



Unit Four

Julie Andrews first performed this classic Broadway piece in the original production of *My Fair Lady* in 1956. The piece is sung by the character Eliza Doolittle as she recalls dancing with her tutor, Henry Higgins. The 1964 film version features Audrey Hepburn as Doolittle; however, Marni Nixon actually recorded the song, which was then dubbed into the film.

I COULD HAVE DANCED ALL NIGHT

Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Arranged by Carol Matz

Moderately fast

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately fast'. The score includes lyrics and musical notation with various dynamics and articulations.

System 1: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are "I could have danced all night, I could have".

System 2: The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment has a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are "danced all night, and still have begged for".

System 3: The vocal line starts with a half note G5, followed by a quarter note A5, a quarter note Bb5, and a half note C6. The piano accompaniment has a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are "more. I could have spread my wings and done a".

System 4: The vocal line begins with a half note D6, a quarter note E6, a quarter note F6, and a half note G6. The piano accompaniment has a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are "thou - sand things I've nev - er done be -".

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Unit Eight

Originally recorded by Teresa Brewer in 1949, this song became a #1 hit and sold a million copies in 1950. Petula Clark recorded another version that was popular in Australia, and an instrumental version was later recorded by Bill Haley & His Comets.

MUSIC! MUSIC! MUSIC! (Put Another Nickel In)

Words and Music by
Bernie Baum and Stephan Weiss
Arranged by Carol Matz

Lively, with swing (♩ = ♪³)

3 1 3 1

mf Put an - oth - er nick - el in, in the nick - el -
I'd do an - y - thing for you, an - y - thing you'd

3 1 5

4 3 3 5

o - de - on. All I want is hav - ing you and
want me to. All I want is kiss - ing you and

4 3 2 1 1 5

7 4 3 1 1. 2.

mu - sic! Mu - sic! Mu - sic! Mu - sic!
mu - sic! Mu - sic!

2 5 4 3 4

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Unit Nine

Numerous legendary singers—including Frank Sinatra, Ella Fitzgerald and Nancy Wilson—have recorded this great jazz standard, written in 1953. A countless number of other artists have recorded instrumental versions. Renowned composer and bandleader Duke Ellington (one of the song’s writers) used “Satin Doll” as the closing number at most of his performances.

SATIN DOLL

Words and Music by Johnny Mercer,
Duke Ellington and Billy Strayhorn
Arranged by Carol Matz

Moderate swing (♩ = $\overset{3}{\text{♩}}$)

4

7



Unit Eleven

Originally composed as an instrumental piece by pianist Erroll Garner in 1954, "Misty" became a jazz vocal standard after Johnny Burke added his enduring lyrics.

MISTY

Words by Johnny Burke
Music by Erroll Garner
Arranged by Carol Matz

Slowly, expressively

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your hand.

3

5

8

rit. Walk my way, and a thou-sand vi-o-lins be-gin to

a tempo

mp

mf

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