



published by
The Barbershop Harmony Society
110 - Seventh Avenue North, Nashville, TN 37203 | www.harmonymarketplace.com | 800-876-SING

GOOD OLD ACAPPELLA

Words and Music by LES CARTER & SUSAN CARTER

Arrangement by DAVID WRIGHT

Intro

Tenor Lead

Bari Bass

1 2 3

Pum puh puh pum pum puh pum puh pum pum— pum— puh pum puh pum puh

4 5 6 7

pum pum— puh puh pum puh pum puh pum pum— puh pum pip pah dip pah

8 9 10

Shoo bee doo wop ba bop bop—

doo pum puh puh pum pum puh pum puh pum pum— pum— puh

Copyright © 1972 by Max Hound Music

Used By Permission. Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
International Copyright Secured. All Rights Reserved.

Good Old Acappella

[illegible]

Verse 1

23 Hoo hoo— hoo— There's a light that's from my win -

24

25 Oo—

Puh pum puh puh pum pum puh pum puh

26 - dow, and it shines— down on the street. There's some

27

28 hoo—

pum pum puh pum— puh pum puh pum puh pum pum— pum puh

29 guys stand - in' on the cor - ner mak - in' some good ol' har - mo - ny.—

30

31

pum puh pum puh pum pum— puh pum

32 Hoo—

Now this light that's from my win - dow sets the stage for the

33

34

Hoo—

Yeah, pum pum pum— bah— ba dah ba

Good Old Acappella

35 street - cor - ner sym - pho - ny. 36 hoo Let it shine, 37 ah let 'em sing -

dum pum pum oh, a - let 'em laugh, a - let 'em sing,

38 and make that 39 good ol' 40 har - mo - ny. Chorus 1 They're sing - in'

41 Oh, 42 soul to soul, oh, 43 soul to soul, oh, 44 soul, sing - in' it soul to soul, and oh, sing - in' it

44 broth - er to broth - er, ah, a cap - pel - la 45 a cap - pel - la 46 a cap - pel - la

broth - er to broth - er, yeah, lov - in' that a cap - pel - la

47 ^x ^x ^x ^x ^x 48 Oh, 49

sounds good to me! ——— Soul to soul, ———

Oh,

I'm a - sing-in' it soul, sing - in' it

50 soul to soul, oh, 51 broth - er to broth - er, 52

broth - er to broth - ther, ———

soul to soul, oh, broth - er to broth - er,

soul to soul, — and, oh, sing - in' it broth - er to broth - er,

53 ah, that a cap - pel - la 54 55

a cap - pel - la ——— sounds good to me! —

ah, that a cap - pel - la

yeah, lov - in' that

56 Verse 2 57 Shoo bee doo wop ——— ba

There's a sound ——— in the neigh - bor - hood, —

Shoo bee doo wop ——— ba

Yeah, pum puh pum puh

Good Old Acappella

58 bop bop— shoo bee doo wop— shoo bee doo wop—
 and it's sound - in' might - y good. There's some

bop bop— shoo bee doo wop— shoo bee doo wop—
 pum pum—pum— puh pum puh pum puh pum pum— puh puh

61 shoo bee doo wop— ba bop bop— 62 shoo bee doo wop— ba bop bop— 63
 guys stand-in' un - der the light, and they're sing-in' a-gain— to-night,—

shoo bee doo wop— ba bop bop—
 pum puhpum puh pum pum— puh pum

64 hoo— shoo bee doo wop— ba bop ba bop 65 hoo— shoo bee doo wop— ba bop ba bop 66
 sing-in' that sweet ol' a cap - pel - la, a sound that

hoo— shoo bee doo wop— ba bop ba bop
 yeah, pum pum pum— ba— ba dah ba

67 shoo bee doo wop— shoo bee doo wop— bop shoo bee doo wop— ba
 sounds so dog-gone sweet! Let 'em sing! Let 'em dance—

shoo bee doo wop— shoo bee doo wop— bop shoo bee doo wop— ba
 dum pum pum oh, a-let 'em sing, a - let 'em dance,—

