

# Right As Rain

Words & Music by Adele Adkins, J Silverman & Leon Michels

Original key F# major

♩ = 137

Chord progression for the first system:

- Gm<sup>7</sup> (3fr)
- Fmaj<sup>7</sup>
- Gm<sup>7</sup> (3fr)
- Fmaj<sup>7</sup>

Chord progression for the second system:

- Gm<sup>7</sup> (3fr)
- Fmaj<sup>7</sup>
- Gm<sup>7</sup> (3fr)

1. Who wants to be right as rain? It's bet - ter when some - thing  
 2. Who wants to be rid - ing high when you just crum - ble back  
 (3.) who wants to be right as rain? It's bet - ter when some - thing

Chord progression for the fourth system:

- Fmaj<sup>7</sup>
- Gm<sup>7</sup> (3fr)
- Fmaj<sup>7</sup>

— is — wrong. — You get ex - cite - ment in — your bones. and ev -  
 — on — down? You give up ev - 'ry - thing — you are — and e -  
 — is — wrong. — I get ex - cite - ment in — my bones. e - ven.

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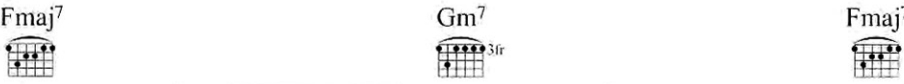
Gm<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup>



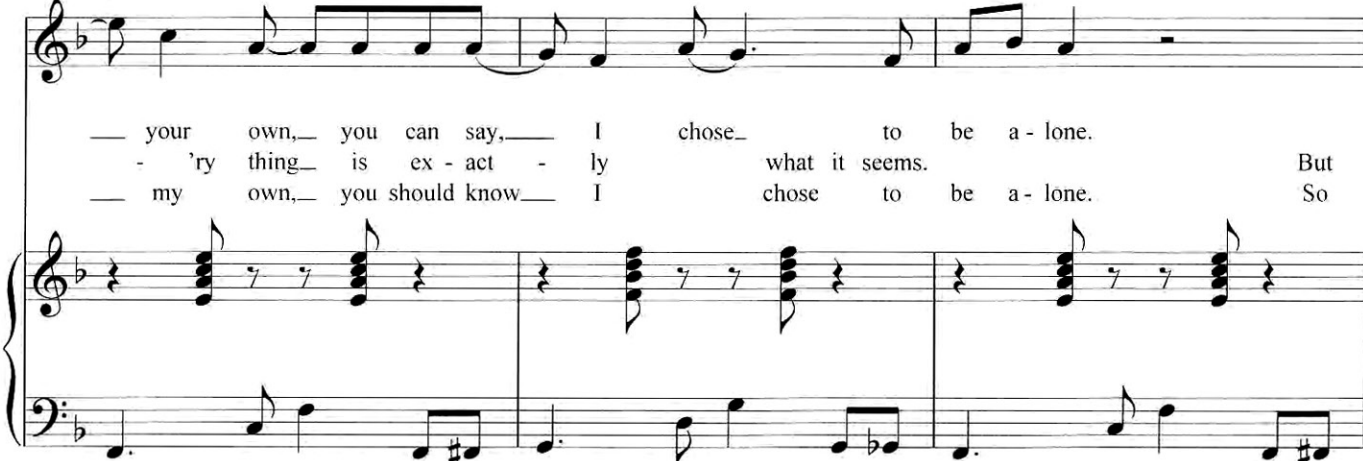
- er - y thing\_ you do's\_ a\_ game,\_ When night comes and\_ you're on\_  
 - ven then\_ you don't\_ get\_ far.\_ They make be - lieve\_ that ev -  
 \_ though ev - 'ry - thing's\_ a\_ strain.\_ When night comes and\_ I'm on\_



Fmaj<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup>



\_ your own,\_ you can say,\_ I chose\_ to be a - lone.  
 - 'ry thing\_ is ex - act - ly what it seems. But  
 \_ my own,\_ you should know\_ I chose to be a - lone. So



Gm<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup>



Who wants to be right as rain? It's hard - er when you're on\_ top. 'Cause when  
 at least when you're at your worst you know\_ how to\_ feel things.\_ See, when  
 who wants to be right as rain? It's hard - er when you're on\_ top. 'Cause when



*To Coda* ☐

**Csus<sup>4</sup>**

**Aaug<sup>7</sup>/C<sup>♯</sup>**

**Gm<sup>9</sup>**

hard work don't pay off— and I'm tired,— there ain't no room in my bed as

**Am<sup>7</sup>**

**Gm<sup>9</sup>**

**Am<sup>7</sup>**

far as I'm con-cerned, so wipe that dirt - y smile— off. We—

**Gm<sup>9</sup>**

**Am<sup>7</sup>**

**Gm<sup>9</sup>**

**Am<sup>7</sup>**

**A<sup>b</sup>m<sup>7</sup>**

won't be mak-ing up; I've cried my heart out, and now I've had— e-nough of—

**1.**  
**Gm<sup>7</sup>**

love.— Oh,— no.—

2.

Gm7 Am7 F

Go a-head and steal my heart to make me cry a-gain, 'cause it will nev-er hurt as

D7/F# Gm7 C

much as it did then, when we were both right\_ and no-one had blame, but

Dm7 Am7 A<sup>b</sup>m7

now I\_ give up on\_ this end - less game. 3. 'Cause

*D.S. al Coda*

⌘ Coda

Gm9 Am7 Gm9

No room in my bed as far as I'm con-cerned, so wipe that\_ dirt - y smile\_

Am<sup>7</sup> 5fr      A<sup>b</sup>m 4fr      Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      A<sup>b</sup>m<sup>7</sup> 4fr

— off. We — won't be mak-ing up; I've cried my heart out, and

Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      A<sup>b</sup>m<sup>7</sup> 4fr      Gm<sup>9</sup> 3fr

now I've had — e - nough of — love. —

Am<sup>7</sup> 5fr      Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr

— Yeah, — e - nough. — Woah, —

Gm<sup>9</sup> 3fr      Am<sup>7</sup> 5fr      Gm<sup>9</sup> 3fr      Fmaj<sup>7</sup> 3fr

— oh oh oh. — Woah, — oh doot 'n' doo. —