

The Music of
M-G-M*
 (A Choral Medley)
 SATB, accompanied

Arranged by GREG GILPIN

Majestically ♩ = 88

PIANO

Brightly ♩ = 128

4

ritard.

† **THAT'S ENTERTAINMENT**
 Music by ARTHUR SCHWARTZ
 Lyrics by HOWARD DIETZ

9

S
A

mf

The clown with his pants fall - ing down,

T
B

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13

— or the dance that's a dream of ro - mance,

13

17

or the scene where the vil - lain is mean;

17

21

that's en - ter - tain - ment!

21

25 *mf*
The dame _____ who is known as the flame _____

25 *mf*

29 _____ of the king _____ of an un - der - world ring,

29

33 he's an ape _____ who won't let her es - cape; _____

33

Sop. div.

f

37

that's en - ter - tain - ment!

f

37

unis.
mf

41

It might be a fight like you see on the screen...

41

mf

45

A swain get - ting slain for the love of a queen...

45

49

Some great Shake - spear - e - an scene

49

53

where a ghost and a prince meet and ev - 'ry - one ends in

53

57

mf (Sop. sing lower melody notes)

The gag _____ may be wav - ing the flag. _____

mince-meat. (Sop.) Oo _____

mp

57

mp

Oo

61

That be - gan with a Mis - ter Co - han.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata over a whole note 'Oo' at measure 61. The lyrics 'That be - gan with a Mis - ter Co - han.' are written below the vocal line. The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal line.

61

Detailed description: This system contains the piano accompaniment for the second system, corresponding to measures 61-64. It features a grand staff with both treble and bass clefs.

mf

65

Hip hur - ray, the A - mer - i - can way;

Detailed description: This system contains the third two staves of music. The top staff is a vocal line starting at measure 65 with the lyrics 'Hip hur - ray, the A - mer - i - can way;'. The bottom staff is the piano accompaniment in bass clef.

65

Detailed description: This system contains the piano accompaniment for the third system, corresponding to measures 65-68. It features a grand staff with both treble and bass clefs.

f

69

the world is a stage,

Detailed description: This system contains the fifth two staves of music. The top staff is a vocal line starting at measure 69 with the lyrics 'the world is a stage,'. The bottom staff is the piano accompaniment in bass clef.

69

Detailed description: This system contains the piano accompaniment for the fifth system, corresponding to measures 69-72. It features a grand staff with both treble and bass clefs.

73

— the stage is a world of



A vocal line in G minor, measures 73-76. The melody is: G4 (quarter), A4 (quarter), Bb4 (half), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are: "the stage is a world of".

73



Piano accompaniment for measures 73-76. The right hand plays chords: G4-Bb4 (quarter), A4-Bb4 (quarter), Bb4 (half), A4-Bb4 (quarter), G4-Bb4 (quarter), F4-Bb4 (quarter), E4-Bb4 (quarter), D4-Bb4 (quarter). The left hand plays a bass line: G3 (quarter), F3 (quarter), E3 (half), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

77

Sop. div.

en - ter - tain



A vocal line in G minor, measures 77-80. The melody is: E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). The lyrics are: "en - ter - tain".

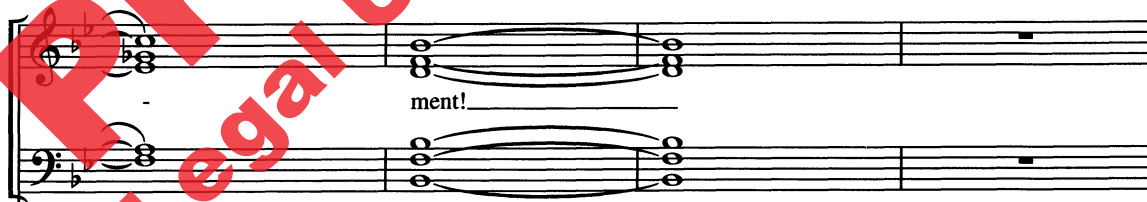
77



Piano accompaniment for measures 77-80. The right hand plays chords: E4-G4 (quarter), D4-G4 (quarter), C4 (half), B3-G4 (quarter), A3-G4 (quarter), G3-G4 (quarter), F3-G4 (quarter), E3-G4 (quarter). The left hand plays a bass line: G3 (quarter), F3 (quarter), E3 (half), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

81

ment!



A vocal line in G minor, measures 81-84. The melody is: E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). The lyrics are: "ment!".

81



Piano accompaniment for measures 81-84. The right hand plays chords: E4-G4 (quarter), D4-G4 (quarter), C4 (half), B3-G4 (quarter), A3-G4 (quarter), G3-G4 (quarter), F3-G4 (quarter), E3-G4 (quarter). The left hand plays a bass line: G3 (quarter), F3 (quarter), E3 (half), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

† SAN FRANCISCO

Music by BRONISLAU KAPER and WALTER JURMANN
Lyric by GUS KAHN

85

mf

San Fran - cis - co, o - pen your gold -

85

mf

89

- en gate. You let no strang - er wait out - side your door.

