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The Barbershop Harmony Society

NOBODY KNOWS WHAT A RED-HEAD MAMMA CAN DO

as sung by Classic Collection

Words and Music by IRVING MILLS,
AL DUBIN and SAMMY FAIN

(1924)

Arrangement by DENNIS DRISCOLL

Verse

Tenor Lead

8

1 2 3

Stop! Look! Lis - ten to me! — An - y - bod - y seen my gal? —

Bari Bass

$F\flat = E\sharp$

4 5 6

Just look what Look what she did to me, —

Just look what

7 8 9

$F\flat = E\sharp$

and I thought she was a pal! — The ver - y next gal

Next gal The ver - y next gal

Nobody Knows What a Red-Head Mamma Can Do

10 I go and get, — she must be blonde or brun-ette. —
 11 I know she must be

13 Red-head gals — may be O. K., — but I am here to
 14
 15 *rit.*

Chorus *a tempo*

16 say, I'll say: No-bod-y knows — what a red-head mam-ma can
 17
 18

19 do, do,
 20 do, do, do, do, do, do. — Give her a heart — made of
 21

Nobody Knows What a Red-Head Mamma Can Do

two, two,

22 23 24

8 rock, she'll break it in two, two, right in two.

two, two,

Detailed description: This block contains the first system of musical notation, measures 22 through 24. It features a treble and bass clef with a key signature of two flats. Measure 22 has a vocal line starting with 'rock, she'll break it in' and a piano accompaniment of chords. Measure 23 has the vocal line 'two, two,' and piano accompaniment. Measure 24 has the vocal line 'right in two.' and piano accompaniment. The piano part includes some grace notes and slurs.

25 26 27

8 There's no doubt that she's got a con - science and a

Detailed description: This block contains the second system of musical notation, measures 25 through 27. Measure 25 has the vocal line 'There's no doubt' and piano accompaniment. Measure 26 has the vocal line 'that she's got' and piano accompaniment. Measure 27 has the vocal line 'a con - science and a' and piano accompaniment. The piano part continues with chords and some melodic lines.

28 29 30

8 mind, but when she steps out, she

I'm tell - in' you, but when

Detailed description: This block contains the third system of musical notation, measures 28 through 30. Measure 28 has the vocal line 'mind,' and piano accompaniment. Measure 29 has the vocal line 'but when' and piano accompaniment. Measure 30 has the vocal line 'she steps out, she' and piano accompaniment. The piano part includes some rests and melodic lines.

31 32 33

8 leaves them both be - hind. She can draw rings 'round a

Detailed description: This block contains the fourth system of musical notation, measures 31 through 33. Measure 31 has the vocal line 'leaves them both be - hind.' and piano accompaniment. Measure 32 has the vocal line 'She can draw rings' and piano accompaniment. Measure 33 has the vocal line ''round a' and piano accompaniment. The piano part includes some rests and melodic lines.

Nobody Knows What a Red-Head Mamma Can Do

Lou, Lou,

gal like Lou - is - ville Lou, Lou, Lou, Lou, Lou.

She can make a blue - beard _____ feel might - y blue, so

blue. To keep her from talk - ing with - out a muz - zle is

hard - er to do — than a cross - word puz - zle. 'Cause no - bod - y knows — what a

46 47 48

red - head mam-ma can do, do, do, do, do.——

do, do,

Detailed description: This block contains the first system of musical notation, measures 46 through 48. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 46 shows a vocal line starting with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment consists of chords. Measure 47 has a vocal line with a quarter rest followed by a dotted quarter note on G4. Measure 48 has a vocal line with a quarter note on G4, a dotted quarter note on A4, and a half note on Bb4. The piano accompaniment continues with chords.

Reprise

49 50 51

She can draw rings— 'round a gal like Hard Heart-ed Han - nah, the vamp of Sa -

Detailed description: This block contains the second system of musical notation, measures 49 through 51. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 49 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment consists of chords. Measure 50 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. Measure 51 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment continues with chords.

52 53 54

- van - nah, G. A.—— Just to see 'em suf - fer—— is her de - light they

Detailed description: This block contains the third system of musical notation, measures 52 through 54. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 52 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment consists of chords. Measure 53 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. Measure 54 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment continues with chords.

55 56 57

say.—— Now, you take a wo - man who

Detailed description: This block contains the fourth system of musical notation, measures 55 through 57. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 55 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment consists of chords. Measure 56 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. Measure 57 has a vocal line with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The piano accompaniment continues with chords.

Nobody Knows What a Red-Head Mamma Can Do

58 is red-head-ed, if you got what she wants, she's gon-na get it. 'Cause

59

60

61 no-bod-y knows what a red-head mam-ma can, Red-head, Red-head, Red-head, Red-head,

62

63

- head, ev-ry-bod-y loves Red-head. She's Tag

64

65

66

my heart-break-er, I'm gon-na make her, don't you take her, my her mine!

67

68

69

70 heart - break - er, 71 I'm gon - na make her 72 mine!

Performance Notes

Sammy Fain (1902-1989) was one of America's most prolific popular-song composers. Some of his songs that Barbershoppers have enjoyed singing over the years are *Let A Smile Be Your Umbrella*, *That Old Feeling* and *I'll Be Seeing You*. Fain also had over 30 musical films to his credit and was nominated for the Academy Award for best song nine times. He won twice, with *Secret Love* and *Love Is a Many Splendored Thing*.

Al Dubin (1891-1945) was a Swiss-born lyricist who collaborated with a number of songwriters throughout his career. His greatest claim to fame was the 1933 musical film **42nd Street**, which was later adapted as a Broadway musical. It won a Tony award for best musical in 1981.

Irving Mills (1894-1985) was a popular-song and jazz-music publisher. In 1919 he and his brother he founded Mills Music Co., which became the largest independent music-publishing house in the world. Not a musician himself, Mills had a strong poetic streak and collaborated with musicians such as Duke Ellington and Sammy Fain to create a number of memorable songs, among them *Mood Indigo*, *Straighten Up and Fly Right* and *It Don't Mean a Thing (If It Ain't Got That Swing)*.

Dennis Driscoll has been arranging for the Barbershop Harmony Society since the mid-1960s. His published arrangements include *April Showers*, *Mandy*, *Minnie the Mermaid* and many others. This particular arrangement was introduced by the **Classic Collection**, 1982 international quartet champion.

Of this particular arrangement Dennis says, "This is an ideal song for Barbershoppers who love harmonic variety. Try counting the number of seventh chords and their duration! The piece should be sung robustly, with verve and conviction. Stay in tempo except, of course, at the fermatas."

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