

Marois rec., CD

Wouldn't It Be Loverly

Kristin Korb & NiteCap, January 2004

Lerner/Loewe
Vocal arr: Réjean Marois

Kristin

S.A.T.B.

12/8 feel

4 4 4 4

1

oo oo oo oo

oo oo

3 3

1 All I want is a room some -where

oo

oo

5 far a -way from the cold night air With

A musical score for three voices. The top voice (soprano) starts with a half note followed by a quarter note, then a eighth-note pair connected by a brace, and a half note. The middle voice (alto) has a half note. The bottom voice (bass) has a half note. The lyrics 'from the cold night air' begin on the next measure, with the bass continuing its half notes. Measure 5 concludes with the words 'With' on a single half note.

Wouldn't It Be Loverly

2

9 one big e -nor - -mous chair would -n't it be
 Du du du du du du would -n't it be

13 lov -er -ly
 lov -er -ly oo oo oo oo oo oo
 3 3

19 Lots of choc -late for me to eat
 oo
 3

23 Lots of coal mak -ing lots of heat
 3

Wouldn't It Be Loverly

3

(27) Warm face, Warm hands, Warm feet. Would -n't it be
 Du du du du du du doo doo

(31) oh so lov -er -ly
 oh so lov -er -ly Swing Oh So lov -er -ly
 8 8

Swing
 (36) Mm so lov -er -ly sit -tin' -ab -so -bloom -in' lut -'rly

(39) still! For you no, I'll nev -er budge 'till
 Doo -lee -ah doo -ah dwee ah eeh -ah weeh oo oo doo -oo 'till
 3 3

Wouldn't It Be Loverly

4

(42) Spring crep o -ver me win -dow sill 12/8 feel

(45) Some -one's head rest -in' on my knee

(49) warm and ten -der as he can be

(53) he takes good care of me Would -n't it be
he takes good care of me doo doo

Wouldn't It Be Loverly

5

(57) oh so lov - er - ly

oh so lov - er - ly lov - er - ly oo oo

{ }

(62) Em⁷ A^{Maj7}

(66) Em⁷ A^{Maj7}

(70) Am¹¹ A^{b13} G⁷ D⁹/F# D^(#11)₁₃/F# Em⁷ A^(b9)₇

(74) B^{b13} Em⁷ A^{Maj7}

(80) Em⁷ A^{Maj7}

(84) Em⁷ A^{Maj7}

(88) Am¹¹ A^{b13} G^{b13} D⁹/F# D^(#11)₁₃/F# Em⁷ A^(b9)₁₃

(92) Dm⁷ G^(b9)₁₃ Am¹¹ D^(#11)₁₃ Am⁹ D^(b9)₇

(97) GMaj⁹ Em⁷ Am⁷ D^(#9)₁₃ GMaj⁷ F#⁷_m B^(b9)₇ Em⁷ E^{b9} D^{alt}₇ D^{b9}

Swing

Wouldn't It Be Loverly

6

101 CMaj7 B^{alt} E⁷ F⁹ Maj D⁹ B¹³(#11)

106 E⁷ A^{Maj7}
12/8 feel

110 E⁷ A^{Maj7}

114 A¹¹ Am⁷ A¹³ G¹³ D⁹ / F[#] D^(#11) / F[#] E⁷ A^(b9)

118 D⁷ G^(b9) to next solo.
123 on last solo.

127

Oh so lov - er - ly sitt - tin' abs - o - bloom - in lu - t'ly still
3

131 'till Spring crep o - ver me win - dow sill

I - - - would nev - er budge 'till Spring oo

Wouldn't It Be Loverly

7

135 12/8 feel

(136)

Some -one's head

doo doo doo doo oo

Some -one's head

(139) rest -in' on my knee warm and ten -der as he can be

rest -in' on my knee warm and ten -der as he can be

(143)

(144) he takes good care of me

oo oo he takes good care of me

(147) Would -n't it be oh so lov -er -ly

Would -n't it be oh so lov -er -ly

doo doo oh so lov -er -ly lov -er

3 3

Wouldn't It Be Loverly

8

151

This musical score page contains three staves. The top staff is a treble clef staff with a single note. The middle staff is a treble clef staff with two notes: a quarter note followed by an eighth note. The bottom staff is a bass clef staff with two notes: a quarter note followed by an eighth note. Measure lines divide the measures. Measure 151 ends with a repeat sign and a three-measure repeat bracket.

