

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 $\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$

Tenor Lead

Men

Bari Bass

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

2

3

4

5

6

7

8

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

9

10

11

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

Chorus 1

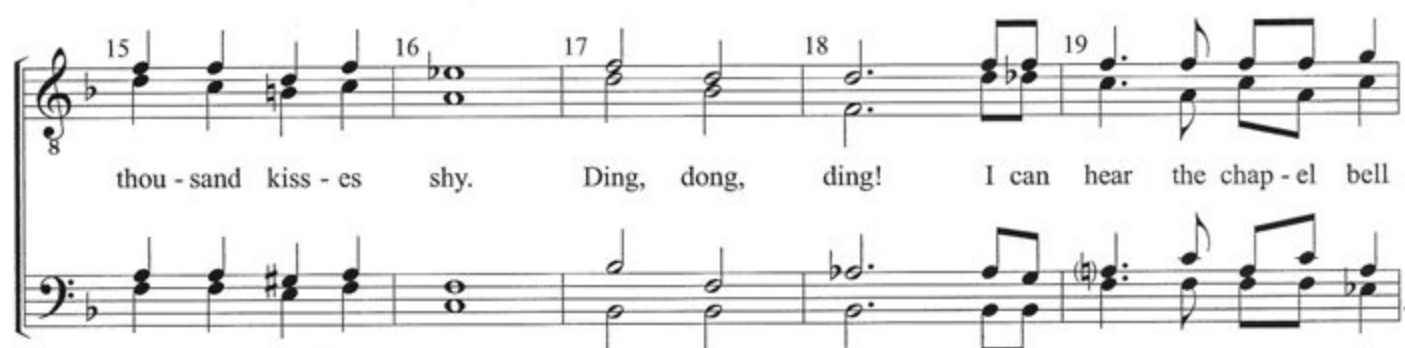
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Lida Rose / Will I Ever Tell You