Good Old Acappella

7

Chorus 2

70 bop ba bop 71 72 73 Oh,

and make that good ol' har-mo-ny! They're sing-in' soul to soul,

bop ba dop Oh,

make that stomach slug sound "hug" Soul, sing - in' it

soul to soul, oh, broth-er to broth - er,

74 75 76

soul to soul, oh, broth - er to broth - er,

soul to soul, and oh, sing - in' it broth-er to broth - er,

ah,

77 a cap-pel - la 78 x x x x x 79 x x x x

a cap-pel - la sounds good to me!—

ah,

yeah, lov - in' that a cap-pel - la

Oh,

80 x 81 82

Soul to soul,

Oh,

soul to soul,

Hear the good ol' soul, sing - in' it soul to soul, and

Good Old Acappella

oh, 83 broth-er to broth - er, ah, 85 that

broth-er to broth - er, a cap-pel - la

oh, 84 broth-er to broth - er, ah, that

oh, sing - in' it broth-er to broth - er, yeah, lov - in' that

a cap-pel - la 86 87 88 Verse 3

sounds good to me! *p* Now be-fore I

a cap-pel - la

89 90 91

turn out the light, say good - bye to an - oth - er night,

92 93 94

'fore I rest my wea - ry head on my

Good Old Acappella

9

95 warm
warm and wait - ing bed, I'm gon-na get on my knees and pray,
96
97
I'll

98
— tell the Lord to give me just a - one more day. Oh, Lord,
99
100

101
— hear my plea, this mu - sic means so much to me!
102 x
103

Chorus 3

104 Sing - in' soul,
An' I'm a - sing - in' soul to soul,
105
106 soul to soul,
Sing - in' soul,
Yeah, soul, sing - in' it soul to soul, and

Good Old Acappella

oh, 107
broth-er to broth - er, ah 108 109
a cap-pel - la—
oh, broth-er to broth - er, ah
oh, sing - in' it broth-er to broth - er, yeah, lov - in' that
a cap-pel - la
x x x x x
110 111 112 x
sounds good to me!—
a cap-pel - la
a cap-pel - la Hear the good ol'
Soul to soul, oh, 113 114 3 115
Soul to soul, oh, and broth - er to broth - er,
broth-er to broth - er, ah, that a - cap-pel - la
116 117 118
sing - in' a cap-pel - la, well, it

Good Old Acappella

11

Coda

Ow!

119 sounds good to me!— 120 Shoo bee doo wop ba

Pum puh puh pum pum puh pum puh

122 bop bop— 123 shoo bee doo wop 124 shoo bee doo wop—

pum pum— pum— puh pum puh pum puh pum— puh puh

125 shoo bee doo wop ba bop bop— 126 shoo bee doo wop

pum puh pum puh pum pum— puh pum

128 shoo bee doo wop— 129 oo— 130 shoo bee doo wop ba bop bop— oo

puh doo bee dum puh pum puh pum pum— pum— puh

The musical score is written for two staves, Treble and Bass clef, in a key with one flat (B-flat). It consists of two systems of music. The first system covers measures 131 to 133. The second system covers measures 134 to 136. The lyrics are written above the notes, and the vocalizations 'shoo bee doo wop' and 'ba' are repeated throughout. The bass line includes rhythmic patterns like 'pum' and 'puh pum'. Measure numbers 131, 132, 133, 134, 135, and 136 are indicated at the beginning of their respective measures. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. There are also some 'x' marks above notes in measure 132.

Performance Notes

Besides writing and producing, Les Carter was a powerful force in Los Angeles radio, and by the time he was 23 years of age, **Billboard Magazine** voted him the #1 Jazz DJ in America. Susan Carter, his wife, was a singer and recording artist, having recorded an album for Epic, with Les as producer. Les, becoming more eclectic in his musical taste, left the jazz station to become program director of KPPC radio in Los Angeles. Wanting this station to sound like no other, he asked **The Persuasions** to make an a cappella recording of the station IDs, singing the call letters KPPC in exquisitely soulful, five-part harmony.

Les was soon to return the favor. Record producer and manager David Dashev was about to record **The Persuasions'** second album and told Les they were short one tune. The session was to be the next day. That evening Les and Susan wrote *Good Old Acappella* (their spelling), which was recorded the next day by the group. It has become a classic and has been performed by artists as varied as Dolly Parton, Tom Jones, Mac Davis, Donna Summers, Brenda Lee and **The Nylons**. In 1997 it was featured in the Broadway show **Street Corner Symphony**, which took its name from a line in the song. The show closed in 2001 after a very successful run.

David Wright has given Barbershoppers some of the greatest arrangements ever, and this one is no exception. It is most certainly a challenging number to sing, but the fine digital tracks Tim Waurick laid down for the available learning CD are invaluable to performing the intricate rhythms and fast-moving notes. Emulating his performance would be a good idea.

Whether sung beneath street lights on gritty street corners or on concert-hall stages, *Good Old Acappella* continues to attract voices diverse in ethnicity, style and age — which is how it should be. After all, it is a song about harmony and the absolute joy of singing.

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