Dear Music Educator:

Thank you for your interest in Barbershop Harmony — one of the truly American musical art forms! We are proud of the depth of instructional material and international performance opportunities the Barbershop Harmony Society (BHS) offers to young singers. More importantly, you'll be pleased with the way your students accept this musical style.

This guide contains a significant amount of information about the barbershop style, as well as many helpful suggestions on how to teach it to your students. The songs included in this guide are an introduction to the barbershop style and include part-predominant learning tracks, all of which may be copied at no charge.

For more sheet music, contact Hal Leonard or our own shop site, offering thousands of barbershop arrangements including songbooks, manuals, part-predominant learning CDs, educational videos and DVDs, merchandise, and more! Found at shop.barbershop.org.

If you would like further information, please feel free to contact us at 1-800-876-SING or at outreach@barbershop.org.

Thanks again for your interest in the Barbershop Harmony Society. Best of luck with your program!

Martin L. Monson

Executive Director & Chief Executive Officer
Barbershop Harmony Society

www.barbershop.org | 800.876.SING

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1. Welcome!

This guide is designed to help get you started teaching barbershop to your students. Barbershop singing is a rewarding genre of music that is accessible enough for beginning students, but can also provide a fun challenge for accomplished singers, notwithstanding the combination of voice parts in your vocal groups.

Barbershop singing can be a great resource in your choral classroom. Barbershop places great focus on healthy vocal production, community singing, and heartfelt performance. These elements are the hallmark of successful choral programs.

It is assumed the reader of this booklet has a basic understanding of music notation, theory, and choral singing. The contents presented are supplemental to a choral program, describing the characteristics of the barbershop style.

2. Origins of Barbershop

Barbershop music is largely an African American folk art and was inspired by professional vocal groups that roamed the United States in the late 1800s. These early barbershop singers combined elements of professional vocal groups with their own musical practices, adding embellishments, complex rhythms, and a broader harmonic vocabulary. This singing occurred in social locations such as barber shops, where someone sang a melody of a popular song and the other singers improvised singing with that melody, some above, another below, and a fourth voice that moved around trying to complete the chords.

As a style of unaccompanied vocal music, barbershop singing had its original heyday of popularity in the United States between 1890 and 1920 before entering decline. Several preservation groups revitalized interest in this form of ensemble singing in the 1930s and 1940s in the U.S. and Canada, which then spread all over the world. At first it was a form of musical arrangement intended only for male quartets. Today thousands of people sing barbershop in TTBB, SSAA, and SATB choirs and quartets around the world. And although traditional songs are still sung, today you can find songs of all genres arranged in the style of barbershop sung all over the world in many languages.

Several features make barbershop special: the vocal ranges, the melody in the second voice, attention to intonation, balance between parts, homorhythm, and song performance. Also, this style is known for its distinctive chords and the way those chords resolve around the circle of fifths.

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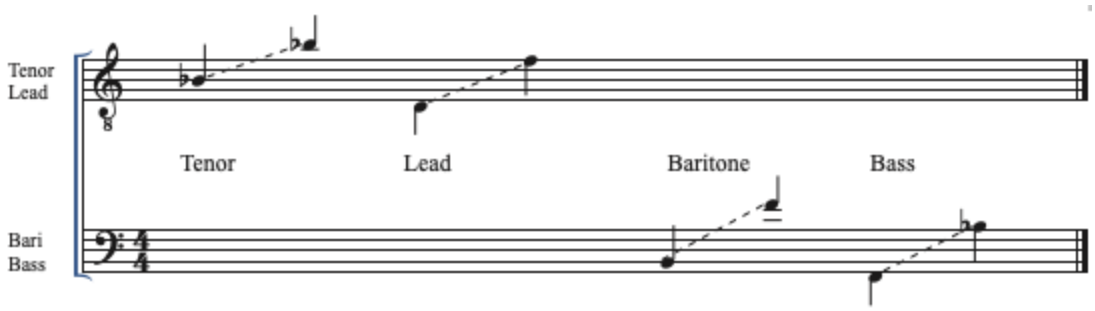
3. Vocal Ranges

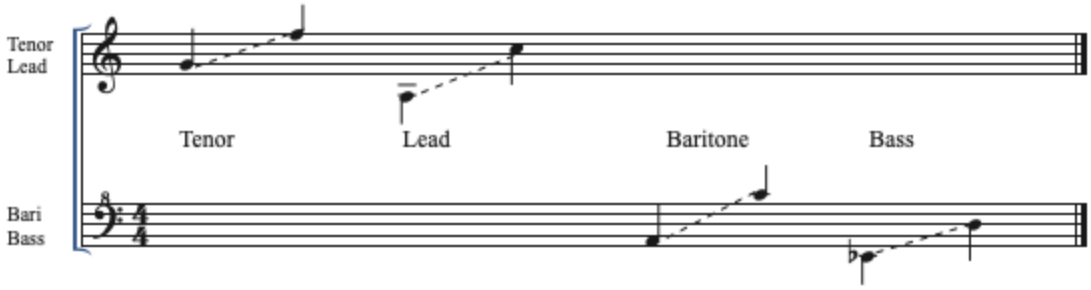
From highest to lowest, the voice parts in barbershop are tenor, lead (melody), baritone, and bass. The following graphics indicate the common vocal ranges by voice groupings of the four parts used in barbershop arrangements:

Traditional TTBB barbershop voice ranges



Note the subscript 8 under the treble clef to indicate that the notes sound an octave lower than written. As the harmonies are often close in barbershop, clefs matter. Also note that the stem directions correspond to the voice part: tenor and baritone stems are up; bass and lead stems are down.

Traditional SSAA barbershop voice ranges



Note the superscript 8 over the bass clef to indicate that pitches sound an octave higher than written.

This guide does not include a graphic for SATB or mixed barbershop ranges. This is because there is not really a standard voicing for SATB barbershop. Know the voices for whom you teach and select an appropriate key.

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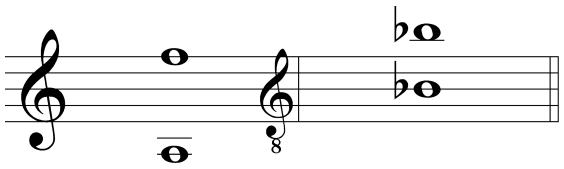
Changing Voices

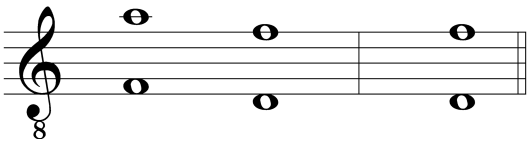
The present information uses a reduction of the research for changing voices (Cooksey, Gackle).[1] Note that even changed voices are not fully mature and vocal health needs to be the primary concern. In all young singers, be aware of extraneous vocal tension.

The ***adolescent unchanged male*** has an approximate comfortable singing range of **A3** to **F5**. The entirety of the TTBB barbershop tenor range is included in this range.



Unchanged Male Voice — TTBB Barbershop Tenor Range

The ***adolescent changing male*** has an approximate comfortable singing range of **F3** to **A4** in Midvoice II and **D3** to **F4** in Midvoice IIa.[2] The TTBB barbershop lead range will fit into Midvoice IIa stage range.[3]



Changing Male Voice (MVII) & (MV IIa) — TTBB Barbershop Lead Range

n.b. music educators note that the male changing voice will have periods of restricted range, sometimes as little as a fifth. Be encouraging and help young singers know that voice change is a brief occurrence. Let them sing the notes they have and ease social pressure to sing notes that are momentarily absent or are developing.

[1] Leon Thurman and Graham Welch, *Bodymind & voice: foundations of voice education*, vol. 3 (Collegeville, MN: VoiceCare Network, 2000). The authors of this guide note that the term sex is biological and refers to chromosomal, hormonal, and primary and secondary sex characteristics, while the term gender is behavioral or social. The more accurate term for male is male-assigned; the more accurate term for female is female-assigned. Further, some humans are intersex, which describes a person whose chromosomal and anatomical characteristics differ from traditional male or female. For simplicity, male and female are used in this text, especially referring to changing voice ranges. For more information, see Liz Jackson Hearns and Brian Kremer, *The Singing Teacher's Guide to Transgender Voices* (San Diego, CA: Plural Publishing, 2018).

[2] See the Cooksey findings in Thurman and Welch.

[3] The highest and lowest notes of TTBB barbershop lead should be approached with care. Available in the Barbershop Harmony Marketplace are numerous arrangements that will accommodate the range of changing voices. One advantage of singing unaccompanied is the ability to transpose songs to a more comfortable key, provided the other parts are still within comfortable ranges.

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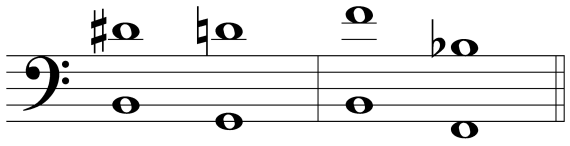
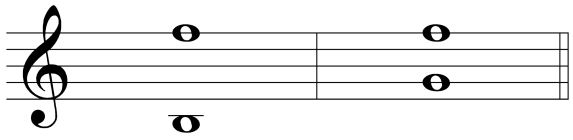
The ***adolescent changed male***, including new baritone and emerging adult bass, has an approximate comfortable singing range **B2** to **D♯4** and **G2** to **D4**, respectively. TTBB barbershop baritone and bass will accommodate these voice parts, depending on the individual voice.



New Baritone | Emerging Adult | TTBB Barbershop Baritone & Bass

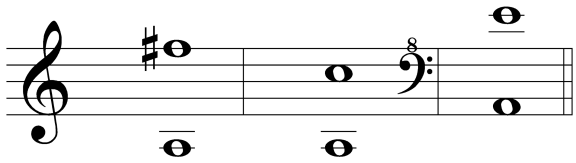
Changed male voices have several options in barbershop. The TTBB barbershop baritone and lead ranges could be compared to singing in the same range as a choral tenor II in traditional SATB part writing. Choral bass I may be more comfortable singing TTBB barbershop bass or baritone. Choral tenor I will likely be comfortable singing TTBB barbershop lead or tenor.

The ***adolescent unchanged female*** has an approximate comfortable singing range of **Bb3** to **F5**. Female barbershop tenor encompasses the entirety of the range of the unchanged female voice.*Note the pitches shown in actual notation.*



Unchanged Female Voice | SSAA Barbershop Tenor

The ***adolescent changing female*** has an approximate comfortable singing range of **A3** to **F♯5**. SSAA barbershop tenor, lead, and baritone encompasses the entirety of the range of the changing female voice. *Note the superscript 8 over the bass clef toindicate that it sounds an octave higher than written.*



Changing Female Voice | SSAA Barbershop Lead and Baritone

The ***changed female*** has an approximate comfortable singing range of **A3** to **A5**. SSAA barbershop tenor, lead, and baritone encompasses the entirety of the range of the changed female voice.*Note the superscript 8 over the bass clef to indicate that it sounds an octave higher than written.*

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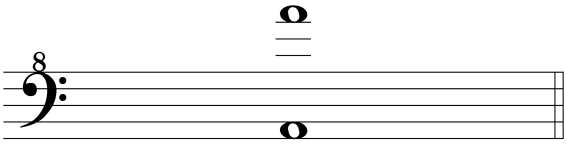

Changed Female Voice

Changed female voices have several options in barbershop. The SSAA barbershop tenor range could be compared to singing in the same range as a choral soprano I or II in traditional SATB part writing. The SSAA barbershop baritone and lead range could be compared to singing in the same range as a choral alto I. Incorporating the comfortable speaking pitch of F♯3, the changed female voice shares six pitches with SSAA barbershop bass and is analogous to singing alto II.[4]

Of interest to music educators is the treatment of female barbershop tenor. The range in which a female barbershop tenor sings is, classically speaking, an often powerful part of the singer's range. Chord balancing—discussed below—may require a soprano singing SSAA barbershop tenor to sing with fewer decibels, but this should be done with care. Additionally, as SSAA barbershop baritones and leads frequently sing through passaggi, attention should be paid to how singers navigate registers. Avoid excessive breathiness or increased subglottal pressure.

4. Characteristics of the Barbershop Style

Just Intonation

Barbershop singing encourages a strong sense of tonality by adjusting harmony pitches enharmonically to the melody line to produce a consonant, expanded sound characteristic of the style. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed-pitched instruments, such as a piano. Singers learn to make the adjustments and begin to use many more pitch variations than the 12 notes found in equal temperament.

Because barbershop singing uses just intonation tuning, the following a capella exercise sung slowly using a neutral syllable is helpful in achieving the proper tuning of intervals:

[4] The lowest notes of female barbershop bass should be approached with care. Available in the Barbershop Harmony Shop Site are numerous arrangements that will accommodate the range of changing voices. One advantage of singing unaccompanied is the ability to transpose songs to a more comfortable key, provided the other parts are still within comfortable ranges.

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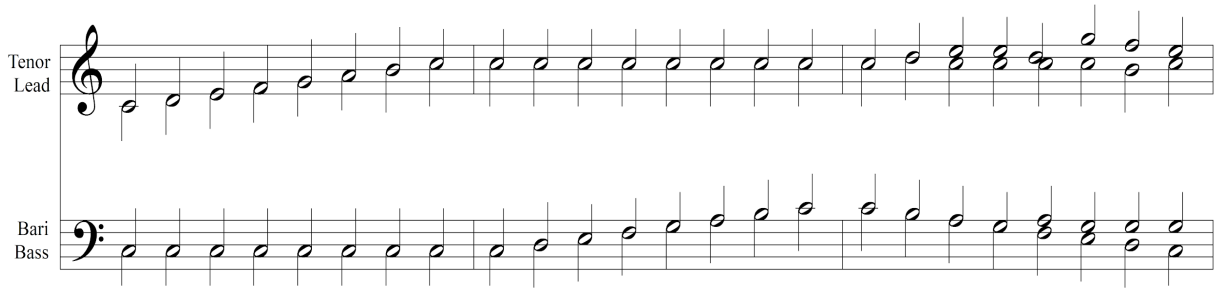


This exercise is best when sung slowly.

First measure	Tenor/lead tune to the bass/baritone
Second measure	Bass/baritone tune to the lead/tenor
Third measure	All tune to the lead

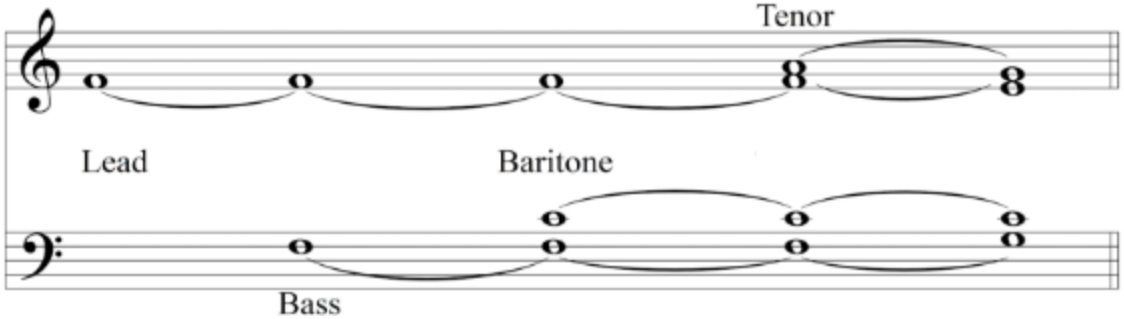
An extension of this exercise is to have the tenor, baritone, and bass singers sing the keynote, using a neutral vowel sound, while the lead section sings the melody, tuning it to the tonal center.

Guidelines for just intonation:

- The intervals of the **major 2nd** and the **major 6th** should be adjusted **higher** than tempered tuning (piano), related to the tonic. The **perfect fifth** should also be adjusted higher, relative to the tonic.
- The interval of the **major 3rd** should be adjusted **lower** than tempered tuning (piano), related to the tonic. The interval of the **minor 7th** should be adjusted quite lower than the piano as it relates to the tonic.
- The goal is justly tuned intervals with as little dissonance as possible.

