

Performance Notes

Good Morning is a fun standard by Nacio Herb Brown with lyrics by Arthur Freed. Composed in 1939, it was originally performed by Judy Garland and Mickey Rooney. It is best known from the amazing sequence of singing and dancing by Gene Kelly, Debbie Reynolds and Donald O'Connor in the 1953 hit MGM musical film "Singin' In the Rain."

This arrangement is for two part voices and piano, and the piano part, when played as written, can sound "jazzy," even if played by a non-jazz pianist. For instance, the left hand at measure 21 is meant to simulate a string bass.

Singers should be encouraged to snap their fingers on beats 2 and 4 (to give a feeling of swing) starting at measure 21. The spoken parts should be delivered with energy and gusto!

Have fun with this piece and enjoy the natural enthusiasm of the lyrics and music.

Dr. Steve Zegree

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From the musical *Singin' in the Rain*
GOOD MORNING

for 2-part voices and piano
 with optional SoundTrax CD*

Arranged by
STEVE ZEGREE

Words by **ARTHUR FREED**
 Music by **NACIO HERB BROWN**

Fun medium swing! (♩ = ca. 168-176)

PART I

PART II

PIANO

Fun medium swing! (♩ = ca. 168-176)

f

5 More relaxed (almost rubato)

mf

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

mf

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

More relaxed (almost rubato)

mf

Ab

* SoundTrax CD available (41567).

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day is done at break-fast time and start in with our sup - pers.

day is done at break-fast time and start in with our sup - pers.

Bb7 Eb7

13

Here we are to - geth - er, but the best of friends must part. So,

Here we are to - geth - er but the best of friends must part. So,

Ab

17

poco rit.

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

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

C G13 C D9 G13 F13 Eb7

poco rit.

f

21

Tempo I

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

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

f

Tempo I

f

A^b

25

morn - ing, good morn - ing to you.

morn - ing, good morn - ing to you. Good

$B^b m$ $E^b 13$ A^b F^7 $B^b 7$ $E^b 7$

29

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

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

f

Tempo I

f

A^b

33

morn - ing, good morn - ing to you.

morn - ing, good morn - ing to you.

Bbm Eb¹³ Ab⁶ G⁷

37

mf

When the band be - gan to play, the stars were shin - ing

mf C G⁷ C G⁷ C G⁷

40

mf

Now the milk - man's on his way, it's too

bright.

C Db D Eb ^ Fm⁷ Bb⁷ Eb Fm⁷(b5)

43

45

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

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

Fm7 Bb7 Eb7 Bbm7 Eb7 Ab

47

Sun - beams will soon smile through. Good morn - ing, good

Sun - beams will soon smile through. Good morn - ing, good

Bbm

50

53

morn-ing to you. Good morn - ing.

morn-ing to you. Good

Eb13 Ab Eb7 Ab

54

We've gabbed the whole night through. Good
 morn - ing. We've gabbed the whole night through. Good

57

morn - ing, good morn - ing to you.
 morn - ing, good morn - ing. Noth - ing could be grand - er than to

B \flat m Eb Ab

60

61

Good morn - ing.
 be in Loui - si - an - a. Good morn - ing.

Ab

63

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

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

Bbm Eb¹³

67

Might be just as zip-py if we was in Mis-sis-sip-pi. When we left the

you.

Ab⁶ G7(b9) C G7

mf

70

mov - ie show, the fu - ture was - n't bright.

But came the dawn the

C G7 C G7 C Db D Eb Fm7 Bb7

mf

So say good
 show goes on and I don't wan - na say good night. So say good

E_b *Fm^{7(b5)}* *Fm⁷* *B_b⁷* *E_b⁷* *F⁷*

f morn - ing, good morn ing. Rain - bows are
f morn - ing, good morn - ing Rain - bows are

B_b

shin - ing through. Good morn - ing. Bue - nos
 shin - ing through. Good morn - ing!

Cm *F¹³*

83 85

di - as. Bon - gior - no.

Bue-nos di - as! Bon -

C#m7 F#13 Dm7

86

ff Good morn - ing, good morn - ing to you!_

ff goir - no! Good morn - ing, good morn - ing to you!_

G13 Cm F13

89

Bb Bb7 Eb Edim F Bb