155

This musical score page contains three staves. The top staff is a treble clef staff with a single note. The middle staff is a treble clef staff with two notes: a quarter note followed by an eighth note. The bottom staff is a bass clef staff with two notes: a quarter note followed by an eighth note. Measure lines divide the measures. Measure 155 ends with a repeat sign and a three-measure repeat bracket.

159

This musical score page contains three staves. The top staff is a treble clef staff with a single note. The middle staff is a treble clef staff with four notes labeled "doo doo doo doo". The bottom staff is a bass clef staff with four notes labeled "doo doo doo doo". Measure lines divide the measures. Measure 159 ends with a repeat sign and a three-measure repeat bracket.

piano

Wouldn't It Be Loverly

Kristin Korb & NiteCap, January 2004

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Lerner/Loewe
Vocal arr. Réjean Marois

Drums

$=120$ 12/8 feel

4

7

E_m/A

$A^{\flat} Maj7$

7

E_m/A

$A^{\flat} Maj7$

(1)

7

E_m/A

$A^{\flat} Maj7$

7

E_m/A

$A^{\flat} Maj7$

9

A_m7

$A^{\flat} 13$

$G7$

$D9$

$F\#$

$D13/^{(\#11)}$

$F\#$

3

E_m7

$A7^{(b9)}$

4

13

$B^{\flat} 13$

3

7

E_m/A

$A^{\flat} Maj7$

3

Wouldn't It Be Loverly

4

88

92

97 Swing

101

106 12/8 feel

114

Wouldn't It Be Loverly

2

(19)

Treble: - Em⁷ A^{↓ Maj7}
Bass: - Em⁷ A^{↓ Maj7}

(27)

Treble: A¹¹ A¹³ G¹³ D⁹/^{F#} D^(#11)/^A F[#]
Bass: ⋮ ⋮ ⋮ ⋮ ⋮

(31)

Treble: Dm⁷ G^(b9) Am¹¹ D^(#11)
Bass: ⋮ ⋮ ⋮ ⋮

(36) Swing

Treble: G^{Maj}⁹ Em⁷ Am⁷ D^(#9) G^{Maj}⁷ F^{#m}⁷ B⁷^(b9) Em⁷ E⁹ D⁷^{alt} D⁹
Bass: ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮ ⋮

(40)

12/8 feel

Treble: C^{Maj7} B⁷^{alt} Em⁷ F^{Maj}⁹ D^m⁹ B¹³^(#11)
Bass: ⋮ ⋮ ⋮ ⋮ ⋮ ⋮

3

(45)

Treble: Em⁷ A^{↓ Maj7} Em⁷ A^{↓ Maj7}
Bass: ⋮ ⋮ ⋮ ⋮

Wouldn't It Be Loverly

3

(53)

A¹¹ A¹³ G¹³ D⁹ D^(#11)₁₃/F# Em⁷ A^(b9)₁₃

(57)

Dm⁷ G^(b9)₁₃

(62) Solos

Em⁷/A A^{+Maj7}

(70)

A¹¹ A¹³ G⁷ D⁹ D^(#11)₁₃/F# Em⁷ A^(b9)₇

(74)

B¹³ Em⁷/A A^{+Maj7}

(80)

Em⁷/A A^{+Maj7}

Wouldn't It Be Loverly

5

(118) B¹³

to next solo.

3

D_m⁷ G₁₃^(b9) B_m¹³ 3 B_m¹³

3

(123) on last solo.

A_m¹¹ D₁₃^(#11) A_m⁹ D₇^(b9)

(127) Swing

G_{Maj}⁹ E_m⁷ A_m⁷ D₁₃^(#9) G_{Maj}⁷ F_{#m}⁷ B₇^(b9) E_m⁷ E⁹ D₇^{alt} D⁹

(131)

C_{Maj}⁷ B₇^{alt} E_m⁷ F_{Maj}⁹ D_m⁹ B_m¹³^(#11) 3

(136)

E_m⁷/A A^{1 Maj7} E_m⁷/A A^{1 Maj7}

(144)

A_m¹¹ A¹³ G⁷ D⁹ D₁₃^(#11) E_m⁷ A₇^(b9) D_m¹¹ G₁₃^(b9)

Wouldn't It Be Loverly

6

149

B^b 13

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

157

B^b 13

3 3 3

unisson

3 3 3

3 3 3

Wouldn't It Be Loverly

Acoustic Bs.

