

as recorded by *Lady Antebellum*
NEED YOU NOW

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

Arranged by
GREG GILPIN

Words and Music by
**DAVE HAYWOOD, CHARLES KELLEY,
 HILLARY SCOTT, and JOSH KEAR**

Moderately (♩ = ca. 112)

PIANO

5

9 SOPRANO
 ALTO
 TENOR
 BASS

mp

Pic - ture per - fect mem - ries, scat - tered all a - round the floor. _____

12

* Also available for S.A.B. (35718) and S.S.A. (35719).
 SoundTrax CD available (35720).

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12

Reach-ing for the phone, 'cause I can't fight it an - y-more.

This system contains the first three measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest in measure 12, followed by the lyrics in measures 13 and 14. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

This system shows the piano accompaniment for measures 12-14. The right hand plays a melodic line with some grace notes and slurs, while the left hand continues with the eighth-note bass line. A fermata is placed over the final chord of measure 14.

15

And I won - der if I ev -

This system contains measures 15-17. The vocal line starts with a rest in measure 15, then enters in measure 16 with the lyrics. Measure 17 is a continuation of the vocal line. The piano accompaniment provides harmonic support with a consistent bass line and a melodic right hand.

This system shows the piano accompaniment for measures 15-17. The right hand features a melodic line with slurs and ties, while the left hand maintains the eighth-note bass line. A fermata is placed over the final chord of measure 17.

18

- er cross your mind. For me it hap -

This system contains measures 18-20. The vocal line begins with a rest in measure 18, then enters in measure 19 with the lyrics. Measure 20 is a continuation of the vocal line. The piano accompaniment continues with the same rhythmic and melodic patterns.

This system shows the piano accompaniment for measures 18-20. The right hand plays a melodic line with slurs and ties, while the left hand maintains the eighth-note bass line. A fermata is placed over the final chord of measure 20.

21 *mf* 23

- pens all the time. It's a quar-ter af-ter one, I'm



cresc. *mf*



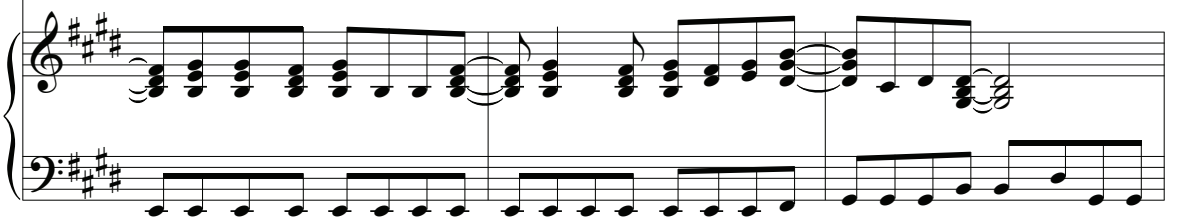
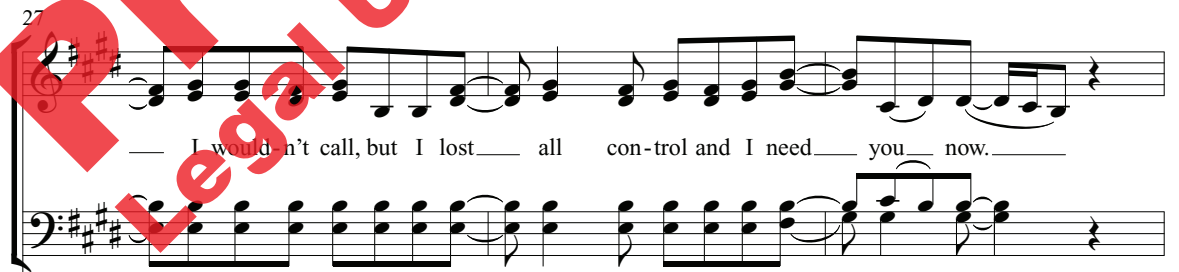
24

all a-lone and I need you now I said



27

I wouldn't call, but I lost all con-trol and I need you now.



30 31

And I don't___ know how___ I can do___ with-out___ I___

This system contains the vocal line and piano accompaniment for measures 30 and 31. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole rest in measure 30 and begins in measure 31. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

This system shows the piano accompaniment for measures 30 and 31. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

33

___ just need___ you now.

This system contains the vocal line and piano accompaniment for measures 33 and 34. The vocal line has a long note in measure 33 that spans into measure 34. The piano accompaniment continues with chords and a bass line.

This system shows the piano accompaniment for measures 33 and 34. A *decresc.* (decrescendo) marking is present in measure 34. The piano part ends with a double bar line and repeat dots.

37 38

mp

An - oth - er min - ute think - ing, can't stop look - ing at the door. _

mp

This system contains the vocal line and piano accompaniment for measures 37 and 38. The key signature has three sharps. The vocal line starts with a whole rest in measure 37 and begins in measure 38. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for measures 37 and 38. A *mp* (mezzo-piano) marking is present in measure 38. The piano part ends with a double bar line and repeat dots.

40

Wish - ing you'd come sweep - ing in...

Piano accompaniment for measures 40-42.

43

... the way you did be - fore. ... And I won -

Piano accompaniment for measures 43-45.

46

- der if I ev - er cross your mind. ...

Piano accompaniment for measures 46-48.

49

For me it hap - pens all the time. It's a

mf

mf

cresc.

mf

52

quar-ter af-ter one, I'm all a-lone and I need you now.

55

I said I would-n't call, but I lost all con-trol and I need

58

— you — now. — — — — — And I don't — know how — I can do —

60

61

— with-out. — — — — I — just — need — you — now.

64

Whoa, — whoa. —

35717

67

70

p 71

Guess I'd rath - er hurt than feel noth - ing at all.

p

73

mf 75

It's a quar-ter af - ter one, I'm.

mf

76

— all a-lone and I need you now. I said

79

— I would-n't call, but I lost all control and I need you now.

82

83

And I don't know how I can do with-out. I

85

— just need you now.

Musical notation for measures 85-87. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "— just need you now." The piano accompaniment features a treble and bass clef with various chords and a steady bass line.

Piano accompaniment for measures 85-87, showing the treble and bass clefs with chordal and melodic lines.

88

I — just need you now.

Musical notation for measures 88-90. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "I — just need you now." The piano accompaniment continues with similar harmonic and rhythmic patterns.

Piano accompaniment for measures 88-90, showing the treble and bass clefs with chordal and melodic lines.

91

Musical notation for measures 91-93. The system includes a vocal line and a piano accompaniment. The vocal line has rests. The piano accompaniment continues with similar harmonic and rhythmic patterns.

Piano accompaniment for measures 91-93, showing the treble and bass clefs with chordal and melodic lines.

95 97

mp

Oh, ba - by, I need you now.

mp

98

101

p poco rit.

I need you now.

p

p poco rit.