

## PERFORMANCE NOTES

For stylistic authenticity, I suggest you watch and absorb the video of Van Halen performing this piece during the 1995 Balance World Tour at the Molsen Amphitheatre in Toronto, Canada. This can easily be found on YouTube. Please consider this optional spoken introduction at measure five:

Selling nearly 100 million albums over a 40-year span, heavy metal/hard-rock group Van Halen is considered by fans and critics alike to be a game-changer in the history of rock and roll. We invite you to sit back, or “Jump” up and experience one of their biggest hits, “Right Now.”

Enjoy rehearsing and performing this rock classic!

Kirby Shaw

**Preview Only**  
**Legal Use Requires Purchase**

Recorded by Van Halen  
**RIGHT NOW**  
 for S.A.T.B. voices and piano  
 with optional SoundPax and SoundTrax CD\*

Arranged by  
**KIRBY SHAW**

Words and Music by **SAMMY HAGAR,**  
**ALEX VAN HALEN, MICHAEL ANTHONY,**  
 and **EDWARD VAN HALEN**

**Rock!** (♩ = ca. 96)  
 N.C.

PIANO

*f*

3

5

\* Also available for S.A.B. (41863) and S.S.A. (41864).  
 SoundTrax CD available (41865). SoundPax available (41866) - includes score and set of parts for Tenor Saxophone,  
 2 Trumpets, Trombone, Guitar, Bass, and Drumset.

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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)

4

9

11

13

F G Bb C

15

Dm

C

17

Bb

Dm

C

Bb

N.C.

Dm

19

SOP.

*mf*

ALTO

Don't wan - na wait till to-mor - row.

TEN.

*mf*

BASS

C

Csus

C

Bb

*mf*

21

Why put it off an-oth - er day? —

A<sup>5</sup>G<sup>5</sup>A<sup>5</sup>G<sup>5</sup>A<sup>5</sup>

Am/C

Dm

23

One by one, girl, prob - lems build up

C

Csus

C

Bb

and stand in our way. —

A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> Am/C B $\flat$

One step a-head, — one step be-hind — it.

C F Gsus G B $\flat$

Now you get-ta run — to get e - ven.

C Dm B $\flat$

31

Make fu - ture plans, \_ don't live a-bout yes - ter-day, \_ hey!

C F Gsus G Bb

33

*cresc.* Come on, turn, \_ *f* turn this thing a-round... Right *f*

*cresc.* Asus A C *f*

35

now! Hey! It's your to-mor - row. Right

F F/A Bb Bb/C C

37

now! Come on, \_\_\_\_\_ it's ev - 'ry - thing. \_\_\_\_\_ Right

Measures 37-38: Vocal line in G major. Measure 37: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 38: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

F F/A Bb Bb/C C

Measures 37-38: Piano accompaniment. Measure 37: F (F2, A2, C3), F/A (F2, A2, C3), Bb (Bb2, D3, F3), Bb/C (Bb2, D3, F3), C (C2, E2, G2). Measure 38: F (F2, A2, C3), F/A (F2, A2, C3), Bb (Bb2, D3, F3), Bb/C (Bb2, D3, F3), C (C2, E2, G2).

39

now! Catch your mag - ic mo - ment, do it right here and now...

Measures 39-40: Vocal line in G major. Measure 39: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 40: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

F F/A Bb Bb/C C

Measures 39-40: Piano accompaniment. Measure 39: F (F2, A2, C3), F/A (F2, A2, C3), Bb (Bb2, D3, F3), Bb/C (Bb2, D3, F3), C (C2, E2, G2). Measure 40: F (F2, A2, C3), F/A (F2, A2, C3), Bb (Bb2, D3, F3), Bb/C (Bb2, D3, F3), C (C2, E2, G2).

41

2nd time to CODA  $\Phi$   
(p. 11, m. 59)

It means ev - 'ry - thing.

