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Organized in 1925, The Revelers were an influential American popular musical act. Among the most successful artists performing on radio and recording during the late 1920s and 1930s, The Revelers—a quintet comprising four singers and a pianist—were integral both to the mainstreaming of jazz and to the promotion of American songwriters Jerome Kern, Richard Rodgers, and George Gershwin, among others. Their pioneering style influenced a generation of vocal groups, serving as a template for subsequent jazz-inflected acts including the Ink Spots, Comedian Harmonists, and The Boswell Sisters. The Revelers sold millions of records, conducted acclaimed international tours, and, due to their long-standing tenure on the NBC radio network, garnered a reputation as the world's premier vocal ensemble.

The purpose of this document is the preservation of select arrangements composed for The Revelers by Ed Smalle (1887–1968) and Frank J. Black (1898–1969) through the creation of modern performance editions. Seven editions of songs made popular by The Revelers were constructed using handwritten charts drawn from a recently discovered collection of scores that was once the property of the original group. The songs selected provide a cross-section of styles and suitably represent the creative output of Smalle and Black.

The score collection is unique, containing the only extant copies of hundreds of historic, unpublished arrangements composed by Smalle and Black for The Revelers. The seven editions presented here are intended for performance and future publication.

THE VOCAL ARRANGEMENTS OF ED SMALLE AND FRANK J. BLACK:
SEVEN PERFORMANCE EDITIONS OF SONGS FOR MALE
QUARTET MADE POPULAR BY THE REVELERS

by

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CHAPTER I

INTRODUCTION

Musicological research is necessary to promote understanding of and appreciation for the role popular music has played in the development of the cultural identity of the United States. The scarcity of documentation, negative biases toward popular music prevalent among historians, and the degradation of extant media and materials pose serious threats to the preservation of indigenous American music, particularly the output of early pioneers of recorded and broadcast entertainment.¹

In 2015, I located a large collection of manuscript scores that were once the property of The Revelers, arguably the most successful recording and radio vocal quartet of the 1920s and 1930s. The collection—discovered in an attic in Redding, Connecticut where it had languished since the early 1980s—contains 512 handwritten, unpublished song arrangements composed for The Revelers by Ed Smalle (1887–1968) and Frank J. Black (1898–1969). Included are many of The Revelers’ recorded hits, as well as unrecorded works not heard or performed since they aired in the 1930s.

The purpose of this document is the preservation of the arrangements of Ed Smalle and Frank J. Black, and, with it, the legacy of one of the most influential radio and recording acts of the early 20th century. Working from original handwritten scores and verifying their contents against extant audio media (commercial recordings, electrical

¹ Jody Rosen, “How Pop Sounded Before It Popped,” *New York Times*, March 26, 2006.

transcriptions, archived radio broadcasts, etc.), I have created modern performance editions of twenty-nine Smalle and Black song arrangements.² The seven scores presented here are a sample of the larger body of completed performance editions. They provide a cross-section of styles and suitably represent the output of both composers.

Table 1

Performance Editions

1. "Chloe"	Music: Charles Daniels Lyrics: Gus Kahn	Arranger: Ed Smalle/ Frank J. Black
2. "Dancing in the Dark"	Music: Howard Dietz Lyrics: Arthur Schwartz	Arranger: Frank J. Black
3. "Happy Feet"	Music: Milton Ager Lyrics: Jack Yellen	Arranger: Frank J. Black
4. "Narcissus"	Music: Ethelbert Nevin Lyrics: Gus Kahn/ Frank Black	Arranger: Frank J. Black
5. "Oh Miss Hannah"	Music: Jessie Deppen Lyrics: Thekla Hollingsworth	Arranger: Ed Smalle
6. "Sunny Disposish"	Music: Philip Charig Lyrics: Ira Gershwin	Arranger: Ed Smalle
7. "The Varsity Drag"	Music/ Lyrics: Buddy DeSylva, Lew Brown, Ray Henderson	Arranger: Frank J. Black

Beyond the scope of this document, I plan to publish an anthology of authentic Revelers arrangements. Not only would the anthology be the first of its kind, but it

² An electrical transcription, or E.T., is a phonograph recording made exclusively for radio broadcast and not for commercial sale.

would also fulfill an unmet goal of the original ensemble to make their signature songs publicly available.³

³ "Arrangements," *New York Sun*, June 1, 1935.

CHAPTER II

THE REVELERS

Organized in 1925, The Revelers were the most successful vocal ensemble of the early electrical era.⁴ They were integral both to the mainstreaming of American jazz and to the promotion of songwriters Jerome Kern, Richard Rodgers, and George Gershwin, among others. Their sophisticated song arrangements—the work of pianist-arrangers Ed Smalle and Frank J. Black—combined innovative vocal scoring and harmonic syntax to produce a style that inspired a generation of vocal groups including the Ink Spots, Pickens Sisters, Andrews Sisters, and the Comedian Harmonists, to name but a few. Some popular music historians count The Revelers among the earliest pioneers of vocal jazz, pointing to the use of extended and altered chords and the implementation of stylistic devices such as scatting and instrumental mimicry.⁵ Detractors, however, object to the broad application of the term “jazz” with regard to their music, drawing distinctions, some along racial lines, between urban “hot” and urbane “sweet” varieties.⁶ Regardless of where on the jazz-pop continuum their music falls, The Revelers were heralded as innovators in their day. George Gershwin, for instance, considered the group to be exemplars in jazz singing:

⁴ The electrical era refers to a period in the history of recorded sound in which electrically-amplified microphones were used to make recordings: 1925-1947.

⁵ Gage Averill, *Four Parts, No Waiting: A Social History of American Barbershop Harmony* (New York: Oxford University Press, 2003), 81.

⁶ Will Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond* (New York: C. Scribner's Sons, 1990), 157.

For any singer, an excellent training in jazz rhythms is the study of the phonograph records made by . . . the Revelers. The quartet singing of the Revelers is marvelous, not merely in their perfection of rhythm, but also in their unique ability to get unusual and skillful orchestral effects with the voice.⁷

The Shannon Four

The original Revelers—first tenor Franklyn Baur (1903–1950); second tenor Lewis James (1892–1959); baritone Elliott Shaw (1887–1973); and bass Wilfred Glenn (1881–1970)—began their musical partnership under a different name: The Shannon Four. By design, The Shannon Four was stylistically analogous to celebrated male quartets of the 1900s and 1910s such as the Peerless, American, and Haydn quartets. They were organized to fill a valuable market niche for the Victor Talking Machine Company. In 1917, Victor executives tasked Glenn, a young but experienced recording artist, with the assembly of a new male quartet aimed at replacing The Orpheus Quartet, a successful but ailing group on the company’s roster.⁸ Male quartets were among the top-selling artists in record label catalogs since the earliest days of the commercial recording industry. While demand for the old-fashioned repertoire of close-harmony quartets was on the wane during the 1910s as interest in jazz and dance music surged, it was a prudent business decision for Victor to retain a male quartet on their rolls.⁹ Ethnomusicologist Gage Averill estimates that male quartets accounted for 20% of the top-selling recordings between 1900 and 1920.¹⁰ Glenn proved successful at assembling a winning combination

⁷ Robert Wyatt and John Andrew Johnson, *The George Gershwin Reader* (New York: Oxford University Press, 2004), 97.

⁸ Quentin Riggs, “The Revelers,” *Talking Machine Review* 6 (1970): 158-63.

⁹ Val Hicks, *Heritage of Harmony: Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America* (Kenosha, WI: S.P.E.B.S.Q.S.A, Inc., 1988), 5-6.

¹⁰ Averill, 64.

of voices; The Shannon Four achieved wide acclaim recording traditional close-harmony fare.

Acoustic Recording Process

Prior to 1925, sound recording was entirely mechanical. The process of recording, often referred to as acoustical recording, captured sound without the aid of a microphone or electrical amplification. A cone-shaped recording horn was the conduit for transmission of sound between its source and the recording device. Actuated by sound waves channeled through the horn, the sympathetic vibrations of a stylus attached to a floating diaphragm at the small end of the horn scrawled sound-modulated grooves into a malleable medium (foil, zinc, wax, etc.) on a rotating disc or cylinder.¹¹ To ensure the highest fidelity possible, the performances had to be loud. This is largely to blame for the strident and raucous quality of some early recordings. Another technical limitation of the acoustic process was the limited range of recordable audio frequencies.¹² Quite simply, certain instruments, female voices included, did not record well. Male voices, along with banjos, xylophones, trombones, saxophones, and a few other instruments, did.¹³ This accounts in part for the proliferation of male vocal quartet singing in American popular music during the first decades of the 20th century.

The rigor of acoustic recording was an occupational hazard for singers as it required them to produce as much sound as possible in order to ensure high-fidelity recordings. Strong, durable voices were a necessity. As such, most recording artists

¹¹ Allan Sutton, *Recording the 'Twenties* (Denver: Mainspring Press, 2008), 4.

¹² Mark Katz, *Capturing Sound: How Technology Has Changed Music* (Los Angeles: University of California Press, 2010), 44.

¹³ Library of Congress, "Acoustical Recording," <http://www.loc.gov/jukebox/about/acoustical-recording> (accessed April 20, 2017).

were classically trained stage and concert singers.¹⁴ This was true not only of soloists, but also of quartet singers.

As evidenced by the high representation of quartet singing in the output of early popular recordings, vocal quartets arguably benefited from technical limitations that favored male voices; however, quartet singing was a beloved tradition in the United States prior to the advent of recorded sound. Male singing societies, vaudeville foursomes, and minstrel groups were ingrained in the cultural vernacular as early as 1830.¹⁵ The commercial recording industry capitalized on the existing popularity of the male quartet. As a result, pioneering recording acts such as the aforementioned Peerless, American, and Haydn quartets achieved unprecedented levels of commercial success, recording hundreds of songs and selling millions of recordings. Baritone S. H. Dudley—a member of both the American and Haydn quartets—alleged to have earned \$12,000 in 1900 from recording alone.¹⁶

Electrical Recording Process

As early as 1922, radio began to pose an existential threat to the recording industry. Consumers possessing the necessary hardware could receive free entertainment over the airwaves. Moreover, the audio quality of radio broadcasts, produced with electronically amplified sound-signal pickups, offered a significant improvement over the sound of acoustic era commercial recordings.¹⁷ The age of the microphone had arrived. By 1925, every major recording label had converted to electrical recording to compete

¹⁴ Paula Lockheart, “A History of Early Microphone Singing, 1925-1939,” *Popular Music and Society* 26, no. 3 (2003): 367-8.

¹⁵ Averill, 23.

¹⁶ Ulysses “Jim” Walsh, “Favorite Pioneer Recording Artists,” *Hobbies*, January 1944, 22.

¹⁷ Sutton, 147.

with the sonic realism of radio. With the advent of microphones and vacuum tube amplification, a significantly wider dynamic range could be captured on record.¹⁸ This not only expanded which instruments could be represented accurately—including those poorly suited to the acoustic recording process—but also the very nature of performing in the studio. No longer were musicians required to blare and bellow into a recording horn. Electrical recording allowed for greater nuance, tonal variety, and rhythmic complexity. Reveler Franklyn Baur summarized the importance of this advancement in recording technology:

The invention of the electrical process was of greater significance than the average layman realizes. Not only are the finished records incomparably better from every standpoint, but the strain on the singer is immeasurably eased. A record can be made in exactly one-third the time it used to take, and no longer is it necessary for us to nearly crack our throats singing into that hated horn. Indeed, it was only the thoroughly competent and well-trained voice that ever escaped unaffected by these conditions.¹⁹

It is no accident, then, that its arrival coincided with the formation of The Revelers.

