

Go a-head and — jump

bop bop bop bah dot bop bah dah dah.

bop bop bop bah — bop bah dah dah.

$E\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $B\flat/E\flat$ F sus

43

SHOUT IT OUT LOUD
 Words and Music by PAUL STANLEY,
 GENE SIMMONS and BOB EZRIN

48 (♩ = 135)

Oh! Oh! Oh! Oh! Shout it, — shout —

Jump! Jump! Jump! Jump! Shout it, — shout —

48 (♩ = 135)

$E\flat/B\flat$ A A A A $E\flat/F$ $B\flat$ $E\flat/B\flat$ $B\flat$

46

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Male Solo *f*

When the
 it, shout it out loud.
 it, shout it out loud.

Eb/Bb Bb Eb/Bb Bb Ab

49

52
 night's be - gun and you want some fun, do you think you're gon - na find it?
 think
 think

Bb5 Db5 Ab5 Db5

52

— you're gon - na find it?

— you're gon - na find it?

Ab5 Bb5 Db5

55

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a B-flat major key signature. The piano accompaniment features a bass line with a prominent eighth-note pattern and a treble line with chords. Chord symbols Ab5, Bb5, and Db5 are placed above the piano staff. The measure number 55 is located at the beginning of the piano part.

— to be re-mind - ed?

need — to be re-mind - ed? Shout it, — shout —

need — to be re-mind - ed? Shout it, — shout —

Ab5 Db5 Ab5 Bb Eb/Bb Bb

60

58

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue the melody. The piano accompaniment includes chord symbols Ab5, Db5, Ab5, Bb, Eb/Bb, and Bb. A measure number 60 is enclosed in a box above the piano staff. The measure number 58 is at the start of the piano part.

— it, shout it out loud.

— it, shout it out loud.

Eb/Bb Bb Eb/Bb Bb Ab

61

Shout it, shout it, shout it out loud.

Shout it, shout it, shout it out loud.

B E/B B E/B B E/B B A

64

PHYSICAL

Words and Music by STEPHEN A. KIPNER and TERRY SHADDICK

67 **Techno Rock** (♩ = 124)

p cresc.

Phys - i - cal, phys - i - cal, phys - i - cal, phys - i - cal,

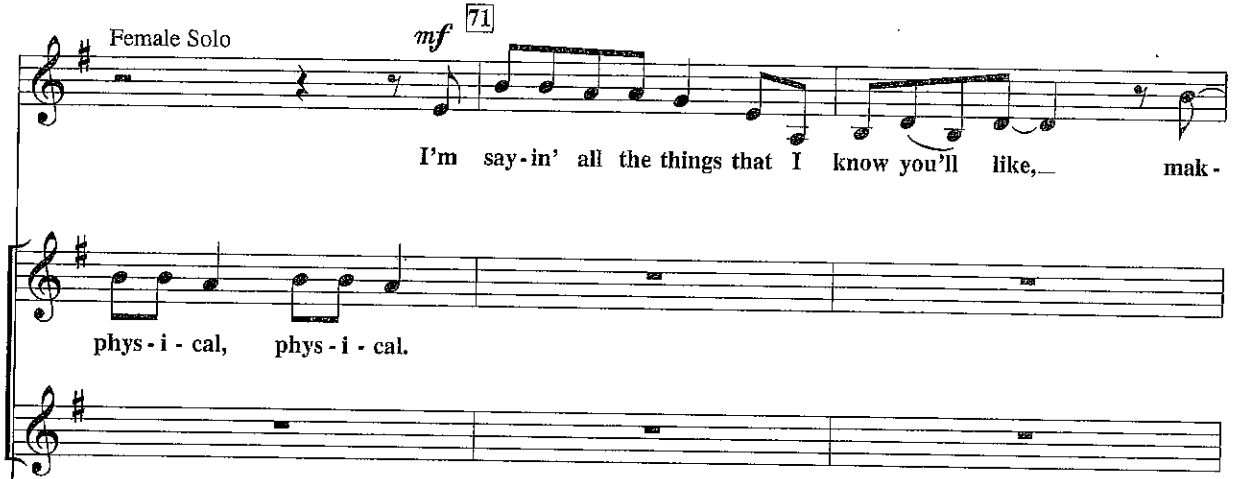
Techno Rock (♩ = 124)
N.C.

p cresc.

67 8vb to m. 87

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Female Solo *mf* 71

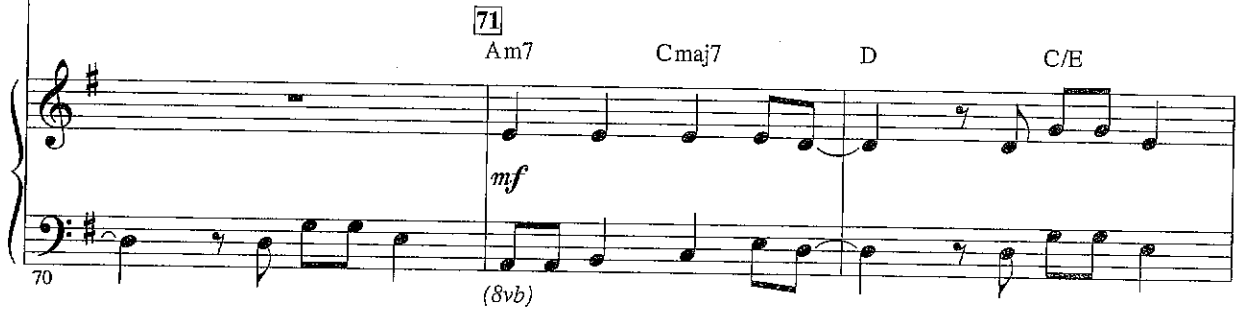


I'm say-in' all the things that I know you'll like, mak -
phys - i - cal, phys - i - cal.

71 Am7 Cmaj7 D C/E

mf

70 (8vb)



- in' good con - ver - sa - tion, I got - ta han - dle



Am7 Cmaj7 D C/E Am7 Cmaj7

73



you just right, - you know what I mean. -

mf
Let's get

G/D B/D# Em E7

76

79

phys-i-cal, phys-i-cal, I wan-na get phys-i-cal, let's get in-to phys-i-c

mf
phys-i-cal, phys-i-cal, I wan-na get phys-i-cal, let's get in-to phys-i-c

79 C

79 (8vb)

Let me hear your bod - y talk, — your bod - y talk, let me hear your bod - y talk, —

Let me hear your bod - y talk, bod - y talk, let me hear your bod - y talk, b -

Em

83

Let's get phys - i - cal, phys - i - cal. *mp* Oo —

b - b - b - b - bod - y talk, phys - i - cal, phys - i - cal. *mp* Oo —

C Em

loco

86

LIKE A PRAYER

Words and Music by PATRICK LEONARD and MADONNA CICCONI

89 L'istesso tempo

Female Solo

mp

Life is a mys - ter - y. — Ev-'ry-one must stand a - lone.

Oo

Oo

89 L'istesso tempo

Fm Eb/F Fm Eb/F

89

rit.

I hear you call my name and it feels like

rit.

Oo

rit.

Oo

Fm Eb/G Eb/Db Ab/C Bbm/Db Ab/Eb Eb

rit.

93

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99 Soulful Pop (♩ = 110)

home.

mf
When you call my name

mf
When you call my name

99 Soulful Pop (♩ = 110)

mf (in time)
Play in place of Drums.

it's like a lit-tle pray'r. I'm down on my knees, I wan-na take you.

it's like a lit-tle pray'r. I'm down on my knees, I wan-na take you.

E_b *D_b* *A_b/C* *F_m7*

there. In the mid-night_ hour I can feel_ your pow'r, just like a__ pray'r.

there. In the mid-night_ hour I can feel_ your pow'r, just like a__ pray'r.

Ab Eb Db

103

107 *cresc.*
You know I'll take you there. Just like a

cresc.
You know I'll take you there. Just like a pray'r, your voice can take me there.

