



CAROLINE

Words and Music by Randy Newman

Arrangement by Larry Cole and Wally Cluett



as sung by

Boston Common

1980 International Quartet Champion

Kent Martin, tenor; Rich Knapp, lead; Larry Tully, bari; Terry Clarke, bass



**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA**
INCORPORATED

CAROLINE

1971

as sung by THE BOSTON COMMON
1980 INTERNATIONAL QUARTET CHAMPION

Words and Music by RANDY NEWMAN
Arrangement by LARRY COLE, WALLY CLUETT
and THE BOSTON COMMON

Founded in 1971 at the home of a friend (Lou Perry), **The Boston Common** won a record number of finalist medals on their way to winning the first place gold in 1980 at Salt Lake City. The only time between 1972 and 1980 they failed to place as a finalist was 1976, the year they sat-out competition.

The Boston Common developed a distinct, solid sound and style quite unlike their contemporaries. Their career was interrupted in 1982 when lead Rich Knapp suffered loss of hearing as the result of an automobile accident.

This arrangement of *Caroline* was the first Randy Newman song to be sung in barbershop circles. (Newman also wrote: *Toledo, Ohio* and *Short People*, among many others). The basic harmonies were put to paper by Larry Coyle and woodshedded by **The Boston Common**.

The musical score is written for Tenor Lead and Baritone Bass in 3/4 time. The Tenor Lead part begins with a rest, followed by notes for the lyrics "Caroline, please be mine." The Baritone Bass part provides accompaniment with the lyrics "Bum, bum, bum,". The score includes measure numbers 1 through 8 and a key signature of one sharp (F#).

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Oo,

9 You're my kind of girl

10

11

12

13

14

15

16

17

18

Oo, Car - o -

Car o -

Car - o - line,

Car - o -

19

20

21

22

23

line, 'o - line,

line, Car - o - line, Please be mine.

line, Car - o - line,

24

25

26

27

28

You're my kind of

29

30

31

32

33

Oo, Car-o-line girl.

girl.

Car - o - line, Car - o - line girl. Doo, doo, doo, And when it's

Oo, girl.

34 35 36 37
 spring - time, and day - light sur - rounds you, And there's no one a -

38 39 40 41 42
 round you but me; Car - o -
rit. *a tempo*

43 44 45 46 47
 line, Car - o - line, Please, please be mine.

48 49 50 51 52
 You're my kind of

53 54 55 56
 Oo, Car - o - line girl. Car - o - line girl. Oo, girl.



BARBERSHOP CLASSICS

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WORDS & MUSIC

William H. Gardner

Caro Roma

ARRANGEMENT

Lou Perry

CAN'T YOU HEAR ME CALLING CAROLINE

STOCK NO. 7372

Verse *freely*

1 I miss you in the morn - ing when old bob - white gives his call, Car - o -

2 line, Car - o - line. I miss you most at sun - set when the

3 eve - ning shad - ows fall, Car - o - line, Car - o - line. I

4 Car - o - line,

5

6

7

8 Car - o - line?

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Can't You Hear Me Calling Caroline

8

9 miss you when the moon-beams out on the riv - er shine. 10 Oh, can't you hear me call - ing, 11

Chorus

12 call - ing, Car - o - line? 13 Can't you hear me 14 call - ing, Car - o - line?

15 Let our lov - ing hearts en - twine, en - twine. 16 en - twine, en - twine. 17 Lord - y, how I

18 miss you, gal of mine. 19 I wish that I could kiss you, Car - o - line. 20 Car - o - line. There's

21 not much use now for the sun to shine. 22 Car - o - line, please be 23 Car - o - line, please be

Can't You Hear Me Calling Caroline

be mine. *freely*

mine. _____ Can't you hear my lips say-ing? Can't you hear my soul a - pray-ing?

mine. _____

Detailed description: This block contains the first system of music, measures 24 to 26. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'be mine.' and continues with 'Can't you hear my lips say-ing? Can't you hear my soul a - pray-ing?'. The piano accompaniment provides harmonic support. There are 'x' marks above the notes in measure 26. The tempo is marked 'freely'.

rit.

Can't you hear me call - ing, Car - o - line, _____ gal of mine? _____ There's

Detailed description: This block contains the second system of music, measures 27 to 28. The tempo is marked 'rit.' (ritardando). The vocal line continues with 'Can't you hear me call - ing, Car - o - line, _____ gal of mine? _____ There's'. The piano accompaniment continues. The system ends with a double bar line.

Reprise *a tempo*

not much use now for the sun to shine. Car - o - line, _____ please be

Car - o - line, _____ please be

Detailed description: This block contains the third system of music, measures 29 to 31, which is the Reprise section. The tempo is marked 'a tempo'. The vocal line starts with 'not much use now for the sun to shine. Car - o - line, _____ please be' and continues with 'Car - o - line, _____ please be'. The piano accompaniment continues. There is a '(b)' marking below the notes in measure 30.

be mine. *freely*

mine. _____ Can't you hear my lips say-ing? Can't you hear my soul a - pray-ing?

be mine. _____

mine. _____

Detailed description: This block contains the fourth system of music, measures 32 to 34. The tempo is marked 'freely'. The vocal line starts with 'be mine.' and continues with 'Can't you hear my lips say-ing? Can't you hear my soul a - pray-ing?'. The piano accompaniment provides harmonic support. There is an 'x' mark above the notes in measure 34.

Can't You Hear Me Calling Caroline

35 Can't you hear me call - ing when the eve - ning shades are fall - ing? Can't you

36

37 hear me call - ing, Car - o - line? Car - o - line?

38 Car - o - line?

Optional version of measures 34 and 35

34 Can't you hear my soul a - pray - ing? Can't you hear me call - ing, when the

35

Performance Notes

William H. Gardner (1865-1932) was an author and businessman who wrote lyrics mostly for sacred songs. We could find no information concerning Caro Roma, other than he/she wrote music for sacred music and song cycles. This collaborative effort was obviously not of a sacred nature, and the original title was "Can't Yo' Heah Me Callin' Caroline." The heavy dialect, has been rewritten into an acceptable lyric.

"Can't You hear Me Calling Caroline" is another fine arrangement from one of the Society's favorite arrangers, the late Lou Perry. Over the years Lou gave us many memorable barbershop treatments such as, "I'm Alone Because I Love You," "Smiling Through" and "That Old Quartet of Mine." This song has a poignant lyric about a man who misses his girl and wishes she were back with him again.

This is the kind of classic ballad that may be interpreted very freely. The performers can choose their phrasing to match their view of the lyrical meaning as the song progresses, taking time to highlight the key words and let the rich harmonies come alive. The first chorus sings well when started in an easy tempo, with more rubato treatment coming later in the song. Or, you may wish to reverse this and save the tempo treatment for last.

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 current contest rules. Ask *before* you sing.