When Victor Records made the switch to electrical recording, Wilfred Glenn and Franklyn Baur proposed a change in artistic direction. Both were frustrated with the stylistic conventions and worn repertoire of The Shannon Four. They wanted to explore a jazz-inflected approach inspired by popular dance bands. Victor executives authorized their reinvention as a jazz combination and dubbed the group The Revelers.²⁰ To complete the transformation, the quartet was augmented by an up-and-coming jazz

¹⁸ John Borwick, *Microphones: Technology and Technique* (London: Focal Press, 1990), 12.

¹⁹ Peter Hugh Reed, "Lest We Forget," *Phonograph Monthly Review*, September 1927, 494.

²⁰ Riggs, 158-63.

pianist-arranger, Ed Smalle. Smalle was given charge over the group's musical direction. The vocal panache of the four singers coupled with Smalle's fleet fingering and inventive arrangements proved a winning marriage. The quintet's second disc, a Smalle arrangement of Harry Akst's "Dinah" issued by Victor Records in December 1925, became a runaway hit. "Dinah" propelled The Revelers to stardom, purportedly selling in excess of two million copies worldwide.²¹

From there, a string of hit records followed including "Valencia," "Baby Face," "I'm Looking Over A Four-Leaf Clover," "Happy Feet," and "Birth of the Blues." Though exclusive to Victor Records, the group moonlighted on other labels, performing under various *nomes de disque*. On Columbia Records, they appeared as The Singing Sophomores, and on Brunswick Records, The Merrymakers, all the while continuing to record traditional close harmony as The Shannon Quartet. In 1927, Ed Smalle was replaced by Frank J. Black, a multi-talented musician who would soon rise to great prominence in the radio industry. Baur, too, left the group around the same time in order to pursue a career as a concert soloist. He was eventually replaced by tenor James Melton, a future film and opera star. The lineup of first tenor Melton, second tenor James, baritone Shaw, bass Glenn, and pianist-arranger Black would prove to be the most successful version of The Revelers.

Popular music historian Joel Whitburn estimates that The Revelers generated thirteen "Top 20" hits between 1926 and 1930, including one of the earliest renditions of

²¹ Norman Siegel, "17 Years A Quartet and What A Quartet!," *Ogden Standard Examiner*, August 18, 1935, 26.

Jerome Kern's "Ol' Man River" from *Show Boat* (1927).²² Prior to the near collapse of the recording industry following the Wall Street Crash of 1929, the group was prolific, recording more than seventy releases for Victor Records alone between 1925 and 1930.²³ In addition to their success as recording artists, they were among the first musical acts signed to the nascent National Broadcast Company (NBC).²⁴

The Revelers' reign as "radio's most popular vocal quartette" began in 1926 with a regular engagement on *The Eveready Hour*, the first major variety show in broadcast history.²⁵ Their radio career continued uninterrupted for nearly fifteen years. By 1930, they had "appeared on sixteen commercial radio programs and at one time appeared on national radio networks four hours a week."²⁶ The popularity of The Revelers endured throughout the 1930s, and the group remained NBC's house vocal quartet. Their program credits on the NBC network included featured appearances on the *House of Wrigley*, *Cities Service Concerts*, *Seiberling Tires Hour*, *Palmolive Hour*, and *The Voice of Firestone*, among others. In 1932, the quartet was given their own weekly half-hour radio program over the NBC network that featured not only their standard four-voice-and-piano selections, but also songs accompanied by string quartet and a 16-piece string ensemble.²⁷ According to press materials prepared by the National Broadcasting and Concert Bureau and verified in reports published by industry journals, The Revelers were

²² Joel Whitburn, *Pop Memories 1890-1954: The History of American Popular Music* (Menomonee Falls: Record Research, 1986), 367.

²³ *Discography of American Historical Recordings*, s.v. "The Revelers (Vocal group)," accessed February 10, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/22269/Revelers_The_Vocal_group.

²⁴ Riggs, 158-63.

²⁵ John Dunning, *On the Air: The Encyclopedia of Old-Time Radio* (New York: Oxford University Press, 1998), 235.

²⁶ "Revelers Known by Many Names," *Battle Creek Enquirer*, October 15, 1930.

²⁷ NEA service, "Revelers Given Their Own Hour," *Evening Independent, St. Petersburg, Florida*, August 18, 1932, 4.

among the highest-paid radio performers. A column in the December 1934 issue of *Radioland* pegs the group's annual income at \$200,000.²⁸ Adjusted for inflation using Bureau of Labor Statistics consumer price index data, that sum converts to \$3,582,194 in 2016 USD.²⁹ The figure is all the more impressive when its Depression-Era context is considered.

Though radio program sponsors required The Revelers to perform under pseudonyms (e.g., Palmolive Four, RCA Radiotrons, R&R Entertainers, Dodge Quartet, Seiberling Singers, etc.), their signature sound was unmistakable. The group was known to millions of radio listeners and record buyers around the world. Starting in 1927, The Revelers conducted regular international tours, performing in some of Europe's most prestigious music halls, cabarets, and vaudeville houses. Event listings in *Billboard* magazine indicate tour stops in virtually every European capital city and performances as far afield as Russia and Egypt. Consistently, they were met with great enthusiasm and critical acclaim, overcoming the biases of the European cultural elite:

Ordinarily, it would be unthinkable that [American musicians] could intrude into the province of Brahms, Beethoven and Liszt. Furthermore, it would be simply inconceivable that anyone would care to hear something offered by this nouveau riche country. Yet, . . . [The Revelers] drew such a crowd of musically seasoned Viennese that two hundred of them had to be seated on the stage, and there was hardly room for the young Americans to make their proper entrances and exits.³⁰

²⁸ "Bits about Broadcasters," *Radioland*, December 1934.

²⁹ U.S. Department of Labor, "CPI Inflation Calculator." Bureau of Labor Statistics. Accessed February 9, 2017. https://www.bls.gov/data/inflation_calculator.htm.

³⁰ "Packed Houses Hail Revelers Abroad," *Hartford Courant*, April 20, 1930.

The role they played in the introduction and dissemination of American popular music abroad was significant. It is effectively summarized in a review of the group's Paris debut reprinted in translation in *The Christian Science Monitor* in 1928:

The [Revelers] have played a considerable part in the spreading of mechanical music in France. . . . Many of our countrymen, indeed, proved systematically hostile, not only to the ideal of the [phonograph], but also to its repertory. Jazz and Negro music was spoken of only with scorn. Now, the vocal quartets of the [Revelers] appeared so musical, so distinguished in writing, so ingenious in harmony, and so well thought out in tone color, that their fame spread like a puff of powder.³¹

According to multiple accounts in *Variety* magazine, the group's popularity abroad was so pervasive that venues began presenting imposter quartets billed as The Revelers.³² In 1935, the group incorporated to "protect their fair name against imitators."³³

Song Arrangements

The Revelers built their repertoire around the output of a new generation of Tin Pan Alley songsmiths such as Buddy DeSylva, Ray Henderson, and Buck Hanley, among others.³⁴ The songs, many of which were written for musical comedies of the day, featured urbane lyrics, sophisticated harmonies, and danceable rhythms. In their arrangements, Smalle and Black accentuated these elements, creating a new paradigm for

³¹ Volney Hurd, "Revellers Make Modern Themes Musical Gems," *Christian Science Monitor*, January 18, 1929, 8.

³² "Copying 'Revelers' for Opposing Night Club," *Variety*, July 21, 1926, 84.

³³ "Untitled," *Salisbury Advertiser*, May 9, 1935.

³⁴ Tin Pan Alley was a nickname for the network of songwriters and publishers operating in New York City during the late 19th and early 20th centuries.

quartet singing: virtuosic, instrumental, and rhythmically active. It marked a clear break from traditional close harmony. Baritone Elliott Shaw described the style shift:

The secret of our individuality lies in the development of a new type of ensemble singing, in which we break away from the traditional quartet manner and treat the songs rather as an orchestra would. We use the various voices as so many instruments and have entirely eliminated any suggestion of the oldtime [sic] barbershop quartet.³⁵

The wooden vocalism and maudlin sentiment of acoustic era quartets were rendered obsolete by the modern approach of The Revelers. The novelty of The Revelers' sound did not go unnoticed. Volney Hurd, writing for *The Christian Science Monitor* in 1927, went so far as to call it "saxophonic":

[The Revelers] have developed a new branch of vocal activity, which this writer feels is best described as "vocal orchestration." Marked rhythmic changes, modulations, changes of key and all the things one might expect from a good orchestration are present.³⁶

Ed Smalle and Frank Black rightly received much of the credit for The Revelers' pioneering sound. Smalle, the architect of many of the group's first hits, was hailed by *The New Yorker* as having "revolutionized quartetting" with his "amazing arrangements."³⁷ Replaced by Black in 1927, his tenure with the group was short-lived, but his danceable, happy-go-lucky treatment of rhythm and clever chromatic "snakes"

³⁵ Israel Klein, "Revelers, Appearing Under Many Names, Radio's Hardest Workers," *Capital Times*, May 28, 1930, 10.

³⁶ Volney Hurd, "Revellers Go to England for Summer," *Christian Science Monitor*, May 20, 1927, 6.

³⁷ "New Records," *New Yorker*, June, 26, 1926, 37.

and “swipes” established The Revelers’ sound.³⁸ Many of the group’s biggest sellers were Smalle arrangements: “Dinah,” “Nola,” “Gonna Charleston Back to Charleston,” “No Foolin’,” etc. Black then built on Smalle’s compositional style and in many ways professionalized it. His arrangements exhibited much more discipline than Smalle’s, incorporating fewer “doo-wacka-doo” instrumental effects and improvised solos and more formal structure. Black capitalized on the range and power of The Revelers’ four singers—each an established concert, recording, and radio soloist—in order to create a style that hybridized popular music and light opera. Under Black’s supervision, The Revelers achieved a reputation as “the greatest of all present-day singing male organizations, ultra-modern idealizers of popular themes aided by delightful voices and perfect diction.”³⁹

The Revelers were equally at home in popular music and what was termed “semi-classical” by radio program directors. Their versatility as singers (i.e., the ability to sing both classical and pop music) set them apart in an era increasingly dominated by crooners like Morton Downey, Rudy Vallée, and Bing Crosby. John K. Ames, writing for *Radio Digest* in 1929, takes great pains to deny that America is “jazz mad,” using the “cultured brand of music” delivered by The Revelers as proof that audiences prefer “classical and semi-classical selections.”⁴⁰ The repertoire of the ensemble, while heavy on show tunes and pop songs, included classical works by Rachmaninov, Strauss, and Saint-Saëns adapted by Black for male voices. Though no scores or recordings exist, Black’s

³⁸ Snakes and swipes are terms in the barbershop singing lexicon used to describe chromatic alterations to a chord by non-melodic vocal parts. Their function is transitional.

³⁹ NEA Service, “Popular Quartet May Be Heard on Local Station,” *Mason City Globe-Gazette*, March 6, 1937.

⁴⁰ John K. Ames, “Is America Jazz Mad?,” *Radio Digest*, October 1929, 74.

arrangement of George Gershwin's "Rhapsody in Blue" for piano and male quartet was a hit with radio audiences and remained a fixture in The Revelers' concert repertoire.