Measure 41: Vocal line in G major. G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

2nd time to CODA  $\Phi$   
(p. 11, m. 59)

Bbsus<sup>2</sup> Bb Bbsus<sup>2</sup> Bb N.C. Dm

Measure 41: Piano accompaniment. Bbsus<sup>2</sup> (Bb2, D3, F3), Bb (Bb2, D3, F3), Bbsus<sup>2</sup> (Bb2, D3, F3), Bb (Bb2, D3, F3), N.C. (C2, E2, G2), Dm (D2, F2, A2).

43

*mf*

Miss a beat, lose the rhy - thm,

*mf*

C

Csus

C

Bb

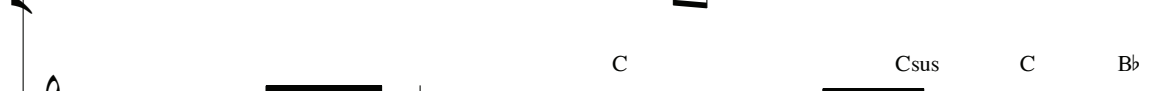


45

and noth-in' falls in - to place.



Or - ly missed by a frac - tion,

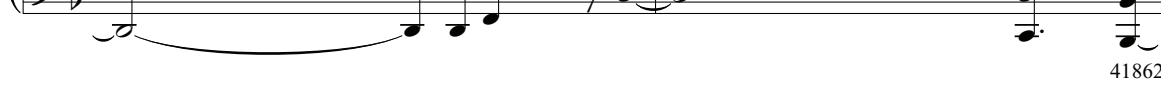
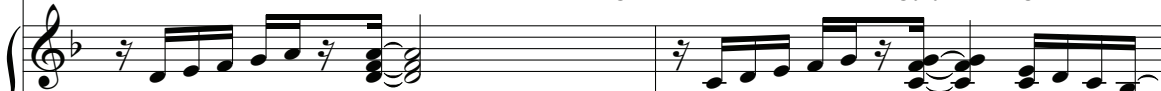


C

Csus

C

Bb





49

slipped a lit-tle off your pace. — Oh!

A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> Am/C B $\flat$

51

The more things you get, the more things you want,

C F Gsus G B $\flat$

53

just trad - in' one — for an-oth - er. —

C Dm B $\flat$

55

Work - in' so hard\_ to make it eas - y. Woah, got to turn, -

C F Gsus G Bb

D.S. al CODA  
(p. 7, m. 35)

57

— come on, turn this thing a-round... Right

D.S. al CODA  
(p. 7, m. 35)

C Asus A C

59 CODA

60

It means ev - 'ry - thing.

CODA  
Bbsus<sup>2</sup>

N.C.

61

It's en - light - 'n - ing.

*mf*

63

*mf*  
Right now.

*mf*

65

*cresc.*  
Oh!  
*cresc.*

A  
*cresc.*

67 *no breath* **f** 68

Right now! Hey! It's your to-mor-

*no breath* **f**

A/G C F F/A B $\flat$

**f**

69

- row. Right now! Come on, it's ev -

B $\flat$ /C C F F/A B $\flat$

71

ry-thing. Right now! Catch your mag - ic mo-ment,

B $\flat$ /C C F F/A B $\flat$

73

do it right here and now.

Bb/C C Bbsus<sup>2</sup> Bb

75

76

*grad. cresc.*

Right now! Right

Bbsus<sup>2</sup> Bb

A<sup>b</sup>(add2)

A<sup>b</sup>

*grad. cresc.*

77

now! Right now! Right

G<sup>b</sup>(add2)

G<sup>b</sup>

E<sup>b</sup>m<sup>11</sup>

79

now! Right now! Right

C $\emptyset$ 7 Eb $\flat$ /F F B $\flat$ (add2) F7sus4 Fm11

81

now! Right now! *ff*

B $\flat$ (add2) F7sus4 Fm11 B $\flat$ (add2) N.C. *ff*

83

D $\flat$ (add2) Eb(add2) B $\flat$ (add2) N.C.