A cappella singing can be difficult and the preference for just intonation in barbershop further complicates that. Barbershoppers frequently use a sequence like the following to establish a tonal center prior to singing:

1. Leads sing the tonal center pitch
2. Basses split from the group and sing an octave lower
3. Baritones sing the perfect fifth of the scale between the leads and basses
4. Tenors sing the major third above the leads



This SATB (mixed) example can be adapted for the voicings of the barbershop ensemble you are working with. For TTBB, adjust down a perfect fifth; for SSAA, adjust up a minor third.

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Balance and Volume Relationships

Barbershop harmonies tune to the melody line. Similarly, harmony singers should adjust their volume levels relative to the melody to produce a balanced unit sound. Barbershop harmonies are arranged so that some overtones from each chord tone will coincide in frequency. Unisons, octaves, and perfect fifths provide reinforcements of harmonics and should be emphasized in chords. Major thirds and minor sevenths produce fewer incompatible overtones with those of the root and perfect fifth and create a dissonance in the upper frequency range that should be deemphasized. The energy of dissonant harmonics is lessened with attention to the volume of individual chord tones and can contribute to the expanded sound characteristic of barbershop.

Higher frequencies seem louder than lower frequencies even if sounded at the same intensity, a phenomenon that can affect the balance of a quartet or chorus. A scalable suggested ratio of singers in a barbershop chorus is four basses, three baritones, three leads, and one tenor. Chord balancing may occasionally require one or more singers from another section strengthening the root or fifth, particularly when low in frequency.

Barbershop Chords

Barbershop arrangements feature major and minor chords and dominant seventh chords, known in the style as a barbershop seventh, that resolve primarily around the circle of fifths (root movement of a perfect fifth). The addition of sixth, ninth, and major seventh chords are less frequently sung, except where demanded by the melody. Chords containing a minor second interval are not generally used.

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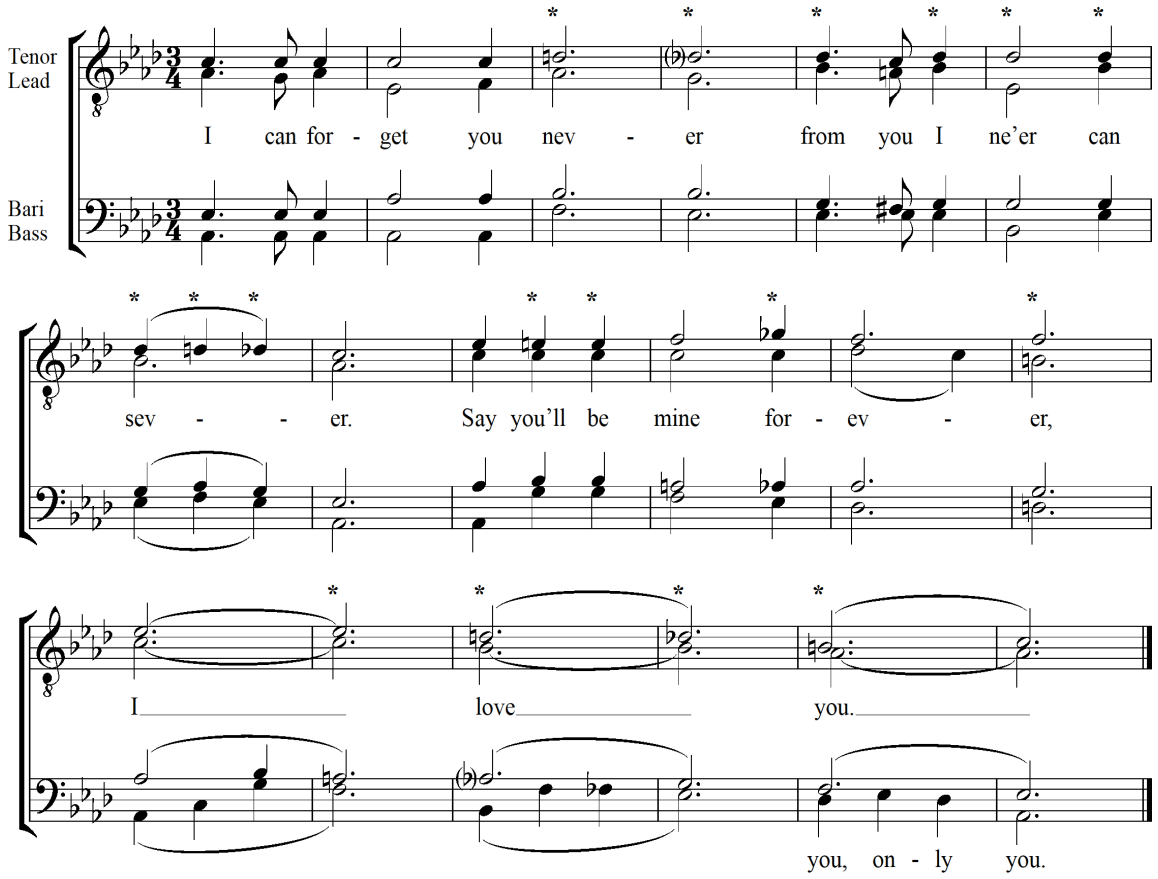
Here is an excerpt from "The Story of the Rose (Heart of My Heart)." Note the frequency of dominant seventh chords, indicated by an asterisk (*) that largely resolve around the circle of fifths.



Note the subscript 8 under the treble clef, denoting TTBB notation.

Embellishments

Barbershop is sung a cappella and therefore does not have the luxury of instruments to provide harmonic and rhythmic propellants to drive listener interest forward. Thus, barbershop makes use of additional chords, echoes, chord-tone changes (sometimes called swipes), and other embellishments to propel the song. The example above contains several embellishments:

- The word "sever" in the second system features a chord change embellishment.
- The word "I" in the third system contains a chord-tone change and a chord change embellishment.
- The word "love" in the third system contains a chord-tone change and a chord change embellishment.
- The word "you" in the third system contains a word echo and a chord change embellishment.

Such embellishments are characteristic of the barbershop style.

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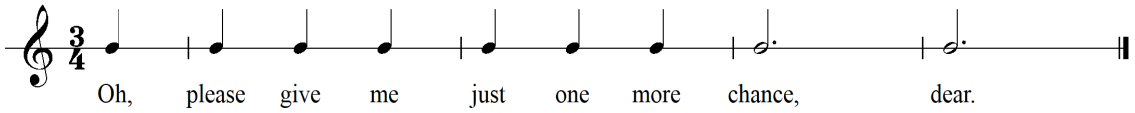
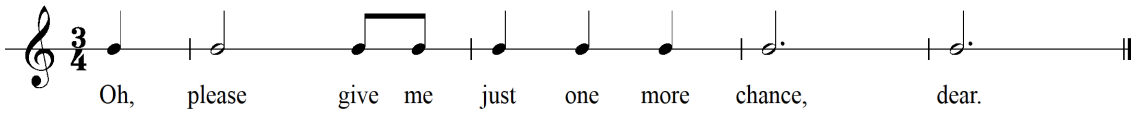
Interpretation of the Barbershop Style

Barbershop interpretive styles echo several characteristics of jazz. A noteworthy interpretative borrowing is the relatively wide liberty in the treatment of note values most readily found in a barbershop ballad. Barbershop ballads are often treated freely, almost recitative-like. Interpretations generally stay within the arrangement's musical form and use changes in tempo, dynamics, and note duration to more effectively create a mood and artistically tell a story.

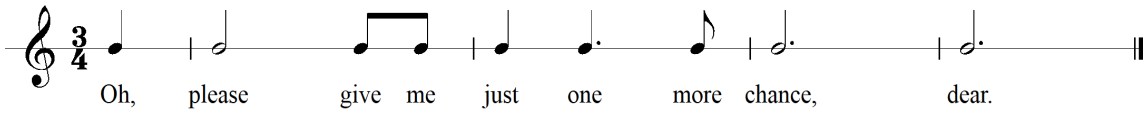
As with chant or recitative where text informs rhythm, barbershop ballads can use a similar approach to project the essence of the lyrical message. Below are several interpretations of the text "Oh, please give me just one more chance, dear" that one might choose with a barbershop ballad:



Quarter notes on each word accurately match the 3/4 meter of the piece.



In this interpretation, the elongation of the note value of the word "please" alters the emphasis of the phrase. The meter of the phrase was left otherwise intact.



In this interpretation, the added elongation of the note value on the word "one" alters the emphasis of the phrase and gives perceived urgency. The meter of the phrase was left otherwise intact.

Determine the mood you wish to create, seek the words that befit that mood, then bend or stretch the note values as appropriate. Sometimes this might mean momentarily abandoning the meter and singing the phrase rubato. In all cases, the interpretation should be intuitive and make sense given the context of the lyrics and music. Music educators have an excellent teaching moment as they seek to connect a modern song style to early music performance practices.

Rhythmic, up-tempo songs typically stay within the meter. On rare occasions, a section of an up-tune could be treated in a ballad-like manner (rubato) to change the mood and establish a believable storyline for the song.

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5. BHS Programs and Resources

As a companion to this Music Educator Guide and Songbook, the Barbershop Harmony Society has many programs and resources for educators and students.

Next Generation Barbershop Programs

Of special interest to music educators are the Next Generation Chorus Festival, the Next Generation Barbershop Quartet Contest, YouSing Contest, and the dozens of youth harmony camps and workshops held each year. See BHS Outreach for more information.

Harmony University

Student singers and music educators can participate in a week-long music education conference in the summer at Harmony University. Youth can choose to attend classes and to sing in the popular Next Generation chorus, and educators can choose from a large selection of classes specifically geared for those new to barbershop. Harmony University is held on the beautiful campus of Loyola University in New Orleans, LA. Professional development and credit for continuing education are offered for attending this event. Many full and half scholarships are available with early registration, especially for first-time music educators. Apply today!

Grants for Music Educators

The Barbershop Harmony Society is committed to assist communities of singers find financial resources to meet their goals. To that end, the Society offers grants. Grant applications are submitted in the fall for the following calendar year. Music educators can apply for funding of an a cappella event, including barbershop, in their own community. Please see the grants page for more information.

Barbershop Harmony Society Shop Site

At the BHS Shop Site, you can peruse from a library of over 7,000 barbershop songs and arrangements in TTBB, SSAA, and SATB voicings. The sheet music catalogue contains songs arranged in close harmony in a variety of styles: Doo-Wop, Pop, Broadway, Jazz Standards, theme specific (holiday, patriotic, religious, etc.), and much more.

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Advocacy and Partnerships

Communities and public schools see a seemingly diminished value placed on music education as fewer participate in community and school music-making. The Barbershop Harmony Society is committed to being part of the solution to this trend, specifically through the use of its Outreach Program, which is to assist music educators with materials and inclusive opportunities for their singers. The BHS formed partnerships with the American Choral Directors Association (ACDA) and the National Association for Music Educators (NAfME) to share expertise and advocate for singing in public schools and communities.

Local BHS chapters are interested in being a resource for music education in their areas assisting with time, teaching, funds, and harmony. For further questions or assistance, contact outreach@barbershop.org.

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6. Songbook

Tags

The coda of a song typically has a flourish of chord changes. These endings, called ***tags*** in jazz and barbershop, have become such an important part of barbershop culture that they are often taught in small or large groups as a standalone musical experience. Barbershop tags are usually four measures in length, but can be longer.

Within the barbershop culture, tags are often taught without printed music, which can be confusing at first. For example, a tag teacher will sing each person's notes to them. Tags are good material for developing basic concepts of singing and ear training. They are often taught using a similar sight-reading technique that is used in school music programs, e.g., the scalar number system of 1-8, holding up the corresponding fingers to the scale degree, and/or full chromatic scale of solfege syllables with Curwen hand signs.

While the tags presented in this section are notated in all voicing types, many tags are written in TTBB format. Unless a transposition already exists, use the following guide:

- For SATB voicing, transpose TTBB keys up a perfect 4th.
- For SSAA voicing, transpose keys from TTBB up a major 6th.

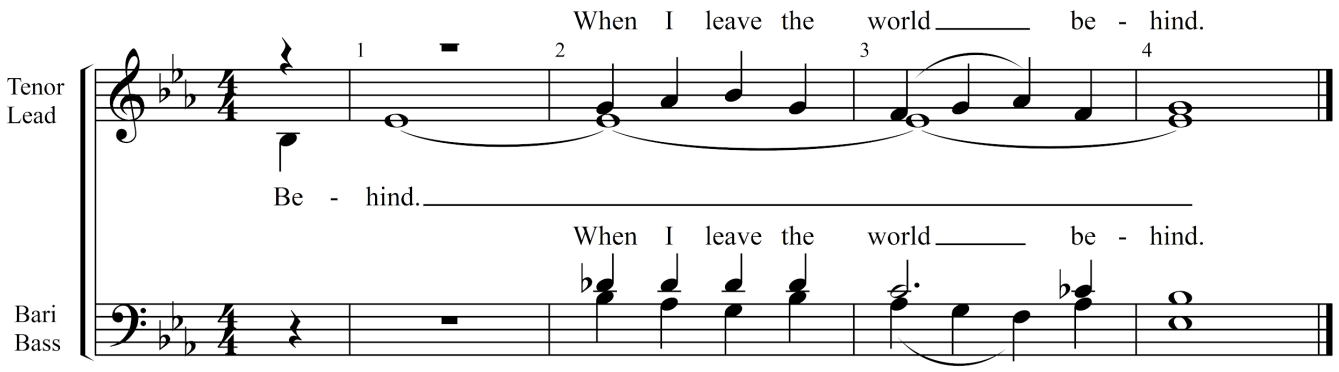
Experiment with keys until you find the right pitches that all singers can sing comfortably. Note that some tags contain gender-specific pronouns. A common practice in barbershop singing is to adjust the pronoun as desired, or change to a neutral "you" or "love."

There are several great tag apps available in your app store. Barbershoptags.com is also a great resource for tags.

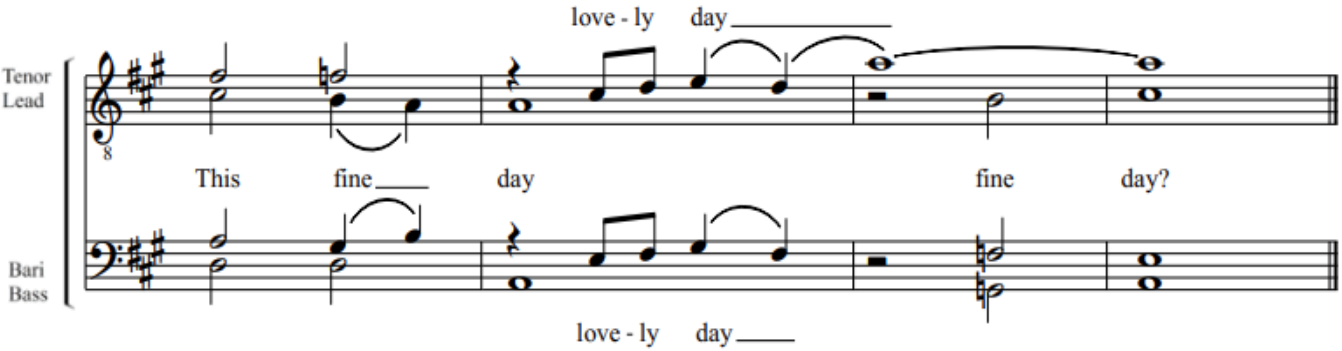
Tags included in this songbook:

1. When I Leave the World Behind
2. This Fine Day (How Are Things In Glocca Morra?)
3. Through the Long and Lonely Night
4. Sunshine Is Bidding the Day Goodbye
5. Cry
6. Somewhere She's All Alone

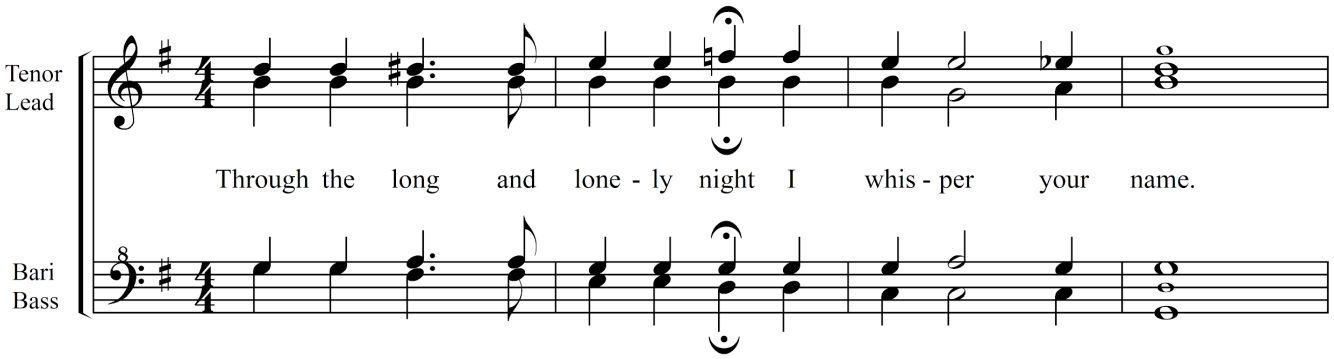
1. When I Leave the World Behind



2. This Fine Day (How Are Things In Glocca Morra?)



3. Through the Long and Lonely Night



This tag is written in SSAA notation. Note the potential for imbalance in the Tenor part; a recommendation is to have fewer singers on Tenor.

