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I DIDN'T WANT TO FALL

Words by VAL HICKS and JOE LILES

Music by JOE LILES
Arrangement by JOE LILES

Intro



Tenor Lead

8

1 2 3 4

Could it be?— Could it hap-pen? Gol - ly gee,— caught me a - nap - pin'.

Bari Bass

5 6 7 8

Hump - ty Dump - ty on the wall— had noth - in' on me at all.—

Chorus 1

9 10 11 12

I de - clare, it is - n't fair;— I did - n't wan - na fall.—

I Didn't Want to Fall

13 14 15 16

Wife and mar-riage, ba-by car-riage, not for me at all.——

17 18 19 20

Ev-ry day, it seems,—— I went round in dreams,——

21 22 23

nev-er know-in' love would find—— me just by sneak-in' up——

24 25 26 x

—— be-hind me. So I guess we'd bet-ter dress—— to

27 28 29^x

face the preach - er man. I can't wait to

Detailed description: This system contains measures 27, 28, and 29. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). Measure 27 starts with a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, C5, and D5. The bass line has notes G2, Bb2, C3, and D3. Measure 28 continues the melody with notes E5, D5, C5, and Bb4. The bass line has notes G2, Bb2, C3, and D3. Measure 29 has a sharp sign above the treble clef staff, indicating a key change to one flat (F major). The melody has notes G4, A4, Bb4, and C5. The bass line has notes G2, Bb2, C3, and D3.

30 31 32

place a wed - ding band up - on your hand. 'Cause I've

Detailed description: This system contains measures 30, 31, and 32. The music is in a 4/4 time signature with a key signature of one flat (F major). Measure 30 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, C5, and D5. The bass line has notes G2, Bb2, C3, and D3. Measure 31 continues the melody with notes E5, D5, C5, and Bb4. The bass line has notes G2, Bb2, C3, and D3. Measure 32 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, and C5. The bass line has notes G2, Bb2, C3, and D3.

33 34 35

tum - bled heart o - ver head, my dear, and I think I hear love's

Detailed description: This system contains measures 33, 34, and 35. The music is in a 4/4 time signature with a key signature of one flat (F major). Measure 33 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, C5, and D5. The bass line has notes G2, Bb2, C3, and D3. Measure 34 continues the melody with notes E5, D5, C5, and Bb4. The bass line has notes G2, Bb2, C3, and D3. Measure 35 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, and C5. The bass line has notes G2, Bb2, C3, and D3.

36 37 38

call though I ad - mit I did - n't wan - na fall!

Detailed description: This system contains measures 36, 37, and 38. The music is in a 4/4 time signature with a key signature of one flat (F major). Measure 36 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, and C5. The bass line has notes G2, Bb2, C3, and D3. Measure 37 continues the melody with notes E5, D5, C5, and Bb4. The bass line has notes G2, Bb2, C3, and D3. Measure 38 has a treble clef and a bass clef. The melody in the treble clef has notes G4, A4, Bb4, and C5. The bass line has notes G2, Bb2, C3, and D3.

I Didn't Want to Fall

*rit.***Interlude** *freely*

39 40 41 42

I did - n't wan - na fall in love, was - n't

43 44 45

read - y for the leap. Did - n't wan - na

a tempo

46 47 48

fall in love, too man - y prom - is - es to keep.

Chorus 2

49 50 51 52

I de - clare, it is - sn't fair; I did - n't wan - na fall.

53 54 55 56

Wife and mar-riage, ba-by car - riage, not for me at all. —

This system contains measures 53 through 56. The music is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 53 starts with a treble clef and a common time signature. The lyrics are: "Wife and mar-riage, ba-by car - riage, not for me at all. —".

57 58 59 60

Ev - 'ry day I went — round in self con-tent, —

This system contains measures 57 through 60. The music continues in the same grand staff and key signature. Measure 57 starts with a treble clef and a common time signature. The lyrics are: "Ev - 'ry day I went — round in self con-tent, —".

61 62 63

nev - er know - in' love would find — me just by sneak - in'

This system contains measures 61 through 63. The music continues in the same grand staff and key signature. Measure 61 starts with a treble clef and a common time signature. The lyrics are: "nev - er know - in' love would find — me just by sneak - in'".

64 65 66 x

up be-hind me. So I guess we'd bet - ter dress — to

This system contains measures 64 through 66. The music continues in the same grand staff and key signature. Measure 64 starts with a treble clef and a common time signature. The lyrics are: "up be-hind me. So I guess we'd bet - ter dress — to". Measure 66 ends with a fermata and an 'x' above the staff.

67 face the preach - er man. — da da da

70 da da da da 71 x I can't wait to 72 place a wed - ding band —

73 — up - on — your hand. — 74 'Cause I've 75 tum - bled heart — o - ver

76 head, my dear, — and I think I hear love's 77 hear those wed - ding bells a - ring-in', 78

dong, ding, dong.

79

80

81

call
dong, ding, dong.

though I ad - mit I

82

83

84

did - n't wan - na fall, not at all.
fall.

Tag

85

86

87

88

I de - clare I did - n't wan - na fall!

fall. I don't wan - na stall.

fall. I don't wan - na stall.

I de - clare, I did - n't wan - na fall!

89

90

91

92

I de - clare, I did - n't wan - na fall!

*optional key lift**two measure extension after measure 64*

64 up be - hind me. Nev - er, ev - er thought that love would find me.

64a Nev - er

64b

65 So I guess we'd bet - ter dress to face the

66

67

68 preach - er man. da da da da da da da

69

70

continue to measure 71 in the key of F

Performance Notes

Joe Liles has written hundreds of songs, beginning in his pre-school days in the early 1930s to current times. Most of his early compositions were oriented toward religious music, as he was raised by Southern Baptist parents. His introduction to barbershop harmony came in 1967 when, through the encouragement of Barbershopper Ben Binford, he joined the San Antonio Chordsmen. That began a career of chorus directing, coaching, songwriting, arranging and administrative duties that has become a lifelong vocation and avocation. In 1967 he met Dr. Val Hicks, the mentor and arranger for the **Osmond Brothers** and countless other performers, and thus developed a friendship and collaboration that produced a number of songs and arrangements including *I Didn't Want to Fall*.

The 1994 international champion quartet, **Joker's Wild**, performed this arrangement of *I Didn't Want to Fall* when they won the gold, and it has been sung by many quartets and choruses since then. The female version was sung at the 1999 Sweet Adelines International contest by the champion quartet, **Rumors**.

Except for the Interlude this is a driving uptune. An extra (optional) key lift and higher voicing has been added for those singers who can handle them. Choose what best serves your singers.

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 rules. Ask before you sing.