



SOMEDAY

Music by Matthew Sklar
Lyrics by Chad Beguelin

Shuffle!!! swing 8's

♩ = 136

1 2 3 4

Measures 1-4 of piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). It features a shuffle feel with triplet eighth notes in the bass line. Chords C and G/A are indicated in the bass line.

5 6 7 8

JULIA:
Sheturns around and she meetshis gaze—
Thelightsare dim, there's a smoky haze—

Measures 5-8 of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef with chords D and Bm7 indicated. The music continues with triplet eighth notes in the bass line.

9 10 11 12

They share a smile and a secret wave— It's a moment built to save—

G add 2 Em7 G/A A

13 14 15 16

They start to move across the floor— The room is frozen wanting more—

+ string obligato?

D Bm7

17 18 19 20

The happy couple on display— with nothing standing in their way—

G add 2 G Em7 G/A A

21 22 23 24 3

It's so rom - an - tic I could die right here and now

FM7-Microstar

quarter note pulse

Em7 D/F#

25 26 27 28

It's gon-na be that way for us I know some-how!

G add 2 G/A A/G F#m7 B

29 30 31 32

Some - day when it's me I'll know our love was meant to be not one

synth aahs

joyfully! w/ belly synth sounds

lean into 2 + 4 E E2/G# A A/B B E E2/G# A A/B B

33 34 35 36 3

sing - le com - pli - ca - tion — or cause for hes - i - ta - tion

C#m E2/G# A AΔ7/C# B

37 38 39 40 41

Some - day when the dream — is coming true — All you'll need — is me

E E2/G# A A/B B/C# C# B/C# C# F#m7

42 43 44 45 46

and all I'll need is — you

UNDER DIALOGUE

A/B mp D A/B G/A A

47

48

49

50

They stop and pose for a pho-to - graph — He jokes around just to make her laugh —

Musical notation for measures 47-50. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 47 starts with a quarter rest. Measures 48-50 contain the vocal melody and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

mf D Bm7

Piano accompaniment for measures 47-50. The right hand plays chords in the treble clef, and the left hand plays a rhythmic eighth-note pattern in the bass clef. Chords are labeled as D and Bm7. Trills are indicated with a '3' over the notes.

51

52

53

54

The room is full, but they're all a-lone — They have a language all their own —

Musical notation for measures 51-54. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Measure 51 starts with a quarter rest. Measures 52-54 contain the vocal melody and piano accompaniment.

G add 2 G Em7 G/A A

Piano accompaniment for measures 51-54. The right hand plays chords in the treble clef, and the left hand plays the eighth-note bass line. Chords are labeled as G add 2, G, Em7, G/A, and A. Trills are indicated with a '3' over the notes.

55

56

57

58

and I'm so jea - lous I — could cry — and yet I — know —

FM7-Microstar

Musical notation for measures 55-58. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Measure 55 starts with a quarter rest. Measures 56-58 contain the vocal melody and piano accompaniment. A trill is indicated with a '3' over the notes in measure 58.

quarter note pulse

Em7 D/F#

Piano accompaniment for measures 55-58. The right hand plays sustained chords in the treble clef, and the left hand plays a 'quarter note pulse' in the bass clef. Chords are labeled as Em7 and D/F#. The bass line consists of quarter notes.

59 60 61 62

It won't be— long be - fore you say we're good to go—

G add 2 G/A A/G F#m7 B

63 64 65 66

Some - day when it's me— I'll know our love was meant to be— not one

synth aahs

joyfully! w/ belly synth sounds

lean into 2 + 4

f E E2/G# A A/B B E E2/G# A A/B B

67 68 69 70 71

sing - le com - pli ca - tion— or cause for hes - i - ta - tion Some-day when the dream

