

VOICE

# I COULD HAVE DANCED ALL NIGHT

LOEWEN/LERNER

ARRANGED BY: LARS CHRISTIAN LUNDHOLM

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ALLEGRO MOLTO

3

1 I COULD HAVE

5 DANCED ALL NIGHT I COULD HAVE DANCED ALL NIGHT AND

9 STILL HAVE BEGGED FOR MORE I COULD HAVE

13 SPREAD MY WINGS AND DONE A THOU - SAND THINGS I'VE

17 NEV - - ER DONE BE - FORE I'LL NE VER

21 KNOW WHAT MADE IT SO EX - CIT - ING WHY ALL AT

25 ONCE MY HEART TOOK FLIGHT I ON - LY

RIT.

# I COULD HAVE DANCED ALL NIGHT

RIT.

64 ONCE MY HEART TOOK FLIGHT I ON - LY

A TEMPO

68 KNOW WHEN HE BE - GAN TO DANCE WITH ME I COULD HAVE

72 DANCED DANCED DANCED ALL NIGHT

76 I COULD HAVE

83 DANCED ALL NIGHT I COULD HAVE DANCED ALL NIGHT AND

87 STILL HAVE BEGGED FOR MORE I COULD HAVE

91 SPREAD MY WINGS AND DONE A THOU - SAND THINGS I'VE

95 NEV - - - ER DONE BE - FORE I'LL NE - VER

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# I COULD HAVE DANCED ALL NIGHT

60

Musical staff 60-63: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Measures 60-63 contain eighth and quarter notes.

64

Musical staff 64-67: Treble clef, key signature of two sharps, 7/8 time signature. Measures 64-66 contain eighth and quarter notes. Measure 67 contains three dotted half notes. Dynamics: *f*. Marking: *Rit.*

68

Musical staff 68-71: Treble clef, key signature of two sharps, 7/8 time signature. Measures 68-71 contain eighth and quarter notes. Dynamics: *p*. Marking: *A TEMPO*

72

Musical staff 72-75: Treble clef, key signature of two sharps, 7/8 time signature. Measures 72-75 contain quarter and eighth notes. Dynamics: *p*, *mf*, *p*, *mp*. Hairpins indicate dynamic changes.

76

Musical staff 76-79: Treble clef, key signature of two sharps. Measures 76-77 contain repeat signs. Measure 78 contains a 2/4 time signature change. Measure 79 contains eighth and quarter notes. Dynamics: *mf*

80

Musical staff 80-83: Treble clef, key signature of two sharps, 7/8 time signature. Measures 80-83 contain eighth and quarter notes. Dynamics: *p*. Hairpins indicate dynamic changes.

83

Musical staff 83-86: Treble clef, key signature of two sharps, 7/8 time signature. Measures 83-86 contain eighth and quarter notes. Dynamics: *pp*. Measure 86 ends with a double bar line and a 2-measure repeat sign.

87

Musical staff 87-90: Treble clef, key signature of two sharps, 7/8 time signature. Measures 87-90 contain eighth and quarter notes. Measure 87 starts with a 2-measure repeat sign. Dynamics: *pp*

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ALLEGRO MOLTO

5

9

13

17

21

25

Rit.  
f

# I COULD HAVE DANCED ALL NIGHT

60

64

Rit.  
f

A TEMPO

68

p

72

p mf p mp

76

mf

80

p

83

pp

87

TROMBONE

# I COULD HAVE DANCED ALL NIGHT

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ALLEGRO MOLTO

*mf* *p*

5 *p*

9

13

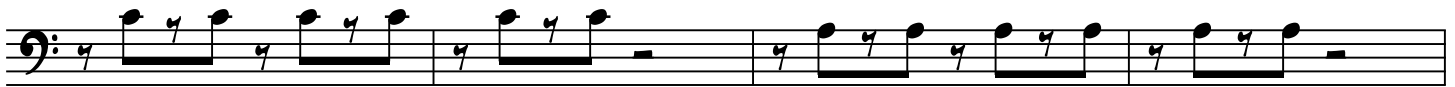
17

21

25 *Rit.* *f*

# I COULD HAVE DANCED ALL NIGHT

A TEMPO



29 *p*

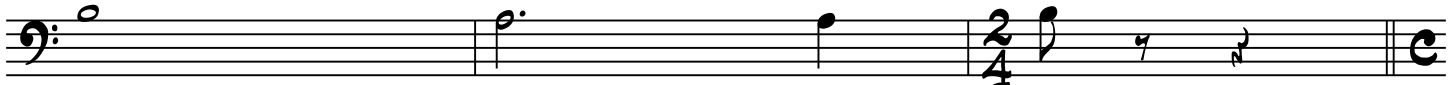


33 *p* *mf* *p* *mp* *mf*



POCO RIT.

