

SINGIN' IN THE RAIN

SONG ALBUM
OF THE
LONDON PALLADIUM PRODUCTION



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SINGIN'⁹ IN THE RAIN

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OF THE
LONDON PALLADIUM PRODUCTION

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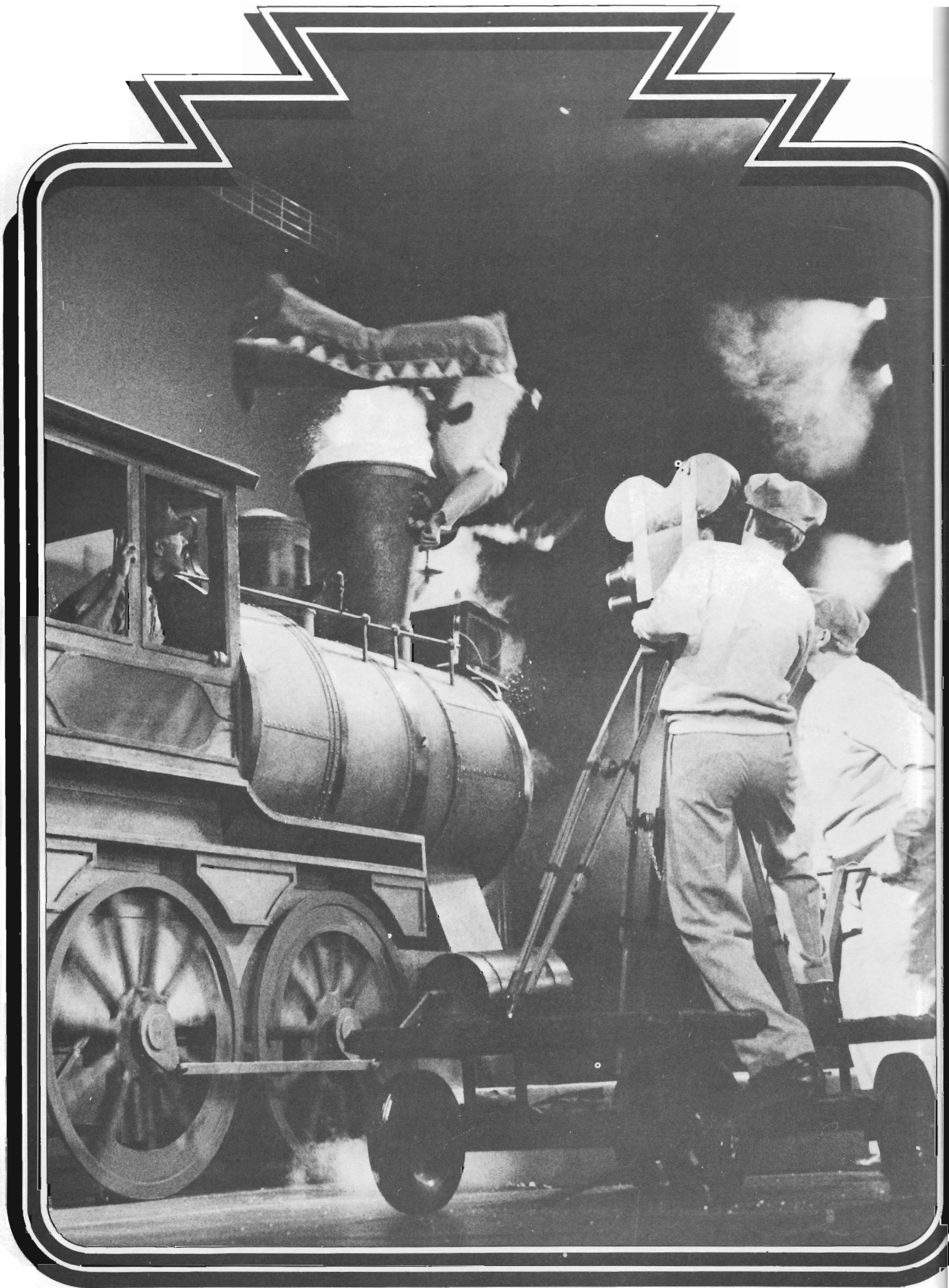
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SINGIN' IN THE RAIN

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderato

mf l.h.

