



B A R B E R S H O P C L A S S I C S

WORDS & MUSIC

Ray Gilbert

Edward "Kid" Ory

ARRANGEMENT

Rex Reeve

and

SPEBSQSA

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF
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Muskrat Ramble

STOCK NO. 7362

1 Intro

Tenor Lead

Bari Bass

Ra da da da da, ra da da da da, ra da da da da da.

Bm bm bm

Verse 1

Shuf fl - in', 6 ram bl - in',
Look at them shuf - fl - in', a - shuf - fl - in' down;— ram - bl - in', scram - bl - in', a -
Shuf fl - in', ram - bl - in', a - bl - in',
head - in' for town.—

Hus tl - in', 10
Hus - tl - in', bus - tl - in', an' buzz - in' a - roun',
Hus tl - in', bus tl - in', an' buzz - in' a - roun',

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Muskrat Ramble

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11
hap - pi - ly a - wait - in' at the sta - tion.
12
13
Look at the train, — the num-ber
Look at the

This block contains two staves of musical notation for measures 11 through 13. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 consists of eighth-note chords. Measure 12 starts with a single note followed by a rest. Measure 13 features eighth-note chords.

14
sev - en - o - nine, —
15
huff - in' and puff - in' and ar - riv - in' on time.
16
huff in'

This block contains two staves of musical notation for measures 14 through 16. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 14 has eighth-note chords. Measures 15 and 16 feature eighth-note chords with specific lyrics: "huff - in'" and "huff in'" respectively, followed by "and puff - in' and ar - riv - in' on time."

17
Who do you think's a - bout to 'rive?
18
19
The band they call The
The band

This block contains two staves of musical notation for measures 17 through 19. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 17 and 18 show eighth-note chords. Measure 19 features eighth-note chords with lyrics: "The band they call The". The final measure, starting with a rest, corresponds to the lyrics "The band".

Chorus 1
play that Musk - rat
20
Dix - ie - land Five. They're gon - na play that Musk - rat
21
22
play that Musk - rat

This block contains two staves of musical notation for Chorus 1. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 20 and 21 show eighth-note chords. Measures 22 and 23 feature eighth-note chords with lyrics: "play that Musk - rat". The lyrics "Dix - ie - land Five. They're gon - na" are also present in the first two measures.

Muskrat Ramble

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23 24 25 26

Ram - ble tune like you've nev - er heard it played. Join in the

This section shows two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 23 consists of eighth notes. Measure 24 starts with a sixteenth note followed by a eighth note. Measures 25 and 26 continue with eighth notes. The lyrics "Ramble tune like you've never heard it played. Join in the" are written below the notes.

27 28 29 one and 30 two, 31

big pa-rade.— All to-geth-er now, one and two, join the hap - py throng.

This section shows two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 27 and 28 show eighth notes. Measures 29 and 30 show sixteenth notes. Measure 31 shows eighth notes. The lyrics "big pa-rade.— All to-geth-er now, one and two, join the hap - py throng." are written below the notes.

32 33 34 35

Feel the beat of that ram-bl-in', scram-bl-in', musk-rat song, come on and ramble a -

This section shows two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 32 and 33 show eighth notes. Measures 34 and 35 show sixteenth notes. The lyrics "Feel the beat of that ram-bl-in', scram-bl-in', musk-rat song, come on and ramble a -" are written below the notes.

Interlude

36 37 38 39 40

long. Ra da da da da, ra da da da da, ra da da da da da.

Well,

This section shows two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 36 and 37 show eighth notes. Measures 38 and 39 show sixteenth notes. Measure 40 shows eighth notes. The lyrics "long. Ra da da da da, ra da da da da, ra da da da da da." are written below the notes. The word "Well," is at the end.

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Verse 2

41 42 43 44

Shuf - fl-in', a - shuf - fl - in' down, ram - bl-in', a - head - in' for town,

45 46 47 48

hus - tl-in', a - buzz - in' a-round, hap - pi - ly a-wait - in' at the sta - tion.

49 50 51 52

Look—— at num-ber sev - en - o-nine, huff-in' an' puff-in' an' 'riv - in' on time!

53 54 55 56

Who do you think's a - bout to 'rive? The band they call The Dix-ie-land Five.

The band

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Interlude

57 Ra da da da da, 58 ra da da da da, 59 ra da da da da 60 da. They're gon - na

This section consists of two staves of music. The top staff is in G major with a common time signature. The bottom staff is in C major with a common time signature. The vocal line is "Ra da da da da, ra da da da da, ra da da da da da. They're gon - na". Measure numbers 57, 58, 59, and 60 are indicated above the staves.

Chorus 2

play that Musk - rat
61 play that Musk - rat 62 play that Musk - rat 63 Ram - ble tune _____ like you've nev - er

This section consists of two staves of music. The top staff is in G major with a common time signature. The bottom staff is in C major with a common time signature. The vocal line is "play that Musk - rat Musk - rat Ram - ble tune _____ like you've nev - er". Measure numbers 61, 62, 63, and 64 are indicated above the staves.

65 heard it played. 66 Join in the big pa - rade.____

This section consists of two staves of music. The top staff is in G major with a common time signature. The bottom staff is in C major with a common time signature. The vocal line is "heard it played. Join in the big pa - rade.____". Measure numbers 65, 66, 67, and 68 are indicated above the staves.

68 All to-get-er now, one and two, 69 one and two, 70 join the hap - py throng.

This section consists of two staves of music. The top staff is in G major with a common time signature. The bottom staff is in C major with a common time signature. The vocal line is "All to-get-er now, one and two, one and two, join the hap - py throng.". Measure numbers 68, 69, 70, 71, and 72 are indicated above the staves.

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72 73 74 75

Feel the beat of that ram-bl-in', scram-bl - in', musk - rat

76 77 (b) (b) 78 79

song, _____ come on and ram - ble a- ra da da da da,

80 81 82 83 84

ra da da da da, ra da da da da da, doo wah! _____

Performance Notes

Edward "Kid" Ory, composer, author, conductor, trombonist, was born December 25, 1886 in La Place, Louisiana and died in 1973. His was the first New Orleans band to broadcast and record. He wrote "Muskrat Ramble" as an instrumental piece. Ray Gilbert, composer, author, was born September 15, 1912 in Hartford, Connecticut and died in 1976. Gilbert provided the lyrics to "Muskrat Ramble" and it became very popular around 1926. Gilbert wrote special material for a number of great performers including Sophie Tucker, and was under contract for three and a half years to Walt Disney. He wrote many hits including "Zip-A-Dee Doo-Dah" (1947 Academy Award winner), "You Belong To My Heart," "Sooner or Later", "Everybody Has a Laughing Place" and "Cuanto le Gusto."

The Four Teens, 1952 international quartet champion, and youngest quartet to ever achieve gold medal status, first brought an arrangement of "Muskrat Ramble" to the barbershop scene around 1953. The arrangement was fashioned after **The McGuire Sisters'** version. They and The Four Teens had been on the Arthur Godfrey Show together. When Don Lamont, baritone of the Four Teens, left to go to college in 1954, he was replaced by Rex Reeve, bari of the Serenaders, fourth place medalists 1952. Rex put the arrangement on paper and added a few touches. It has since undergone more editing and is hereby published by the Society.

This arrangement demands an uptempo performance. The melody bounces around; it was, after all, written for instruments, so it requires good clarity and agility in the voice. Maintain a solid beat throughout. If the tenor note is too high at the end, use the alternate voicing for the baritone and tenor.

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.