

1271 My Fair Lady (Choral Selection)

T. T. B. B. *Joe Allen*

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# "My Fair Lady" Choral Selection

For Male Chorus (T.T.B.B.)

Arranged by Clay Warnick

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

*Maestoso (in two)*

Piano

*Maestoso (in two)*

*mp*

I have

*mp*

I have

*mp*

I have

*mp*

I have

*f*

*mp*

*f*

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# "On The Street Where You Live"

Molto moderato (*in a smooth even tempo*)

**(A)**

oft - en walked down this street be - fore, But the pave - ment al - ways

oft - en walked down this street be - fore, But the pave - ment al - ways

oft - en walked down this street be - fore, But the pave - ment al - ways

oft - en walked down this street be - fore, But the pave - ment al - ways

Molto moderato (*in a smooth even tempo*)

**(A)**

**(B)**

stayed be - neath my feet be - fore. All at once am I sev - ral

(melody)

stayed be - neath my feet be - fore. All at once am I sev - ral

stayed be - neath my feet be - fore. All at once am I sev - ral

stayed be - neath my feet be - fore. All at once am I sev - ral

**(B)**

stor - ies high — know - ing I'm on the street where you live. —

stor - ies high — know - ing I'm on the street where you live. —

stor - ies high — know - ing I'm on the street where you live. —

stor - ies high — know - ing I'm on the street where you live. —

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "stor - ies high — know - ing I'm on the street where you live. —". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios.

Are there li - lac trees — in the heart of town? — Can you

Are there li - lac trees — in the heart of town? — Can you

Are there li - lac trees — in the heart of town? — Can you

Are there li - lac trees — in the heart of town? — Can you

The second system consists of four vocal staves and a piano accompaniment. The lyrics are: "Are there li - lac trees — in the heart of town? — Can you". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios. There are copyright symbols (©) above the first and third vocal staves.

hear a lark in an-y oth-er part of town?— Does en-chant-ment pour—  
 (melody)  
 hear a lark in an-y oth-er part of town?— Does en-chant-ment pour—  
 hear a lark in an-y oth-er part of town?— Does en-chant-ment pour—  
 hear a lark in an-y oth-er part of town?— Does en-chant-ment pour—

— out of ev-'ry door?— No, it's just on the street where you  
 — out of ev-'ry door?— No, it's just on the street where you  
 — out of ev-'ry door?— No, it's just on the street where you  
 — out of ev-'ry door?— No, it's just on the street where you

live. And oh, the tow-er-ing feel - ing

(melody) *mf* **E**

live. And oh, the tow-er-ing feel - ing

(melody) *mf*

live. Ah

*mp*

live. Ah

*mp*

The piano accompaniment features chords and triplets in both staves.

Just to know some-how you are near.

Just to know some-how you are near.

*mp* Ah near. The (melody)

*mp* Ah near. The (melody)

The piano accompaniment continues with chords and triplets.

O - ver pow-er-ing feel - ing — that an-y sec-ond you may

O - ver pow-er-ing feel - ing — that an-y sec-ond you may

*Chorus*  
(melody) **G**

Peo-ple stop and stare, — they don't

(melody)

Peo-ple stop and stare, — they don't

(melody)

sud-den-ly ap-pear. — Peo-ple stop and stare, — they don't

(melody)

sud-den-ly ap-pear. — Peo-ple stop and stare, — they don't

**G**

both-er me, — For there's no-where else on earth that I would rath-er be. —

both-er me, — For there's no-where else on earth that I would rath-er be. —

both-er me, — For there's no-where else on earth that I would rath-er be. —

both-er me, — For there's no-where else on earth that I would rath-er be. —

Ⓜ Solo

— Let the time go by — I won't care if I — can be

— Let the time go by — I won't care if I — can be

— Let the time go by — I won't care if I — can be

— Let the time go by — I won't care if I — can be



here on the street where you live.

here on the street where you live.

here on the street where you live.

here on the street where you live.

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.

① Vivo (*in two*)

*mf* (melody)

The Lord a -  
The Lord a -

*mf*

The Lord a -  
The Lord a -

① Vivo (*in two*)

The piano accompaniment continues with a lively melody in the right hand and a bass line in the left hand, featuring many chords and arpeggios.