89

93

San Fran - cis - co, here is your wan -

93

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97

- d'ring one say - ing, "I'll wan - der no more."

97

101

101

† THE TROLLEY SONG
 Music by RALPH BLANE
 Lyrics by HUGH MARTIN

104

mf
 "Clang, clang, clang," went the trol - ley.

104

mp

108

"Ding, ding, ding," went the bell.

This block shows the vocal line for measure 108. It consists of a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The lyrics "Ding, ding, ding," are aligned under the first three notes, and "went the bell." is under the final note. A horizontal line follows the end of the staff.

108

This block shows the piano accompaniment for measure 108. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of two flats. The right hand plays a series of chords, primarily triads, while the left hand plays a simple bass line.

112

"Zing, zing, zing," went my heart - strings, for the

This block shows the vocal line for measure 112. It consists of a single staff with a treble clef and a key signature of two flats. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The lyrics "Zing, zing, zing," are aligned under the first three notes, and "went my heart - strings, for the" is under the final note.

112

This block shows the piano accompaniment for measure 112. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line.

116

mo - ment I saw him I fell. He tipped his

This block shows the vocal line for measure 116. It consists of a single staff with a treble clef and a key signature of two flats. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The lyrics "mo - ment I saw him I fell. He tipped his" are aligned under the notes.

116

This block shows the piano accompaniment for measure 116. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of two flats. The right hand plays chords, and the left hand plays a bass line.

120

hat, *mp* and took a seat.

I tipped my hat, and took a seat. I said I

120

124

hoped I had - n't stepped up - on her feet. I asked her

124

128

I held my breath. I could - n't

name. I could - n't

128

132

speak be - cause he scared me half to death.

speak.

132

136

"Buzz, buzz, buzz," went the buzz - er.

"Buzz, buzz, buzz," went the buzz - er.

136

140

"Plop, plop, plop," went the wheels.

"Plop, plop, plop," went the wheels.

140

144 *mf* *mp cresc.*

"Stop, stop, stop," went my heart-strings. As he

144 *mf*

148 *Sop. div.*

start - ed to leave I took hold of his sleeve with my

p

Oo

148 *mp*

152 *mf* hand. And as if it were

Alto div. mf with my hand. *mp*

Oo

152

156 planned, _____

And as if it were planned, *mf*

I stayed on with her

and it was grand, just to stand with his hand hold - ing

mine, hold - ing mine, to the
mine, hold - ing mine,
mine,

Alto div.

f

f

168

end of the line!

168

172

molto ritard.

172

molto ritard.

A tempo ♩ = 98

† GOOD MORNING

Music by NACIO HERB BROWN Lyrics by ARTHUR FREED
Additional Lyrics by BETTY COMDEN and ADOLPH GREEN

176

mp Solo

Good morn-ing, good morn - ing...

176

A tempo ♩ = 98

mp

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180

We've danced the whole night through. Good morn - ing, good morn - ing to

180

184

mp tutti

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

mp unis.

Good morn - ing, good morn - ing.

184

188

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

Good morn - ing to

188

204

cresc.

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

cresc.

Good morn - ing, good

204

cresc.

208

mf

good morn - ing, good morn - ing to

morn - ing, good morn - ing

208

mf

212

A tempo ♩ = 128

mf

you! Make 'em

212

A tempo ♩ = 128

mf

† MAKE 'EM LAUGH
Music by NACIO HERB BROWN
Lyrics by ARTHUR FREED

216

laugh, make 'em laugh. Don't you

216

220

know ev - 'ry - one wants to laugh? Solo
My

220

224

Dad said "Be an ac - tor, my son,

224

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228

Sop. div.

They'll be
end solo

but be a com - i - cal one!"

228

232

stand - ing in lines for those

232

236

mp

old honk - y - tonk mon - key - shines. Oh,

236

240

you could stud - y Shake - speare and be quite e - lite. And

240

mp

244

you could charm the crit - ics and have noth - ing to eat. Just

244

248

cresc. *Sop. div.* *mf*

slip on a ba - na - na peel, the world's at your feet! Make 'em

248

cresc. *mf*

cresc. *mf*

252

laugh, make 'em laugh, make 'em laugh! Make 'em

This system contains measures 252 through 255. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "laugh, make 'em laugh, make 'em laugh! Make 'em".

252

This system shows the piano accompaniment for measures 252 through 255, corresponding to the first system. It is written on a grand staff with treble and bass clefs.

256

laugh, make 'em laugh, make 'em

This system contains measures 256 through 259. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "laugh, make 'em laugh, make 'em".

256

This system shows the piano accompaniment for measures 256 through 259, corresponding to the second system. It is written on a grand staff with treble and bass clefs.

260

vocal slides

laugh, (Big, noisy breath)

laugh, (Big, noisy breath)

This system contains measures 260 through 263. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "laugh, (Big, noisy breath)" and "laugh, (Big, noisy breath)". The notation includes "vocal slides" and long horizontal lines indicating sustained notes.

