

# 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.S.A.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Arranged by  
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Lyrics by ALAN JAY LERNER  
Music by FREDERICK LOEWE

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

SOPRANO  
ALTO

BARITONE

PIANO

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

*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.A.T.B. (35577).

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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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

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, so ex - cit - ing; Why all at

25 once my heart took flight. *cresc.*

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

once my heart took flight.

*cresc.*

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

*f.*

*f.*

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

34

danced \_\_\_\_\_ all night! \_\_\_\_\_

*decresc.*

*decresc.*

*decresc.*

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

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

48

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

52

*mp* Are there

I'm on the street where you live.

*decresc.*

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 -

*mf*

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*

*rit.*

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

*a tempo*

*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.*

here on the street where you live.

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

100

*decresc.**molto rit.*

here on the street where you live.

*decresc.*
*decresc.**molto rit.*

104 *mp*

Here on the street where you live.

*mp*

*mp*

## 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

*(end solo)**mp*

114

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

mp

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

mp

Oh \_\_\_\_\_ ab - so - bloom - in' -

mp

126

lute - ly still! I would

lute - ly still!

129

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

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

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.*

138

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

*mf*

*mf*

*mf*

*grad. decresc.*

141 lov - er - ly?

Lov - er - ly?

Lov - er - ly?

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'lov - er - ly? Lov - er - ly? Lov - er - ly?'. The piano accompaniment is in bass clef with lyrics 'love - er - ly? Lov - er - ly? Lov - er - ly?'. The tempo/mood is marked *grad. decresc.*

love - er - ly?

Lov - er - ly?

Lov - er - ly?

*grad. decresc.*

Piano accompaniment for the first system, including treble and bass clefs. The tempo/mood is marked *grad. decresc.*

144

*rit.*

*straight eighths*

Lov - er - ly?

Lov - er - ly!

*opt. SOLO*

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'Lov - er - ly? Lov - er - ly! I've grown ac -'. The piano accompaniment is in bass clef with lyrics 'Would-n't it be lov - er - ly? Lov - er - ly! I've grown ac -'. The tempo/mood is marked *rit.* and *straight eighths*. Dynamics include *p* and *opt. SOLO*.

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

Lov - er - ly!

I've grown ac -

*rit.*

*straight eighths*

Piano accompaniment for the second system, including treble and bass clefs. The tempo/mood is marked *rit.* and *straight eighths*. Dynamics include *p*.

I'VE GROWN ACCUSTOMED TO HER FACE

Andante espressivo (♩ = ca. 96)

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'cus - tomed to her face. She al - most makes the day be - gin.'. The piano accompaniment is in bass clef. The tempo/mood is marked *Andante espressivo* (♩ = ca. 96).

cus - tomed to her face.

She al - most makes the day be - gin.

Andante espressivo (♩ = ca. 96)

Piano accompaniment for the third system, including treble and bass clefs. The tempo/mood is marked *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*  
 I was se - rene - ly in - de - pen - dent and con -  
 out and breath-ing in.

*holding back* *unhurried mp*

161

*poco rit.* *moving ahead*  
 tent be - fore we met. Sure - ly I could al - ways be that

*poco rit.* *moving ahead*

163

*holding back*Resolute ( $\text{♩} = \text{ca. } 84$ ) 165

way a - gain. And yet, Ah

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

Resolute ( $\text{♩} = \text{ca. } 84$ )

*holding back*

166

Ah ac - cus - tomed to her

cus - tomed to her voice,

169

*accel. poco a poco*

face.

*accel. poco a poco* *cresc.*

172

Musical score for measures 172-173. The first system shows a vocal line with a whole rest and a piano accompaniment with a whole rest. The second system shows a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern.

GET ME TO THE CHURCH ON TIME

174 **Brightly** (♩ = ca. 116)

Musical score for measures 174-175. It includes a vocal line with lyrics and a piano accompaniment.

**Brightly** (♩ = ca. 116)

Piano accompaniment for measures 174-175, showing a rhythmic pattern in the right hand and a bass line in the left hand.

178

Musical score for measures 178-179. It includes a vocal line with lyrics and a piano accompaniment.

Piano accompaniment for measures 178-179, showing a rhythmic pattern in the right hand and a bass line in the left hand.

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

195

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

198

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

202

get me to the church on time! If I am

206

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

Ah

210

whis - tle (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** ( $\text{♩} = \text{ca. } 88$ )

*f*

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

night! I could have danced all

*rit.* *cresc.*

I could have danced all night, danced all

*cresc.* *rit.*

Allargando (♩ = ca. 84)

247

night!

*ff*

Allargando (♩ = ca. 84)

*ff*