③ "With A Little Bit Of Luck"  
Brightly (in a Cockney accent)

bove gave man an arm of i - ron, — So he could do his  
 bove made man to help his neigh - bor, — No mat - ter where on

bove gave man an arm of i - ron, — So he could do his  
 bove made man to help his neigh - bor, — No mat - ter where on

④ Brightly (in a Cockney accent)

*mf* ⑤  
 The Lord a - bove gave man an arm of  
 The Lord a - bove made man to help his

*mf*  
 The Lord a - bove gave man an arm of  
 The Lord a - bove made man to help his

work and nev - er shirk. —  
 land or sea or foam. —

work and nev - er shirk. —  
 land or sea or foam. —

⑥



i - ron, But, with a lit-tle bit of luck, with a lit-tle bit of  
neigh - bor But, with a lit-tle bit of luck, with a lit-tle bit of

i - ron, But, with a lit-tle bit of luck, with a lit-tle bit of  
neigh - bor But, with a lit-tle bit of luck, with a lit-tle bit of



luck, Some-one else-'ll do the blink - in' work. With a  
luck, When he comes a - round you won't be home. With a

luck, Some-one else-'ll do the blink - in' work. With a  
luck, When he comes a - round you won't be home. With a

*mf* Some-one else-'ll do the blink - in' work. With a  
When he comes a - round you won't be home. With a

*mf* Some-one else-'ll do the blink - in' work. With a  
When he comes a - round you won't be home. With a

①

lit - tle bit, with a lit - tle bit, with a  
lit - tle bit, with a lit - tle bit, with a

lit - tle bit, with a lit - tle bit, with a  
lit - tle bit, with a lit - tle bit, with a

lit - tle bit, with a lit - tle bit, with a  
lit - tle bit, with a lit - tle bit, with a

lit - tle bit, with a lit - tle bit, with a  
lit - tle bit, with a lit - tle bit, with a

*gva* *gva*

1.

lit - tle bit of luck you'll ne - ver work. \_\_\_\_\_  
lit - tle bit of luck you won't be home. \_\_\_\_\_

lit - tle bit of luck you'll ne - ver work. \_\_\_\_\_  
lit - tle bit of luck you won't be home. \_\_\_\_\_

lit - tle bit of luck you'll ne - ver work. \_\_\_\_\_ The Lord a -  
lit - tle bit of luck you won't be home. \_\_\_\_\_

lit - tle bit of luck you'll ne - ver work. \_\_\_\_\_ The Lord a -  
lit - tle bit of luck you won't be home. \_\_\_\_\_

1.

2. *f* *mp*

Oh you can walk the straight and nar - row, — But with a

Oh you can walk the straight and nar - row, — But with a

Oh you can walk the straight and nar - row, — But with a *mp (melody)*

Oh you can walk the straight and nar - row, — But with a *mp (melody)*

2. *f* *mp*

*p*

lit - tle bit of luck you'll run a - mok, I said a - mok!

*p*

lit - tle bit of luck you'll run a - mok, I said a - mok!

*mf*

lit - tle bit of luck you'll run a - mok! The gen - tle

*mf*

lit - tle bit of luck you'll run a - mok! The gen - tle

*p* *mp*

sex was made for man to mar - ry, — To tend his needs and

sex was made for man to mar - ry, — To tend his needs and

*mp* The gen - tle sex was made for man to

*mp* The gen - tle sex was made for man to

*p* see his food is cooked, But he gets rooked.

*p* see his food is cooked, But he gets rooked.

*p* *mp*

mar - ry, But, with a lit-tle bit of luck, with a lit-tle bit of

mar - ry, But, with a lit-tle bit of luck, with a lit-tle bit of

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music is in 4/4 time and features a melody with eighth and sixteenth notes. The lyrics are "mar - ry, But, with a lit-tle bit of luck, with a lit-tle bit of".

*p*

The piano accompaniment for the first system is shown on two staves. It features a bass line with eighth and sixteenth notes and a treble line with chords and single notes. The dynamic marking *p* (piano) is present.

luck, you can have it all and not get hooked. — With a

luck, you can have it all and not get hooked. — With a

you can have it all and not get hooked. — With a

you can have it all and not get hooked. — With a

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment staves. The music is in 4/4 time and features a melody with eighth and sixteenth notes. The lyrics are "luck, you can have it all and not get hooked. — With a".

