

# GOODBYE, MY CONEY ISLAND BABY / WE ALL FALL Medley

Arrangement by the  
BARBERSHOP HARMONY SOCIETY

## GOODBYE, MY CONEY ISLAND BABY

Words and Music by LBS APPLIGATE

Tenor Lead

Oh, good-bye, my Con-ey Is-land ba - by. Fare-well, my own true

Bari Bass

love, true love.

love. I'm gon - na go a - way and leave you,

love, true love.

love, true love. My hon - ey,

nev - er to see you an - y, I'm gon - na sail up - on that

nev - er gon - na see you an - y,

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Goodbye, My Coney Island Baby / We All Fall Medley

*ritard (2nd time only)*

10 11 12

fer - ry boat, nev - er to re - turn a - gain. So  
a - gain, re - turn a - gain.

*freely (2nd time only)*

So long for - ev - er.

*a tempo (2nd time)*

13 14 15

good - bye. Fare - well. Good - bye, my Con - ey Isle, —  
de -

To Coda ⊕

16 17

good - bye, my Con - ey Isle, — good - bye, my Con - ey Is - land,  
hi de - ho

WE ALL FALL (1911)

Words and Music by JOE GOODWIN and GEORGE W. MEYER

18 19 20

We all fall for some girl that dress - es neat, some girl that's got big feet;  
some girl some girl we

## Goodbye, My Coney Island Baby / We All Fall Medley

21 we meet her on the street. 22 Then we'll join the 23 ar - my of mar-ried boobs,

meet ar - my

24 to the al - tar, 25 26 When it's o - ver,

just like lead - ing lambs to slaugh-ter. oh

*rit.*

27 oh boy, we get it good; 28 bach-'lor days we then re - call. 29 re - call, we then re-call.

boy,

*slower* **D.S.  $\text{§}$  al Coda**

30 Rich man, poor man, beg-gar man, thief, 31 doc-tor, law-yer, mer-chant, chief, 32 we all are bound for,

*Goodbye, My Coney Island Baby / We All Fall Medley*

♩ Coda

33      34      35      36

good-bye, my Con-ey Is-land babe! \_\_\_\_\_

-ho      Bye, my Con-ey Is-land babe! \_\_\_\_\_

## Performance Notes

Joe Goodwin (1889-1943) and George Meyer (1884-1959) wrote *We All Fall* in 1911. Goodwin also wrote *Baby Shoes*; *Gee, But I Hate To Go Home Alone*; *I'm Knee Deep In Daises*; *When You're Smiling*; and *Everywhere You Go*. Meyer gave us *When You're a Long, Long Way From Home*; *My Mother's Rosary*; *Where Did Robinson Crusoe Go with Friday on Saturday Night?*; *For Me and My Gal*; *Mandy, Make Up Your Mind*; and many others.

Les Applegate is best known noted for writing *Coney Island Baby*. Applegate was a professional entertainer in vaudeville, minstrel shows, burlesque shows, radio and movies. He sang bass in a number of quartets, developing and coaching many others, years before the Barbershop Harmony Society was formed.

A 1945 issue of the Society's official magazine, *The Harmonizer*, contained this letter from Les: "I swell with pride when I come to *Coney Island Baby*. It was not unusual back in tabloid show days to frame a song to fit a certain situation in a play, not originally written by the author. Sometimes a tune was 'framed up' overnight to feature a certain character doing a lead part and tried out the next day in the show.

"Such a situation arose in Muncie [Indiana] in 1924, when we were doing a condensed version of the musical comedy *No, No, Nanette*. The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it. Nanette, being a swell baby—on a beach—and the only beach we knew of being Coney Island, I put them together and the result was *Coney Island Baby*. When it was rehearsed and revamped a bit it made a very appropriate number. In later years I used the song with numerous quartets at a faster tempo and for comedy effects."

What Applegate doesn't tell us is that *We All Fall* is another song that had been written by Goodman and Meyer back in 1911. He had "borrowed" it and used it in his medley. We don't know if permission was granted or not for incorporating *We All Fall*, but this medley has become one of the most popular barbershop arrangements ever.

This medley—one which Applegate may have put together himself—has become one of the most popular barbershop arrangements of all time. The traditional way of interpreting it is to keep a steady tempo the first time through. On the repeat, be sure to slow measures 11-12, holding the last chord in 12. Sing measures 13-14 freestyle, going back to tempo at the bass pickup to measure 15.

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