



**G O L D M E D A L S E R I E S**

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

6315 Third Avenue, Kenosha, WI 53143-5199 • 800-876-SING • www.spebsqsa.org

**WORDS & MUSIC**

Maxwell Anderson

Kurt Weill

**ARRANGEMENT**

Warren "Buzz" Haeger

**LOST IN THE STARS**

as sung by Four Renegades

STOCK NO. 8821

1 *freely* 2 3 4 5 6 7

8 9 10 11

Be - fore Lord God made the sea and the land, He held all the stars in the

12 13 14 15

palm of His hand, and they ran thru His fing-ers like grains of sand, and one lit-tle star fell a -

Copyright © 1946 by Chappell & Co., Inc.  
Copyright Renewed, Chappell & Co. & TRO-Hampshire House Publishing Corp., owners of publication and allied rights  
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Lost In The Stars

16 17 18 19

lone. — Then the Lord God hunt-ed thru the wide night air for the lit-tle dark star on the

Detailed description: This block contains the first system of musical notation, measures 16 through 19. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the notes.

20 21 22 (h)

wind down there, and He stat-ed and pro-mised He'd take spe-cial care so it

Detailed description: This block contains the second system of musical notation, measures 20 through 22. The key signature remains two flats. Measure 22 includes a breath mark '(h)'. The lyrics continue below the notes.

23 24 25 26

would-n't get lost no more. Now a man don't mind if the star grows dim and the

Detailed description: This block contains the third system of musical notation, measures 23 through 26. The key signature changes to one flat (B-flat) at measure 24. Measure 25 shows a key signature change to one sharp (F#). The lyrics continue below the notes.

27 28 29 30

clouds blow o-ver and dark-en him. So long as the Lord God's watch-in' o-ver them, keep-in'

Detailed description: This block contains the fourth system of musical notation, measures 27 through 30. The key signature is one sharp (F#). The lyrics conclude below the notes.

31 32 33

track how it all goes on. Now I've been walk-in' thru the

Detailed description: This system contains measures 31, 32, and 33. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 31 has a treble clef and a bass clef. Measure 32 has a treble clef and a bass clef. Measure 33 has a treble clef and a bass clef. The lyrics are: "track how it all goes on. Now I've been walk-in' thru the".

34 35 36

night and the day, 'til my eyes get wear-y and my head turns grey, and—

Detailed description: This system contains measures 34, 35, and 36. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 34 has a treble clef and a bass clef. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. The lyrics are: "night and the day, 'til my eyes get wear-y and my head turns grey, and—".

37 38 39

some-times it seems may-be God's gone a-way, for-get-ting the pro-mise that we

Detailed description: This system contains measures 37, 38, and 39. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 37 has a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef. Measure 39 has a treble clef and a bass clef. The lyrics are: "some-times it seems may-be God's gone a-way, for-get-ting the pro-mise that we".

40 41 42 43 44

heard Him say, and we're lost out here in the stars— lit-tle stars, big stars,

Detailed description: This system contains measures 40, 41, 42, 43, and 44. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Measure 40 has a treble clef and a bass clef. Measure 41 has a treble clef and a bass clef. Measure 42 has a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. Measure 44 has a treble clef and a bass clef. The lyrics are: "heard Him say, and we're lost out here in the stars— lit-tle stars, big stars,".

## Lost In The Stars

blow-ing thru the night. And we're lost out here in the Oo \_\_\_\_\_  
Oo \_\_\_\_\_  
stars. \_\_\_\_\_

The musical score for measures 45-50 is written for a four-part vocal quartet. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 45-46 are marked with a first ending bracket. Measures 47-50 are marked with a second ending bracket. The lyrics are: "blow-ing thru the night. And we're lost out here in the Oo \_\_\_\_\_ Oo \_\_\_\_\_ stars. \_\_\_\_\_".

Oo \_\_\_\_\_  
Oo \_\_\_\_\_  
Oo \_\_\_\_\_

The musical score for measures 51-56 is written for a four-part vocal quartet. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 51-56 are marked with a first ending bracket. The lyrics are: "Oo \_\_\_\_\_ Oo \_\_\_\_\_ Oo \_\_\_\_\_".

### Performance Notes

*Lost In The Stars*, from the theater production and film of the same name, was made famous among Barbershoppers by the 1965 international champion quartet, the Four Renegades, and more recently by the 1992 champs, Keepsake, who recorded the same version.

Kurt Weill and Maxwell Anderson wrote the musical *Lost In The Stars*, which opened on Broadway October 30, 1949 with an all-black cast. It soon closed to return later for a longer run.

Warren "Buzz" Haeger, tenor of the Four Renegades, did this wonderful arrangement. "Buzz" is a talented, prolific arranger and fine musician who played alto and baritone sax, clarinet and flute in some great bands right after graduating from high school. In the service he performed with a famous military band of 22 players, Halls Of Montezuma. Haeger has the distinction of having-sung in a mixed quartet with O.C. Cash and his daughter, Betty Anne Cash. He also did a lot of woodshedding with O.C. In 1994, Haeger sang bass in the senior quartet champs, New And Improved Industrial Strength Mini-chorus.

This arrangement is interpreted freely throughout, and has a natural flow from the intro to the nearly-identical tag. Some unison/duet passages provide contrast in the middle area. The song is unusual in that the climax (measure 46) is on a fully diminished seventh chord. That chord requires precise tuning and equal volume from all parts. Some performers feel that this chord is best sung with the bari having a bit more volume, but experiment with your quartet. You are bound to enjoy this inspirational work by "Buzz" Haeger.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.