Ab/C Fm7 Bbm/F Fm Eb/F

cresc.

106

pray'r, your voice can take me there. Jus

Just like a muse to me. You are a mys-ter-y. Just like a drea

Fm Eb/F Fm

109

like a pray'r, _____

you are not what you seem. Just like a pray'r, no

Eb/G Bbm/Db Ab/C Db

112

_____ take me there!

choice, your voice can take me there!

Ab/Eb Eb Fm

114

rit. ff

TO SIR, WITH LOVE
 Words by DON BLACK
 Music by MARC LONDON

117 Easy Pop Rock (♩ = 100)

C G7sus

mp

117

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cresc. *f*

an - y - bod - y find me some - bod - y to

cresc. *f*

an - - bod - y find me

cresc. *f*

an - y - bod - y find me

cresc.

Eb/G Fm7 Dbmaj9 Db/Eb

198

ANY WAY YOU WANT IT
 Words and Music by STEVE PERRY
 and NEAL SCHON

201 Driving Rock (♩ = 146)

love?

f

An -

f

An -

201 Driving Rock (♩ = 146)
 N.C.

f

Ab

200

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Two vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "- y way you want it, that's the way you need it. An -". The piano accompaniment features chords Eb/G and Fm7. Measure numbers 202 and 203 are indicated at the bottom left.

Two vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "- y way you want it. Oh,". The piano accompaniment features chords N.C., Db, and Ab. Measure numbers 204 and 205 are indicated at the bottom left.

207

Male Solo

mf

She loves to laugh, she loves to sing, she does ev-'ry-thing.

mf
ba dop ba dop

mf
ba dop ba dop

207

Ab

Eb/G

Fm

N.C.

mf

She loves to move, she loves to groove,

bop ba dop ba dop

bop ba dop ba dop

Ab Eb/G Fm

210

Duet *mf* Female Solo

she loves — lov - ing things. 'Cause he's a -

N.C. A^b

213

LOVIN', TOUCHIN', SQUEEZIN'
 Words and Music by STEVE PERRY

215 *cresc.*

lov - in', he's touch - in', he's squeez - in'

215 *cresc.*

lov - in', touch - in', squeez - in'

215 *cresc.*

lov - in', touch - in', squeez - in'

215 A^b E^b G^b

215 *cresc.*

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an - oth - er.

an - oth - er. *f* An -

an - oth - er. *f* An -

Ab *f*

218

221

- y way you want it, that's the way you need it. An -

- y way you want it, that's the way you need it. An -

221 *Ab* *Eb/G* *Fm7*

221

- y way you want it, oh.

- y way you want it, oh.

N.C.

223

225

Na na na na na na. Na na na

Na na na na na na. Na na na

Db/Ab Ab Eb/G Fm7

225

na na. Na na na na na na

na na. Na na na na na na

Db Db/Ab Ab Eb/G

228

na — na na na na. An -

na — na na na na.

Fm Gb Ab

231

- y way you want it, that's — the way you need it. An -

Na na na na na na.

Ab Eb/G Fm7

233

- y way you want — it. An -

Na na na na na.

N.C. Ab

235

- y way you want it, that's the way you need it. An -
Na na na na na na
Eb/G Fm7
237

- y way you want it. An -
na na na na na. An -
N.C. Ab
239

- y way you want it, that's the way you need it.
- y way you want it, that's the way you need it.
Eb/G Ab
241

Recorded by THE CAST OF GLEE
and Featured in the Twentieth Century Fox Television Series GLEE

Start Me Up/Livin' on a Prayer

For SSA* and Piano with Optional Instrumental Accompaniment

Performance Notes: This is an interesting medley in that instead of one tune after each other, we keep jumping back and forth between the two to create an entirely new musical experience. Vocal parts are not difficult but a precise tempo and rhythmic execution is necessary. Above all, have fun!
E.L.

Duration: ca. 2:50

Original GLEE Arrangement by
ADAM ANDERS and TIM DAVIS

Adapted for publication by ED LOJESKI

START ME UP
Words and Music by MICK JAGGER and KEITH RICHARDS
Moderate Rock ($\text{♩} = 124$)

Piano

The piano part for the first system of 'Start Me Up' is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It begins with a dynamic of *mf* and transitions to *f*. The right hand plays chords and single notes, while the left hand plays a rhythmic bass line.

Soprano I
Soprano II
Alto

Start me up,
Start me up,

Db Eb

The vocal parts for Soprano I, Soprano II, and Alto enter in the second system with the lyrics 'Start me up,'. The piano accompaniment continues, with the right hand playing chords and the left hand playing a rhythmic bass line. The system ends with a measure containing the notes D-flat and E-flat.

LIVIN' ON A PRAYER
Words and Music by JON BON JOVI,
DESMOND CHILD and RICHIE SAMBORA

start me up.

start me up, Oh, Tom-my used to work on the docks.

Fm Fm

The vocal parts continue with the lyrics 'start me up.' and 'start me up, Oh, Tom-my used to work on the docks.' The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand. The system ends with a measure containing the notes F major and F major.

* Available separately:
SSA, ShowTrax CD
Combo parts available as a digital download
(tpt 1-2, tsx, fbn, syn, gtr, b, dm)
halleonard.com/choral



START ME UP
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Un-ion's been on strike. He's down on his luck, it's

10

tough, oh, so tough...

D♭ E♭ Fm

13

17

Hold on, read-y or not, Read-y or

Oh, we got-ta hold on, read-y or not. You

E♭/D♭ D♭/E♭ Fm Fm/E♭

16

not. 3

not. 3 All that you've got.

live for the fight when it's all that you've got.

Db Eb 3

19

21 Unis. Liv-

Start me up, we're half - way there. Ah

Start me up, we're half - way there. Ah

Fm Db Ebsus Eb Eb(add9) Eb Ab Db

21

- in' on a prayer. Unis.

Start me up, we'll make it I swear.

Start me up, we'll make it I swear.

Eb7sus Fm Db Ebsus Eb Eb(add9) Eb

24

Ah _____ Liv - in' on a prayer. 29 Ooh.

Ah *mf* If you start me up,

Ah _____ If you start me up,

Ab Db Eb⁷sus Eb/Ab Ab Eb

27

Unis. *mf*

You've got, you've got, you've got.

kick on the start-er, give it all you've got. I

Ab Eb Ab Db Gb/Db Db Gb/Db Db Gb Db

30

Yeah, -

Ah _____

can't com-pete with the rid-ers in the oth-er heats.

Eb Ab Eb Ab Db Gb/Db Db Gb/Db Db

33

yeah. — Don't make a grown man cry. —

We got to hold on, — cry. —

We got to hold on. — We've

Eb Ab

36

Don't make a grown man, give it a shot. Start me up, we're

got each oth - er give it a shot. Start me up, we're

Eb Ab Fm Db

39

41 *f* Unis.

Ah, liv - in' on a prayer. —

half - way there. — Ah

half - way there. — Ah

Ebsus Eb Eb(add9) Eb Ab Db Eb7sus

42

Unis. Sop. I only

Start me up, we'll make it, I swear. Ah, liv-

Start me up, we'll make it, I swear. Ah,

Fm Db Ebsus Eb Eb(add9) Eb Ab Db

45

- in' on a prayer, liv - in' on a prayer.

Eb'sus Db Fm7/Ab Dbmaj7

48

51

Fm Db Ebsus Eb Fm Db Fm

sub. p cresc.

51

56

Read-y or

Hold on, read-y or not,
Oh, we got-ta hold on, read-y or not. You

Eb/Db Db/Eb Fm Fm/Eb

55

not. All that you've got.
live for the fight when it's all that you've got.

Db Eb

58

60

Whoa, we're half-way there. Whoa, liv-
Whoa, we're half-way there. Whoa,

Gm Eb Fsus F F(add9) F Bb Eb

60

- in' on a prayer. — Take my hand — and we'll make it, I swear. —

Unis.