37 *mp* *p*



41

A TEMPO



44



48



52



56



# I COULD HAVE DANCED ALL NIGHT

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ALLEGRO MOLTO

4 8 8 8

A TEMPO

4

29

33

*p* *mp* *mf* *p*

POCO RIT.

37

*mp* *p*

41

A TEMPO

8 8

44

60

*p* *mp*

PIANO

# I COULD HAVE DANCED ALL NIGHT

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The first system of music is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a simple bass line. A crescendo hairpin is shown over the final measure of the system, which ends with a piano (*p*) dynamic marking.

The second system continues the piece, starting with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand plays a steady accompaniment. The system concludes with a double bar line and a fermata over a chord, with a '2' above it indicating a second ending.

The third system begins with a double bar line and a fermata over a chord, with a '2' above it. The right hand continues with a melodic line, and the left hand provides accompaniment. The system ends with another double bar line and a fermata over a chord, with a '2' above it.

The fourth system starts with a double bar line and a fermata over a chord, with a '2' above it. The right hand features a melodic line with grace notes, and the left hand plays a consistent accompaniment. The system concludes with a double bar line and a fermata over a chord, with a '2' above it.

# I COULD HAVE DANCED ALL NIGHT

Musical notation for measures 33-36. The piece is in 4/4 time. Measure 33 starts with a treble clef and a bass clef. The treble staff has a series of chords, and the bass staff has a melodic line. Dynamics include *mf*, *p*, and *mp*. There are hairpins indicating volume changes.

Musical notation for measures 37-40. The piece is in 4/4 time. Measure 37 starts with a treble clef and a bass clef. The treble staff has a series of chords, and the bass staff has a melodic line. Dynamics include *mp* and *p*. There is a hairpin indicating volume change. The tempo marking *POCO RIT.* is present above the staff.

Musical notation for measures 41-43. The piece is in 4/4 time. Measure 41 starts with a treble clef and a bass clef. The treble staff has a melodic line, and the bass staff has a series of chords. The time signature changes to 2/4 in measure 42. The piece ends with a double bar line and a repeat sign.

Musical notation for measures 44-46. The piece is in 4/4 time. Measure 44 starts with a treble clef and a bass clef. The treble staff has a series of chords, and the bass staff has a series of chords. The tempo marking *A TEMPO* is present above the staff. The piece ends with a double bar line and a repeat sign.

# I COULD HAVE DANCED ALL NIGHT

Musical notation for measures 95-98. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 95 is marked with the number '95'. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical notation for measures 99-102. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 99 is marked with the number '99'. The music continues with eighth-note accompaniment and chords.

Musical notation for measures 103-106. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 103 is marked with the number '103'. At the end of measure 105, there is a 'Rit.' (Ritardando) marking and a 'f' (forte) dynamic marking. The music concludes with sustained chords in both staves.

Musical notation for measures 107-110. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 107 is marked with the number '107' and the dynamic marking 'mp' (mezzo-piano). The music returns to a steady eighth-note accompaniment and chords.

BASS

# I COULD HAVE DANCED ALL NIGHT

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ALLEGRO MOLTO

mf p

5

9

13

17

21

Rit.

25

# I COULD HAVE DANCED ALL NIGHT

LOEWE/LERNER  
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ALLEGRO MOLTO

The musical score is arranged for a band and includes the following parts:

