The Barberpole Cat Program and Song Book

An enjoyable way to develop quartet activity in your chapter, using 12 great songs
The Barberpole Cat Program

In 1971, International President Ralph Ribble launched a new Society activity known as the Barberpole Cat Program. Its purpose is to encourage as many Barbershoppers as possible to become involved in quartet singing. The goal is not necessarily the formation of registered quartets, although that would be a great result, if it were to happen. Rather, the program introduces men to the joy of singing with three other guys.

Since then, the Barberpole Cat Program has been consistently successful. The current list of 12 songs was selected in 1987 by a vote of Society members.

We hope the Barberpole Cat will become your favorite animal.

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Purposes of the program

- To encourage quartet activity at chapter meetings.
- To provide Barbershoppers with a common repertoire of songs that they can sing together, with any three other Society members, at inter-chapter activities, conventions and other barbershopping events.
- To enable Barbershoppers to gain confidence in performing in a quartet in an informal, supportive atmosphere.
- To teach Barbershoppers a repertoire of easy arrangements that a beginning quartet can perform.
How the program works

There are many ways in which the Barberpole Cat program can be used by the chapter to encourage quartet singing. Here is one way:

The Music Leadership Team presents to the chapter board a proposal to begin the Barberpole Cat Program. A successful Barberpole Cat Program requires the cooperation of the program vice president, the music director and other members of the Music Leadership Team. Therefore, board approval is needed so that the required modest expenditure of funds can be appropriated, and a regular time period allotted for the program during chapter meetings.

Each chapter member who participates in the program should have a copy of this book Stock no. 6053, available through your Harmony Marketplace catalog. Included with the book are all individual program materials except awards.

The music director, or an assistant, presents the songs so that members can learn their parts in a group. The songs may be presented one at a time, or in groups of two or three. Spend about five minutes per song and review each song for about five minutes during the succeeding three weeks.

The quartet teaching method can be used to advantage with the Barberpole Cat Program. (See Music Leadership Team Manual, Chapter VIII.) If talent is available, more than one teaching quartet may be used. Review should be continued, as needed, as songs are learned. As the teaching quartet accurately sings each song without music, the quartet members automatically qualify for each song sung. Members of this group will probably be the first in the chapter to earn their Barberpole Cat pins.

A suggestion: Since there are twelve songs, it might be logical to present one song each month. By the end of a year, all of the Barberpole Cat songs could be learned.

Each week, there should be an opportunity for members to qualify on the songs. Since singing in quartets can speed the learning process, members may wish to practice their parts with three other men, with music in hand, in front of the chapter. Listening to the parts being sung by the quartet will help others gain familiarity with the music.

When a member feels that he can sing his part to one of the songs without the music, he may volunteer to do so, in a quartet, in front of the chapter. A section leader, another member of the music leadership team, or a barbershopper who is experienced in that voice part, should listen to the volunteer's performance, to determine whether he has sung the words and music correctly.

Songs may be learned, and sung, by chapter members in any order. Members may learn more than one voice part. There is no set pattern.

The entire program should be carried out in a spirit of support, fellowship and fun. If determination is made that the volunteer has not sung the song satisfactorily, he should be praised for making the attempt and encouraged to take another look at the music, or listen to a learning tape, and try the song again at the next meeting. It should be pointed out to the membership that failing is an important part of the learning process. Each member should be encouraged to try to sing his part in a quartet.

Set reasonable standards for successful performance, then do not bend those rules. Qualifying should not be automatic.

Forms for recording individual qualifications and ordering of group awards are included in the back of this book. The quartet activity chairman should keep careful records and may wish to make copies of these documents for that purpose. See page 2, Awards.

After a year or so, interest may wane, as most members of the chapter learn all twelve songs. The program can still be continued, perhaps on
a monthly basis or at whatever frequency is desired, as new members join the chapter and want to participate.

Awards

When a member successfully sings his voice part to one of the Barberpole Cat songs, he should, in addition to having his individual record sheet updated, be applauded and have his name placed on a chart, with credit for that song indicated. The chart should be displayed prominently, so that all chapter members can observe everyone's progress toward the goal of learning all 12 songs. A special chart for this purpose may be ordered from the Harmony Marketplace catalog (Stock no. 4001). Alternatively, the chapter may want to create its own chart.

