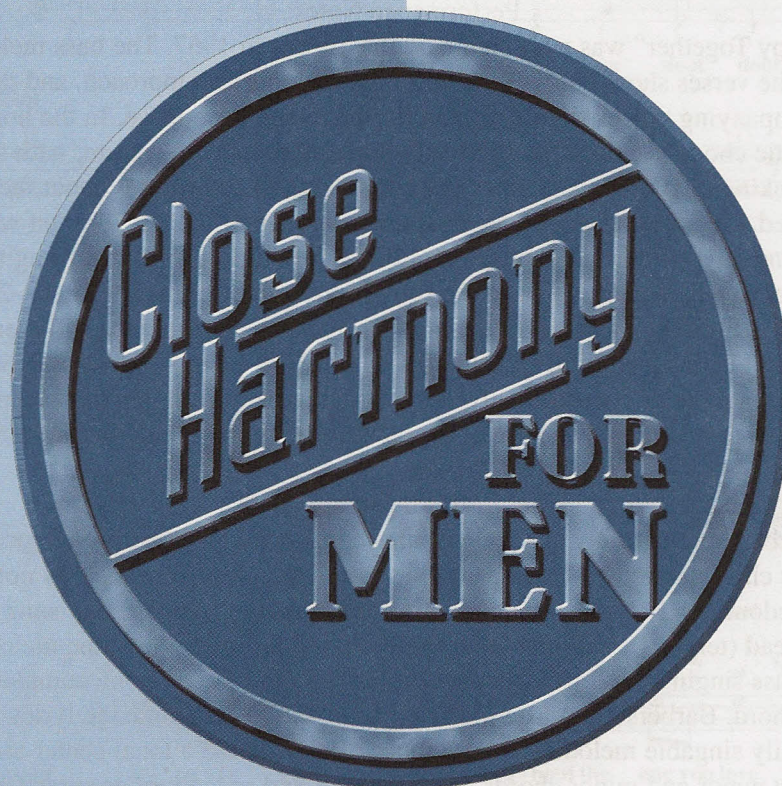


Happy Together

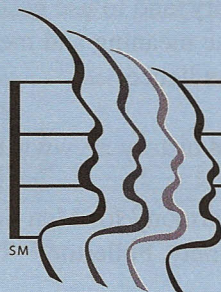
Words and Music by
Garry Bonner and Alan Gordon

Arrangement by Liz Garnett



08746920

VoiceTrax
CD



BARBERSHOP
HARMONY
SOCIETY



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Close Harmony for Men Choral Series

Historical Notes:

Close harmony is defined as a harmonic compositional technique where the voices are closely arranged, often within a single octave. Barbershop harmony is a uniquely-American style of close harmony that can be traced back to the early 1900's. Barbershops were gathering places where men would amuse themselves by harmonizing melodies to popular songs. Historical evidence suggests that African-American communities, with their rich traditions of a cappella singing, were the first to improvise songs in this style. Singers would create harmonies "by ear" to a sung melody, with a preference for major chords with a minor (dominant) seventh note added. Barbershop harmony is still evolving today, and its characteristic sound is performed and enjoyed by men and women of all ages in quartets and choruses all over the world.

Performance Notes:

"Happy Together" was a hit single by the Turtles in 1967. The bass melody in the verses should be sung with a light and musical approach, and the accompanying voices should remain rhythmic and supportive. In the homophonic chorus sections, the lead should predominate the texture, with the bass taking on a secondary role. The tempo should be bright without feeling rushed. On each verse, emphasize each new counter melody, or duet with the melody, to help build interest and forward motion. When learning the song, pay special attention to the ends of the verses (mm. 11–12, 19–20, 35–36, 51–52) as these slight variations can cause performance and memorization challenges. From m. 70 to the end, let the energy and volume build to the final major chord. Finally, let yourself have fun singing this arrangement so that your audiences can appreciate your entertaining performance.

What is "Barbershop Style?"

Barbershop harmony is a style of unaccompanied close-harmony vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead (tenor II), with the tenor (tenor I) harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and dominant and secondary dominant seventh chords that resolve primarily around the circle of fifths, while making frequent use of other resolutions. It is customary for quartets and choruses to perform barbershop songs from memory, and to use gestures and body language that help communicate the meaning and message of the song to the audience.

Find out more about barbershop style and history at: www.barbershop.org

Dr. Christopher W. Peterson, Close Harmony for Men Series Editor
California State University, Fullerton

Recorded by THE TURTLES

Happy Together

For TTBB a cappella*

Performance Time: Approx. 2:45

Arrangement by
LIZ GARNETT

Words and Music by GARRY BONNER
and ALAN GORDON

Intro
(♩ = 126) (♩ = 3̣)

Tenor Lead
Doot doot doot doot doot doot

Bari Bass
So hap-py to - geth-er. So hap-py
Doot doot ba da ba doot doot
ba doot doot ba da ba

5
to - geth-er. Doot doot doot doot doot doot doot doot
doot doot I - mag - ine me and you, I do. I think a - bout you

7
doot doot doot doot doot doot doot doot doot doot doot doot
day and night. It's on - ly right to think a - bout the one you love and hold her

8
doot doot doot doot ba ba da ba ba ba

10
tight; so hap - py to - geth - er. If I should

* VoiceTrax CD available

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13 doot doot doot doot doot doot doot doot
call you up, in - vest a dime, and you say you be -

15 doot doot doot doot doot doot doot doot
long to me and ease my mind. I - mag - ine how the

17 doot doot doot doot fine, so hap - py to - geth - er, to -
world could be, so ve - ry fine, so hap - py to - geth - er.

