

# SOME NIGHTS

for S.A.T.B. divisi voices, a cappella  
with optional snare drum and bass drum\*

Arranged by  
**ANDY BECK**

Words and Music by  
**NATE RUESS, ANDREW DOST,  
JACK ANTONOFF, and JEFFREY BHASKER**

Military feel (♩ = ca. 108)

**f**

SOPRANO  
Some nights I wake up cash - ing in my bad luck, —

ALTO  
Some nights I wake up cash - ing in my bad luck, —

TENOR  
Some nights I wake up cash - ing in my bad luck, —

BASS  
Some nights I wake up cash - ing in my bad luck,

3

some nights I call it a draw. Some nights I wish that my

some nights I call it a draw. Some nights I wish that my

some nights I call it a draw. Some nights I wish that my

some nights I call it a draw. Some nights I wish that my

\* Also available for T.T.B.B. (39919).  
Snare Drum and Bass Drum parts are on pages 15 and 16.

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6

lips could build a cas - tle, \_\_\_ some nights I wish they'd just fall \_\_\_

lips could build a cas - tle, \_\_\_ some nights I wish they'd just fall \_\_\_

lips could build a cas - tle, \_\_\_ some nights I wish they'd just fall \_\_\_

lips could build a cas - tle, \_\_\_ some nights I wish they'd just fall \_\_\_

8

9

\_\_\_ off. But I still wake \_\_\_ up, \_\_\_ I still

\_\_\_ off. But I still wake \_\_\_ up, \_\_\_ I still

\_\_\_ off. But I still wake \_\_\_ up, \_\_\_ I still

\_\_\_ off. Whoa, \_\_\_

10

see your ghost. Oh Lord, I'm still not \_\_\_ sure \_\_\_ what I

see your \_\_\_ ghost. Oh Lord, I'm still not \_\_\_ sure \_\_\_ what I

see your \_\_\_ ghost. Oh Lord, I'm still not \_\_\_ sure \_\_\_ what I

whoa, \_\_\_ whoa, \_\_\_ what I

12

stand for, — oh. —                      What do I stand for? —                      What do I stand for? —

stand for, — oh. —    Whoa, — whoa,                      stand for?    Whoa,                      stand for?

stand for, — oh. —    Whoa, — whoa,                      stand for? —    Whoa,                      stand for? —

stand for, — oh. —                      Whoa,                      stand for?    Whoa,                      stand for?

15

SOLO  
*mf*

17

Most nights, —                      I don't — know —                      an - y - more.

*sfz* ————— *sfz* ————— *mf*

Hoo. —————                      Whoa, ————— whoa, —

*sfz* ————— *sfz* ————— *mf*

Hoo. —————                      Whoa, ————— whoa, —

*sfz* ————— *sfz* ————— *mf*

Hoo. —————                      Whoa, ————— whoa, —

*sfz* ————— *sfz* ————— *mf*

Hoo. —————                      Whoa, ————— whoa, whoa,

18

whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa, whoa, whoa, \_\_\_\_\_ whoa, whoa, whoa, whoa.

21

This is it \_\_\_\_\_ boys, this is war. What \_\_\_\_\_ are we wait - ing for? \_\_\_\_\_

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_\_\_\_\_

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_\_\_\_\_

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_\_\_\_\_

Whoa, \_\_\_\_\_ whoa, whoa, whoa, \_\_\_\_\_ whoa, whoa,

23

Why \_\_\_ don't we break the rules al - read - y? \_\_\_ I was

whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

whoa, \_\_\_\_\_ whoa, whoa, whoa, whoa, whoa, whoa.

25

nev - er one \_\_\_ to be - lieve the hype, \_\_\_ save that \_\_\_ for the black and white. Try

Whoa, \_\_\_\_\_ whoa, \_\_\_ whoa, \_\_\_\_\_ whoa, \_\_\_

Whoa, \_\_\_\_\_ whoa, \_\_\_ whoa, \_\_\_\_\_ whoa, \_\_\_

Whoa, \_\_\_\_\_ whoa, \_\_\_ whoa, \_\_\_\_\_ whoa, \_\_\_

Whoa, \_\_\_\_\_ whoa, whoa, whoa, \_\_\_\_\_ whoa, whoa,

27 (rejoin section)



twice as hard — and I'm half as liked, but here they come a - gain to jack my style.



whoa, \_\_\_\_\_ whoa. \_\_\_\_\_



whoa, \_\_\_\_\_ whoa. \_\_\_\_\_ That's al -



whoa, \_\_\_\_\_ whoa. \_\_\_\_\_



whoa, \_\_\_\_\_ whoa, whoa, whoa, whoa, whoa, whoa.

