

HEARTACHE TONIGHT

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

Performance time: approx. 4:00

Arranged by
GREG GILPIN

Words and Music by
**DON HENLEY, GLENN FREY,
BOB SEGER, and JOHN DAVID SOUTHER**

Moderate blues (♩ = ca. 112) (♩ = $\overset{-3-}{\text{♩}}$)

finger snaps through measure 20

♩ x ♩ x ♩ x ♩ x

SOPRANO
ALTO

BARITONE

PIANO

Moderate blues (♩ = ca. 112) (♩ = $\overset{-3-}{\text{♩}}$)

Db Ab Eb A Bb

f

4 § *mf*

mel.

**Some - bod - y's gon - na hurt some - one — be - fore the night is through. —

mf

mf (for rehearsal only)

* Also available for S.A.T.B. (43571) and S.S.A. (43573).
SoundTrax CD available (43574).

** Add a few tenors to alto melody through measure 19 if desired.

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7

Some - bod - y's gon - na come un - done, —

10

there's noth - in' we can do. — Ev - 'ry - bod - y wants to

Bb⁵
(play)

13

touch some - bod - y, if it takes all night. —

Gm⁵ Bb⁵ Gm⁵

16

Ev-'ry-bod-y wants to take a lit-tle chance, — make it come out right. —

3

3

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) starts with a whole rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A triplet of eighth notes (G5, A5, Bb5) is marked with a '3' above it. The bass line (bass clef) starts with a whole rest, followed by eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' below it. The key signature has two flats (Bb, Eb).

Bb5 Eb5 Bb5

Detailed description: This system shows the piano accompaniment for measures 16-17. The right hand (treble clef) plays chords Bb5, Eb5, and Bb5. The left hand (bass clef) plays chords Bb5, Eb5, and Bb5. The key signature has two flats (Bb, Eb).

19

There's gon-na be a heart - ache to-night, a

2

mel.

f

Detailed description: This system contains measures 18 and 19. The vocal line (treble clef) has a whole rest in measure 18. In measure 19, it starts with a melisma 'mel.' over a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. The bass line (bass clef) has a whole rest in measure 18. In measure 19, it starts with a half note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4. A dynamic marking 'f' is present. A second ending bracket with the number '2' is above the vocal line in measure 19. The key signature has two flats (Bb, Eb).

F5 Eb7

f

Detailed description: This system shows the piano accompaniment for measures 18-19. The right hand (treble clef) plays chords F5 and Eb7. The left hand (bass clef) plays chords F5 and Eb7. A dynamic marking 'f' is present. The key signature has two flats (Bb, Eb).

22

heart ache to - night, I know. —

Detailed description: This system contains measures 20 and 21. The vocal line (treble clef) has a whole rest in measure 20. In measure 21, it starts with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. The bass line (bass clef) has a whole rest in measure 20. In measure 21, it starts with a half note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4. The key signature has two flats (Bb, Eb).

Bb7

Detailed description: This system shows the piano accompaniment for measures 20-21. The right hand (treble clef) plays chords Bb7 and Bb7. The left hand (bass clef) plays chords Bb7 and Bb7. The key signature has two flats (Bb, Eb).

24

There's gon - na be a heart - ache to - night, a

3

Eb7

2nd time to CODA ⊕
(p. 10, m. 68)

26

heart - ache to - night, I know. Lord, I

2nd time to CODA ⊕
(p. 10, m. 68)

28

29

mf

know. Some peo-ple like to stay out late. —

mf

F Bb Gm

mf

31

Some folks can't hold out that long. — But no - bod - y wants to

B \flat Gm B \flat

34

go home now, — there's too much go-in' on.

E \flat B \flat F 5

37

38

This night is gon-na last for - ev - er.

B \flat Gm

40

Last all, last all sum-mer long. Some - time be-fore the

B \flat Gm B \flat

43

sun comes up, the ra-di-o is gon-na play that song.

E \flat B \flat F

46

47

There's gon-na be a heart - ache to-night, a heart - ache to-night, I know

f

E \flat 7

f

3

49

There's gon-na be a heart - ache to-night, a

Bb7 Eb7

3

52

heart - ache to-night, I know. — Lord, I know. — There's gon-na be a

F

55

heart - ache to-night, the moon's shin-in' bright, so turn out the light, and

Bb Bb7 Eb

3

58

we'll get it right. — There's gon-na be a heart - ache to - night, — a

Edim Bb

60

heart - ache to-night, I know. —

F Bb

finger snaps through measure 20 **D.S. al CODA**
(p. 2, m. 4)

z x z x z x z x

Db Ab Eb A5 Bb Db Ab Eb A5 Bb **D.S. al CODA**
(p. 2, m. 4)

68 CODA

know. — There's gon-na be a heart-ache to-night, the moon's shin-in' bright, so

CODA

F B \flat B \flat 7

71

turn out the light, and we'll get it right. — There's gon-na be a

E \flat E \flat dim

73

heart-ache to-night, — a heart-ache to-night, I know. —

B \flat F

75

Oh, I know. — There'll be a heart - ache to-night, — a

B \flat Eb 7 B \flat

78

heart - ache to-night, I know. —

F B \flat D \flat A \flat E \flat A 5

81

A heart-ache to - night.

B \flat D \flat A \flat E \flat A 5 B \flat