Take my hand — and we'll make it, I swear.

F⁷sus Gm Eb Fsus F F(add9) F

63

Whoa, — liv - in' on a prayer. —

Unis.

Whoa, —

Bb Eb F⁷sus

66

68

ff Whoa, — we're half - way there. — Whoa, — liv -

Unis.

ff Whoa, — we're half - way there. — Whoa, —

Gm Eb Fsus F F(add9) F Bb Eb

68

Unis.

- in' on a prayer. Take my hand and we'll

Take my hand and we'll

F^{7sus} Gm Eb

71

Unis.

make it, I swear. Whoa, liv - in' on a prayer.

make it, I swear. Whoa,

Fsus F P(add9) F Bb Eb F^{7sus}

73

Liv - in' on a prayer. Start me up.

You've got - ta start me up.

Eb Gm/Bb Ebmaj7 F/Bb Bb

76

The 1984 #1 Pop Hit by VAN HALEN
and Featured in the Twentieth Century Fox Television Series GLEE

Jump

For SSA* and Piano and Optional Instrumental Accompaniment

Duration: ca. 3:30

Original GLEE Arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by KIRBY SHAW

Words and Music by DAVID LEE ROTH,
EDWARD VAN HALEN, ALEX VAN HALEN
and MICHAEL ANTHONY

'80s Rock (♩ = 132)

Soprano I
Soprano II

Bop bop bop bop bop bah... dot bop bah

Alto

'80s Rock (♩ = 132)
N.C. F/B♭ B♭ Eb/B♭ F/B♭ B♭ Eb/B♭

Piano

— dah dah... Bop bop bop bop bop bah

B♭/E♭ Fsus N.C. F/B♭ B♭ Eb/B♭ F/B♭

* Available separately:
SATB, SAB, SSA, ShowTrax CD

Combo parts available as a digital download
(tpt 1-2, tsx, thn, syn, gtr, b, dm)
halleonard.com/choral



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9

— dot bop bah— dah dah— Bop bop

Bb Eb/Bb Bb/Eb Fsus N.C. F/Bb Bb

bop bop bop bah— dot bop bah— dah dah— bah dot.

Eb/Bb F/Bb Bb Eb/Bb Bb/Eb Fsus

Jump! Jump! Jump! Jump! Bah bah dah bah dot bop bah—

Oh! Oh! Oh! Oh!

N.C. Eb/Bb Bb Eb/Bb

Unis. 17

— dah dah... I get up, and noth-in' gets me—

Bb/Eb Fsus N.C. F/Bb Bb Eb/Bb F/Bb

16

— down... You got it tough.

Bb Eb/Bb Bb/Eb Fsus N.C. F/Bb Bb

19

I seen the tough-est soul a - round... And I know,

Eb/Bb F/Bb Bb Eb/Bb Bb/Eb Fsus

22

25

ba-by, just how you feel.

N.C. F/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

25

Unis.

You got to roll with the punch-es to get to what's

Bb/Eb Fsus N.C. F/Bb Bb Eb/Bb F/Bb

28

Sop. I

re - al. Oh, can't you

Bb Eb/Bb Bb/Eb Fsus

31

33

see me stand-ing here? I got my back a-gainst the rec-ord ma - chine._____

F/G Gm F/G Gm Ebmaj7 Cm9

33

I ain't the worst that you've seen._____ Oh, can't you see what I mean?

Sop. II/Alto

Ain't the worst that you've seen._____

Eb6 Bb/D Cm7

36

Can't you see what I mean?_____

Sop. I/II 42 (shout)

Migh's well* jump. Jump!

Alto (shout)

Eb Bb/D Eb/F F N.C. F/Bb Bb

39

* "Migh's well" = Might as well

Unis.

Migh's well jump... Go a-head, jump.

Eb/Bb F/Bb Bb Eb/Bb Bb/Eb Fsus

43

To Coda (p. 8) ⊕

Jump! Go a-head and jump.

To Coda (p. 8) ⊕

N.C. F/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

46

50

Unis.

How old are you? Who said that? Ba-by, how you...

Hey, you!

Bb/Eb Fsus N.C. F/Bb Bb Eb/Bb F/Bb

49

— been? — You say you don't know. — You won't.

B \flat Eb/B \flat B \flat /Eb F sus N.C. F/B \flat B \flat

52

Unis. D.S. al Coda (p. 6)
Sop. I

know — un - til we be - gin. — Oh, can't you

E \flat /B \flat F/B \flat B \flat E \flat /B \flat B \flat /Eb F sus D.S. al Coda (p. 6)

55

\oplus CODA 60

— jump. — Bah — bah dee ah —
mf grad. cresc.

\oplus CODA B \flat E \flat /B \flat B \flat /Eb F sus A bm F \flat G \flat
mf grad. cresc.

Sop. II *mf* grad. cresc.

61

dah. Bah bah dee ah dah.

Cb Abm Fb Gb Cb

Sop. I/II

64

Bah dah bop bop bah dah. Dah bah dah dah bop

F/Bb Bb F/Bb Bb F/G Gm7 F/G

68

67

bop bah dah. Bah dah bop bop bah dah. Dah bah

Gm7 Db/Gb Gbmaj7 Db/Gb Gbmaj7

70

dah dah... bop bop bah dah. Bah...

Eb/F Eb6/F Eb/F Eb6/F Eb/F

Dah

73

Dah bah. bah. bah.

76

f Bop bop bop bop bop bah... dot bop bah.

f N.C. F/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

— dah dah. — Bop bop bop bop bop bah.

Bb/Eb Fsus N.C. F/Bb Bb Eb/Bb F/Bb

79

— dot bop bah. — dah dah. Migh's well jump. Jump!

Bb Eb/Bb Bb/Eb Fsus N.C. F/Bb Bb

82

84

Migh's well jump. — Go a-head, jump.

Unis.

Eb/Bb F/Bb Bb Eb/Bb Bb/Eb Fsus

85

Jump! Go a-head and jump...

N.C. F/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

88

92

Jump! Jump! Jump! Jump! Bah bah

Oh! Oh! Oh! Oh!

Bb/Eb Fsus N.C. Eb/Bb Bb

91

dah bah dot bop bah dah dah. Oh, Jump!

ff

Eb/Bb Bb/Eb Fsus N.C. Bb

94

JUMP - SSA



Featured in the Twentieth Century Fox Television Series *GLEE*

Don't Stop Believin'

For 2-Part* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:45

Original *GLEE* arrangement by
ADAM ANDERS and TIM DAVIS

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN

Adapted for publication by ROGER EMERSON

'80s Rock ($\text{♩} = 126$) *mp cresc. poco a poco*

Part I

Dah dah dah dah dah dah dah dah

Part II

mp cresc. poco a poco

Dah dah dah dah dah dah dah dah

Piano

'80s Rock ($\text{♩} = 126$)

If instrumentalists are not needed to set key and tempo, m.1 is optional
(Play in absence of rhythm section)

p *mp*

let ring

dah dah dah dah dah dah dah dah dah dah dah dah

dah dah dah dah dah dah dah dah dah dah dah dah dah dah

4

* Available separately:
SATB, SAB, SSA, 2-Part, ShowTrax CD
Combo parts available as a digital download
(tpt 1-2, tsx, tbn, syn, gtr, b, dm)
halleonard.com/choral



Musical score for two voices and piano accompaniment, measures 7-9. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts consist of two staves, each with the lyrics "dah dah dah dah dah dah dah dah dah dah dah dah". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with some notes in the bass line.

Musical score for two voices and piano accompaniment, measures 10-11. Measure 10 is marked with a box containing the number "10" and the instruction "All voices". The vocal line in measure 10 has the lyrics "Just a small-town girl,—" and a dynamic marking of *mf*. The piano accompaniment in measure 10 has the instruction "(Play in absence of synth.)" and a dynamic marking of *mf*. Measure 11 is empty for both parts.

