

# BEST SONG EVER

for 2-part voices and piano  
with optional SoundTrax CD\*

Arranged by  
**ALAN BILLINGSLEY**

Words and Music by  
**EDWARD DREWETT, WAYNE HECTOR,  
JULIAN BUNETTA, and JOHN RYAN**

Pop rock (♩ = ca. 116-120)

Absus

PIANO

*f*

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes with a 'trill' (tr) symbol above them, starting on a G4 and moving up to an A4. The left hand plays a simple bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

3

Db Ab Eb<sup>5</sup> Db Ab Eb<sup>5</sup>

Measures 3-6 of the piano accompaniment. The right hand has a block chord structure with the following chords: Db, Ab, Eb<sup>5</sup>, Db, Ab, Eb<sup>5</sup>. The left hand continues with a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

7

PART I

PART II

Db Ab Eb<sup>5</sup> Db Ab

Measures 7-10. Measures 7 and 8 are labeled 'PART I' and 'PART II' respectively, with blank staves for the vocalists. The piano accompaniment continues with block chords in the right hand: Db, Ab, Eb<sup>5</sup>, Db, Ab. The left hand continues with a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

\* Also available for S.A.T.B. (41700), S.A.B. (41701), and S.S.A. (41702).  
SoundTrax CD available (41704).

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

10 11 *mf*

May - be it's the way she walked  
(he)

*Eb*<sup>5</sup> *Db* *Ab*

*mf*

12 *opt. SOLO* *mf*  
*Ow!*

straight in - to my heart and stole

*Eb* *Db* *Ab*

*mf*

14

through the doors and past the guards, —  
it,

*Eb* *Db* *Ab*

(end solo)

Ow!

I said:—

just like she al - read - y owned it. I said:—  
(he)

E<sub>b</sub>

D<sub>b</sub>

A<sub>b</sub>

E<sub>b</sub>

“Can you give it back\_\_\_ to me?”\_\_\_ She said:—  
(He)

“Can you give it back\_\_\_ to me?”\_\_\_ She said:—  
(He)

