

# Wouldn't It Be Loverly?

Cue: HIGGINS: Ah. The church. A reminder. *(Throwing some coins into Eliza's basket.)* Indian dialects have always fascinated me. I have records of over fifty.  
 PICKERING: Have you, now? Did you know there are over two hundred?  
 ELIZA: Aooow!

ELIZA: Aooow!                      Aooooow!                      Aooooow!

Piano  
*f* (Str. pizz.)  
 (W.W., Hp.)

FIRST COCKNEY: Shouldn't you stand up, gentlemen? We've got a bloomin' heiress in our midst.  
 Moderato

(Fl. Solo)  
*ff*  
 (Vl. arco)  
 (Cello arco)

SECOND COCKNEY: Would you be lookin' for a good butler, Eliza?

ELIZA: You won't do.

2nd COCKNEY (Bass):

It's  
 (W.W., Str. pizz.)

⑧ Quasi recitativo  
 3rd COCKNEY (Baritone)

(Cued in Cello)  
 The  
 rath - er dull in town; I think I'll take me to Pa - ree. Mmm —

1st COCKNEY (Tenor)

3rd COCKNEY (Baritone)  
(Cued in Va.)

2nd COCKNEY (Bass)

mis - sus wants to o - pen up the cas - tle in Ca - pri. Mmm. Me

Cued in Vln. B

doc - tor rec - com - mends a qui - et sum - mer by the sea.

Moderato

TEN. I (Cued in Hns., Trbns.)

TEN. II

BAR.

BASS

*p* Mmm, — Mmm, — Would - n't it be lov - er - ly?

THIRD COCKNEY:  
Where're ya bound this spring, Eliza — Biarritz?

(Cls.)

*pp* *leggiero*  
(Str. pizz.)

(20) ELIZA:

(Fl.)

All I want is a room some - where; Far a - way from the

*p* (Str. arco)

(+ W.W.)

(Fl.) 7 (E.H. colla voce)

cold night air. With one e - nor-mous chair; oh, would - nt it be

(+ W.W.)

(W.W.) (28) (Hns.) (Str.) Fl. (+ W.W.)

lov-er-ly? Lots of choc'-late for me to eat; Lots of coal ma-kin'

(Bsn., Cello)

(E.H. colla voce)

lots of heat; Warm face, warm hands, warm feet, oh, would - nt it be

(+ W.W.) (+ W.W.)

(36) 3

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

(Fl., Cl.) (Str., Hp.) (Hns.)

lute - ly still! I would nev - er budge 'til

(Cls., E.Hn.)

(+E.H.)

(+Bsn.)

Spring crept o - ver me win - der - sill. (Hp) Some - one's head rest - in'

(Fl., Cl. 8 bassa) (44)

(Str.)

*mf dolce*

(+Hns.)

on my knee; warm and ten - der as he can be, Who takes good

(Hns.) (Hns.)

care of me; oh, would - n't it be lov - er - ly?

(+ E.H. colla voce) (52)

*p*

Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

(Fl.) (Fl.) (Str., W.W.)

(W.W.) (Str., Bsn.) *rall.* (Str.) *mf*

58

TENOR I  
TENOR II  
Ah, Ah,

BARITONE  
BASS  
All I want is a room some - where; Far a - way from the

(Str.) (Bsn. Solo)

ELIZA:

Oh,

With one e - nor - mous chair;

cold night air. With one e - nor - mous chair;

(Fl.) (Br. cup) (Str., W.W.)

would - nt it be lov-er - ly? Lots of choc-'late for me to eat;

Ah, — Lots of choc-'late me — eat; —

Ah, — Lots of choc-'late me — eat; —

(E.H.) (Str., Bsn., Hn.) (Vln.) (+Br.) (E.H. Solo) (Str.)

Lots of coal mak - in' lots of heat. Warm face, warm

Lots of coal make lots — heat. — Warm face, warm

Lots of coal make lots — heat. — Warm face, warm

(Fl.) (Br. cup) (Str., W.W.)

hands, warm feet; Oh, would - n't it be lov - er - ly?

SOLO TENOR:  
*pp* Ah, —

hands, warm feet.

hands, warm feet.

(E.H.)

(Hns., Str.)

(+ Br.)