- VOICE:** The vocal line is in common time (C) and begins with a rest for four measures. The lyrics are: "I COULD HAVE DANCED ALL NIGHT I COULD HAVE DANCED ALL NIGHT AND STILL HAVE".
- CLARINET IN B<sub>b</sub>:** Starts with a *mf* dynamic, playing a melodic line that transitions to *p* in the second measure. It features a double bar line with a fermata and a second ending marked with a '2' and a repeat sign.
- TRUMPET IN B<sub>b</sub>:** Starts with a *mf* dynamic, playing a melodic line that transitions to *p* in the second measure. It features a double bar line with a fermata and a second ending marked with a '2' and a repeat sign.
- TROMBONE:** Starts with a *mf* dynamic, playing a rhythmic accompaniment that transitions to *p* in the second measure. It features a double bar line with a fermata and a second ending marked with a '2' and a repeat sign.
- GUITAR:** The guitar part is mostly silent, indicated by a long horizontal line with a double bar line and a fermata.
- PIANO:** The piano part consists of two staves. The right hand starts with a *mf* dynamic, playing a chordal accompaniment that transitions to *p* in the second measure. The left hand plays a rhythmic accompaniment. It features a double bar line with a fermata and a second ending marked with a '2' and a repeat sign.
- BASS:** Starts with a *mf* dynamic, playing a rhythmic accompaniment that transitions to *p* in the second measure. It features a double bar line with a fermata and a second ending marked with a '2' and a repeat sign.

# I COULD HAVE DANCED ALL NIGHT

**Vox.** *10* BEGGED FOR MORE I COULD HAVE SPREAD MY WINGS AND DONE A THOUSAND THINGS I'VE NEVER DONE BEFORE

**B♭ CLA.** *2*

**B♭ TPT.** *10*

**TBN.** *10*

**GTR.** *10*

**PNO.** *10*

**BASS** *10*

The score is written for a band and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts at measure 10 with the lyrics "BEGGED FOR MORE I COULD HAVE SPREAD MY WINGS AND DONE A THOUSAND THINGS I'VE NEVER DONE BEFORE". The instrumental parts for Clarinet, Trumpet, Trombone, Piano, and Bass are also shown, with some parts starting at measure 10. The Piano part features a complex chordal accompaniment. The Bass part provides a steady rhythmic foundation. The score includes various musical notations such as slurs, ties, and dynamic markings.

# I COULD HAVE DANCED ALL NIGHT

POCO RIT.

Vox. *mf* DANCED ALL NIGHT *mf* I COULD HAVE

B♭ CLA. *mf* *p* *mp* *mf* *mp* *p*

B♭ TPT. *mf* *p* *mp* *mf* *mp* *p*

TBN. *mf* *p* *mp* *mf* *mp* *p*

GTR. *mf* *p* *mp* *mf* *mp* *p*

PNO. *mf* *p* *mp* *mf* *mp* *p*

BASS *mp* *mf* *mp* *p*

Detailed description: This is a page of a musical score for the song 'I Could Have Danced All Night'. It features seven staves: Vocal (Vox.), B♭ Clarinet (B♭ CLA.), B♭ Trumpet (B♭ TPT.), Trombone (TBN.), Guitar (GTR.), Piano (PNO.), and Bass (BASS). The score is in 2/4 time and includes dynamic markings such as *mf*, *p*, *mp*, and *f*. The vocal line includes the lyrics 'DANCED ALL NIGHT' and 'I COULD HAVE'. A 'POCO RIT.' instruction is placed above the vocal staff. The piano part includes a complex chordal accompaniment with some triplets. The bass line provides a steady accompaniment.



# I COULD HAVE DANCED ALL NIGHT

Vox.  $\frac{2}{4}$   $\text{C}$  I COULD HAVE DANCED ALL NIGHT I COULD HAVE DANCED ALL

B♭ CLA.  $\frac{2}{4}$   $\text{C}$  *mf* *p* *pp*

B♭ TRPT.  $\frac{2}{4}$   $\text{C}$  *mf* *p* *pp*

TBN.  $\frac{2}{4}$   $\text{C}$  *mf* *p* *pp*

GTR.  $\frac{2}{4}$   $\text{C}$  *mf* *pp*

PNO.  $\frac{2}{4}$   $\text{C}$  *mf* *p* *pp*

BASS  $\frac{2}{4}$   $\text{C}$  *mf* *pp*

# I COULD HAVE DANCED ALL NIGHT

Vox. *102* WHY ALL AT ONCE MY HEART TOOK FLIGHT I ON - LY KNOW WHEN HE BE - GAN TO DANCE WITH

B♭ CLA. *f mp*

B♭ TPT. *f mp*

TBN. *f mp*

GTR. *102*

PNO. *f mp*

BASS *mf mp*

Rit. A TEMPO