29

*mp*



That's al - right. I found a mar - tyr in \_\_\_\_\_ my bed to - night. \_\_\_\_\_ She

*mp*



right. I found a mar - tyr in \_\_\_\_\_ my bed to - night. \_\_\_\_\_ She

*mp*



Hoo, \_\_\_\_\_ hoo. \_\_\_\_\_

*mp*



Hoo, \_\_\_\_\_ hoo. \_\_\_\_\_

31

stops my bones from won - der - ing just who I, who I, — who I

stops my bones from won - der - ing just who I, who I, — who I

Hoo, — hoo, —

Hoo, — hoo, —

33

am. — Whoa, whoa, — whoa, —

am. — Oh who am I? Mm, —

am. — whoa, whoa, — whoa, —

am. — Whoa, whoa, — whoa, —

35

whoa, whoa, — whoa, — whoa, whoa, whoa, whoa.

mm.

whoa, whoa, — whoa, — whoa, whoa, whoa, whoa.

whoa, whoa, — whoa, — whoa, whoa, whoa, whoa.

37

*mf*

Some nights \_\_\_ I wish \_\_\_ that this all \_\_\_ would end, \_\_\_ 'cause

*mf*

Some nights \_\_\_ I wish \_\_\_ that this all would end, \_\_\_ 'cause

*mf*

Some nights \_\_\_ I wish \_\_\_ that this all would end, \_\_\_ 'cause

*mf*

Some nights \_\_\_ I wish that this all would end, \_\_\_ 'cause

39

I could use some friends \_\_\_ for a \_\_\_ change And

I could use some friends \_\_\_ for a \_\_\_ change. And

I could use some friends \_\_\_ for a \_\_\_ change. And

I could use some friends

Whoa, whoa, whoa, whoa.

41

some nights \_\_\_ I'm scared \_\_\_ you'll for - get me \_\_\_ a - gain, \_\_\_ some

some nights \_\_\_ I'm scared \_\_\_ you'll for - get me \_\_\_ a - gain, \_\_\_ some

some nights \_\_\_ I'm scared \_\_\_ you'll for - get me \_\_\_ a - gain, \_\_\_ some

Some nights \_\_\_ I'm scared you'll for - get me \_\_\_ a - gain, \_\_\_ some

Some nights \_\_\_ I'm scared you'll for - get me \_\_\_ a - gain, \_\_\_ some



43 45

nights I al-ways win, I al-ways win. But I still wake up, I still

nights I al-ways win, I al-ways win. But I still wake up, I still

nights I al-ways win, I al-ways win. But I still wake up, I still

nights I al-ways win, I al-ways win. Whoa,

46

see your ghost. Oh Lord, I'm still not sure what I

see your ghost. Oh Lord, I'm still not sure what I

see your ghost. Oh Lord, I'm still not sure what I

whoa, whoa, what I

48

stand for, oh. What do I stand for? What do I stand for?

stand for, oh. Whoa, whoa, stand for? Whoa, stand for?

stand for, oh. Whoa, whoa, stand for? Whoa, stand for?

stand for, oh. Whoa, stand for? Whoa, stand for?

51 SOLO  
*mf*

53 SPOKEN:  
*So, this is it?*

Most nights, \_ I don't \_ know. \_

*sfz* Hoo. \_ *mp* So, come on! \_

*sfz* Hoo. \_ *mp* Aw. \_

*sfz* Hoo. \_ *mp* Aw. \_

*sfz* Hoo. \_ *mp* Aw. \_

54 *I sold my soul for this? Washed my hands of that for this? I miss my mom and dad for this?*

Aw. \_ So, come on! \_

Aw. \_

Mah, mah, \_ mah, mah, mah, mah, \_ mah, mah.

Aw. \_



*cresc. poco a poco*

Aw, come on, \_\_\_\_\_

*cresc. poco a poco*

Aw, come on!

*cresc. poco a poco*

Aw. \_\_\_\_\_ Aw, come on! \_\_\_\_\_

*cresc. poco a poco*

Aw. \_\_\_\_\_

61

*f*

The oth-er night, you would-n't be-lieve the dream \_\_\_\_ I just had a-bout\_ you and me.

