



SHINE ON, HARVEST MOON

1908

Words by JACK NORWORTH

Music by NORA BAYES-NORWORTH
Arranged by VAL HICKS and EARL MOON

Intro

Tenor Lead

Bari Bass

Bass melody

1 2 3 4

Oo

Verse

5

Night was dark you

The night was might-y dark so you could

6 7 8 9

could not see, moon re-fused to shine. Cou - ple un - der

hard-ly see, — For the moon re-fused to shine. — Cou-ple sit-tin' un-der-neath a

10 11 12 13

wil - low tree, for love they pine. — Maid was 'fraid of

wil-low tree, — For love — they pine. — Lit-tle maid was kind - a 'fraid of

Maid was 'fraid of

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14 dark-ness so— she said, 15 "I guess I'll go." 16 x rit. 17 freely
Boy be-gan to sigh,—

18 looked up at the sky,— 19 told the moon his lit-tle tale— of 20 x a tempo
woe: "Give a guy a break and

Chorus 1

21 shine on, 22 shine on har-vest 23 moon— 24 up in the sky,— 25 I ain't

26 had no lov- - in' since 27 A - pril, May or June or Ju - ly. 28 29 Snow time
A - pril, May or June or Ju - ly. Snow time

30 ain't no time to 31 stay— 32 out-doors and spoon, 33 so shine on,

34 shine on har - vest moon— for me and my gal." **Chorus 2** 37 "Oh, Mister Moon, won't you

38 shine a lit-tle light right down on us while we cud-dle in the night? I love her and

42 me, oh, my, — we have-n't e-ven kissed since the middle of Ju-ly, Snow time, it ain't no Loo 43 Loo 44 45

46 time to spoon, — and who wants to wait un - til next June? — So, shine on,

50 Oh, you har-vest moon, — for me and my gal." — Shine on har-vest moon, **Tag** 51 52 53 Shine —

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The musical score consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The lyrics are: "Shine ev - 'ry night in June, shine for me and my gal!". Measure numbers 54, 55, and 56 are indicated above the treble staff. The word "Shine" is written above the first note of measure 54 and above the first note of measure 55. The lyrics "ev - 'ry night in June," are under the notes of measure 54. The lyrics "shine for me and my gal!" are under the notes of measure 55. Measure 56 contains a whole note chord.

Performance Notes

Nora Bayes was born in Los Angeles in 1880 as Dora Goldberg, became a musical comedy star, was married for a time to Jack Norworth and died in Brooklyn, New York in 1928. Jack Norworth, a composer, lyricist and actor, was born in Philadelphia in 1879 and died in California in 1959. Little is known of other songs by Nora Bayes, but Jack Norworth's chief collaborator was Albert Von Tilzer and together they wrote *Take Me Out To The Ballgame* and a number of lesser known songs.

The front cover of the first edition of *Shine On Harvest Moon* has a drawing of a moon over a harvest with photographs of Nora and Jack. The song was sung in *The Follies of 1908* and has become a favorite song for those who like to sing and harmonize. Virtually everyone has heard it performed at one time or another.

Val Hicks and Earl Moon are premiere arrangers of music in the barbershop style. Val Hicks coached, and created the original barbershop arrangements for, the Osmond Brothers. He is an outstanding composer, retired professor of music, lecturer, music historian and is actively promoting youth outreach programs introducing young people to the joy of singing. Some of his Society-published compositions are: *The Showboat Came To Town*, *I'll Be A Song And Dance Man Agaun*, *She Didn't Say No* and *That Summer When We Were Young*. Val is also the arranger who gave us the wonderful arrangement of *The Star Spangled Banner*. Earl Moon, unfortunately, passed away in the spring of 1996. Earl, was a dearly beloved guru of barbershop harmony, long time chorus director for the Whittier Chapter of the Far Western District, and quartet singer. His wealth of arrangements will always be treasured.

In looking at the arrangement we find that the Intro sets the mood for the lyric of the Verse and should be sung in such a manner as to portray the scenario. The bass melody further captures the moment, with the harmony parts "tip-toeing" around the young couple as they witness the unfolding story. Maintain the beat and tempo up to the last part of measure 15 then freely dramatize the story through the downbeat of measure 20. With the lead/tenor pickup notes in measure 20, get right back into the tempo for the rest of the song. You may wish to increase the tempo at Chorus 2 for variety and you might hold the penultimate (next to last) chord in the Tag. The optional notes are given in that chord in case the lead is capable of singing the higher note in good quality. If the lead sings the optional note, then the bass must take his optional note. This collaborative effort by these two icons will be around as long as there are men who sing.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.