BARBERSHOP CLASSICS

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WORDS & MUSIC

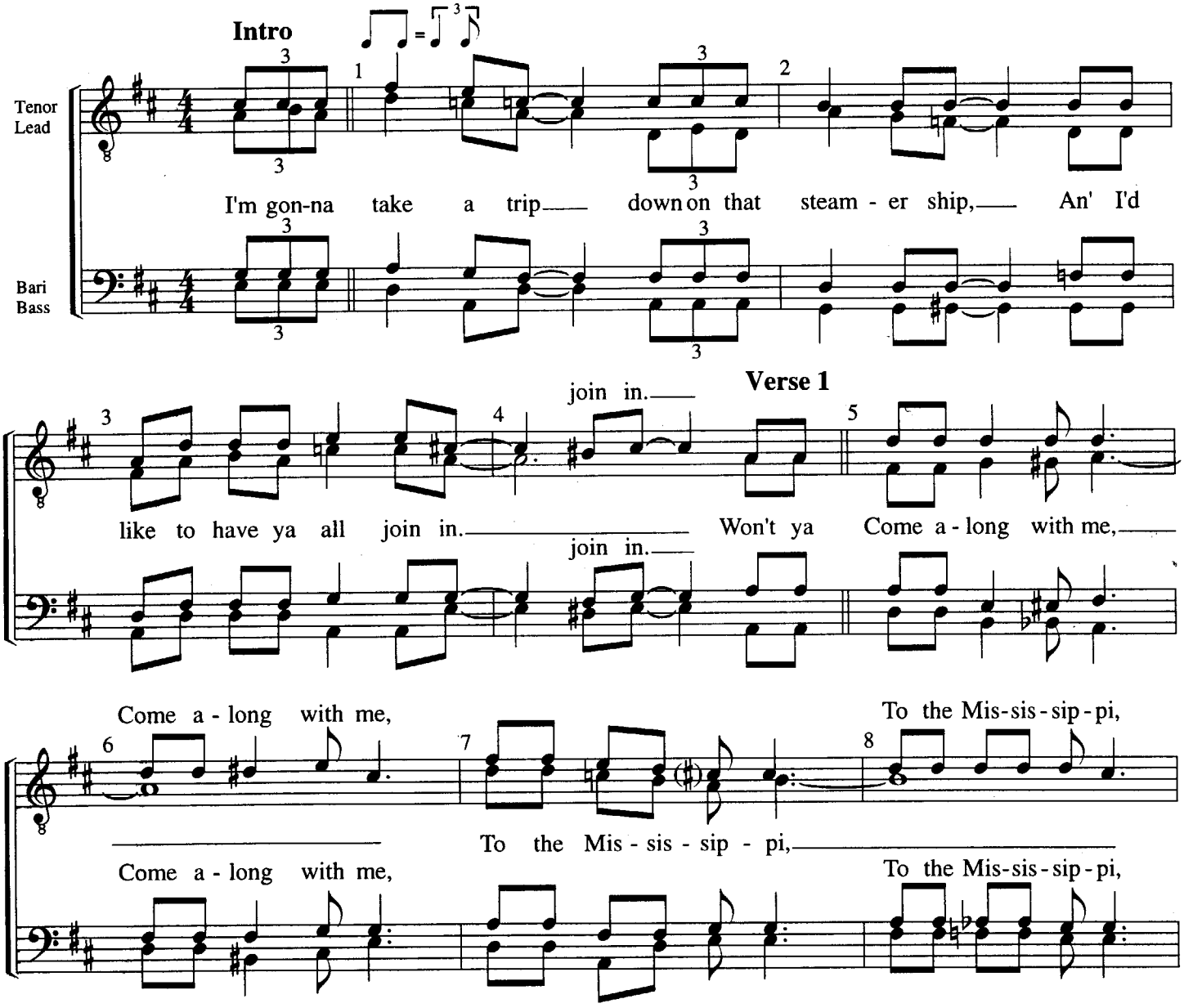
Spencer Williams

ARRANGEMENT

Dave Briner

BASIN STREET BLUES