*mf*

The piano accompaniment for the second system is shown on two staves. It features a bass line with eighth and sixteenth notes and a treble line with chords and single notes. The dynamic marking *mf* (mezzo-forte) is present.

lit-tle bit, with a lit-tle bit, with a lit-tle bit of  
lit-tle bit, with a lit-tle bit, with a lit-tle bit of  
lit-tle bit, with a lit-tle bit, with a lit-tle bit of  
lit-tle bit, with a lit-tle bit, with a lit-tle bit of

*gaa.....*

luck you won't get hooked. With a lit-tle bit, with a  
luck you won't get hooked. With a lit-tle bit, with a  
luck you won't get hooked. With a lit-tle bit, with a  
luck you won't get hooked. With a lit-tle bit, with a

*gaa.....*



lit-tle bit, with a lit-tle bit of bloom-in' luck. —

lit-tle bit, with a lit-tle bit of bloom-in' luck. —

lit-tle bit, with a lit-tle bit of bloom-in' luck. —

lit-tle bit, with a lit-tle bit of bloom-in' luck. —

gaa.....

® Molto moderato (in four)

*p* (melody)  
I've grown ac-

*p* (melody)  
I've grown ac-

® Molto moderato (in four)

*mf legato*

*f*

*rit. p*

⑤ "I've Grown Accustomed To Her Face"

cus-tomed to her face,-- She al-most makes my day be-gin--

cus-tomed to her face,-- She al-most makes my day be-gin--

*pp* (like an echo) Grown ac - cus-tomed to her face,-- Al-most

*pp* (like an echo) Grown ac - cus-tomed to her face,-- Al-most

⑤

I've grown ac - cus-tomed to the tune she whis - tles night and noon, Her

(melody) I've grown ac - cus-tomed to the tune she whis - tles night and noon, Her

makes my day be - gin -- oo -- Her

makes my day be - gin -- oo -- Her

(melody) ①

smiles, her frowns, her ups, her downs, are sec-ond na-ture to me now, -

smiles, her frowns, -her ups, her downs, are sec-ond na-ture to me now, -

smiles, her frowns, her ups, her downs *pp* Sec-ond

smiles, her frowns, her ups, her downs *pp* Sec-ond

①

*mf*

Like breath-ing out and breath-ing in... *mf* I was se-

Like breath-ing out and breath-ing in... (melody) I was se-

na-ture to me now, - *mf* Breath-ing out and breath-ing in, I was se-

na-ture to me now, - *mf* Breath-ing out and breath-ing in, I was se-

*mf*

rene-ly in-de-pend-ent and con-tent be-fore we met;- sure-ly I could al-ways be that

rene-ly in-de-pend-ent and con-tent be-fore we met;- sure-ly I could al-ways be that

rene-ly in-de-pend-ent and con-tent be-fore we met;- sure-ly I could al-ways be that

rene-ly in-de-pend-ent and con-tent be-fore we met;- sure-ly I could al-ways be that

way a-gain and yet, oo Ac- (melody)

way a-gain and yet, oo Ac- (melody)

way a-gain and yet, oo Ac- (melody)

way a-gain and yet, I've grown ac-cus-tomed to her looks, ac-cus-tomed to her voice, Ac-

way a-gain and yet, I've grown ac-cus-tomed to her looks, ac-cus-tomed to her voice, Ac-

**Allegro (in two)**

cus-tomed to her face. \_\_\_\_\_ I could have

cus-tomed to her face. \_\_\_\_\_ I could have

cus-tomed to her face. \_\_\_\_\_ I could have

cus-tomed to her face. \_\_\_\_\_ I could have

**Allegro (in two)**

goa bassa.....