§

The piano introduction consists of two staves. The right hand (RH) plays a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.

I'm sing - in' in the

mf

G

This system shows the vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'I'm sing - in' in the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A section symbol (§) is placed above the vocal line.

rain, Just sing - in' in the rain, What a glo - - ri-ous feel - ing, I'm

Em G D^o

This system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'rain, Just sing - in' in the rain, What a glo - - ri-ous feel - ing, I'm'. The piano accompaniment continues with chords and a bass line. Chord symbols Em, G, and D^o are indicated below the piano part.

hap - - py a - gain! I'm laugh - ing at clouds, So dark, up a - bove, The

D7

This system concludes the vocal and piano accompaniment. The vocal line includes the lyrics 'hap - - py a - gain! I'm laugh - ing at clouds, So dark, up a - bove, The'. The piano accompaniment continues with chords and a bass line. A chord symbol D7 is indicated below the piano part.

sun's — in my heart — And I'm rea - dy for love. Let the storm - y clouds

G

chase Ev-'ry - one — from the place, Come on — with the rain, I've a

Do

smile — on my face. I'll walk down the lane With a hap - py re - frain, And

D7

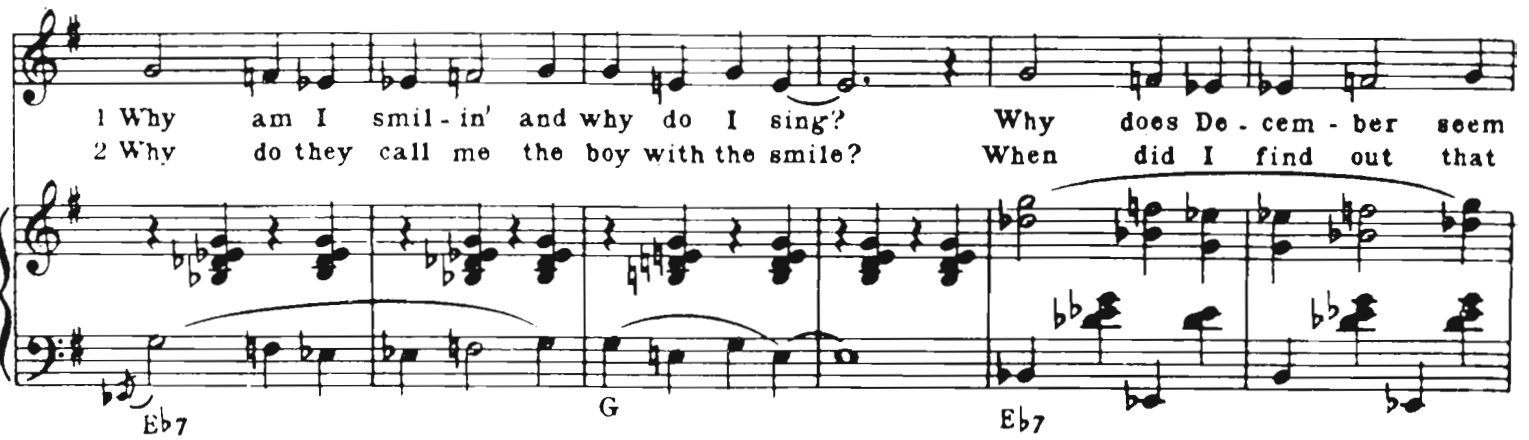
1 & 2 to Interlude	3 Last time
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sing-in', just sing-in' in the rain. — rain. —

G G *fz* (Fine)

INTERLUDE

1 Why am I smil-in' and why do I sing? Why does De-cem-ber seem
 2 Why do they call me the boy with the smile? When did I find out that



Chord markings: Eb7, G, Eb7

sun-ny as spring? Why do I get up each morn-ing to start
 Life is worth while? Why do I treat all my trou-bles with scorn?