STOCK NO. 7353



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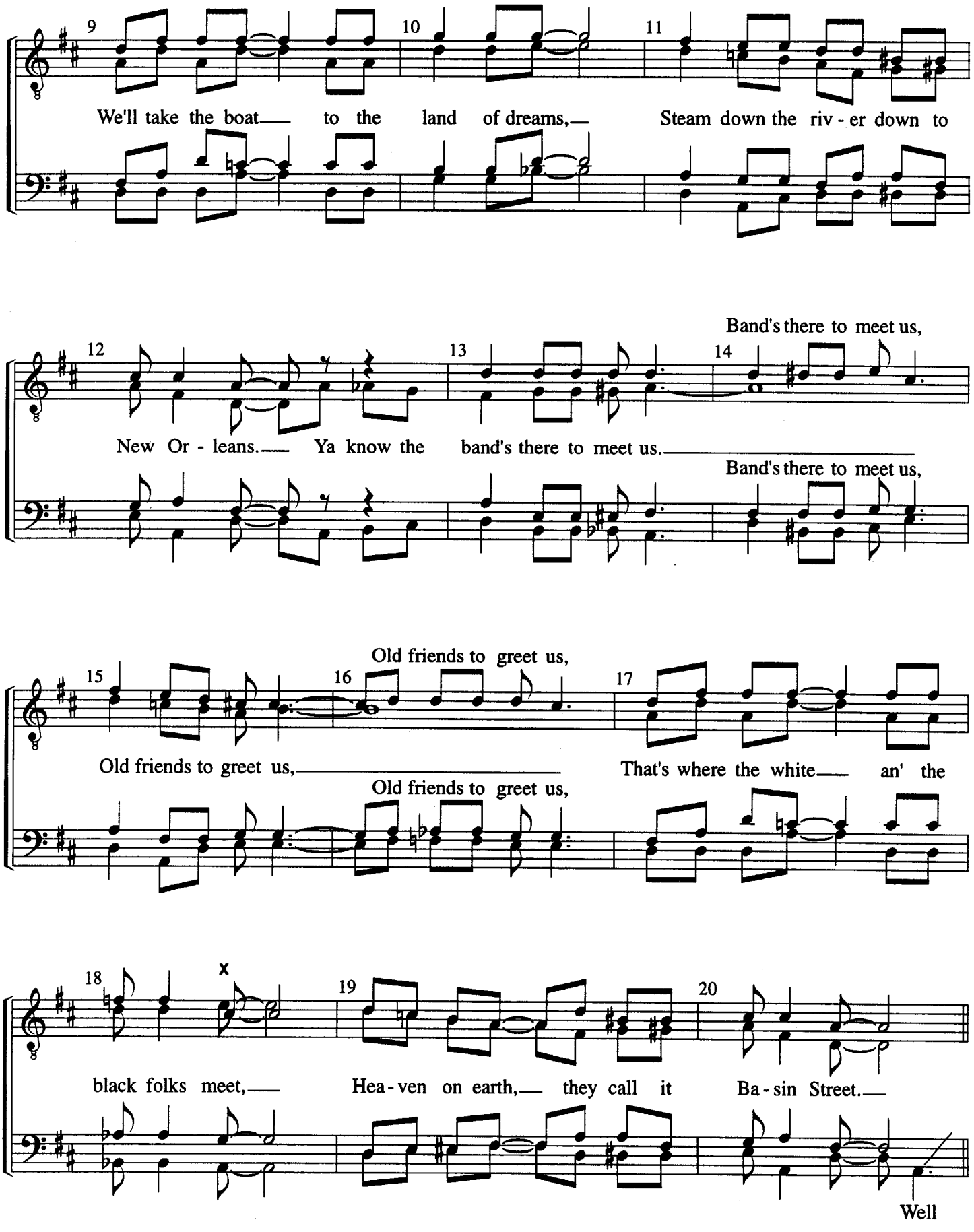
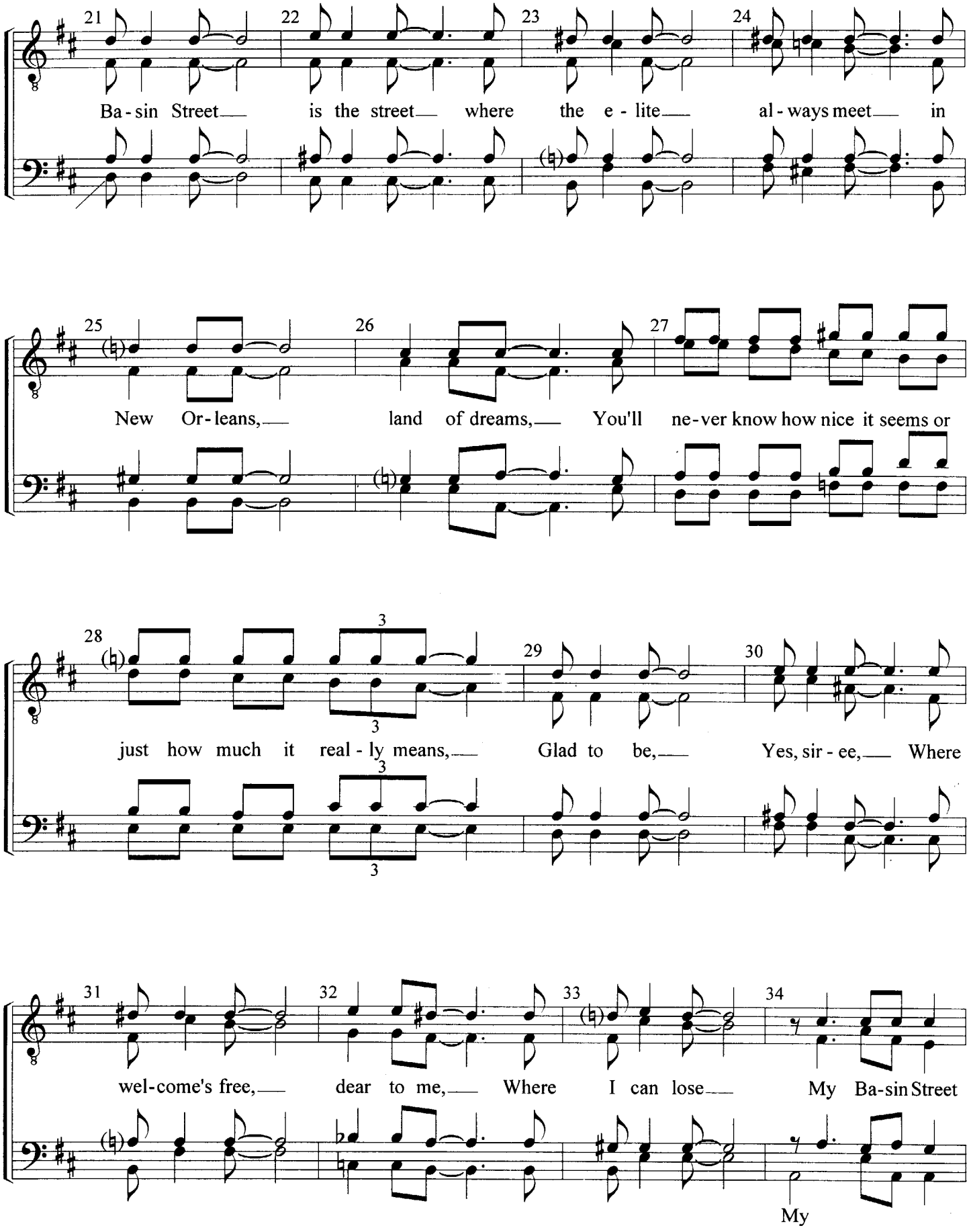
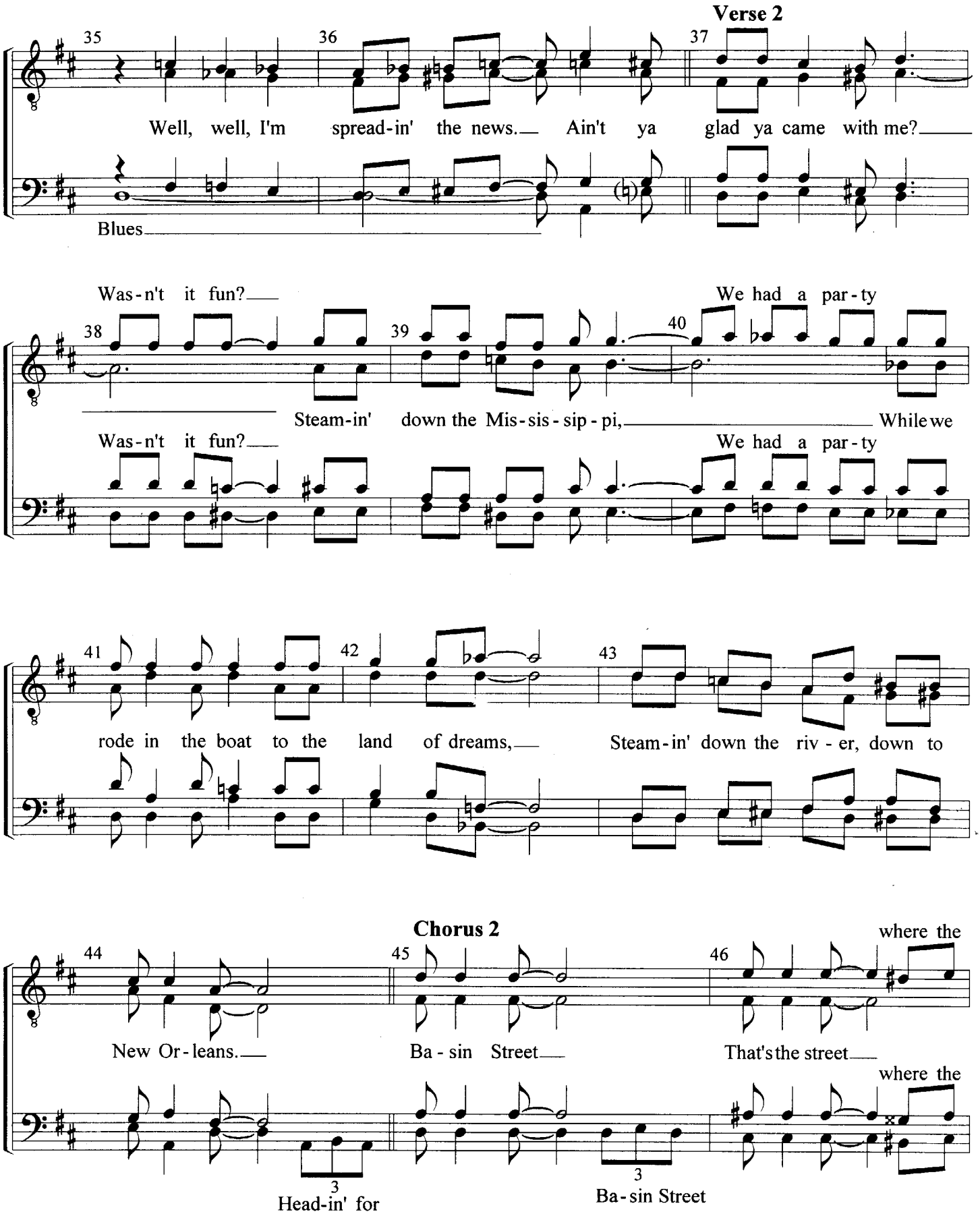
