

# SOME NIGHTS

for T.T.B.B. 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*

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

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

BARITONE  
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 S.A.T.B. (39918).  
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

17

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

*sfz* Hoo. *sfz* Whoa, whoa, *mf*

*sfz* Hoo *sfz* Whoa, whoa, *mf*

*sfz* Hoo. *sfz* Whoa, whoa, *mf*

*sfz* Hoo. *sfz* Whoa, whoa, whoa, *mf*

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

whoa, \_\_\_\_\_ 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, 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, 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. Oh, who am I? Mm,

am. Whoa, whoa, whoa,

am. Whoa, whoa, whoa,

am. Whoa, whoa, whoa,

35

mm, woah.

whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa.

whoa, whoa, 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



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?

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

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

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

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

8 *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?*

8 \_ \_ \_ \_ \_

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

8 Aw. \_ \_ \_

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

8 Aw. \_ \_ \_



*cresc. poco a poco* (divide using falsetto on upper part) 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. — Aw, come  
 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 didn't listen. —  
 on, —  
 Whoa, — whoa, — whoa, — whoa, —  
 Whoa, — whoa, — whoa, — whoa, —  
 Whoa, — whoa, — whoa, — whoa, —  
 Whoa, — whoa, whoa, whoa, — whoa, whoa,

(rejoin section)

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

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, whoa. Whoa, — whoa,

whoa, — whoa, — whoa, — whoa. —

whoa, — whoa, — whoa, — whoa. —

whoa, — whoa, — whoa, — whoa. —

whoa, — whoa, — whoa, — whoa. —

# SOME NIGHTS

Words and Music by

NATE RUESS, ANDREW DOST,

JACK ANTONOFF, and JEFFREY BHASKER

Arranged by ANDY BECK

## SNARE DRUM

Military feel (♩ = ca. 108)

8 9 8 17 21 29 37 41 45 49 53 54 61 65

*mf* *mp* *f* *ff*

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BASS DRUM

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 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 begins with a double bar line and a 4/4 time signature. The first measure contains a whole note with a dynamic marking of *mf*. Above the staff, there are two measures of rests, each labeled with the number 8. The first measure of the rest is boxed with the number 9. The second measure of the rest is boxed with the number 17. The score continues with several measures of eighth notes, some with rests, and some with dynamic markings like *mp* and *ff*. There are also measures with a fermata and a measure with a 2-measure rest. The score ends with a 3-measure rest. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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