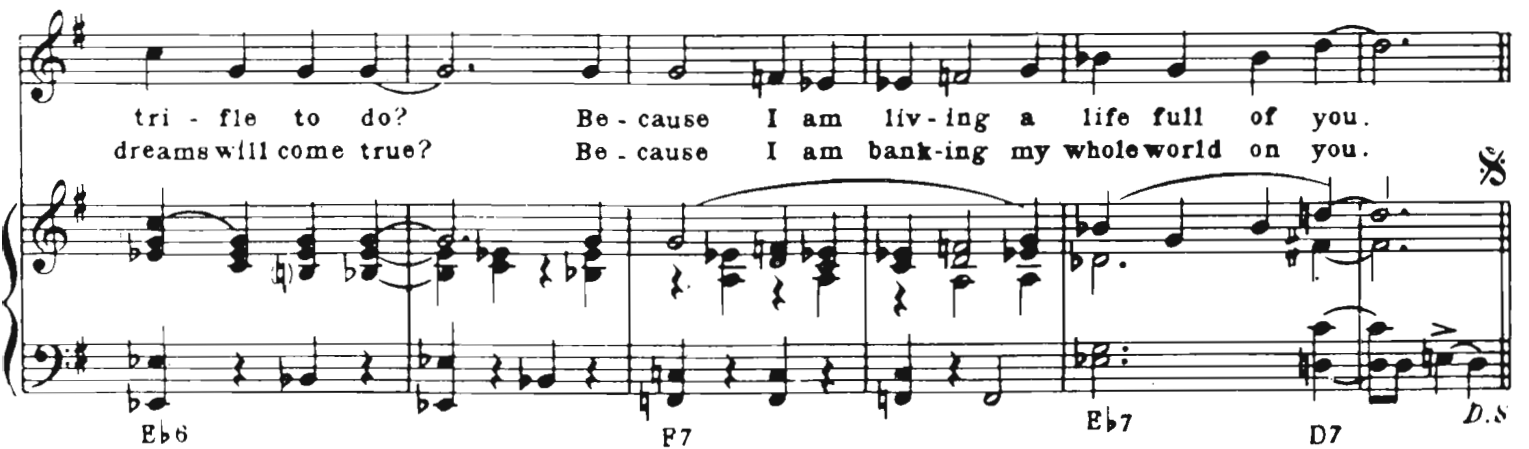
Chord markings: G, D7, G6

^A
 Hap-py and het up, with joy in my heart? Why is each new task a
 See-ing the rain-bow be-fore it is born. Why am I sure all my



Chord markings: B7, A, Bb7

tri-fle to do? Be-cause I am liv-ing a life full of you.
 dreams will come true? Be-cause I am bank-ing my whole world on you.



Chord markings: Eb6, F7, Eb7, D7, D.S

YOU ARE MY LUCKY STAR

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderato (not too slow)

Piano introduction for the song. The music is in 4/4 time and starts with a *mf* dynamic. It features a series of chords and melodic lines in both the right and left hands. The right hand has a more active melody, while the left hand provides a steady accompaniment. The piece concludes with a *pp* dynamic marking.

In my im-ag - i - na - tion I searched the star - lit sky so bright

mp

In my im-ag - i - na - tion There I saw you in the night.

vca

And then one day I found you. How could I help but re - al - ize

mp

My luck - y star was smil - ing ——— Right there be - fore my ver - y eyes.

Chorus, Moderato (*not too slow*)

You Are My Luck - y Star
 You Are My Luck - y Star

I saw you from a - far Two love - ly
 I saw you from a - far If Gar - bo

eyes at me — they were gleam - ing, Beam - ing
 is a glam - or - ous crea - ture You're a

F B \flat B7 \circ C7 F C7 \circ

I was star - struck You're all my luck - y
 four - star fea - ture Though you are nev - er

F

charms I'm luck - y in your arms
 seen Up on a mov - ie screen

F7 dim. B \flat 6 B \flat m6

You've o - pened heav - en's por - tal here on earth for this poor mor - tal
 You are my Shear - er, Craw - ford, Hep - burn, Har - low and my Gar - bo

F C7 \circ dim. F B \flat 6 F

You Are My Luck - y Star.
 You Are My Luck - y Star.

