GOLD MEDAL SERIES

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

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LOST IN THE STARS

as sung by Four Renegades

WORDS & MUSIC

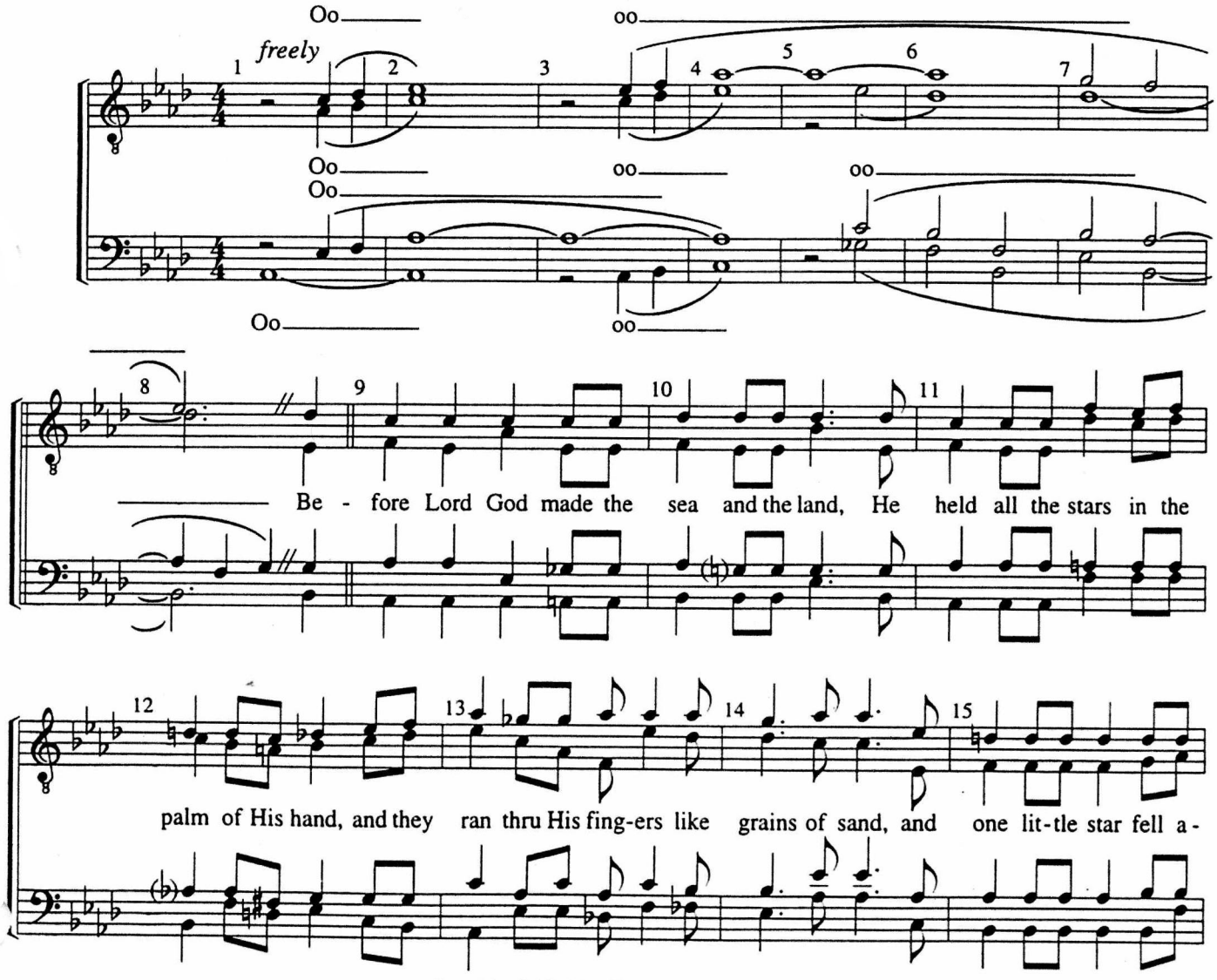
Maxwell Anderson

Kurt Weill

ARRANGEMENT

Warren "Buzz" Haeger

