BARBERSHOP CLASSICS

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF
BARBER SHOP QUARTET SINGING IN AMERICA INC.

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LOUISE

WORDS & MUSIC

Leo Robin

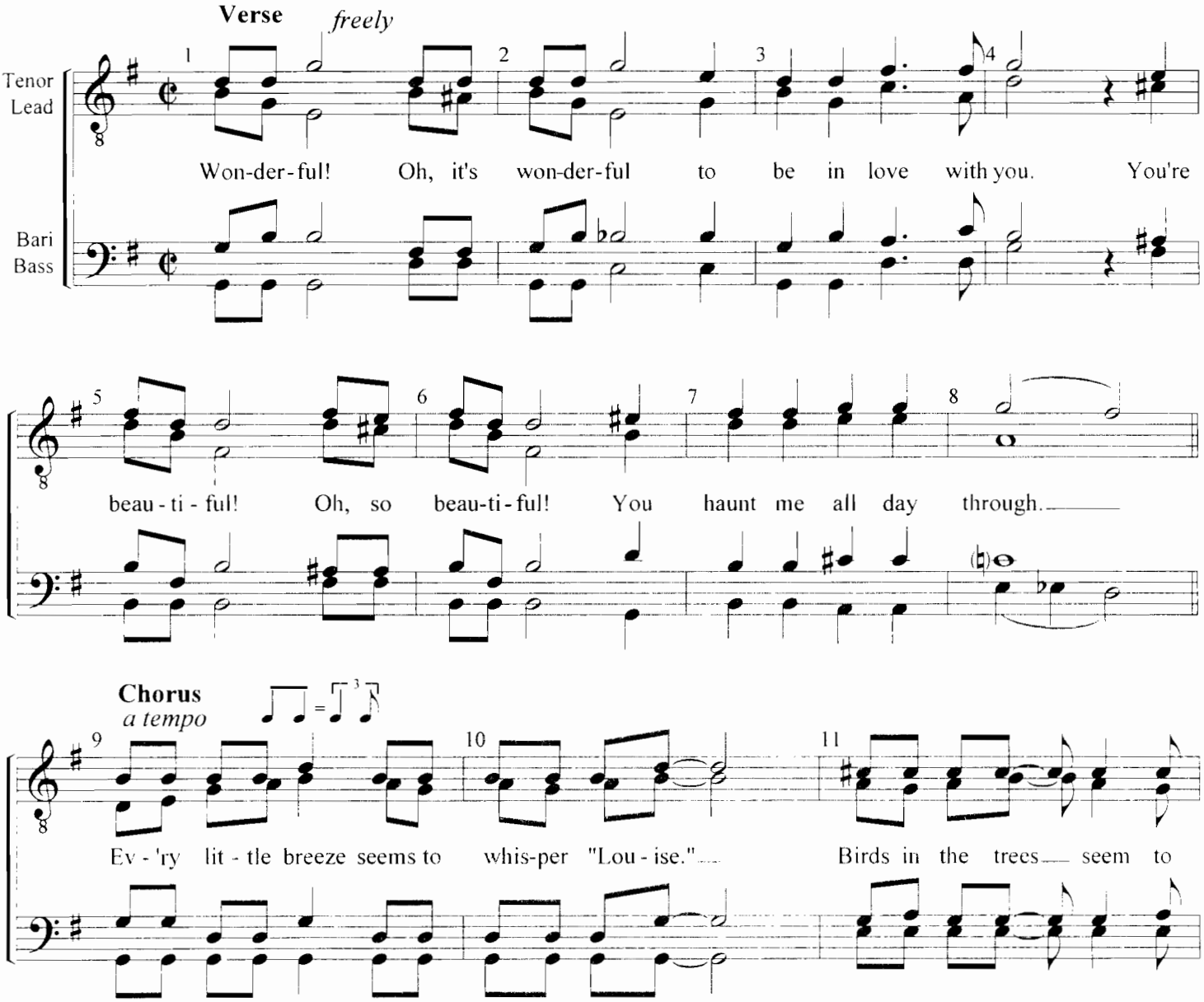
Richard A. Whiting

ARRANGEMENT

Dave Rubin and