By the early 1930s, The Revelers had become enshrined as radio stars, but Ed Smalle's invaluable contribution to the group's early success was effectively written out of their history. In press materials and network narratives, Frank Black was given sole credit for the premier status of the group. In an article published in 1934, *Esquire* magazine ignores Smalle completely and attributes The Revelers' success entirely to Black:

The Revelers . . . are Frank Black's creation. When he heard them in 1924, they were in the barbershop class. Since then they have become the world's leading male quartet. Frank Black had the idea of having men sing instrumentally instead of vocally. He knew four saxophone players breathed alike, intoned alike, phrased alike and enunciated alike. So he wrote arrangements for The Revelers to sing just that way. . . . He fostered the toe-tapping, "doo-wacka-doo" singing with which The Revelers shelved the "Sweet Adeline" quartets for good.⁴¹

In the latter half of the 1930s, The Revelers' visibility waned. The group ceased touring and, according to the NBC radio commercial program index, their activity on the network was reduced to one regular engagement by 1938, *The Richardson & Robbins Radio Hour*.⁴² It is unknown if circumstances aside from flagging popularity lead to their retirement, but The Revelers left the airwaves in 1940, effectively disbanding. Their last known concert performance was a Rotary Club event in Dover, New Jersey, April 1940.⁴³

⁴¹ Carleton Smith, "Fame and Frank Black," *Esquire*, March, 3, 1930, 34.

⁴² Revelers Quartet, Index Cards, NBC Collection, Recorded Sound Research Center, Library of Congress, Washington, DC.

⁴³ Concert program, Dover Rotary Club, April 2, 1940, in the author's possession.

Ed Smalle (1887-1968)

Edwin “Ed” Smalle was born November 3, 1887 in Roxbury, Massachusetts. He began his career demonstrating songs for sheet music sellers in Boston and New York as early as 1902. In 1914, Smalle was hired by Harry Von Tilzer Publishing Company as *répétiteur*, providing instruction to a list of prominent stage and recording artists that included Al Jolson, Fanny Brice, and Fred Astaire. His job at Von Tilzer led to an association and eventual recording partnership with famed tenor Billy Murray with whom he recorded a series of top-selling duets. Smalle’s distinctive comic tenor, voguish piano playing, and skill at arranging were in steady demand; from 1919–1925, he built a respectable freelance career recording for virtually every recording company operating in the American Northeast.⁴⁴ In 1925, he was enlisted as pianist-arranger for The Revelers. The success of the group, due in large part to Smalle’s trendsetting arrangements, resulted in a range of opportunities for Smalle on the NBC and Columbia Broadcasting System (CBS) networks, both as performer and music director. He became one of the most sought-after arrangers in the industry, scoring songs for singing combinations including the Leaders Trio, Seven G’s, Frim Sisters, Vagabond Glee Club, and the Eton Boys.⁴⁵ The impetus for his departure from The Revelers in 1927 is unknown, but he continued to arrange for the group intermittently and oversaw the publication of a series of male quartet arrangement anthologies in the late 1930s billed as “successfully introduced by The Revelers.” Published by Robbins Music Corporation between 1935

⁴⁴ Oliver R. Graham, “Favorite Pioneer Recording Artists: Ed Smalle – Part 1,” *Hobbies*, May 1955, 25-6.

⁴⁵ Oliver R. Graham, “In the World of Radio,” *Belvidere Daily Republican*, June 29, 1936, 7.

and 1937, the *Robbins Folio of Modern Quartettes for Male Voices* series does not contain any authentic Revelers arrangements, but rather simplified imitations composed by Smalle for amateur quartets.

Failing health forced Smalle to retire from radio and recording in 1940. He relocated to Westerly, Rhode Island where he remained active as a music teacher until his death on November 23, 1968.

Frank J. Black (1898-1969)

Frank Jeremiah Black was born in Philadelphia on November 29, 1894. He began his formal musical training as a boy soprano at the historic St. Clement's Church in Downtown Philadelphia, but as early as age nine he was playing piano for a local nickelodeon. Black studied organ as a teenager and later claimed that the technique of registration greatly informed his arrangements and orchestrations.⁴⁶ He graduated from Haverford College with a degree in chemistry, but chose instead to pursue a career in music upon landing a well-paying job playing piano in a hotel dance orchestra.⁴⁷ Black continued his studies under the renowned Hungarian pianist-composer Rafael Joseffy, commuting weekly to New York City from Philadelphia where he was by then co-owner and sole performer of a successful piano roll company. In 1915, he was engaged by the Fox Theatre in Philadelphia to write and arrange songs for vaudeville acts. Soon, his reputation as a gifted orchestrator and conductor was attracting the attention of larger venues. In 1916, Black was appointed assistant director of the Century Theater in New

⁴⁶ Smith, 124.

⁴⁷ NBC News Service, "Frank Black," August 19, 1936.

York City. There, he developed associations with many of Tin Pan Alley's brightest young stars.

Between 1921 and 1926, Black was orchestrating, arranging, and directing on- and off-Broadway musicals for George Gershwin, Richard Rodgers, Jerome Kern, and Rudolf Friml, among others.⁴⁸ His affiliation with Brunswick Phonograph Company began in 1925 when he was contracted as General Musical Director. It was there that he began his affiliation with The Revelers who were recording for the company under the alias The Merrymakers. How it was that Black came to replace Ed Smalle in the group is unknown, but he assumed duties as pianist-arranger in 1927. Refining their sound and providing them with an enormous catalog of signature arrangements, he remained the "power behind the throne" for the rest of The Revelers' career.

Beginning as early as 1922, Black began affiliations with the companies that would eventually emerge as leaders in the radio industry: American Telephone and Telegraph Company (AT&T), Radio Corporation of America (RCA) and NBC. Positioned as he was, and being a gifted composer, conductor, and performer, Black quickly established himself as an authority in the nascent field. The success of The Revelers across myriad NBC radio programs further cemented his reputation. In 1928, he was appointed Musical Director of NBC, a post he would retain for twenty years.

Black established the NBC String Symphony in 1932 and was credited with professionalizing the NBC Symphony Orchestra, which he co-conducted alongside

⁴⁸ "Old Timer," *Time*, February 13, 1939.

Arturo Toscanini and Leopold Stokowski.⁴⁹ He was a tireless champion of classical music and took very seriously the role radio had to play in its promotion. As David Ewen summarized it,

Black devoted himself assiduously to the cause of good music over the air, and few musicians have served this cause so stubbornly. . . . As conductor of the Magic Key Hour, the String Symphony, and the NBC Orchestra, Frank Black persistently brought the greatest music of the past and the present to nationwide audiences. . . . One of his radio series, for example, was devoted exclusively to the works of young and lesser known American composers who, Black felt, deserved a hearing.⁵⁰

After leaving his post at NBC in 1948, Black continued to work as conductor intermittently throughout the 1950s. He served as conductor for Revelers alumnus James Melton's *Harvest of Stars* program, and later *The Jane Pickens Show*.

Frank Black died in Atlanta, Georgia on January 29, 1968.

⁴⁹ Paul Girard, "Frank Black and His String Symphony," *American Music Lover*, July 1935, 75-6.

⁵⁰ David Ewen, *Dictators of the Baton* (New York: Ziff-Davis Publishing Company, 1948), 283.

CHAPTER III

SCORE COLLECTION: DISCOVERY AND DESCRIPTION

As stated in the introduction, I located the collection of Revelers arrangements in 2015. When I began my research, however, I was unaware of its existence. I knew that the arrangements were never published nor authoritatively transcribed by a second party, as no records of registration exist in the U.S. Copyright Office, and neither composer is represented by modern-day publishers or performance rights organizations (e.g., Broadcast Music, Inc. [BMI], The American Society of Composers, Authors and Publishers [ASCAP], etc.). Furthermore, a thorough search of library holdings revealed that no papers or documents related to the arrangements existed. Given the sophistication of Smalle and Black's arrangements, however, I felt confident that they had been fully scored (i.e., "written out") at the time they were composed. If true, I reasoned, the scores might yet exist. My slim hope was that they remained in the possession of a relative of Smalle, Black, or one of the other members. Soon after embarking on a search for descendants, I discovered that the story of The Revelers did not end when the original group disbanded around 1940.

In 1947, original member Wilfred Glenn rebooted The Revelers with a new lineup of singers.⁵¹ The reformed Revelers, coasting on the name and reputation of the original group, experienced modest success as a touring act. They remained on the concert circuit

⁵¹ "Revive Revelers Quartet," *Variety*, July 2, 1947.

until Glenn retired in 1955. At that time, he sold the business and the group's vast library of arrangements to a tenor in the reformed Revelers named Thomas Edwards. In an article in *The New York Times*, Edwards called the purchase of 1,500 Revelers arrangements "as much a gift as a sale."⁵² Under his leadership, The Revelers persevered for two decades more. Following Edwards's departure in 1973, ownership of The Revelers was transferred again, possibly to a baritone of Edwards's vintage named Raymond Murcell.⁵³ This transition was evidently less successful; the group was shuttered for good shortly thereafter. The last documented performance of The Revelers occurred in 1981.⁵⁴

Both the knowledge that The Revelers remained active into the 1970s, and the confirmation of the existence of a collection of arrangements validated and invigorated my investigation. Using newspaper articles and promotional material, I was able to construct a near complete personnel record of The Revelers spanning three decades, 1947–1975. Over several months, by way of letter mailings, ancestry database searches, want-ad placements, and general internet sleuthing, I succeeded in locating a significant number of relatives and associates of both the original members and singers in latter-day Revelers lineups. While most were generous with the information they possessed, no one knew what became of the group's signature arrangements. I continued to search, going so far as writing every person with the last name Lamphere living in and around Detroit in the hopes of locating a relative of Marion Lamphere, Wilfred Glenn's second wife.

⁵² John S. Wilson, "Revelers Singing at the Gay 90's," *New York Times*, November 11, 1971, 59.

⁵³ Larry Murphy, "Revelers Share Musical Journey," *Oelwein Daily Register*, October 23, 1975, 18.

⁵⁴ "Concert – Amway Convention, Trenton War Memorial Auditorium," July 11, 1981, in the author's possession.

Out of leads, I nearly abandoned the search. Thankfully, a comment left on a blog post delivered a breakthrough.

In 2008, Ben Sisario, arts columnist for *The New York Times*, published an essay via his personal Blogger.com account titled “Exposed! The real Frank Black.” It was a pithy but comprehensive account of Frank J. Black’s musical career.⁵⁵ I had read the post several times, but never bothered to scan the comments left by other readers. Twelve replies deep in the comment thread, I found the following message dated January 12, 2012 from a user named *cberber*:

Hello All, My father was a reveler in the late 60s early 70s and left us about 9 milk crates full of original hand annotated Frank Black scores. I am wondering if there is any interest out there for these, It is a very large collection.

Within days, I had secured a telephone number for *cberber*, or Chris Berberich. Mr. Berberich was the son of the late Hugh Berberich, a baritone in the last formation of The Revelers. I soon learned that his account of the music in his possession was accurate. He had inherited hundreds of shabby, handwritten scores bearing Frank Black’s signature. On closer inspection, I discovered that the collection also contained a modest number of arrangements composed by Ed Smalle.

The score collection is unique. It contains the only extant copies of hundreds of authentic Revelers arrangements dating from the early 1920s to the late 1930s.

