

LIDA ROSE / WILL I EVER TELL YOU

8 parts men/women

Words and Music by
MEREDITH WILLSON

Arrangement by MO RECTOR
and NANCY BERGMAN

Intro $\text{♪} = \text{♪} \text{ } ^3\text{♪}$

Tenor Lead

Men So here is my love song, not fan-cy or fine.

Bari Bass not

5 6 7 8

Li - da Rose, oh, won't you be mine, be mine?

Chorus 1

9 10 11

Li - da Rose, I'm home a - gain, Rose, — to get the sun back in the

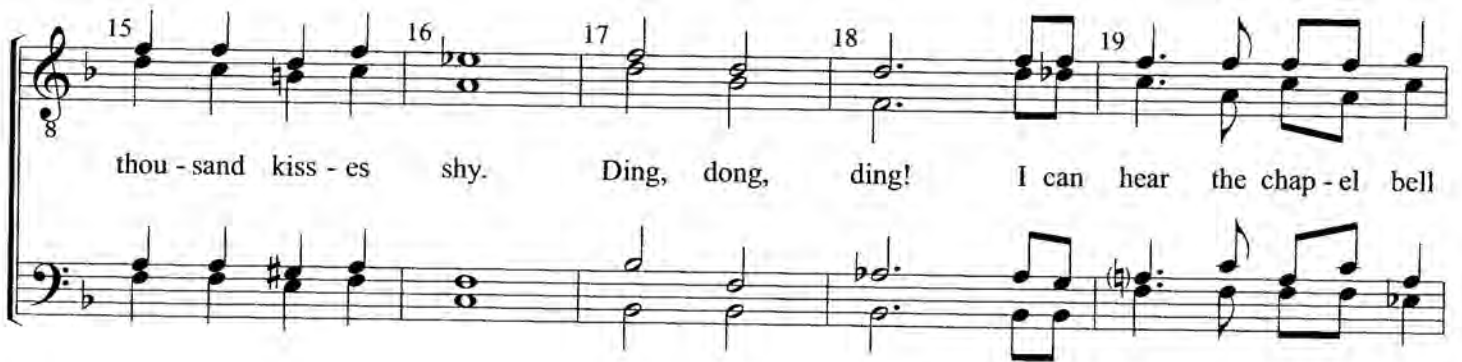
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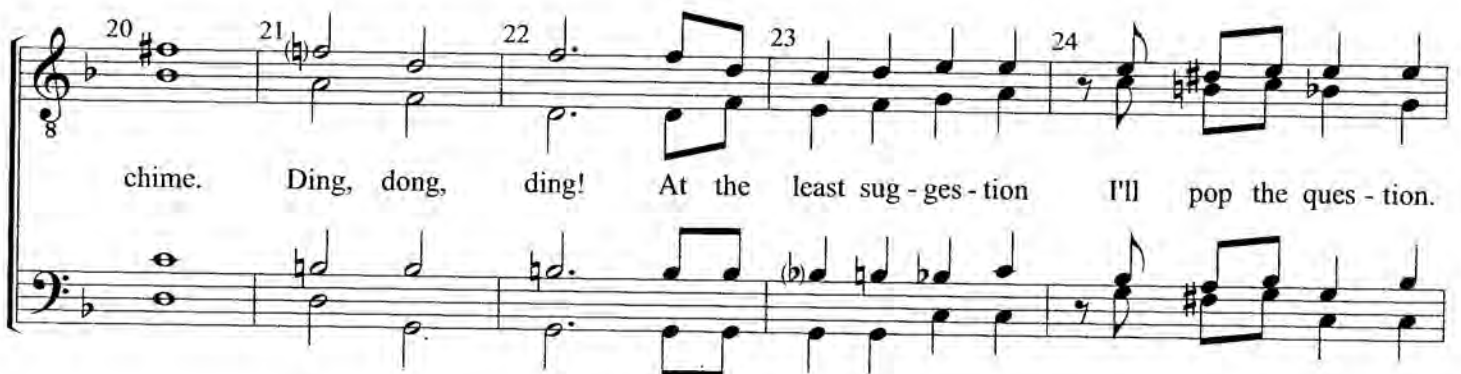

12 13 14

sky. Li - da Rose, I'm home a - gain, Rose, — a - bout a




15 16 17 18 19

thou - sand kiss - es shy. Ding, dong, ding! I can hear the chap - el bell



20 21 22 23 24

chime. Ding, dong, ding! At the least sug - ges - tion I'll pop the ques - tion.



25 26 27 28

Li - da Rose, I'm home a - gain, Rose, — with - out a sweet - heart to my name.

