BARBERSHOP CLASSICS

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

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YOU MUST HAVE BEEN A BEAUTIFUL BABY

WORDS & MUSIC

Johnny Mercer

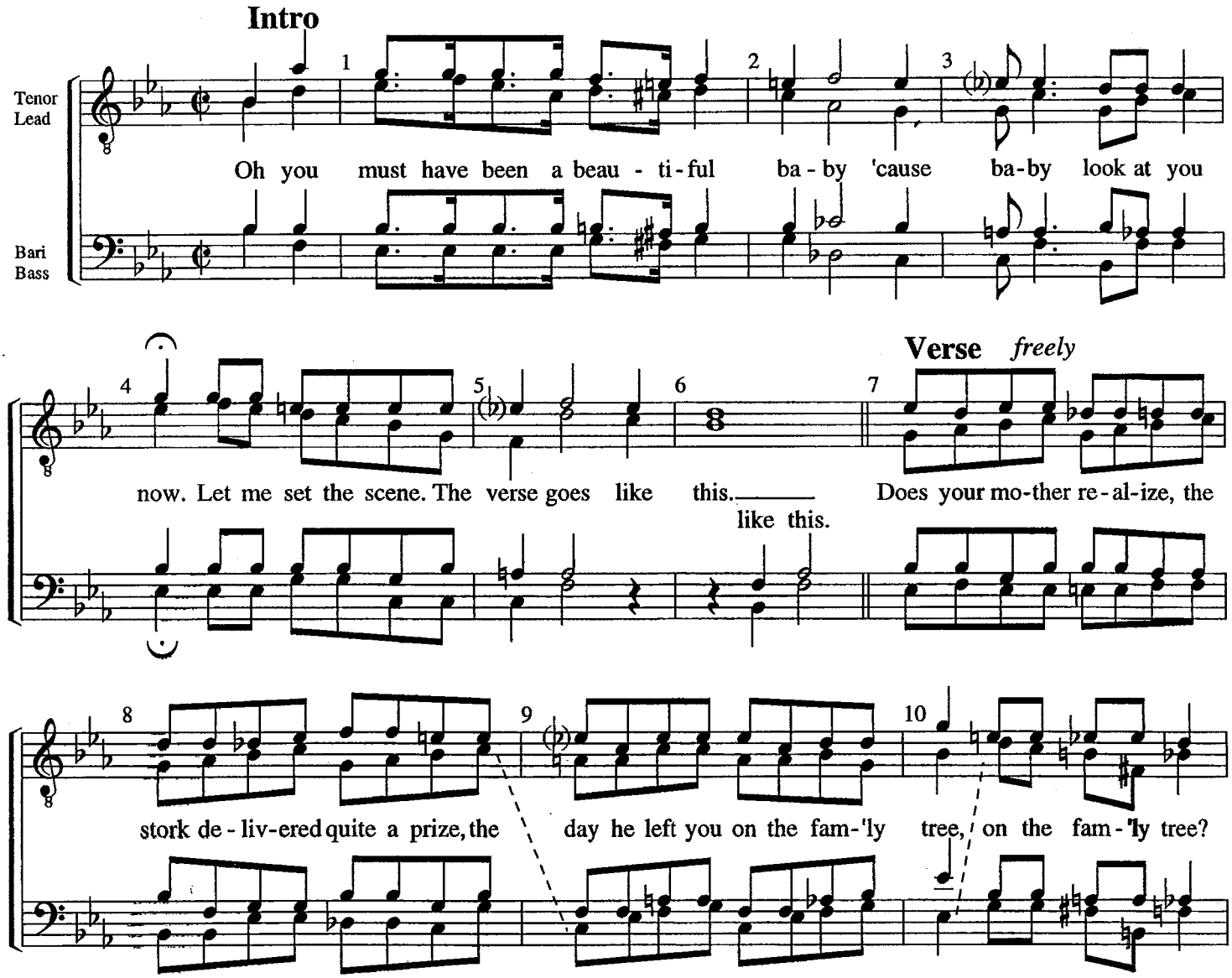
and

Harry Warren

ARRANGEMENT

Renee Craig

STOCK NO. 7347



