

# 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 is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a first-measure rest, followed by a triplet of eighth notes in both the right and left hands. The right hand has a quarter rest on the second beat, and the left hand has a quarter rest on the second beat. This pattern repeats for four measures. The first measure is marked with a first-measure rest and a tempo marking of 136. The second measure is marked 'rpt til cue' with a right-pointing arrow. The fourth measure is marked 'last x'. The introduction ends with a C major chord in the right hand and a G/A chord in the left hand.

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 for Julia starts at measure 5. The lyrics are: "She turns around and she meets his gaze— The lights are dim, there's a smoky haze—". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The chords are D major, Bm7, and D major. There are triplet markings over the eighth notes in the left hand in measures 6, 7, and 8.

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 is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. Chords are labeled as G add 2, Em7, G/A, and A. There are triplet markings over the bass line in measures 10 and 11.

13 14 15 16

They start to move a - cross the floor\_\_\_ The room is fro-zen want - ing more\_\_\_

+ string obligato?

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 and Bm7. A note above the piano part indicates "+ string obligato?". Triplet markings are present in the bass line of measures 14 and 15.

17 18 19 20

The hap-py couple on\_\_\_ display\_\_\_ with nothing standing in\_\_\_ their way\_\_\_

Detailed description: This block contains the third system of music, measures 17 through 20. The vocal line concludes with the lyrics: "The hap-py couple on\_\_\_ display\_\_\_ with nothing standing in\_\_\_ their way\_\_\_". The piano accompaniment features chords G add 2, G, Em7, G/A, and A. Triplet markings are present in the bass line of measures 18 and 19.

17 18 19 20

The hap-py couple on\_\_\_ display\_\_\_ with nothing standing in\_\_\_ their way\_\_\_

Detailed description: This block contains the third system of music, measures 17 through 20. The vocal line concludes with the lyrics: "The hap-py couple on\_\_\_ display\_\_\_ with nothing standing in\_\_\_ their way\_\_\_". The piano accompaniment features chords G add 2, G, Em7, G/A, and A. Triplet markings are present in the bass line of measures 18 and 19.

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 <sup>3</sup>

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 starts with a quarter rest. Measures 48-50 feature a steady eighth-note accompaniment in the bass. Chords are indicated as D in measure 48 and Bm7 in measure 49.

*mf* D Bm7

Piano accompaniment for measures 47-50. The right hand plays chords in treble clef, and the left hand plays eighth notes in bass clef. Chords are D and Bm7. Trills are marked with a '3' and a slur.

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 continues in treble clef. The piano accompaniment continues in bass clef. Chords are G add 2 in measure 51, G in measure 52, Em7 in measure 53, and G/A and A in measure 54.

G add 2 G Em7 G/A A

Piano accompaniment for measures 51-54. The right hand plays chords in treble clef, and the left hand plays eighth notes in bass clef. Chords are G add 2, G, Em7, G/A, and A. Trills are marked with a '3' and a slur.

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 continues in treble clef. The piano accompaniment continues in bass clef. Chords are Em7 in measure 55 and D/F# in measure 57. A trill is marked with a '3' and a slur in measure 58.

quarter note pulse Em7 D/F#

Piano accompaniment for measures 55-58. The right hand plays a quarter note pulse in treble clef, and the left hand plays chords in bass clef. Chords are Em7 and D/F#. A trill is marked with a '3' and a slur.

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"

A add 2 Bm7 D/E E7

89 90 91 92

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

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!

E/F# F# A/B B 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 $\flat$  $\Delta$ 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/Dbb*

113 114 115 116 117

and all I'll need is you!!!

you!!!

*f* *ff*