



BARBERSHOP CLASSICS

WORDS & MUSIC

Leo Robin

Richard A. Whiting

ARRANGEMENT

Dave Rubin and

Don Gray

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

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LOUISE

STOCK NO. 7368

Verse *freely*

1 2 3 4

Tenor Lead
8

Won-der-ful! Oh, it's won-der-ful to be in love with you. You're

Bari Bass

5 6 7 8

beau-ti-ful! Oh, so beau-ti-ful! You haunt me all day through.

Chorus *a tempo*

9 10 11

Ev-'ry lit-tle breeze seems to whis-per "Lou-ise."... Birds in the trees seem to

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Louise

2

twit-ter "Lou-ise." Each lit-tle rose tells me it knows I love you,

Detailed description: This block contains the first system of musical notation, measures 12 through 15. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "twit-ter 'Lou-ise.'" (measure 12), "Each lit-tle rose" (measure 13), "tells me it knows" (measure 14), and "I love you," (measure 15).

love you. Ev-'ry lit-tle beat that I feel in my heart— seems to re - peat— what I

Detailed description: This block contains the second system of musical notation, measures 16 through 19. Measure 16 has a fermata over the first note. Measure 17 has an 'x' above the first note. The lyrics are: "love you." (measure 16), "Ev-'ry lit-tle beat that I" (measure 17), "feel in my heart—" (measure 18), and "seems to re - peat— what I" (measure 19).

felt at the start. Each lit-tle sigh tells me that I a - dore you, Lou -

Detailed description: This block contains the third system of musical notation, measures 20 through 23. The lyrics are: "felt at the start." (measure 20), "Each lit-tle sigh" (measure 21), "tells me that I" (measure 22), and "a - dore you, Lou -" (measure 23).

ise. Just to see and hear you brings joy I nev-er— knew.

Detailed description: This block contains the fourth system of musical notation, measures 24 through 28. The lyrics are: "ise." (measure 24), "Just to see and" (measure 25), "hear you" (measure 26), "brings joy" (measure 27), and "I nev-er— knew." (measure 28).

But to be so near you thrills me through and through. And that's why

Detailed description: This block contains the fifth system of musical notation, measures 29 through 32. The lyrics are: "But to be so near you" (measure 29), "thrills me through and through." (measure 30), and "And that's why" (measure 32).

Louise

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:—

Detailed description: This block contains the first system of musical notation, measures 33 through 36. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "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

Can it be true,— some-one like you— could love me, Lou - ise?—

Lou - ise?

Lou - ise?

Detailed description: This block contains the second system of musical notation, measures 37 through 40. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Can it be true,— some-one like you— could love me, Lou - ise?—". The word "Louise" is written as "Lou - ise?". There are two instances of "Lou - ise?" written below the staff, one at the end of measure 40 and another below measure 40.

Reprise

41 42 43 44

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

Detailed description: This block contains the third system of musical notation, measures 41 through 44, labeled as a "Reprise". The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "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.

Detailed description: This block contains the fourth system of musical notation, measures 45 through 48. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "thoughts of you come to me like a sweet per - fume,— per-fume.".

Louise

49 An-y-one can see why I want-ed your kiss. 50 It had to be, but the won-der is this: 51 52

53 Can it be true some-one like you could love me, 54 55 56

57 Birds in the trees and the whis-per-ing breeze, 58 59 60 I hear them say "Lou-ise."

Tag
Lou -

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.