GOOD MORNING

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Here we are to - geth - er, A cou - ple of stay - er up - pers. Our

p

B \flat

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamic is 'p' and the key signature is B-flat major.

day is done at break - fast time And starts in with our sup - pers.

C 9 F 7

The second system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamic is 'p' and the key signature is B-flat major. The system ends with the chords C9 and F7.

Here we are to - geth - er, But the best of friends must part; So

B \flat

let me sing this part - ing song From the bot - tom of my heart.

D A9 D E9 A7(6) A7+ A7 F7

Refrain

Good morn - ing, good morn - ing, We've danced the

p - mf

B \flat F7

whole night thru; Good morn - ing, good morn - ing to

B \flat B \flat ⁰ F7

you! _____ Good morn - ing, good morn - ing,

mf *p*

B \flat E \flat B \flat Cm7 F7 B \flat

It's great to stay up late; Good morn - ing, good morn - ing to

F7 B \flat B \flat ⁰ F7

you! _____ When the band be -

B \flat E \flat B \flat B \flat 6 B \flat 7 D A7

mf

gan to play, The stars were shin - ing bright.

D A7 D A7 D

Now the milk - man's on his way, It's too late to say good

F Gm7 C7 F Bb^m6 C Bb Am C9

night. So good morn - ing, good morn - ing,

F7 Dm F7 Bb

Sun - beams will soon smile thru, Good morn - ing, good morn - ing to

F7 Bb Bb⁰ F7

1. you! 2. Good you!

Bb Eb Bb Dm F7 Cm Dm Bb6

TEMPTATION

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Moderato (with feeling)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderato (with feeling)'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *mf* to *p*. The tempo changes to *P a tempo* at the start of the vocal entry. The vocal melody is written in a single staff with lyrics underneath. The piano accompaniment continues throughout, with various chords and triplets indicated. The lyrics are: 'You came, I was a-lone, I should have known You were Temp-ta-tion. You smiled, Lur-ing me on, My heart was gone, You were Temp-ta-tion. It would be thrill-ing If you were will-ing, If it can nev-er be,'. The score concludes with a final piano chord.

mf *p* *rit.* *P a tempo*

You came, I was a-lone, I should have known

You were Temp-ta-tion. You smiled, Lur-ing me on,

My heart was gone, You were Temp-ta-tion. It would be

thrill-ing If you were will-ing, If it can nev-er be,

C Db C Db C

Db C Db C

Bb D9 Db9 C9 B9

Pit - y me, For you were Born to be kissed, I can't re-

Bb9 A9 Gauq7 G7 C Db C Db

-sist; You are Temp - ta - tion and I am yours. Here is my

C Db Bbm C7 F Bbm

oresc.

heart, Take it and say "We'll nev - er part."

F Bb F Gb F

I'm just a slave, On - ly a slave To

Db C Db C Db

dim.

you, Temp - ta - tion. - ta - tion.

C Fm6 Cm6 Gauq7 G7 Cm6

p *rit* *gr.* *P.L.H.*

TOO MARVELLOUS FOR WORDS

Words by JOHNNY MERCER
Music by RICHARD A. WHITING

Moderato

p. *poco rit.*

The piano introduction is in G major, 4/4 time, marked Moderato. It features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The piece concludes with a *poco rit.* marking.

molto rubato

I search for phras - es, To sing your prais - es, But there

molto rubato

D7 C Cdim G F7 Ami F D7 G

The first system of the vocal and piano accompaniment. The vocal line is marked *molto rubato*. The piano accompaniment also features *molto rubato* and includes the following chords: D7, C, Cdim, G, F7, Ami, F, D7, G.

arent an - y mag - ic ad - jec - tives To tell you all you are;

Emi Ami Emi #5 B F#7 (b) D7 8

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes the following chords: Emi, Ami, Emi, #5, B, F#7, (b) D7, 8.

