

# SOMEBODY LOVES YOU

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

Arranged by  
**GREG GILPIN**

Words and Music by **PETER WALSH**  
and **JESSICA NEWHAM**

Joyful (♩ = ca. 120)

PIANO

*mf*

The piano introduction consists of two systems of music. The first system has two staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef staff. The music features a steady eighth-note bass line and chords in the treble. The second system continues the same pattern.

5 SOPRANO *opt. SOLO*  
*mf*

ALTO  
Who's a-round when the days feel long? — Who's a-round when you

BARITONE

The vocal entry begins at measure 5. The Soprano part (marked 'opt. SOLO') starts with a quarter rest followed by a melodic line of eighth and quarter notes. The Alto and Baritone parts have whole rests in this measure.

The piano accompaniment continues from the previous system, providing harmonic support for the vocal entry.

8

can't be strong? — Who's a-round when you're los - ing — your — mind? —

The vocal parts continue from measure 8. The Soprano part has a melodic line with a long note on 'los - ing'. The Alto and Baritone parts have whole rests in this measure.

The piano accompaniment continues from the previous system, providing harmonic support for the vocal continuation.

\* Also available for S.A.T.B. (41717) and S.S.A. (41719).  
SoundTrax CD available (41720).

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Sole Selling Agent for This Arrangement: Alfred Music

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

11 *(end solo)* **13** ALL *mf*

Who cares that you get home safe?—

*mf*

15

Who knows you can't— be re - placed?— Who thinks that you're

18

one of— a— kind?—

*f*

21

*f* Some - bod - y miss - es you when you're a - way.

23

They wan - na wake up with you ev - 'ry day.

25

Some - bod - y wants to hear you say: "Oo,

28

— some-bod - y loves you. Oo, — some-bod - y loves you.

31

Oo, — some-bod - y loves you. Oo, —

34

— some-bod - y loves you. Oo, — some-bod - y loves you."

2nd time to CODA  $\Phi$   
(p. 7, m. 53)

2nd time to CODA  $\Phi$   
(p. 7, m. 53)

37

*opt. SOLO**mf*

I'm a-round when your head is heav - y. I'm a-round when your

*mf*

40

hands aren't stead - y. I'm a-round when your day's gone all wrong.

43

*(end solo)*

45

ALL *mf*

I care that you feel at home.

*mf*

47

'Cause I know that you feel a - lone. I think you're gon-na

50

D.S. al CODA  
(p. 4, m. 21)

miss me when I'm gone.

D.S. al CODA  
(p. 4, m. 21)

*f*

53

CODA

Why don't you come on o - ver? Why don't you

CODA

*mf*

56

lay me down? Does the pain feel bet - ter,

59

when I'm a-round? If I am

62

good to you, won't you be good to me?

65 SOLO

*cresc.*

That's how eas - y this should be - ee.

S.  
A.  
B.

68 69

*f* Some-bod-y miss-es you, ba-

*f* Some-bod-y miss-es you when you're a - way.

*f*

71

- by. \_\_\_\_\_ They wan - na wake up with you. \_\_\_\_\_

They wan - na wake up with you ev - 'ry day. \_\_\_\_\_

73

\_\_\_\_\_ Oh, \_\_\_ they want you to say: \_\_\_\_\_ "Oo, \_\_\_

Some - bod - y wants to hear you say: \_\_\_\_\_ "Oo, \_\_\_

76 78 (end solo)

— some-bod - y loves you. Oo, — some-bod - y loves you.

79

S.  
A.

Oo, — some-bod - y loves you. Oo, —

B.

82

— some-bod - y loves you. Oo, — some-bod - y loves you.

85

*decresc.*

(You, you, you, you.)

*decresc.*

*mp* *decresc.*

88

*p*

Some-bod - y loves you.

*p*

*p*

91

*decresc.*

Some-bod - y loves you."

*decresc.*

*decresc.*