

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

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

Bari Bass

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

And

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

sun, — doo - yond the rain, the rain.

17 18 19 20

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

sun, — doo - yond the rain, the rain.

sun, — doo - 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

29 30 31 32

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

Some - where

33 34 35 36

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

come true.

37 38 39

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

be - hind,

doo

40 41 42

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

doo

Over the Rainbow

43 where you'll find me. 44 45 Some - where 46 o - ver the rain - bow

47 blue - birds fly. 48 Birds fly 49 50 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 I?

Over the Rainbow

Optional key change

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

This system shows measures 44, 45, and 46. Measure 44 is in B-flat major. Measure 45 features a key change to D major, indicated by a double sharp sign for the key signature. Measure 46 continues in D major. The vocal line and piano accompaniment are shown on a grand staff.

47 blue - birds fly. 48 Birds fly 49 o - ver the rain - bow. 50

This system shows measures 47, 48, 49, and 50. The key signature remains D major. The vocal line and piano accompaniment are shown on a grand staff.

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

This system shows measures 51, 52, and 53. Measure 51 is in D major. Measure 52 has a key change to B-flat major, indicated by a double flat sign for the key signature. Measure 53 continues in B-flat major. The vocal line and piano accompaniment are shown on a grand staff.

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

This system shows measures 54, 55, and 56. The key signature remains B-flat major. The vocal line and piano accompaniment are shown on a grand staff.

Performance Notes

Over the Rainbow, from the timeless movie **The Wizard of Oz**, won an Academy Award for composer Harold Arlen and lyricist E.Y. "Yip" Harburg in 1939. Born Hyman Arluck in Buffalo, N.Y., Arlen (1905-86) gave the world such hits as *Stormy Weather*, *I Gotta Right to Sing the Blues*, *I've Got the World on a String*, *Blues in the Night* and *Come Rain or Come Shine*. Yip Harburg (1896-1981), born Isidore Hochberg in New York City, penned the lyrics to numerous popular classics, including *It's Only a Paper Moon*, *April in Paris*, *If This Isn't Love* and *Brother, Can You Spare a Dime?*

Over the Rainbow was initially deleted from the film after a preview because MGM head Louis B. Mayer and producer Mervyn LeRoy felt that it "slowed down the picture" and "[sounded] like something for Jeanette MacDonald, not for a little girl singing in a barnyard." However, the persistence of associate producer Arthur Freed and Garland's vocal coach/mentor, Roger Edens, finally carried the day.

Ed Waesche was a premier arranger, coach, quartet singer, certified Arrangement and Music judge, and president of the Barbershop Harmony Society. Among Ed's other many fine arrangements are *Midnight Rose*, *(I'm Afraid) The Masquerade Is Over*, *Sentimental Gentleman from Georgia* and *Heart*.

Sing this song of hope with the deep feeling it deserves. Ed's arrangement was carefully crafted to provide you, the performer, with a built-in plan for dynamic variety. Simply let your crescendos and diminuendos go where the chart leads you. And Ed's embellishments are masterful as well. Anytime you sing more than one note on a given word or syllable, look for a way to alter the feeling slightly to tell the story more effectively.

The key change at measure 45 is wonderfully dramatic but will put some singers into a range they may not be able to handle with good vocal quality. The alternate key change makes this section easier to handle, so be sure to choose the option your ensemble can perform more effectively. Most of all, have a marvelous time singing this all-time great song.

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.