Musical score for two voices and piano accompaniment, measures 12-13. The vocal line in measure 12 has the lyrics "liv-in' in a lone-ly world. She took the". The piano accompaniment continues in grand staff notation.

mid-night train_ go - in' an - y - where.____

15

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "mid-night train_ go - in' an - y - where.____". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

18

Just a cit - y boy, - born and raised in

G D Em7

mf

18

Detailed description: This system contains measures 18-20. The vocal line continues with the lyrics "Just a cit - y boy, - born and raised in". The piano accompaniment includes a dynamic marking of *mf* and chord changes to G, D, and Em7. The bass line continues with a consistent eighth-note pattern.

south De - troit... He took the mid-night train_ go - in'

C G D

21

Detailed description: This system contains measures 21-23. The vocal line continues with the lyrics "south De - troit... He took the mid-night train_ go - in'". The piano accompaniment includes chord changes to C, G, and D. The bass line maintains the eighth-note accompaniment.

26

Part I

an - y - where. _____ Dah (etc.)

Part II

an - y - where. _____ Dah (etc.)

G/B

C

G

34

Jah dah — A sing-er in a smok-y room. —

Jah dah — A sing-er in a smok-y room. —

C G D

33

The smell of wine — and cheap per-fume. — For a smile — they can

The smell of wine — and cheap per-fume. — For a smile — they can

Em7 C G

36

share the night. It goes on and on — and on — and on. —

share the night. It goes on and on — and on — and on. —

D G/B C

cresc.

39

42 *f*

Stran - gers_ wait - ing_ up and down the

Stran - gers_ wait - ing_ up and down the

f

D/C C D/C Cmaj7 D/G G

42

boul - e - vard, their shad - ows_ search - ing_ in the night.

boul - e - vard, their shad - ows_ search - ing_ in the night.

D/G G D/C C D/C Cmaj7 D/G G

45

50

Street - light_ peo - ple,

Street - light_ peo - ple,

D/G G D/C C D/C Cmaj7

49

liv - ing just to find e - mo - tion, hid - ing —

liv - ing just to find e - mo - tion, hid - ing —

D/G G D/G G D/C C

52

To Coda ⊕ (p. 11)

some - where in the night.

some - where in the night.

D/C Cmaj7 D G D G C

55

To Coda ⊕ (p. 11)

58

Dah dah dah dah (etc.)

Dah dah dah dah (etc.)

G D Em7

58

62 *dim.* *mf*
 Work-in' hard_ to get my fill._
 Work-in' hard_ to get my fill._

C G D

61 *mf*

Ev-'ry-bod - y wants a thrill._
 Ev-'ry-bod - y wants a thrill._

Em7 C

64

Pay-in' an - y - thing to roll the dice_ just one more_ time._
 Pay-in' an - y - thing to roll the dice_ just one more_ time._

G D G/B

66

70

Some will win, — some will lose, —

Some will win, — some will lose, —

C G D

69

some were born_ to sing the blues. — And, oh the mov - ie

some were born_ to sing the blues. — And, oh the mov - ie

Em7 C G

72

Opt. 8vb

nev - er ends;_ it goes on and on — and on — and on. —

nev - er ends;_ it goes on and on — and on — and on. —

D G/B C

75

cresc.

cresc.

cresc.

D.S. al Coda (p. 7)

D.S. al Coda (p. 7)

⊕ CODA

Dah dah dah dah (etc.)

Dah dah dah dah (etc.)

⊕ CODA

G D

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics 'Dah dah dah dah (etc.)' and 'Dah dah dah dah (etc.)'. The piano accompaniment includes a treble clef staff with a 'G' chord marking and a bass clef staff. A 'D' chord marking is also present in the piano part.

80

Em7 C G

This system continues the musical score with two vocal staves and a piano accompaniment. The piano part features chord markings for Em7, C, and G. The measure number 80 is indicated at the beginning of the piano part.

83

D G/B C

This system continues the musical score with two vocal staves and a piano accompaniment. The piano part features chord markings for D, G/B, and C. The measure number 83 is indicated at the beginning of the piano part.

86 Drive to end

f
 Don't stop be - liev - in'. Hold on to the
 Don't stop be - liev - in'. Hold on to the

Drive to end

G D Em7

86

feel - in', street - light peo - ple.
 feel - in', street - light peo - ple.

C G D

89

Don't stop!
 Don't stop!

G/B C Am/G G

92

DON'T STOP BELIEVIN' - 2-Part



The 1969 Pop Hit by NEIL DIAMOND
and Featured In the Twentieth Century Fox Television Series GLEE

Sweet Caroline

For TTB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 2:30

Original GLEE Arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by KIRBY SHAW

Words and Music by
NEIL DIAMOND

Steady Rock ($\text{♩} = 126$) ($\text{♩} = \text{♩}^{\text{3}}$)
F/G

Piano *mp*

cresc. G Em/G G

8 Tenor I Unis. *mp*

Tenor II

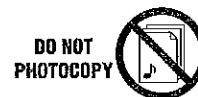
Bass *mp*

C Dm/C

mp

* Available separately:
SATB, TTB, ShowTrax CD

Combo parts available as a digital download
(tpt 1-2, tsx, tbn, syn, gtr, b, dm)
halleonard.com/choral



gin to know - in', but then I know — it's grow - in' strong.

Cmaj7

11

Oh, _____
Was in the spring,

F/G G C

14

oh, _____ oh, _____
and spring be - came the sum-mer.

Dm/C

17

oh.

Who'd have be - lieved_ you'd come_ a - long?_

Cmaj7 F/G

20

24] dramatically

Hands,

G C

grad. cresc.

23

grad. cresc.

touch-in' hands, reach-in' out,

grad. cresc.

Am/C G

26

touch - in' me, touch - in'

F

29

you. Oh, Sweet Car - o - line,

no breath *f*

f

G F/A G/B $\text{\textcircled{C}}$ C F

32

good times nev - er seemed so good.

A A

35

40

I've been in - clined.

G F/A G/B C F

To Coda (p. 7) ⊕

to be - lieve they nev - er would.

To Coda (p. 7) ⊕

A A

46

Unis. *mp*

Oh, no, no. Doo doo doo, doo doo

G F Em Dm F/G

mp

cresc.

doo doo doo doo doo doo, doo doo doo, doo doo doo doo doo doo doo doo doo,

mp cresc.

cresc.

47

D.S. al Coda (p. 5)

8 doo doo doo, doo doo doo. Oh,

D.S. al Coda (p. 5)

G Em/G G

50

⊕ CODA

rit.

Oh, no, no, no.

rit.

⊕ CODA

G F Em Dm C A

rit.

ff

Recorded by The Cast of GLEE
and featured in the Twentieth Century Fox Television Series GLEE
from THE ROCKY HORROR PICTURE SHOW

Time Warp

For SSA* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:15

Original GLEE Arrangement by
ADAMS ANDERS and TIM DAVIS
Adapted for publication by MAC HUFF

Words and Music by
RICHARD O'BRIEN

Driving Rock (♩ = ca. 177)

Soprano I
Soprano II

Piano

mp

Solo 1 *eerily mp*

A

It's as -

5

tound - ing; time is fleet - ing;

B

5

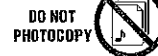
mad - ness takes its toll. But lis - ten

G D A

9

* Available separately:
SATB, SAB, SSA, ShowTrax CD
Combo parts available as a digital download
(tpt 1-2, tsx, bsx, tbn, syn, gtr, b, dm)
halleonard.com/choral

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13 *cresc.* Solo 2

close - ly, not for ver - y much long - er.

B

13 *cresc.*

Solo 1 *mf* Solo 1 continues

I've got to keep con - trol. I re -

G D A

17 *mf*

21

mem - ber do-in' the Time Warp,

A B

21 *mf*

25

drink - ing those mo - ments when

G D A

25

the black-ness will hit me, and the void would be

Duet 3 3

28

Soprano I 33 *All f*

Soprano II call - ing. Let's do the

Alto *div. f*

B F C

31

Time Warp a - gain.

