

STEREO
300 SOUND

WARNER BROS. PICTURES PRESENTS

MY FAIR LADY

STARRING
AUDREY HEPBURN REX HARRISON

CO-STARRING
STANLEY HOLLOWAY
WILFRID HYDE-WHITE
GLADYS COOPER
JEREMY BRETT
THEODORE BIKEL
MUSIC BY
ALAN JAY LERNER · FREDERICK LOEWE

PRODUCED BY
ALAN JAY LERNER
DIRECTED BY
GEORGE CUKOR



89639

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300 SOUND

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MY FAIR LADY

STARRING
AUDREY HEPBURN REX HARRISON
CO-STARRING
STANLEY HOLLOWAY

Based on the play "MY FAIR LADY" Music by
ALAN JAY LERNER · FREDERICK LOEWE
Screenplay by
ALAN JAY LERNER
Produced by
JACK L. WARNER
Directed by
GEORGE CUKOR
Music supervised and conducted by
ANDRÉ PREVIN

COLUMBIA
THE ORIGINAL
SOUND TRACK
RECORDING





MY FAIR LADY

CAST

*Eliza Doolittle...*AUDREY HEPBURN
(Sung by MARNI NIXON)

*Henry Higgins...*REX HARRISON

*Colonel Pickering...*WILFRID HYDE-WHITE

*Alfred P. Doolittle...*STANLEY HOLLOWAY

*Mrs. Higgins...*GLADYS COOPER

*Mrs. Eynsford-Hill...*ISOBEL ELSOM

*Freddy Eynsford-Hill...*JEREMY BRETT
(Sung by BILL SHIRLEY)

*Zoltan Karpathy...*THEODORE BIKEL

*Mrs. Pearce...*MONA WASHBOURNE

*Butler...*JOHN HOLLAND

Recorded in Hollywood, California, on April 14, 16-17, 1964.

Orchestrations by ALEXANDER COURAGE, ROBERT FRANKLYN and AL WOODBURY

Vocal arrangements by ROBERT TUCKER

Music supervised and conducted by ANDRÉ PREVIN

MUSICAL NUMBERS

The action takes place in London around 1913.

- 1 OVERTURE...3'25**
Orchestra
- 2 WHY CAN'T THE ENGLISH?...2'33**
Henry Higgins, Colonel Pickering, Eliza Doolittle
- 3 WOULDN'T IT BE LOVERLY...4'20**
Eliza Doolittle, Ensemble
- 4 I'M AN ORDINARY MAN...4'32**
Henry Higgins
- 5 WITH A LITTLE BIT OF LUCK...3'53**
Alfred P. Doolittle, Ensemble
- 6 JUST YOU WAIT...2'56**
Eliza Doolittle
- 7 THE RAIN IN SPAIN...2'11**
Henry Higgins, Eliza Doolittle, Colonel Pickering
- 8 I COULD HAVE DANCED ALL NIGHT...3'56**
Eliza Doolittle, Mrs. Pearce, Chambermaids
- 9 ASCOT GAVOTTE...3'07**
Ensemble
- 10 ON THE STREET WHERE YOU LIVE...3'55**
Freddy Eynsford-Hill
- 11 THE EMBASSY WALTZ*...2'06**
Orchestra

12 YOU DID IT...4'36

Henry Higgins, Colonel Pickering, Mrs. Pearce

13 SHOW ME...2'11

Eliza Doolittle, Freddy Eynsford-Hill

14 GET ME TO THE CHURCH ON TIME...5'57

Alfred P. Doolittle, Ensemble

15 A HYMN TO HIM...3'34

Eliza Doolittle

16 WITHOUT YOU...2'30

Eliza Doolittle, Henry Higgins

17 I'VE GROWN ACCUSTOMED TO HER FACE/END TITLES*...7'35

Henry Higgins

18 EXIT MUSIC*...1'17

(*) = Bonus material Total Time: 65'04

Reissue Producer: DIDIER C. DEUTSCH

Engineered for SACD by ANDREAS MEYER...DSD Authoring by JEN WYLER

Recorded in Hollywood, California on April 14, 16-17, 1964.