Kristin Korb & NiteCap, January 2004

Lerner/Loewe
Vocal arr. Réjean Marois

12/8 feel

4

The musical score consists of six staves of bass guitar music. The first staff starts with a bass note followed by a series of eighth-note patterns. Chords indicated include Em⁷, A, Em⁷, A, and A^bMaj7. The second staff begins with a bass note followed by eighth-note patterns, with the instruction "sim." at the end. The third staff is labeled with circled numbers 1, 5, and 9, corresponding to bass notes and eighth-note patterns. The fourth staff starts with a bass note followed by eighth-note patterns. The fifth staff starts with a bass note followed by eighth-note patterns. The sixth staff starts with a bass note followed by eighth-note patterns.

Wouldn't It Be Loverly

2

(25) A^{↓ Maj7}

(27) A_m¹¹ A¹³ G¹³ D⁹/_{F#}



(29) D^(#11)_A/F#

E_m⁷

A^(b9)₁₃

D_m⁷

G^(b9)₁₃

A_m¹¹



(33)

D^(#11)₁₃

A_m⁹ D^(b9)₇



(36) G^{Maj}
Swing

E_m⁹

A_m⁷

D^(#9)₁₃

G^{Maj}⁷

F[#]_m⁷

B^(b9)₇

E_m⁷

E⁹

D^{7 alt}

D⁹



(40) C^{Maj7} B^{alt}₇

E_m⁷

F^{Maj}⁹

D_m⁹

B^{↓ (#11)}₁₃



(45) E_m⁷/_A

A^{↓ Maj7}



(49) E_m⁷/_A

A^{↓ Maj7}



(53) A_m¹¹

A¹³

G¹³

D⁹/_{F#}

D^(#11)_A/F#

E_m⁷

A^(b9)₁₃



(57) D_m⁷

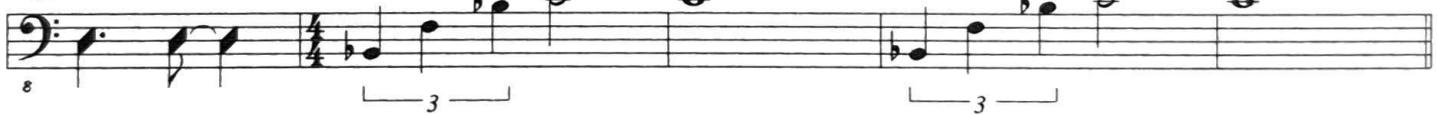
G^(b9)₁₃

B¹³

D^(#11)_A/F#

E_m⁷

A^(b9)₁₃



Wouldn't It Be Loverly

3

(62) E_m⁷ A

(66) E_m⁷ A^{Maj7}

(70) A_{m7}¹¹ A^{b13} G⁷ D⁹/_{F#} D^(#11)₁₃/^A E_m⁷ A^(b9)

(74) B^{b13} E_m⁷/A

(78) A^{b+}^{Maj7} (80) E_m⁷/A

(82) A^{b+}^{Maj7} E_m⁷/A

(86) A^{b+}^{Maj7} A_{m7}¹¹ A^{b13} G^{b13} D⁹/_{F#}

(90) D^(#11)₁₃/^A E_m⁷ A^(b9)₁₃ D_m⁷ G^(b9)₁₃

(93) A_{m9}¹¹ D^(#11)₁₃ A_m⁹ D^(b9)₇

Wouldn't It Be Loverly

4

(97) G_{Maj}⁹ E_m⁷ A_m⁷ D₁₃^(#9) G_{Maj}⁷ F_{#m}⁷ B₇^(b9) E_m⁷ E_b⁹ D₇^{alt} D_b⁹

(101) C_{Maj}⁷ B₇^{alt} E_m⁷ F_{Maj}⁹ D_m⁹ B_b₁₃^(#11)

(106) E_m⁷ A₊^{Maj7}

(110) E_m⁷ A₊^{Maj7}

(114) A_m¹¹ A_b¹³ G¹³ D_{/F#}⁹ D₁₃^(#11) F_#⁷ E_m⁷ A₁₃^(b9) D_m⁷ G₁₃^(b9)

(119) B_b¹³ to next solo.