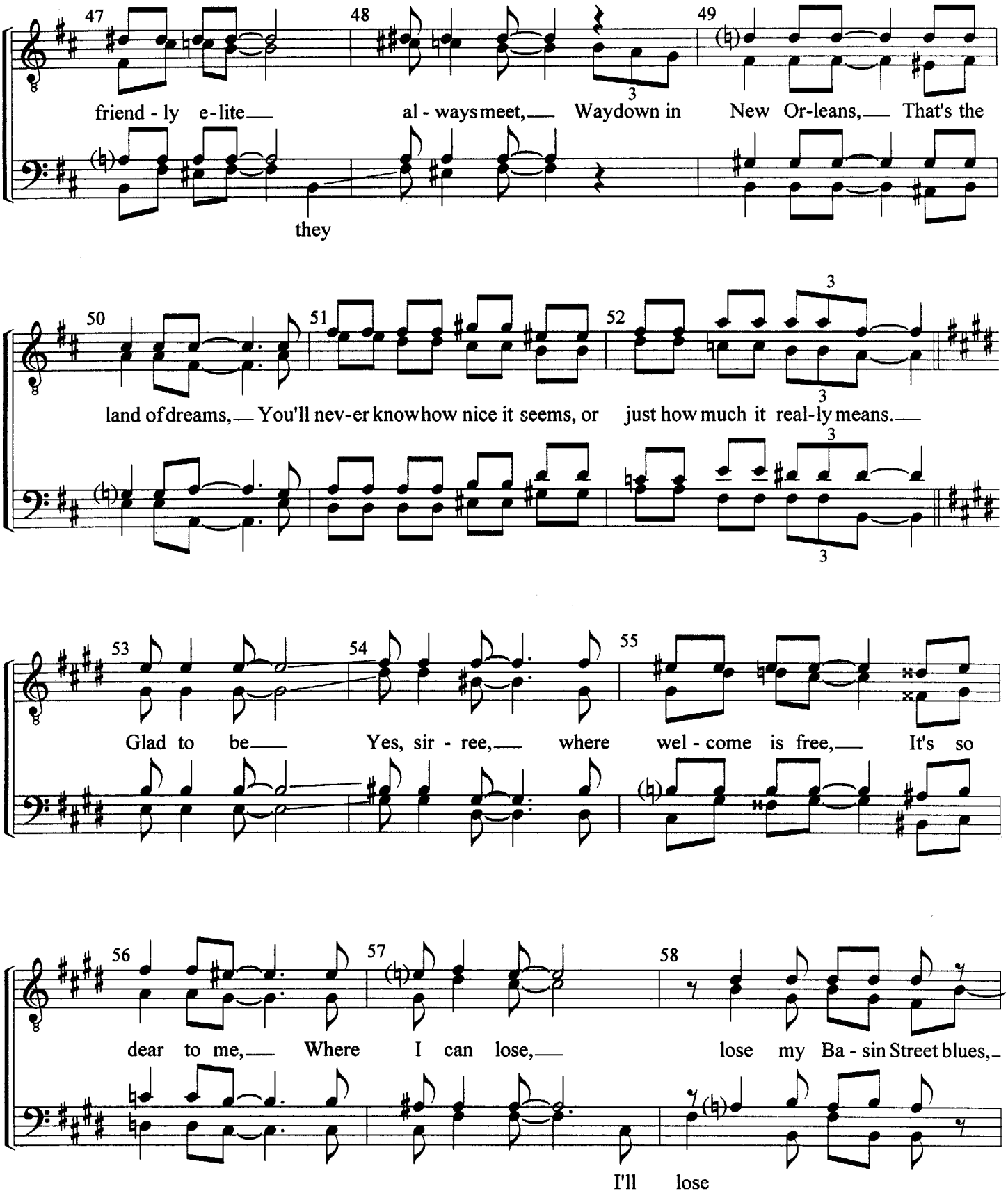
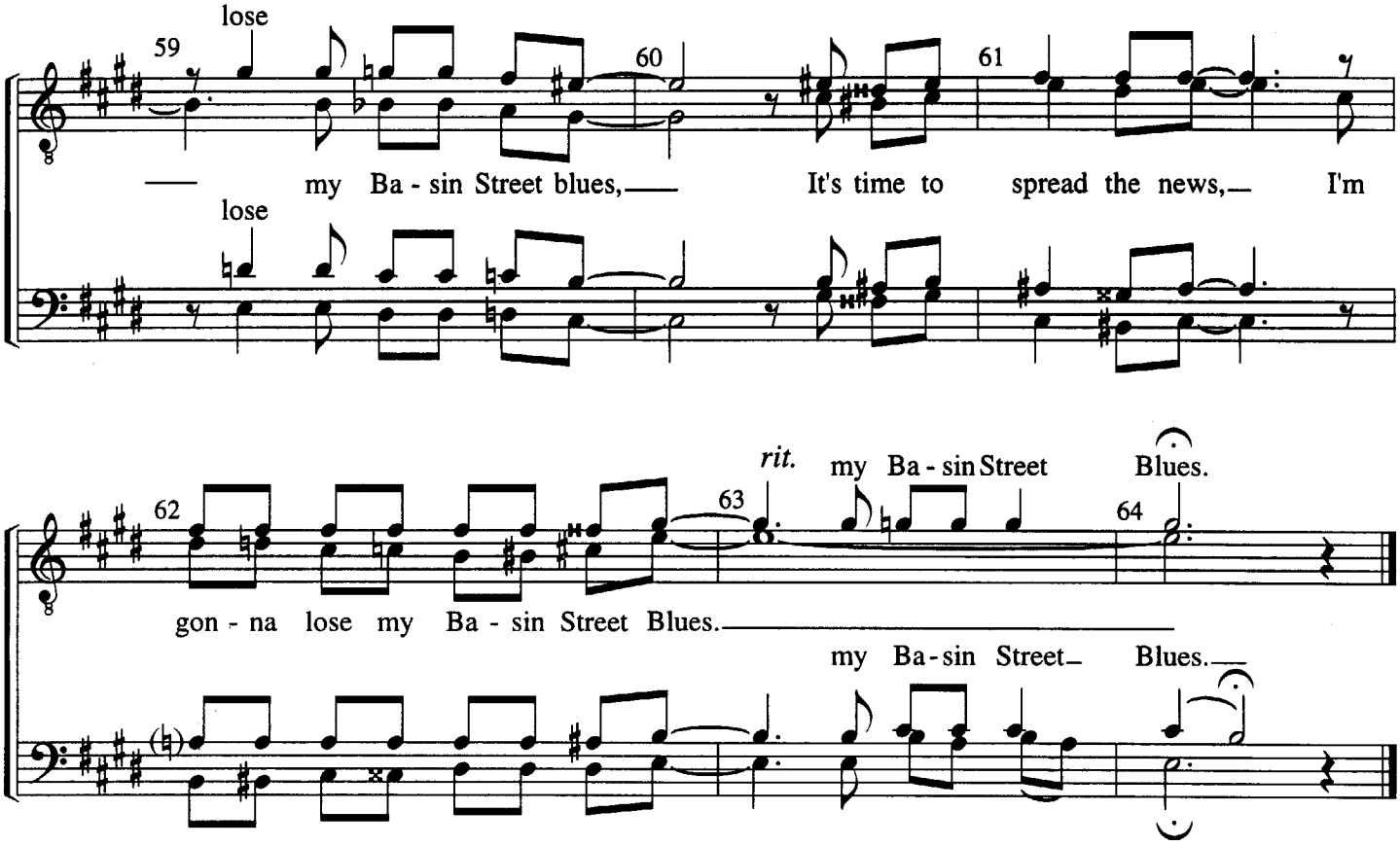

