

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

Preview
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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)

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) *A♭* *mf*

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* SoundTrax CD available (41567).

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9

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.

B^b7

E^b7

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,

A^b

17 *poco rit.*

f

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

E^b7

poco rit.

[21]

Tempo I

Musical score for measures 21-24. The vocal line consists of eighth and sixteenth notes. The lyrics are: "morn - ing." followed by a fermata, then "We've danced the whole night through. Good". The dynamic is **f**.

Tempo I

Good morn - ing.

We've danced the whole night through. Good

Ab

f

Musical score for measures 25-28. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Good morn - ing." followed by a fermata, then "We've danced the whole night through. Good". The dynamic is **f**.

25

morn - ing,

good morn - ing

to you.

morn - ing,

good morn - ing

to you.

Good

Bbm

Eb¹³

Ab

F⁷Bb⁷Eb⁷

Musical score for measures 29-32. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Good morn - ing." followed by a fermata, then "Good morn - ing." followed by a fermata. The dynamic is **f**.

[29]

Good morn - ing.

It's great to stay up late. Good

morn - ing.

It's great to stay up late. Good

Ab

Musical score for measures 33-36. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Good morn - ing." followed by a fermata, then "Good morn - ing." followed by a fermata. The dynamic is **f**.

33

morn - ing, good morn - ing to you.

B♭m

E♭¹³A♭⁶G⁷

morn - ing, good morn - ing to you.

37

mf

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

C

G⁷

C

G⁷

C

G⁷

mf

40

mf

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

bright.

C

D♭

D

E♭

^

Fm⁷B♭⁷

E♭

Fm^{7(b5)}

mf

43

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

45

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

Fm⁷ Bb⁷ E^{b7} 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

morn-ing to you. Good morn - ing.

f 53

morn-ing to you. Good

E^{b13} Ab E^{b7} Ab

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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

Bbm E^bm A^b

60 [61]

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

A^b

41566

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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

B♭m E♭¹³

67

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

you.

69 *mf*

A♭⁶ G^{7(♭9)} C G⁷

70

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

mf

But came the dawn the

C G⁷ C G⁷ C D♭ D E♭ Fm⁷ B♭⁷

74

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

E_b F_{m7(b5)} F_{m7} B_{b7} E_{b7} F₇

77

f

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

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

B_b

80

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

shin - ing through. Good morn - ing!

C_m F₁₃

83

di - as.

85

Bon - gior - no.

Bue-nos di - as!

Bon -

C♯m⁷

F♯¹³

Dm⁷

86

ff

Good morn - ing,

good morn - ing to you!_

ff

goin - no!

Good morn - ing,

good morn - ing to you!_

G¹³

Cm⁷

F¹³

89

Bb

Bb⁷

E♭

Edim

F

Bb

41566

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The sheet music consists of several staves of musical notation for piano and voice. The vocal parts include lyrics in Spanish ('di-as.', 'Buenos di-as!', 'gior-no.', 'goin-no!', 'Good morn-ing,' repeated twice) and English ('Good morn-ing to you!', 'good morn-ing to you!'). The piano part features various chords and dynamic markings such as 'ff' (fortissimo). The music is divided into measures by vertical bar lines and includes rehearsal numbers (83, 85, 86, 89) and measure counts. A large, diagonal red watermark reading 'Legal Use Review Only Purchase' is overlaid across the middle of the page.