

MY FAIR LADY

Music by

FREDERICK LOEWE

Book & Lyrics by

ALAN JAY LERNER



Get Me to the Church on Time

From the Musical Play "My Fair Lady"

Four-Part Male Voices (T.T.B.B.)

Words by
ALAN JAY LERNER

Arranged by William Stickles

Music by
FREDERICK LOEWE

Brightly
TENOR I

TENOR II

BARITONE

BASS

Brightly

mf
I'm get - ting mar - ried in the morn - ing, — Ding! dong! the

mf
I'm get - ting mar - ried in the morn - ing, — Ding! dong! the

mf (melody)
I'm get - ting mar - ried in the morn - ing, — Ding! dong! the

mf
I'm get - ting mar - ried in the morn - ing, — Ding! dong! the

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First system of music. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics for all parts are: "bells are gon-na chime. _____ Pull out the stop-per;". The piano part features a melody line with a slur over the first four measures and a sharp accent on the final measure.

bells are gon-na chime. _____ Pull out the stop-per;
(melody)

bells are gon-na chime. _____ Pull out the stop-per;

bells are gon-na chime. _____ Pull out the stop-per;

bells are gon-na chime. _____ Pull out the stop-per;

Second system of music. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics for all parts are: "Let's have a whop-per; But get me to the church on time. _____". The piano part features a melody line with a slur over the first four measures and a sharp accent on the final measure.

Let's have a whop-per; But get me to the church on time. _____

Let's have a whop-per; But get me to the church on time. _____

Let's have a whop-per; But get me to the church on time. _____

Let's have a whop-per; But get me to the church on time. _____

— I got - ta be there in the morn - ing, —

— I got - ta be there in the morn - ing, —

(melody)

— I got - ta be there in the morn - ing, —

— I got - ta be there in the morn - ing, —

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation. The lyrics for the vocal parts are "I got - ta be there in the morn - ing, —". The piano part features a steady bass line and chords in the right hand.

Spruced up and look - ing in my prime. — Girls, come and

(melody)

Spruced up and look - ing in my prime. — Girls, come and

Spruced up and look - ing in my prime. — Girls, come and

Spruced up and look - ing in my prime. — Girls, come and

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves have the lyrics "Spruced up and look - ing in my prime. — Girls, come and". The piano accompaniment continues with the same musical texture as the first system. The system concludes with a large opening parenthesis at the bottom right.

kiss me; Show how you'll miss me, But get me to the church on

kiss me; Show how you'll miss me, But get me to the church on

kiss me; Show how you'll miss me, But get me to the church on

kiss me; Show how you'll miss me, But get me to the church on

time! _____

time! _____

time! _____ If I am danc - ing, _____ Roll up the floor, _____

time! _____ If I am danc - ing, _____ Roll up the floor, _____

If I am whist - ling, whewt me out the door! _____
(whistle)

If I am whist - ling, whewt me out the door! _____
(whistle)

I'm get - ting mar - ried in the morn - ing —

I'm get - ting mar - ried in the morn - ing —

For I'm get - ting mar - ried in the morn - ing —

For I'm get - ting mar - ried in the morn - ing —

Ding! dong! the bells are gon - na chime.

Ding! dong! the bells are gon - na chime.

Ding! dong! the bells are gon - na chime.

Ding! dong! the bells are gon - na chime.

Kick up a rum - pus, But don't lose the
(melody)

Kick up a rum - pus, But don't lose the

Kick up a rum - pus, But don't lose the

Kick up a rum - pus, But don't lose the

com-pass; And get me to the church, Get me to the church, For

com-pass; And get me to the church, Get me to the church, For

com-pass; And get me to the church, Get me to the church, For

com-pass; And get me to the church, Get me to the church, For

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "com-pass; And get me to the church, Get me to the church, For". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pete's sake, Get me to the church on time!

Pete's sake, Get me to the church on time!

Pete's sake, Get me to the church on time!

Pete's sake, Get me to the church on time!

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "Pete's sake, Get me to the church on time!". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

I'm get - ting

I'm get - ting

For I'm get - ting

I'm get - ting

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the middle of the system. The lyrics are: "I'm get - ting", "I'm get - ting", "For I'm get - ting", and "I'm get - ting".

mar - ried in the morn - ing, ——— Ding! dong! the

mar - ried in the morn - ing, ——— Ding! dong! the

mar - ried in the morn - ing, ——— Ding! dong! the

mar - ried in the morn - ing, ——— Ding! dong! the

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is two flats (Bb, Eb). The lyrics are: "mar - ried in the morn - ing, ——— Ding! dong! the", "mar - ried in the morn - ing, ——— Ding! dong! the", "mar - ried in the morn - ing, ——— Ding! dong! the", and "mar - ried in the morn - ing, ——— Ding! dong! the".

bells are gon - na chime. _____ Kick up a
 (melody)
 bells are gon - na chime. _____ Kick up a
 bells are gon - na chime. _____
 bells are gon - na chime. _____
 8va...
 sfz sfz

rum-pus, But don't lose the com-pass; And get me to the
 rum-pus, But don't lose the com-pass; And get me to the
 And get me to the
 And get me to the

church. Get me to the church. For Pete's sake,

church. Get me to the church. For Pete's sake,

church. Get me to the church. For Pete's sake,

church. Get me to the church. For Pete's sake,

Get me to the church on time! *ff*

Get me to the church on time! *ff*

Get me to the church on time! *ff*

Get me to the church on time! *ff*

Get me to the church on time! *ff* *sfz* *sfz* *sfz* *sfz*

8va...