

MY FAIR LADY

A CHORAL MEDLEY

I Could Have Danced All Night • On the Street Where You Live •
Wouldn't It Be Lovely • I've Grown Accustomed to Her Face •
Get Me to the Church on Time

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
ANDY BECK

Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE

Grandioso (♩ = ca. 108) *rit.* **Allegro** (♩ = ca. 126)

SOPRANO
ALTO

TENOR
BASS

PIANO

f *rit.* *decresc.*

I COULD HAVE DANCED ALL NIGHT

4 *mf* 5

I could have danced all night! I could have

mf

* Also available for S.S.A.B. (35578).

SoundTrax CD available (35579). SoundPax available (35580) - includes score and set of parts for Piccolo, 2 Flutes, Oboe, Clarinet, Bass Clarinet, 3 Trumpets, Trombone, 2 Percussion, Guitar, Bass, Drums, and 2 Synthesizers.

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7

danced all night! And still have

10

begged for more. I could have

13

spread my wings and done a thou - sand

I could have spread my wings and done a thou - sand

things I've nev - er done be -

fore. _____ I'll nev - er know _____ what made it

so, _____ ex - cit - ing; _____ Why all at
 so, _____ so ex - cit - ing; _____ Why all at
 so, _____ so ex - cit - ing;

25 once my heart took flight. *cresc.*

Why all at once } my heart took flight. *cresc.*

Why all at once my heart took flight.

cresc.

28 **29** *f*
I on - ly know when he be-gan to

f

31 *f*
dance with me, I could have danced, danced,

34

danced _____ all night! _____

decrsc.

decrsc.

decrsc.

37

rit.

opt. SOLO mp

I have

rit.

mp

ON THE STREET WHERE YOU LIVE

40 Tenderly (♩ = ca. 69)

of - ten walked _____ down this street be - fore, _____ but the

Tenderly (♩ = ca. 69)

44

Musical notation for measures 44-47. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a steady bass line and chords in the right hand.

pave-ment al - ways stayed be - neath my feet be - fore. _____ All at

Piano accompaniment for measures 44-47. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with sustained notes and chords.

48

Musical notation for measures 48-51. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. A dynamic marking of *mf* is present at the start of measure 48.

once am I _____ sev - eral sto - ries high, _____ know - ing

Piano accompaniment for measures 48-51. The piano part continues with chords and melodic fragments in both hands.

52

Musical notation for measures 52-55. The vocal line is on the treble clef staff. The piano accompaniment is on the grand staff. A dynamic marking of *mp* is present at the start of measure 52. A fermata is placed over the final note of the piano part in measure 54, with the instruction "(end solo)".

I'm on the street where you live.

Are there

(end solo)

Piano accompaniment for measures 52-55. The piano part concludes with a *decresc.* (decrescendo) marking in measure 54.

56

li - lac trees _____ in the heart of town? _____ Can you
mp
 Are there li - lacs in the heart of town? _____

mp

60

hear a lark in an - y oth - er part of town? _____ Does en -

64

chant - ment pour _____ out of ev - 'ry door? _____ No, it's
mf

mf

68 *mf*

just on the street where you live. And

72

oh, the tow - er - ing feel - ing just to

76 *mf*

know some - how you are near!

The

o - ver - pow - er - ing feel - ing that an - y

sec - ond you may sud - den - ly ap - pear!

rit. *mf*

Peo - ple

stop and stare They don't both - er me, for there's

a tempo

92

no - where else on earth that I would rath - er be. Let the

96

*cresc.**rit.**f**a tempo*

time go by; I won't care if I can be

cresc. *rit.* *f* *a tempo*

100

*delesc.**molto rit.*

here on the street where you live.

delesc. *molto rit.*

104 *mp*

Here on the street where you live.

WOULDN'T IT BE LOVERLY**108** Swing, soft-shoe style ($\text{♩} = \text{ca. } 132$)*mp opt. SOLO*

All I want is a room some-where, far a - way from the

Swing, soft-shoe style ($\text{♩} = \text{ca. } 132$)

detached

111 cold night air, with one e - nor - mous chair; oh,

116

114

*(end solo)**mp*

would - n't it be lov - er - ly?

