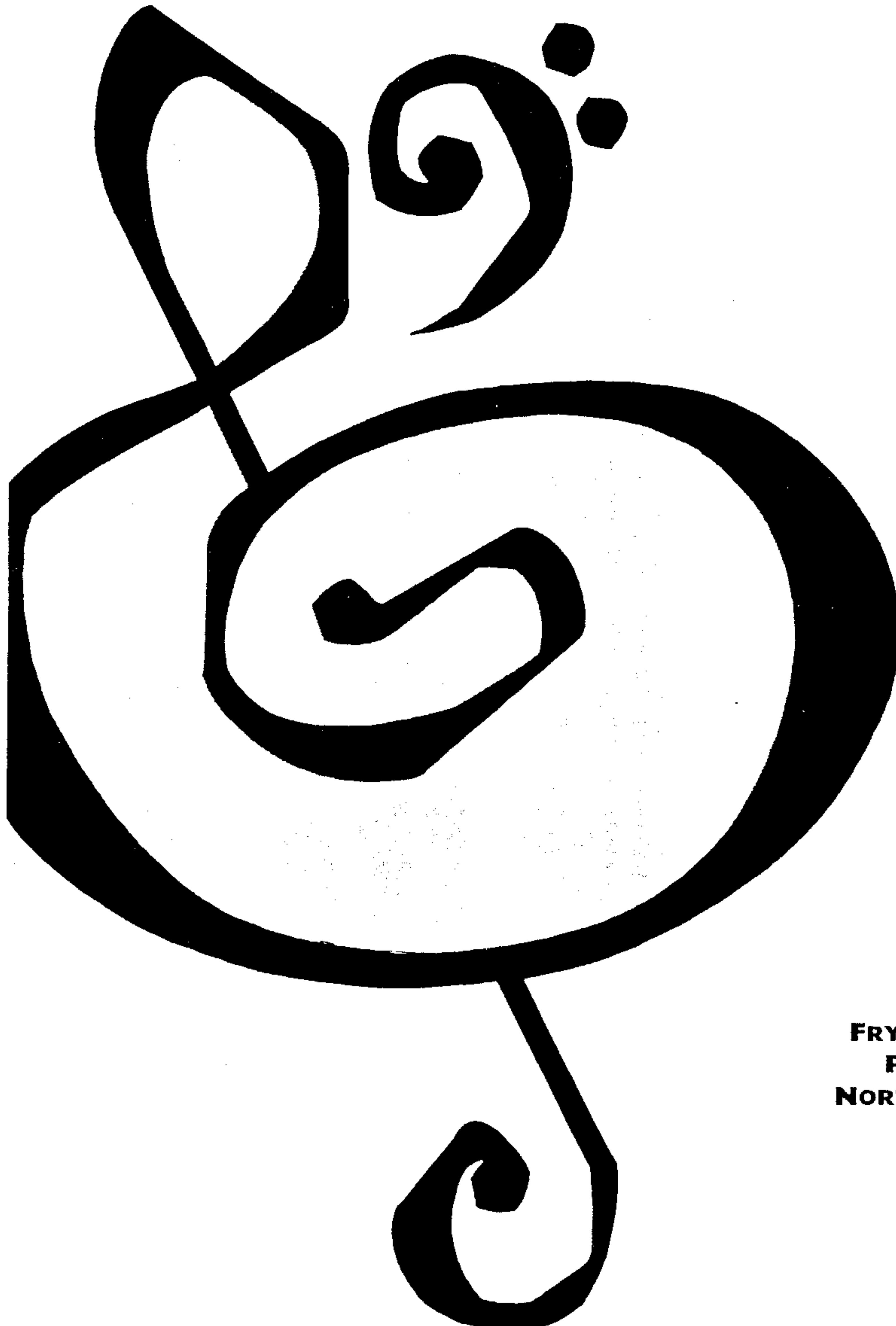


V-9502

CLOSE HARMONY

WORDS AND MUSIC BY GARY FRY



**SATB VOICES
AND RHYTHM**

**FRY-BY-NIGHT MUSIC
P.O. Box 8588
NORTHFIELD, IL 60093**

CLOSE HARMONY

WORDS AND MUSIC BY GARY FRY

If you're lookin' for the latest sound that's hip and happ'nin'
Just turn on that MTV and you'll hear rappers rappin'
And I know there might be truth in all the words they're sayin'
I just wonder if it's really music that they're playin'

Now don't get me wrong, 'cause sometimes rap is cool
To say it's not at all I'd have to be a fool
But I think it's poetry set to a hip-hop beat
And for me it's missin' somethin' that I think is sweet

Give me a melody (a melody)
A little tune to hang my words on
And some harmony (some harmony)
Don't wanna drum it
I wanna hum it
I'd rather be...