Musical notation for measures 29-31. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "Li - da Rose, now ev - 'ry - one knows — that I am hop - ing you're the

Musical notation for measures 32-36. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "same. — So, here is my love song, not fan - cy or fine. — not

Musical notation for measures 37-40. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "Li - da Rose, oh, won't you be mine? Li - da Rose, oh, Li - da Rose. —

Chorus 2

Musical notation for Chorus 2, measures 41-45. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The lyrics are: "Dream of now, dream of then. Dream of a

Tenor Lead

Women

Bari Bass

46 x x 47 48 x 49 50

love song that might have been. Do I love you? Oh, yes, I

51 52 53 54 55

love you. And I'll brave-ly tell you, but on - ly when we dream a -

56 57 58 59 60

gain. Sweet and low, sweet and low,

61 x 62 x x 63 64 x 65

how sweet the mem - 'ry, how long a - go. — For - ev - er,

Musical score for measures 66-70. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 66: oh, yes, for - ev - er. Measure 67: Will I ev - er tell you? Measure 68: (rest) Measure 69: Ah, Measure 70: (rest)

Musical score for measures 71-73. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 71: no. Measure 72: (rest) Measure 73: Dream of

Chorus 3

Women

Tenor Lead: (rest) (rest) (rest)

Bari Bass: (rest) (rest) (rest)

Men

Tenor Lead: Li - da Rose, oh, Li - da Rose, oh, Li - da Rose, I'm

Bari Bass: (rest) (rest) (rest)

Musical score for measures 74-76. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. Measure 74: now, Measure 75: dream of then. Measure 76: (rest)

home a - gain, Rose, — to get the sun back in the sky.

77 x 78 x 79

Dream of a love song that might have

Li - da Rose, I'm home a - gain, Rose, — a - bout a thou - sand kiss - es

80 x 81 82 83

been. Do I love you? Oh, yes, I love you.

shy. Ding, dong, ding! I can hear the cha-pel bell

84 85 86 87

And I'll brave - ly tell you, but on - ly when we dream a -

chime. Ding, dong, ding! At the least sug - ges - tion

This block contains the first system of the musical score, covering measures 84 through 87. It features a vocal line with lyrics, a piano accompaniment in the bass clef, and a guitar accompaniment in the treble clef. The lyrics for measures 84-87 are: "And I'll brave - ly tell you, but on - ly when we dream a - chime. Ding, dong, ding! At the least sug - ges - tion".

88 89 90

gain. Sweet and low,

I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a

This block contains the second system of the musical score, covering measures 88 through 90. It features a vocal line with lyrics, a piano accompaniment in the bass clef, and a guitar accompaniment in the treble clef. The lyrics for measures 88-90 are: "gain. Sweet and low, I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a".

91 92 93 94 x x x

sweet and low, how sweet the mem - 'ry,

sweet-heart to my name. Li - da Rose, now ev - 'ry - one knows — that I am

Detailed description: This system contains measures 91 through 94. The top staff is a vocal line in treble clef with a key signature of one flat. Measure 91 has a quarter note G4, measure 92 has a quarter note A4, measure 93 has a quarter note B4, and measure 94 has a quarter note C5. The bottom staff is a guitar accompaniment in bass clef. Measure 91 has a quarter note G2, measure 92 has a quarter note A2, measure 93 has a quarter note B2, and measure 94 has a quarter note C3. There are 'x' marks above measures 94 and 95, indicating barre positions. The lyrics are: 'sweet and low, how sweet the mem - 'ry, sweet-heart to my name. Li - da Rose, now ev - 'ry - one knows — that I am'.

95 96 x 97 98

how long a - go. — For - ev - er, oh, yes, for -

hop - ing you're the same. — So, here is my love song,

Detailed description: This system contains measures 95 through 98. The top staff is a vocal line in treble clef. Measure 95 has a quarter note G4, measure 96 has a quarter note A4, measure 97 has a quarter note B4, and measure 98 has a quarter note C5. The bottom staff is a guitar accompaniment in bass clef. Measure 95 has a quarter note G2, measure 96 has a quarter note A2, measure 97 has a quarter note B2, and measure 98 has a quarter note C3. There is an 'x' above measure 96, indicating a barre position. The lyrics are: 'how long a - go. — For - ev - er, oh, yes, for - hop - ing you're the same. — So, here is my love song,'.

99 100 101 102

ev - er. Will I ev - er tell you? Ah,

not fan-cy or fine. Li-da Rose, oh, won't you be

not

Detailed description: This system contains the first two systems of music for measures 99-102. The first system features a vocal line with lyrics 'ev - er. Will I ev - er tell you? Ah,' and a piano accompaniment. The second system continues with lyrics 'not fan-cy or fine. Li-da Rose, oh, won't you be' and 'not' below the piano part. The piano part includes a key signature change to one sharp (F#) at measure 100.

103 104 105 106

no.

mine? Li - da Rose, oh, Li - da Rose, oh, Li-da Rose.

rit.

Detailed description: This system contains the second two systems of music for measures 103-106. The first system shows the vocal line with the lyric 'no.' and a piano accompaniment of sustained chords. The second system continues with lyrics 'mine? Li - da Rose, oh, Li - da Rose, oh, Li-da Rose.' and includes a 'rit.' (ritardando) marking above the piano part. The piano part features a melodic line in the right hand and a bass line in the left hand.

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.