STOCK NO. 8821



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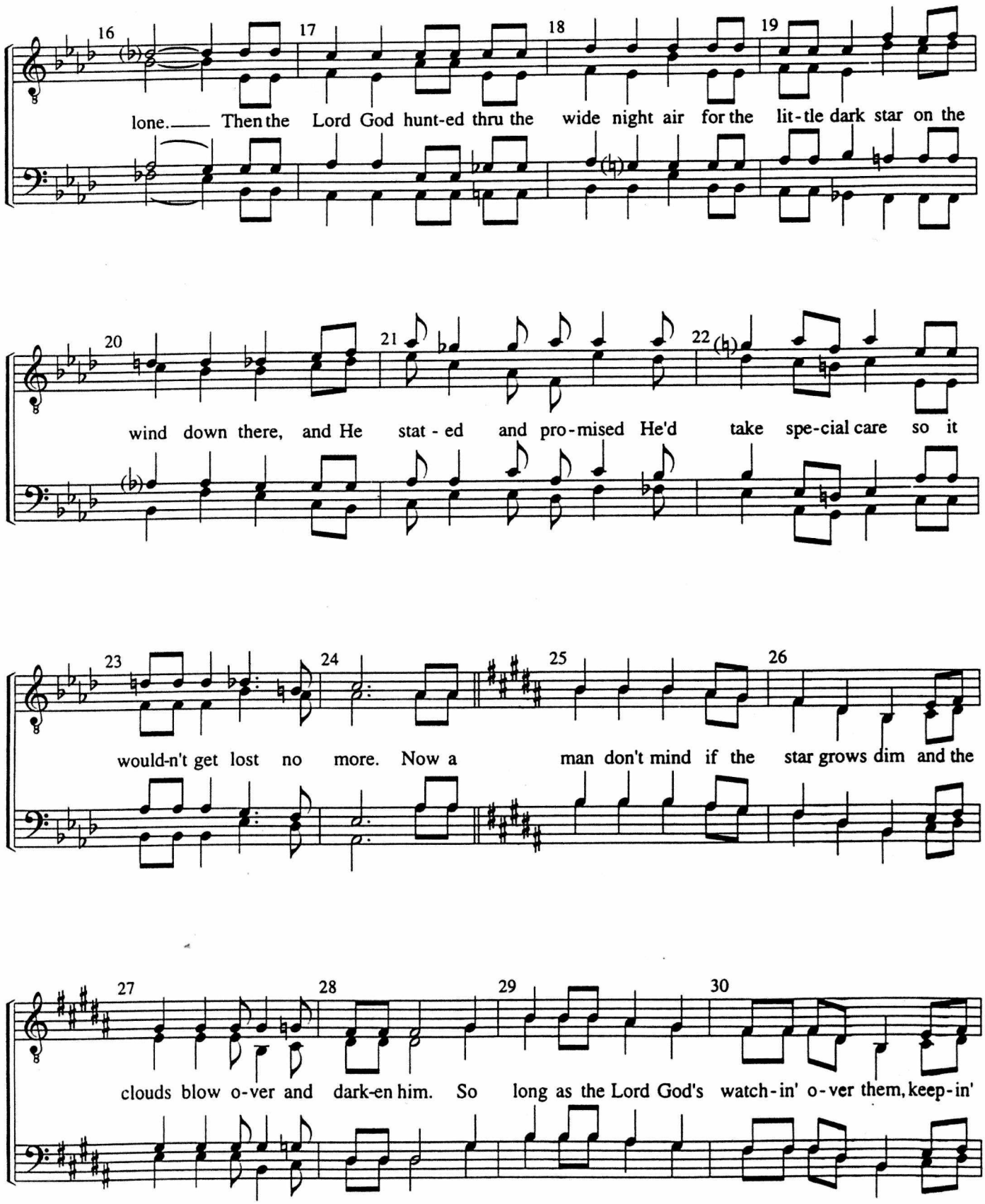
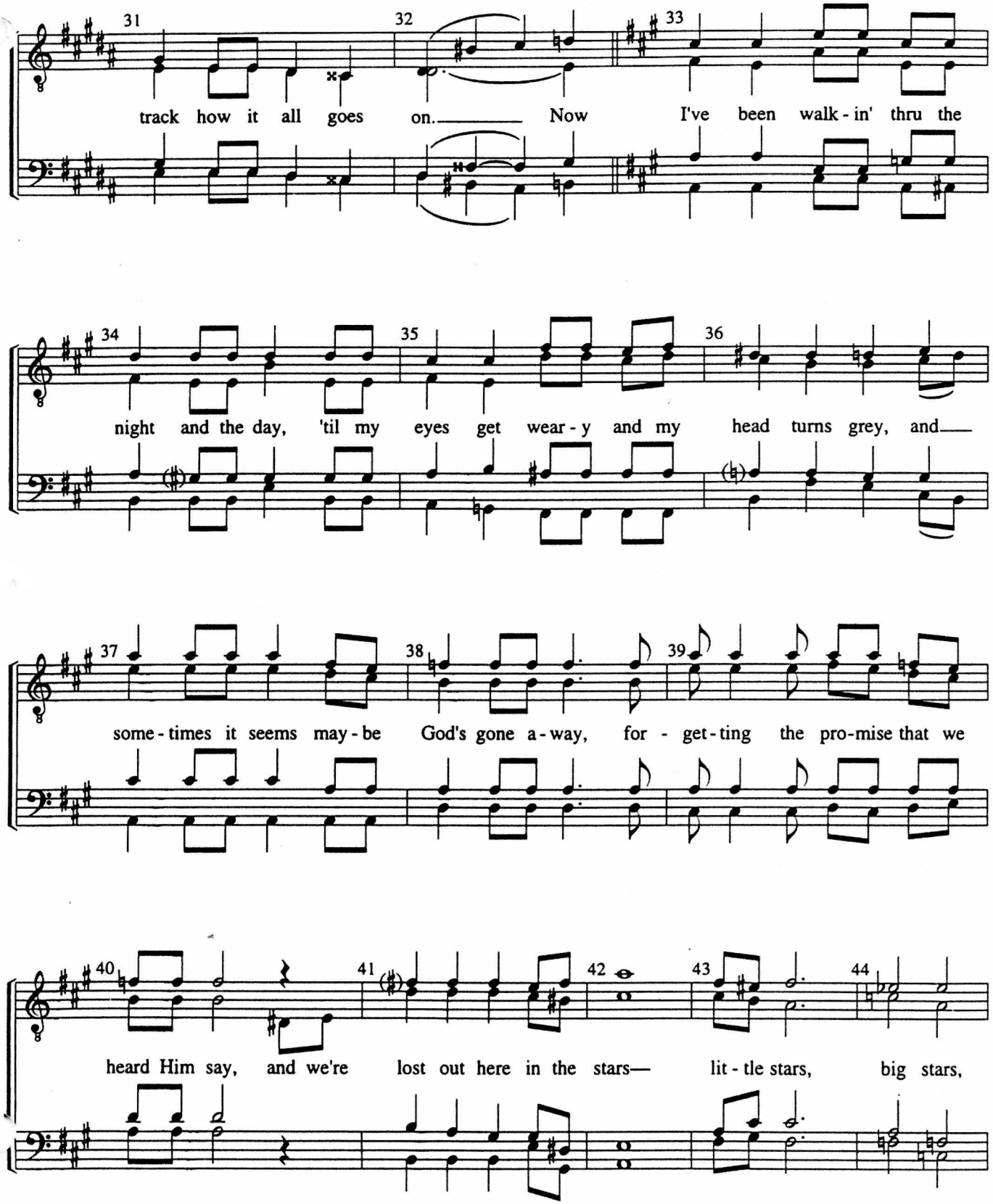