Singin'
Ba-ba ya-ba dut dat doot day-oh
Singin' in close harmony, yeah
Singin'
Ba-ba ya-ba dut dat doot day-oh
Singin' in close harmony

There's somethin' 'bout the sound of voices lifted in song
I don't just tap my feet, I wanna sing along
There's nothin' like the feelin' when you harmonize
Singin' a cappella
There's nothin' swell-ah
Smooth and blended, that's the sound of paradise
I'm talkin' 'bout...

(chorus)

Here's to all the groups that sang their way into our hearts
The Andrews Sisters did it singing only three parts
The Hi-Los were a foursome; what a fabulous sound
The Beach Boys were perfection
At their five-part confections
And now Take 6 does six-way licks that spin your head around
That's whatcha call...

Singin'
Like the Singers Unlimited, that's pure
Singin' in close harmony, yeah
Singin'
Cookin' like the Manhattan Transfer
Singin' in close harmony

Give me a bass line
A little groove to get it goin'
Add a little harmony
Now all together
There's nothin' better, yeah
There's nothin' like...

Singin'
Ba-ba ya-ba dut dat doot day-oh
Singin' in close harmony, yeah
Singin'
Ba-ba ya-ba dut dat doot day-oh
Singin' in close harmony
Close harmony...
Singin', singin', singin', singin',
Singin', singin', singin', singin',
Singin'
In close harmony
Ba dat-n doo-dat!

Duration: 3:40

CLOSE HARMONY

Words and music by
GARY FRY

FAST 4 (♩ ca MM 200) HIP-HOP STYLE (♩ ≈ ♩)

The musical score consists of six staves of handwritten notation. Staff 1 (top) and Staff 2 (second from top) are vocal parts, with Staff 1 having a treble clef and Staff 2 having a bass clef. Both vocal staves have a key signature of one sharp (F#). The bass staff (third from top) has a bass clef and a key signature of one sharp (F#). The vocal parts feature a mix of quarter notes and eighth notes, with some notes having stems pointing up and others down. The bass part includes eighth-note patterns and rests. Measure numbers 1 through 21 are indicated above the staves. Various dynamics like 'mf' (mezzo-forte), 'f' (forte), and 'SOLO*' are written in. The lyrics are integrated into the music, such as 'IF YOU'RE' at the end of the first section and 'GIVE ME A' at the end of the piece. Chord symbols like E7, A7, Dm7, G7, F#m7-5, and B7+9 are placed below specific notes. A 'Drum cue' is marked in the second section, and a 'B.S. cue' is marked in the fifth section. The score ends with a 'Kybd.' (Keyboard) part.

1 (SOLO*)
IF YOU'RE
(Drum cue)
5
LOOK-IN' FOR THE LATEST SOUND THAT'S HIP AND HAPP'NIN'
JUST TURN ON THAT M. T. V. AND YOU'LL HEAR RAPPERS RAP-PIN', AND I
9
KNOW THERE MIGHT BE TRUTH IN ALL THE WORDS THEY'RE SAY-IN', I JUST WON-DER IF IT'S REAL-Y MU-SIC THAT THEY'RE PLAY-IN'
(B.S. cue)
13
15
NOW DON'T GET ME WRONG, 'CAUSE SOMETIMES RAP IS COOL, — TO
(E7) (A7)
f
17
SAY IT'S NOT AT ALL I'D HAVE TO BE A FOOL, — BUT I THINK IT'S PO-E-TRY SET TO A HIP-HOP BEAT, — AND FOR
(E7) (A7) (Dm7) (G7)
21
(Kybd.) (SOLO)
ME IT'S MISS-IN' SOMETHIN' THAT I THINK IS SWEET, — F#m7-5 B7+9 GIVE ME A
(C) (F7-5) f

(25) (expr. ad lib.)

Solo: MEL - O-DY, — A LIT-TLE

GRP: (ALL OTHERS, UNISON (guys 8vb)) A MEL - O-DY, —

Ryba: etc.

