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The Barbershop Harmony Society

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NO MORE SORROW

as sung by The Gas House Gang

Words and Music TRADITIONAL

Arrangement by SHELTON KILBY III

Chorus 1

Tenor Lead

Bari Bass

8

1

No more sor - row,

Hal - le - lu - jah! There'll be there'll be

2

3

no to - mor - row, no more cry - in',

there'll be there'll be

4

5

no more dy - in', bid fare - well — to my

when I

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ev - 'ry care. Wipe, wipe-a my weep - in' eyes.

I'm going to Hal - le - lu - jah! There'll be

eyes. Verse 1 I had a lov - ing fa - ther, who has

gone on be - fore. I prom - ised him I'd

meet him when they ring, ring - a them bells in - a heav-en I

Gon-na ring - a them

16 know. 17 ding - dong bells way up in

18 glo - ry. Gon-na ring - a them 19 ding - dong bells in - a heav-en I

glo - ry, ding - dong.

Gon-na ring - a them

20 know. 21 ding - dong bells way up in

22 glo-ry, ding, ding - a-dong bells in - a heav-en I know. 23 24

Hal - le-lu-jah! There'll be

Chorus 2

25 26 27

No more sor - row, no to - mor - row, no more cry - in',

there'll be there'll be there'll be

28 29 30

no more dy - in', bid fare - well to my ev - 'ry care.

when I I'm going to

31 32 33

wipe, wipe - a my weep - in' eyes. I had a lov - ing

eyes. eyes. oo

34 35 36

moth - er, who has gone on be - fore. I

oo

37 38 39

prom - ised her I'd meet her when they ring, ring - a them bells in - a heaven I

oo

Gon - na ring - a them

40 41

know. ding - dong bells way up in

glo - ry. Gon - na ring - a them

42 43

glo - ry. ding - dong bells in - a heav-en I

glo - ry, ding - dong.

Gon - na ring - a them

44 45

know. ding - dong bells way up in

know. Gon - na ring - a them

46 47 48

glo-ry, — ding, ding - a dong bells in - a heav-en I know.

Hal - le-lu-jah! There'll be

Detailed description: This block contains the musical notation for measures 46, 47, and 48. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure 46 starts with a treble clef and a key signature of one flat. Measure 47 continues the melody. Measure 48 ends with a double bar line. The lyrics are 'glo-ry, — ding, ding - a dong bells in - a heav-en I know.' and 'Hal - le-lu-jah! There'll be'.

Chorus 3

49 50 51

No more sor - row, no to - mor - row, no more cry - in',

there'll be there'll be there'll be

Detailed description: This block contains the musical notation for measures 49, 50, and 51 of Chorus 3. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure 49 starts with a treble clef and a key signature of one flat. Measure 50 continues the melody. Measure 51 ends with a double bar line. The lyrics are 'No more sor - row, no to - mor - row, no more cry - in', and 'there'll be there'll be there'll be'.

52 53 54

no more dy - in', bid fare - well to my ev - 'ry care.

when I I'm going to

Detailed description: This block contains the musical notation for measures 52, 53, and 54 of Chorus 3. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure 52 starts with a treble clef and a key signature of one flat. Measure 53 continues the melody. Measure 54 ends with a double bar line. The lyrics are 'no more dy - in', bid fare - well to my ev - 'ry care.' and 'when I I'm going to'.

55 56

Wipe, wipe - a my weep - in' eyes.

Hal - le - lu - jah! There'll be

Detailed description: This block contains the musical notation for measures 55 and 56 of Chorus 3. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure 55 starts with a treble clef and a key signature of one flat. Measure 56 ends with a double bar line. The lyrics are 'Wipe, wipe - a my weep - in' eyes.' and 'Hal - le - lu - jah! There'll be'.

Chorus 4

57 No more sor - row, no, no to - mor - row, no,

58 No more sor - row, no to - mor - row,

No more sor - row, no more

no more sor - row, there'll be no to - mor - row, there'll be

59 no more cry - in', no, no more dy - in' when I

60 no more cry - in', no more when I

no more cry - in', there'll be no more dy - in' when I

61 bid fare - well to my ev - 'ry care.

62 ev - 'ry care. I'm going to

63 Wipe, wipe - a my weep - in' eyes.

64a Hal - le - lu - jah! There'll be

The musical score is written for a four-part barbershop quartet. It consists of two systems of staves. The first system shows measures 64b and 65. The lyrics are: "eyes. Wipe, wipe - a my weep - in'". The second system shows measures 66, 67, and 68. The lyrics are: "eyes!". The score includes various musical notations such as notes, rests, and accidentals. Handwritten annotations in blue ink are present, including chord symbols (D, G, Bb, F, Ab, Bb) and note corrections (e.g., Bb to B, D to Bb, A to Ab).

Performance Notes

Gospel music is written to express either a personal, spiritual or a communal belief regarding Christian life. It is composed and written for many purposes, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment product for the marketplace.

Gospel music is particularly well-suited to the barbershop style. The **Barbershop Harmony Society** has published a number of gospel and spiritual songs in the past, including *Daddy Sang Bass*, *I'll Fly Away*, *Swing Down Chariot*, *This Little Light of Mine*, *There's a Meetin' Here Tonight* and many others.

Arranger Shelton Kilby is a pianist, arranger, composer, lecturer and ordained minister. Born in Washington D.C., Kilby studied at Howard University and Columbia Union College. He originally arranged this song for the **Breath of Life** gospel quartet.

The Gas House Gang, 1993 international quartet champion of the Barbershop Harmony Society, recorded *No More Sorrow* on their CD *A Little Night Music*. It's an up tempo, joyful song which, although rangy for tenors, should be great fun to sing. In a chorus performance the two solos may be shared by two singers or may feature a single lead voice. The various rhythms in Chorus 4 are a bit challenging and should be rehearsed separately until each part is solid.

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