

AIC-06
1:53

Over The Rainbow

Words by E.Y. Harburg

Arrangement by Jay Giallombardo

Music by H.Arlen

Refrain

mp *Expressivo*

Way up high

Some - where ov - er the rain - bow way up high

Way up high

There's a land that I heard of once in a lul - la - bye

mf *pp*

Some - where ov - er the rain - bow skies are blue

true, come true

and the dreams that you dare to dream real - ly do come true some true come true

Detailed description: This is a piano-vocal score for the Refrain of 'Over The Rainbow'. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The first system starts with a piano (*mp*) and expressive (*Expressivo*) marking. The vocal line begins with 'Way up high' and continues with 'Some - where ov - er the rain - bow way up high'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with 'There's a land that I heard of once in a lul - la - bye'. The piano accompaniment includes some grace notes and slurs. The third system starts with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic. The vocal line says 'Some - where ov - er the rain - bow skies are blue'. The piano accompaniment has a crescendo leading to the *pp* section. The fourth system continues the vocal line with 'true, come true' and 'and the dreams that you dare to dream real - ly do come true some true come true'. The piano accompaniment features a final flourish.

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17 18
 day I'll wish up - on a star and wake up where the clouds are far be-

19 20 21
 hind me be - hind me where trou - bles melt like lem - on drops a-

22 23 24 (b) *mf*
 way a - bove the chim - hey tops that's where you'll find me

25 26 27 *f ff mf* hap - py lit - tle
 Some - where some - where ov - ver the rain - bow blue birds -

mp
 those hap - py lit - tle
 blue - birds fly
 fly blue - birds fly
 Birds fly ov - er the rain - bow
 blue - birds fly

31 (b) why then Oh, why can't I why can't I oo-ah Why then, Oh,

32 33 34 (b)

f *mf*

35 why can't I Why then Oh why can't I

36 37 38

f *mf* *f* *ff*

Why then, Oh why can't I