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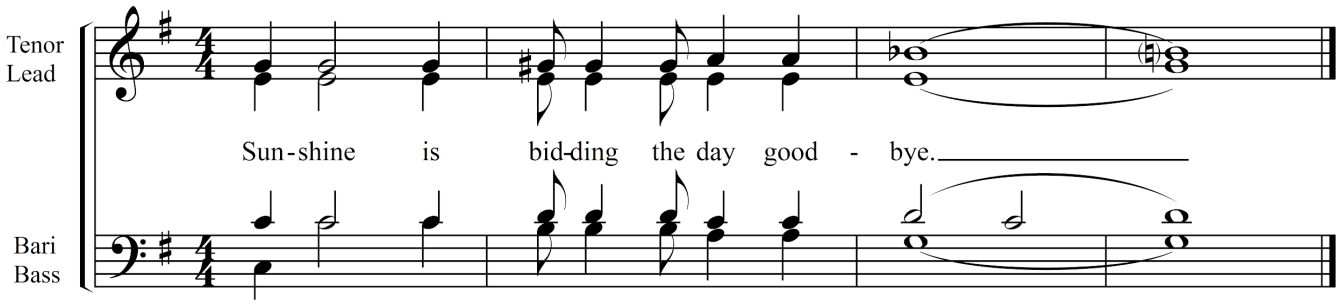
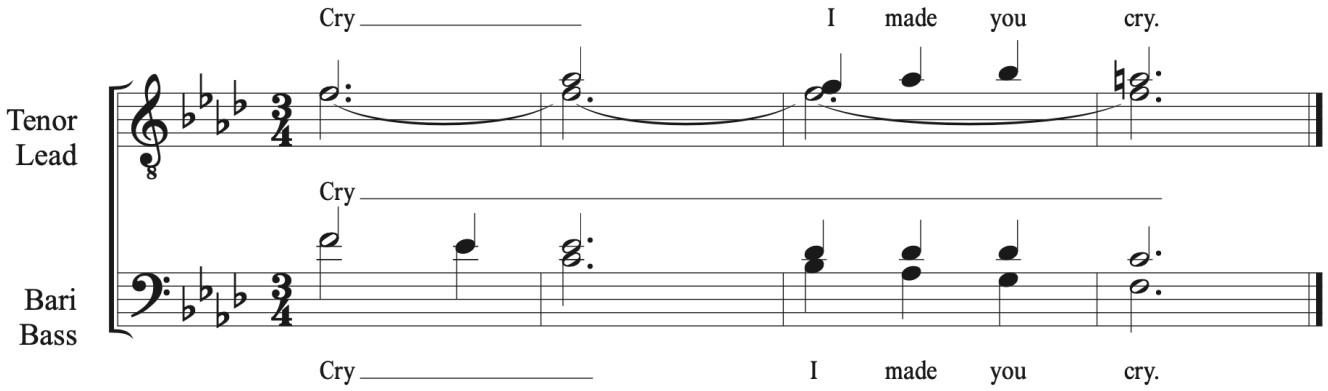
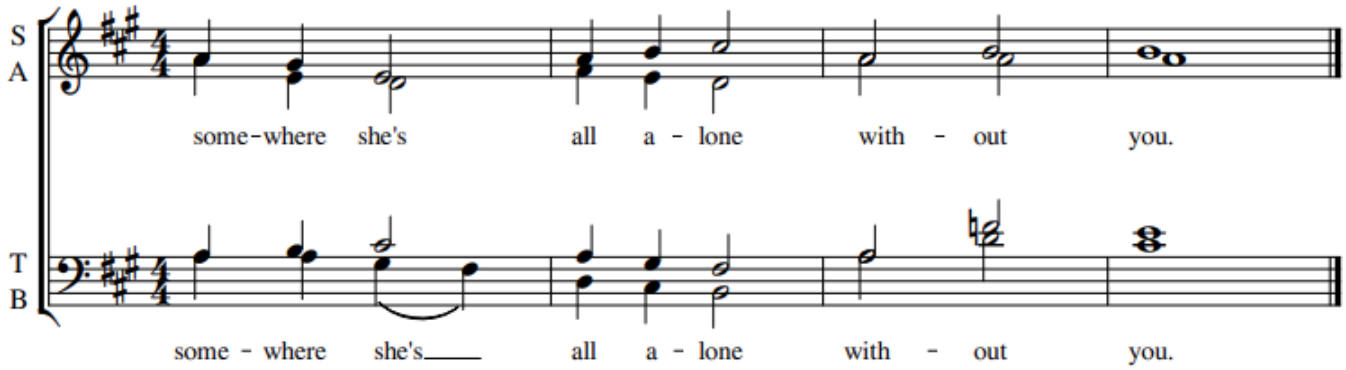
4. Sunshine Is Bidding the Day Goodbye



5. Cry



6. Somewhere She's All Alone



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Songs

The songs present in this section are in TTBB voicing. For SATB voicing, transpose keys up a perfect 4th. For SSAA voicing, transpose keys up a major 6th. Experiment with keys until you find the right pitches that all singers can sing comfortably.

Songs included in this songbook:

1. Happy Birthday
2. Aura Lee
3. The Story of the Rose (Heart of My Heart)
4. Let Me Call You Sweetheart
5. Jingle Bells
6. Alexander's Ragtime Band
7. The Star Spangled Banner
8. Oh, Canada

Learning Tracks

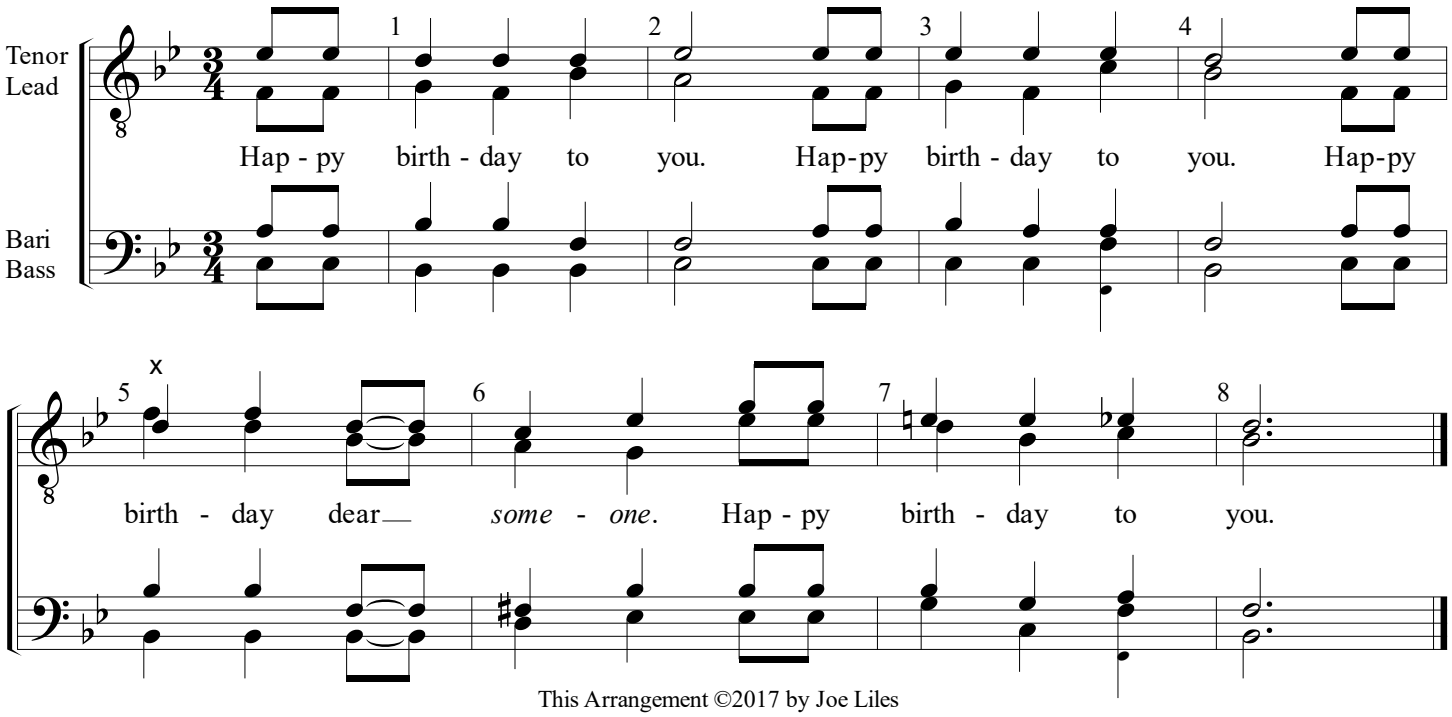
To access the learning tracks to this songbook, scan this QR code with a smart device:

Version 1.27.23

HAPPY BIRTHDAY

Words by PATTY HILL
and MILDRED J. HILL

Melody Traditional
Arrangement by JOE LILES



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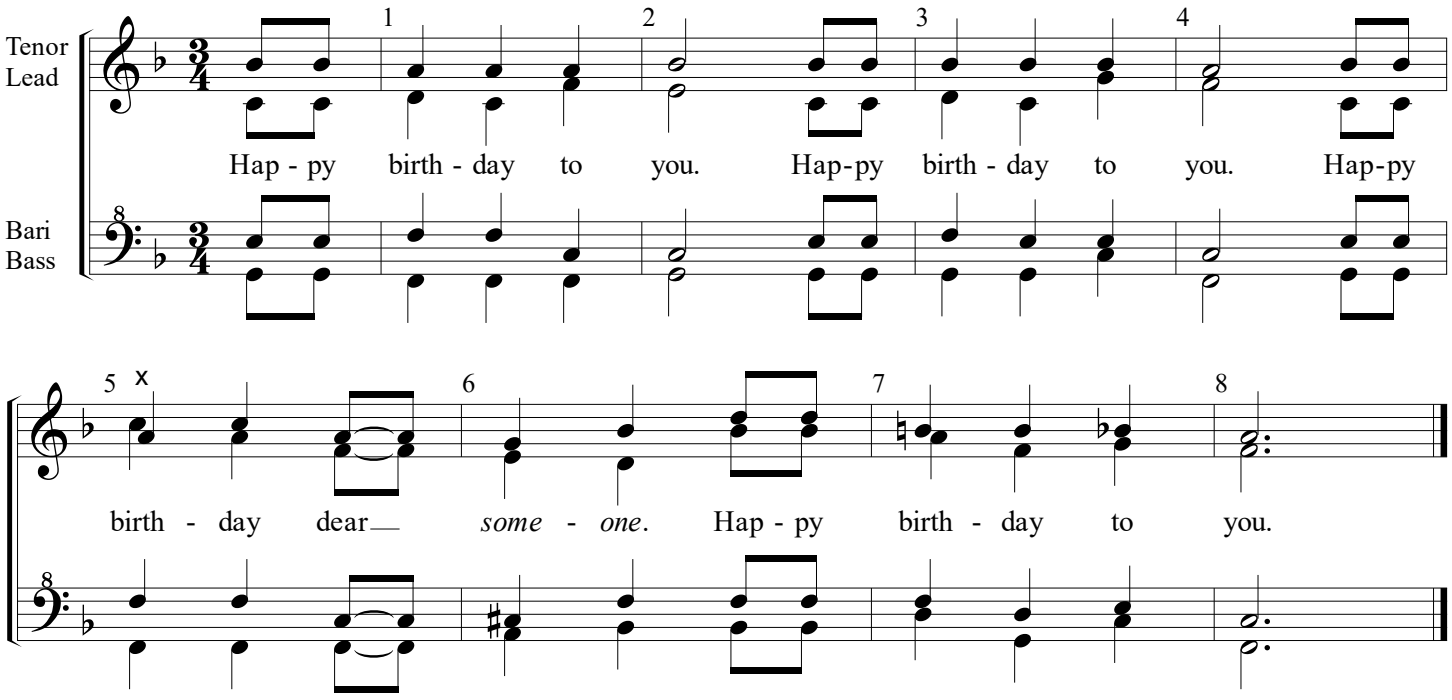
HAPPY BIRTHDAY

for female voices

Words by PATTY HILL
and MILDRED J. HILL

Melody Traditional
Arrangement by JOE LILES



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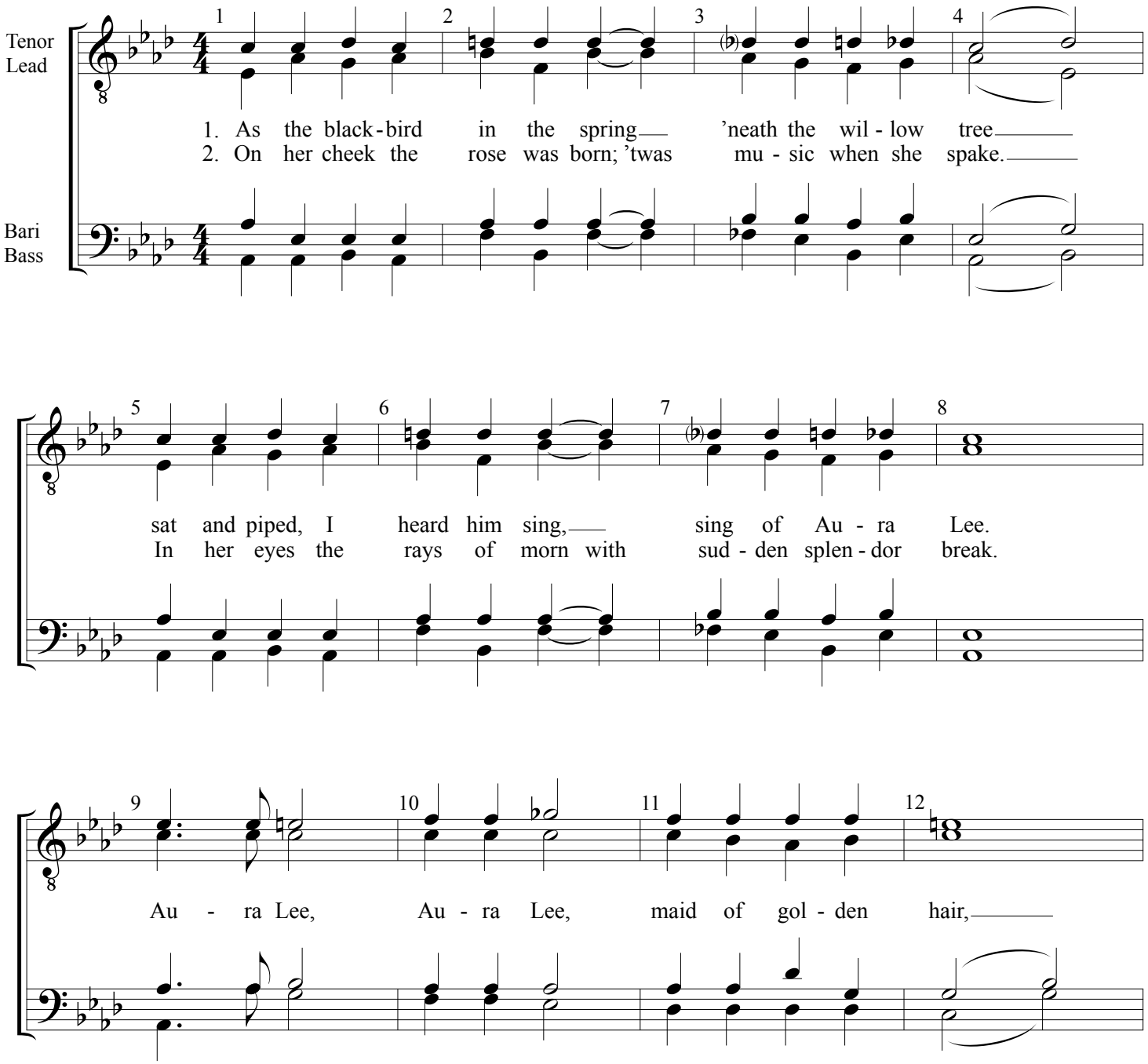
AURA LEE