Authenticated by photographic evidence, the scores are the very ones used by the group

⁵⁵ Ben Sisario, “Exposed! the Real Frank Black,” *Crimes Against Music* (blog), November 3, 2008. Accessed February 23, 2015. <http://charmlicarmicat.blogspot.com/2008/11/exposed-real-frank-black.html>.

in the radio and recording studio. The list of composers whose songs are featured in the collection reads like a who's who of great American songwriters: Irving Berlin, Cole Porter, George Gershwin, Jerome Kern, Richard Rodgers, George Cohan, etc. Often written at the request of the composer, Smalle's and Black's arrangements were first generation interpretations of songs in the canon of the "Great American Songbook." The Revelers' versions of "Blue Moon," "It's De-Lovely," "Smoke Gets In Your Eyes," "Singin' in the Rain," and many others were among the earliest presentations of what are now revered American pop standards. The scores to their historic arrangements of these songs exist only in the collection.

Each arrangement is stored in its original folder. The contents vary, but typically the folders contain a master vocal score and charts for four individual voices. Commercial sheet music for the song on which an arrangement is based is commonly included. As to be expected with paper documents of early 20th century vintage, the physical condition varies. Some are well preserved; others are deteriorating, damaged by mold, water, and heavy use. In many cases, notation is obscured and parts are missing or fragmentary. Very few folders in the collection contain dedicated piano scores for the quartet arrangements. The most plausible explanation for this is that accompaniments were improvised at the keyboard by arrangers Smalle and Black; therefore, no score was needed. Regardless, few piano parts exist, which complicated the process of creating performance editions.

The collection includes fewer arrangements by Smalle than Black. This is due in part to Smalle's two-year tenure with The Revelers as opposed to Black's thirteen-year

association. As stated above, many of the group's early hits were Smalle arrangements; however, most are absent from the collection, including songs such as "Lucky Day," "Collegiate," "Birth of the Blues," and "Dinah." It might be the scores were removed or lost; it is also possible the scores only existed as disposable sketches or outlines. In support of this theory, the Smalle arrangements for which scores exist in the collection are best described as chaotic. Many are scrawled across the page with notes and instructions scribbled in margins or on loose supplemental sheets. It is not improbable, therefore, that the original scores were too disjointed to warrant saving. Frank Black's scores, by comparison, are orderly. In terms of navigation, it is generally easier to determine his intent, and to locate material even if it does not appear in sequence on the score.

Many of the scores include parts for additional instruments, violins in particular. Given the uniformity and style of the manuscript, it appears that these were added later for the purpose of radio variety shows. Regardless, it is not within the scope of this document to restore parts for added instruments.

The available literature on the arrangements of Ed Smalle and Frank Black is virtually nonexistent. Biographical information on Ed Smalle, for instance, is limited to basics and only is available in the form of liner notes and in summaries on the websites of collectors and record enthusiasts. In the case of Frank Black, the information available is more robust, but no serious attempt at cataloging his output or creating a definitive accounting of his career has been made. The New York Performing Arts Library in New York City possesses a folder of useful material on Frank Black (e.g., press clippings,

photographs, press releases, etc.), but it is a small collection and contains no musical scores.

The arrangements composed for The Revelers by Smalle and Black were never published, neither were they formally registered with the U.S. Copyright Office. Furthermore, there are no estates overseeing the management of intellectual property, and neither Smalle nor Black is protected by performance rights organizations such as ASCAP and BMI. In sum, their arrangements have expired into the public domain and copyright has been forfeited.

CHAPTER IV

PROCEDURES

The seven arrangements featured in this document represent a cross-section of a much larger body of performance editions prepared from the original scores. A complete list of the twenty-nine performance editions created is found in Appendix A. As stated in the introduction, a future goal is the publication of an anthology, or series of anthologies, of historic Revelers arrangements.

In selecting the arrangements to include in this document, I have attempted to present a wide range of styles and techniques so as to represent fully the quality, ingenuity, and diversity of the work of Smalle and Black. Also, an additional, non-artistic limitation affected which songs are presented herein. The publishers controlling the use of songs that remain under copyright were largely uncooperative, presenting many obstacles to the use of the material they ostensibly manage. Alfred Music was the exception; I was granted permission on February 7, 2017 to include six songs under a “fair use” designation that allows for educational usage of copyrighted material managed by Alfred Music. Ethelbert Nevin’s “Narcissus” is the only song included here that is not under its management. It is safely in the public domain according to the print licensing department of The Music Sales Group. As a further precaution against unauthorized use of copyrighted material, pages three and five of each score have been voluntarily omitted from the final form of this document.

The process of creating definitive performance editions from the handwritten originals was labor intensive. It required the reassembly of all score content (e.g., vocal parts, piano accompaniment; lyrics; etc.), the error-checking of reassembled musical material against reliable audio media, and the typesetting of a modern score. As explained in Chapter III, the physical state of many of the handwritten scores made interpreting composer intent difficult. In addition, parts were sometimes fragmentary or missing entirely. For example, both tenor charts for “Dancing in the Dark” were missing and with “Oh Miss Hannah,” the material for tenor 1 was but an incomplete outline sketched across four loose pages. Similar gaps existed elsewhere. Accordingly, reconstruction was necessary. A combination of two methods of reconstruction was applied: transcribing content from available audio sources, and inferring composer intent based on knowledge of stylistic and compositional conventions.

Essential to creating definitive performance editions was the preparation of piano accompaniments. Of the arrangements presented here, only “Dancing in the Dark” featured a fully-scored piano part. “Narcissus,” a piano solo adapted for The Revelers by Frank Black, employed Ethelbert Nevin’s original composition but in a form modified by Black. Black’s modifications were not committed to score. The other songs neither included piano music nor provided instructions of any sort. To correct this problem, I enlisted the help of pianist-composers Anthony Patterson of Alma College and Philip Orr of Rider University. Both are skillful improvisers and comfortable in a range of pop and jazz styles. I provided Patterson and Orr with dossiers for each assigned song that included a master vocal score, sheet music for the song on which the arrangement was

based, and all relevant audio recordings. I instructed them to construct idiomatic approximations based on the provided recordings that would be suitable for modern-day use. Given the improvisational style of Smalle, Black, and the other pianists that appear on Revelers recordings, I determined it was not useful to create note-for-note transcriptions of the piano accompaniments. As further justification of this decision, I offer that the role of the piano in most Revelers songs was supportive and not independent, existing to provide a rhythmic foundation and to double the vocal parts. In the case of “Chloe” and “O Miss Hannah,” I requested that specific non-commercial recordings be used as bases for piano parts: an electrical transcription recorded in 1937 and a radio broadcast from 1936. This decision was strictly aesthetic; I simply preferred the non-commercial versions to their commercially recorded counterparts.

To achieve as broad a base of information as possible, I extended my search for relevant audio material beyond The Revelers’ commercial recordings. These secondary audio sources included electrical transcriptions, archived radio broadcasts, and film soundtracks.⁵⁶ A significant amount of material was gathered, not only from libraries and collections around the country including the NBC Radio Collection at The Library of Congress, but also items acquired from private collectors and families of the group’s members. To date, I have been in contact with relatives of nearly every original Reveler: Barbara Eisen, granddaughter of bass Wilfred Glenn; Filly Meunier and Abigail Shaw, granddaughters of baritone Elliott Shaw; Margo Nutt, daughter of tenor James Melton; Craig Arnold and Lou DiCrescenzo, grandsons of tenor Louis James; and Lauren

⁵⁶ The Revelers were featured in several short subject feature films produced by Warner Brothers/Vitaphone and Metro-Goldwyn-Mayer in the late 1920s. Only two Vitaphone films survive.

Stephens, granddaughter of pianist/arranger Ed Smalle. Unfortunately, none had audio materials of any value. They did, however, share memorabilia, ephemera, and many interesting stories.

One of the challenges of creating definitive performance editions was reconciling differences between what appeared in the scores and what was sung in the studio. The economics of recording in the 1920s did not allow for endless retakes. As such, it is likely that producers settled on what they considered to be the best take of a session. Discrepancies existing between written score and recording therefore might be errors deemed passable. Then again, it is possible that alterations or corrections were made during a session that were committed to recording but never written down. There are many examples of seemingly intentional changes: chord respellings, subtle changes to lyrics, notes or passages being reassigned to another singer, etc. On a case-by-case basis, it was necessary for me to determine whether or not anomalies were intentional and to modify the scores accordingly.

Similar to the need to reconcile disparities between the written score and recording, accounting for the vocal contributions of Ed Smalle presented a vexing challenge. On The Revelers' early recordings, Smalle sometimes scatted along, adding an ornamental, albeit intermittent, fifth vocal part. Rarely do his interpolations appear in the written scores, but in certain cases they expand the arrangement in a valuable way. For example, Smalle provides additional backing vocals to the second tenor's whistled obligato during the introduction to "Oh Miss Hannah," mm. 1-6. His contribution adds a 7th to an otherwise spare duet between the first tenor and baritone. Unlike the decorative

scatting he applied to other songs, Smalle's singing on "Oh Miss Hannah" produced valuable additions. As such, they are included in the performance edition, reassigned to the otherwise tacet bass voice.

In developing the process of creating performance editions, it was necessary to determine how much to account for style with regard to musical notation. As a performer in a professional vocal chamber ensemble, I appreciate a composer or editor who provides enough information to gauge how a piece is to be performed, but not so much as to impose a fixed interpretation. The Revelers' style was undeniably idiosyncratic, but to slavishly notate their every nuance would result in a hyper-detailed score that is tedious to navigate if not altogether arbitrary. These performance editions are intended for practical use. Accordingly, I approached notational detail in moderation in order to produce scores that are visually straightforward but honor crucial stylistic and interpretative features such as dynamic contrasts, articulations, and events related to tempo. I concluded that recordings of The Revelers, widely available on commercial compilations, can provide supplemental interpretive guidance for any musicians interested in historical performance practice (i.e., singing "just like" The Revelers). An added justification for applying a moderate-versus-heavy approach to score detail is the original scores—even those that include penciled-in markups by the original members—provide very few instructions. Furthermore, they rarely agree from chart to chart.

The songs of The Revelers predate the arrival of swing music. Because of this, the notation of swung eighth notes is not consistent in the handwritten scores of Smalle and Black who tended to copy verbatim the rhythmic patterns that appeared in the

commercial sheet music. In most cases, they employed dotted eighth – sixteenth patterns (). The repetition of this pattern in long swung passages is not only cumbersome visually, but also fails to account for the true triplet feel of swing (). I elected, therefore, to replace the dotted eighth – sixteenth pattern with straight eighth notes (). In those passages requiring swing, instructions for adjusting metric modulations appear above the staff. This permits both easy toggling between swung and straight sections as well as preserving the rhythmic integrity of the non-swung (“snapped”) dotted eighth – sixteenth when needed.

CHAPTER V

PERFORMANCE EDITIONS

In this chapter, each of the seven performance editions is preceded by a photograph of a page from the original score. These excerpts provide insight into the state of the handwritten originals, the notational style, and miscellaneous marginalia. The performance editions include full attributions: songwriters, lyricists, and arranger. Under each title, information related to the commercial recording is provided.

The final versions of the performance editions appear in piano-vocal score format. This is different from their original handwritten format. The Revelers, when not performing songs from memory in concert, sang from charts that included only their vocal parts. I determined that the piano-vocal score format is more suitable for modern use, allowing singers to scan vertical relationships, anticipate entrances of other voices, and track piano accompaniment. The piano-vocal score format is also more economical in terms of overall page count.