REFRAIN *Slowly and Rhythmically*

You're just too mar-vel-lous, Too mar-vel-lous for words, Like glo-ri-ous,

p-f *Slowly and Rhythmically*

Ami D7 Ami D7 Ami D7 Ami D7 G

The refrain section, marked *Slowly and Rhythmically* and *p-f*. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The chords are: Ami, D7, Ami, D7, Ami, D7, Ami, D7, G.

glam-our-ous and that old stand-by, am-or-ous, It's all too won-der-ful, I'll

C7 G Ami D7 Ami D7

nev - er find the words, That* say e - nough, tell e - nough, I mean, they just aren't

Ami D7 Ami D7 G B C#mi F#7

swell e-nough, You're much too much, And just too ve - ry ve - ry! To ev - er

B F# G7 Dmi F# F#mi G+ Emi G+

be in Web-ster's Dic-tion - a - ry, And so I'm bor-row-ing a love song from the

Ami G+ C G Bdim D7 Ami D7 Ami D7

birds, — To tell you that you're mar-vel-lous, Too mar-vel - lous for words. You're. words. —

Dmi E7 Ddim Emi Edim Ami Cmi G+ Cmi C D7 G G

dim. *poco rit.* *p* *rit.*

BE A CLOWN

Words and Music by COLE PORTER

Brightly (One-Step)

The piano introduction consists of four measures. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, B1, C2, D2, E2, F2, G2. The first measure has a dynamic marking of *mf*. The key signature has one flat (Bb) and the time signature is 4/4.

I'll re - mem - ber for - ev - er, when I was but

The vocal line consists of four measures. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are G7, C, Bb, and C. The bass line consists of quarter notes: G2, B1, C2, D2, E2, F2, G2, B1, C2, D2, E2, F2, G2. The first measure has a dynamic marking of *mf*.

three, Ma - ma, who was clev - er re -

The vocal line consists of four measures. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are G7, C, Bb, and C. The bass line consists of quarter notes: G2, B1, C2, D2, E2, F2, G2, B1, C2, D2, E2, F2, G2. The first measure has a dynamic marking of *mf*.

-mark - ing to me: "If, son, when you're

Dm7 G7 C

grown up, you want ev - 'ry - thing nice, I've

Bb C A7 Dm Fm

got your fu - ture sewn up if you take this ad - vice:—

C (Guitar tacet) G7 C

REFRAIN

1 Be a clown, Be a clown, All the world
 2 Be a clown, Be a clown, All the world
 3 Be a clown, Be a clown, All the world

— loves a clown Act the fool, play the calf
 — loves a clown Be a cra - zy buf - foon
 — loves a clown Be the poor sil - ly ass

And you'll al - ways have the last laugh, Wear the cap
 And the 'dem - oi - selles - 'll all swoon, Dress in huge
 And you'll al - ways tra - vel first class, Give 'em quips,

and the bells And you'll rate with all the great
 bag - gy pants And you'll ride the road to ro -
 give 'em fun, And they'll pay to say you're A -

swells, ————— If you be-come a doc-tor, folks -'ll face you with dread, —
 -mance, ————— A butch-er or a ba-ker la - dies nev - er em - brace, —
 1, ————— If you be-come a farm-er you've the wea-ther to buck, —

F G7 C B C G7 Cdim G9

— If you be-come a den-tist, they'll be glad when you're dead, — You'll
 — A bar-ber for a beau would be a so - cial dis - grace, — They
 — If you be-come a gam-bler, you'll be stuck with your luck — But

C B C G7 Cdim G7

get a big - ger hand if you can stand on your head. — Be a
 all - 'll come to call if you can fall on your face. — Be a
 jack you'll nev - er lack if you can quack like a duck, — Be a

C B C A7 Adim A7 Dm Fm

clown, be a clown, be a clown! — 2 Be a
 clown, be a clown, be a clown! — 3 Be a
 clown, be a clown, be a clown! —