A

34

Let's do the Time Warp a - gain.

37

Solo 1 41

It's just a jump to the left,

40

B7

All - Unis. Solo 1

and then a step to the right. Put your hands on your hips;

43

A7

All
 you bring your knees in

46

50
 tight. But it's the pel - vic thrust,

A7 D7

48

that real - ly drives you in - sane.

A7

51

54 *All f*

Let's do the Time Warp a - gain.

div. f

f

57

Let's do the Time Warp a -

62 *Solo 2 mf*

gain. It's so dream - y,—

mf

60

oh, fan - ta - sy free me... So you can't

B

63

see me, no, not at all.

G D A

66

In an - o - ther di - men - sion; with voy - euris - tic in -

70

69

ten - tion... Well se - clud - ed, oh, —

B

72

I'll see it all. — With a bit of a

Solo 1

D A

75

78

mind flip, — you're in - to the time slip, —

B

78

and noth - ing can ev - er be the same...

81

G D

All - Unis. cresc. [86] You're spaced out on sen - sa - tion... Ow!

cresc.

A

cresc.

84

Like you're un - der se - da - tion...

B

8va -

87

90 *All f*

Let's do the Time Warp a - gain.

div. f

F C G D A

93

Let's do the Time Warp a -

div. -

96

gain. Well, I was

Unis. mf

A

98

walk - in' down the street, just - a hav - in' a think, when a

A7

mf

98

snake of a guy — gave me an e - vil wink. — It

100

shook me up — and it took me by sur - prise. Had a

D7

102

106

pick-up truck and the de - vil's eyes. He stared at me and I

A7 E

104

Unis.

felt a change. Time meant noth - ing; nev - er would a - gain.

D A7

107

110

Let's do the Time Warp a - gain.

div. F C G D A

110

Let's do the Time Warp a -

113

Solo 1

gain. It's just a jump to the left,

A

116

All - Unis.

and then a step to the right.

E7 A7

119

Solo 1 All

Put your hands on your hips; _____ you bring your knees in

122

126

tight. _____ But it's the pel - vic thrust, _____

A7 D7

125

that real - ly drives you in - sane. _____

A trill

128

131

Let's do the Time Warp a - gain.

div. f

F C G D A

131

Let's do the Time Warp a -

F C G D

134

gain.

A A7

Band falls apart

137

TIME WARP - SSA



Take a Bow

Words and Music by Shaffer Smith,
Tor Erik Hermansen and Mikkel Eriksen

Intro
Slowly

Chords: G^b Db C^b/E^b C^b

Ha, oh, _____ how 'bout a round of ap - plause? _

Chords: G^b Db C^b/E^b C^b

_____ Hey, _____ stand - in' o - va -

Chords: G^b Db C^b/E^b C^b

- tion. Ooh, _____ oh. _____

Chords: G^b Db F^bsus2

Yeah, - yeah, _____ yeah, _____ eh.

Verse

Chords: G^b Db C^b/E^b C^b

You look so dumb right _____ now, _____

Chords: G^b Db C^b/E^b C^b

stand - in' out - side my _____ house, _____

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G^b Db C^b/E^b C^b

try - in' to a - pol - o - gize. You're so ug - ly when you cry. ___

G^b Db/F F^bsus2

Please, just cut it ___ out. ___ And

Chorus

G^b Db C^b/E^b C^b

don't tell me you're sor - ry, 'cause you're not, ___ ba - by, when I

G^b Db C^b

know you're on - ly sor - ry you ___ got caught. ___ But ___ you

G^b Db E^bm C^b

put on ___ quite a show. ___ 'Real - ly had me go - in'.

G^b Db E^bm Db/C^b C^b

Now it's time ___ to ___ go, ___ cur - tain's fi - n'ly clos - in'.

G^b Db E^bm C^b

That was quite a show, ___ ver - y en - ter - tain - in'.

G \flat Db C \flat 3
 know you're on - ly sor - ry you - got caught. You

G \flat 3 Db E \flat m C \flat
 put on quite a show. 'Real - ly had me go - in'.

G \flat Db E \flat m Db/C \flat C \flat
 Now it's time to go, cur-tain's fi-nal-ly clos - in'.

G \flat Db E \flat m C \flat
 That was quite a show, ver - y en - ter - tain - in'.

A \flat m7 G \flat /B \flat C \flat G \flat /B \flat
 but it's o - ver now. Go on and take a bow.

Bridge

 F \flat add9 Db/C \flat Db C \flat /D \flat Db
 oh. Em - my A - ward for the

E \flat m7 A \flat m7 G \flat /B \flat
 best li - ar goes to you for mak - in' me

True Colors

Words and Music by Billy Steinberg and Tom Kelly

Intro Moderately

Bm9 A/C# D Gadd9 Bm9 A/C# D Gadd9

You, _ with the

Verse

Bm7 A/C# D D/F# Gadd9

sad eyes, don't be dis-cour - aged. Oh, I re - al - ize ___ it's

Bm A D Em11

hard to take cour - age. In a world full of peo - ple, ___

D/F# G Bm A

you can lose sight of it ___ all, and dark - ness still in - side you, make you

Chorus

Dsus4 D G D D/A A

feel so small. But I see your true col - ors shin - in' through. _ I see your

G D/F# G A G D

true col - ors, and that's why I love ___ you. So don't be a - fraid _ to

G Bm G/D D G/D D

let them show. — Your true col - ors, true col - ors are

D/A A Bm9 A/C# D Gadd9 Bm9 A/C#

beau - ti - ful — like a rain - bow.

Verse

D Gadd9 Bm7 A/C# D D/F#

Show — me a smile there, don't be un-hap - py. Can't re -

Gadd9 Bm A

mem - ber when — I last saw you laugh - in'. If

D Em11 D/F# G

this world makes you cra - zy and you've tak - en all you can bear, you

Bm A Em/G D/F#

call me up be - cause you know I'll be there. And I see your

Chorus

G D D/A A Em/G D/F#

true col - ors shin - in' through. I see your true col - ors, and

G A G D G Bm

that's why I love — you. So don't be a - fraid to let them show. — Your

G/D D G/D D Asus4 A

true col - ors, true col - ors are beau - ti - ful like a

Bm9 A/C# D Gadd9 Bm9 A/C#

rain - bow.

Verse
D Gadd9 Bm7 A/C# D D/F#

Gadd9 Bm A

Can't re - mem - ber when I last saw you laugh - ing.

D Em11 D/F# G

If this world makes you cra - zy, you've tak - en all you can bear, you

Bm A G/D D

call me up be - cause you know I'll be there. I see your

Chorus
G D D/A A Em/G G/F#

Female 1:

true col - ors shin - in' through. I see your true col - ors, and

Female 2:

I see 'em shin-in' through.

G A G D G Bm

that's why I love _____ you. So don't be a - fraid _ to let them show. ____ Your

That's why I love _____ you.

G/D D G/D D G D D/A

true col - ors. I see your true col - ors shin -

True col - ors.

Chorus

A Em/G D/F# G A

- in' through. I see your true col - ors, and that's why I love _____ you. So

Yeah. _____

G D G Bm G/D D

Female:

don't be a - fraid _ to let them show. ____ Your true col - ors,

G/D D G/D D Asus4 A

true col - ors, true col - ors are beau - ti - ful like a

Outro

Bm7 A/C# D rit. G

rain _____ bow.