To maximize legibility, each vocal part has been assigned a separate staff. This lowers the chance of confusion in music that features tight chord voicings and frequent voice crossing. In addition, secondary lyric material (often in the form of non-lexical vocables such as “ta-loo-ta loo-too” and “vodee-odee-oh”) is rendered more readable when it is distinct from other voice parts.

“Chloe”

Baritone ORCHESTRATION
FRANK J. BLACK

Chloe 3:10

Chloe Chloe Chloe I'm callin

someone callin no reply night shades fallin hear him cry and tear.

Chloe. Chloe - Empty spaces

meet his eyes Empty arms out stretched he's cryin'

(mel) Then the black of night I gotta go where you are -

If its wrong or right I gotta go where you are - I'll

roam thru the dismal swamp and searching for you Cause if you are lost there

just let me be there too Then the smoke of flunk I gotta go where you are

for no place could be too far, where you are Aint no

chains can bind you If you live I'll find you here is callin me - I

gotta go where you are All thru the black of night I'

Figure 1. “Chloe” - Baritone Chart.

Chloe

Recorded November 29, 1927
The Singing Sophomores - Columbia Records

Gus Kahn (1886 - 1941)

Charles N. "Neil Morèt" Daniels (1847 - 1943)
Arr., Ed Smalle (1887 - 1968) / Frank J. Black (1894 - 1968)

The musical score for "Chloe" is written in 4/4 time. It features four vocal parts (T1, T2, Br, B) and a piano accompaniment. The lyrics are as follows:

T1: Chlo - e! Chlo - e! Some one call-in', no re-ply.

T2: Chlo - e! Chlo - e! Some-one call-in', no re-ply.

Br: Chlo - e! Chlo - e! Some-one call-in', no re-ply.

B: Chlo - e! Chlo - e! Some-one call-in', no re-ply.

Piano: The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. It includes triplets and a double bar line.

7
Night shade's fall - in', hear him cry:— Chlo - e! Chlo - e!

8
Night-shade's fall - in', hear him cry: Chlo - e! Chlo - e!

Night-shade's fall - in', hear him cry:— Chlo - e! Chlo - e!

Night-shade's fall - in', hear him cry: Chlo - e! Chlo - e!

13

A

Emp - ty spa - ces meet his eyes, emp - ty arms out stretch'd. He's cry - in' through the black of night, I

Emp - ty spa - ces meet his eyes, emp - ty arms out stretch'd. He's cry - in' through the black of night, I

Emp - ty spa - ces meet his eyes, emp - ty arms out stretch'd. He's cry - in' through the black of night, I

Emp - ty spa - ces meet his eyes, emp - ty arms out stretch'd. He's cry - in' through the black of night, I

A

19

got - ta go where you are. If it's wrong or right, I got - ta go where you are...

got - ta go where you are. If it's wrong or right, I got - ta go where you are...

got - ta go where you are. If it's wrong or right, I got - ta go where you are...

got - ta go where you are. If it's wrong or right, I got - ta go where you are...

A

35

got-ta go where you are ___ for no place could be too far, ___ where you are.

got-ta go where you are ___ for no place could be too far, ___ where you are.

got-ta go where you are ___ for no place could be too far, ___ where you are.

got-ta go where you are ___ for no place could be too far, ___ where you are.

41

Ain't no chains can bind you, if you live I'll find you. Love is call-in' me, ___ I got-ta go where you

Ain't no chains can bind you, if you live I'll find you. Love is call-in' me, ___ I got-ta go where you

Ain't no chains can bind you, if you live I'll find you. Love is call-in' me, ___ I got-ta go where you

Ain't no chains can bind you, if you live I'll find you. Love is call-in' me, ___ I got-ta go where you

59

I'll be search-in' for you! 'Cause if are lost there, let me be there, too!_____

I'll be search-in' for you, for you!_ 'Cause if are lost there, let me be there, too!_____

I'll be search-in' for you! 'Cause if are lost there, let me be there, too!_____

search - in' for you! 'Cause if you are lost there, let me be there, too!

65

Through the smoke and flame, I got-ta go where you are. For no place could be too

Through the smoke and flame, I got-ta go where you are. For no place could be too

Through the smoke and flame, I got-ta go where you are. For no place could be too

Through the smoke and flame, I got-ta go where you are. I'll find you! For no place could be too

opt. T1 solo (begins m. 73) (T2, Br, B tacet) - lyric modified for better logic



If you just live I'll sure-ly try to find the place you are 'cause

far, _____ where you are! Ain't no chains can bind you, if you live I'll find you!

far, _____ where you are! Ain't no chains can bind you, if you live I'll find you!

far, _____ where you are! Ain't no chains can bind you, if you live I'll find you!

far, _____ where you are! Ain't no chains can bind you, if you live I'll find you!

77

Love is call - in' me, _____ I got - ta go, got - ta go,

Love is call - in' me, _____ I got - ta go, got - ta go,

Love is call - in' me, _____ I got - ta go, got - ta go,

Love is call - in' me, _____ I got - ta go, got - ta go,

80

got - ta go, got - ta go, I got - ta go where you are! My Chlo - e!

got - ta go, got - ta go, I got - ta go where you are! My Chlo - e!

got - ta go, got - ta go, I got - ta go where you are! My Chlo - e!

got - ta go, got - ta go, I got - ta go where you are! My Chlo - e!

Red.

“Dancing in the Dark”

Baritone *Revelers* Dancing In The Dark *Frank J. Black*

PROPERTY OF FRANK J. BLACK

(Piano)

Hum. *danc-ing a-way* *1 2 3 4*

danc-ing (A) way danc-ing to- geth-er

We're danc-ing in the dark - - till the

time ends We're danc-ing in the dark - - and in

soon ends waltz-ing in the won-der of

why we're here why are we here time hur-ries

by we're here and gone look-ing for the

light - - - of a new love to bright-en up the

night I have you love we can face the

mu-sic to- geth-er - - danc-ing in the

dark Un-derneath the stars - -

What the love is old What the song is old

PROPERTY OF FRANK J. BLACK

Figure 2. “Dancing in the Dark” - Baritone Chart.

Dancing in the Dark

Recorded July 24, 1930
The Revelers - Victor Records
from the 1931 revue *The Band Wagon*

Howard Dietz (1896 - 1983)

Arthur Schwartz (1900 - 1984)
arr., Frank J. Black (1894 - 1968)

$\text{♩} = 74$

T1
T2
Br
B

Piano

$\text{♩} = 74$

Dan - cing in the dark

Mmm Dan-cing a-

Mmm Dan-cing a-

Mmm Dan-cing a-

7

rall. a tempo

un - der - neath the stars, dan - cing in the dark, dan cing to - ge - ther. Ah

way, dan-cing a - way, dan-cing to - ge - ther. MELODY

way, dan-cing a - way, dan-cing to - ge - ther. We're dan - cing in the

way, dan-cing a - way, dan-cing to - geth - er.

rall. A

14

MELODY

Ah _____ We're

dark _____ 'til the tune ends, we're dan - cing in the dark _____ and it soon ends.

21

waltz - ing in the won - der of why we're here _____ time hur - ries by, we're here _____ and

waltz - ing in the won - der of why we're here _____ time hur - ries by, we're here _____ and

waltz - ing in the won - der of why we're here (Why are__ we here?) time hur - ries by, we're here _____ and

waltz - ing in the won - der of why we're here _____ time hur - ries by, we're here _____ and

42

B

dark un - der-neath the stars. What though love is old, what though song is old, through them

dark un - der-neath the stars. What though love is old, what though song is old, through them

dark un - der-neath the stars. What though love is old, what though song is old, through them

dark un - der-neath the stars. What though love is old, what though song is old, through them

B

50

we can be young sing-ing a love song. Hear this heart of mine, make yours part of mine, dear one,

we can be young sing-ing a love song. Hear this heart of mine, make yours part of mine, dear one, tell me that

we can be young sing-ing a love song. Hear this heart of mine, make yours part of mine, dear one,

we can be young love song. Hear this heart of mine, make yours part of mine, dear one,

70

won-der ing why we're here (Why are... we here?) time is in a hur-ry hur-ry-ing by, we're here and

won-der ing why we're here (Why are... we here?) time is in a hur-ry hur-ry-ing by, we're here and

won-der ing why we're here (Why are... we here?) time is in a hur-ry hur-ry-ing by, we're here and

won-der ing why we're here (Why are... we here?) time is in a hur-ry hur-ry-ing by, we're here and

76

gone... Look-ing for the light of a new day to love, it will bright-en up the night

gone. Look-ing for the light of a new day to love, it will bright-en up the night

gone. Look-ing for the light of a new day to love, it will bright-en up the night

gone... Look-ing for the light of a new day to love, it will bright-en up the night

82

if you do stay to love while we're dan-cing to the mu-sic we can face the mu-sic to - geth -

if you do stay to love while we're dan-cing to the mu-sic we can face the mu-sic to - geth -

if you do stay to love while we're dan-cing to the mu-sic we can face the mu-sic to - geth -

if you do stay to love while we're dan-cing to the mu-sic we can face the mu-sic to - geth -

88

er. Dan-cing in the dark un-der-neath the stars, dan-cing in the dark with you.

er. Dan-cing in the dark un-der-neath the stars, dan-cing in the dark with you.

er. Dan-cing in the dark un-der-neath the stars, dan-cing in the dark with you.

er. Dan-cing in the dark un-der-neath the stars, dan-cing in the dark with you.

“Happy Feet”

Tenor I (Revelers) Happy Feet Frank J Black

Happy feet I got snappy feet I got
 happy feet I got danim" you hear em a
 tap-tap-tap Happy feet I've got those
 happy feet Give them that lowdown beat
 and they begin dance - ing
 I've got those Ten little tapping toes
 AND when they hear a time I cant control my
 danim heels to save my soul weary blues
 Cant get in - to my shoes Because my
 shoes refuse - To ev - es grow wea -
 ry — I keep cheerful on an earful
 of music sweet Cause I've got

Figure 3. “Happy Feet” - Tenor 1 Chart.

Happy Feet

from Paul Whiteman's *King of Jazz*
Recorded October 7, 1930
The Revelers - Victor Records

Jack Yellen (1892 - 1991)

Milton Ager (1893 - 1979)
Arr., Frank J. Black (1894 - 1968)

Brisk swing ♩=92 $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$

T1
Hap-py feet!_ I got snap-py feet!_ I got tap-py feet!_ I got danc - in! You hear 'em a tap tap tap!

T2
Hap-py feet!_ I got snap-py feet!_ I got tap-py feet!_ I got danc - in! You hear 'em a tap tap tap!

Br
Hap-py feet!_ I got snap-py feet!_ I got tap-py feet!_ I got danc - in! You hear 'em a tap tap tap!

B
Hap-py feet!_ I got snap-py feet!_ I got tap-py feet!_ I got danc - in!