C#m E2/G# A AΔ7/C# B E E2/G#

72 73 74 75 76

— is coming true. All you'll need is me and all I'll need is —

A A/B B/C# C# B/C# C# F#m7 A/B

77 78 79 80

you

UNDER DIALOGUE

mp

D A D/E E

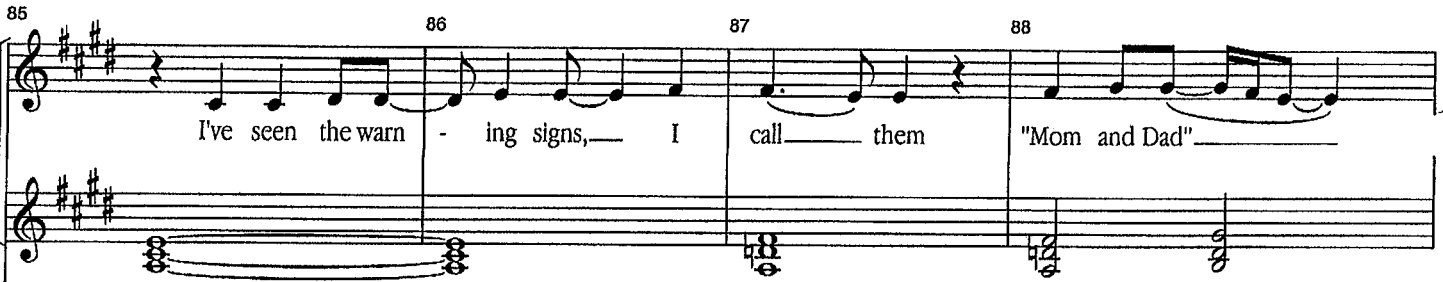
81 82 83 84

I know not ev - ery mar - riage lasts when things — go bad —

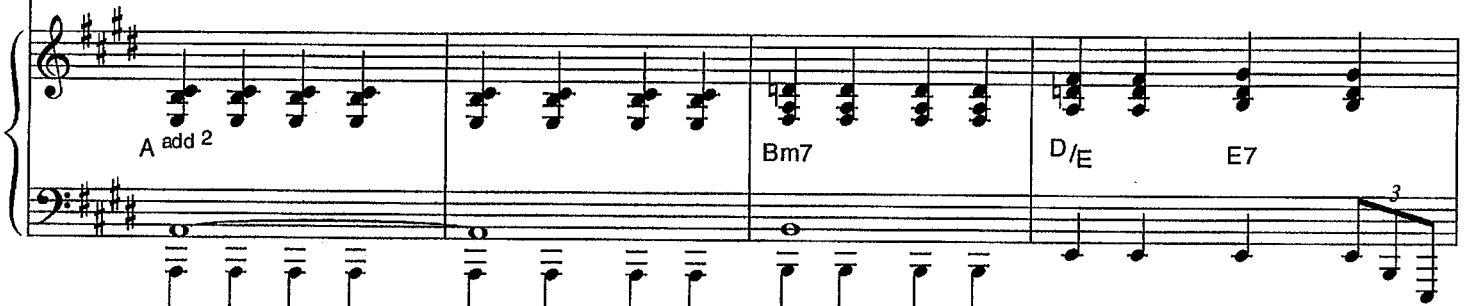
mf F#m7 E/G#

85 86 87 88

I've seen the warn - ing signs, I call them "Mom and Dad"