20 21
geth - er. I can't see me lov - in' no - bod - y but

ba ba da

you for all my life. When you're with me,

23

for

ba ba da

ba - by, the skies will be blue for all my life.

26

for

29

Doot Doot doot me an' you doot doot doot you an' me doot doot doot doot

29

Me an' you, and you an' me, no mat - ter how they

doot doot doot toss the dice doot doot doot doot doot on - ly one for

31

toss the dice, it had to be. The on - ly one for

8
33
doot doot doot doot me, so hap - py to - ,
me, me is you, and you for me, me, so hap - py to - .

8
35
so hap - py to - geth - er. I can't see me
I'll be I'll be

8
38
lov-in' no-bod - y but you for all my life. — ba ba da ba ba da

8
41
With me, When you're with me, ba - by, the skies_ will be blue for all my life, —
With me, for

45 You and me, you know it

Doot Doot doot doot doot doot doot doot

You and me, you know it

44 Me an' you, and you an' me, no mat-ter how they

had to be. The one for

doot doot doot doot doot doot doot doot

had to be. The one for

47 toss the dice, it had to be. The on - ly one for

you is me,

doot doot doot doot me, me, so hap - py to - geth - , to - geth - er.

you is me,

49 me is you, and you for me, so hap - py to - geth - er.

53

ba ba ba da ba ba da ba Doo doo da doo doo

x Ba Ba da ba ba ba

52 Doo doo doo doo

8
54

doo doo doo doo doo doo doo doo ba da ba ba
da ba ba ba da ba ba ba

doo doo doo doo doo doo doo doo ba da ba ba

Detailed description: This system contains measures 54, 55, and 56. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth-note chords, with the lyrics 'doo doo doo doo doo doo doo doo ba da ba ba' written below. The bass line consists of eighth notes, with lyrics 'da ba ba ba da ba ba ba' written below. Measure 54 starts with a fermata over the first 'doo'.

8
57

doo doo doo doo doo doo
doo ba doo da ba ba ba ba da ba ba ba
ba da ba ba ba

doo doo doo doo doo doo doo doo

Detailed description: This system contains measures 57 and 58. The treble clef melody has lyrics 'doo doo doo doo doo doo' above and 'doo ba doo da ba ba ba ba da ba ba ba' below. The bass line has lyrics 'ba da ba ba ba' below. Measure 57 starts with a fermata over the first 'doo'.

8
59

da ba ba ba da ba ba

doo doo doo doo doo da ba ba

Detailed description: This system contains measures 59, 60, and 61. The treble clef melody has lyrics 'da ba ba ba da ba ba' below. The bass line has lyrics 'doo doo doo doo doo da ba ba' below. Measure 59 starts with a fermata over the first 'doo'.

62

Doot doot doot doot doot doot doot doot doot
Me an' you, and you an' me, no mat - ter how they

62

Detailed description: This system contains measures 62, 63, 64, and 65. The treble clef melody has lyrics 'Doot doot doot doot doot doot doot doot doot' above and 'Me an' you, and you an' me, no mat - ter how they' below. The bass line consists of eighth-note chords with lyrics 'Me an' you, and you an' me, no mat - ter how they' below. Measure 62 starts with a boxed measure number '62'.

64
 doot toss the dice, doot it had to be. The on - ly one for

66
 doot me is doot you, doot and you for doot me, doot so hap - py doot to -

68
 be so hap - py to - geth - er, be so hap - py to -

70
 be

71
 hap - py to - geth - er, to - geth - er, hap - py to -

72
 geth - er, da ba ba to - geth - er, da ba ba ba da ba ba ba hap - py to -

ba da ba ba da ba da ba ba da ba da ba ba da

geth - er, _____ to - geth - er.

da da ba ba da ba ba da ba ba da ba doo da
 geth - er, da ba da ba ba da ba ba da ba ba da

74
 ba da ba ba ba ba ba da ba ba da ba ba da

ba ba da ba ba da ba ba da ba ba da ba ba da
 ba da ba ba ba da ba ba da ba ba da ba ba ba

77
 ba ba da ba ba da ba ba da ba ba da ba ba da

ba ba da ba ba da ba
 da ba ba ba da ba ba ba da ba ba ba

80
 ba ba da ba ba da ba ba da ba ba da ba ba ba

da ba ba ba da ba ba ba!

83
 da