Brisk swing ♩=92 $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$

Piano

7 **A**

Hap-py feet!_ I got those hap-py feet!_ Give them a low-down beat_ and they be-gin

Hap-py feet!_ I got those hap-py feet!_ Give them a low-down beat_ and they be-gin

Hap-py feet!_ I got those hap-py feet!_ Give them a low-down beat_ and they be-gin

Hap-py feet!_ I got those hap-py feet!_ Give them a low-down beat_ and they be-gin

A

13

dan - - cin'. I've got those ten lit - tle tap - pin' toes_ and when they

dan - - cin'. I've got those ten lit - tle tap - pin' toes_ and when they

danc - - in'. I've got those ten lit - tle tap - pin' toes_ and when they

danc - - in'. I've got those ten lit - tle tap - pin' toes_ and when they

8^{va}

19

hear a tune, I can't con - trol my danc - in' heels to save_ my soul! Wear - y blues_ can't get in -

hear a tune, I can't con - trol my danc - in' heels to save_ my soul! Wear - y blues_ can't get in -

hear a tune, I can't con - trol my danc - in' heels to save_ my soul! Wear - y blues_ can't get in -

hear a tune, I can't con - trol my danc - in' feels to save_ my soul! Wear - y blues_ can't get in -

38 **B**

hap-py feet! Pah! you can al-ways let your

hap-py feet! When you find that your mind keeps you wor-ried and blue, you can al ways let your

hap-py feet! you can al-ways let your

you can al-ways let your

B

44

feet keep your dis-po - si - tion sweet!

feet keep your dis-po - si - tion sweet! D'ya wan-na see what makes me feel the way I

feet keep your dis-po - si - tion sweet!

feet keep your dis-po - si - tion sweet!

63

You can tell from those ten lit-tle tap-tap-tap-pin' toes and when they hear a tune can't con-trol danc-in' heels to save

You can tell from those ten lit-tle tap-tap-tap-pin' toes and when they hear a tune can't con-trol danc-in' heels to save

You can tell from those ten lit-tle tap-tap-tap-pin' toes and when they hear a tune can't con-trol danc-in' heels to save

You can tell from those ten lit-tle tap-tap-tap-pin' toes and when they hear a tune can't con-trol danc-in' heels to save

70

my soul! Brr my soul! Brr my soul!

my soul! Brr my soul! Brr my soul!

my soul! Brr my soul! Brr my soul!

my soul! Wear-y blues can't get in - to my shoes be-cause my shoes re- fuse to ev - er grow

77

ra-tat ta-rat ra-tat ta-rat I c'n get cheer-ful when I get an ear-ful of mus-ic sweet (can I dance?)

ra-tat ta-rat ra-tat ta-rat I c'n get cheer-ful when I get an ear-ful of mus-ic sweet (can I dance?)

ra-tat ta-rat ra-tat ta-rat I c'n get cheer-ful when I get an ear-ful of mus-ic sweet (can I dance?)

wear - - y! I c'n get cheer-ful when I get an ear-ful of mus-ic sweet (can I dance?)

83

'cause I got hap - py, tap-tap-tap-py da da! Hap - py

'cause I got hap - py, tap-tap-tap-py da da! Hap - py

'cause I got hap - py, tap-tap-tap-py da da! Hap - py

'cause I got hap - py, tap-tap-tap-py

89

feet! I got hap - py feet! They like low - down beat and they be-gin da - da - da - da da - da-da-danc - in!

feet! I got hap - py feet! They like low - down beat and they be-gin da - da - da - da da - da-da-danc - in!

feet! I got hap - py feet! They like low - down beat and they be-gin da - da - da - da da - da-da-danc - in!

96

I got those, I got tap - py toes! When they hear a tune can't con-trol my danc - in' heels to save

I got those, I got tap - py toes! When they hear a tune I can't con-trol danc - in' heels to save

I got those, I got tap - py toes! When they hear a tune can't con-trol danc - in' heels to save

hear a tune can't con-trol danc'-in' heels to save

103

— my soul! Wear - y blues, they can't get my shoes be-cause shoes re - fuse to ev - er grow

— my soul! Wear - y blues, they can't get my shoes be cause shoes re - fuse to ev - er grow

— my soul! Wear - y blues, they can't get my shoes be-cause shoes re - fuse to ev - er grow

— my soul!

110

tuh tuh tuh tuh ti - red and wear- y. My feet snap- pin', a tap-a-tap-a-tapp- in' to mus- ic sweet! (I got feet!)

tuh tuh tuh tuh- ti - red and wear- y. My feet snap- pin', a tap-a-tap-a-tapp- in' to mus- ic sweet! (I got feet!)

tuh tuh tuh tuh ti - red and wear- y. My feet snap- pin', a tap-a-tap-a-tapp- in' to mus- ic sweet! (I got feet!)

My feet snap- pin', a tap-a-tap-a-tapp- in' to mus- ic sweet! (I got feet!)

116

The musical score is for the song "I Got Happy Feet". It consists of five systems of music. The first four systems are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth system is the piano accompaniment, with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 8/8. The lyrics are: "I got hap-py, I got hap-py, I got hap-py, I got hap-py— feet! I got hap-py feet! Pah!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I got hap-py, I got hap-py, I got hap-py, I got hap-py— feet! I got hap-py feet! *Pah!*

I got hap-py, I got hap-py, I got hap-py, I got hap-py— feet! I got hap-py feet!

I got hap-py, I got hap-py, I got hap-py, I got hap-py— feet! I got hap-py feet!

I got hap-py, I got hap-py, I got hap-py, I got hap-py— feet! I got hap-py feet!

"Narcissus"

Bass ORCHESTRATION
FRANK J. BLACK

Narcissus Frank J. Black

gar-den lies a - slum-ber-ing in the sun and
 in the stil-ly sil-ence of aft-er-noon there sounds the foun-tain's
 sooth-ing croon jet-al'd blis-som born with a heart of gold, your
 fra-grance brings me vis-ions of love un-told While at a li-lip
 chae-ten'd lip sip it
 ming-le and mount on vil-lant and quiv-er-ing air still in the bal-m of
 cur-rents that flow- Borne on the wings of ze-phyrs that blow
 that fra-grance di-vine a scent a scent more witch-ing than
 all the rest a-wakes a-wakes sweet mem-o-ries in my breast
 eis-sus Nar-cis-sus I love you so. gar-den lies a -
 slum-ber-ing in the sun and in the stil-ly sil-ence of aft-er-noon there
 sounds the foun-tain's sooth-ing croon

ORCHESTRATION
FRANK J. BLACK

Figure 4. "Narcissus" - Bass Chart.

Narcissus

Recorded April 27, 1928
The Revelers - Victor Records

P. C. Warren
Adapted/ expanded by Frank J. Black

Ethelbert Nevin (1862 - 1901)
Arr., Frank J. Black (1894 - 1968)

Andante

The score is arranged for four vocal parts (T1, T2, Br, B) and piano accompaniment (LH, RH). The tempo is marked **Andante**. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal parts feature lyrics with "hmm" markings. The piano accompaniment includes triplets and a section marked **A** starting at measure 6. The lyrics are: "...gar - den lies a - slum-ber-ing in the sun, and My gar - den lies a - slum-ber-ing in the sun, and ...gar - den lies a - slum-ber-ing in the sun, and ...gar - den lies a - slum-ber-ing in the sun, and".

11

in the still - ly si - lence of af - ter - noon there sounds the foun - tain's sooth - ing croon:

in the still - ly si - lence of af - ter - noon there sounds the foun - tain's sooth - ing croon:

in the still - ly si - lence of af - ter - noon there sounds the foun - tain's sooth - ing croon:

in the still - ly si - lence of af - ter - noon there sounds the foun - tain's sooth - ing croon:

15

Nar - ciss - us, I love you! ...pe - tal'd blos - som born with a heart of gold, your

Nar - ciss - us, I love you! The pe - tal'd blos - som born with a heart of gold, your

Nar - ciss - us, I love you! ...pe - tal'd blos - som born with a heart of gold, your

...pe - tal'd blos - som born with a heart of gold, your

27 *accel.* - - - - -

drow - ning my sen - ses, lea - ving me as in a dream_ breath_ of the li - lac,
breath_ of the rose, _

31 *rit.* - - -

min - gle and mount on vi - brant and qui - v'ring air, still_ in the bal - my cur - rents that flow_

min - gle and mount on vi - brant and qui - v'ring air, still_ in the bal - my cur - rents that flow

min - gle and mount on vi - brant and qui - v'ring air, still_ in the bal - my cur - rents that flow_

min - gle and mount on vi - brant and qui - v'ring air, still_ in the bal - my cur - rents that flow

43 **Tempo primo**

love you so! ...gar - den lies a - slum-ber-ing in the sun, and in the stil - ly

love you so! My gar - den lies a - slum-ber-ing in the sun, and in the stil - ly

love you so! ...gar - den lies a - slum-ber-ing in the sun, and in the stil - ly

love you so! ...gar - den lies a - slum-ber-ing in the sun, and in the stil - ly

Tempo primo

47

si-lence of af - ter-noon there sounds the foun - tain's sooth - ing croon: Nar - ciss - us,

si-lence of af - ter-noon there sounds the foun - tain's sooth - ing croon: Nar - ciss - us,

si-lence of af - ter-noon there sounds the foun - tain's sooth - ing croon: Nar - ciss - us,

si-lence of af - ter-noon there sounds the foun - tain's sooth - ing croon:

51

I love you! ...seem to dream of mel-o-dies waft-ing by that sob and throbb re-

I love you! I seem to dream of mel-o-dies waft-ing by that sob and throbb re-

I love you! ...seem to dream of mel-o-dies waft-ing by that sob and throbb re-

...seem to dream of mel-o-dies waft-ing by that sob and throbb re-

55

sem-bling a trem-bling sigh. I hear a clear sweet note a - float

sem-bling a trem-bling sigh. I hear a clear sweet note a - float that

sem-bling a trem-bling sigh. I hear a clear sweet note a - float

sem-bling a trem-bling sigh. I hear a clear sweet note a - float

58 *rall.* - - - - - **Lento**

love song. Dear - est flow'r, _____ sweet Nar - ciss - us.

still re-ech-oes love song. Dear - est flow'r, _____ sweet Nar - ciss - us.

re-ech-oes just like a sweet love song. Dear - est flow'r, _____ sweet Nar - ciss - us.

love song. Dear - est flow'r, _____ sweet Nar - ciss - us.

rall. - - - - - **Lento**

Cresc.

“Oh Miss Hannah”

The image shows a handwritten musical score for the song "Oh Miss Hannah," specifically the Tenor 2 part. The score is written on ten staves of music. The lyrics are written below the notes, and there are various musical annotations and corrections throughout. At the top, it says "Solo Octave" and "servis intro whistle". The first line of music has the lyrics "Oh Miss Hannah ant you comen out tonight de mockin birds". The second line has "singin an de moon an shinin bright". The third line has "on yo' Sunday go to meetin clothes and come along please". The fourth line has "Hum - cant yo hear de fiddle - Hum - cant yo hear de fiddle". The fifth line has "Hum - while yo phillies light de moon, now - listnin to de fiddle". The sixth line has "mockin birds tune - de fiddle". The seventh line has "who, ho, Hum - de music o' de mockin birds". The eighth line has "go to dat dance". The ninth line has "come along - please". The tenth line has "back to 1st chorus". There are also some musical notations like "2nd", "Solo louder", and "moderato".

Figure 5. “Oh Miss Hannah” - Tenor 2 Chart.

Oh Miss Hannah

Recorded September 24, 1925
The Revelers - Victor Records

Thekla Hollingsworth Andrew (1888-1971)

Jessie L. Deppen (1881 - 1956)
Arr., Ed Smalle (1887 - 1968)

♩ = 72
♪ = $\frac{3}{4}$

T1
Ta-loo - ta loo-too ta - loo - ta loo toot, ta-loo-ta loo-too ta - loo-ta loo toot.

T2
*Whistle " " " " " " " "

Br
Ta-loo - ta loo-too ta - loo - ta loo toot, ta-loo-ta loo-too ta - loo-ta loo toot.

