



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

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AS TIME GOES BY  
*as sung by the Buffalo Bills*

WORDS & MUSIC

*Herman Hupfeld*

ARRANGEMENT

*Walter Latzko*

STOCK NO. 8814

Verse

Tenor Lead

1 2

This day and age we're liv - ing in gives cause for ap - pre - hen - sion, With

Bari Bass

3 4 5

speed and new in - ven - tion, and things like third di - men - sion, Yet, we get a tri - fle wear - y, with

6 7 8

Mis - ter Ein - stein's the - ry, So we must get down to earth, at times re - lax, re - lieve the ten - sion. No

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## As Time Goes By

9 mat - ter what the pro - gress, or 10 what may yet be proved, The

11 sim - ple facts of life are such they 12 can - not be re - moved.

## Chorus

13 You must re - mem - ber this, a kiss is still a kiss, 14 A sigh is just a sigh; just a sigh, just a sigh;

15 just a sigh, just a sigh; 16 just a sigh, just a sigh;

17 fun - da - men - tal things ap - ply, 18 As time goes by, 19 as time goes by. And 20

21 when two lov - ers woo, they still say, "I love you," 22 On that you can re - ly; 23 you can re - ly 24 No

25 mat-ter what the fu - ture brings As time goes by, time goes by. ———

26 (h) 27 28

Detailed description: This system contains measures 25 through 28. The melody is in treble clef with a key signature of two sharps (F# and C#). Measure 25 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 26 has a half note G4, marked with a breath mark (h). Measure 27 has a half note G4. Measure 28 has a half note G4, marked with a breath mark (h). The bass line is in bass clef with a key signature of two sharps. It consists of quarter notes G2, A2, B2, and C3 in measure 25; quarter notes G2, A2, B2, and C3 in measure 26; quarter notes G2, A2, B2, and C3 in measure 27; and quarter notes G2, A2, B2, and C3 in measure 28.

29 Moon-light and love — songs nev - er out of date, Hearts full of pas-sion, jeal-ous-y and hate;

30 31 32 (h)

Detailed description: This system contains measures 29 through 32. The melody is in treble clef with a key signature of two sharps. Measure 29 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 30 has a half note G4, marked with a breath mark (h). Measure 31 has a half note G4. Measure 32 has a half note G4, marked with a breath mark (h). The bass line is in bass clef with a key signature of two sharps. It consists of quarter notes G2, A2, B2, and C3 in measure 29; quarter notes G2, A2, B2, and C3 in measure 30; quarter notes G2, A2, B2, and C3 in measure 31; and quarter notes G2, A2, B2, and C3 in measure 32.

33 Wom-an needs man — and man must have his mate, That no one can de - ny. ——— It's

34 35 (h) 36

Detailed description: This system contains measures 33 through 36. The melody is in treble clef with a key signature of two sharps. Measure 33 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 34 has a half note G4, marked with a breath mark (h). Measure 35 has a half note G4, marked with a breath mark (h). Measure 36 has a half note G4, marked with a breath mark (h). The bass line is in bass clef with a key signature of two sharps. It consists of quarter notes G2, A2, B2, and C3 in measure 33; quarter notes G2, A2, B2, and C3 in measure 34; quarter notes G2, A2, B2, and C3 in measure 35; and quarter notes G2, A2, B2, and C3 in measure 36.

37 still the same old sto-ry, a fight for love and glo-ry, A case of do or die! ——— The

38 39 of do or die! 40 of do or die!

Detailed description: This system contains measures 37 through 40. The melody is in treble clef with a key signature of two sharps. Measure 37 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 38 has a half note G4. Measure 39 has a half note G4. Measure 40 has a half note G4. The bass line is in bass clef with a key signature of two sharps. It consists of quarter notes G2, A2, B2, and C3 in measure 37; quarter notes G2, A2, B2, and C3 in measure 38; quarter notes G2, A2, B2, and C3 in measure 39; and quarter notes G2, A2, B2, and C3 in measure 40.

41 world will al-ways wel-come lov-ers, As time goes by.

42 43 44 Tag The

Detailed description: This system contains measures 41 through 44. The melody is in treble clef with a key signature of two sharps. Measure 41 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 42 has a half note G4. Measure 43 has a half note G4. Measure 44 has a half note G4. The bass line is in bass clef with a key signature of two sharps. It consists of quarter notes G2, A2, B2, and C3 in measure 41; quarter notes G2, A2, B2, and C3 in measure 42; quarter notes G2, A2, B2, and C3 in measure 43; and quarter notes G2, A2, B2, and C3 in measure 44.

## As Time Goes By

4

world will al-ways wel - come lov - ers, As time goes — by.

### Performance Notes

This wonderful song was written by Herman Hupfield and was first published July 28, 1931. It was used in the show *Everybody's Welcome*, which opened in New York on October, 13, 1931. The song was later sung by Dooley Wilson in the movie *Casablanca* starring Humphrey Bogart and Ingrid Bergman, released in 1942.

Hupfeld was a composer, author, singer and pianist, born in Montclair, NJ, February 1, 1894, and died there June 8, 1951. A worldwide entertainer, he also performed for military camps and hospitals during WW II. Of the many songs he wrote, *As Time Goes By* is his most enduring.

The arranger, Walter Latzko, arranged over 200 songs for the famous *Chordettes* and seven albums plus many other songs for the *Buffalo Bills*. He has arranged over 600 songs for Barbershoppers. There is simply not enough space here to adequately relate the remarkable contributions of this gifted musician, a member of SPEBSQSA.

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In performing this arrangement of *As Time Goes By*, sing the Verse in free style (rubato), not in tempo. At the Chorus, measure 13, sing the eighth note patterns as triplets, as indicated above the staff and use a nice, lilting tempo. At m19 note the use of fermatas, creating a special moment. Note the "biting" major 7th in the baritone on the word "time." Return to tempo with the pickup note to m21, on the word "And".

Notice also in ms20 and 36, the baritone should clearly express the suspension and resolution of the D to C#. Although not typical of the barbershop style, it is fun to sing and appropriate in this setting.

At m29 return to free style, then back to tempo with the pickup notes to m37. Back to free style with the pickup to m41, continuing through the Tag. Optional notes are provided at the end of the Tag for those who might have difficulty with the extreme voice ranges.

Walter said this arrangement is very rare for him in that he used no key modulation(s) within it. It is, however, a memorable treatment, especially well sung by the Buffalo Bills and the Suntones.