9
10
11
We'll take the boat to the land of dreams, Steam down the riv - er down to
Band's there to meet us,
12
13
14
New Or - leans. Ya know the band's there to meet us.
Band's there to meet us,
Old friends to greet us,
15
16
17
Old friends to greet us, That's where the white an' the
Old friends to greet us,
18
x
19
20
black folks meet, Hea - ven on earth, they call it Ba - sin Street.
Well

Chorus 1


21 22 23 24
Ba - sin Street is the street where the e - lite al - ways meet in
25 26 27
New Or - leans, land of dreams, You'll ne - ver know how nice it seems or
28 29 30
just how much it real - ly means, Glad to be, Yes, sir - ee, Where
31 32 33 34
wel - come's free, dear to me, Where I can lose My Ba - sin Street
My


Verse 2
35
36
37
Well, well, I'm spread-in' the news. Ain't ya glad ya came with me?
Blues
Was-n't it fun?
We had a par-ty
38
39
40
Steam-in' down the Mis-sis-sip-pi, While we
Was-n't it fun?
We had a par-ty
41
42
43
rode in the boat to the land of dreams, Steam-in' down the riv-er, down to
Chorus 2
where the
44
45
46
New Or-leans. Ba-sin Street That's the street
where the
3
3
Head-in' for
Ba-sin Street


47
48
49
friend - ly e-lite— al - ways meet,— Waydown in New Or-leans,— That's the
they
50
51
52
land of dreams,— You'll nev-er know how nice it seems, or just how much it real-ly means.—
53
54
55
Glad to be— Yes, sir - ree,— where wel - come is free,— It's so
56
57
58
dear to me,— Where I can lose,— lose my Ba - sin Street blues,—
I'll lose



Performance Notes

Spencer Williams, the composer, also wrote *Everybody Loves My Baby, I Ain't Got Nobody* and *Royal Garden Blues*, all of which have been sung in barbershop.

Basin Street Blues has been a favorite of the dixieland band repertoire ever since it was written, and vocal versions by Louis Armstrong, Jack Teagarden and Bing Crosby have become popular.

The most important goal in performing this arrangement is to establish a steady relaxed swing beat, and to maintain it absolutely constant until measure 63. All beamed eighth-note pairs are sung as triplets, with the first note having 2/3 of the time duration, and the second note 1/3.

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.