

SOMEDAY

(Julia, Women)

Music by Matthew Sklar
Lyrics by Chad Beguelin

CUE: "...yeah, they're pretty much saying no, too."

Shuffle!!! swing 8's

CUE out: "Look how happy she is!"

1 $\bullet = 136$ 2 rpt til cue → 4 last x

The piano introduction consists of two systems of staves. The first system shows a grand staff with treble and bass clefs, with a tempo marking of 136 and a 'Shuffle!!! swing 8's' instruction. The second system continues the piano part, featuring a triplet of eighth notes in both hands. The key signature is two sharps (F# and C#), and the time signature is 4/4. The introduction ends with a cue box labeled 'last x' and a right-pointing arrow.

5 JULIA: 6 7 8

She turns around and she meets his gaze— The lights are dim, there's a smoky haze—

The vocal line is written on a single staff with a treble clef. The lyrics are: "She turns around and she meets his gaze— The lights are dim, there's a smoky haze—". The piano accompaniment is on a grand staff. The piano part features a steady accompaniment with chords in the right hand and a rhythmic pattern in the left hand, including triplet markings. The key signature remains two sharps, and the time signature is 4/4. Chords indicated include D and Bm7.

9 10 11 12

They share a smile and a sec-ret wave___ It's a mom-ent built___ to save___

Detailed description: This block contains the first system of music, measures 9 through 12. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "They share a smile and a sec-ret wave___ It's a mom-ent built___ to save___". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays chords in a steady rhythm, while the left hand plays a bass line with triplet markings. Chord labels include G add 2, Em7, G/A, and A.

G add 2 Em7 G/A A

Detailed description: This block shows the piano accompaniment for measures 9-12. The right hand (treble clef) plays chords: G add 2 (measures 9-10), Em7 (measures 11-12), G/A (measure 13), and A (measure 14). The left hand (bass clef) plays a bass line with triplet markings in measures 9-12.

13 14 15 16

They start to move a - cross the floor___ The room is fro-zen want - ing more___

Detailed description: This block contains the second system of music, measures 13 through 16. The vocal line continues with the lyrics: "They start to move a - cross the floor___ The room is fro-zen want - ing more___". The piano accompaniment continues with chords D, Bm7, and A.

+ string obligato?

D Bm7

Detailed description: This block shows the piano accompaniment for measures 13-16. The right hand (treble clef) plays chords: D (measures 13-14), Bm7 (measures 15-16), and A (measure 17). The left hand (bass clef) continues with the bass line and triplet markings.

17 18 19 20

The hap-py couple on___ display___ with noth-ing stand-ing in___ their way___

Detailed description: This block contains the third system of music, measures 17 through 20. The vocal line continues with the lyrics: "The hap-py couple on___ display___ with noth-ing stand-ing in___ their way___". The piano accompaniment continues with chords G add 2, G, Em7, and A.

G add 2 G Em7 G/A A

Detailed description: This block shows the piano accompaniment for measures 17-20. The right hand (treble clef) plays chords: G add 2 (measures 17-18), G (measures 19-20), Em7 (measure 21), and A (measure 22). The left hand (bass clef) continues with the bass line and triplet markings.

21 22 23 24 3

It's so rom - an - tic I could die right here and now

FM7-Microstar

quarter note pulse

Em7 D/F#

25 26 27 28

It's gon-na be that way for us I know some-how!

