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**The Barbershop Harmony Society**

# SWEET MAE

*as sung by the Most Happy Fellows*

Author and Composer Unknown

Arrangement by BOB JONES

## Verse

Tenor Lead

Bari Bass

1 2 3 4

Ev - 'ry night\_\_\_ I used to go\_\_\_ to call on Mae Mc - Bride.\_\_\_\_

5 6 7 8

To this day\_\_\_ I do not know\_\_\_ what her house looks like in-side.\_\_\_\_

9 10 11 12

Ev-'ry night\_\_\_ that I would call,\_\_\_ there would be Sweet Mae with her

13 14 15

hat 'n' coat on \_\_\_ stand - in' in the hall. \_\_\_ "Where're we go - in' to-night?" \_\_\_ she'd

16 17 18 19

say. And that's not all Sweet Mae had the gim-me, gim-me hab - it

20 21 22

aw - ful bad. \_\_\_ I'm glad I said, "Hey, by the way, \_\_\_ there's

### Chorus

23 24 25

some - thin' that I wan - na say. Gon - na get my - self a

26 lit - tle red coat, 27 some lit - tle red knick-ers 28 too. Gon-na

I'm - a gon - na

Detailed description: This block contains the first system of musical notation, measures 26 through 28. It features a treble and bass clef staff with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "lit - tle red coat, some lit - tle red knick-ers too. Gon-na".

29 get my - self a long white beard when I 30 go to call on 31 go to

call on you.

Detailed description: This block contains the second system of musical notation, measures 29 through 31. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: "get my - self a long white beard when I go to call on go to".

32 call on you. 33 You wan - na know the rea - son be-cause? 34

call on you.

Detailed description: This block contains the third system of musical notation, measures 32 through 34. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "call on you. You wan - na know the rea - son be-cause?".

35 You seem to think that I'm San - ta Claus. 36 make things 37 To make things seem more

Detailed description: This block contains the fourth system of musical notation, measures 35 through 37. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "You seem to think that I'm San - ta Claus. make things To make things seem more".

## Sweet Mae

38 real, sweet-heart, — 39 made up my mind I'm gon - na 40 dress the part. —

real, sweet-heart, —

41 Don - cha be sur-prised 42 if an - y old day 43 I drive up — in a

44 rein - deer sleigh. — 45 But don - cha wor - ry, dear, — 46 won't hap-pen right a -

47 way, right a - way. 48 Well, if you're won-d'rin' why 49 I don't call, dear, re- 50

51 52 53

mem-ber San - ta on - ly comes once a year. — But if the truth must be

Detailed description: This system contains measures 51, 52, and 53. The music is in a 2/4 time signature with a key signature of one flat (B-flat). Measure 51 features a piano introduction with a treble clef and a bass clef, both containing a series of eighth notes. Measure 52 continues with a vocal line in the treble clef and piano accompaniment in the bass clef. Measure 53 shows the vocal line ending with a quarter note and a fermata, while the piano accompaniment continues with a quarter note.

54 55 56

spoke, — your true, lov - in' San - ta Claus is broke. Hear me say - in',

Detailed description: This system contains measures 54, 55, and 56. Measure 54 begins with a vocal line in the treble clef and piano accompaniment in the bass clef. Measure 55 continues with the vocal line and piano accompaniment. Measure 56 shows the vocal line ending with a quarter note and a fermata, while the piano accompaniment continues with a quarter note.

57 58 59

you. — Thru play - in' San - ta Claus with you. — Your

Detailed description: This system contains measures 57, 58, and 59. Measure 57 continues the vocal line and piano accompaniment. Measure 58 features a long melisma over the word 'you' with a slur over the vocal line and piano accompaniment. Measure 59 shows the vocal line ending with a quarter note and a fermata, while the piano accompaniment continues with a quarter note.

60 61 62

done quit!" sweet sug - ar dad - dy done quit!"

Detailed description: This system contains measures 60, 61, and 62. Measure 60 continues the vocal line and piano accompaniment. Measure 61 features a melisma over the words 'done quit!' with a slur over the vocal line and piano accompaniment. Measure 62 shows the vocal line ending with a quarter note and a fermata, while the piano accompaniment continues with a quarter note.

*Alternate ending*

you. \_\_\_\_\_ Your sweet sug - ar dad - dy done quit!"

you. \_\_\_\_\_ done quit!"

you. \_\_\_\_\_ Your sweet sug - ar dad - dy done quit!"

## Performance Notes

The origin of the song *Sweet Mae* is unknown. We do know, however, that the arranger was Bob Jones, a legend in the Evergreen District for many years prior to his death. "Jonesy," in addition to his arranging skills, sang in a number of outstanding district quartets, as well as directing the 1980 district champion chorus **Lake Washington Skippers**. Most of Bob's arrangements were never written down, as he taught them to quartets by rote!

The **Most Happy Fellows** featured many of Bob's arrangements in their repertoire, with *Sweet Mae* being used in their final set when they won the Barbershop Harmony Society's 1977 international quartet championship. In those days, competitors were limited to four to six minutes on stage, so this very fast, short, upbeat number fit well with the much longer ballad, *Alice Blue Gown*. Jones also arranged *Slippery Sal*, *Dinah*, *In the Wee Small Hours of the Morning* and many others that BHS quartets and choruses have enjoyed over the years.

The arrangement should be sung quite fast, making sure all the words are clearly enunciated so the listener understands the humorous lyric.

As a final 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* singing.