



# BARBERSHOP CLASSICS

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF  
BARBER SHOP QUARTET SINGING IN AMERICA INC.

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## WORDS & MUSIC

Johnny Mercer

and

Harry Warren

## ARRANGEMENT

Renee Craig

# YOU MUST HAVE BEEN A BEAUTIFUL BABY

STOCK NO. 7347

## Intro

Tenor Lead

Bari Bass

Oh you must have been a beau - ti - ful ba - by 'cause ba - by look at you

## Verse freely

now. Let me set the scene. The verse goes like this. Does your mo - ther re - al - ize, the

like this.

stork de - liv - ered quite a prize, the day he left you on the fam - 'ly tree, on the fam - 'ly tree?

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11 12 13 x

Does your dad ap-pre-ci-ate, You are mere-ly su-per great, the mir-a-cle of an-y cen-tu-

14 15 16

ry? Well if they don't, just send them both to me, and I'll tell them,

**Chorus**  $\text{♪} \cdot \text{♪} = \text{♪} \overset{3}{\text{♪}}$

17 18 19 (b)

You must have been a beau - ti - ful ba-by, — You must have been a won - der - ful



23 24 25

bet you drove the lit - tle boys— wild. And when it came to win - ning blue

3 3 3

26 27 28 29

rib-bons,— You must have shown the oth - er kids how. I can see the judg - es' eyes,— as they see ——— their eyes,—

3 3 3

30 31 32

hand ——— the prize, hand - ed you the prize, I bet you made the cut - est bow. ——— Oh, you

hand ——— the prize,

33 34 35

must have been a beau - ti - ful ba - by, 'Cause ba - by, look at you

(b) (b)



*You Must Have Been A Beautiful Baby***Reprise**

36 37 38

Just look at you now. Don't you know that when it came— to win-ning blue—

now. \_\_\_\_\_

This block contains the first system of the musical score, measures 36 through 38. It features a treble and bass staff in G major (one sharp). Measure 36 starts with a treble staff rest and a bass staff eighth note G. Measure 37 continues the bass line. Measure 38 contains a vocal line with lyrics and a bass line accompaniment. Triplet markings (3) are present above measures 38 and 39, and below measures 39 and 40.

39 40 41

rib-bons, — You must have shown the oth - er kids how. I can

This block contains the second system of the musical score, measures 39 through 41. The vocal line continues with lyrics. Measure 40 includes a key signature change to F major (no sharps or flats), indicated by a 'b' in a circle. Triplet markings (3) are present above measures 39 and 40, and below measures 40 and 41.

42 43 44

see the judg-es' eyes — as they hand-ed you the prize, — Well, I bet you made the cut-est

This block contains the third system of the musical score, measures 42 through 44. The vocal line continues with lyrics. Measure 44 ends with a double bar line. Triplet markings (3) are present above measures 42 and 43, and below measures 43 and 44.

45 46 47

bow. — Oh you must have been a beau - ti - ful ba - by, 'Cause

This block contains the fourth system of the musical score, measures 45 through 47. The vocal line continues with lyrics. Measure 47 ends with a double bar line. Triplet markings (3) are present above measures 45 and 46, and below measures 46 and 47.



The musical score is written for a four-part barbershop quartet in B-flat major, 2/4 time. It consists of two systems of staves. The first system covers measures 48 to 51, and the second system covers measures 52 to 55. The lyrics are: 'ba - by — take a great big look at you now. — You're a wow! — I want the whole wide world to take a look at you now. — take a look at you now.' Measure 55 ends with a fermata. Above measure 51, there is a 'Tag stomp' instruction with a triplet of eighth notes. The bass line features a consistent triplet pattern throughout the piece.

## Performance Notes

**Renee Craig** is known to all Barbershoppers, worldwide, through her arrangements which have been sung by champion quartets and choruses for years. Originally from Detroit, Michigan where she sang commercially on the radio, she was the lead in the 1957 Sweet Adelines International quartet champs, **The Cracker Jills**. In 1964, she moved to New Jersey and founded the **Ramapo Valley Sweet Adeline Chorus**, which she directed to win three gold medals. She has been a pioneer in the advancement of our style and now becomes the first Sweet Adeline to have an arrangement published by SPEBSQSA.

This arrangement has become a barbershop classic, as have many of Renee's creative works of musical art.

After the fermata in measure 4, use a free interpretive approach to the end of the verse. Enter the chorus with a happy swing beat, as indicated by the triplet pattern above measure 17. At the tag, begin a *stomp* beat and keep it until the final two chords.

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.