Don Gray

STOCK NO. 7368



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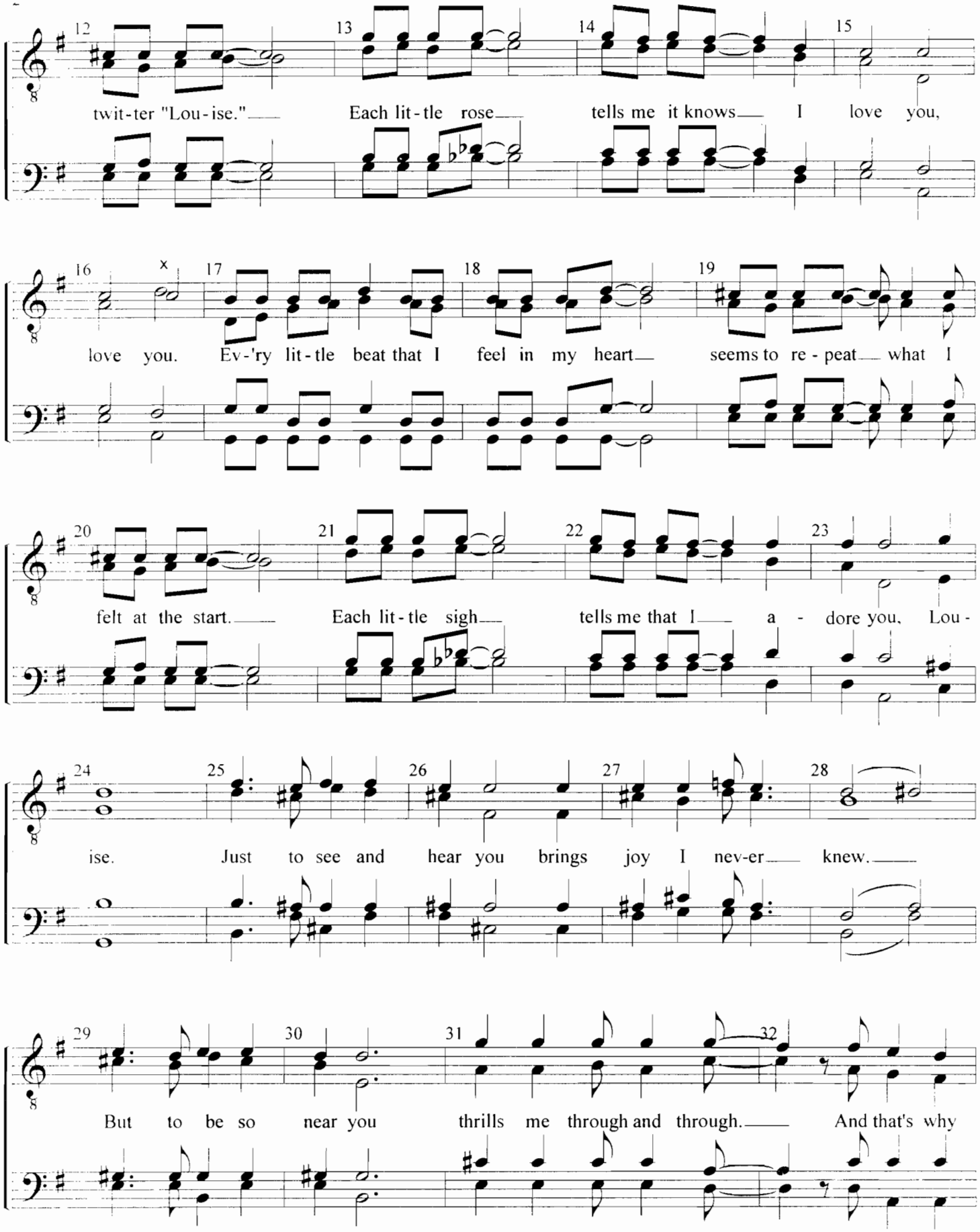