74

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

Ah — Ah —

(Vln.A arco, div.)

(Fl.)

(W.W., Str. pizz.)

still! I would nev - er budge 'til Spring crept

The first system of the score features a vocal line in a single staff with lyrics: "still! I would nev - er budge 'til Spring crept". Below the vocal line is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part includes intricate triplet and sixteenth-note patterns in the right hand and a steady bass line in the left hand.

o - ver me win - der - sill.

82 (E.H.)

ALL: O - ver me win - der, Ah, -

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

(Hp.)

(E.H.)

(Br.)

(Str. arco)

(+ Hns.)

The second system continues the musical piece. It begins with a vocal line: "o - ver me win - der - sill." followed by a circled measure number "82" and "(E.H.)". Below this is a grand staff for piano accompaniment. The system then transitions to a section marked "ALL:" with the lyrics "O - ver me win - der, Ah, -". The piano accompaniment includes dynamic markings: "(Hp.)" for piano, "(E.H.)" for *espressivo*, "(Br.)" for *bristando*, "(Str. arco)" for *stringa arco*, and "(+ Hns.)" for *con sordina*. The piano part features complex textures with triplets and sustained chords.



(E.H. colla voce)

(E.H.)

Who takes good care of me; Oh,  
 Ah, Who takes good care of me,  
 Warm and tender as she can be, Who takes good care of me,  
 (+Hns.) (Str.) (Fl. & va, Cl.)

90

would - n't it be lov - er - ly? Lov - er - ly!  
 Ah, Lov - er - ly!  
 Ah,  
 Lov - er - ly!  
 Ah, Ah, —  
 (w.w.) (Str.) (Str.)

94

The men whistle as the sweepers dance.

(Soft Shoe) *leggiro*  
 (Vlns. div.)  
 (Cl., Bsn.)  
*mf* (Br.)  
 (Trbn. II)  
 (Bs. pizz.)  
 etc.

(Hp.)

(Vlns.)

(Hp.)

(102)

(Fl.)  
 (Vlns. div.)  
 (+ Va., Cello)  
 (Cl., Bsn., Va., Cello)  
 (Br.)  
 (Bs. as before)

Detailed description of the musical score: The score is for a piece titled 'The men whistle as the sweepers dance.' It is marked '(Soft Shoe) leggiro' and begins at measure 94. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged for a full orchestra and includes a vocal line. The vocal line features a melodic line with some triplets and rests. The instrumental parts include: Violins (divided), Clarinet and Bassoon, Horns (II), Trumpets (II), and Bassoon (pizzicato). The piano accompaniment consists of a right hand with triplets and a left hand with chords and bass lines. A Harp part is also present. Measure 102 is circled. The score continues with various instrumental textures and dynamics, including 'mf' and 'etc.'.

(110) (W.W.)

Musical score for measures 110-112. The score includes parts for (Vlins.), (Muted Trpt.), (Fl.), (Hns.), (Va. Cello), and (W.W.). The key signature is B-flat major. Measure 110 features a woodwind entry with a circled measure number (110) and the instruction (W.W.).

Musical score for measures 113-115. This system continues the orchestration from the previous system, featuring (Vlins.), (Muted Trpt.), (Fl.), (Hns.), (Va. Cello), and (W.W.).

(118)

Musical score for measures 116-118. This system includes parts for (W.W.), (Va.), (Vlins. div.), (Cl., Bsn.), (Cello), (Br.), (Hns., Str. pizz.), and (Bs. pizz.). Measure 118 is marked with a circled measure number (118).

Musical score for measures 119-121. This system features the (Cello) part. The key signature remains B-flat major.

ELIZA: (E.H., Str. div.)

126

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

(Hp.)

(Fl.)

(Str., W.W.)

(Hn., Cello)

Lov - er - ly! Lov - er - ly!

TEN. I Ah, Ah,

TEN. II Lov - er - ly! Lov - er - ly!

BARITONE Ah, Ah,

BASS Ah, Ah,

(Trpt.) (Str.) (Trpt.) (W.W.) (The scene changes.)

*dim. poco a poco*

(Tbns.) (Hn., Cello) (Tbn.) (Str.) *pp* *f*

(Tbns.) (pizz)