(1861)

Words by W.W. FOSDICK
Music by GEORGE R. POULTON

Arrangement by the
BARBERSHOP HARMONY SOCIETY



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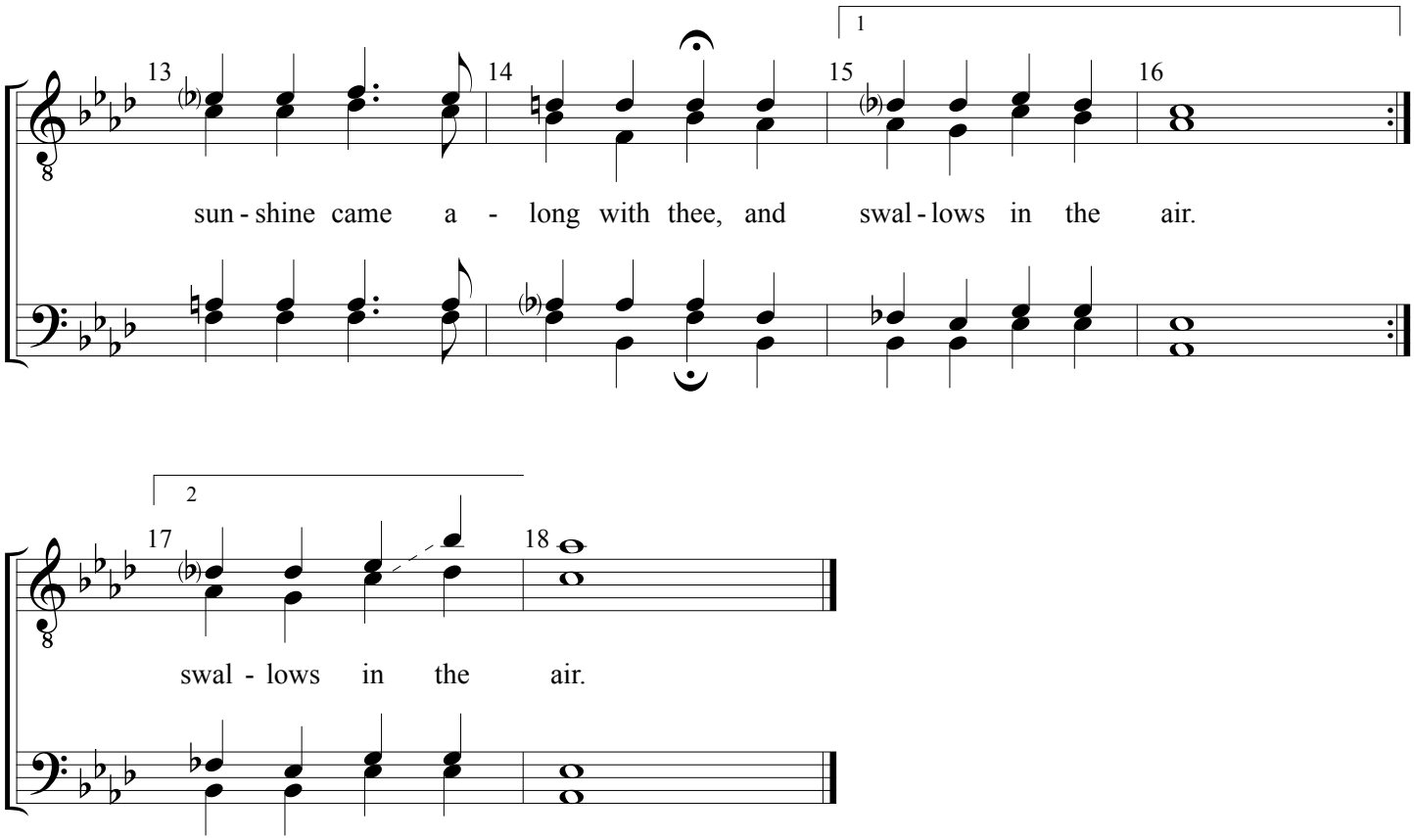


Performance Notes

Aura Lee, originally published as *Aura Lea*, dates back to the Civil War days. It was written by George Poulton and W.W. Fosdick. Little is known about either man, as both died relatively young. This collaboration created one of the most popular songs of its time. The tune was later adapted as *Army Blue* by 1865 military academy graduate George T. Olmstead. In the 1950s, Elvis Presley and Vera Matson revived the melody with new lyrics as *Love Me Tender*.

Aura Lee has an easy melody, one perfectly suited for close harmony. Sing this tune with some rhythmic freedom, adding subtle dynamics for effect.

THE STORY OF THE ROSE

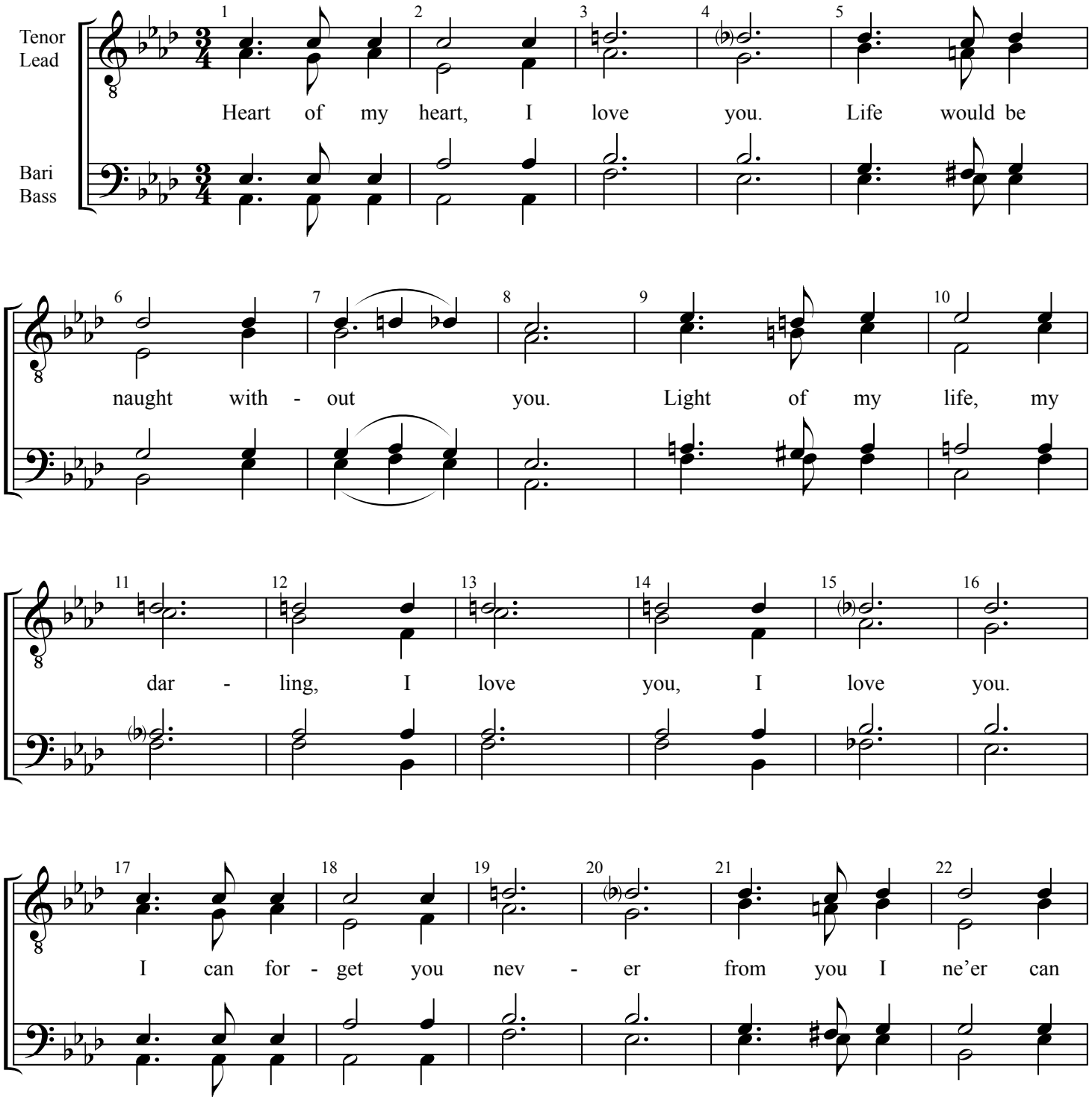
(HEART OF MY HEART)

1899

Words by "ALICE"
Music by ANDREW MACK (1863-1931)

Arrangement by the
BARBERSHOP HARMONY SOCIETY

Chorus



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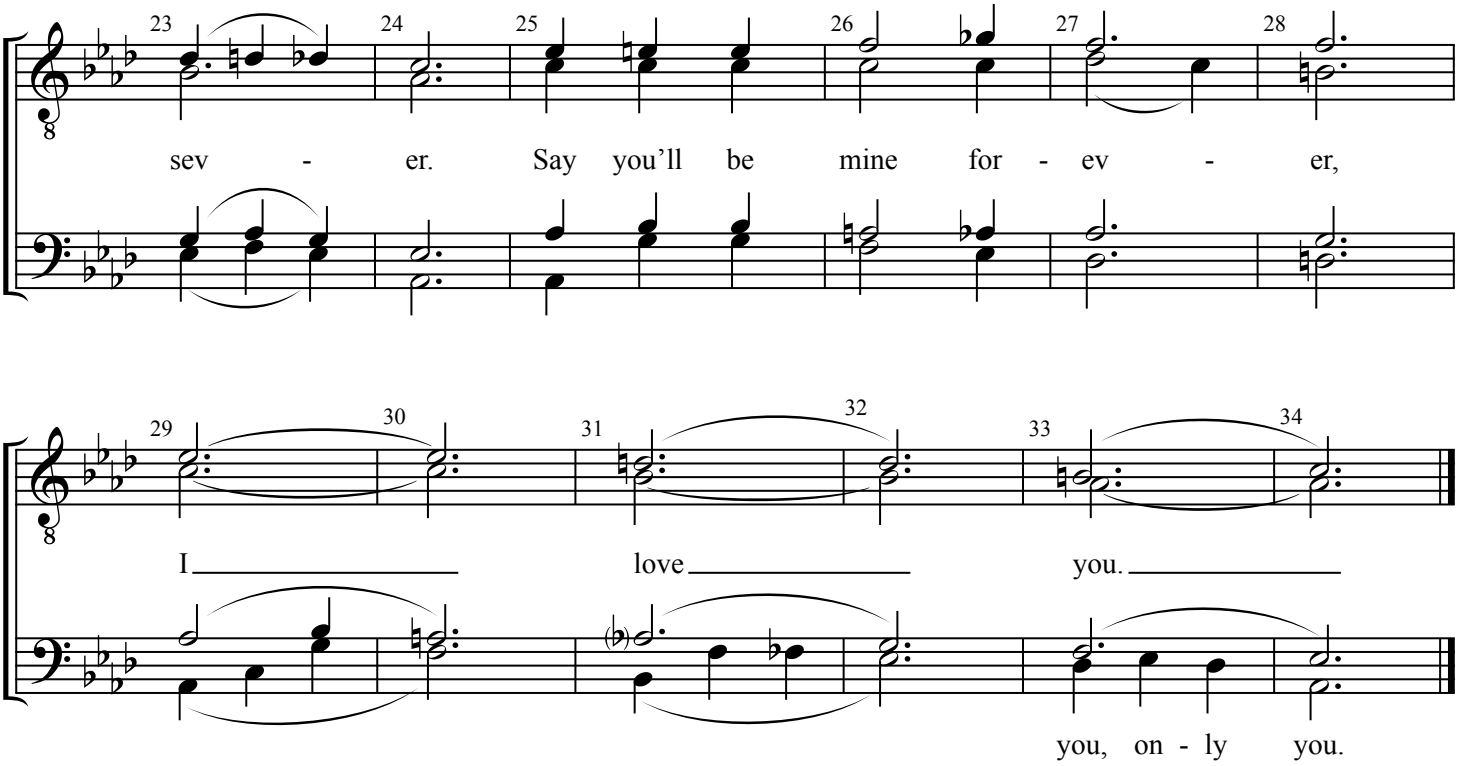


Performance Notes

Although little is known about composer Andrew Mack and lyricist "Alice," *The Story of the Rose (Heart of My Heart)* was an early American favorite, even spawning the 1926 song *(The Gang that Sang) Heart of My Heart.* As was common to songs at the turn of the last century, *The Story of the Rose* has a very singable range and simple lyric.

Sing this heartfelt ballad sweetly, paying close attention to the lyrics. Although the song does not reach a true forte dynamic, the singer would do well to make use of subtle crescendos and decrescendos. The optional notes in measure eight are the original harmonies that the barbershoppers sang.