B
Ed Smalle, opt.
Ta-loo - ta loo-too ta - loo - ta loo toot, ta-loo-ta loo-too ta - loo-ta loo toot.

Piano
♩ = 72
♪ = $\frac{3}{4}$

6
Ta loo - ta loo-too ta - loo - ta loo toot. Hmm, _____ hhm. _____
" " " " " " "
Ta-loo - ta loo-too ta - loo - ta loo toot. Hmm, _____ hhm. _____
Ta-loo - ta loo-too ta - loo - ta loo toot. Hmm, _____ hhm. _____

12 **A**

Oh, Miss Han-nah, ain't you com-in' out to - night? De mock-in' bird am a - sing in' an' de

Oh, Miss Han-nah, ain't you com-in' out to - night? De mock-in' bird am a - sing-in' an' de

Oh, Miss Han-nah, ain't you com-in' out to - night? De mock-in' bird am a - sing-in' an' de

Oh, Miss Han-nah, ain't you com-in' out to - night? De mock-in' bird am a - sing-in' an' de

A

18

moon am shin-in' bright, de ro - ses am a - nod din' an' a sway-in' in de breeze,

moon am shin-in' bright, hmm, hmm, hmm, Put

moon am shin-in' bright, hmm, hmm, hmm, mm.

moon am shin-in' bright, hmm, hmm, mm.

27

drow - ning my sen - ses, lea-ving me as in a dream... breath... of the li - lac,
breath... of the rose,...

31

min - gle and mount on vi-brant and qui-v'ring air, still... in the bal - my cur - rents that flow...
min - gle and mount on vi-brant and qui-v'ring air, still... in the bal - my cur - rents that flow
min - gle and mount on vi-brant and qui-v'ring air, still... in the bal - my cur - rents that flow...
min - gle and mount on vi-brant and qui-v'ring air, still... in the bal - my cur - rents that flow

rit. - -

57

D

Lawd - y me_ Miss Han- nah, let's go to dat dance! Let's go to dat dance!_ Oh, Miss

— Zoop zoop zoop zoop zoop zoop, let's go to dat dance! Let's go to dat dance!_ Oh, Miss

— Zoop zoop zoop zoop zoop zoop, let's go to dat dance! Let's go to dat dance!_ Oh, Miss

— Zoop zoop zoop zoop zoop zoop, let's go to dat dance! Let's go to dat dance!_ Oh, Miss

D

8^{va}

64

Han- nah, ain't you com-in' out to- night? De mock-in' bird am a sing- in', an' de

Han- nah, ain't you com-in' out to- night? De mock-in' bird am a sing- in', an' de

Han- nah, ain't you com-in' out to- night? De mock-in' bird am a sing- in', an' de

Han- nah, ain't you com-in' out to- night? De mock-in' bird am a sing- in', an' de

(8)

69

moon am shin-in' bright. *Hmm,* *hmm.*

moon am shin-in' bright. De ro - ses am a nod din' an' a sway-in' in de

moon am shin-in' bright. *Hmm,* *hmm.*

moon am shin-in' bright. *Hmm,* *hmm.*

(8) *3* *3* *3*

74

opt.
— *Hmm mm.* Put on your Sun-day go to meet-in' clothes an' come a-long, please.

breeze. Put on your Sun-day go to meet-in' clothes an' come a-long, please. Come a-long, come a-long, come a-long.

opt.
— *Hmm - mm.* an' come a-long, please. Come a-long, come a-long, come a-long.

opt.
— Put on an' come a-long, please. Come a-long, come a-long, come a-long.

(8)

“Sunny Disposish”

Sunny Disposish

Baritone

Just

Just. Try to keep a Sunny disposish sunny disposish

1st Viol

sempre

sunny disposish will always see you thru. when up above the
 skies are black 'stead of being blue. winter trouble makes our faces
 grow long grow long But a smile will have him saying so long
 so long it Really doesn't pay to be a gloomy peck its
 absolutely not redic positively all the
 rain may patter patter it really doesn't matter for
 life can be de-lish with a sunny chops - sisk just
 try to have a sunny draposish

Viol

any time the thunder starts to rumble down Dont let hope
 tumble down Or castles crumble down

PHILADA


Figure 6. “Sunny Disposish” - Baritone Chart.

Sunny Disposish

Recorded September 14, 1926
The Merry-makers - Brunswick Records

Ira Gershwin (1896 - 1983)

Philip Charig (1902 - 1960)
Arr., Ed Smalle (1887 - 1968)

Freely A $\text{♩} = 88$

T1
Try to keep a sun-ny dis-po-sish, sun-ny dis-po-sish, sun-ny dis-po-sish. Sun-ny dis-po-sish will

T2
Just try to keep a sun-ny dis-po-sish, sun-ny dis-po-sish, sun-ny dis-po-sish. A sun-ny dis-po-sish will

Br
Try to keep a sun-ny dis-po-sish, sun-ny dis-po-sish, sun-ny dis-po-sish. Sun-ny dis-po-sish will

B
Sun-ny dis-po-sish will

Freely
RH
LH A $\text{♩} = 88$

7

al-ways see youthrough when up a-bove the skies are black 'stead of be-ing blue. Mis-ter Trou-ble makes our fa-ces

al-ways see youthrough when up a-bove the skies are black 'stead of be-ing blue. Mis-ter Trou-ble makes our fa-ces

al-ways see youthrough when up a-bove the skies are black 'stead of be-ing blue. Mis-ter Trou-ble makes our fa-ces

al-ways see youthrough when up a-bove the skies are black 'stead of be-ing blue

15

grow long, grow long, // but a smile will have him say-ing "So long, so long." Real-ly does-n't

grow long, // but a smile will have him say-ing "So long, so long." It real-ly does-n't

grow long, grow long, // but a smile will have him say-ing "So long, so long." Real-ly does-n't

grow long, grow long, // "So long, so long." Real-ly does-n't

22

pay to be a gloom-y pill, it's ab-so-lute-ly most *ri-dic* po-si-tive-ly *sill*. The rain may pit-ter

pay to be a gloom-y pill, it's ab-so-lute-ly most *ri-dic* po-si-tive-ly *sill*. The rain may pit-ter

pay to be a gloom-y pill, it's ab-so-lute-ly most *ri-dic* po-si-tive-ly *sill*. The rain may pit-ter

pay to be a gloom-y pill, it's ab-so-lute-ly most *ri-dic* po-si-tive-ly *sill*. The rain may pit-ter

44

___ or cas-tles crum-ble down. ___ If the blues ap - pear just make the best of them, ___ just make a jest of them, ___

___ or cas-tles crum-ble down. ___ If the blues ap - pear just make the best of them, ___ just make a jest of them, ___

___ or cas-tles crum-ble down. ___ If the blues ap - pear just make the best of them, ___ just make a jest of them, ___

___ or cas-tles crum-ble down. ___ If the blues ap - pear just make the best of them, ___ just make a jest of them, ___

52

___ don't be poss-ess'd of them. ___ plat - i - tu - di - nous, ___ here's what I be-

___ don't be poss-ess'd of them. ___ At the risk of sound-ing ra-ther plat - i - tu - di - nous, ___ here's what I be-

___ don't be poss-ess'd of them. ___ At the risk of sound-ing ra-ther plat - i - tu - di - nous, ___ here's what I be-

___ don't be poss-ess'd of them. ___ plat - i - tu - di - nous,

75

but a smile will have him say-ing "So long, I've gone to stay!"_ Real-ly does-n't pay to be a gloom-y pill, it's

but a smile will have him say-ing "So long, I've gone to stay!"_ It real-ly does-n't pay to be a gloom-y pill, it's

but a smile will have him say-ing "So long, I've gone to stay!"_ Real-ly does-n't pay to be a gloom-y pill, it's

"So long, I've gone to stay!"_ Real-ly does-n't pay to be a gloom-y pill, it's

83

ab - so - lute - ly most *ri - dic*, pos - i - tive - ly *sill.* The rain may pit - ter pat - ter, it

ab - so - lute - ly most *ri - dic*, pos - i - tive - ly *sill.* The rain may pit - ter pat - ter, it

ab - so - lute - ly most *ri - dic*, pos - i - tive - ly *sill.* The rain may pit - ter pat - ter, it

ab - so - lute - ly most *ri - dic*, pos - i - tive - ly *sill.* The rain may pit - ter pat - ter, it

89

real - ly does - n't mat - ter for life can be de - lish with a sun - ny dis - po - sish. *Ah!*

real - ly does - n't mat - ter for life can be de - lish with a sun - ny dis - po - sish. *Ah!*

real - ly does - n't mat - ter for life can be de - lish with a sun - ny dis - po - sish. *Ah!*

real - ly does - n't mat - ter for life can be de - lish with a sun - ny dis - po - sish. *Ah!*

(opt'l)

"The Varsity Drag"

TENOR II *Good news* - VARSITY DRAG - *Frank J. Flack*

2:40 *f* *Intro + 1st chorus* (P)

Here is the dance the var-si-ty drag you'll love to do the var-si-ty drag better not be late just be up to date you will think it's great the varsity drag now here is the drag see how it goes down on the heels up on the toes that's the way to do the varsity drag - you will find that it's hotter than hot newer than new meaner than mean bluer than blue gets as much applause as waving a flag or Yankee doodle doo-wah tch tch tch tch tch tch wise - tch tch tch tch tch tch every body (P)

down on the heels up on the toes stay after school learn how it goes every body do the varsity drag - drag - (P)

then taught to dance then great new dance don't think that I brag. I speak of the

Figure 7. "The Varsity Drag" - Tenor 2 Chart.

The Varsity Drag

Recorded October 26, 1927
The Revelers - Victor Records

Buddy DeSylva (1895 - 1950), Lew Brown (1893 - 1958)
Ray Henderson (1896 - 1970)
Arr., Frank J. Black (1894 - 1968)

$\text{♩} = 102$

T1
Here is the dance the Var - si - ty Drag. You'll love to do the Var - si - ty Drag! Bet-ter not be late, just be

T2
Here is the dance the Var - si - ty Drag. You'll love to do the Var - si - ty Drag! Bet-ter not be late, just be

Br
Here is the dance the Var - si - ty Drag. You'll love to do the Var - si - ty Drag! Bet-ter not be late, just be

B
Here is the dance the Var - si - ty Drag. You'll love to do the Var - si - ty Drag!

$\text{♩} = 102$

Piano

6 **A**

up-to date, you will think it's great, the Var - si - ty Drag. Now, here is the Drag, see how it goes; Down on the heels,

up-to-date, you will think it's great, the Var - si - ty Drag. Now, here is the Drag, see how it goes; Down on the heels,

up-to-date, you will think it's great, the Var - si - ty Drag. Now, here is the Drag, see how it goes; Down on the heels,

Now, here is the Drag, see how it goes; Down on the heels,

A

12

up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's hot-ter than hot,

up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's hot-ter than hot,

up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's hot-ter than hot,

up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's hot-ter than hot,

18

new-er than new, mean-er than mean, blu-er than blue, gets as much ap-plause as wav-in' the flag or

new-er than new, mean-er than mean, blu-er than blue, gets as much ap-plause as wav-in' the flag or

new-er than new, mean-er than mean, blu-er than blue, gets as much ap-plause as wav-in' the flag or

new-er than new, mean-er than mean, blu-er than blue, gets as much ap-plause as wav-in' the flag!