C G7 F G7 C G7

FIT AS A FIDDLE

Words by ARTHUR FREED
Music by AL HOFFMAN and AL GOODHART

Moderately

Fm7

Bb7

Fm7

Bb7

Eb6

Gm

Eb6

Gm

Fit as a fiddle and ready for love, — I could jump o - ver the moon up a - bove, —

Fm7

Bb7

Eb

Fm7

Bb7

D
(Bb Bass)

Fit as a fiddle and ready for love. —

Fm7

Bb7

Fm7

Bb7

Eb6

Gm

Eb6

Gm

Have-n't a worry, I have-n't a care, — Feel like a feather that's floating on air, —

Fm7

Bb7

Eb

Ab

Eb Ab7

Eb6 Eb7

Fit as a fiddle and ready for love. — Soon the church bells will be

ring-ing And I'll march with Ma and Pa, How those church bells will be

Ab F7

ring-ing With a Hey, nonn-y, nonn-y and a hot-cha-cha! Hi did-dle did-dle, My

Bb7 Fm7 Bb Gm (Bb Bass) Fm7 Bb7

ba-by's O - kay, Ask me a rid - dle, oh what did she say? Fit as a fid-dle and

Fm7 Bb7 Eb6 Gm Eb6 Gm Fm7 Bb7

read-y for love. love.

1. 2. Eb Gdim Fm Gm D (Bb Bass) Eb Ab Eb Ab7 Eb6

FASCINATING RHYTHM

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato.

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It begins with a treble clef staff containing a whole rest. The piano part starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The piece concludes with a *dim.* (diminuendo) and *rit.* (ritardando) marking.

E_b
p a tempo *E_bm7* *A_b7* *A_bm7* *A_bm6*

1. Got a lit - tle rhy - thm, A rhy - thm, a 'rhy - thm
2. At the break - fast ta - ble it sounds like a Ba - bel

The vocal line consists of two lines of lyrics. The piano accompaniment is in E-flat major, 4/4 time, marked *p a tempo*. It features a melodic line in the right hand and chords in the left hand. The first line of music is marked *p* and the second line is marked *p a tempo*.

E_bm *B_b7sus* *E_bm* *A_b9* *E_b* *E_bm7*

That pit - a - pats through my brain. So darn per - sis - tent, The
That sets it - self to a rhyme. While at my din - ner I'm

The vocal line continues with two lines of lyrics. The piano accompaniment is in E-flat major, 4/4 time. It features a melodic line in the right hand and chords in the left hand. The first line of music is marked *p* and the second line is marked *mf*. The piece concludes with a *p* marking.

Ab7 Abm7 Abm6 Ebm Bb7 Bb7+ Ebm F7

day is - n't dis - tant When it - 'll drive me in - sane.
 sure get - ting thin - ner Through mas - ti - cat - ing rag - time.

Bbm Bbm7 Eb7 Ebm7 Ebm6

Comes in the morn - ing With - out an - y warn - ing,
 When tea - cups clat - ter And girls start to chat - ter,

Bbm F7sus Bbm Eb9 Bbm Bbm7

And hangs a - round all day. I'll have to sneak up to it,
 The rhy - thm's there all right. The thing will nev - er leave me.

Eb7 Ebm7 F7 Bb

Some-day, and speak up to it; I hope it list - ens when I say: }
 Why, when in bed believe me As soon as I blow out the light: }

Bb7
REFRAIN. *p* Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7

"Fas - ci - nat - ing Rhy - thm, You've got me on the go! Fas - ci -

Bb7 Fm7 Bb7 Fm7 Bb7 Eb7 Bbm7 Eb7 Bbm7

-nat-ing Rhy-thm, I'm all a qui - ver. What a mess you're mak-ing! The

Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Ab Cm7

neighbours want to know why I'm al-ways shaking Just like a fliv - ver. Each morn-ing

Fm7 Gm Bb9+ Eb Cm Cm7

I get up with the sun, (Start a hop-ping nev-er stop-ping) To find at

Cm7 Cm7-5 F F13-9 Bb7 C#0 Bb7 Fm7 Bb7 Fm7

night, no work has been done. I know that once it did-n't mat-ter. But

Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

now you're do - ing wrong; When you start to pat - ter, I'm so un - hap - py.

Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7

Won't you take a day off? De - cide to run a-long Some-where far a-way off, And make it

Eb7 Ab Dm7-5 G7 Cm Ebmaj7

snap - py! Oh, how I long to be the man I used to

F7 Bb7 Fm7 Bb7 Fm7 Bb7 F7 Bb13

be! Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on

Eb Eb Abmaj7 Ebmaj7 Abmaj7 Eb E D C B Cm7 Fm7 Eb

1. me!"

2. me!"

mf

cresc.

sf

MOSES

Words by BETTY COMDEN and ADOLPH GREEN
Music by ROGER EDENS

Lively

D Bm7 E7 A7 D Bm7

G A7 D D Bm7 E7 A7

D Bm7 E7 G A7 D Bm7

E7 A7 D Bm7 G A7 D

Mos-es sup-pos-es his toes-es are ros-es, But
Mos-es sup-pos-es er-ron-e-ous-ly, But Mos-es he knows-es his
toes-es are n't ros-es, As Mos-es sup-pos-es his toes-es to be.

Mos - es ————— Mos - es —————

A7 D7/A A7

Mos - es ————— As Mos — es sup - pos — es his

D7/A A7 G Bm

toes — es to be. Rose is a rose is a rose is a ros-es, A

Em A7 D Bb Gm7 Cm7 F7

Mos - es suppos - es sup - pos - es his toes-es, Could n't be a li - ly or a

Bb Gm7 Cm7 F7 Bb Gm7

daf - fy daf - fi - dil - ly, It's got to be a rose 'cause it rhymes with 'Mose.'

Cm7 F7 Bb Gm7 C7 F7 Bb

Mos - es Mos - es

Eb/Bb Bb Eb/Bb Bb

Mos - es.

Eb/Bb Bb Gm7 C7 F7 Bb

It's got to be a rose 'cause it rhymes with 'Mose.'

Gm7 C7 F7 Bb Bbmaj7(add 9)

I CAN'T GIVE YOU ANYTHING BUT LOVE

Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Andante con moto

The musical score is written in G major and common time (C). It features a piano accompaniment and a vocal line. The piano part includes dynamic markings such as *mf*, *f*, *mp*, and *rit.*. The vocal line includes lyrics and is accompanied by piano chords. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols and dynamic markings.

System 1:
 Treble clef: *mf* (G4, A4, B4, C5), *f* (G4, A4, B4, C5), *rit.* (G4, A4, B4, C5)
 Bass clef: (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3)
 Chords: G Cm C6 Cm G A7 D7 D⁰ D7 D⁰ D11 D13 D7+

System 2:
 Treble clef: *mp* (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5)
 Bass clef: (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3)
 Chords: G Cm C6 Cm Gmaj7 G6 G D7sus D D7 G C9 C7

System 3:
 Treble clef: (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5)
 Bass clef: (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3)
 Chords: G Cm C6 Cm Gmaj7 G6 G D7sus D D7 G G9 G7 Gmaj7

System 4:
 Treble clef: (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5)
 Bass clef: (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3)
 Chords: Bm C#m/F# F#7 Bm Bm7 E9 E13 E7 E⁰ A7 D7

System 5:
 Treble clef: (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5), (G4, A4, B4, C5)
 Bass clef: (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3), (G2, C3)
 Chords: Bm C#m/F# F#7 Bm Bm7 E9 E13 E7 E⁰ A7 D7

Now though I see what our end is,— All I can spend is just my time:
Please don't be blue for the pre - sent,—When it's so pleas - ant to hear you say:

poco rall.