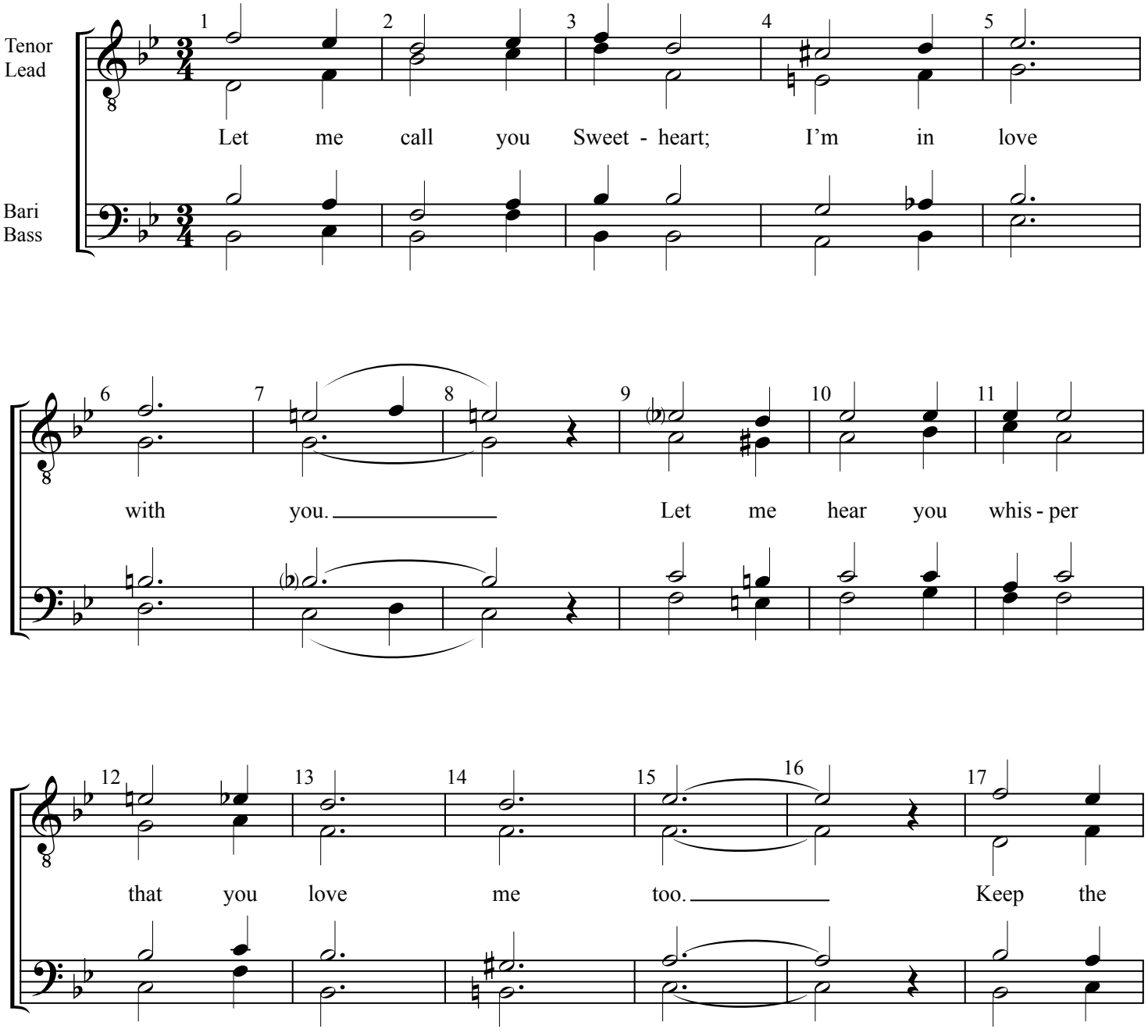
LET ME CALL YOU SWEETHEART

(1910)

Words by BETH SLATER WILSON
Music by LEO FRIEDMAN

Arrangement by the
BARBERSHOP HARMONY SOCIETY

Chorus



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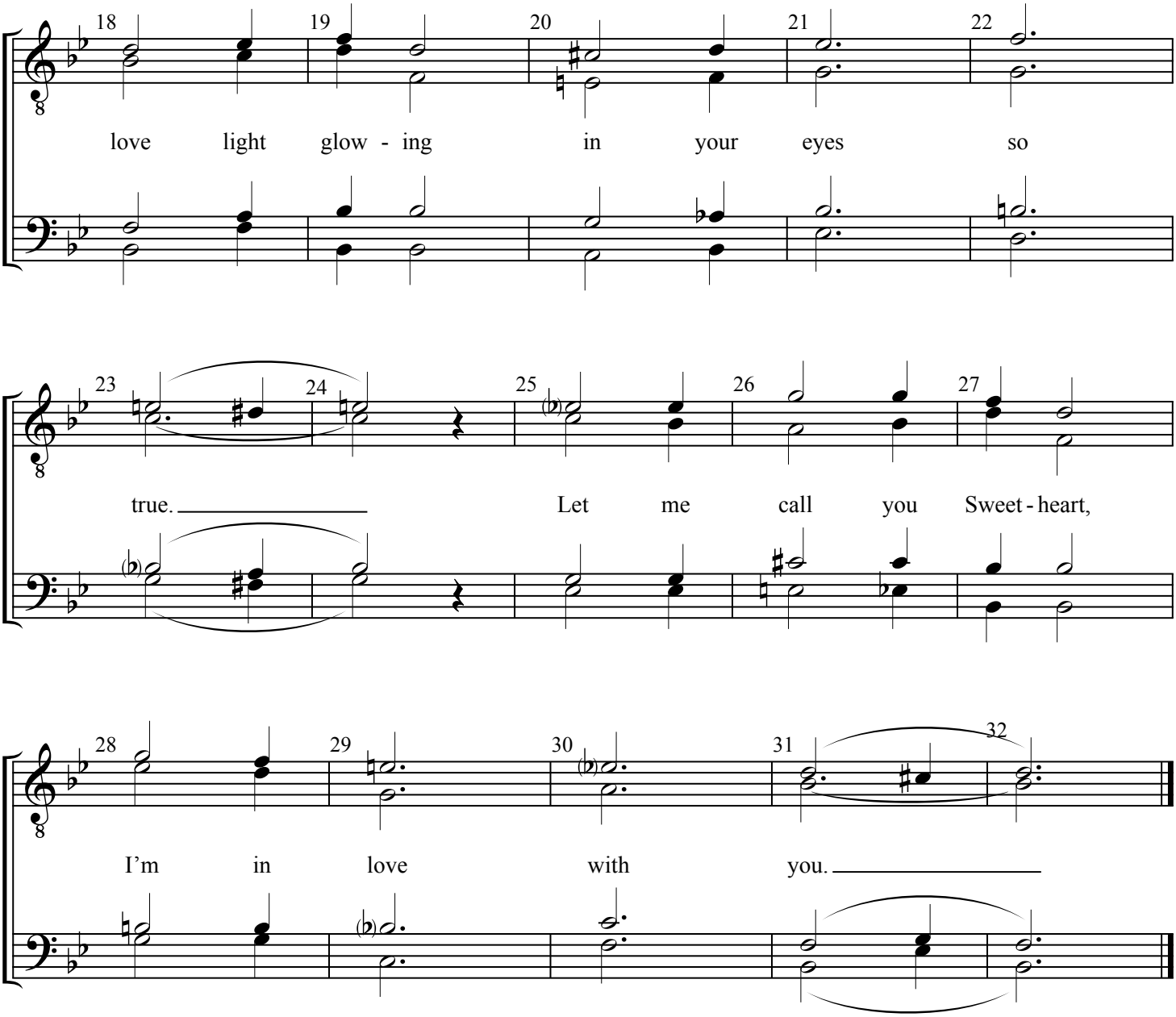


Performance Notes

Leo Friedman and Beth Slater Wilson are best known for writing two waltzes, *Let Me Call You Sweetheart* and *Meet Me Tonight in Dreamland*. Both songs express true love by using simple lyrics. Sing this song gently, with a lilt, making sure the tempo is not too slow.

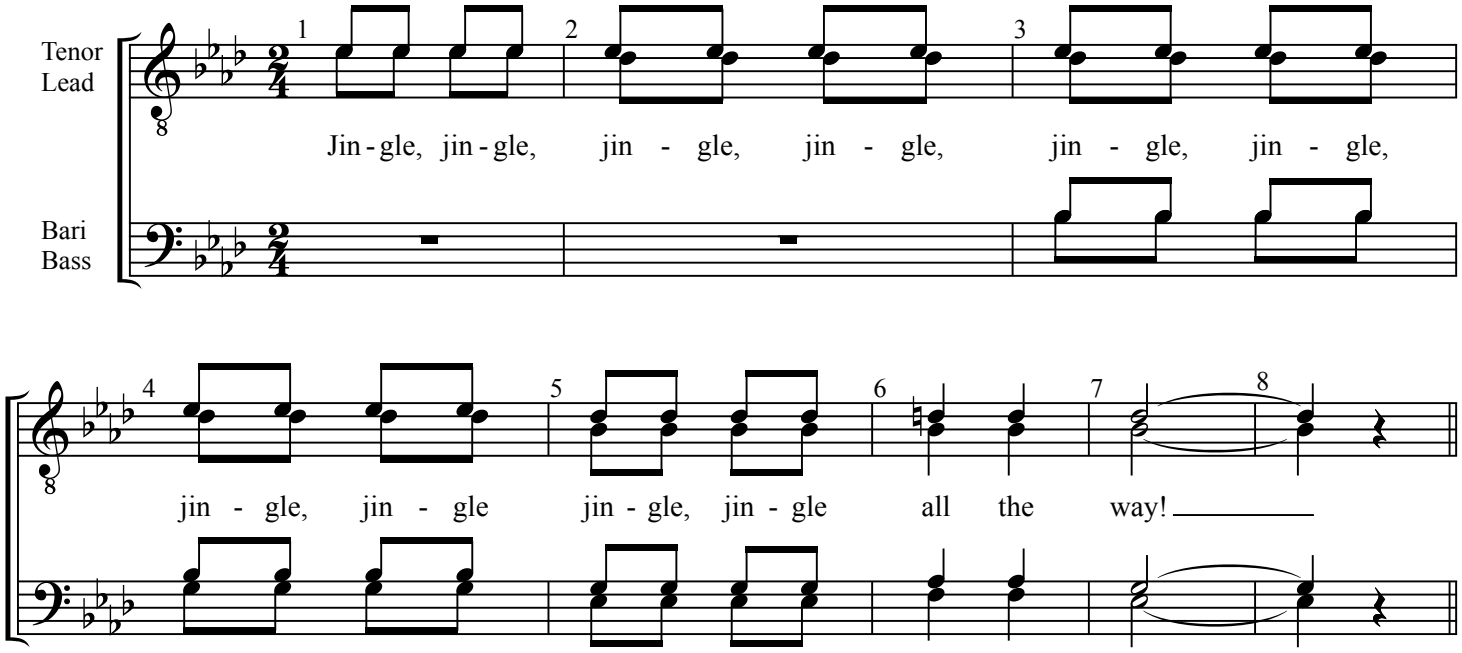
JINGLE BELLS

(1857)