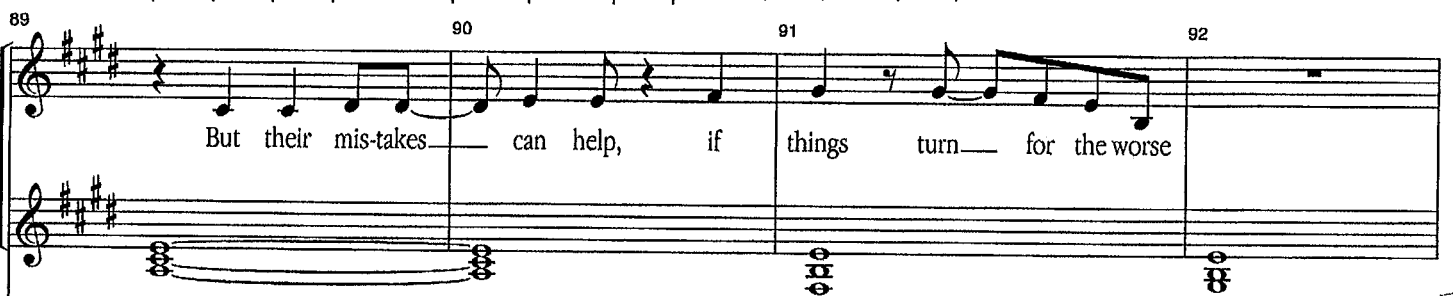


A add 2 Bm7 D/E E7



89 90 91 92

But their mis-takes can help, if things turn for the worse

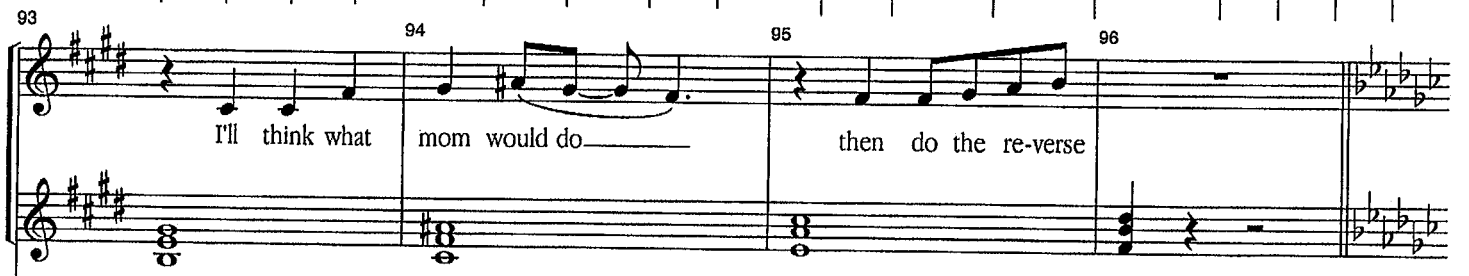


A add 2 A E2/G# E/G#

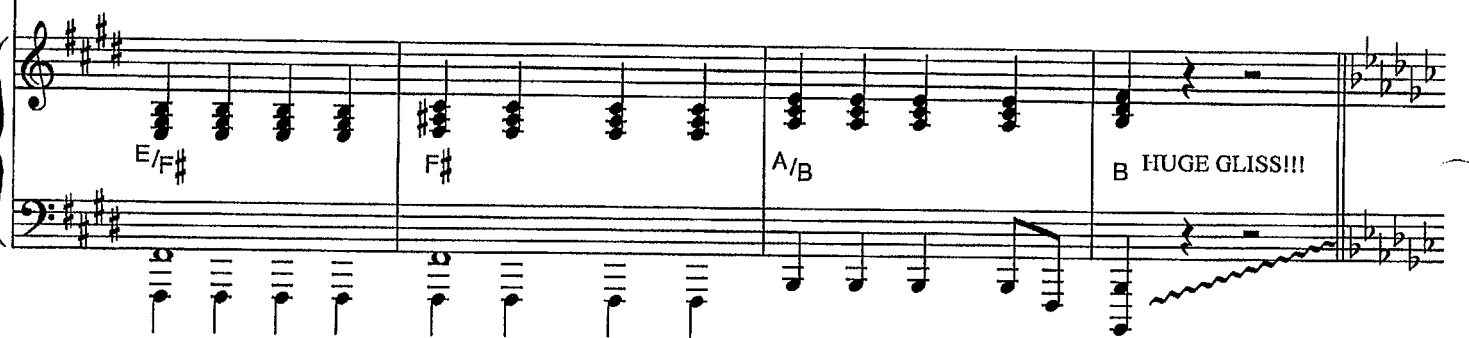


93 94 95 96

I'll think what mom would do then do the re-verse



E/F# F# A/B B HUGE GLISS!!!



97

98

99

100

Some - day when it's me I'll know our love was meant to be not one

Some - day when it's me I'll know our love was meant to be not

lean into 2 + 4 joyfully! w/ belly synth sounds

f G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat

101

102

103

104

sing - le com - pli - ca - tion or cause for hes - i - ta - tion

Ah ta - tion

E \flat m G \flat 2/B \flat C \flat C \flat Δ 7/E \flat D \flat

105

106

107

108

Some - day when the dream is com - ing true

Ooh is com - ing true

G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat /E \flat E \flat D \flat /E \flat E \flat

109 110 111 112

All you'll need is me

All you'll need is me

Abm7 *mf* *Cb/Db*

113 114 115 116 117

and all I'll need is you!!!

you!!!

f *ff*