36

learn how it goes; Ev-ry-bo-dy do the Var-si-ty Drag!" Drag! We've al-ways thought, know-ledge

learn how it goes; Ev-ry-bo-dy do the Var-si-ty Drag!" Drag! *Hmm*

learn how it goes; Ev-ry-bo-dy do the Var-si-ty Drag!" Drag! *Hmm*

learn how it goes; Ev-ry-bo-dy do the Var-si-ty Drag!" *Zum zum zum zum " " " "*

42

___ is naught; we should be taught to dance. Right here at Tait, we're up-to-date; we teach a great new

taught to dance. *Hmm* great new

taught to dance. *Hmm* great new

" "

61

First les-son right now; you'll love it and how you'll love it! Here is the Drag _____

First les-son right now; you'll love it and how you'll love it! See how it goes _____

First les-son right now; you'll love it and how you'll love it!

First les-son right now; you'll love it and how you'll love it!

67

when you do the Var-si-ty Drag, then you start in once a - gain.

when you do the Var-si-ty Drag, then you start in once a - gain.

Down on the heels _____ when you do the Var-si-ty Drag, then you start in once a - gain.

Up on the toes when you do the Var-si-ty Drag, then you start in once a - gain.

73

Hot-ter than hot _____ Just the same as wav-in' the flag, then if you

New-er than new _____ Just the same as wav-in' the flag, then if you

Mean-er than mean _____ Just the same as wav-in' the flag, then if you

Blu-er than blue. Just the same as wav-in' the flag, then if you

80

feel like dan-cing. You can al-ways pass Ev-'ry oth-er class whe-ther you are dumb or you're wise. If you'll on-ly all

feel like dan-cing. You can al-ways pass Ev-'ry oth-er class whe-ther you are dumb or you're wise. If you'll on-ly all

feel like dan-cing. You can al-ways pass Ev-'ry oth-er class whe-ther you are dumb or you're wise. If you'll on-ly all

feel like dan-cing.

86

an-swer to the call when your dan-cin' pro-fess-or cries: "Ev-'ry-bo-dy down on the heels_____

an-swer to the call when your dan-cin' pro-fess-or cries: "Ev-'ry-bo-dy up on the toes_____

an-swer to the call when your dan-cin' pro-fes-sor cries: "Ev-'ry-bo-dy stay af-ter school_

"Ev-'ry-bo-dy

92

When you do_____ the Var-si-ty Drag it 'll make a dan-cin' fool of you. Here is the Drag, see how it goes;

When you do_____ the Var-si-ty Drag it 'll make a dan-cin' fool of you. Here is the Drag, see you it goes;

When you do_____ the Var-si-ty Drag it 'll make a dan-cin' fool of you. Here is the Drag, see how it goes;

learn how it goes! When you do_____ the Var-si-ty Drag. Here is the Drag, see how it goes;

99

down on the heels, up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's

down on the heels, up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's

down on the heels, up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's

down on the heels, up on the toes. That's the way to do the Var-si-ty Drag! You will find that it's

105

hot-ter than hot, new-er than new, mean-er than mean, blu-er than blue, gets as much ap- plause as wav- in' the

hot-ter than hot, new-er than new, mean-er than mean, blu-er than blue, gets as much ap- plause as wav- in' the

hot-ter than hot, new-er than new, mean-er than mean, blu-er than blue, gets as much ap- plause as wav- in' the

hot-ter than hot, new-er than new, mean-er than mean, blu-er than blue, gets as much ap- plause as wav- in' the

111

flag, wav-in' the flag! You can pass ma-ny a class whe-ther you're dumb or wise if you all

flag, wav-in' the flag! You can pass ma-ny a class whe-ther you're dumb or wise if you all

flag, wav-in' the flag! You can pass ma-ny a class whe-ther you're dumb or wise if you all

flag!

118

an-swer the call when your pro-fes-sor cries: "Ev-'ry-bo-dy down on the heels, up on the toes, stay af-ter school,

an-swer the call when your pro-fes-sor cries: "Ev-'ry-bo-dy down on the heels, up on the toes, stay af-ter school,

an-swer the call when your pro-fes-sor cries: "Ev-'ry-bo-dy down on the heels, up on the toes, stay af-ter school,

"Ev-'ry-bo-dy down on the heels, up on the toes, stay af-ter school,

124

learn how it goes." Ev-'ry-bo-dy do the Var-si-ty Drag! You'll find that its hot-ter than hot! Drag!

learn how it goes." Ev-'ry-bo-dy do the Var-si-ty Drag! You'll find that its hot-ter than hot! Drag!

learn how it goes." Ev-'ry-bo-dy do the Var-si-ty Drag! You'll find that its hot-ter than hot! Drag!

learn how it goes." Ev-'ry-bo-dy do the Var-si-ty Drag!

129

Oh, you'll love to do the Var-si-ty Drag!

Oh, you'll love to do the Var-si-ty Drag!

Oh, you'll love to do the Var-si-ty Drag!

Why don't you learn to step to the Drag? Oh, you'll love to do the Var-si-ty Drag!

CHAPTER VI

CONCLUSION/FUTURE APPLICATIONS

This collection of scores is a fragile link to an important era of American popular music. It is a handwritten record of one of the most significant radio and recording acts of the early twentieth century. This project represents an important step toward the preservation of the arrangements of Ed Smalle and Frank J. Black, and, with it, the legacy of The Revelers.

The seven arrangements presented here are but a small sample of the wealth of content contained in the collection of Revelers' scores. It is my hope that work related to the project will extend beyond this document and the goal of publishing an anthology of historic Revelers arrangements will be met. Once available, the performance editions of the arrangements of Ed Smalle and Frank J. Black may serve as a touchstone for further research into the significance of American popular music, particularly the output of early pioneers of recorded and broadcast entertainment.

As explained in Chapter III, scores to certain songs in The Revelers' catalog are not contained in the collection. It is possible that these scores yet exist. In 2015, I made contact with Pamela Murcell, daughter of the late Raymond Murcell, the supposed manager of The Revelers in the group's final days. Ms. Murcell shared with me a folder of music containing two photocopied charts of a Frank Black song arrangement composed for The Revelers that is absent from the score collection. While not a

complete score, the charts augur possible future discoveries. She believes that more Revelers music exists among her father's possessions.

In terms of the score collection itself, work is underway to locate a permanent archival home for The Revelers library. This will ensure that the material will be preserved and available for future researchers, students, and musicians.

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APPENDIX A

MASTER LIST OF PERFORMANCE EDITIONS

1.	“Bam Bam Bamy Shore”	Music: Ray Henderson Lyrics: Mort Dixon	Arranger: Ed Smalle
2.	“Chloe”	Music: Charles Daniels Lyrics: Gus Kahn	Arranger: Ed Smalle/ Frank J. Black
3.	“Clap Yo’ Hands”	Music: George Gershwin Lyrics: Ira Gershwin	Arranger: Frank J. Black
4.	“Comin’ Home”	Music: Jessie Deppen Lyrics: Thekla Hollingsworth	Arranger: Frank J. Black
5.	“Dancing in the Dark”	Music: Howard Dietz Lyrics: Arthur Schwartz	Arranger: Frank J. Black
6.	“Dinah”	Music: Harry Akst Lyrics: Sam Lewis	Arranger: Ed Smalle
7.	“Don’t Wait Too Long”	Music/ Lyrics: Irving Berlin	Arranger: Ed Smalle
8.	“Evenin’”	Music/ Lyrics: Neil Moret, Richard Whiting	Arranger: Frank J. Black
9.	“Good News”	Music/ Lyrics: Buddy DeSylva, Lew Brown, Ray Henderson	Arranger: Ed Smalle
10.	“Happy Feet”	Music: Milton Ager Lyrics: Jack Yellen	Arranger: Frank J. Black
11.	“I Never Knew”	Music: Ted Fio Rito Lyrics: Gus Kahn	Arranger: Ed Smalle
12.	“In A Little Spanish Town”	Music: Mabel Wayne Lyrics: Sam Lewis, Joe Young	Arranger: Frank J. Black
13.	“Mine”	Music: Buck Hanley Lyrics: Buddy DeSylva	Arranger: Frank J. Black
14.	“Moonlight on the Ganges”	Music: Sherman Myers Lyrics: Chester Wallace	Arranger: Frank J. Black
15.	“Narcissus”	Music: Ethelbert Nevin Lyrics: Gus Kahn/ Frank Black	Arranger: Frank J. Black
16.	“No Foolin’”	Music: Buck Hanley Lyrics: Buddy DeSylva	Arranger: Frank J. Black

17. "Oh Miss Hannah"	Music: Jessie Deppen Lyrics: Thekla Hollingsworth	Arranger: Ed Smalle
18. "Orientale"	Music: Cesar Cui Lyrics: Laurence Hope	Arranger: Frank J. Black
19. "Sing Something Simple"	Music/Lyrics: Herman Hupfeld	Arranger: Frank J. Black
20. "Sing You Sinners"	Music/Lyrics: Sam Coslow, Franke Harling	Arranger: Frank J. Black
21. "So Blue"	Music/Lyrics: Buddy DeSylva, Lew Brown, Ray Henderson	Arranger: Frank J. Black
22. "Smoke Gets In Your Eyes"	Music: Jerome Kern Lyrics: Otto Harbach	Arranger: Frank J. Black
23. "Strike Up The Band"	Music: George Gershwin Lyrics: Ira Gershwin	Arranger: Frank J. Black
24. "Sunny Disposish"	Music: Philip Charig Lyrics: Ira Gershwin	Arranger: Ed Smalle
25. "There's Rain in my Eyes"	Music/Lyrics: Milton Ager, Joe McCarthy, Jean Schwartz	Arranger: Ed Smalle
26. "Was It A Dream?"	Music/Lyrics: Sam Coslow, Larry Spier, Addy Britt	Arranger: Frank J. Black
27. "What Is This Thing Called Love?"	Music/Lyrics: Cole Porter	Arranger: Frank J. Black
28. "When Yuba Plays the Rumba on the Tuba"	Music/Lyrics: Herman Hepfeld	Arranger: Frank J. Black
29. "The Varsity Drag"	Music/Lyrics: Buddy DeSylva, Lew Brown, Ray Henderson	Arranger: Frank J. Black

APPENDIX B

ALFRED MUSIC LICENSE REQUEST

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Product Name/Number	Composer	Song Title
Chloe	Charles N Daniels Gus Kahn	Chloe
Dancing in the Dark	Howard Dietz Arthur Schwartz	Dancing in the Dark
Sunny Disposish	Phillip Charlg Ira Gershwin	Sunny Disposish
Varsity Drag	Lew Brown B G De Sylva Ray Henderson	Varsity Drag
Happy Feet	Milton Ager Jack Yellen	Happy Feet
Oh Miss Hannah	Jessie Deppen Thekla Hollingsworth	Oh Miss Hannah

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If publication is a magazine or other subscription:

Circulation of publication: **1**Number of measures used (for music reprint): **1**Price of book: **0**Print run: **1**

Synopsis of book:

The core of my dissertation is the reconstruction of arrangements composed by Frank J. Black (1894-1968) and Ed Smalle (1887-1968). They were created in the 1920s/ 1930s for the radio/ recording quartet The Revelers. The autograph scores (all of which wer

Language (English only?): **English**

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It is an educational document and not intended for commercial gain. Because of this, it is difficult to predict its circulation. Also, there is no "print run" beyond what is produced for my doctoral committee and the graduate school of the University of North Carolina Greensboro. The arrangements are scored for 4 male voices and piano. Please contact me if you have any additional questions.

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APPENDIX C

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Feb 7 ☆



to me ▾

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