G Cm C6 Cm Gmaj7 G6 G A9 D11 D7

CHORUS

I can't give you an - y - thing but love, Ba - by, That's the on - ly

mp-f

G Bb⁰ Am7 D7 Am F7 D7 Am7/D D7 G

thing I've plen - ty of Ba - by, Dream a - while, scheme a - while,

A7 D11 Am7 D13 D7 Am7/D D7 G7 G9 G6 G7 G9 G7

We're sure to find— Hap - pi - ness and I guess All those things you've

rit.

Em7 C Em C6 B7 Bb(7) A7 A9 A6 A7 A9 A7 D11D(G) D13 D6

al - ways pined for, Gee, I'd like to see you look - ing swell, Ba - by,

a tempo

Bb7 Ab7 C7 D7 G Bb⁰ Am7 D7 Am F7 D7 Am7/D D7

Dia - mond bracelets Wool - worth does - n't sell, Ba - by, Till that luck - y

G7 Dm7 G7 Dm7 G7 Dm7 Cmaj7 Cmaj7 C C6 C6

day, you know darned well, Ba - by, I can't give you

A7 Ebm7 Eb7 G D+ G E11 E7 E+ E Am7-5 Am7

an - y - thing but love. love.

rit. *a tempo* *allarg.* *fz D.C.*

A 9/D Cmaj7/D D7 G Bb⁰ Am7 D6 Am/D G Am7-5 G

WOULD YOU

Words by ARTHUR FREED
Music by NACIO HERB BROWN

Valse moderato

Piano introduction in E-flat major, 3/4 time, marked *Valse moderato*. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The introduction concludes with a *pp* dynamic.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in E-flat major, 3/4 time, with a *mp* dynamic and *a tempo* marking. The piano accompaniment features a steady bass line with chords. The lyrics are: "I've been read-ing such ro-man-tic sto-ries Tales of love that". The piano part includes dynamics *mf* and *mp*, and a *l.h.* marking. Chords are indicated as Ebm, Abm6, Bb7, and Ebm.

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "set the heart a - flame — Pag - es that en-trance With a new ro -". The piano accompaniment includes dynamics *p* and *mf*. Chords are indicated as Abm6, Bb7, and Ebm.

Vocal and piano accompaniment for the third line of lyrics. The vocal line concludes with the lyrics: "- mance But each plot is real-ly quite the same". The piano accompaniment includes a *rall.* marking. Chords are indicated as F7, B7, Bb7, and Bb7+.

CHORUS Valse lento espressivo

(Female) He holds her in his arms Would You Would You He tells her of her charms Would You Would You They

p

Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7

met as you and I and they were on - ly friends But be - fore the sto - ry ends he'll

poco cresc. *dim.*

Ab6 Abm6 Cm7 F9 Cm7 F9 Abm6 Bb7

kiss her with a sigh Would You Would You If the girl were I Would You Would You And

Ab6 Abm6 Cm7 F9 Cm7 F9 Abm6 Bb7

Would You dare to say Let's do the same as they I would Would You.

poco cresc. *rit.* *mf*

Ab6 Abm6 F9 Bb7 Abm7 Eb Bb7

(Male) She holds him in her arms Would You Would You She tells him of his charms Would You Would You They

mf

E \flat P. Fm7 B \flat 7 E \flat P. Fm7 B \flat 7

met as you and I and they were on - ly friends But be - fore the sto - ry ends shell

resc. *mp*

E \flat E \flat 7 A \flat 6 A \flat m6 F9 P. (b) A \flat m6 B \flat 7

kiss him with a sigh Would You Would You If the boy were I Would You Would You And

E \flat P. Fm7 B \flat 7 E \flat P. F7 B \flat 7

Would You dare to say Let's do the same as they I would Would You

rall. *dim.* *pp*

E \flat E \flat 7 A \flat 6 A \flat m6 F9 B \flat 7 A \flat m7 E \flat

SINGIN' IN THE RAIN

SONG ALBUM
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presents

TOMMY STEELE

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SINGIN' IN THE RAIN

based on the MGM motion picture

Story & Screenplay by BETTY COMDEN and ADOLPH GREEN

Music by NACIO HERB BROWN · Lyrics by ARTHUR FREED

By arrangement with ROBBINS MUSIC CORPORATION

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