Upon completion of the first six songs, the member can receive a Barberpole Cat certificate. When the member completes all 12 songs, he is eligible to receive a Barberpole Cat lapel pin. Both are free of charge. To obtain the certificates and pins, the chapter quartet activity chairman (See Music Leadership Team Manual, Chapter IV) fills out a Barberpole Cat Program Report Form, included in the back of this book, and has the chapter secretary send the form to the international office.

Award certificates and pins should be presented with appropriate fanfare.

Members who become certified Barberpole Cats will enjoy singing the songs with other chapter members and with Barbershoppers they meet at Society activities. Once they experience the joy of singing in a quartet, they may want to become involved in other quartet activities.

Other ways to use the program

The Barberpole Cat program can be adapted to suit individual chapter needs and preferences.

The learning/qualifying program can be set aside and the songs used to promote informal singing. Instead of being presented as part of the chapter meeting, the program can be a separate break-out session. Or, it can be an "early-bird" program, presented before the chapter meeting. It should be pointed out, however, that there is value in the enthusiastic support of other chapter members when the program is part of the chapter meeting.

Awards can be eliminated, or additional awards may be devised by the chapter. For example, a T-shirt could be awarded to members who learn all four voice parts to the twelve songs.

While a point will be reached at which there is no longer interest in presenting the Barberpole Cat program each week, the chapter may still wish to continue quartet promotion. One method of doing this is by creation of a similar program, using chorus repertoire songs instead of the Barberpole Cat series. A similar set of awards, using pins, cloth sew-on patches, T-shirts, or other incentives can be devised. A chapter logo or some other design may be substituted for the Barberpole Cat emblem on these prizes.

Learning tapes

A cassette learning tape that includes the 12 Barberpole Cat songs is available from the Harmony Marketplace catalog. The right channel contains just your voice part. The left channel contains the other 3 voices at a lower volume level. This tape will also play your part predominant on a portable type player that has only one speaker.

By adjusting your balance control to the right, you can listen to and sing along with just your voice part. By adjusting the balance full left, your part will be omitted, and you will be able to sing with the other 3 voice parts, just like in a real quartet.

A set of four tapes as well as individual tapes are available. Please contact our order desk for current pricing and other ordering information.

Stock no. 4902 - Tenor
Stock no. 4903 - Lead
Stock no. 4904 - Bari
Stock no. 4905 - Bass
Stock no. 4901 - Set of Four
MY WILD IRISH ROSE

1899

Words and Music by CHAUNCEY OLCOTT (1858-1932)
Arr. FLOYD CONNETT

And some day for my sake, she may let me take
The bloom from my wild Irish rose.

My wild Irish rose, the sweetest flow'r that grows,

You may search everywhere, but none can compare
With my wild Irish rose.

My wild Irish rose, the dearest flow'r that grows,

And some day for my sake, she may let me take
The bloom from my wild Irish rose.

TAG: wild Irish rose.

wild Irish rose, my rose, The bloom from my wild Irish rose.

wild Irish rose, my rose, The bloom from my wild Irish rose.

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WAIT TILL THE SUN SHINES, NELLIE
1905

By ANDREW B. STERLING (1874-1955)
and HARRY VON TILZER (1872-1946)
Arr. WARREN "BUZZ" HAEGER

VERSE:

On a Sun - day morn - sat a maid for - lorn - With her sweet - heart by her side;
Thru the win - dow pane - she looked at the rain - "We must stay home, Joe," she cried.
"There's a pic - nic too, - at the she cried.
Old Point View; - It's a shame it rained to - day; to - day." Then the boy drew near, kissed a way each tear, And she heard him soft - ly say:

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CHORUS:

"Wait till the sun shines, Nel-lie, When the clouds go drifting by. We will be happy, Nel-lie, Don't you cry; Don't you cry; For we'll go down Lover's lane we'll wander, Sweethearts, you and I. Wait till the sun shines, Nel-lie, Bye and bye, bye, bye, bye."

TAG:

Bye and, yes, bye and bye."
SWEET AND LOVELY
(THAT'S WHAT YOU ARE TO ME)

By NORMAN STARKS
Arr. MAC HUFF

VERSE:

TENOR

LEAD

BARITONE

BASS

Last night alone, on our way home, you turned and said to me: “I love you so, and I want to know, What do you think about me?”