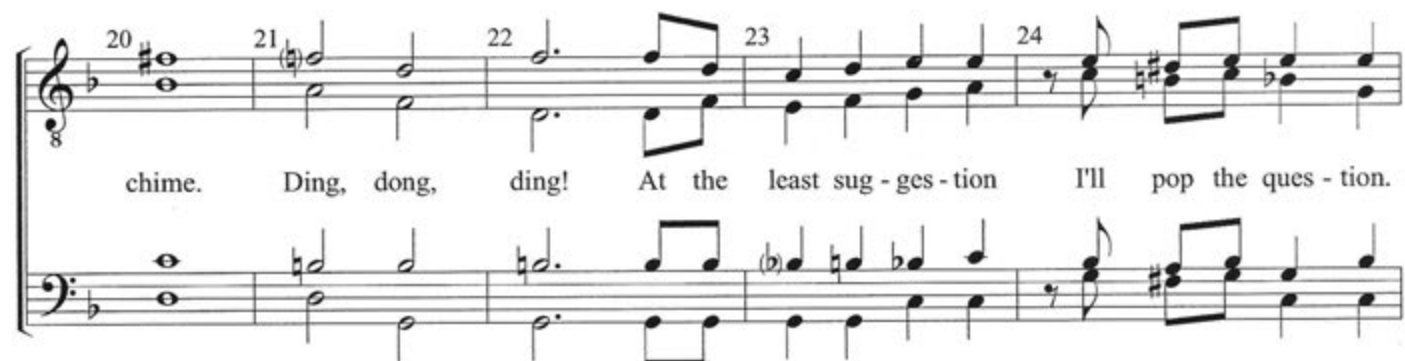

12 13 14

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



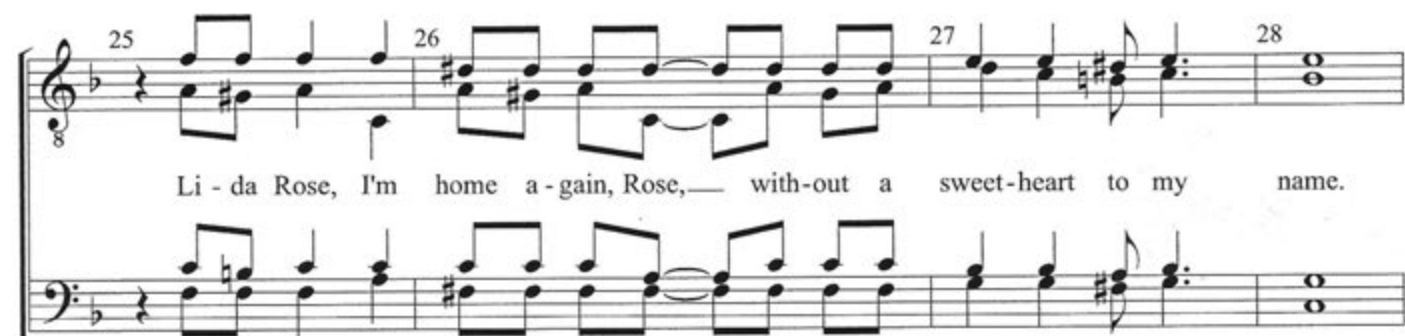
15 16 17 18 19

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.

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29 30 31

Li - da Rose, now ev - 'ry - one knows — that I am hop - ing you're the

32 33 34 35 36

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

not

37 38 39 40

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

Chorus 2

41 42 43 44 45 x

Tenor Lead

Women

Bari Bass

Dream of now, dream of then. Dream of a

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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,

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66 67 68 69 70

oh, yes, for - ev - er. Will I ev - er tell you? Ah,

Chorus 3

71 72 73

Tenor Lead

Women

Bari Bass

Men

Tenor Lead

Bari Bass

no. Dream of

Li - da Rose, oh, Li - da Rose, oh, Li - da Rose, I'm

74 75 76

now, dream of then.

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

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77 78 x 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

Detailed description: This block contains the first system of the musical score, covering measures 77 to 79. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. Measure 77 has a whole note chord. Measure 78 has a whole note chord with an 'x' above it. Measure 79 has a whole note chord with an 'x' above it. The piano accompaniment consists of two staves: a treble clef staff with eighth notes and a bass clef staff with chords. The lyrics are: 'Dream of a love song that might have' and '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

Detailed description: This block contains the second system of the musical score, covering measures 80 to 83. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. Measure 80 has a whole note chord with an 'x' above it. Measure 81 has a whole note chord. Measure 82 has a whole note chord. Measure 83 has a whole note chord. The piano accompaniment consists of two staves: a treble clef staff with chords and a bass clef staff with chords. The lyrics are: 'been. Do I love you? Oh, yes, I love you.' and 'shy. Ding, dong, ding! I can hear the cha-pel bell'.

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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

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
gain. Sweet and low,

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91 92 93 x 94 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 block contains the first system of the musical score, measures 91 through 94. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 91 has a vocal note on 'sweet' and piano chords. Measure 92 has a vocal note on 'and' and piano chords. Measure 93 has a vocal note on 'low,' and piano chords. Measure 94 has a vocal note on 'how' and piano chords. There are 'x' marks above measures 93, 94, and 95, indicating barre positions on the guitar. The piano accompaniment consists of chords and some melodic lines.

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 block contains the second system of the musical score, measures 95 through 98. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). Measure 95 has a vocal note on 'how' and piano chords. Measure 96 has a vocal note on 'long' and piano chords. Measure 97 has a vocal note on 'a - go.' and piano chords. Measure 98 has a vocal note on 'For - ev - er,' and piano chords. There is an 'x' mark above measure 96, indicating a barre position on the guitar. The piano accompaniment consists of chords and some melodic lines.

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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 lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'ev - er. Will I ev - er tell you? Ah,'. The bottom line is the piano accompaniment in bass clef. Measure numbers 99, 100, 101, and 102 are indicated above the staff. The key signature has one flat (B-flat).

103 104 105 106

no.

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

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'no. mine? Li - da Rose, oh, Li - da Rose, oh, Li - da Rose.' The bottom line is the piano accompaniment in bass clef. Measure numbers 103, 104, 105, and 106 are indicated above the staff. The key signature has one flat (B-flat).

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.