D<sub>b</sub>

A<sub>b</sub>/D<sub>b</sub>

E<sub>b</sub>

“Nev - er in your wild - est dreams.”\_\_\_ And we

“Nev - er in your wild - est dreams.”\_\_\_ And we

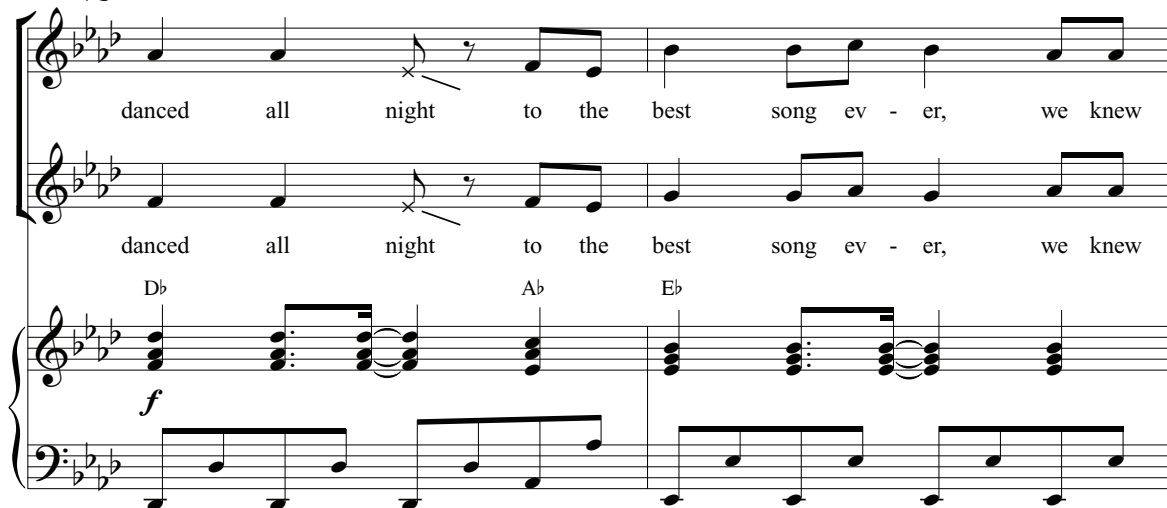
D<sub>b</sub>

A<sub>b</sub>/D<sub>b</sub>

E<sub>b</sub>

*f*

*f*

23 


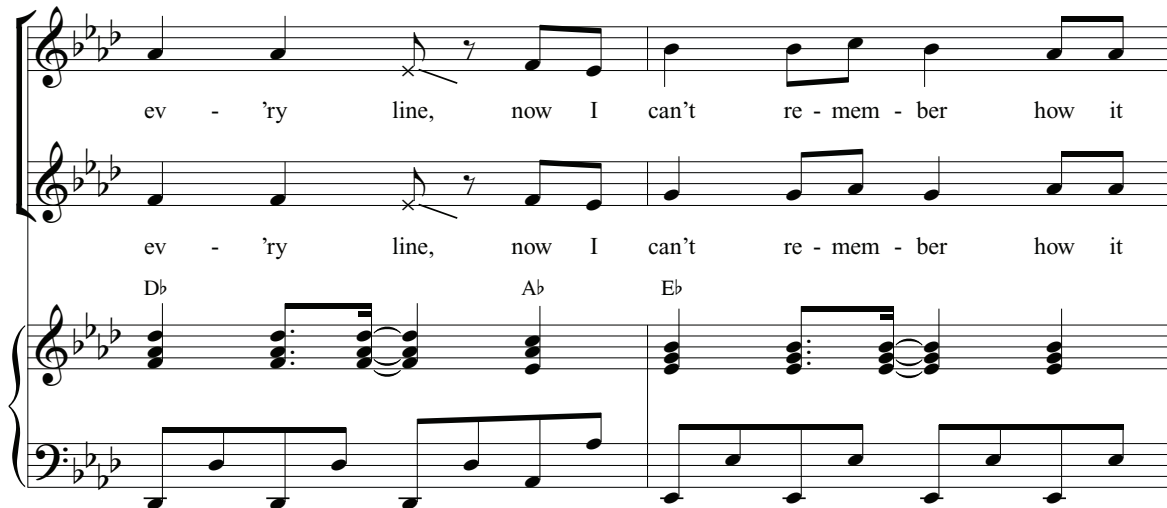
danced all night to the best song ev - er, we knew

danced all night to the best song ev - er, we knew

*f*

Db Ab Eb

25



ev - 'ry line, now I can't re - mem - ber how it

ev - 'ry line, now I can't re - mem - ber how it

Db Ab Eb

27



goes but I know that I won't for - get her (him) 'cause we

goes but I know that I won't for - get her (him) 'cause we

Db Ab Eb

29

danced all night to the best song ev - er. I think it went

danced all night to the best song ev - er. I think it went

D $\flat$  A $\flat$  E $\flat$

31

*slightly detached* oh, oh, oh. I think it went *sim.* yeah, yeah, yeah. I think it goes...

oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes...

D $\flat$  A $\flat$  E $\flat$

33

2nd time to CODA  $\oplus$   
(p. 9, m. 47)

woo!

woo!

D $\flat$  A $\flat$  E $\flat$ sus E $\flat$  E $\flat$ (add2) E $\flat$ <sup>5</sup>

2nd time to CODA  $\oplus$   
(p. 9, m. 47)

35

opt. SOLO

*mf* *Ow!*

Said her name was Geor - gia Rose, \_\_\_\_\_  
(my)

*mf*

Db Ab Eb

37

and her dad - dy was a den - tist.  
(my)

*mf*

Db Ab Eb

39

*mf* *Ow!* (end solo)

Said I had a dirt - y mouth, \_\_\_\_\_  
(he)

