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SWEET GEORGIA BROWN

as sung by Second Edition

Words and Music by BEN BERNIE,
 MACEO PINKARD and KENNETH CASEY

Arrangement by ED WAESCHE

Verse *slow and sultry*

Tenor
Lead

8

1 2 3 4 7

She just got here yes-ter-day.— Things are hot here now they say.—

Bari
Bass

Oh, yeah!

5 6 7 8

There's a big change in town.—

And - a all of the gals—

9 10 11 12

Gals are jeal ous, there's no doubt.— Still, the fel-lows rave a-bout— my

Sweet Georgia Brown

Sweet, oh, so sweet, Geor-gia Brown. Well,

Sweet, oh, so sweet, Geor-gia Brown. Well,

Chorus *moderato*

no gal made has got a shade on Sweet Geor gia Brown.

Two left feet, but oh, so neat, has Sweet Geor gia Brown.

Brown. I tell you just

Brown.

29 30 31 32

why. I'll tell you just why. You know I don't lie, not much! Well,

why. not me,

Detailed description: This system contains measures 29 through 32. The music is in 8/8 time with a key signature of one sharp (F#). The vocal line starts with a whole note chord in measure 29, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

33 34 35 x 36

it's been said she knocks 'em dead when she lands in town.

Detailed description: This system contains measures 33 through 36. Measure 35 has an 'x' above it. The vocal line continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37 38 39 x 40

Since she came, why, it's a shame how she cools 'em down.

Detailed description: This system contains measures 37 through 40. Measure 39 has an 'x' above it. The vocal line has a melodic line with some ties. The piano accompaniment includes a prominent bass line and chords.

41 42 43 44

Fel - lahs she can't get fel - lahs she ain't met.

are

Detailed description: This system contains measures 41 through 44. The vocal line features a rhythmic pattern of eighth notes. The piano accompaniment has a consistent eighth-note bass line and chords.

Sweet Georgia Brown

45 46 47 48

Geor-gia claimed her, Geor-gia named— her Sweet Geor-gia Brown.—— You know that

Detailed description: This block contains the first system of musical notation, measures 45 through 48. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 45 starts with a treble clef and a key signature of one sharp. Measure 47 has a key signature change to one flat (Bb). Measure 48 ends with a double bar line. The lyrics are: "Geor-gia claimed her, Geor-gia named— her Sweet Geor-gia Brown.—— You know that".

Reprise *faster*

49 50 51 52

all those tips the por-ter slips— to Sweet Geor-gia Brow - woun?

Detailed description: This block contains the second system of musical notation, measures 49 through 52. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 49 starts with a treble clef and a key signature of one sharp. Measure 51 has a key signature change to one flat (Bb). Measure 52 ends with a double bar line. The lyrics are: "all those tips the por-ter slips— to Sweet Geor-gia Brow - woun?". There are 'x' marks above measures 51 and 52, and a box around measures 50 and 51.

53 54 55 56

She buys clothes at fash ion shows— with one one dol-lar down!——

Detailed description: This block contains the third system of musical notation, measures 53 through 56. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 53 starts with a treble clef and a key signature of one flat. Measure 56 ends with a double bar line. The lyrics are: "She buys clothes at fash ion shows— with one one dol-lar down!——".

57 58 59 60

Oh, boy!—— Tip your hats.— Oh joy!—— She's "the cat's."——

Detailed description: This block contains the fourth system of musical notation, measures 57 through 60. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 57 starts with a treble clef and a key signature of one flat. Measure 60 ends with a double bar line. The lyrics are: "Oh, boy!—— Tip your hats.— Oh joy!—— She's "the cat's."——".

Sweet Georgia Brown

5

61 Who's that, mis ter? 'Tain't my sis - ter. — Sweet,
Sweet, my ev - er - lov - in', —
Sweet,

62 *stomp*

63 Sweet,
Sweet, my ev - er - lov - in', —
Sweet,

64 Sweet lit - tle Geor - gia — Brown, — the best gal in — town. —
Sweet Brown — gal. —
Brown, — the best gal in — town. My hon - ey,

65 Sweet lit - tle Geor - gia —
Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Brown, Geor - Brown!

66 Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Miss Geor - gia — Brown, Geor - Brown!

67 Sweet, — ev - er - lov - in', —
Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Miss Geor - gia — Brown, Geor - Brown!

68 Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Miss Geor - gia — Brown, Geor - Brown!

69 Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Miss Geor - gia — Brown, Geor - Brown!

70 Sweet Miss Geor - gia — Brown, Geor - Brown!
Sweet Miss Geor - gia — Brown, Geor - Brown!

Performance Notes

Sweet Georgia Brown is one of America's favorite songs, according to ASCAP. It ranks among the top 25 most-performed songs of the twentieth century. It is a classic Roaring 20s song about a "flapper" who turns heads wherever she goes.

Of the three songwriters, Maceo Pinkard is the name that appears most frequently on well-known songs. We can thank him for other barbershop classics like *Them There Eyes*, *Here Comes the Showboat* and *Mammy O' Mine*. Arranger Ed Waesche has many published arrangements to his credit. He is a certified Music judge and past president of the Society. This arrangement was written for the 1989 International Champion quartet **Second Edition**, who has performed it on many shows worldwide.

The verse, in minor mode, can be performed in a slow tempo with plenty of beat, or in a more free rhythmic treatment. Either way, it should set a sultry mood. The chorus, at m.17, can be sung in a comfortable tempo that swings and brings out the embellishments (swipes and echoes). **Second Edition** speeds up the reprise of the chorus at m. 49, and just when we're almost home free, settles into a strong stomp feel at m. 62. Nice! The tag is high energy, written to ring!!

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.