G add 2 G/A A/G F#m7 B

29 30 31 32

Some - day when it's me I'll know our love was meant to be not one

synth aahs

joyfully! w/ belly synth sounds

lean into 2 + 4 E E2/G# A A/B B E E2/G# A A/B B

33 34 35 36 ³

sing - le com - pli - ca - tion — or cause for hes - i - ta - tion

C#m E2/G# A AΔ7/C# B

37 38 39 40 41

Some - day when the dream — is coming true — All you'll need — is me

E E2/G# A A/B B/C# C# B/C# C# F#m7

42 43 44 45 46

and all I'll need is — you

UNDER DIALOGUE

A/B mp D A/B G/A A

47

48

49

50

They stop and pose for a pho-to - graph— He jokes around just to make her laugh

Musical notation for measures 47-50. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Measure 47: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 48: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 49: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 50: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest.

mf D Bm7

Piano accompaniment for measures 47-50. The right hand is in treble clef, playing chords in a block style. The left hand is in bass clef, playing a rhythmic pattern of quarter notes with triplets. Chords are D major (measures 47-48) and Bm7 (measures 49-50). Dynamics include *mf*. There are triplet markings over the bass line in measures 48, 49, and 50.

51

52

53

54

The room is full, but they're all a-lone— They have a language all their own—

Musical notation for measures 51-54. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 51: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 52: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 53: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 54: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest.

G add 2 G Em7 G/A A

Piano accompaniment for measures 51-54. The right hand is in treble clef, playing chords in a block style. The left hand is in bass clef, playing a rhythmic pattern of quarter notes with triplets. Chords are G add 2 (measures 51-52), G (measures 53-54), Em7 (measures 53-54), G/A (measures 54), and A (measures 54). There are triplet markings over the bass line in measures 52, 53, and 54.

55

56

57

58

and I'm so jea - lous I could cry— and yet I know—

Musical notation for measures 55-58. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 55: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 56: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 57: vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest. Measure 58: vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Piano accompaniment has a whole rest.

quarter note pulse Em7 D/F#

Piano accompaniment for measures 55-58. The right hand is in treble clef, playing chords in a block style. The left hand is in bass clef, playing a rhythmic pattern of quarter notes. Chords are Em7 (measures 55-56) and D/F# (measures 57-58). The instruction "quarter note pulse" is written above the right hand. There are triplet markings over the bass line in measures 58 and 59.

59 60 61 62

It won't be— long be - fore you say we're good to go—

G add 2 G/A A/G F#m7 B

63 64 65 66

Some - day when it's me— I'll know our love was meant to be— not one

synth aahs

joyfully! w/ belly synth sounds

lean into 2 + 4 f E E2/G# A A/B B E E2/G# A A/B B

67 68 69 70 71

sing - le com - pli ca - tion— or cause for hes - i - ta - tion Some-day when the dream

C#m E2/G# A AΔ7/C# B E E2/G#

72 73 74 75 76

— is coming true — All you'll need — is me and all I'll need is —

A A/B B/C# C# B/C# C# F#m7 A/B

77 78 79 80

you

UNDER DIALOGUE

mp D A D/E E

81 82 83 84

I know not ev - ery mar - riage lasts when things — go bad —

mf F#m7 E/G#

85 86 87 88

I've seen the warn - ing signs, I call them "Mom and Dad"

Chords: A add 2, Bm7, D/E, E7

Triplet: 3

89 90 91 92

But soon you'll take my hand and pledge your love to me

Chords: A add 2, A, E2/G#, E/G#

93 94 95 96

'Til then I'll just get mar - ried. vi - ca - ri - ous - ly!

Chords: E/F#, F#, A/B, B

Effect: HUGE GLISS!!!

97

98

99

100

Some - day when it's me I'll know our love was meant to be not one

Some - day when it's me I'll know our love was meant to be

lean into 2 + 4 joyfully! w/ belly synth sounds

f G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat

101

102

103

104

sing - le com - pli - ca - tion or cause for hes - i - ta - tion

Ah ta - tion

E \flat m G \flat 2/B \flat C \flat C \flat Δ 7/E \flat D \flat

105

106

107

108

Some - day when the dream is com - ing true

Ooh is com - ing true

G \flat G \flat 2/B \flat C \flat C \flat /D \flat D \flat /E \flat E \flat D \flat /E \flat E \flat

109 110 111 112

All you'll need is me

All you'll need is me

Abm7 *mf* *Cb/Db*

113 114 115 116 117

and all I'll need is you!!!

you!!!

f *ff*