
Performance Notes

Meredith Willson was a composer, conductor and playwright. Although he composed many popular songs, two symphonies and two Oscar-nominated film scores, he is best-known for writing the book, music and lyrics to **The Music Man**. Willson put years of time and effort into this classic musical, including over 40 revisions and 30 original songs, and his efforts definitely paid off. The production ran for an impressive 1,375 performances on Broadway, won five Tony awards and has twice been adapted for film. The 1962 movie featured the Barbershop Harmony Society's 1950 quartet champion, the **Buffalo Bills**, in the role of the school board quartet.

Lida Rose is one of the most recognizable barbershop songs of all time. The stereotypical image of barbershoppers clad in straw hats and striped vests was certainly reinforced by **The Music Man**. Many a barbershopper had his first taste of the style while performing in this musical.

Inexorably linked to *Lida Rose* is its partner song, *Will I Ever Tell You?* Mo Rector and Nancy Bergman teamed up to create this arrangement, an excellent choice for double ensemble (or men's group with a female soloist). A male quartet could perform this piece alone by skipping measures 37-100.

The late Mo Rector, a prolific arranger for the Barbershop Harmony Society, was its first double gold-medal winner, singing bass in the **Gaynotes** (1958) and **Mark IV** (1969). Mo sang in a touring company of **The Music Man** in the 1960s and in 1985 formed the **Good News!** gospel quartet. That foursome recorded numerous albums and published over a dozen songbooks. Among Mo's secular arrangements are *Ma! (She's Making Eyes at Me)*, *Cruising Down the River* and *I'd Give a Million Tomorrows*.

Nancy Bergman is a gifted barbershop arranger, coach, chorus director and singer. Her quartet the **Mississippi Misses** was the 1954 Sweet Adelines International champion. Nancy began arranging in the 1950s with the help of veteran arranger Floyd Connett. She has more than 500 arrangements to her credit and continues to create music for both male and female quartets and choruses.

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 guidelines. Ask *before* you sing.

OVER THE RAINBOW

as sung by the Second Edition

Words by E.Y. HARBURG

Music by HAROLD ARLEN
Arrangement by ED WAESCHE

Verse freely

Tenor Lead

8

1 2 3

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

Bari Bass

4 5 6 7 8

round, — heav - en o - pens a mag - ic lane, a mag - ic lane.

And

9 10 11

When all the clouds dark - en up the sky-way, there's a rain - bow high-way to be

when

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Over the Rainbow

12 13 14 15 16

found, — lead - ing from your win - dow pane to a place be - hind the

17 18 19 20

sun, — doo - yond the rain, the rain.

sun, — doo just a step be - yond the rain. the rain.

sun, — doo just a step be - yond the rain. the rain.

Chorus

21 22 23 24

Some - where o - ver the rain - bow, 'way up high, —

25 26 27 28

there's a land that I heard of once in a lul - la - by. —

Over the Rainbow

Some - where

Some - where o - ver the rain - bow skies are blue,

Some - where

and the dreams that you dare to dream real-ly do . . . Some-

come true.

day I'll wish up - on a star and wake up where the clouds are far be - hind me.

be - hind,

doo

Where trou-bles melt like lem - on drops, a - way a - bove the chim-ney tops, that's

doo

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43 44 (b) 45 46

where you'll find me. Some - where o - ver the rain - bow

This system contains measures 43 through 46. The melody is in G major (one flat) and 8/8 time. Measure 43 has a treble clef and a key signature change to one flat. Measure 44 has a bass clef and a key signature change to two flats. Measure 45 has a treble clef and a key signature change to one flat. Measure 46 has a bass clef and a key signature change to two flats. The lyrics are: 'where you'll find me. Some - where o - ver the rain - bow'.

47 48 49 (b) 50

blue - birds fly. Birds fly o - ver the rain - bow.

This system contains measures 47 through 50. The melody is in G major (one flat) and 8/8 time. Measure 47 has a treble clef and a key signature change to one flat. Measure 48 has a bass clef and a key signature change to two flats. Measure 49 has a treble clef and a key signature change to one flat. Measure 50 has a bass clef and a key signature change to two flats. The lyrics are: 'blue - birds fly. Birds fly o - ver the rain - bow.'

51 (b) 52 53

Why then, oh, why can't I? I? doo

This system contains measures 51 through 53. The melody is in G major (one flat) and 8/8 time. Measure 51 has a treble clef and a key signature change to one flat. Measure 52 has a bass clef and a key signature change to two flats. Measure 53 has a treble clef and a key signature change to one flat. The lyrics are: 'Why then, oh, why can't I? I? doo'.

54 55 56

yond the rain-bow, why, oh, why can't I? I? why can't I?

This system contains measures 54 through 56. The melody is in G major (one flat) and 8/8 time. Measure 54 has a treble clef and a key signature change to one flat. Measure 55 has a bass clef and a key signature change to two flats. Measure 56 has a treble clef and a key signature change to one flat. The lyrics are: 'yond the rain-bow, why, oh, why can't I? I? why can't I?'.

Over the Rainbow

Optional key change

44 find me. 45 Some - where 46 o - ver the rain - bow

47 blue - birds fly. 48 Birds fly 49 o - ver the rain - bow.

51 Why then, oh, why can't I? 52 I? 53 doo. If hap - py lit - tle blue-birds fly be - doo.

54 yond the rain - bow, why, oh, why can't I? 55 I, why can't I? 56