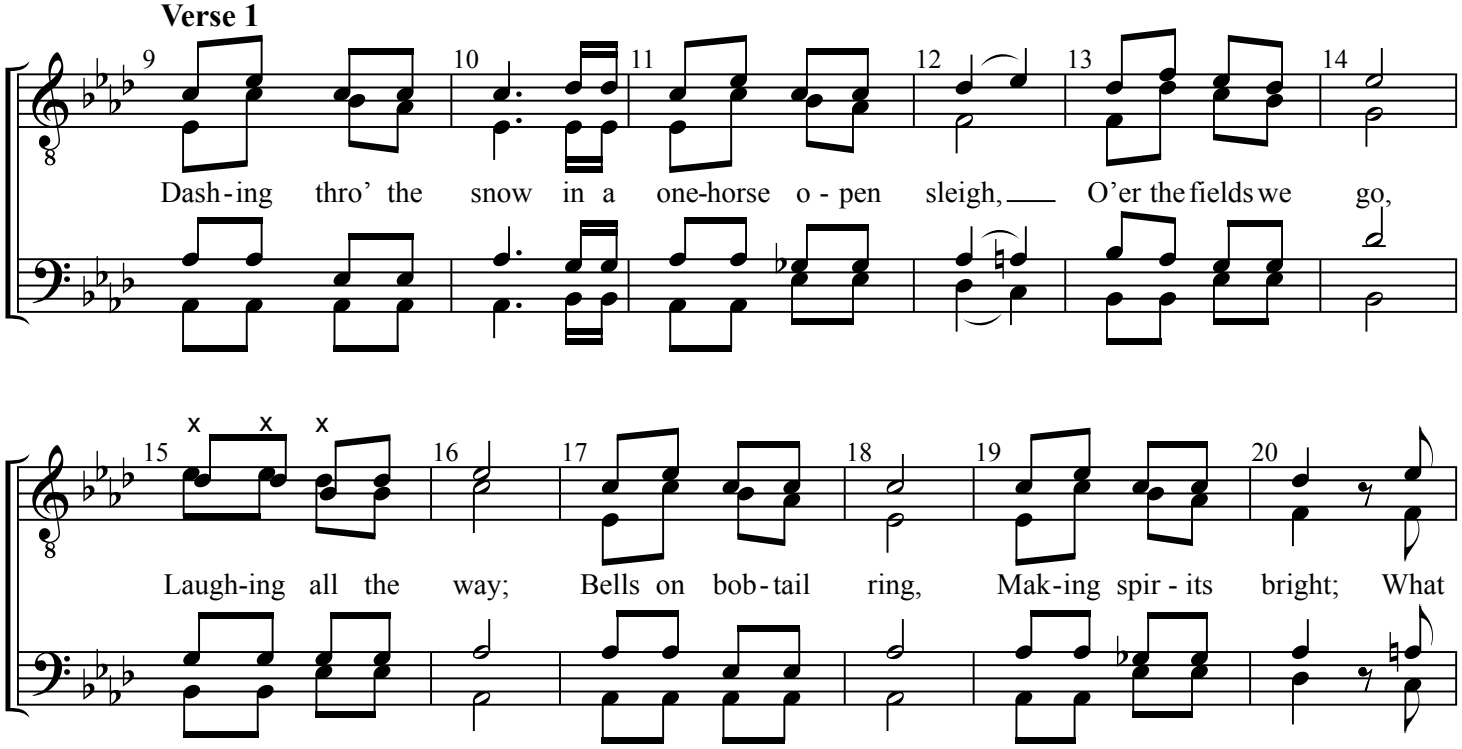
Words and Music by JAMES PIERPONT

Arrangement by the
BARBERSHOP HARMONY SOCIETY

Intro



Verse 1



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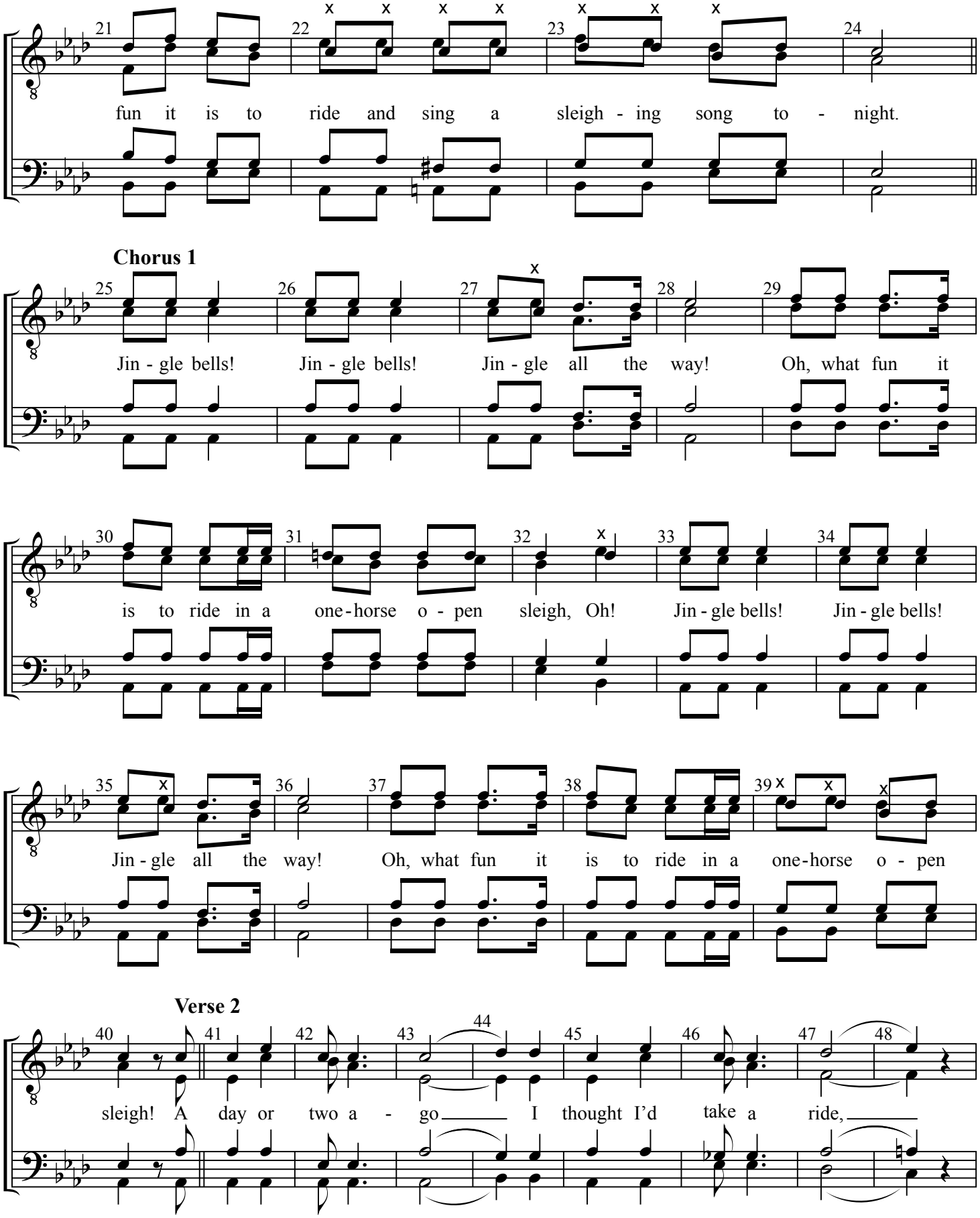
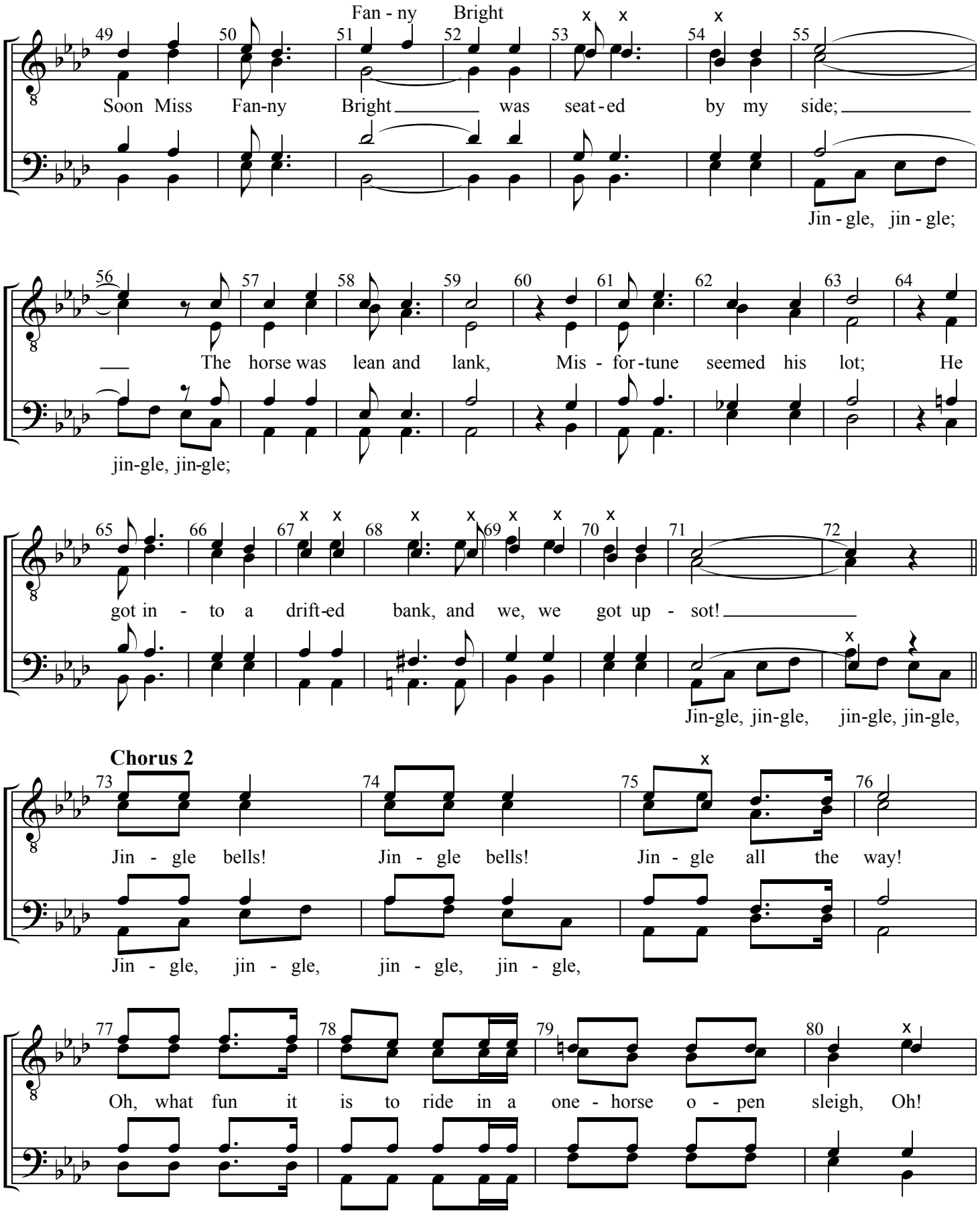
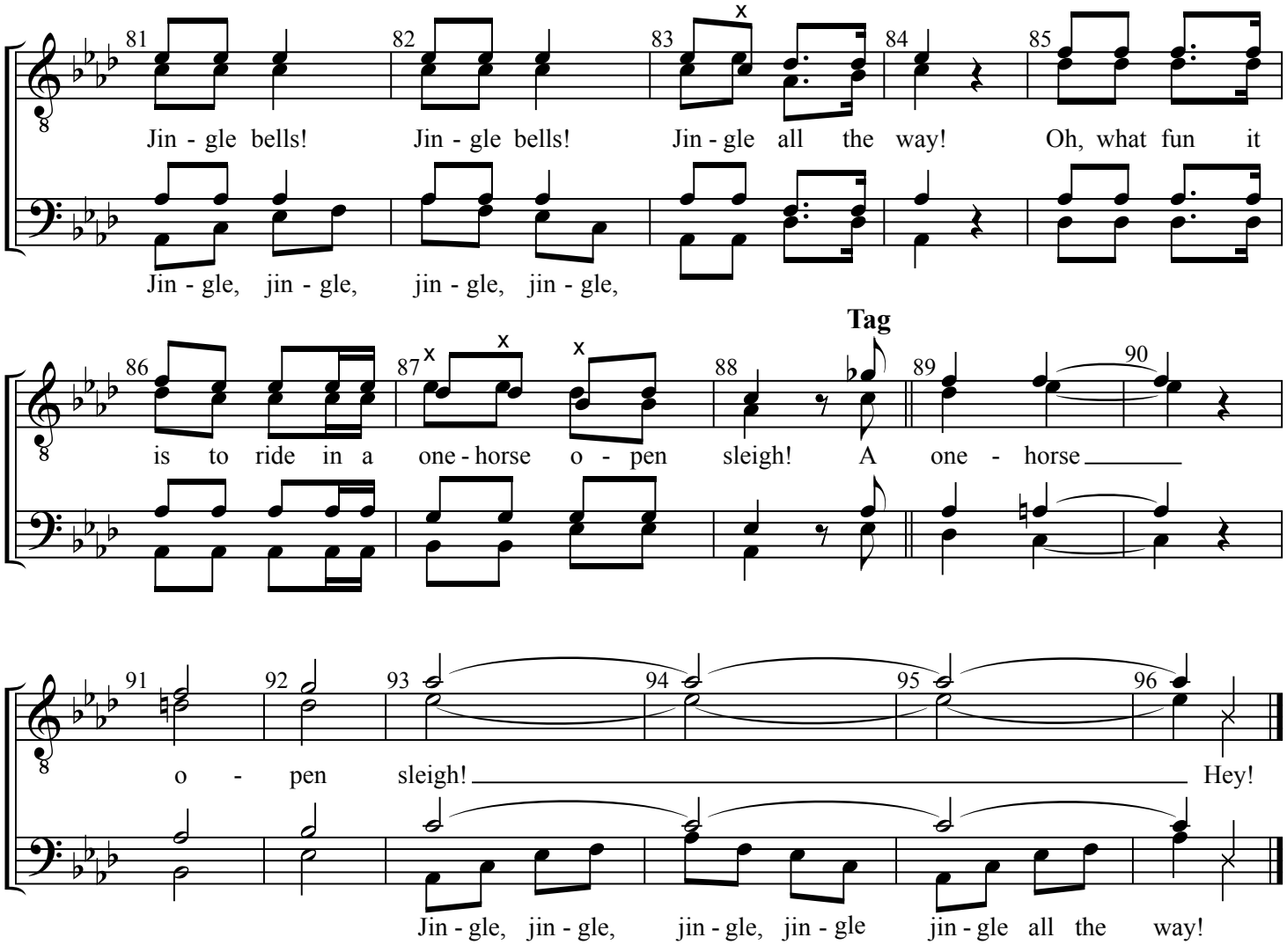

21 22 23 24
fun it is to ride and sing a sleigh - ing song to - night.
Chorus 1
25 26 27 28 29
Jin - gle bells! Jin - gle bells! Jin - gle all the way! Oh, what fun it
30 31 32 33 34
is to ride in a one-horse o - pen sleigh, Oh! Jin - gle bells! Jin - gle bells!
35 36 37 38 39
Jin - gle all the way! Oh, what fun it is to ride in a one-horse o - pen
Verse 2
40 41 42 43 44 45 46 47 48
sleigh! A day or two a - go I thought I'd take a ride,


Fan - ny Bright
Soon Miss Fan-ny Bright was seat - ed by my side;
Jin - gle, jin - gle;
The horse was lean and lank, Mis - for - tune seemed his lot; He
jin-gle, jin-gle;
got in - to a drift-ed bank, and we, we got up - sot!
Jin-gle, jin-gle, jin-gle, jin-gle,
Chorus 2
Jin - gle bells! Jin - gle bells! Jin - gle all the way!
Jin - gle, jin - gle, jin - gle, jin - gle,
Oh, what fun it is to ride in a one - horse o - pen sleigh, Oh!



Performance Notes

One of the best-loved seasonal songs of all time, Jingle Bells was inted for the Thanksgiving holiday. Written during the popular sleigh races in the 1800s, the song refers to bells attached to horses' harnesses. Since a horse-drawn sleigh makes very little noise, the jingling of the bells was a warning to other drivers to take care around blind corners.

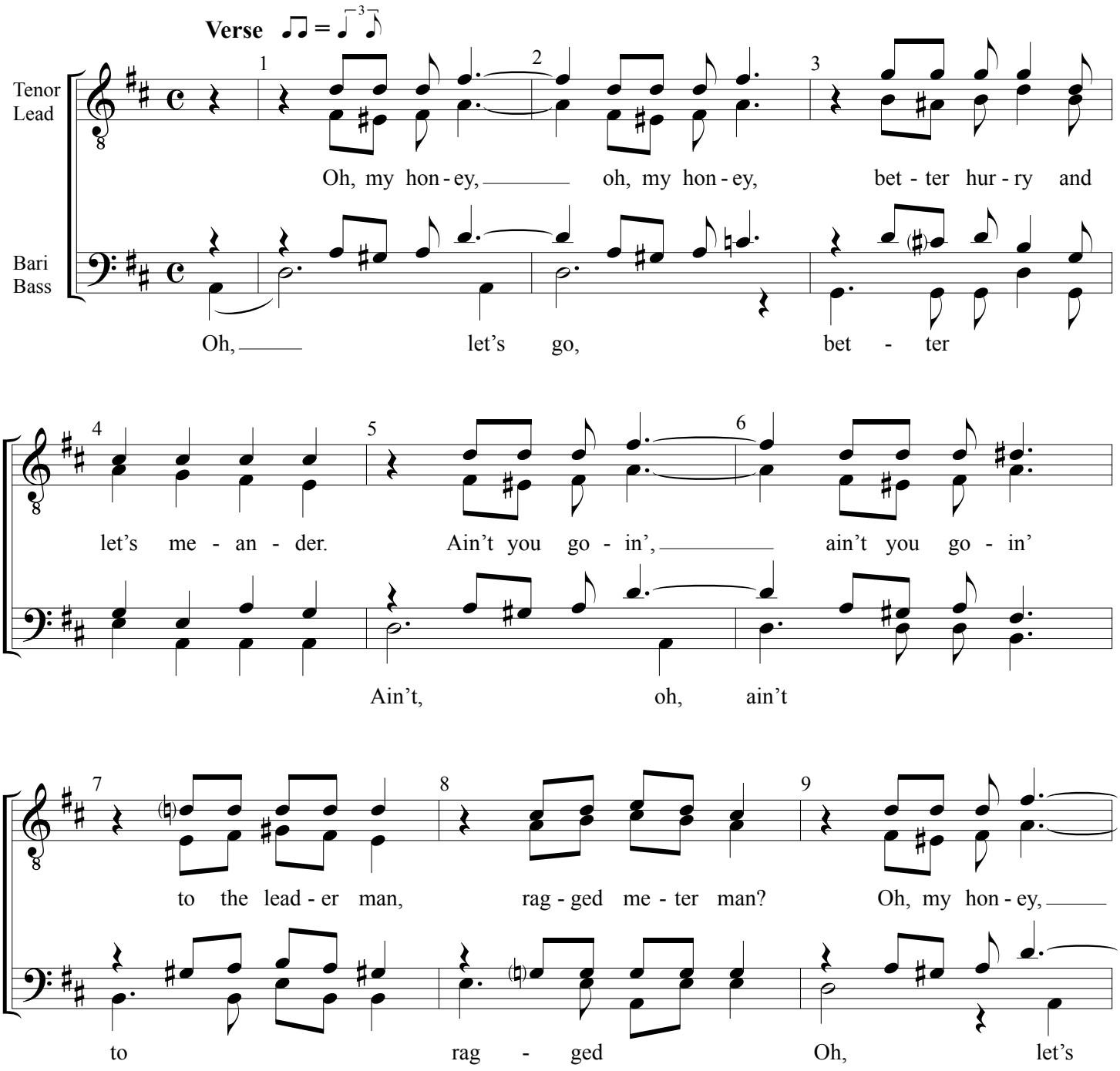
Keep a steady tempo throughout the song. Have fun at measure 71, where the bass takes the running counter-melody.