260

This system shows the piano accompaniment for measures 260 through 263, corresponding to the third system. It is written on a grand staff with treble and bass clefs.

264

laugh!

264

gliss.
mp

L'istesso tempo $\text{♩} = 128$

† WE'RE OFF TO SEE THE WIZARD

Music by HAROLD ARLEN Lyric by E. Y. HARBURG

268

268 L'istesso tempo $\text{♩} = 128$

272

272

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276

mp

molto ritard.

Ah

276

molto ritard.

† **OVER THE RAINBOW**

Music by HAROLD ARLEN

Lyric by E. Y. HARBURG

a tempo

p Solo

280

Slowly $\text{♩} = 88$

ritard.

Oo Oo Some - where

280

Slowly $\text{♩} = 88$

ritard.

p a tempo

283

o - ver the rain - bow, way up high, there's a

283

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287 *poco ritard.*

land that I heard of once in a lul - la - by.

287 *poco ritard.*

290 *a tempo mp* blue.

Some - where o - ver the rain - bow, skies are blue. skies are blue.

290 *mp a tempo* blue.

294

And the dreams that you dare to dream real - ly do come

294

297 *p rall.*

true. Birds fly o - ver the rain - bow.

297 *p rall.*

300 *poco accel.* *ritard.* *p*

Why, oh, why, can't

300 *poco accel.* *ritard.* *p*

Moderately $\text{♩} = 68$

† SINGIN' IN THE RAIN

Music by NACIO HERB BROWN Lyric by ARTHUR FREED

303

303 Moderately $\text{♩} = 68$ *p*

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307 *p*

Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

307

310 doo doo doo doo. *p Solo*

I'm sing ing in the rain. Just

310

313 sing - ing in the rain. What a glo - ri - ous

313

316

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb). It contains a whole rest followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment is written in a bass clef with a key signature of one flat. It features a bass line with a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2. The right hand of the piano accompaniment has a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2.

feel - ing, I'm hap - py a - gain. I'm

316

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2.

319

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. It contains a whole rest followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment is written in a bass clef with a key signature of one flat. It features a bass line with a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2. The right hand of the piano accompaniment has a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2.

laugh - ing at clouds so dark up a -

319

The piano accompaniment for the second system is shown in a grand staff. The right hand plays a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2.

322

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. It contains a whole rest followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment is written in a bass clef with a key signature of one flat. It features a bass line with a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2. The right hand of the piano accompaniment has a half note G2, a quarter note A2, a quarter note Bb2, a half note C3, a quarter note Bb2, a quarter note A2, and a quarter note G2.

bove. The sun's in my heart and I'm

322

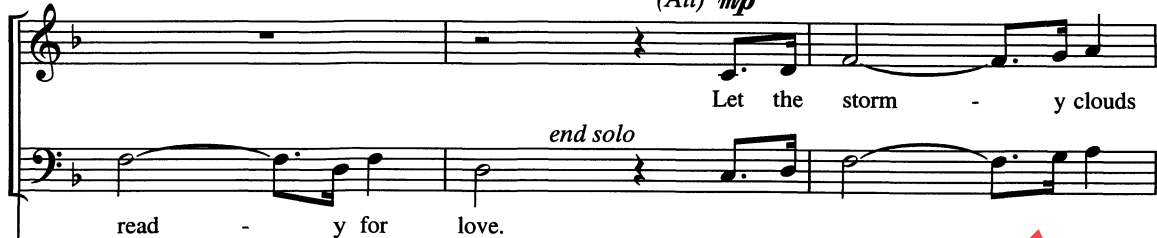
The piano accompaniment for the third system is shown in a grand staff. The right hand plays a melody of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of eighth notes: G2, A2, Bb2, C3, Bb2, A2, G2.

325

(All) *mp*

Let the storm - y clouds
read - y for love.

end solo



325



328

chase ev-'ry - one from the place. Come on with the



328



332

rain, I've a smile on my face. I'll



332



335

walk down the lane with a happy re -

335

338

rain, and sing - in', just sing - in' in the

338

341

rain. I'm sing - ing in the

accel. *mf* A tempo ♩ = 78

341

A tempo ♩ = 78

accel.

344

rain. Just sing - ing in the rain. What a

344

347

glo - ri - ous feel - ing, I'm hap - py a -

347

350

gain. I'm laugh - ing at clouds so

350

353

dark up a - bove. The sun's in my

The sun's in my

353

356

heart and I'm read - y for love. Let the

356

359

storm - y clouds chase ev - 'ry - one from the

Oo storm - y clouds chase, Oo ev - 'ry -

359

362 place.

one from the place. — Come on — with the rain, I've a

362

365 smile — on my face. I'll walk down — the lane with a

365

369 and *cresc.* sing - in', —
 hap - py re - frain, Let the storm - y clouds chase ev - 'ry -
 and sing - in', —
 Let the storm - y clouds chase ev - 'ry -

369

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