LOSER LIKE ME

Words and Music by ADAM ANDERS,
PEER ASTROM, MAX MARTIN,
SAVAN KOTECHEA and JOHAN SCHUSTER

Pop Rock

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line is written in a single treble clef staff. Chord diagrams for guitar are provided above the vocal line, with 'x' indicating a muted string and '3fr' indicating a three-finger barre. The lyrics are: 'Yeah, you may think that I'm a ze - ro, but hey, ev - 'ry - one you want to be prob - 'ly start - ed off like me. You may say that I'm a freak -'

— show, but hey, give it just a lit - tle time,

I bet you're gon - na change your mind. All of _____ that dirt _____

— you've been throw - ing my way, — it ain't so hard to take, — that's right. 'Cause

I know — one day — you'll be scream - ing my name — and I'll just look a - way, —

E \flat **B \flat** **F**

that's right. Just go a - head_ and hate on me and run your mouth_

E \flat **B \flat** **F**

so ev-'ry-one can hear. Hit me with_ the worst you've got and knock me down_

E \flat **B \flat** **F**

ba - by, I don't care. Keep it up, _ I'll tune it up and fade you out. _

E \flat **B \flat** **F**

You want _ to be, _ you want _ to be _

To Coda

E \flat 3fr B \flat F E \flat 3fr

— a los - er — like me, — a los - er — like me.

B \flat F E \flat 3fr

Push me up a - gainst the lock - er and

B \flat F E \flat 3fr

hey, all I do is shake it off, I'll get you back when I'm your boss.

B \flat F E \flat 3fr

I'm not think - ing 'bout you hat - ers, 'cause

B \flat F E \flat D.S. al Coda

hey, I could be a su - per - star, I'll see you when you wash my car.

This system contains the first two lines of music. The top line is the vocal melody in G major (one flat), with lyrics: "hey, I could be a su - per - star, I'll see you when you wash my car." Above the staff are guitar chord diagrams for B \flat , F, and E \flat . The bottom two staves show the piano accompaniment.

CODA E \flat B \flat F

a los - er like me,

This system contains the third line of music. The top line is the vocal melody with lyrics: "a los - er like me,". Above the staff are guitar chord diagrams for E \flat , B \flat , and F. The bottom two staves show the piano accompaniment.

E \flat B \flat N.C.

a los - er like me. Hey, you, o - ver there,

Drums continue

This system contains the fourth and fifth lines of music. The top line is the vocal melody with lyrics: "a los - er like me. Hey, you, o - ver there,". Above the staff are guitar chord diagrams for E \flat and B \flat , followed by "N.C.". The bottom two staves show the piano accompaniment. A box labeled "Drums continue" is present in the piano part.

keep the "L" up - up in the air. Hey, you, o - ver there,

This system contains the sixth line of music. The top line is the vocal melody with lyrics: "keep the 'L' up - up in the air. Hey, you, o - ver there,". The bottom two staves show the piano accompaniment.

keep the "L" up, 'cause I don't care. You can throw your sticks and you can throw your stones,

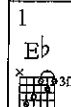
like a rock - et just watch me go. Yeah, L - O - S - E - R.

I can on - ly be who I are. Just go a - head and hate on me and run your mouth -

so ev - 'ry - one can hear. Hit me with the worst you've got and knock me down.



Ba - by, I don't care. Keep it up, I'll tune it up and fade you out.



You want to be, you want to be a los - er like me.

2



a los - er like me. A los - er like me, a los - er like me,



N.C.

a los - er like me, a los - er like me.

The 2010 #1 Pop Hit by BRUNO MARS
and Featured In the Twentieth Century Fox Television Series GLEE

Just the Way You Are

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:45

Original GLEE arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by ROGER EMERSON

Words and Music by BRUNO MARS,
ARI LEVINE, PHILIP LAWRENCE,
KHARI CAIN and KHALIL WALTON

Moderately (♩ = 112) *mp*

Soprano
Alto

Tenor
Bass

Ah

Unis. *mp*

Moderately (♩ = 112)
Eb

Piano

mp

Ah

Cm

* Available separately:
SATB, SAB, 2-Part, ShowTrax CD

Rhythm section parts available as a digital download
(syn, gtr, b, dm)
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Ah

Ab Eb

Solo or Section
 Tenor *mf* 11
 Bass

Oh, her eyes, her eyes make the stars look... like they're not shin - ing.

Eb
mf

Her hair, her hair falls per-fect-ly... with-out her try-ing. She's so bean - ti - ful, -

Cm Ab

13

and I tell her ev - 'ry day... Yeah.

E_b

16

I know, I know when I com - pli - ment her, she won't be - lieve me.

E_b

19

And it's so, it's so sad to think that she don't see what I see.

C_m

21

But ev-'ry time she asks me, "Do I look o - kay?" I say:

A_b E_b

End Solo

23

Soprano *f* 27

Alto *melody**

Tenor *f*

Bass

When I see your face, — there's not a thing —

26

— that I — would change, — 'cause you're a - maz - ing just —

29

— the way — you are. — And when you smile, —

32

* Add Tenors to Alto line if desired.
 JUST THE WAY YOU ARE - SATB

35

the whole world stops and stares for a while,

E \flat Cm

35

'cause, girl, you're a - maz - ing just the way you are.

A \flat

38

43

Yeah. Her lips, her lips, I could

Solo or Section *mf*

E \flat E \flat

mf

41

kiss them all_ day if_ she'd let me. Her laugh, her laugh,_ she

Cm

44

hates, but I_ think it's_ so sex - y. She's so beau - ti - ful,_

Ab

46

Duet or Section
mf

and I tell her ev - 'ry_ day. Oh, you

Eb

48

51

know, you know, you know I'd nev - er ask you to change... If

E \flat

51

per - fect's what you're search - ing for then just stay the same... So

(Solo)

C m

53

— don't e - ven both - er ask - ing if — you look o - kay... You know I'll

A \flat

55

Opt. Descant 59 *mf*

When I see your face, —

(All) f

say: — When I see your face, —

End Solo f

Eb 59 *Eb*

57

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics 'When I see your face, —'. It begins with an 'Opt. Descant' and a box containing the number '59' and the dynamic 'mf'. The bottom staff is a piano accompaniment in G major, starting with a box containing '59' and the dynamic 'f'. A fermata is placed over the first measure of the piano part. The system concludes with a piano part in E-flat major, indicated by an 'Eb' key signature change and a box with '59' and 'Eb'. The dynamic 'f' is present. A page number '57' is located at the bottom left of this system.

there's not a thing — that I — would change, — 'cause you're a - maz -

Cm

60

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major with lyrics 'there's not a thing — that I — would change, — 'cause you're a - maz -'. The bottom staff is a piano accompaniment in G major, starting with a box containing the dynamic 'Cm'. The system concludes with a piano part in C minor, indicated by a 'Cm' key signature change. A page number '60' is located at the bottom left of this system.

A-maz - ing.

- ing just the way you are.

63

Ab Eb

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'A-maz - ing.' and '- ing just the way you are.'. The middle staff is a vocal line with lyrics '- ing just the way you are.'. The bottom staff is a piano accompaniment. The key signature has two flats (Bb and Eb). The piano part starts at measure 63 and includes a trill in the right hand. Chord changes to Ab and Eb are indicated above the staff.

67

And when you smile,

And when you smile, the whole world stops.

67

Eb

66

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'And when you smile,'. The middle staff is a vocal line with lyrics 'And when you smile, the whole world stops.'. The bottom staff is a piano accompaniment. The key signature has two flats (Bb and Eb). The piano part starts at measure 66 and includes a trill in the right hand. A chord change to Eb is indicated above the staff. Measure numbers 67 and 66 are present.

A - maz - ing.

— and stares_ for a - while, — 'cause, girl, you're a - maz - ing just_

Cm Ab

69

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'A - maz - ing.' and a piano accompaniment. The second system continues the vocal line with lyrics '— and stares_ for a - while, — 'cause, girl, you're a - maz - ing just_'. The piano accompaniment includes a grand staff with a treble clef and a bass clef. Chord changes are indicated as Cm and Ab. The measure number 69 is at the start of the piano part.

Unis.

— the way_ you are. — The way_ you are, —

Unis.

Eb

72

Detailed description: This system contains the next two systems of music. The top system shows a vocal line with lyrics '— the way_ you are. — The way_ you are, —' and a piano accompaniment. The piano part includes a grand staff with a treble clef and a bass clef. Chord changes are indicated as Eb. The measure number 72 is at the start of the piano part.