(Bass) Emin11 A13 Emin11 A13 E^b7-5

29

Solo: TUNE TO HANG MY WORDS - ON, — AND SOME HAR - MO-NY, —

GRP: (S.T.) (A, B, SOME)

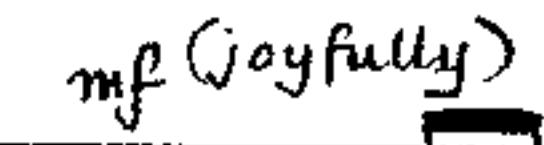
Dmin9 G13 Cmaj9 (add 6) F13-5

33 (solo rejoins group)

Solo: SSA HAR - MO-NY, — DON'T WAN-NA DRUM IT, I WAN-NA

GRP: (TB) HAR, SOME HAR-MO-NY, — DON'T WAN-NA DRUM IT, I WAN-NA

Emin7 B^b13 A13+11 f Cmaj/D (Drum fill) - - - - n.c.

37 SSA   *mf (joyfully)*

(TB) HUM (mm) IT, I'D RATH-ER BE SING-IN' BA-BA

(TB)  *mf*

39

1. (RATH-ER BE SING-IN')
2. (TALK-IN 'BOUT SING-IN')

B7 -9 *ff* *mf* Emin7 Emin9 (maj7)

41 VA-BA DAT DAT DOOT DAY- OH SING-IN' IN CLOSE HAR- MO-NY,

Dmin11 G13sus G13-9 Cmaj9 (add 6) F9 F13-5 F9 F#m7-5

45 HAR-MO-NY, YEAH, SING-IN' BA-BA

HAR-MO-NY, SING-IN' (YEAH, SING-IN') BA-BA

(F#m7-5) Cadd9 B7 (B7 alt.) Emin7 Emin9 (maj7)

6

49

YA-BA DAT DAT DOOT DAY-OH SING-IN' IN CLOSE HAR- MO-NY,

Dmin11 G¹³sus B^b9-5 Aming D9 Gmaj9

CLOSE HAR-MO-NY, HAR-

C13 + 11 Gmaj9

53

CLOSE HAR-MO-NY, HAR-

C13 + 11 Gmaj9

(Gmaj9) C13 + 11 Gmaj9

57

Mo-NY, HAR-, Mo-NY, Mo-NY, HAR-, Mo-NY,

(tutti, unis.)

(Gmaj9) Fmaj Ebmaj (mf)

61

SOME-THIN' 'BOUT THE SOUND - OF VOI- CES LIF-TED IN SONG, — (tutti, unis.) *mf* *b*

I

mp Cmaj7/D

Gadd9

Emin7

65

DON'T JUST TAP MY FEET, — I WAN-NA SING A- LONG, — THERE'S

mf *b* *mf* *b*

Cmaj7

Cmin6

Bmin7-5

mf E7 *f5*

69

NOTH-IN' LIKE THE FEEL- IN' WHEN YOU HAR- MON- IZE, —

Amin9

Cmin9

F13

73 *f*

SING-IN' A CAP-PEL - LA,
THERE'S NOTH-IN' SWELL - AH,

f
Bm7-5 E7⁻¹³ Am9 D13

77

SMOOTH AND BLEND-ED, THAT'S THE SOUND OF PAR-A-DISE,

G6 mf C9 B7⁻¹³ B7⁺¹¹ B7⁻¹³

D.S. al CODA)

81

I'M TALK-IN' 'BOUT
f (B7⁻¹³)

(to
meas. 39,

page
5)

 CODA

9

82

(83) *mf*

HERE'S TO ALL THE GROUPS THAT SANG THEIR WAY IN- TO OUR HEARTS-

(
F maj
E maj) $b>$ =
mp Cmaj7/D
Gadd9

86 (3 singers - Andrews Sisters style)

THE AN-DREW'S SIS-TERS DID IT SING-ING ON-LY THREE

Emin7 Cmaj9 Cmin(maj7) Cmin6 G6/B

90

PARTS, (4 singers, 2/2 the Hi-Los)

(mel. in 1st tenor)
THE HI-LOS WERE A FOUR- SOME; WHAT A FAB- U- LOUS SOUND,
(mel. in baritone part)

Bb13-5 Am9 Cmin7 F7-5

10

(5 singers, like Beach Boys' (men or women on treble parts as necessary)

