

# Lover, You Should've Come Over | Jeff Buckley



Album: *Grace*  
Released: 1994  
Label: Columbia

Genre: Alternative Rock  
Written by: Jeff Buckley  
Produced by: Andy Wallace

## Background Info



'Lover, You Should've Come Over' is a song by American singer-songwriter and guitarist Jeff Buckley. The track features on his studio album *Grace*, the only album he released before a drowning accident led to his untimely death. The song's popularity has led to it being covered by many artists, including John Mayer and Jamie Cullum.

Son of folk musician Tim Buckley, Jeff Buckley started his music career as an industry session musician, until eventually signing a record deal with Columbia in the early '90s. While initial sales for *Grace* weren't high, the album gained great critical acclaim, and received positive feedback from numerous musicians and celebrities including Bob Dylan and Robert Plant. To this day, *Grace* is still featured in 'best of' album lists and was included in *Rolling Stone* magazine's list of the 500 Greatest Albums of all Time, showing the album's continued musical influence. Long after his passing, Jeff Buckley's music still inspires songwriters and musicians.

## Performance Notes



In this contemporary ballad, we hear Jeff Buckley's amazing ability to manage complex melodic phrasing with innate timing and clarity of his falsetto, including the higher improvised sections.

This song requires control of wide dynamic changes and expression, supported by strong management of tone colours. You should take your time to study the original melody with its intervallic leaps to ensure you can place the notes with secure intonation, particularly in the upper part of your register.

Also, notice the changes between  $\frac{12}{8}$  and  $\frac{9}{8}$  in the score, and be sure to work on your rhythmic feel within these compound time signatures for an effective performance. This arrangement is an abridged version of the original and for the vocal *ad lib.* section (from bar 30) you can either use the scored *ad lib.* phrases or create your own leading into the end.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

## Audio Access

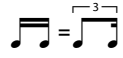
Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.




# Lover, You Should've Come Over

Words and Music by Jeff Buckley

Jeff Buckley

♩ = 60 Alternative Rock 


Piano *mp*



Note: Vocal sounds one octave lower than notated throughout


D Cadd<sup>9</sup> Em<sup>7</sup>

Look - ing out the door I see the rain fall up - on the fun - eral — mour - ners. — Pa -




D Cadd<sup>9</sup> Em<sup>7</sup>

ra - ding in a wake of sad re - la - tions — as their shoes fill up with wa - ter. —



C#m<sup>7b5</sup> F#7<sup>5</sup> F#7<sup>5</sup>/E Gadd<sup>2</sup>/B D/A G

May - be I'm too young, to keep good love — from go - ing wrong, — but to -



# Technical Exercises

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## Group A: Scales

In this group, you will be asked to perform a harmonic minor scale. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note followed by a one-bar (four click) count-in. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=100.



## Group B: Arpeggios

In this group, the arpeggio exercise needs to be prepared as shown below. The example is shown on the starting note of C4, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note followed by a one-bar (four click) count-in. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=100.

C augmented arpeggio



# Ear Tests

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In this section, there are two ear tests:

- Test 1: Melodic Recall (*The examiner will choose the scale, but you may sing back in any octave*)
- Test 2: Harmony Vocals (*You may choose either a higher-pitched or lower-pitched test. The examiner will select the key.*)

Examples of Test 1 and 2 are printed on the following pages. You will be given both Test 1 and Test 2 in the exam. Test 1 may be sung in any octave, Test 2 will need to be sung (a diatonic 3rd or 4th) above the highest-sounding part.

## Test 1 | Melodic Recall

The examiner will play you a two-bar melody played to a drum backing. It will use the B major or E natural minor scale (the examiner will decide which) and the first note will be the root note or the 5<sup>th</sup>. You will hear the test twice. Each time the test is played, it starts with the root note and a four-beat count-in. There will be a short gap for you to practise after each playthrough. Next you will hear a **vocal** count-in, after which you should sing the melody to the drum backing. The tempo is ♩=90.



*Please note: the test shown is an example. The examiner will give you a different version in the exam.*

It is acceptable to sing over the track as it is being played as well as practising after the first two playthroughs. The length of time available after the second playthrough is pre-recorded on the audio track, so the vocal count-in may begin while you are still practising. You may perform this test *in any octave*, using any vocal sound except humming or whistling.