

# SOMEBODY LOVES YOU

for S.A.T.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 staves in 4/4 time. The right hand plays chords: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The left hand plays a bass line: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter).

5 SOPRANO *opt. SOLO*  
*mf*

ALTO  
TENOR  
BASS

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

The vocal entry starts at measure 5. The soprano line begins with a quarter rest, followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. The alto, tenor, and bass parts have whole rests.

The piano accompaniment continues with the same chordal pattern in the right hand and bass line in the left hand.

8

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

The vocal line continues from measure 8. The soprano part has a quarter rest, followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F#5, quarter note G5. The alto, tenor, and bass parts have whole rests.

The piano accompaniment continues with the same chordal pattern in the right hand and bass line in the left hand.

\* Also available for S.A.B. (41718) 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?—



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

miss me when I'm gone.

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

*f*

⊕ CODA

53

*mf*  
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 *mp*

62

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

*mp*

65 SOLO

*cresc.*

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

S.

A.

T.

B.

68

69

*f*

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

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

*f*



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

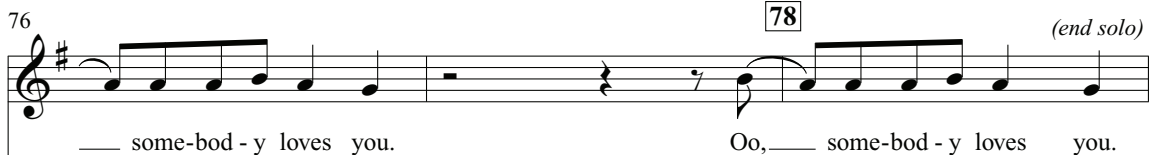
They wan - na wake up with you ev - 'ry day. \_\_\_\_\_

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

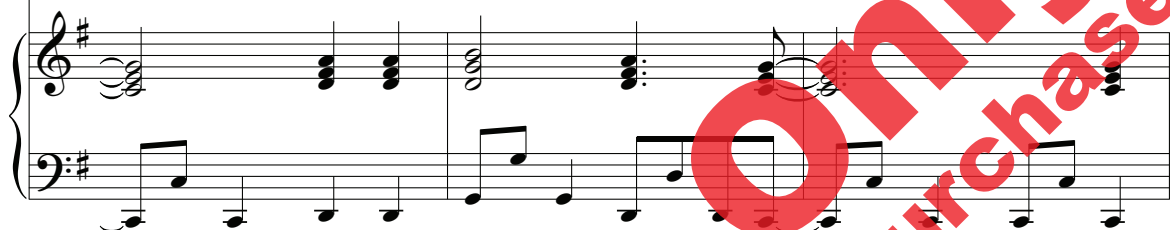
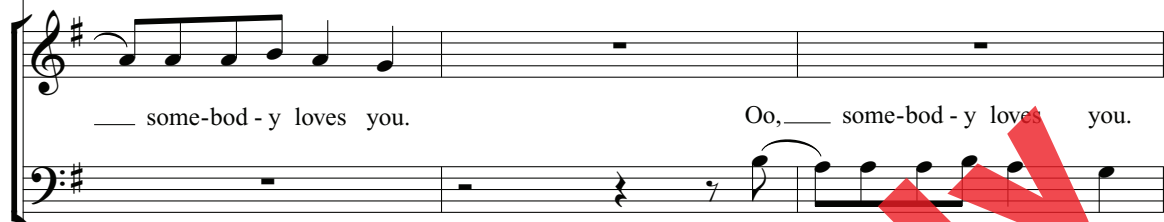
Some - bod - y wants to hear you say: \_\_\_\_\_ "Oo, \_\_\_\_\_

76 78 (end solo)

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



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



79

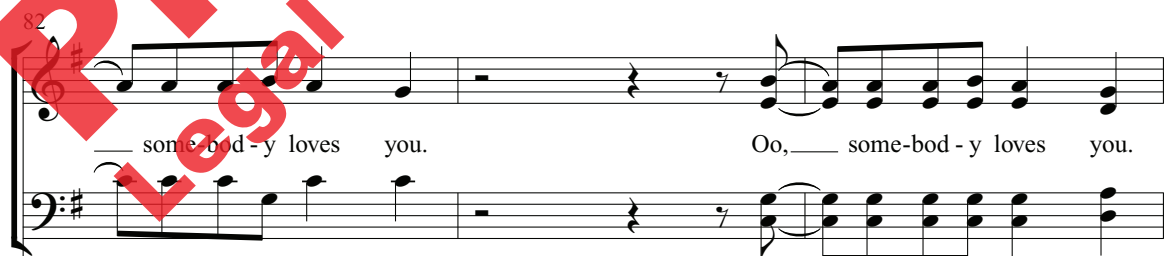
S.  
A.  
T.  
B.

Oo, — some-bod - y loves you. Oo, —



82

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



85

*decresc.*

(You, you, you, you.)

*decresc.*

*mp*

*decresc.*

88

Some-bod - y loves you..

*p*

*p*

*p*

91

*decresc.*

Some-bod - y loves you."

*decresc.*

*decresc.*