ALEXANDER'S RAGTIME BAND

(1911)

Words and Music by
IRVING BERLIN

Arrangement by the
BARBERSHOP HARMONY SOCIETY



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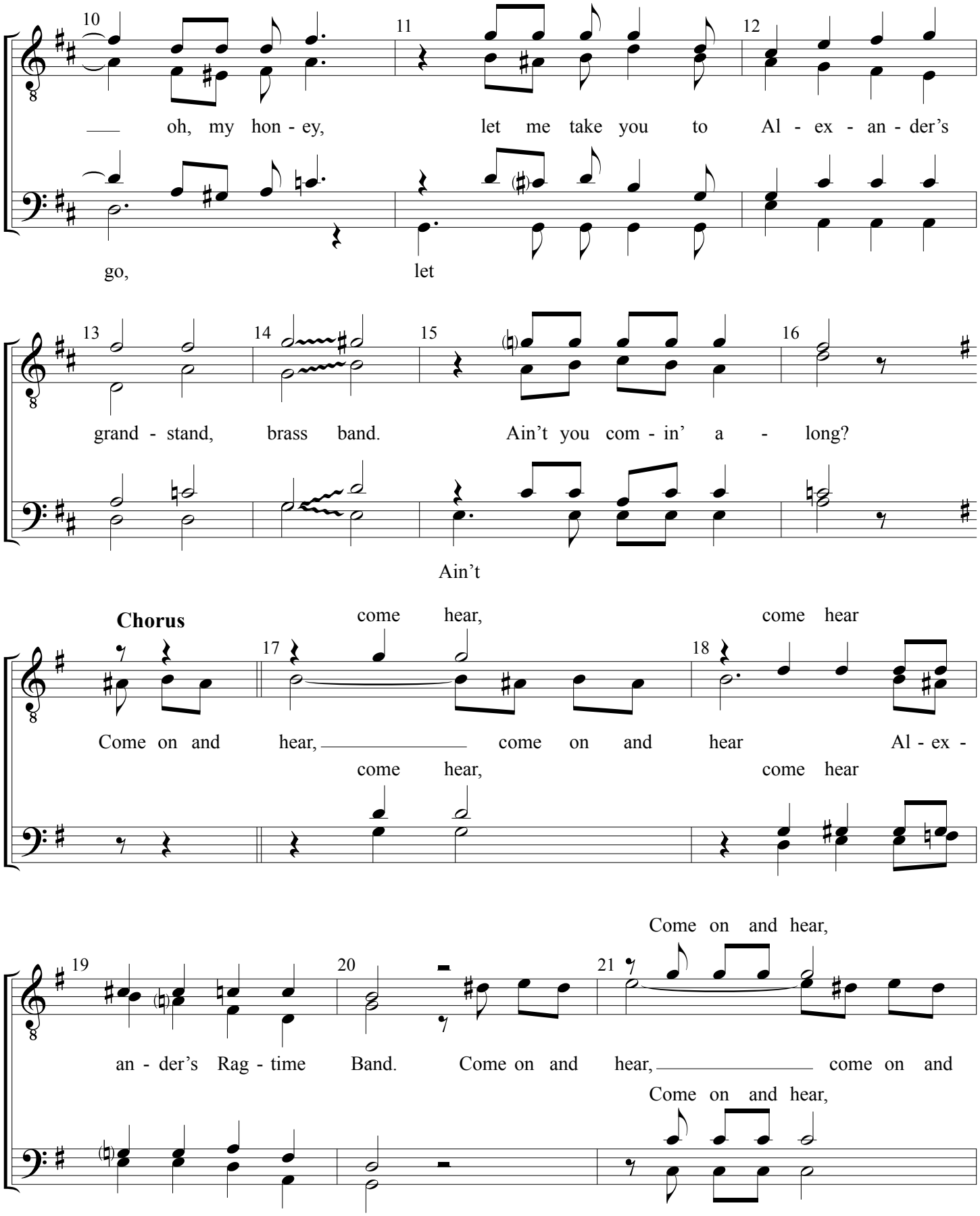
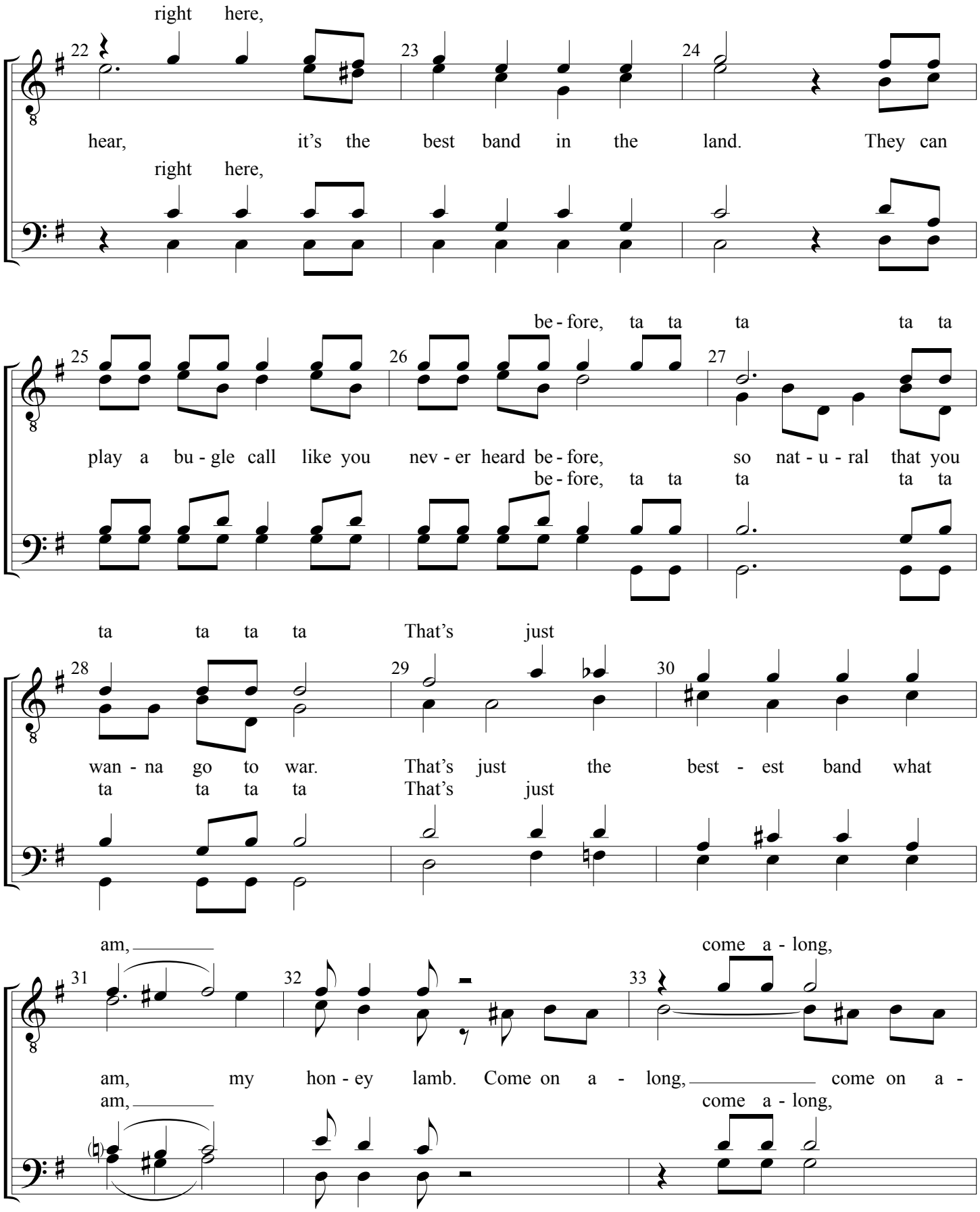
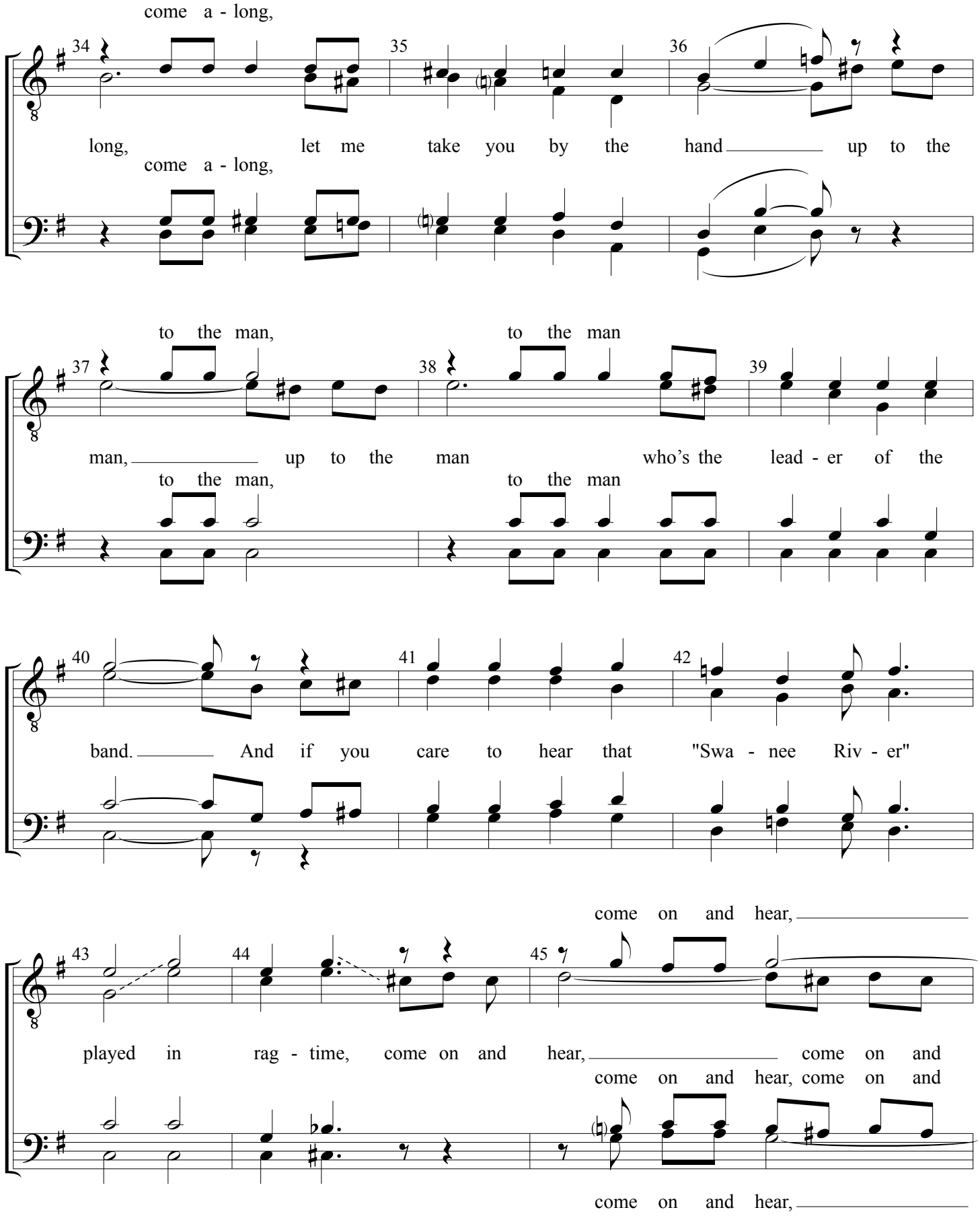
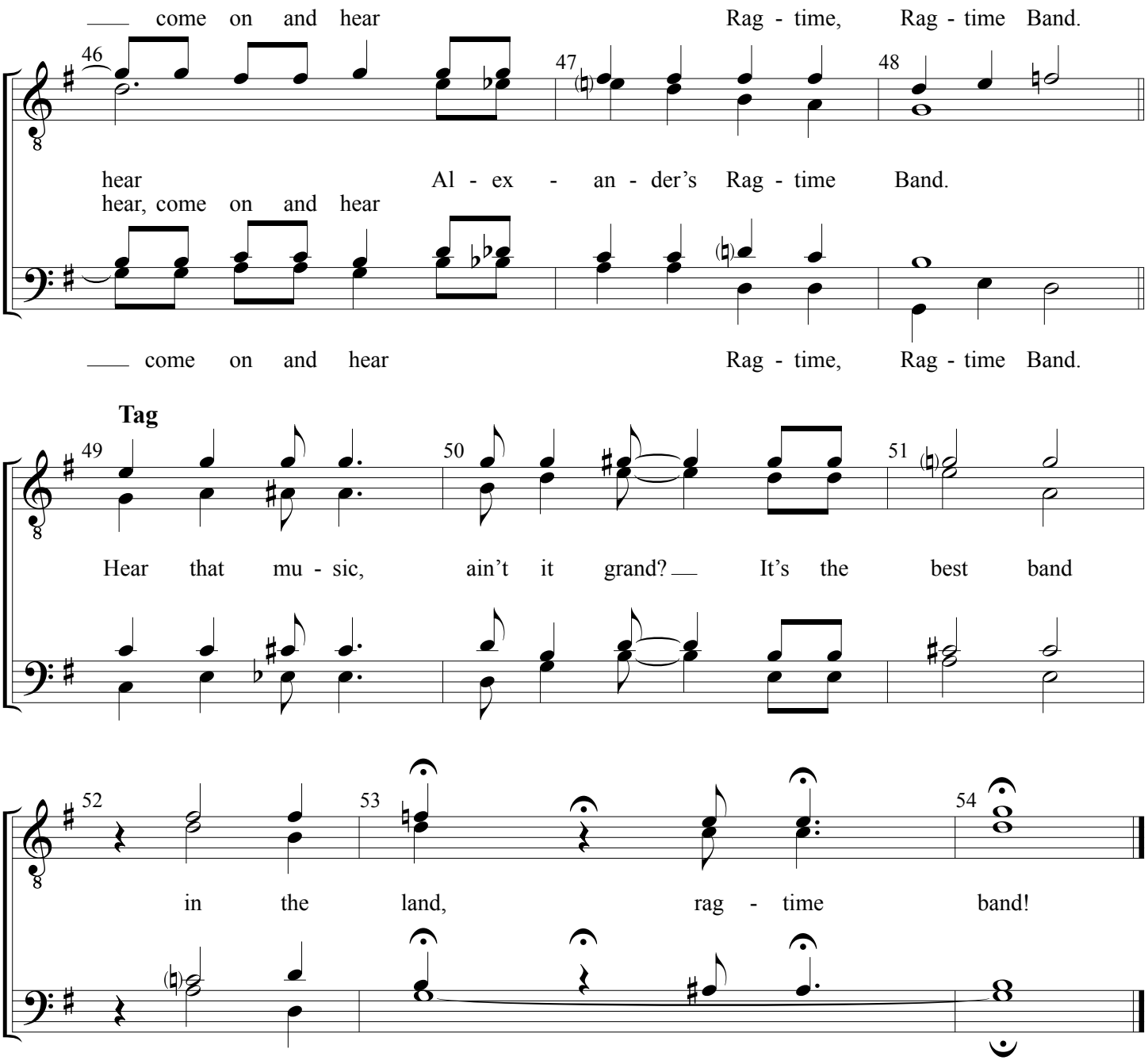

10
11
12
oh, my hon - ey, let me take you to Al - ex - an - der's
go, let
13
14
15
16
grand - stand, brass band. Ain't you com - in' a - long?
Ain't
Chorus
come hear, come hear
17
18
Come on and hear, come on and hear Al - ex -
come hear, come hear
Come on and hear,
19
20
21
an - der's Rag - time Band. Come on and hear, come on and
Come on and hear,


right here,
22
23
24
hear, it's the best band in the land. They can
right here,
be - fore, ta ta ta ta ta
25
26
27
play a bu - gle call like you nev - er heard be - fore, so nat - u - ral that you
be - fore, ta ta ta ta ta
ta ta ta ta That's just
28
29
30
wan - na go to war. That's just the best - est band what
ta ta ta ta That's just
am,
come a - long,
31
32
33
am, my hon - ey lamb. Come on a - long, come on a -
am,
come a - long,


come a - long,
34
35
36
long, let me take you by the hand up to the
come a - long,
to the man, to the man
37
38
39
man, up to the man who's the lead - er of the
to the man, to the man
40
41
42
band. And if you care to hear that "Swa - nee Riv - er"
come on and hear,
43
44
45
played in rag - time, come on and hear, come on and
come on and hear, come on and
come on and hear,



Performance Notes

Irving Berlin was one of the most successful songwriters of the twentieth century. His first hit from his Tin Pan Alley days was *Alexander's Ragtime Band*. Berlin wrote hundreds of songs, including *God Bless America*, *White Christmas*, *What'll I Do?*, *Puttin' on the Ritz* and *Steppin' Out With My Baby*.

