

From HAIRSPRAY

You Can't Stop the Beat

For SATB* and Piano

Performance Notes: The high energy and fast tempo of this piece will require rehearsing at a slower tempo but keep the tempo very precise and steady. This piece offers some wonderful opportunities for choreography. Have fun!

E.L.

Performance Time: Approx. 4:00

Arranged by
ED LOJESKI

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN
and SCOTT WITTMAN

Fast Rock (♩ = ca. 172)

N.C.

Piano

ff

G⁷

The piano introduction is in 4/4 time with a key signature of three flats (B-flat major). It features a driving eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand. The tempo is marked as 'Fast Rock' with a quarter note equal to approximately 172 beats per minute. The piece begins with a 'N.C.' (No Chord) instruction and ends with a G7 chord.

Sop. Solo

mf

You _

Ab⁷

f

5

This section contains the first vocal line and piano accompaniment. The vocal line is a soprano solo in 4/4 time, starting with a rest followed by a half note G4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The key signature remains three flats. A dynamic of *mf* is indicated for the vocal line, and *f* for the piano accompaniment. A measure rest of 5 measures is shown in the piano part.

9

— can't stop an av-a-lanche as it rac - es down the hill. — You can try _

mf

9

This section contains the second vocal line and piano accompaniment. The vocal line starts at measure 9 with a quarter note G4, followed by a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note bass line and chords. A dynamic of *mf* is indicated for the piano part. Measure 9 is marked with a box containing the number 9.

* Available for SATB, SAB and 2-Part
Instrumental Pak includes parts for Trumpet I & II, Tenor Sax,
Trombone, Synthesizer, Guitar, Bass, Drums and Percussion
ShowTrax CD also available

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All Sops. (end solo) *mf*

— to stop the sea-sons, girl, but you know — you nev - er will. — And you can

Add Altos *mf*

try to stop — my danc - ing feet, — but I just — can - not stand still — 'cause the world.

G \flat /D \flat D \flat G \flat /D \flat D \flat A \flat /E \flat E \flat Fm

21

Unis.

Unis.

— keeps spin - ning 'round — and 'round, and my heart's — keep - ing time — to the speed — of sound. I was lost —

D \flat Fm D \flat Fm

Sop.

Unis.

Alto

Ten.

Bass

f

f

— till I heard — the drums, then I found — my way — 'cause you can't stop the beat!

D \flat E \flat E \flat ⁷ A \flat /E \flat E \flat ⁷_{sus} D \flat /E \flat A \flat

29

Ev - er since this old world be - gan, — a wom - an found out if she shook it, she could

Db Ab Db Ab Db

29

shake up a man. And so I'm gon - na shake and shim - my it the best that I can to - day, —

Ab Db Ab Db Ab Db Eb

32

37

'cause you can't stop the mo - tion of the o - cean or the

Db/Eb Ab/Eb Eb⁷_{sus} Db/Eb Ab Db

35

sun in the sky. You can won - der if you wan-na, but I nev - er ask why. And if you

38

try to hold me down, I'm gon - na spit in your eye — and say — that

Unis. Unis.

41

you can't stop the beat!

44

49

Basses only

div.
f

No!

f

Oh, oh, oh, you can't stop to-day — as it comes speed - ing down the track..

G⁷

Ab⁷

48

div.

Ooh-ooh-ooh, — child — yes! —

Be gone! —

— Child — yes - ter-day — is his - t'ry and it's nev - er com - ing back —

52

div.

Look a-head — 'cause to-mor - row

brand — new day. —

— 'cause to-mor - row is — a brand — new day — and it don't —

G^b/D^b

D^b

G^b/D^b

D^b

Ab/E^b

56

61

Yeah! Keeps spin - ing 'round and 'round,
 know white from black, 'cause the world keeps spin - ing 'round and 'round, and my heart's

Fm Db Fm

59

keep - ing time to the speed of sound. Till I heard the drums,
 keep - ing time to the speed of sound. I was lost till I heard the drums,

Db² Fm Db

63

69

then I found my way 'cause you can't stop the beat! Ev - er since we first
 then I found my way

div. Unis. Unis.

Eb Eb⁷ Ab/Eb Eb⁷_{sus} Db/Ab Ab Db

f

66

div.

saw the light, a man and wom-an like to shake it on a Sat - ur - day night. And so I'm

Ab Db Ab Db Ab Db

70

div. Unis.

gon - na shake and shlm-my it with all of my might to - day, 'cause

to - day,

Ab Db Ab Db Eb

73

77

div. div.

you can't stop the mo - tion of the o - cean or the rain from a - bove. They can try —

Unis.