Lots of choc' - late for

mp

117

me to eat; lots of coal mak - in' lots of heat;

120

*cresc.**mf*

warm face, warm hands, warm feet, oh, would - n't it be

*cresc.**mf**cresc.**mf*

124

123

lov-er- ly? Oh, so lov-er-ly sit- tin' ab- so- bloom- in' -
 Oh _____ ab- so- bloom- in' -

mp

mp

126

lute - ly still! I would
 lute - ly still!

mp

129

nev - er budge 'til spring crept o - ver me win - der - sill.
 'til spring crept o - ver me win - der - sill.

mp

mp

132

133

Some - one's head rest - in' on my knee,

3

135

warm and ten - der as we can be, who takes good

cresc. *cresc.*

cresc.

138

care of me; oh, would - n't it be

mf *mf*

it be
it be
it be

mf

grad. decresc.

141 lov - er - ly?

Lov - er - ly?

Lov - er - ly?

144

rit.

straight eighths

Lov - er - ly?
Would-n't it be lov - er - ly?

Lov - er - ly!
p

opt. SOLO

Lov - er - ly?

I've grown ac -

I'VE GROWN ACCUSTOMED TO HER FACE

Andante espressivo (♩ = ca. 96)

Andante espressivo (♩ = ca. 96)

150

I've grown ac - cus - tomed to the tune she

152

whis - tles night and noon. Her smiles, her frowns, her ups, her

155

are sec - ond na - ture to me now, —
downs are sec - ond

157

like breath-ing out and breath-ing in. _____
 na - ture to me now, _____ like breath-ing

160

holding back

unhurried mp

159

I was se - rene - ly in - de - pen - dent and con -
 out and breath-ing in.

161

poco rit.

moving ahead

tent be - fore we met. Sure - ly I could al - ways be that

163

holding back

Resolute (♩ = ca. 84)

165

way a - gain. And yet, Ah

I've grown ac - cus - tomed to her looks ac -

Resolute (♩ = ca. 84)

holding back

166

Ah ac - cus - tomed to her

cus - tomed to her voice,

p

169

accel. poco a poco

face.

accel. poco a poco *cresc.*

172

GET ME TO THE CHURCH ON TIME

174 **Brightly** (♩ = ca. 116)

Brightly (♩ = ca. 116)

178

182

Pull out the stop - per. Let's have a

185

whop - per. But, get me to the church on

188

190

time!

I got - ta be there in the

192

I got - ta be there in the morn - in',
 morn - in', _____ spruced up and

Piano accompaniment for measures 192-194.

195

and look - in' prime.
 look - in' in me prime

Piano accompaniment for measures 195-197.

198

Show how you'll miss me. But,
 Girls, come and kiss me.

Piano accompaniment for measures 198-200.

202

get me to the church on time! If I am

206

danc - in', roll up the floor. If I am

Ah

210

whis - tling (whistle) me out the door. For

rit. e cresc. *f*

cresc. *f*

gliss.

rit. e cresc.

214 Broadly ($\text{♩} = \text{ca. } 88$)

I'm get - tin' mar - ried in the morn - in!

Broadly ($\text{♩} = \text{ca. } 88$)

217

Ding, dong! The bells are gon - na

220

222 Brightly ($\text{♩} = \text{ca. } 116$)

chime! Kick up a

Brightly ($\text{♩} = \text{ca. } 116$)

223

rum - pus, but don't lose the com - pass. And

226

get me to the church, get me to the

229

church, for Pete's sake, get me to the

232

church on time!

236

rit.

238 Moderato (♩ = ca. 120)

I on - ly know when

Moderato (♩ = ca. 120)

rit.

239

he be-gan to dance with me, I could have

242

danced, danced, danced all

245

rit. *cresc.*
 night! I could have danced all

cresc. *rit.*
 I could have danced all night danced all

Allargando (♩ = ca. 84)

247

ff
 night!

ff
 Allargando (♩ = ca. 84)