

# Weather With You

Crowded House  
Arr. Astrid

♩ = 90

Piano

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup>

The first system of the piano accompaniment consists of three measures. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The first measure is marked with the chord Em<sup>9</sup>, the second with A<sup>7</sup>, and the third with Em<sup>9</sup>. The music features a steady eighth-note accompaniment in the right hand and a bass line with quarter and eighth notes in the left hand.

4

ooh

A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

The second system of the score includes vocal lines and piano accompaniment. It begins with a measure of rest for the vocalists, marked with the number '4'. The vocal lines (soprano, alto, and tenor) enter in the second measure with a melodic phrase and are accompanied by the handwritten vocalization 'ooh'. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand. The system concludes with three measures of piano accompaniment, marked with the chords A<sup>7</sup>, Em<sup>9</sup>, and A<sup>7</sup>.

7

Walk-in' round the room sing-in' Storm-y Wea - ther at fif - ty

Walk-in' round the room sing-in' Storm-y Wea - ther at fif - ty

Walk-in' round the room sing-in' Storm-y Wea - ther at fif - ty

Walk-in' round the room sing-in' Storm-y Wea - ther at fif - ty

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

11

se-ven Mount Plea-sant Street, well it's the same room, but e-v'ry-thing's dif

se-ven Mount Plea-sant Street, well it's the same room, but e-v'ry thing's dif

se-ven Mount Plea-sant Street, well it's the same room, but e-v'ry thing's dif

se-ven Mount Plea-sant Street, well it's the same room, but e-v'ry thing's dif

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup>

14

- frent, you can fight the sleep but not the dream.

- frent, you can fight the sleep but not the dream.

- frent, you can fight the sleep but not the dream.

- frent, you can fight the sleep but not the dream.

A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

17

Things ain't cook-in' in my kit - chen, strange af flic - tions wash o - ver me.

Things ain't cook-in' in my kit - chen, strange af flic - tions wash o - ver me.

Things ain't cook-in' in my kit - chen, strange af flic - tions wash o - ver me.

Things ain't cook-in' in my kit - chen, strange af flic - tions wash o - ver me.

Dm Am<sup>7</sup> Dm Am<sup>7</sup> Dm Am<sup>7</sup> F

21

Ahh — ahh — could-n't con - quer the blue sky —  
 Ju-li-us Cae - sar — and the Ro-man em - pire, could-n't con - quer the blue sky —  
 Ju-li-us Cae - sar — and the Ro-man em - pire, could-n't con - quer the blue sky —  
 Ju-li-us Cae - sar — and the Ro-man em - pire, could-n't con - quer the blue sky —

Dm Am<sup>7</sup> Dm Am<sup>7</sup> Dm Am<sup>7</sup> F

25

Oo — Oo — Oo — Oo —

G Em<sup>9</sup> A<sup>7</sup>

28

ahh  
ahh  
ahh  
ahh

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup>

31

Well there's a  
Well there's a  
Well there's a  
Well there's a

A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

34

small boat made of chi - na, it's go-ing no-where on the man-tle piece, now do I

small boat made of chi - na, it's go-ing no-where on the man-tle piece, now do I

small boat made of chi - na, it's go-ing no-where on the man-tle piece, now do I

small boat made of chi - na, it's go-ing no-where on the man-tle piece, now do I

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

38

lie like a lounge-room liz - ard, or do I sing like a bird re - leased? E-v'ry where you go,

lie like a lounge-room liz - ard, or do I sing like a bird re - leased? E-v'ry where you go

lie like a lounge-room liz - ard, or do I sing like a bird re - leased? E-v'ry where you go

lie like a lounge-room liz - ard, or do I sing like a bird re - leased? E-v'ry where you go

Em<sup>9</sup> A<sup>7</sup> Em<sup>9</sup> A<sup>7</sup>

42

e - v'ry where you go, the wea - ther with you e - v'ry where you go  
 al - ways take the wea - ther with you, e - v'ry where you go  
 al - ways take the wea - ther with you, e - v'ry where you go  
 al - ways take the wea - ther with you, e - v'ry where you go  
 G/A D

44

al - ways take the wea - ther... E v'ry where you go,  
 al - ways take the wea - ther... E - v'ry where you go,  
 al - ways take the wea - ther... E - v'ry where you go,  
 al - ways take the wea - ther... E - v'ry where you go  
 G/A D

46

e - v'ry where you go, the wea - ther with you e - v'ry where you go\_

al - ways take the wea - ther with you, e - v'ry where you go\_

al - ways take the wea - ther with you, e - v'ry where you go\_

G/A G

48

al-ways take the wea - ther, the wea-ther with you oo

al-ways take the wea - ther, the wea-ther with you oo

al-ways take the wea - ther, the wea-ther with you oo

D/F# G A Em<sup>9</sup>



51

Musical score for measures 51-53. The score consists of five systems. The first four systems are vocal staves (Soprano, Alto, Tenor, Bass) with melodic lines and slurs. The fifth system is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern. Chord symbols A7, Em9, and A7 are placed above the piano staff.

54

Musical score for measures 54-56. The score consists of five systems. The first four systems are vocal staves (Soprano, Alto, Tenor, Bass) with melodic lines and slurs, each accompanied by the text "ahh". The fifth system is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern. Chord symbols Em9, A7, and Em9 are placed above the piano staff.

da na na na na na na da na na na na na na na da na na na na na na na

da na na na na na na da na na na na da na na na na na na na

dun dun dun dun dun dun dun

dun dun dun dun dun dun dun

A7 Em9 A7

da na na na na na na da na da na na na da na na na na na na na

da na na na na na na da na da na na na da na na na na na na na

dun dun da dun dun dun dun

dun dun da dun da dun dun dun

Em9 A7 Em9

63

da na na na na na\_ na na na na na na na na na na na na na\_ na na na dun da E-v'ry where you go,

da na na na na na\_ na na na na na na na na na na na na na\_ na na na dun da E-v'ry where you go

— dun dun dun\_ dun dun dun da E-v'ry where you go

— dun dun dun\_ dun dun dun da E-v'ry where you go

A<sup>7</sup> Em<sup>9</sup> A

66

e - v'ry where you go, the wea - ther with you e - v'ry where you go\_

— al - ways take the wea - ther with you, e - v'ry where you go\_

— al - ways take the wea - ther with you, e - v'ry where you go\_

— al - ways take the wea - ther with you, e - v'ry where you go\_

G/A D

68

al-ways take the wea - ther. E-v'ry where you go, e-v'ry where, the wea

al-ways take the wea - ther. E-v'ry where you go al-ways take the wea

al-ways take the wea - ther. E-v'ry where you go al-ways take the wea

al-ways take the wea - ther. E-v'ry where you go

G/A D G

71

- ther with you e-v'ry where you go al-ways take the wea - ther, the wea ther with you.

- ther with you, e-v'ry where you go al-ways take the wea - ther, the wea ther with you.

- ther with you, e-v'ry where you go al-ways take the wea - ther, the wea ther with you.

al-ways take the wea - ther, the wea ther with you.

D/F# E7 G A D