DREAM LOVER

Words and Music by BOBBY DARIN

Arrangement by KOHL KITZMILLER



 $^{* \}textit{You may use the gender-neutral lyric "someone," instead of "a girl" and switch the pronouns from "her/hers" to "their/they" throughout.}$

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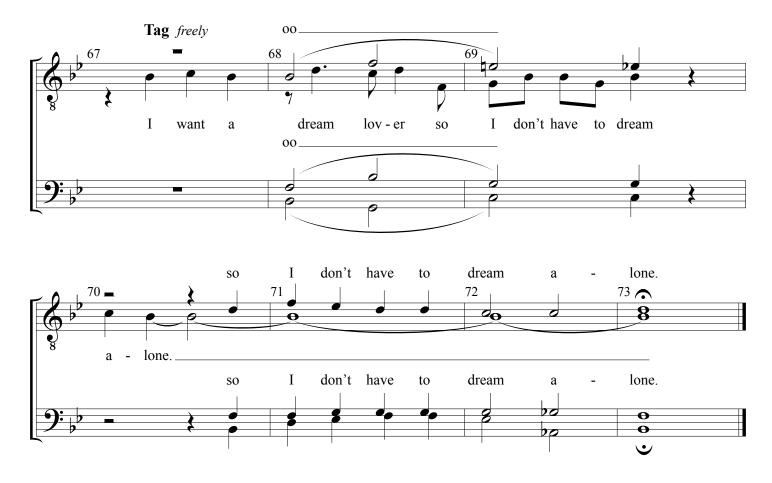












Performance Notes

Bobby Darin wrote and recorded the multi-million selling single, "Dream Lover," in 1959 where it topped out at No. 2 on the US charts. The song has been covered by countless artists since its initial release including Ben E. King, Glen Campbell, Tanya Tucker, Anne Murray, Tony Orlando, Don McLean, and Alison Krauss. Darin's original, along with **The Manhattan Transfer**'s recording of the song, featuring **James Taylor**, from their 1995 album entitled *Tonin'*, is the version that inspired this particular arrangement.

Kohl Kitzmiller is a lifetime member of the Barbershop Harmony Society and baritone of **Instant Classic**, the 2015 BHS International Quartet Champion. Kohl is an active performer and musical leader in the Indianapolis-based chorus, Circle City Sound. He graduated from Ball State University with a Bachelor's Degree in Music Media Production and currently runs KK Sounds, which provides singing groups with custom arrangements, learning tracks, and audio engineering services. Kohl's other arrangements include the Instant Classic favorites "Follow Me," "Crazy Little Thing Called Love," "When She Loved Me," and George Michael's "Faith," the latter two also published by BHS.

This chart was intentionally arranged so that the verses and choruses are essentially identical, with the exception of the lyrics, allowing your ensemble to optimize rehearsal time. The pick-ups to each chorus create some rhythmic interest with an offset between the lead and bass by a 16th note. This is intentional and propells the performance into each chorus section with energy. It may seem a bit unatural to some at first, but will eventually feel great with minimal rehearsal. Additionally, the initial direction calls for finger snaps on beats 2 & 4 throughout. Alternately, you might try doing this only in the bridge section, introducing a nice change in texture as the tenor voice is featured.

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 rules. Ask *before* you sing.

Rehearsal & Performance Notes