75

Ah _____ Ah _____

Unis.

the way_ you are.

75 Eb Cm

75

A - maz - ing.

Girl, you're a - maz - ing just_ the way_ you are.

Ab

78

83

Unis. *mf*

When I see your face, —

Tenor only *mp*

Ah

83

dim.

mf

81

there's not a thing that I would change, 'cause you're a-maz-

Ah

Ah

Cm

84

mp
Just the way you are...
- ing just the way you are...
Ah Ah
A^b E^b

87

91
mp
And when you smile, Ah the whole world stops...
Ah
add Bass
mp Ah
91
E^b
mp

90

— and stares for a - while, — 'cause, girl, you're a - maz - ing just —

Ah Ah

Ah

Cm Ab

93

mp rit.
Just the way you are.

rit.
the way you are.

Ah *rit.*
Ah

Eb *rit.*

96

Recorded by AVRIL LAVIGNE
and Featured In the Twentieth Century Fox Television Series GLEE

Keep Holding On

For SAB,* Solos and Piano with Optional Instrumental Accompaniment

Duration: ca. 4:00

Original GLEE arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by MAC HUFF

Words and Music by AVRIL LAVIGNE
and LUKASZ GOTTWALD

With Drive (♩. = ca. 54)
light and detached

Sop. Alto
Unis. *p*

Ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

Piano
p

G⁵ G⁵/F[#] Em⁷ Csus²

5 Solos
1x - Female Solo
2x - Male Solo
mp

You're not a-lone. To-gether we stand. I'll be by your
So far a-way, I wish you were here. Be-fore it's too

G⁵ G⁵/F[#] Em⁷

mp Piano tacet if using Guitar

1x - Male Solo (top line)
2x - Duet

side, you know I'll take your hand. When it gets cold and it feels like the end,
late, this could all dis - ap - pear. Be-fore the doors close and it comes to an end,

Csus² G⁵ G⁵/F[#]

* Available separately:
SATB, SAB, SSA, ShowTrax CD
Rhythm parts available as a digital download
(syn, gtr, b, dm)
halleonard.com/choral

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13

Solos

there's no place to go, you know I won't give in.
with you by my side I will fight and defend.

Soprano *mp*
Ah

Alto

Baritone *mp*
Ah

13

Em7 Csus2 Em7

(Piano in)

11

Duet (Female - top line/Male - lower line)

Female (2x only)

No, I won't give in. } Yeah, yeah.
I'll fight and defend. }

Ah

Csus2 Em7 Csus2 D7sus

14

17 *Duet*
f *Female*

Keep hold - ing on _____ 'cause you know we'll

melody
f
 Keep hold - ing on _____

f₂

17 *G* *Gmaj7/F#* *Em7*

f

17

Duet

make it through, we'll make it through. Just stay _____

Just stay _____

Csus2 *G* *Gmaj7/F#*

20

Female *Duet*

strong ——— 'cause you know I'm here for you, I'm here for you.

strong ———

Em⁷ Csus²

23

25

There's noth-ing you can say, noth-ing you can do.

Unis. div. Unis.

noth-ing you can say, noth-ing you can

25

G Gmaj⁷/F[#]

25

There's no oth-er way when it comes — to the truth — so keep
 do, when it comes — to the truth — so keep *melody*

div.

Em7 Csus2 G

27

hold - ing on — 'cause you know we'll make it through, we'll make it through.

hold - ing on —

To Coda (p. 9) 1 (1st pg.)

Gmaj7/F# Em7 To Coda (p. 9) 1 Csus2 (1st pg.)

30

2 34 *Solos join chorus*

make it through, we'll make it through.

Unis. *accented*

Hear me when I say, when I say I be-lieve

accented

2 34 Csus2 Am C

33

that noth-in's gon-na change, noth-in's gon-na change des - ti - ny.

Am Em

36

What - ev - er's meant to be will work out per - fect - ly,

Am C

38

Duet

f > yeah, yeah, yeah, yeah.

yeah, yeah, yeah, yeah.

div. > yeah, yeah, yeah, yeah, yeah.

yeah, yeah, yeah, yeah, yeah. *sub. mp* La da da da...

42

D G⁵

Piano tacet if using Guitar
sub. mp

42

40

D.S. al Coda (p. 4)

Unis. *mp*

la da da da la da da da da da da

G⁵/F# Em⁷ Csus² D.S. al Coda (p. 4)

43

⊕ CODA 47

make it through, we'll make it through.

Ba ba ba ba ba

div. Ah

⊕ CODA 47

Csus² G⁵

Keep hold - ing on.

ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

Ah Ah

G⁵/F[#] D/F[#] Em⁷ Csus²

48

Keep

ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

Ah

G⁵ G⁵/F[#] D/F[#] Em⁷

51

55

hold - ing on. There's noth - ing you can say,

ba ba ba 'ba ba ba ba

Unis.

noth - ing you can

55

Csus2 G5

54

noth - ing you can do. There's no oth - er way when it comes ...

div. Unis. div.

say, noth - ing you can do, when it comes ...

Gmaj7/F# Em7

56

Recorded by BILL WITHERS
and Featured in the Twentieth Century Fox Television Series GLEE

Lean on Me

For SAB,* Solos and Piano with Optional Instrumental Accompaniment

Original GLEE arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by ROGER EMERSON

Duration: ca. 3:00

Words and Music by
BILL WITHERS

Gospel rock (♩ = ca. 88)
mp

Soprano Alto
Hum, hum, hum, hum, — hum, hum, hum, hum, —

Baritone
mp

Gospel rock (♩ = ca. 88)
mp

Piano
mp

A Bm C#m D G/D D C#m Bm A

Voice 2 (Male)
mp

Soprano
Yeah, —

Alto
hum, hum, hum, hum, — hum. — Hum, hum, hum, hum, —

Baritone
mp

D/A Bm C#m C#m/E E A Bm C#m D

*Available separately:
SATB, SAB, SSA, ShowTrax CD

Combo parts available as a digital download
(tpt 1-2, tsx, tbn, syn, gtr, b, dm)
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Voice 1 (Female)

mp

Oh, _____ yeah. _____

Voice 2

hm. _____ Oh, _____ no. _____

Sop.

Alto

Bar.

C#m Bm A E A

9

Voice 2

Some - times in our lives _____ we all have pain, _____ we all have sor -

A Bm C#m D C#m Bm A Bm C#m A/E

row. But, if we are wise, _____ we know that there's _____ al-ways to-mor-

E A Bm C#m D C#m Bm A E

12

Voice 1 *mf* 17
 Lean on — me — when you're not strong, — and I'll be your friend, —

Voice 2 *mf*
 row. Lean on — me — when you're not strong, — and I'll be your friend, —

Soprano *mf*
 Alto
 Baritone *mf*

A 17 D A

I'll help you car - ry on; — for it won't be long —

I'll help you car - ry on; — for it won't be long —

I'll help you car - ry on; — for it won't be long —

A/E E D/E A D

'til I'm gon - na need — some - bod - y to lean — on. —

'til I'm gon - na need — some - bod - y to lean — on. —

'til I'm gon - na need — some - bod - y to lean — on. —

A E D/E A

Play in absence of guitar fill

22

25

Please swal-low your pride — if I have faith — you need to bor - row; —

Please! — Pride! — You need to bor - row; —

25 A Bm C#m D C#m Bm A Bm C#m A/B E

25

for — no one can fill — those of your needs — that you won't

for, oo, oo.

A Bm C#m D C#m Bm A E

33 *f* let — show. — When you need a hand, — we all —

Small Group *Alto/Tenor unison prime* *f* When you need a hand, — Just lean on me! Hey! — You need a hand! —

Soprano *f* Unis. Call on me broth - er when you need a hand, —

Alto

Baritone *f*

33 A N.C. *f*

need some-bod - y to lean on.

some - bod-y to lean on.

SAT or SSA

Just might have a prob - lem!

