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The Barbershop Harmony Society

NEW ASHMOLEAN MARCHING SOCIETY AND STUDENTS CONSERVATORY BAND

Words and Music by FRANK LOESSER

Arrangement by DAVE BRINER

Intro

Tenor Lead

Bari Bass

Da da da da da da da da da Here they
Though they

Verse

bu-du-dm - bm bu-du-dm - bm bu-du-dm - bm - bm

come with the sun-light on the trum-pets. Here they
march on-ly slight-ly out of tem-po, though they

bu-du-dm - bm bu-du-dm - bm bu-du-dm - bm - bm

bm bm bm bm bm bm bm bm

bu-du-dm - bm bu-du-dm - bm wav - ing high. out of tune,

8
9 10 11 12

come play with the banners wav - ing high. In my
play just a tri - fle out of tune, though there's

bu-du-dm - bm bu-du-dm - bm wav - ing high. out of tune,

bm bm bm bm

bu-du-dm - bm bu-du-dm - bm bu-du-dm - bm - bm

8
13 14 15 16

throat I've a lump - y sort of feel - ing, and the
just a sug - ges - tion in the o - boe of the

bu-du-dm - bm bu-du-dm - bm bu-du-dm - bm - bm

bm bm bm bm bm bm bm bm

bu-du-dm - bm bu-du-dm - bm in my eye. 'neath the moon,

8
17 18 19 20

bright gleam of pride is in my eye. Here they
sound of a hound be - neath the moon, though the

bu-du-dm - bm bu-du-dm - bm in my eye. 'neath the moon,

bm bm bm bm

21 22 23 24 25

come with the clar-i-nets a-wail-ing. Here they come rath-er
trom-bone's a lit-tle in-de-pen-dent and the drum-mer is

26 27 28 29 30

brave-ly up the square. And I know in a mo-ment I'll be
not ex-act-ly choice, still the old col-lege spi-rit is up-

31 32 33 34 35

cheer-ing. And my fine Sun-day hat will be high in the
on me. And I shout ev-'ry time at the top of my

Chorus

36 37 38 39 40

air for the New Ash-mo-le-an March-ing So-ci-e-ty and
voice

March-ing 'ci-e-ty

March-ing 'ci-e-ty

41 42 43 44 45

Stu-dents Con - serv - a - to - ry Band. Yes, the New Ash -
If you're an - a -

46 47 48 49

mo - le - an could have beat Na - po - le - on with all those dead - ly
lyt - i - cal, sen - si - tive or crit - i - cal, you'll like it more the

50 51 52 53 54

in - stru - ments in hand. There are those who fa - vor the
far - ther back you stand. But to me it's bul - ly. It

55 56 57 58

phil - har - mon - ic fla - vor, but to me the fin - est in the
sat - is - fies me ful - ly when I hear that thun - der close at

March - ing

land hand is the New Ash - mo - le - an March-ing So -

from the

March - ing

Detailed description: This system contains measures 59 through 63. The music is in 3/4 time with a key signature of two flats. The vocal line starts with a rest in measure 59, then sings 'land hand' in measure 60, 'is the' in measure 61, 'New Ash - mo - le - an' in measure 62, and 'March-ing So -' in measure 63. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

'ci - e - ty

⊕ *Jump to Coda on second pass*

64 65 66 67 68 *D.C. al Coda*

ci - e - ty and Stu-dents Con - serv - a - to - ry Band.

'ci - e - ty

Detailed description: This system contains measures 64 through 68. Measure 64 begins with 'ci - e - ty'. A double bar line with a circled cross symbol and the instruction 'Jump to Coda on second pass' is placed above measure 65. Measures 65-68 continue the vocal line: 'ci - e - ty and' (65), 'Stu-dents' (66), 'Con - serv - a - to - ry' (67), and 'Band.' (68). The piano accompaniment continues with chords and melodic fragments. The system ends with 'D.C. al Coda'.

Coda

69 70 71 72 73 74

Stu - dents Con - serv - a - to - ry Band.

New Ash - mo - le-an

Detailed description: This system is the Coda section, containing measures 69 through 74. The vocal line has rests in measures 69-70, then sings 'Stu - dents' (71), 'Con - serv - a - to - ry' (72), and 'Band.' (73). The piano accompaniment features sustained chords and melodic lines. The system concludes with the text 'New Ash - mo - le-an'.

75 76 77 78 79 80

Stu - dents Con-serv - a - to - ry Band. Hey!

March-ing So - ci - e - ty and

Detailed description: This system contains measures 75 through 80. The vocal line has rests in measures 75-76, then sings 'Stu - dents' (77), 'Con-serv - a - to - ry' (78), 'Band.' (79), and 'Hey!' (80). The piano accompaniment continues with chords and melodic lines. The system concludes with the text 'March-ing So - ci - e - ty and'.

Optional key lift on repeat of Intro

Da da da da da da da da da oh,

da da da da da da da da da Though they

Performance Notes

Frank Loesser, the composer of this song, is one of the few major songwriters (along with Irving Berlin and Cole Porter) who wrote both music and lyrics. This song is from his 1948 musical, *Where's Charley?*, starring Ray Bolger doing what became his signature song, *Once in Love with Amy*. Other musicals written by Loesser are **Guys and Dolls** (1950), **The Most Happy Fella** (1956) and **How to Succeed in Business without Really Trying** (1961). He also wrote the well-known seasonal song *Baby, It's Cold Outside*.

The arranger, Dave Briner, has been writing barbershop arrangements since the early 1960s, and this chart was one of his first (although it has been recently updated). Dave has an extensive library of arrangements for both male and female voices, as well as eight-part male/female charts. His arrangements are interesting and enjoyable while being quite singable.

In keeping with the marching band theme, the tempo should be held steady throughout, with a feel of two beats per measure, approximately 108 beats per minute. Except for the Coda, it is essentially all sung twice, with different lyrics for the second Verse and Chorus. To add dynamic interest, try starting very softly the second time through, as if the band were at a distance, then gradually get louder to portray the band approaching.

To suit the preferences of the performing group, three options are offered. (1) There is an optional key lift which becomes the Intro for the repeat of the Verse. (2) To shorten the length of the piece, you may jump to the Coda at the end of measure 40 instead of 64 the second time through. (3) The final chord may be sung with either a two-octave spread or a high one-octave spread. The final *Hey!* is shouted.

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