16 17 18 19
lone. Then the Lord God hunt-ed thru the wide night air for the lit-tle dark star on the
20 21 22
wind down there, and He stat - ed and pro-mised He'd take spe-cial care so it
23 24 25 26
would-n't get lost no more. Now a man don't mind if the star grows dim and the
27 28 29 30
clouds blow o-ver and dark-en him. So long as the Lord God's watch-in' o-ver them, keep-in'


31
32
33
track how it all goes on. Now I've been walk - in' thru the
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35
36
night and the day, 'til my eyes get wear - y and my head turns grey, and
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38
39
some - times it seems may - be God's gone a - way, for - get - ting the pro - mise that we
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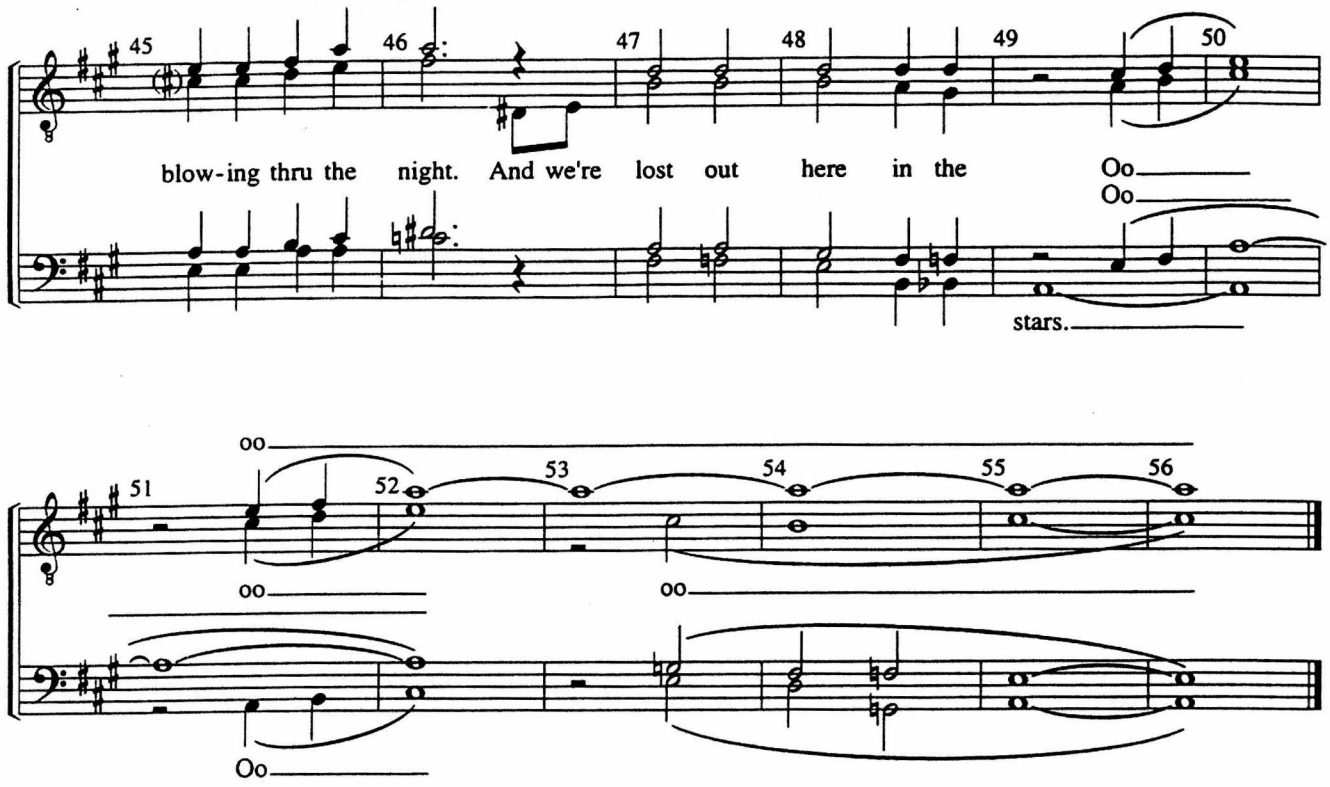
heard Him say, and we're lost out here in the stars— lit - tle stars, big stars,



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.