Unis.

need some-bod - y to lean on. Might have a prob - lem that

35

We all need some-bod - y to lean on.

Opt. 8vb Oh,

Lean on me!

you'll un - der - stand. We all need some - bod - y to lean on.

F#m E D A/C# D E D/E A

38

if there is a load you have to bear that you can't carry. You have to bear. If there's a load, carry.

41 A Bm C#m D C#m Bm A Bm C#m A/E

Voice 1: I'll share your load.

Voice 2: ry. I'm right up the road. I'll share your load,

Soprano: ry. right up the road. Oo.

Baritone: ry. right up the road. Oo.

44 E A Bm C#m D C#m Bm A

cresc. poco a poco

if you'll just call _____ me. _____ Call _____ me. _____

cresc. poco a poco

if you'll just call _____ me. _____ *Opt. 8vb* I'm call - in'!

cresc. poco a poco

If you'll just call _____ me. _____ Call _____ me. _____

cresc. poco a poco

E A Bm/A A

cresc. poco a poco

47

When you need a friend. _____ Call me. Call _____

Call _____ me _____ when you need a friend. _____

Call me. _____ Call me. _____ Call me. _____

Bm/A A Bm/A A Bm/A A

50

me. When you need a friend. If you need a friend. An-y time of day.

Call on me.

Call me. Call me. Call me.

Bm/A A Bm/A A Bm/A A

53

57 Freely

rit. *sub. mp* *3* *accel. e cresc.*

Yeah, oo it won't be long 'til I'm gon-na need some-bod-y to lean

ff *rit.* *loco* *accel.*

Call me!

div. *ff* *rit.* *accel.*

Call me!

div. *ff* *rit.* *accel.*

57 Freely

D $\frac{9}{E}$ A D(add9) A/E

ff *rit.* *sub. mp* *accel. e cresc.*

56

61 *ff*
a tempo

improvise in a gospel style to end

Voice 1
on, lean on, lean on me. Lean, lean on me,

Voice 2
a tempo

Small Group
ff a tempo

Soprano
Lean on, lean on me! When you need a friend!

Alto
Yeah! Lean on me!

Baritone
a tempo *ff*

61

E A7 D9

a tempo *ff*

60

— yeah. Hey, yeah, lean on me.

Lean on, lean on me! When you need a friend. Lean on, lean on me!

Lean on! Lean on me! Lean on!

A7 D9 A7

63

I'm gon-na need some-bod-y to lean on.

I'm gon-na need, I'm gon-na need.

Lean on me! Some-bod-y to lean on.

D⁹ A E F^{#m} A/E

66

Hey, some-bod-y to lean on, yeah!

Hey, yeah, woh!

rejoin ensemble

Some-bod-y to lean on! Yeah!

Hey, some-bod-y to lean on, yeah!

Hey, yeah, woh!

Some-bod-y to lean on! Yeah!

69

LEAN ON ME - SAB



YOU CAN'T ALWAYS GET WHAT YOU WANT

for S.A.B. voices and piano
with optional SoundTrax CD*

Arranged by
ALAN BILLINGSLEY

Words and Music by
MICK JAGGER and KEITH RICHARDS

Pop rock ($\text{♩} = 92-96$)

You can't al-ways get what you want. — You

SOPRANO ALTO *mf*

BARITONE *mp*

PIANO *mp* (opt. a cappella)

4 can't al-ways get what you want. — You can't al-ways get what you

ah, — ah, —

* Also available for S.A.T.B. (34717).
SoundTrax CD available (34719).

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7 want. _____ But if you try some-times, _____ you'll find,

ah, _____ you get what ya

But if you try some-times, _____ you'll find,

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a melodic phrase, followed by a rest, then another phrase. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *7* (seventh chord).

10
SMALL GROUP (FEMALE VOICES)

Oh, _____ oh, _____

SMALL GROUP (MALE VOICES)

Oh, _____ oh, _____

The female and male voice parts are written in treble and bass clefs respectively. Both parts feature a melodic line with a rest in the middle. Dynamics include *f* (forte).

S. need. _____ You get what ya need. _____

A. _____

B. _____

G C G

The piano accompaniment is shown in a grand staff. It features a rhythmic pattern of chords and moving lines. Dynamics include *f* (forte). Chord symbols G and C are indicated above the staff.

13

I saw her to-day at the re-cep-tion, a

16

glass of wine in her hand. Oh, I knew she was gon-na meet her con-nec-

19

tion. At her feet was a foot-loose man. No, you can't.

(end solo)

SOPRANO only *mf*

You

C G C

22

(SMALL GROUP)

Oh, no, no, you can't.

can't al-ways get what you want. You can't al-ways get what you want.

ALTOS *mp*

Ah, ah,

G C G

What you want.

You can't al - ways get what you want.

ah,

C G

You can't al-ways get what you want, well, you

But if you try some - times, well, you

ah.

C A

29

30

Musical score for measures 29-30. The system includes a vocal line (Soprano), a vocal line (Alto), and piano accompaniment. The lyrics are: "just might find. Oh, you get what ya need." The piano part features a C chord in measure 29 and a G chord in measure 30. Dynamics include *f* (forte) and *mf* (mezzo-forte).

31

opt. SOLO (ad lib.)

Musical score for measures 31-33. The system includes a vocal line (Soprano), a vocal line (Alto), and piano accompaniment. The lyrics are: "oh. And I went... You get what ya need." The piano part features C, G, and C chords. Dynamics include *mf* (mezzo-forte).

34

down_ to the dem-on-stra - tion, uh-to get_ my_ fair share of a-

G C G

mf

37

buse. Sing- in', "we're gon-na vent our frus-tra - tion. If we don't,-

opt. DUET

Sing- in', "we're... If we don't,-

C G C

40

— we're gon - na blow — a fif - ty - amp fuse." — Sing it to me

— we're gon - na blow — a fif - ty - amp fuse." Sing it to me

f You

G C

42

f (end duet) now. Oh, no, you can't, —

f (end duet) now. Oh, no, you can't, —

mel. middle note can't al - ways get what you want. You

G C

f

44

no, no. —

no, no. —

can't al-ways get what you want. — You can't al-ways get what you want. —

G C G

47

Can't al-ways get what you want. —

But if you try some-times.

But if you try some-times, well, you

C A

Get what ya

SOLO

mf

49

50

Oh, _____

Oh, _____

just might find, you get what ya need. Oh, _____

Oh, _____

C G C

need. Oh. _____

oh. _____

oh. _____

oh. _____

oh. _____

Em D/F# C/G Asus⁴ A

56

SOLO *opt. DUET*

Yeah. _____ You can't al-ways get what you want. _

You can't al-ways get what you want. _

mel. middle note

You can't al-ways get what you want. _____ You

Dsus⁴ G C

59

(end duet) boy choir sound *Oh,* _____

(end duet) *(falsetto)* *Oo,* _____

can't al-ways get what you want. _____ You can't al-ways get what you want. _

G C G

62

oh, _____

You can't al-ways get what you want.

But if you try some - times, well you

64

65

SOLO

Oh, _____

SOLO

No, _____

you get what ya need, _____ get what you want.

just might find, you get what ya, can't al - ways get what you want.

66

Can't get what you want...
no, no, no, no, no...

no, no, no, no, no...

No, no, no, no, no, oh...

You can't al-ways get what you want... You

C G C

69

Oh... (end solo)
Woah, oh, oh, oh... (end solo)

Oh...

(end solo)

Woah, oh, oh, oh...

can't al-ways get what you want... But if you try some-times, well, you

G C A

72

73

Yeah.

mf

Oh,

mf

Oh,

(SOLO ad lib.)

77

ff *rit.*

Oh, — yeah, — what you need, — oh, oh, oh, — oh, oh, —

SOLO *mf*

What you need! —

G *ff* *rit.*

need. Oh, yeah, what you need.

ff *rit.*

C7

79 *Slower*

yeah! — Need!

Slower

Get what you need!

Slower

G