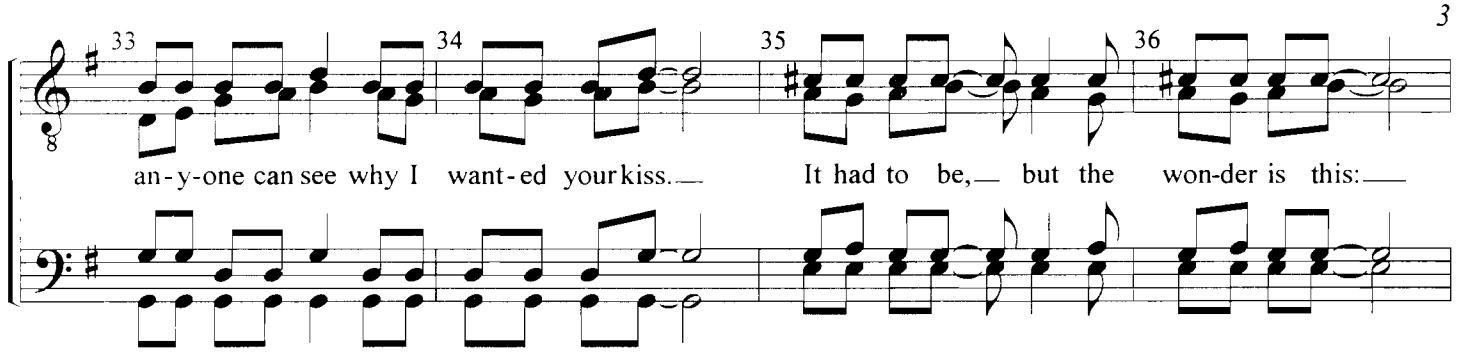
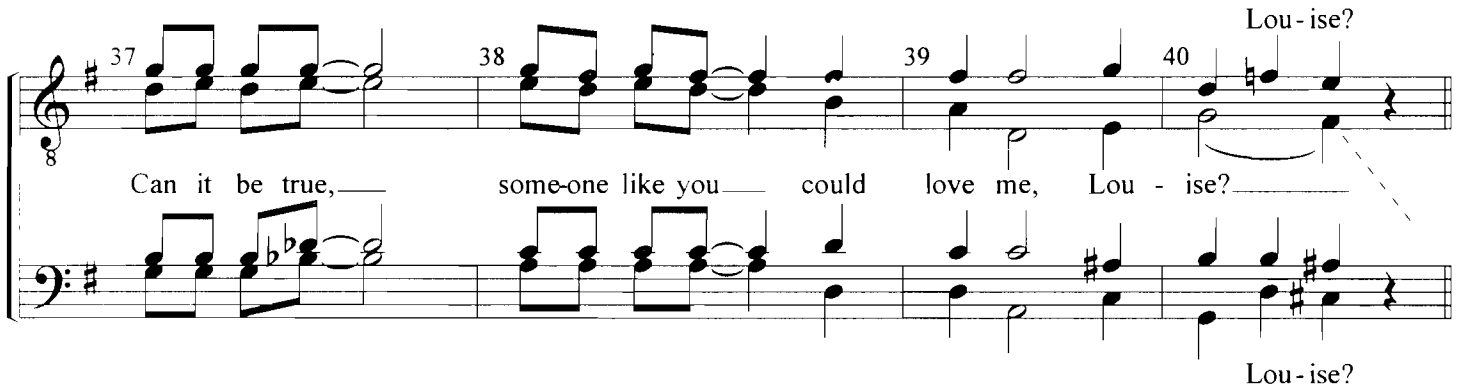
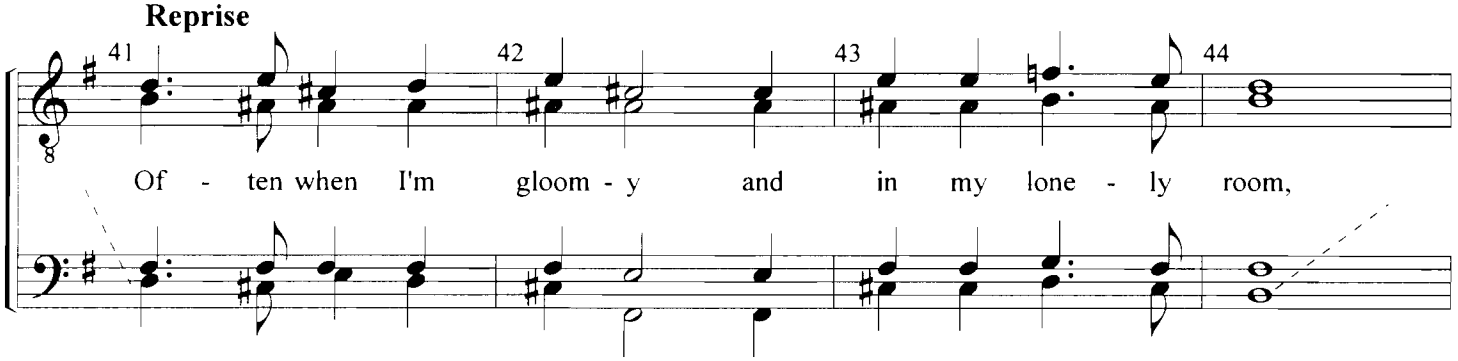
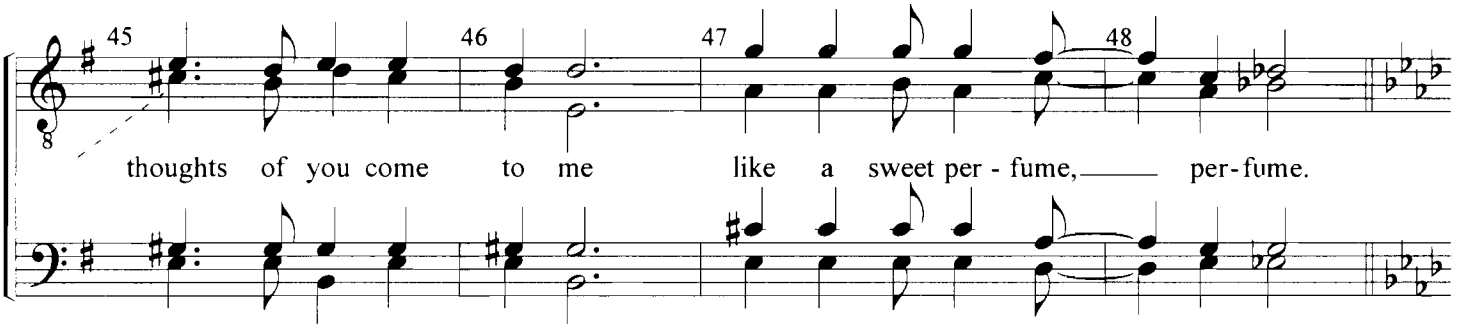