*mf*

Db Ab Eb

41

I said: \_\_\_

but she kissed me like she meant it. I said: \_\_\_  
*(I) (him) (I)*

*D<sub>b</sub> A<sub>b</sub> E<sub>b</sub>*

43

“Can I take you home \_\_\_ with me?” \_\_\_ She said: \_\_\_  
*(He)*

“Can I take you home \_\_\_ with me?” \_\_\_ She said: \_\_\_  
*(He)*

*D<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> E<sub>b</sub>*

45

“Nev - er in your wild - est dreams.” \_\_\_ And we

“Nev - er in your wild - est dreams.” \_\_\_ And we

*D<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> E<sub>b</sub>*

**D.S. al CODA**  
*(p. 5, m. 23)*  
**f**

47 CODA *mf*

You know, I know, you know — I'll — re - mem - ber you and

CODA *mf*

Db Ab Eb<sup>5</sup>

49 *mf*

I know, you know, I know — you'll — re - mem - ber me and

I know, you know, I know — you'll — re - mem - ber me and

Db Ab Eb<sup>5</sup>

51 *mf* *slightly detached* *sim.*

Oh, oh, — oh, yeah, yeah, — yeah.

you know, I know, you know — I'll — re - mem - ber you and

you know, I know, you know — I'll — re - mem - ber you and

Db Ab Eb<sup>5</sup>



53

Oh, oh, — oh,                      yeah, yeah, — yeah.

I know,      you know,      I hope — you'll — re - mem - ber how we

I know,      you know,      I hope — you'll — re - mem - ber how we

Db                      Ab                      Eb<sup>5</sup>

55

Oh, oh, — oh,                      yeah, yeah, — yeah.                      Oh, oh, — oh.

danced.                                              How we danced.

danced.                                              How we danced.

Db                      Ab                      Eb<sup>5</sup>                      Db                      Ab

*cresc.*

58

59

How we danced all night to the best song ev - er, we knew

How we danced all night to the best song ev - er, we knew

*Eb<sup>5</sup>* *Db* *Ab* *Eb*

61

ev - 'ry line, now I can't re - mem - ber how it

ev - 'ry line, now I can't re - mem - ber how it

*Db* *Ab* *Eb*

goes but I know that I won't for - get her (him) 'cause we

goes but I know that I won't for - get her (him) 'cause we

Db Ab Eb

danced all night to the best song ev - er. How we

danced all night to the best song ev - er. How we

Db Ab Eb

67

*f*

Oh, oh, — oh,                      yeah, yeah, — yeah.

danced all night to the best song ev - er, we knew

danced all night to the best song ev - er, we knew

*D<sub>b</sub>*                      *A<sub>b</sub>*                      *E<sub>b</sub>*

69

Oh, oh, — oh,                      yeah, yeah, — yeah.

ev - 'ry line, now I can't re - mem - ber how it

ev - 'ry line, now I can't re - mem - ber how it

*D<sub>b</sub>*                      *A<sub>b</sub>*                      *E<sub>b</sub>*

71

Oh, oh, — oh, yeah, yeah, — yeah.

goes but I know that I won't for - get her *(him)* 'cause we

goes but I know that I won't for - get her *(him)* 'cause we

Db Ab Eb

73

Oh, oh, — oh, yeah, yeah, — yeah. I think it went

danced all night to the best song ev - er. I think it went

danced all night to the best song ev - er. I think it went

Db Ab Eb

75

oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes...

oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes...

oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes...

Db Ab Eb

77

*(rejoin section)*

woo!

woo!

woo!

Db Ab Ebsus Eb Eb(add2) Eb5

79

*mf* *decresc. poco a poco*

Best song ev - er. It was the best song ev - er.

Best song ev - er. It was the best song ev - er.

*mf* *decresc. poco a poco*

Db Ab Eb<sup>5</sup> Db Ab

82

*p* It was the best song ev - er.

*p* It was the best song ev - er.

It was the best song ev - er.

It was the best song ev - er.

Eb<sup>5</sup> Db Ab

*p*

84

*pp* It was the best song ev - er.

*pp* It was the best song ev - er.

It was the best song ev - er.

It was the best song ev - er.

Eb<sup>5</sup> Db Ab Eb<sup>5</sup>

*pp*