

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

Arranged by GREG GILPIN

Majestically ♩ = 88

PIANO

Brightly ♩ = 128

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

9

S
A

mf

The clown with his pants fall - ing down, -

B

9

mf

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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.

37 *f*
that's en - ter - tain - ment!

37 *f*

41 *unis. mf*
It might be a fight like you see on the screen...

41 *mf*

45 *mf*
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.

61

mf

65

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

65

f

69

the world is a stage,

69

73

— the stage is a world of

Musical notation for the vocal line, measures 73-76. The lyrics are: — the stage is a world of

73

Musical notation for the piano accompaniment, measures 73-76.

77

Sop. div.

en - ter - tain

Musical notation for the vocal line, measures 77-80. The lyrics are: en - ter - tain

77

Musical notation for the piano accompaniment, measures 77-80.

81

ment!

Musical notation for the vocal line, measures 81-84. The lyrics are: ment!

81

Musical notation for the piano accompaniment, measures 81-84.

† 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

mp

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

104

mp

108

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

108

112

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

112

116

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

116

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

Allo 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

(her)

mine, hold - ing mine, to the

Alto div.

mine, hold - ing mine,

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

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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

192

you! When the band be - gan to play, the
you!

192

196

stars were shin - ing bright. Now, the milk - man's on his way, — it's too

196

200

late to say "good night." So, good morn - ing, good morn - ing. —

200

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, 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

220

224

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

224

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Sop. div.

228

They'll be
end solo

but be a com - i - cal one!"

228

232

stand - ing in lines for those

232

236

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

mp

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*

252

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

252

256

laugh, make 'em laugh, make 'em

256

260

vocal slides

laugh,

(Big, noisy breath)

(Big, noisy breath)

260

264

laugh!

gliss.

264

gliss.

mp

L'istesso tempo ♩. = 128

† WE'RE OFF TO SEE THE WIZARD
 Music by HAROLD ARLEN Lyric by E. Y. HARBURG

268

268 L'istesso tempo ♩. = 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

Slowly ♩ = 88

280

p

ritard.

a tempo

p Solo

Oo Oo Some - where

Slowly ♩ = 88

280

p

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.

The vocal line consists of a single melodic line in a treble clef. It begins with a half rest, followed by a quarter note 'land', a quarter note 'that', a quarter note 'I', a quarter note 'heard', a quarter note 'of', a quarter note 'once', a quarter note 'in', a quarter note 'a', a quarter note 'lul', a quarter note 'la', a quarter note 'by', and ends with a half rest. The key signature has two flats (B-flat and E-flat).

287

poco ritard.

The piano accompaniment features a treble and bass clef. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The key signature has two flats.

290

a tempo
mp

blue

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

The vocal line continues with a melodic line in a treble clef. It starts with a half rest, followed by a quarter note 'Some', a quarter note 'where', a quarter note 'o', a quarter note 'ver', a quarter note 'the', a quarter note 'rain', a quarter note 'bow', a quarter note 'skies', a quarter note 'are', a quarter note 'blue', a quarter note 'skies', a quarter note 'are', a quarter note 'blue', and ends with a half rest. The key signature has two sharps (F# and C#).

290

mp a tempo

The piano accompaniment continues with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has two sharps.

294

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

The vocal line continues with a melodic line in a treble clef. It starts with a half rest, followed by a quarter note 'And', a quarter note 'the', a quarter note 'dreams', a quarter note 'that', a quarter note 'you', a quarter note 'dare', a quarter note 'to', a quarter note 'dream', a quarter note 'real-ly', a quarter note 'do', a quarter note 'come', and ends with a half rest. The key signature has two sharps.

294

The piano accompaniment continues with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has two sharps.

297 *p rall.*

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

297 *p rall.*

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

Why, oh, why, can't I?

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

Moderately ♩ = 68

† SINGIN' IN THE RAIN

Music by NACIO HERB BROWN Lyric by ARTHUR FREED

303

303 Moderately ♩ = 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

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

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

316

319

laugh - ing at clouds so dark up a -

319

322

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

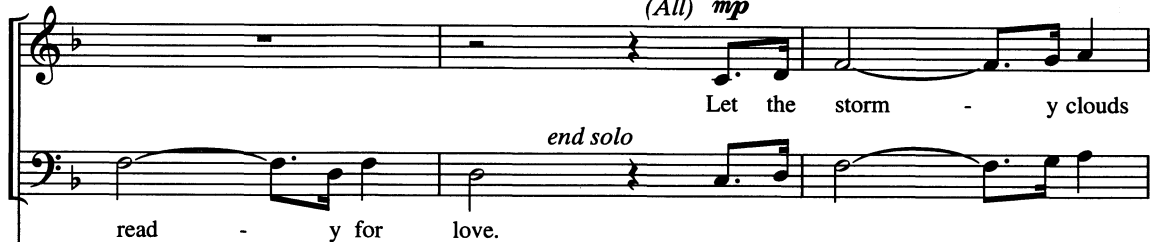
322

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 hap - py 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 hap - py re - frain, and sing - in',
Let the storm - y clouds chase ev - 'ry -
and sing - in'

369

372 just sing - in', *f*

one from the place. Come on with the rain, I've a smile on my face. I'm

372 just sing - in'

375 *ritard.* *ff* *A tempo* ♩ = 84

sing - in' in the rain!

375 *ritard.* *ff* *A tempo* ♩ = 84

378 *molto ritard.*

378 *molto ritard.*

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