dream', and 'a'.

15 up a la - zy riv - er where the rob - in's song a -

16

17 wakes a bright new morn - ing, we can loaf a - long. With

18

19 blueskies up a - bove, — ev - 'ry one's in love. Up — a la - zy

20 way up

21 way up

22 riv - er — with doo doo doo doo doo doo doo, with me. —

23

24 Where I can

Where I can

PAPER DOLL (1915)

Words and Music by J.S. BLACK

25 buy a pa - per doll that I can call my own, a

26

27 doll that oth - er fel - lows can not steal. And when those

28

29 flir - ty, flir - ty guys with their flir - ty, flir - ty eyes will

30

31 have to flirt with dol - lies that are real. When

32

33 I come home at night she will be wait - ing. She'll
wait - ing

35 be the tru - est doll in all the world. I'd
36

37 rath - er have a pa - per doll to call my own than have a
38

39 live, real - live girl.
fick - le mind - ed real - live live, girl. So,
40 real - live girl.

GLOW WORM (1902)Words and Music by L. C. ROBINSON
and P. LINCKE

lively

41 42 43 44

glow lit - tle glow worm, glim-mer. Shine lit - tle glow worm, glim-mer.

45 46 47 48

Lead us, lest too far we wan - der, love's sweet voice is call - ing yon - der.

49 50 51 52

lit - tle glow worm, glim-mer, glim-mer. Shine lit - tle glow worm, glim-mer, glim-mer.

Shine—

freely rit.

53 54 55 56

Light the path, be - low, a - bove! And lead us on to love. Cab

CAB DRIVER

Words and Music by C. PARKS

57 *slowly* driv - er — 58 59 doo doo be doo —

driv - er, — drive by Mar - y's — place. —

60 doo doo be doo 61 62 doo doo be doo —

(doo doo be doo) I just want a chance — to see her face. —

63 doo doo be doo — 64 doo doo be doo — 65

(doo doo be doo) Don't stop the

66 x x x x doo doo be doo — doo doo be doo

me - ter, let it race. — Cab

doo doo be doo — doo doo be doo

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69 dri - ver 70 x x 71 doo doo be doo

dri - ver, drive by Mar - y's place.

driv - er doo doo be doo

72 doo be doo 73 74 75

Cab driv - er, once more round the block.

doo be doo

76 77 78 79

Nev - er mind the tick - in' of the clock.

80 81 82 x x x x x 83

And don't stop the me - ter, let it race.

84 Cab driv-er, drive by Mar-y's place. My, my! I'm

OPUS ONE

Words and Music by SY OLIVER

89 doo wah rack-in' my brain to think of a name to give to this tune so

92 doo wah Per-ry can croon and may-be ol' Bing will give it a fling and

95 doo doo doo wah doo doo wah that will start ev - 'ry one hum-ming the thing. The mel-o-dy's dumb, re -

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98 doo doo wah— 99 doo doo wah— 100 doo doo wah—

peats and re-peats,— and if you can't swing— it's got a good beat,— and

101 doo doo doo doo doo doo doo doo

that's the main thing— to make it com-plete,— so ev-'ry one's swing - in' to

104 day.— So they call it 105 O - pus One,— 106 it's not for Sam-my Kaye,—

day.—

107 hey! hey! 108 hey! hey! 109 It's O - pus One,— it's

hey! hey! hey! hey!

110 111 112

got to swing and sway, ——— ba - by. ——— And

This system contains measures 110, 111, and 112. The melody is in treble clef with a key signature of one sharp (F#). Measure 110 starts with a treble clef and a common time signature 'C'. The bass line is in bass clef. Measure 111 features a whole note chord with a fermata. Measure 112 continues the melody and bass line.

113 114 115

Mis - ter Les Brown ——— can make it re-nown; ——— and Ray An - tho - ny ——— can

This system contains measures 113, 114, and 115. The melody continues in treble clef. Measure 113 has a repeat sign. Measure 114 has a repeat sign. Measure 115 continues the melody and bass line.

116 117 118

rock it for me. ——— There's nev - er a doubt, ——— you can knock your - self out, ——— when -

This system contains measures 116, 117, and 118. The melody continues in treble clef. Measure 116 has a repeat sign. Measure 117 has a repeat sign. Measure 118 continues the melody and bass line.

119 120 121

ev - er you hear ——— O - pus One more time! ——— And, ol' Les Brown ——— can

This system contains measures 119, 120, and 121. The melody continues in treble clef. Measure 119 has a repeat sign. Measure 120 has a repeat sign. Measure 121 continues the melody and bass line.

Mills Brothers Medley

tenuto

122 123 124

make it re-nown;— Ray An-tho-ny— can rock it for me.— There's

This system contains measures 122, 123, and 124. The music is in 8/8 time, featuring a steady eighth-note accompaniment in the bass and a melody in the treble. Measure 122 starts with a treble clef and a key signature of three flats. Measure 123 has a key signature change to two flats. Measure 124 continues in two flats. The lyrics are: 'make it re-nown;— Ray An-tho-ny— can rock it for me.— There's'.

125 126 127

nev - er a doubt,— it - 'll knock you out— when - ev - er you hear -

This system contains measures 125, 126, and 127. The music continues with the same accompaniment. Measure 125 has a key signature change to one flat. Measure 126 has a key signature change to two flats. Measure 127 has a key signature change to three flats. The lyrics are: 'nev - er a doubt,— it - 'll knock you out— when - ev - er you hear -'.

128 129 130

rit.
one— time! *stomp*

O - pus Num - ber One, one more time!— And those

This system contains measures 128, 129, and 130. Measure 128 has a key signature change to two flats. Measure 129 has a key signature change to one flat. Measure 130 has a key signature change to two flats. The lyrics are: 'O - pus Num - ber One, one more time!— And those'. Above measure 129 is the instruction '*rit.* one—'. Above measure 130 is the instruction 'time!'. Above measure 130 is the instruction '*stomp*'.

131 132 133 134

rit.
sang!—

songs that the Mills Broth-ers sang, and sang, and sang!

This system contains measures 131, 132, 133, and 134. Measure 131 has a key signature change to one flat. Measure 132 has a key signature change to two flats. Measure 133 has a key signature change to three flats. Measure 134 has a key signature change to two flats. The lyrics are: 'songs that the Mills Broth-ers sang, and sang, and sang!'. Above measure 133 is the instruction '*rit.* sang!—'. Above measure 134 is a fermata symbol.