94

mf THE BEACH BOYS WERE PER-FEC-TION AT THEIR FIVE-PART CON-FEC-

BA DOOM DOOM DOO-BA DOO-BA DOOM DOOM DOD-BA DOO-BA Doom, FIVE-PART CON-FEC-

F13 A/E (TACET) (D/E) (A⁷/E) (D/E) (A/E) (A/C#)(F#)

A (play only if necessary)

(FULL GROUP) (alt. - six singers only)

98 f

- TIONS AND NOW TAKE SIX DOES SIX-WAY LICKS - THAT SPIN YOUR HEAD A-ROUND, -

(F#) (PLAY) F# mf G13 +11 (n.c.)

102

104 * (see note below)

SPIN YOU A-ROUND, THAT'S WHAT-CHA CALL SING-IN' LIKE THE

SING-IN', YEAH, - SING-IN', LIKE THE

f B7 -13 +9 f Emin7 Emin9 (maj7) (#) ♪

* IF DESIRED, FOR GENERAL AUDIENCES, THE LYRICS
OF THE FIRST CHORUS (ms. 39) MAY BE SUBSTITUTED
UNTIL MEAS. 116.

106

Dmin11 G¹³sus G¹³⁻⁹ Cmaj9 (add 6) F₉ F¹³⁻⁵ F₉ F^{#m7-5}

110

HAR-MO-NY, YEAH, SING-IN', COOK-IN'
HAR-MO-NY, YEAH, SING-IN, YEAH, SING-IN, COOK-IN'

(F^{#m7-5}) B₇ (B₇ alt.) Emin₇ Emin₉ (maj₇)

114

LIKE THE MAN-HAT-TAN TRANS-FER, SING-IN' IN CLOSE HAR-MO-NY,

Dmin11 G¹³sus B^{b9-5} Am₉ D₉ Gmaj₇

12

118 (SOLO) (like ms. 24) (120) (finger snaps - all singers - continue to ms. 130)

GIVE ME A BASS LINE,
(SOLO) cool!

Bm PA-DM Bm BM PA-BM Bm BM PA-DM

(quiet pads)

(Gmaj9) (Emin9) (A13)

122 etc.

A LIT-TLE GROOVE TO GET IT GO - IN, - ADD A LIT-TLE

Bm Bm Bm Bm BM PA-Dm Bm Bm Bm PA-Dm Bm Bm PA-Dm

(Emin9) (A13) (Dmin11) (G13)

126 etc. (TUTTI)

HAR-MO-NY, — HAR- Mo-NY, — (end snaps)

SOME (TUTTI)

HAR; SOME HAR-MO-NY, — NOW ALL TO-

Bm Bm Bm BA-Dm PA-DM Dm SOME HAR; SOME HAR-MO-NY, —

(C6) (F9-5) Emin7 Bb13 A13+11 f (n.c.)

130

-GETHER

THERE'S NOH-IN' BETTER, YEAH, THERE'S NOH-IN' LIKE

Cmaj7/D

E^b13sus E^b13 — C7+9

(134)

SING-IN'

BA-BA YA-BA DAT DAT DOOT DAY-OH,

(SING-IN')

+ PIANO AD-LIB SOLO OVER VOCALS

f Fmin7

Fmin9 (maj7)

E^bmin11

A^b13sus A^b13-9

138

SING-IN' IN CLOSE HAR-MONY, YEAH,

D^bmaj9 (add6)

G^b9 G^b13-5 G^b9 Gmin7-5

C7-9

14

142

SING-IN' BA-BA YA-BA DAT DAT DOOT DAY-OH
(SING-IN', SING-IN')

Fmin7 Fmin9 (maj 7) Ebmin11 Ab13sus

146

SING-IN' IN CLOSE HAR-MO-NY CLOSE HAR-MO-NY

B'min9 E^b9 D7-5 D^b6 C7-5

150

152

SING-IN,
SING-IN,
SING-IN,
(end solo)

(C7-5) E^b9 n.c. G7 n.c. C7-5

154

cresc.

SING-IN', SING-IN'; SING-IN', SING-IN'; SING-IN'

A^b6 cresc. D^b13+11

G^b13

$F7^+5$

B^b13+11

(drums)

158

sub. p

IN CLOSE HAR- MO-NY.

BA-DAT-N DOO-DAT.

sub. ff

ff G^b_6 G_6 A^b_6