Package Design: LAURA TORRES

Cover Art: BOB PEAK...Back Cover Photo: BOB WILLOUGHBY



SUPER AUDIO CD



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Stereo

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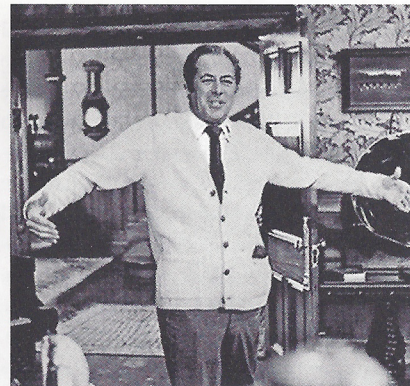
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WHY CAN'T THE ENGLISH?



WOULDN'T IT BE LOVERLY



I'M JUST AN ORDINARY MAN



WITH A LITTLE BIT OF LUCK

MY FAIR LADY

EDITOR'S NOTE:

These are the original notes written for the movie soundtrack release of 1964

The facts on *My Fair Lady* can be easily stated. About [fifty years] ago, Alan Jay Lerner, writer, and Frederick Loewe, composer, decided to make a musical play out of Bernard Shaw's *Pygmalion*. To some people this might not have seemed like a promising idea. The musical stage is a sensuous medium with an orchestra, singers, scenery and other aids to festivity, but Shaw was a puritanical intellectual who despised the mating routines of the popular theater. He saw a sociological kind of romance in the

skill with which a professor of phonetics could transform a guttersnipe into a lady by refining her speech, and he rejected the kind in which the theater traditionally luxuriates.

But now see – or in the case of this album, hear – what happens when gifted theater men make a musical play and then a film out of an intellectual comedy. It throbs with romance. Lovers yearn. Hearts are broken. Not that Mr. Lerner vulgarizes Shaw's style. He

matches it in witty lyrics that hum with irony.

The dramatic tension is not romantic in the familiar sense of that word. It centers around a speech exercise. Eliza Doolittle, the guttersnipe, learns how to say, "The rain in Spain falls mainly on the plain," like a lady. I shall never forget the excitement with which a New York audience, on March 15, 1956, listened to this crucial test of Eliza's newly acquired use of the spoken language.

If *My Fair Lady* implies a romantic attachment between Eliza and her teacher, Professor Henry Higgins, it is largely because Mr. Loewe's gift of melody is irresistible. He writes enjoyable music with gusto, charm and lyrical variety. His score performs the professional function of expressing the nature of the different characters and of carrying the narrative briskly forward.

The songs that have become most familiar in nightclubs and on the air as well as on the screen and in the theater are the romantic

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ones: "Wouldn't It Be Lovely," "I Could Have Danced All Night," "Get Me to the Church on Time," "On the Street Where You Live" and "I've Grown Accustomed to Her Face" have become part of our musical heritage because they appeal to the heart rather than the mind. If Shaw had been alive when *My Fair Lady* was produced, he too would have had to become accustomed to a new face on *Pygmalion*.

Being a versatile composer, Mr. Loewe has no difficulty in expressing the wit of the

* 7 *

story in songs that are dry and swift. "I'm Just an Ordinary Man," "Just You Wait," "You Did It," "Show Me" and "Without You" are most amusing and convey Shaw's sardonic attitudes with agility.

The great thing about *My Fair Lady* is the uniformity of its skill: it brings as much enthusiasm to the intellectual elements of the story as it does to the characters. But the richness of Mr. Loewe's score makes *My Fair Lady* romantic despite Shaw's anti-romantic disclaimer. In an epilogue to

Pygmalion he said that Eliza is too strong-minded a girl to fetch Henry Higgins's slippers for the rest of her life. She will marry someone – Freddy – who will wait on her.

These matters can be argued, but the genius of *My Fair Lady* is even more elusive – a magic that distinguishes it from many other enjoyable musical works and that cannot be identified. Before Mr. Lerner and Mr. Loewe wrote *My Fair Lady*, they wrote other excellent musical

JUST YOU WAIT



THE RAIN IN SPAIN



I COULD HAVE DANCED ALL NIGHT



SHOW ME





GET ME TO THE CHURCH ON TIME



I'VE GROWN ACCUSTOMED TO HER FACE

shows, some of which have disappeared into the shade that finally engulfs most theater work. But *My Fair Lady* delights the public today as much as it did when it was new. It radiates some mysterious rapture and incandescence that are unique and enduring.

BROOKS ATKINSON

During his thirty-five years on The New York Times, Brooks Atkinson exercised more critical influence on the American theater than any other individual. The press honored him with a Pulitzer Prize; the stage, by naming a Broadway theater for him.



THE ORIGINAL SOUNDTRACK RECORDING

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(*) = Bonus material Total Time: 65'04



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CONTAINS SOME BONUS MATERIAL

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