Ⓥ "I Could Have Danced All Night"  
Very brightly

danced \_\_\_\_\_ all night, \_\_\_\_\_ I could have danced \_\_\_\_\_ all

danced \_\_\_\_\_ all night, \_\_\_\_\_ I could have danced \_\_\_\_\_ all

danced \_\_\_\_\_ all night, \_\_\_\_\_ I could have danced \_\_\_\_\_ all

danced \_\_\_\_\_ all night, \_\_\_\_\_ I could have danced \_\_\_\_\_ all

Ⓥ Very brightly

night \_\_\_\_\_ and still \_\_\_\_\_ have begged \_\_\_\_\_ for

night \_\_\_\_\_ and still \_\_\_\_\_ have begged \_\_\_\_\_ for

night \_\_\_\_\_ and still \_\_\_\_\_ have begged \_\_\_\_\_ for

(melody)  
night \_\_\_\_\_ and still \_\_\_\_\_ have begged \_\_\_\_\_ for

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The lyrics are: "night \_\_\_\_\_ and still \_\_\_\_\_ have begged \_\_\_\_\_ for". The piano accompaniment is in the bottom staff, featuring a steady eighth-note bass line and chords in the right hand.

(melody) <sup>W</sup>  
more. \_\_\_\_\_ I could have spread \_\_\_\_\_ my

more. \_\_\_\_\_ I could have spread \_\_\_\_\_ my

more. \_\_\_\_\_ I could have spread \_\_\_\_\_ my

more. \_\_\_\_\_ I could have spread \_\_\_\_\_ my

The second system continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "more. \_\_\_\_\_ I could have spread \_\_\_\_\_ my". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled 'W' is placed above the first vocal staff in the second measure of the system.

wings and done a thou - sand things

wings and done a thou - sand things

wings and done a thou - sand things

wings and done a thou - sand things

I've ne - ver done be -

I've ne - ver done be -

I've ne - ver done be -

(melody) I've ne - ver done be -

fore. \_\_\_\_\_

fore. \_\_\_\_\_

fore. \_\_\_\_\_

fore. \_\_\_\_\_

*mf* (melody)

*mp* I'll ne - ver

*mp* I'll ne - ver

I'll ne - ver know

I'll ne - ver know

*mf*

This system contains measures 1 through 8. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'fore.' (measures 1-4), 'I'll ne - ver' (measures 5-6), and 'I'll ne - ver know' (measures 7-8). The piano part includes a melodic line marked *mf* (melody) in measure 5 and a chordal accompaniment marked *mf* in measure 7. There are circled 'X' marks above the vocal staves in measures 5 and 7.

know what made it so ex - cit - ing

know what made it so ex - cit - ing

what made it so ex - cit - ing

what made it so ex - cit - ing

This system contains measures 9 through 16. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'know what made it so ex - cit - ing' (measures 9-10), 'know what made it so ex - cit - ing' (measures 11-12), 'what made it so ex - cit - ing' (measures 13-14), and 'what made it so ex - cit - ing' (measures 15-16). The piano part continues with a melodic line and chordal accompaniment.



Why all at once my

Why all at once my

Why all at once my heart

Why all at once my heart

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "Why all at once my". The second pair of staves has the lyrics "Why all at once my heart". The piano accompaniment is written for the right and left hands, featuring chords and moving lines.

heart took flight. I on - ly

heart took flight. I on - ly

took flight. I on - ly

took flight. I on - ly

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics "heart took flight. I on - ly". The piano accompaniment continues with chords and moving lines. A melodic line is indicated by a bracket and the word "(melody)" above the first vocal staff.

Y

know when he be-gan to dance

know when he be-gan to dance

know when he be-gan to dance

know when he be-gan to dance

Y

with me I could have danced, danced,

with me I could have danced, danced,

with me I could have danced, danced,

with me I could have danced, danced,

danced all night.

danced all night.

danced all night.

danced all night.

L.H.

*f*

Good - night, my fair

Good - night, my fair

Good - night, my fair

Good - night, my fair

2

*f*

la - dy, — good - night. —

la - dy, — good - night. —

la - dy, — good - night. —

la - dy, — good - night. —

The piano accompaniment consists of two systems. The first system includes a grand staff with treble and bass clefs, featuring chords and arpeggiated figures. The second system continues the accompaniment, with a specific section marked '8va' (octave) and 'L.H.' (Left Hand) and 'R.H.' (Right Hand) indicating the division of the piano part.