CHORUS:

Sweet and lovely, that’s what you are to me.
Sugar and spice and everything nice; You're all a

be, should be.

girl should be. Soon we'll marry, You'll be my

be, should be.

blushing bride. I will smile all the while you're

by my side. I will smile all the

by my side. by my side. by my side.

while you're by my side. by my side.
DOWN OUR WAY
1927
By AL STEDMAN & FRED HUGHES
Arr. FLOYD CONNETT

CHORUS:

Down our way, both night and day,
You know everybody and they all know you,
And even policemen say, "How do you do."

Pals by the score, and gals galore,
And that old gang of mine,
They sang "Sweet Adeline,"
Down our way, Down our way.

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HONEY/LITTLE 'LIZE-MEDLEY

1898 – Traditional
Arr. FLOYD CONNETT

CHORUS: HONEY (1898) - by Harry Freeman

Oh, hon-ey, hon-ey, bless your heart, Oh, hon-ey that I love so well.
I've done been true, my gal to you, You're the hon-ey that I love so well.

CHORUS: LITTLE 'LIZE - Traditional

Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you, Love you in the spring and in the fall.
Hon-ey, hon-ey, hon-ey, hon-ey.

TAG:

Love you best of all.
Hon-ey that I love so well.

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LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON

Music by LEO FRIEDMAN

Let me call you "Sweet-heart," I'm in love with you.

Keep the love-light glowing in your eyes so true.

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SWEET, SWEET ROSES OF MORN

1930s

Words and Music by OSCAR F. JONES (1892-19?)
and MARTIN S. PEAKE (1894-19?)
Arr. FLOYD CONNETT

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I
ro - ses of morn, You’re the i - deal of my dreams.

TAG:

Like a fash - ion plate on Broad - way, You came out with the

sun’s first gleam; Sweet, sweet ro - ses of, ro - ses of

morn, You’re the i - deal of my dreams.
Oh! Shine on me, in the morn-in', shine on me. Will the light in the lighthouse shine on me?

Shine on me, in the evenin', shine on me. I wonder if the lighthouse will shine on me.
THE STORY OF THE ROSE
(HEART OF MY HEART)

Words by "ALICE"

Music by ANDREW MACK (1863-1931)
Arr. SPEBSQSA, Inc.

1899

CHORUS:

Heart of my heart, I love you, Life would be naught without you.

Light of my life, my darling, I love you, I love you. I can never, From you I never can sever. Say you'll be mine forever, I love you.

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YOU’RE THE FLOWER OF MY HEART,
SWEET ADELINE

Words by RICHARD H. GERARD (1876-1948) 1903
Music by HARRY ARMSTRONG (1879-1951)
Arr. SPEBSQSA, Inc.

TENOR LEAD

BARITONE BASS

sweet Ad- e- line, my Ad- e- line,
at night, dear heart, for you I pine.

In all my dreams your fair face beams;

sweet Ad- e- line, sweet Ad- e- line.

flow- er of my heart, sweet Ad- e- line.

© 1973 SPEBSQSA, Inc.
DOWN BY THE OLD MILL STREAM

By TELL TAYLOR

Down by the old mill stream where I first met you,

With your eyes of blue, dressed in gingham too.

It was there that I knew that you loved me

It was there that I knew that you loved me

Sweet sixteen, village queen,

You were sixteen, my village queen,

TAG: By the old mill stream, mill stream, mill stream.

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YOU TELL ME YOUR DREAM

Words by SEYMOUR A. RICE and ALBERT H. BROWN

Music by CHARLES N. DANIELS (1878-1943)
Arr. PHIL EMBURY

1899

CHORUS:
You had a dream, well, I had one, too;

I know mine's best 'cause it was of you.

Come, sweet-heart, tell me, now is the time;

You tell me your dream, I'll tell you mine.

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GIVE ME YOUR HAND

Give me your hand to hold in mine And

I will give you my heart, my heart.

RING, RING THE BANJO

Ring, ring the ban-jo!

Hey, get a-long, Jim-a-long Joe!

Get out the way for old Dan Tuck-er,

Camp-town la-dies sing this song,

say! With my ban-jo Doo-dah day!

Oh,
# Barberpole Cat Program

## Individual Record

**Name**

**Chapter**

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<td>Send for Barberpole Cat Tie Tac</td>
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**Quartet Activity Chairman**
Please send Barberpole Cat Certificates and Tie Tacs for the following Barbershoppers in our chapter who have qualified as indicated (check appropriate column for each man).

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<tr>
<th>Name</th>
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Chapter Quartet Activity Chairman _____________________________

Chapter _____________________________ District __________________

Date _____________________________
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BE A BARBERPOLE CAT