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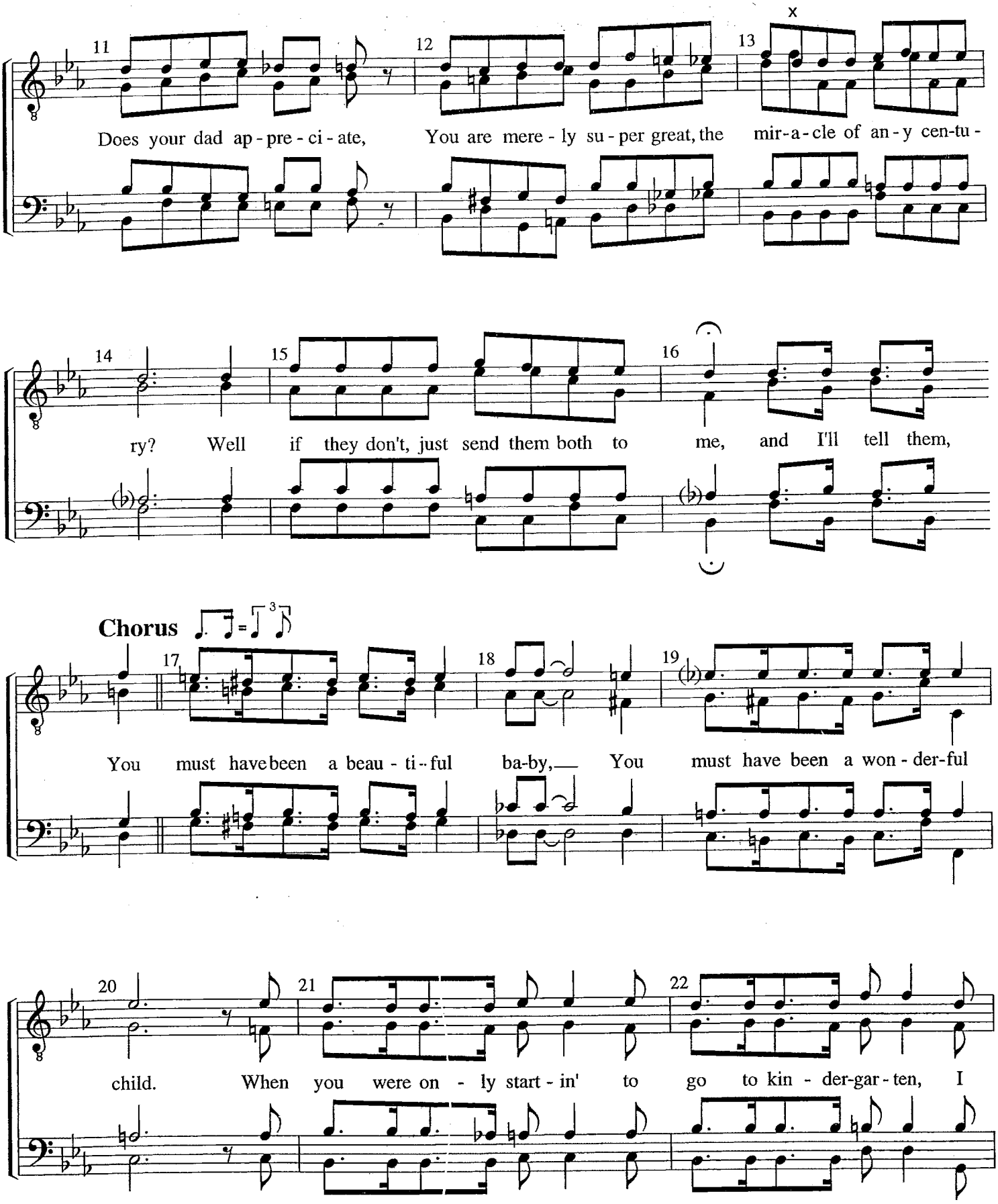
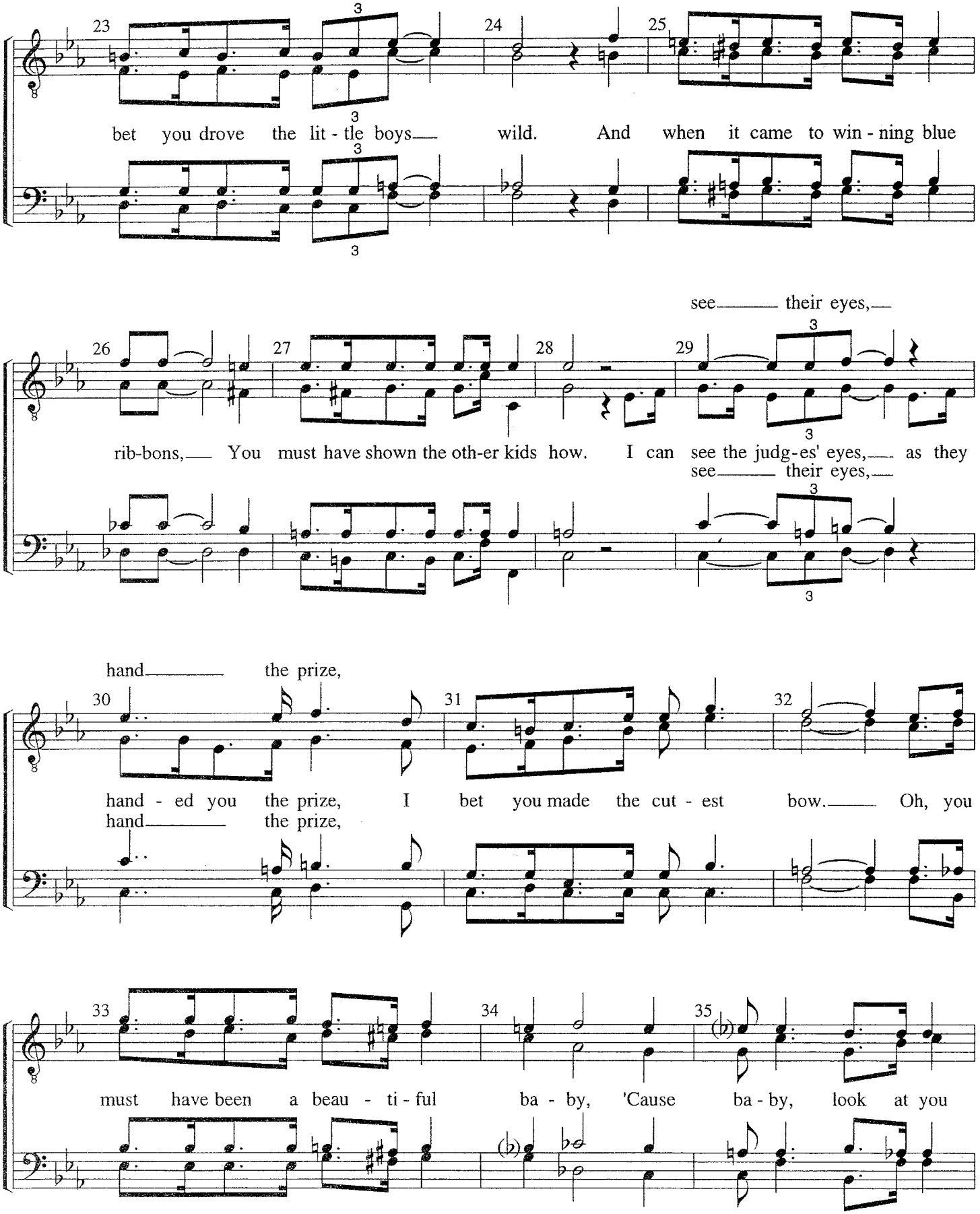
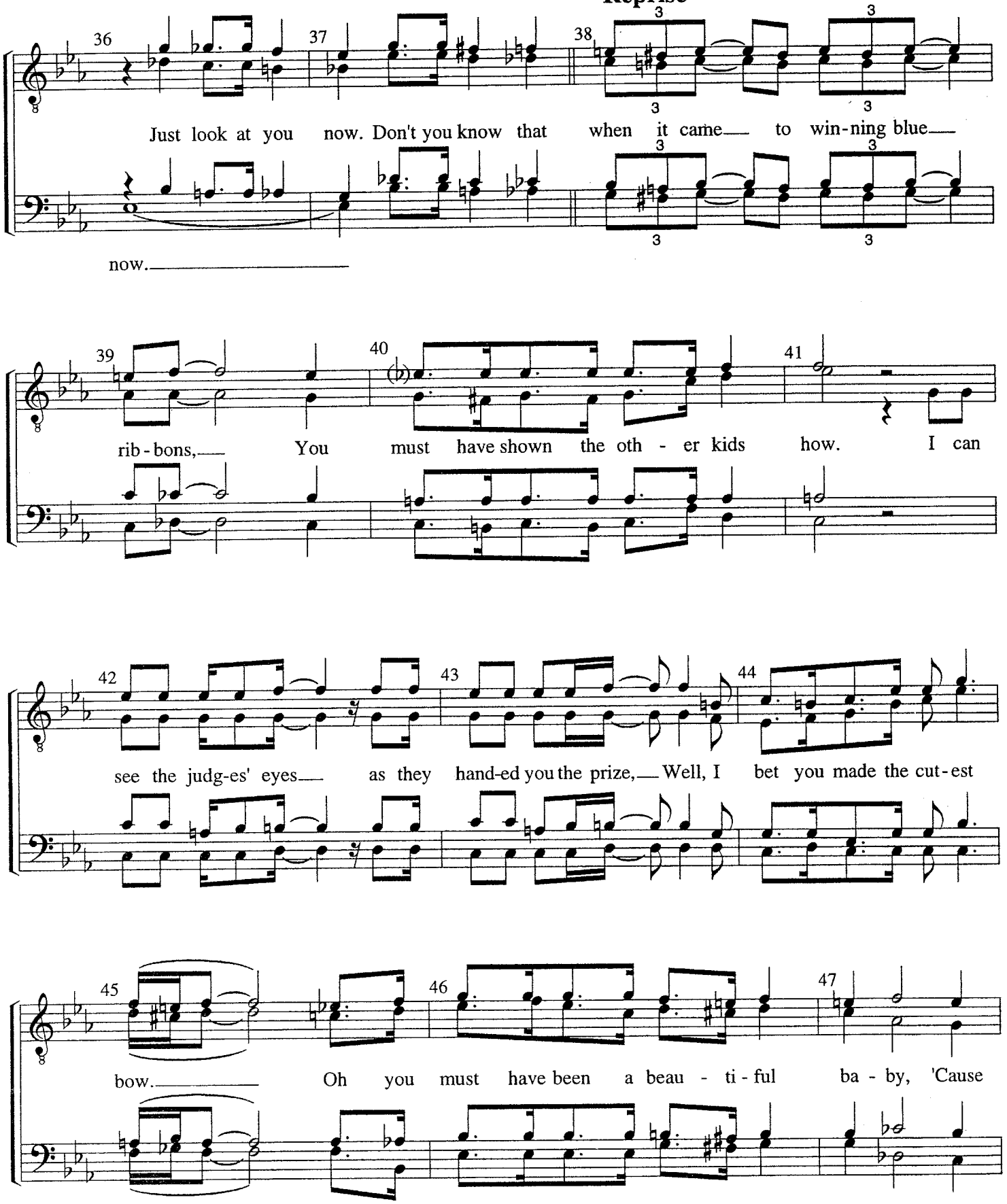
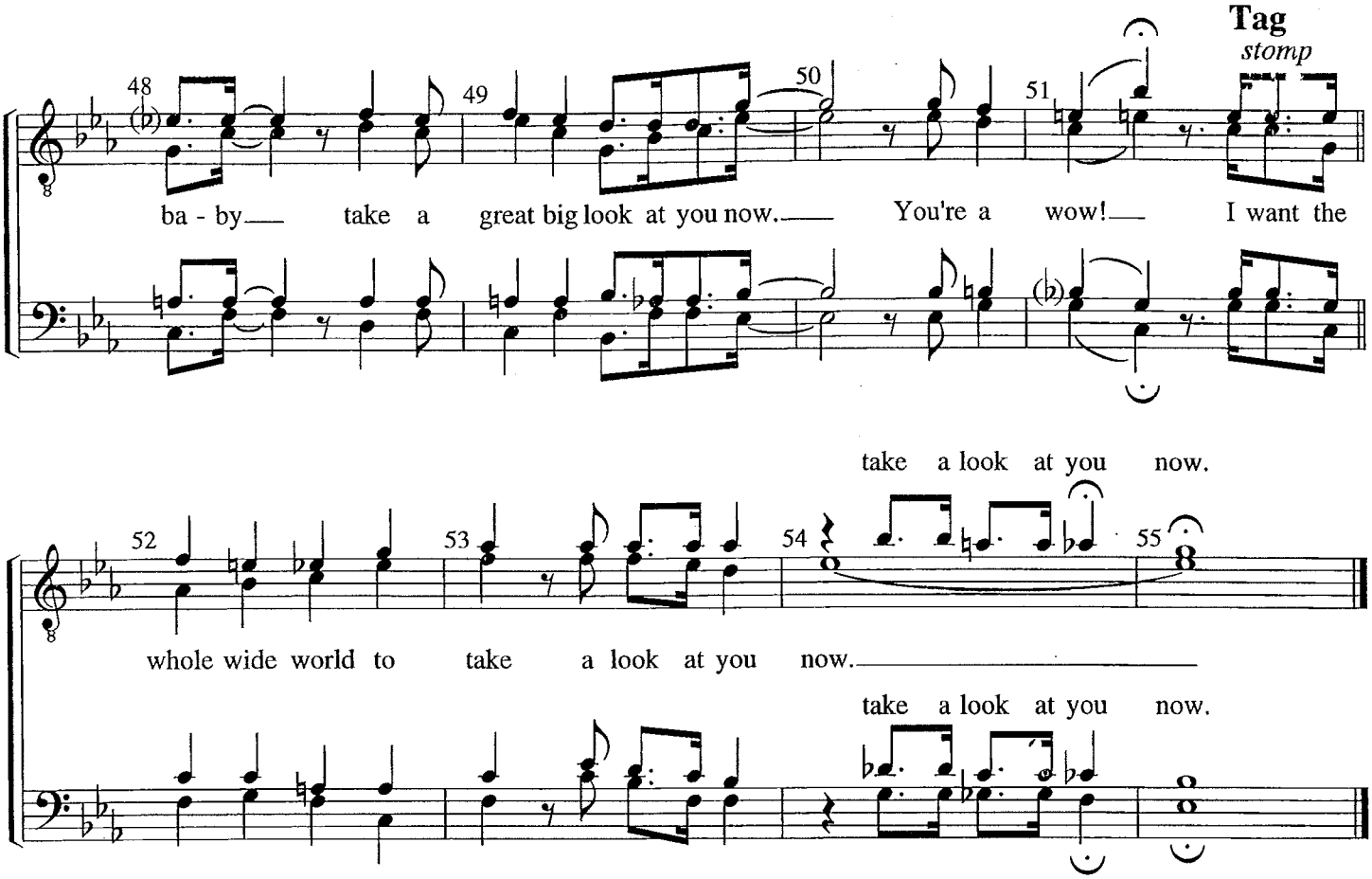

11
12
13
x
Does your dad ap - pre - ci - ate, You are mere - ly su - per great, the mir-a-cle of an - y cen-tu -
14
15
16
ry? Well if they don't, just send them both to me, and I'll tell them,
Chorus
17
18
19
You must have been a beau - ti - ful ba-by, You must have been a won - der-ful
20
21
22
child. When you were on - ly start - in' to go to kin - der-gar - ten, I


23
24
25
bet you drove the lit - tle boys wild. And when it came to win - ning blue
see their eyes,
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,
hand the prize,
30
31
32
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

Reprise


36
37
38
Just look at you now. Don't you know that when it came to win-ning blue
now.
39
40
41
rib-bons, You must have shown the oth - er kids how. I can
42
43
44
see the judg-es' eyes as they hand-ed you the prize, Well, I bet you made the cut-est
45
46
47
bow. Oh you must have been a beau - ti - ful ba - by, 'Cause



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.