twit-ter "Lou-ise."
Each lit-tle rose
tells me it knows
I love you,
love you.
Ev-'ry lit-tle beat that I feel in my heart
seems to re-peat
what I
felt at the start.
Each lit-tle sigh
tells me that I
a-dore you, Lou-
ise.
Just to see and hear you brings joy I nev-er
knew.
But to be so near you
thrills me through and through.
And that's why

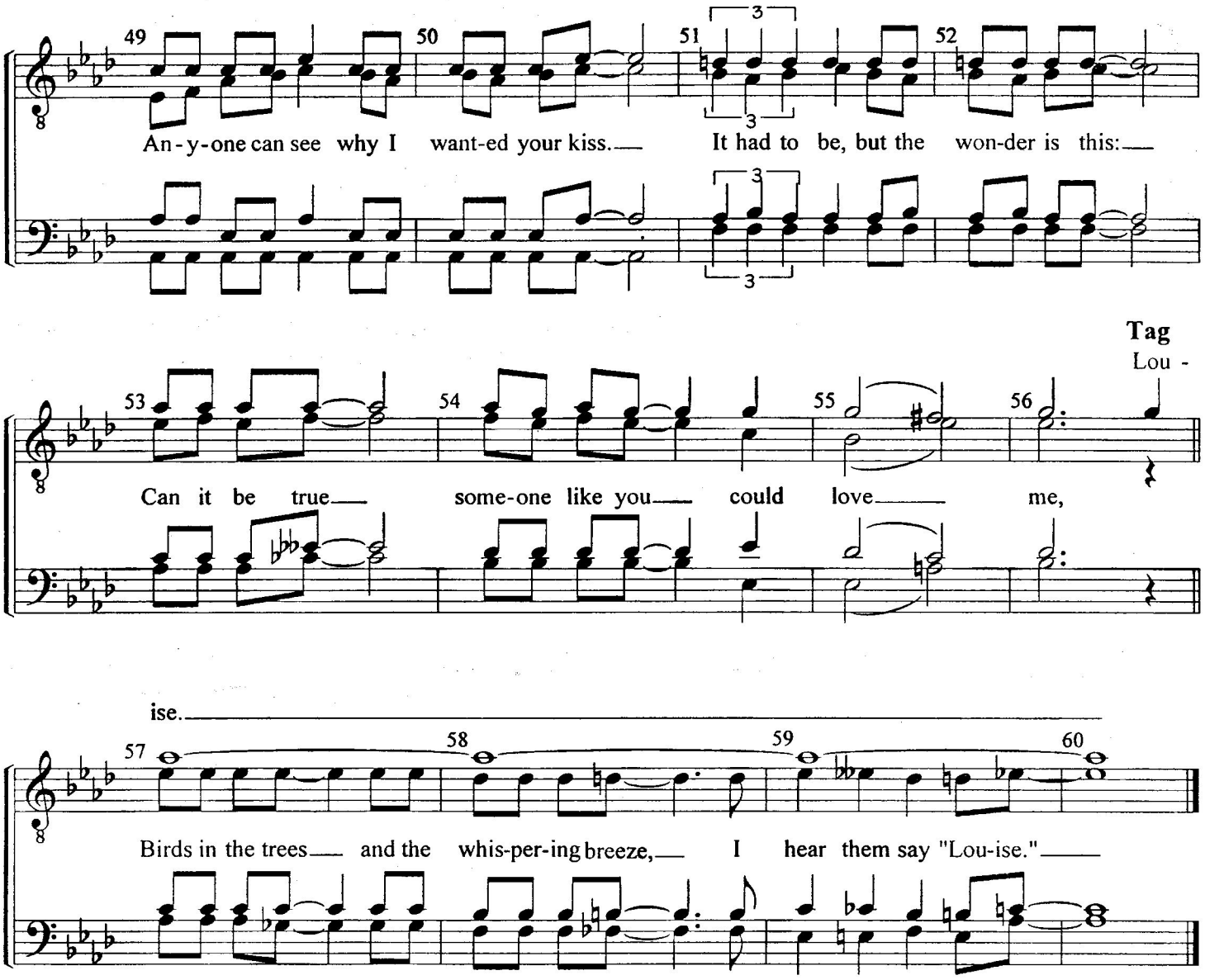

33
34
35
36
an-y-one can see why I want-ed your kiss. It had to be, but the won-der is this:


37
38
39
40
Lou-ise?
Can it be true, some-one like you could love me, Lou - ise?
Lou-ise?

Reprise


41
42
43
44
Of - ten when I'm gloom - y and in my lone - ly room,


45
46
47
48
thoughts of you come to me like a sweet per - fume, per-fume.



Performance Notes

Leo Robin (1900-1984) wrote Broadway stage scores, including **Hit The Deck** and **Gentlemen Prefer Blondes**. Under contract with Paramount, he composed many film scores including **Coney Island**, **Casbah**, **My Sister Eileen** and many others. Some of his songs are "My Cutie's Due At Two To Two Today," "Beyond The Blue Horizon," "My Ideal" and "Thanks For The Memory" (Academy award in 1938). Richard A. Whiting (1891-1938) wrote songs for music publishers, films and Broadway stage shows. His Broadway scores include **Toot Sweet**, **George White's Scandal's** and **Take A Chance**. A few of his songs were "Till We Meet Again," "Some Sunday Morning," "Sleepytime Gal," "Ain't We Got Fun," and "Beyond The Blue Horizon."

Maurice Chevalier introduced "Louise" to the world in the film that introduced him to America, 1929's **Innocents Of Paris**. After "Gigi" found a younger generation of fans for Chevalier in 1958, he performed "Louise" in 1963's **A New Kind Of Love**.

Barbershopper and budding arranger Dave Rubin sent his arrangement of "Louise" to seasoned arranger Don Gray for his suggestions and thus was created this collaborative effort. The arrangers suggest that the tone quality in the performance should be light rather than heavy. Use a lilting, easy swing tempo in the chorus, being aware of the offbeats. As an option, you may wish to sing the Reprise (measures 41-46) in ad lib style and accelerate to tempo in measure 47.

As a final note: Questions concerning the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.