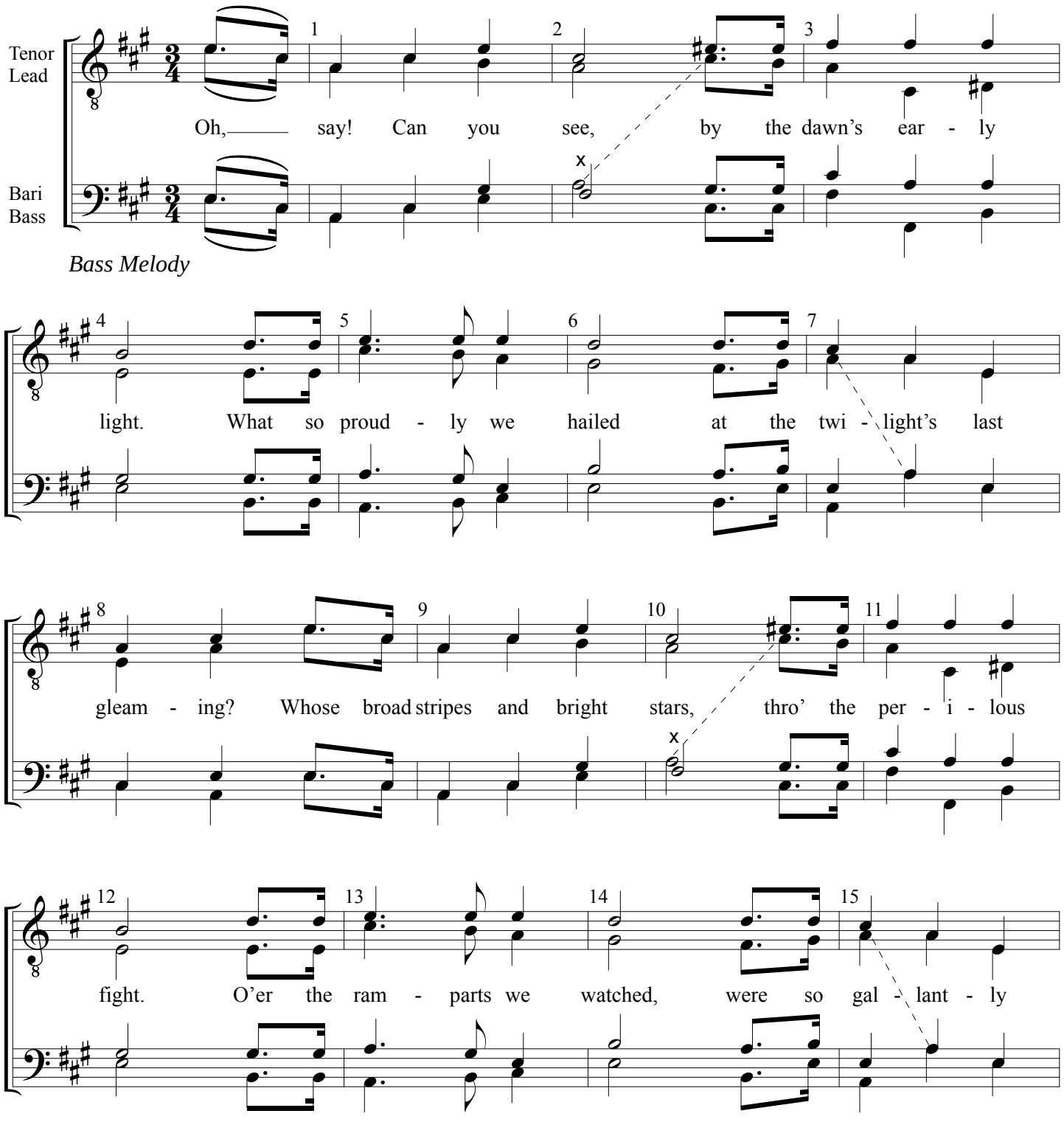
Although one of the most gifted musicians of his time, Berlin was not formally trained. He learned piano by ear and played all his songs on the black keys. In order to change keys, he had a custom piano built. This piano had a special lever that would allow him to shift keys so as to not write all songs in F#.

Enjoy the quick tempo and contagious energy this song inspires. At measure 53 the performer is invited to take great liberties with the note values, enjoying the final chords.

THE STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY

Music by JOHN STAFFORD SMITH
Arrangement by VAL HICKS



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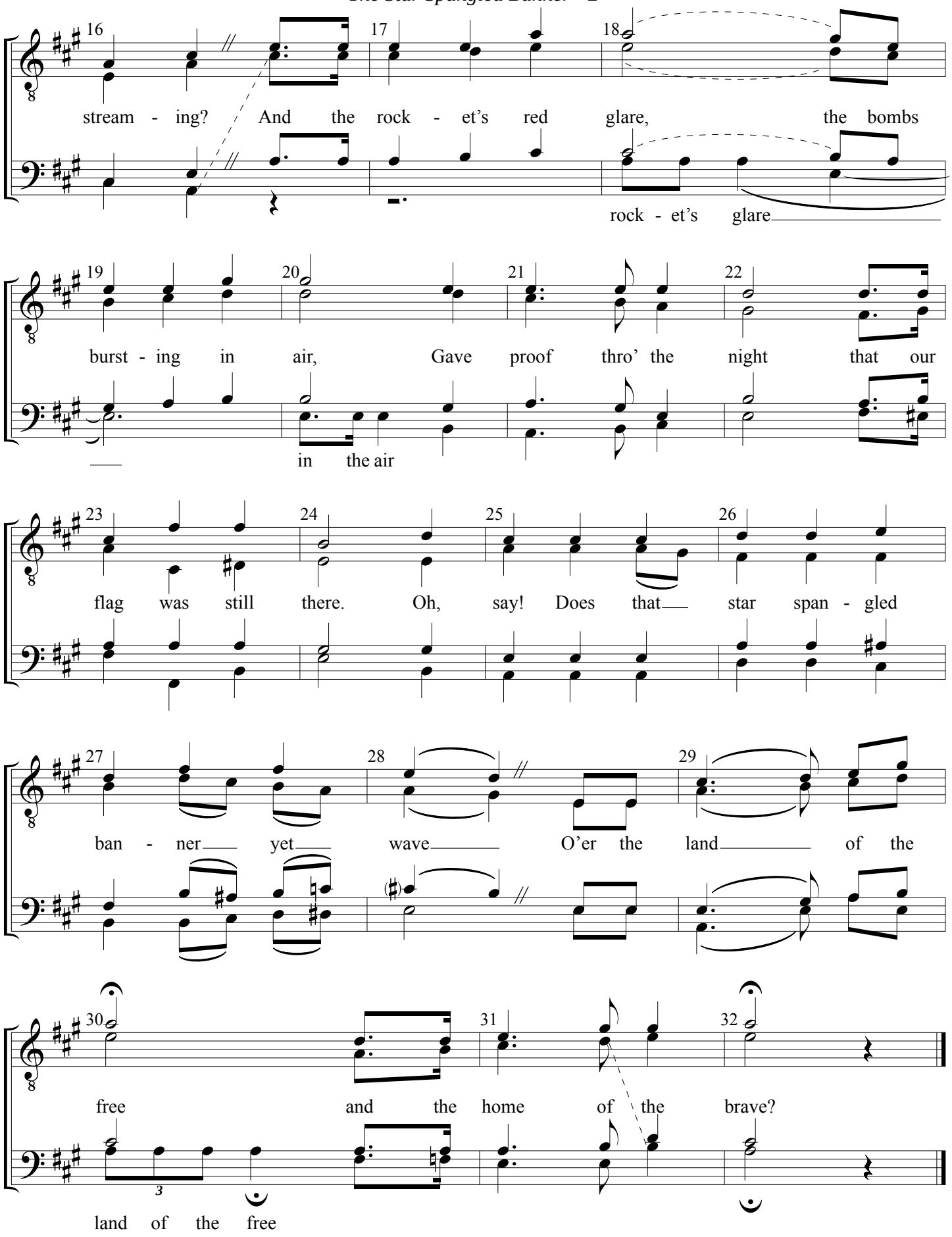
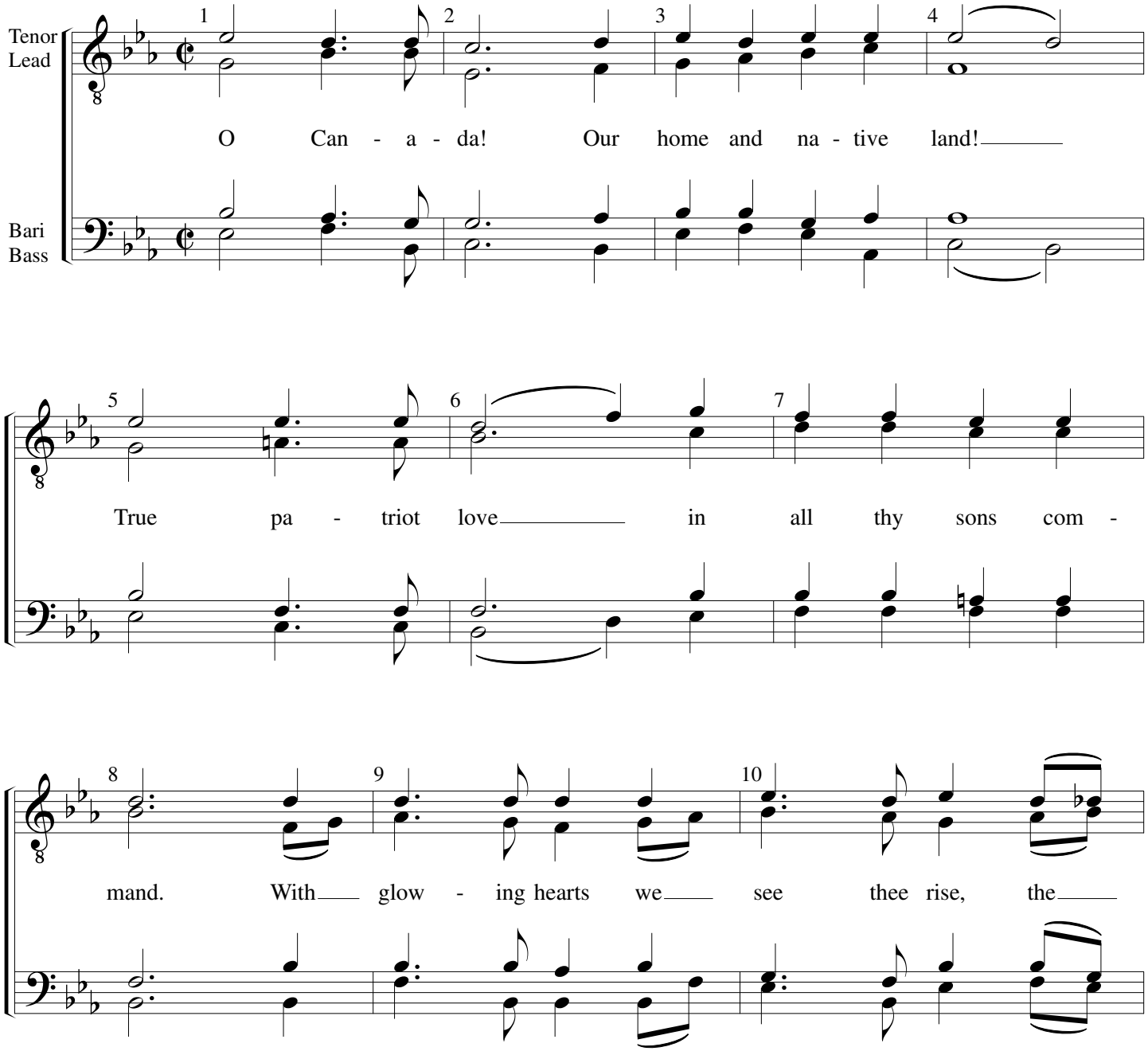

16
17
18
stream - ing? And the rock - et's red glare, the bombs
rock - et's glare
19
20
21
22
burst - ing in air, Gave proof thro' the night that our
in the air
23
24
25
26
flag was still there. Oh, say! Does that star span - gled
27
28
29
ban - ner yet wave O'er the land of the
30
31
32
free and the home of the brave?
3
land of the free

Stock No. 7650

O CANADA!

Words from The 1975 Corpus Almanac of Canada

Music by C. LAVALLÉE
Arrangement by JOE LILES



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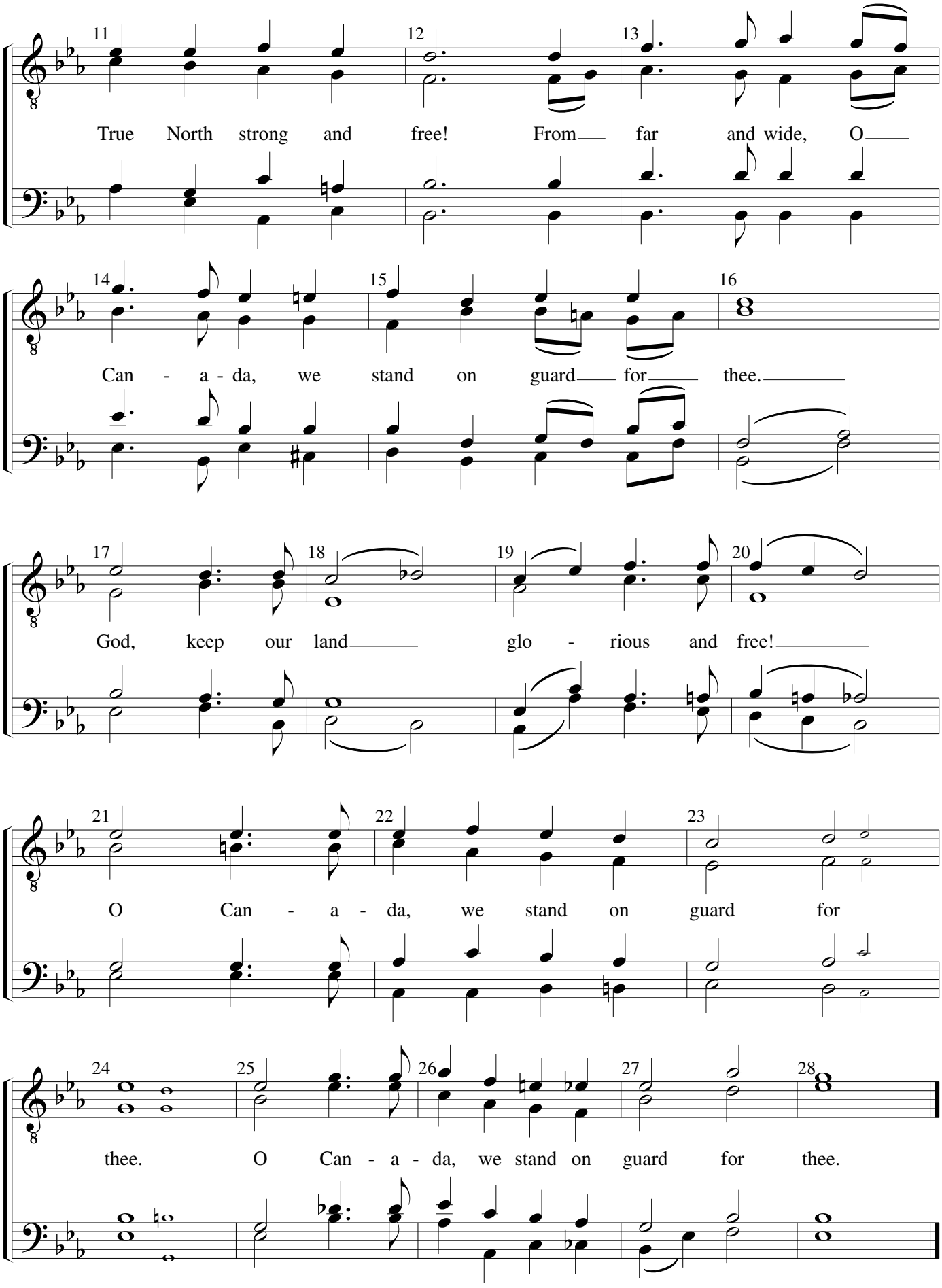
True North strong and free! From far and wide, O
Can - a - da, we stand on guard for thee.
God, keep our land glo - rious and free!
O Can - a - da, we stand on guard for
thee. O Can - a - da, we stand on guard for thee.