(123) on last solo. A_m⁹ D₁₃^(#11) A_m⁹ D₇^(b9)

(127) G_{Maj}⁹ Swing E_m⁷ A_m⁷ D₁₃^(#9) G_{Maj}⁷ F_{#m}⁷ B₇^(b9) E_m⁷ E_b⁹ D₇^{alt} D_b⁹

(131) C_{Maj}⁷ F_{#øB7}^{7 alt} E_m⁷ F_{Maj}⁹ D_m⁹ B_b₁₃^(#11)

Wouldn't It Be Loverly

(136) Em⁷
A

(140) Em⁷
A

(144) Am¹¹ A^{b13} G¹³ D⁹/
F# D^(#11)_A
Em⁷ A^(b9) D⁷ G^(b9)

(149) B^{b13}

(153) B^{b13}

(157) B^{b13} unisson

(161) B^{b13}

Drums

Wouldn't It Be Loverly

Kristin Korb & NiteCap, January 2004

Lerner/Loewe
Vocal arr. Réjean Marois

12/8 feel =120

Drums solo

This section shows four measures of drum solo. The first measure consists of six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

+ bass & piano

This section shows four measures. The first measure contains six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(1) Kristin

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(9)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(13)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines. A bracket below the staff indicates a three-measure group.

(19)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(27)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(31)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(36) Swing

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

(40)

12/8 feel

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines. A bracket below the staff indicates a three-measure group.

(45)

This section shows four measures. The vocal line begins with six eighth-note strokes on the snare drum. Measures 2 through 4 are entirely blank, indicated by a series of vertical dashed lines.

Wouldn't It Be Loverly

53

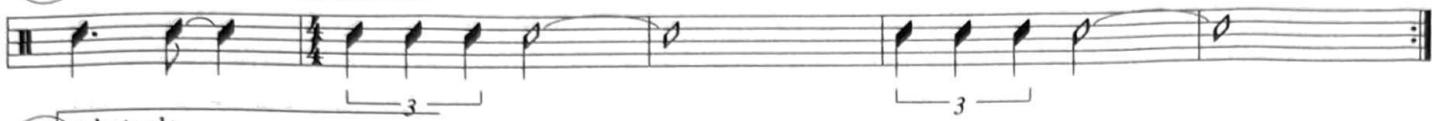
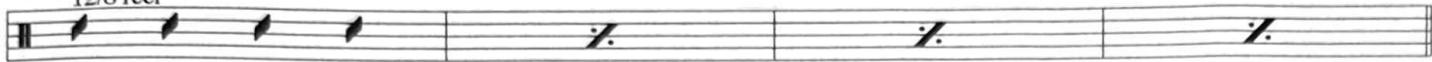
Maj7, B₇^{alt}, E_m⁷, F_{Maj}⁹, D_m⁹, B_{b+}₁₃^(#11), and a 12/8 feel. Measures 105-108 show E_m⁷, A_{b+}^{Maj7}, E_m⁷, and A_{b+}^{Maj7}. Measures 114-117 show A_{m7}¹¹, A_{b+}¹³, G¹³, D_{/F#}⁹, D₁₃^(#11), E_m⁷, and A₁₃^(b9). Measure 118 ends the piece."/>

Wouldn't It Be Loverly

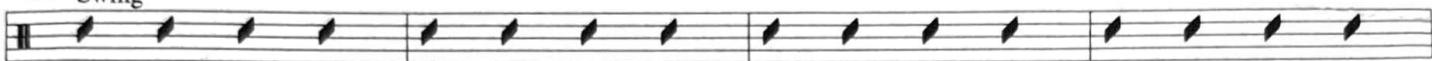
3

(118) Dm 7 G^(b9)₁₃

to next solo.

(123) on last solo.
12/8 feel

(127) Swing



(131)



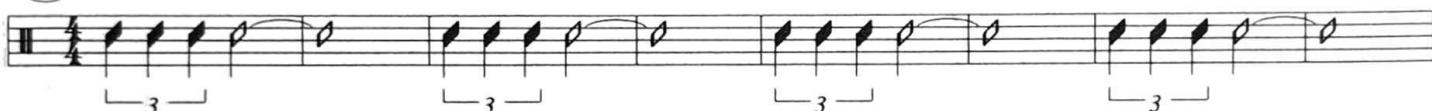
(136)



(144)



(149)



(157)