*f*

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_

*f*

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_

*f*

Whoa, \_\_\_\_\_ whoa, \_ whoa, \_\_\_\_\_ whoa, \_

*f*

Whoa, \_\_\_\_\_ whoa, whoa, whoa, \_\_\_\_\_ whoa, whoa,

63

I called you up, but we'd both a - gree, —

whoa, — whoa, — Aw, come

whoa, — whoa, — whoa, whoa, whoa.

whoa, — whoa, — whoa, whoa, whoa.

whoa, — whoa, — whoa, whoa, whoa.

whoa, — whoa, — whoa, whoa, whoa.

whoa, — whoa, whoa, whoa, whoa, whoa.

65

it's for the best you did - n't lis - ten. —

on,

Whoa, — whoa, — whoa, — whoa, —

Whoa, — whoa, — whoa, — whoa, —

Whoa, — whoa, — whoa, — whoa, —

Whoa, — whoa, whoa, whoa, — whoa, whoa,

(rejoin section)

Musical staff for measure 67, starting with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes.

It's for the best we get — our dis - tance. —

Musical staff for measure 68, featuring a treble clef and a key signature of one sharp. It includes a fermata over a half note and a dynamic marking of *ff* (fortissimo).

whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ whoa, whoa, whoa. Whoa, \_\_\_\_\_ whoa, —

Musical staff for measure 69, featuring a treble clef and a key signature of one sharp. It includes a dynamic marking of *ff*.

whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ whoa, whoa, whoa. Whoa, \_\_\_\_\_ whoa, —

Musical staff for measure 70, featuring a treble clef and a key signature of one sharp. It includes a dynamic marking of *ff*.

whoa, \_\_\_\_\_ whoa, \_\_\_\_\_ whoa, whoa, whoa. Whoa, \_\_\_\_\_ whoa, —

Musical staff for measure 71, featuring a bass clef and a key signature of one sharp. It includes a dynamic marking of *ff*.

whoa, \_\_\_\_\_ whoa, whoa whoa, whoa, whoa, whoa. Whoa, \_\_\_\_\_ whoa,

Musical staff for measure 72, featuring a treble clef and a key signature of one sharp. It includes a dynamic marking of *sfz* (sforzando).

whoa, \_\_\_\_\_ whoa, — whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

Musical staff for measure 73, featuring a treble clef and a key signature of one sharp. It includes a dynamic marking of *sfz*.

whoa, \_\_\_\_\_ whoa, — whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

Musical staff for measure 74, featuring a treble clef and a key signature of one sharp. It includes a dynamic marking of *sfz*.

whoa, \_\_\_\_\_ whoa, — whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

Musical staff for measure 75, featuring a bass clef and a key signature of one sharp. It includes a dynamic marking of *sfz*.

whoa, \_\_\_\_\_ whoa, whoa, \_\_\_\_\_ whoa. \_\_\_\_\_

# SOME NIGHTS

## SNARE DRUM

Words and Music by  
NATE RUESS, ANDREW DOST,  
JACK ANTONOFF, and JEFFREY BHASKER  
Arranged by ANDY BECK

Military feel (♩ = ca. 108)

The musical score for snare drum is written on a single staff with a 4/4 time signature. It begins with a key signature of one sharp (F#) and a tempo of approximately 108 beats per minute. The score is divided into measures, with measure numbers 8, 9, 17, 21, 29, 37, 41, 45, 49, 53, 54, 61, and 65 marked. Dynamics include *mf* (measures 17, 37), *mp* (measures 29, 53), *f* (measure 54), and *ff* (measure 65). There are also triplet markings (measure 54) and a large red watermark reading "Preview Only" diagonally across the page.

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# SOME NIGHTS

## BASS DRUM

Words and Music by  
NATE RUESS, ANDREW DOST,  
JACK ANTONOFF, and JEFFREY BHASKER  
Arranged by ANDY BECK

Military feel (♩ = ca. 108)

The musical score for Bass Drum is written on a single staff with a 4/4 time signature. It consists of seven lines of music, each starting with a measure number in a box: 9, 17, 21, 29, 37, 45, and 53. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *mp*, and *ff*. There are also repeat signs and multi-measure rests for 2 and 3 measures. A large red watermark reading "Preview Only" is overlaid diagonally across the score, and another watermark "Legal Use Requires Purchase" is also visible.

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