



published by  
**The Barbershop Harmony Society**  
 110 - Seventh Avenue North, Nashville, TN 37203 | [www.harmonymarketplace.com](http://www.harmonymarketplace.com) | 800-876-SING

## JEANIE WITH THE LIGHT BROWN HAIR (1854)

*as sung by the Second Edition*

Words and Music by STEPHEN FOSTER  
 Verse by ED WAESCHE

Arrangement by ED WAESCHE

Verse *freely*

Tenor Lead

8

1 2

Of all the tales that you will hear as thru this life you go, there's

Bari Bass

8

3 4

none so sad or tear - y as a lov - er's tale of woe. So

8

5 6

lis - ten to this po - et's song, its words so full of pain, the

8

*Jeanie with the Light Brown Hair*

7 8

emp - ti - ness of love gone wrong, the love I loved in vain.

This system contains measures 7 and 8 of the song. The melody is written on a treble clef staff with a key signature of one flat (B-flat). Measure 7 starts with a quarter rest, followed by a series of eighth and quarter notes. Measure 8 continues the melody with similar note values. The bass line is written on a bass clef staff, providing a harmonic accompaniment with eighth and quarter notes.

**Chorus**

9 10

I dream of Jean-ie with the light brown hair, born like a va - por

This system contains measures 9 and 10 of the chorus. Measure 9 begins with a double bar line, followed by a half note and then eighth notes. Measure 10 continues the melody with a half note and eighth notes. The bass line provides accompaniment with eighth and quarter notes.

11 12


on the sum - mer air. I hear her mel - o - dies, like

This system contains measures 11 and 12 of the chorus. Measure 11 features a half note and eighth notes. Measure 12 continues the melody with a half note and eighth notes. The bass line provides accompaniment with eighth and quarter notes.

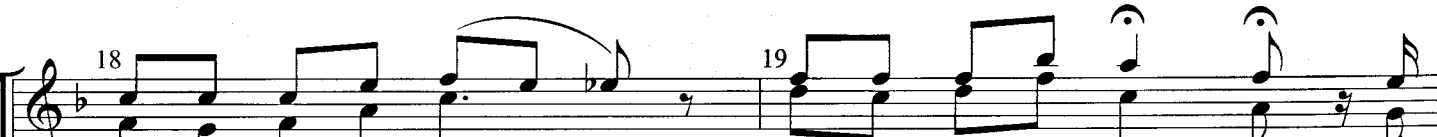
13 14

joys gone by, sigh - ing 'round my heart o'er the

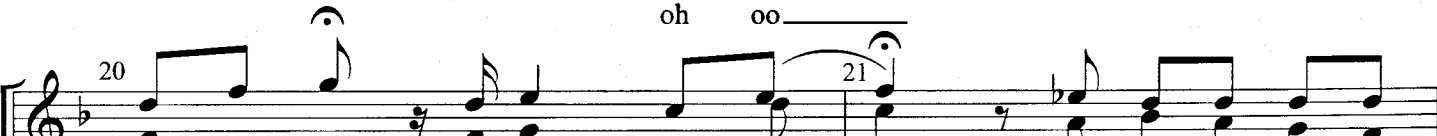
This system contains measures 13 and 14 of the chorus. Measure 13 features a half note and eighth notes. Measure 14 continues the melody with a half note and eighth notes. The bass line provides accompaniment with eighth and quarter notes.

16  17


fond hopes that die. Sigh - ing like the night wind and

18  19

sob - bing like the rain, \_\_\_\_\_ wail - ing for the lost one that

20  21

won't come back a - gain. oh I long for Jean - ie, and my  
oh oo \_\_\_\_\_

22  23 <sup>x</sup>

heart bows low, \_\_\_\_\_ nev - er - more to find her in the

24 dawn's sweet glow, 25 Tag nev - er - more to find her in the

26 dawn's sweet, glow. 27 in the dawn's sweet glow. 28

## Performance Notes

Stephen Foster was thinking of his first wife, Jean, when he wrote this song—about a year after they had separated. It was published just after they became reconciled. It seems to be one of those songs that will last forever.

Ed Waesche, one of the most renowned barbershop arrangers, created this classic arrangement. The **Second Edition**, our 1989 international champion, sang this arrangement, using a 13th chord with a 7th in it in the Tag (see measure 26). This initiated quite a discussion among the Music category judges. It was said to be a non-barbershop chord because of the presence of a B $\flat$  (a 7th) in the baritone against an A (the 13th) in the tenor. This published arrangement provides an optional note for the baritone to sing in competition.

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.