

No.13

On The Street Where You Live

Cue: FREDDY: Officer, I know this is Wimpole Street, but could you tell me where 27-A is?

POLICEMAN: Right there, sir.

FREDDY: Thank you.... Are those for sale?

FLOWER GIRL: Yes, sir. A shilling.

FREDDIE: Here.

FLOWER GIRL: Thank you kindly, sir.

FREDDIE: Isn't it

Moderato

Piano *pp* Str.

a heavenly day? *(Sings)*

⑤ Con moto

When she men - tioned how her aunt bit off the

(Vln.)

+Ob., Bsn.)

mf *p*

(+Hp.)

(Str., W.W. Hns.)

spoon,
(Fl., Cts.)

She com - plete - ly done me in.

And my

heart went on a jour - ney to the moon,

When she

(Cello)

(Hns. out)

told a - bout her fath - er and the gin. And I
(+Fl. 8va)

(Cello)

13
nev - er saw a more en - chant - ing farce, Than the
(+Ob.)

(Cello)

MRS. PEARCE:
mo - ment when she shout - ed, "Move your bloom - in'..." Yes, sir?
(Vln.)

rall. *pp* a tempo

FREDDY: Is Miss Doolittle at home?

MRS. PEARCE: Whom shall I say is calling?

FREDDY: Freddy Eynsford Hill. If she doesn't remember me, tell her

(Str., Hp.)
(No Bs.)

I'm the chap who was sniggering at her. MRS. PEARCE: Yes, Sir. FREDDY: And would you give her these?

poco rit.

21 MRS. PEARCE: Yes, sir. FREDDY: You needn't rush. I want to drink in this street where she lives. MRS. PEARCE: Yes, sir.

Allegro moderato

p (add. Cl., Bsn.)
(Cello)

FREDDY: 27 **Tempo giusto** (Ob., Cl., Hp.)

p con tenderezza
(Str.) (Cello)

But the pave-ment al-ways stayed be-neath my feet be-fore. All at

(+W.W.) (Str.)

35

once am I — sev - 'ral sto - ries high, — Know - ing I'm on the

(+Hp.) (Cls.)

p sempre (Hn.) (Str.) (Hns.) (Cello) (Bsn., Bs.)

43

street where you live. — Are there li - lac trees — in the

(Vlins., Va.) (Str., Hp.) (Cls. cued) (Cello, Bsn.)

heart of town? — Can you hear a lark in an - y oth - er

51

part of town? — Does en - chant - ment pour — out of

(+Ob.) (Cls., Hns., Hp.) (Str.)

(Cls., Hns., Hp.)

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

(Cls.)

(Str.)

(Hns.)

(Bsn., Bs.)

59

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

(Str., Cls.)

(Vlns.)

poco cresc.

(Hn.)

(Hp.)

(+Hns.)

mf

(W.W., sust.)

(Bsn., Cello)

(Va., Cello, Bs., Bsn., Hp.)

feel - ing ——— Just to know ——— some-how you are near!

(Cello, Bsn., Va.)

67

The ——— etc. ver - pow - er - ing feel - ing ——— That an - y

(Str., Ob.)

(Cls.)

(Str., Ob.)

75

sec- ond you may sud - den - ly ap - pear! Peo- ple stop and stare.

(Ob. espr.)

p(Str.)

(Cello)

— They don't both- er me, For there's no-where else on earth that I would

(+w.w.)

(w.w.)

83

rath- er be. Let the time go by; I won't care if I

ten.

(Str.)

poco cresc.

(+Hns.)

ten.

(Hp.)

ten. ten.

Can be here on the street where you live.

(+w.w.)

ten. ten.

(Hp. Cls.)

(Vln. A)

mf

(+Hns.)

ten. ten.

(+Hp.)

pp

91 MRS. PEARCE: Mr. Eynsford Hill? FREDDY: Yes. MRS. PEARCE: I'm terribly sorry, sir. Miss Doolittle says she doesn't want to see anyone ever again.

(Str., Hp.)
(Cello)

FREDDY: But why? She was magnificent! MRS. PEARCE: Magnificent? Do you have the right address, sir? FREDDY: Of course. Tell her I'll wait. MRS. PEARCE: But it

99
(Hn.)

might be days, sir. Even weeks! FREDDY: But don't you see? I'll be happier here.

(Cls.)
(VIns.)
(Hn.)
(Cls. sust.)
(Va., Cello, Bsn.)
(Bs.)

(Sings)

107

(Ob., Cl., Hp.)

Peo - ple stop and stare. ——— They don't both - er me. ———

(Str.)
(Cello)

For there's no - where else on earth that I would

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are "For there's no - where else on earth that I would". The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one sharp (F#) and a 4/4 time signature.

(115)

rath - er be. ——— Let the time go by, ——— I won't

The second system continues the vocal line and piano accompaniment. The lyrics are "rath - er be. ——— Let the time go by, ——— I won't". The piano accompaniment includes a *cresc.* marking and a section marked "(Hp.) (+Hns.)".

care if I ——— Can be here on the street where you

The third system continues the vocal line and piano accompaniment. The lyrics are "care if I ——— Can be here on the street where you". The piano accompaniment includes a *cresc.* marking and a section marked "(+Hns.)".

live. ——— (Curtain)

(Str.) (W.W.) (Str.) (Tutti) (Br.) (Hp.) (+Timp.)

f *cresc.* *a tempo* (Bsn., Hp., Hns.)

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "live. ——— (Curtain)". The piano accompaniment features a section marked "(Str.)" with triplets, a section marked "(W.W.)", and a final section marked "(Tutti) ff (Hp.) (+Timp.)". The tempo marking is *a tempo* and the dynamic is *f*. The score also includes markings for "(Br.)" and "(Bsn., Hp., Hns.)".