Db/Eb Ab/Eb Eb⁷_{sus} Db/Eb Ab Db Ab Db

76

to stop the par - a - dise we're dream-ing of. But you can - not stop the rhy-thm of two

Ab Db Ab Db Ab Db

79

Unis. hearts in love _ to stay, _ 'cause you can't stop the beat! Ah _

Unis. stay, _ 'cause you can't stop the beat! _

Ab Db Eb Db/Eb Ab/Eb Eb⁷ Db/Eb E⁷

82

cresc. Ah, *cresc.* Ah, *div.* **ff** come - **ff**

8va *loco* *cresc.* *ff*

86

2 Soloists
We can't!

No, we can't!

on, you Von Tus-sles! Go on, shake your fan-ny musc-les! Yes, you can!

91

Yes, we can! *ff* *div.*

(end solo)

Yes, you can! You can't stop the beat!

94

97

ff Ev - er since we first saw the light, a man and wom - an like to shake it on a

97

div. div.

Sat - ur - day night. And so I'm gon - na shake and shlm-my it with all of my might to - day, -

to - day, -

A D A D A D E

100

Unis. div. 105

'cause you can't stop the mo - tion of the o - cean or the

Unis.

D/E A/E E⁷_{sus} D/E A D

103

div. div.

rain from a - bove. They can try to stop the par - a - dse we're dream - ing of. But they can -

A D A D A D A

106

div. Unis.

- not stop the rhy-thm of two hearts in love to stay, — 'cause you can't stop the beat! —

Unis.

stay, —

D A D E D/E A/E E⁷ D/E A

109

N.C.

ff

A⁷

113

117

Sops. only

Whoo, whoo. You can try —

Basses only

f

You can't stop an av-a-lanche as it rac - es down the hill. —

Bb⁷

f

117

— to stop the sea-sons, girl, but you know — you nev - er will. — And you can

121

try to stop — my danc - ing feet, — but I just — can - not — stand still — 'cause the world. world.

125

Ab/Eb Eb Ab/Eb Eb Bb/F F Gm

129 — keeps spin - ning 'round — and 'round, and my heart's — keep-ing time — to the speed. — keeps spin - ning 'round — and 'round, keep-ing time — to the speed.

129

Eb Gm Eb

of sound. I was lost till I heard the drums, then I found my way

Vocal line (treble clef) and piano accompaniment (bass clef) for the first system. The vocal line contains the lyrics: "of sound. I was lost till I heard the drums, then I found my way". The piano accompaniment features a steady bass line and chords in the right hand.

Piano accompaniment for the second system. The right hand has chords with notes Gm, Eb, and F. The left hand has a rhythmic bass line. Measure 132 is indicated at the start.

Vocal line (treble clef) and piano accompaniment (bass clef) for the third system. The vocal line contains the lyrics: "'cause you can't stop the beat! Ev-er since this old world be-gan, a wom-an". The piano accompaniment includes the instruction "Unis." and "ff". Measure 137 is marked in a box.

Piano accompaniment for the fourth system. The right hand has chords with notes F⁷, Bb/F, F⁷_{sus}, Eb/F, Bb, Eb, Bb, and Eb. The left hand has a rhythmic bass line. The instruction "cresc." is present in the left hand, and "ff" is in the right hand. Measure 135 is indicated at the start.

Vocal line (treble clef) and piano accompaniment (bass clef) for the fifth system. The vocal line contains the lyrics: "found out if she shook it, she could shake up a man. And so I'm gon-na shake and shim-my it the". The piano accompaniment features a steady bass line and chords in the right hand.

Piano accompaniment for the sixth system. The right hand has chords with notes Bb, Eb, Bb, Eb, Bb, and Eb. The left hand has a rhythmic bass line. Measure 139 is indicated at the start.

145

best that I can to-day, _____ 'cause you can't stop the mo - tion of the o - cean or the

Unis.

Bb Eb F Eb/F Bb/F F⁷_{sus} Eb/F Bb Eb

142

rain from a - bove. They can try _____ to stop the par - a - dise we're dream - ing of. But you can -

Bb Eb Bb Eb Bb Eb Bb

146

_____ not stop the rhy - thm of two hearts in love _____ to stay _____ 'cause

Unis.

Eb Bb Eb F

149