

Best Of The Beach Boys

I GET AROUND - IN MY ROOM - CALIFORNIA GIRLS - FUN, FUN, FUN

For 3-Part Mixed Chorus (SAB) with Piano, Guitar, Percussion and Electric Bass

Performance Notes:

Observe all metronome markings carefully. Extra rehearsal will be necessary on those sections immediately ending and preceding each new tune. Keep instrumental accompaniments precise and "clean" sounding. All rhythm should be performed exactly as written with the exception of "California Girls" (meas. 79-119) which should be performed in the popular

"swing" rhythm as illustrated $\text{♩} = \text{♩}$ and $\text{♩} = \text{♩}$. The triplet signs have been left out for clarity and ease of learning. E.L.

Arranged by
ED LOJESKI

I GET AROUND

Words and Music by Brian Wilson

Performance time: approx. 6:12

(Solo or small group)

4/27
A315
P. 440
P. 54B

Medium fast ($\text{♩} = 144$)

Soprano *ff* (div.)
I get a - round... Get a-round, round, round,

Alto *ff*
I get a - round... Get a-round, round, round,

Bass *ff*
Round, round, get a-round, I get a - round...Yeh Get a-round, round, round,

Guitar Medium fast ($\text{♩} = 144$)
(Guitar tacet)

Piano

Electric Bass *ff*

Percussion S.D. 4 (Sticks)
B.D. 4

Handwritten: P5+B

5

I get a - round... from town to town...

I get a - round... Get a-round, round, round, I get a - round...

I get a - round... Get a-round, round, round, I get a - round...

I get a - round... Get a-round, round, round, I get a - round...

(Guitar enter) 5

(S.D.) *f* (Closed Hi-Hat)

I'm a real cool head

Get a-round, round, round, I get a-round... Get a-round, round, round,

Get a-round, round, round, I get a-round... Get a-round, round, round,

Get a-round, round, round, I get a-round... Get a-round, round, round,

E7 Am

(S.D.) (Closed Hi-Hat)

I'm mak-in' real good bread.

I get a-round... Get a-round, round, round, I get a-round...

I get a-round... Get a-round, round, round, I get a-round...

I get a-round... Get a-round, round, round, I get a-round... I'm get-tin'

F D7

(S.D.)

13

(handclaps)

Musical notation for the first system, including vocal line and accompaniment with handclap markings.

bugged, driv-in' up and down the same ol' strip I got-ta find a new place where the

13

(Guitar tacet)

Musical notation for the second system, featuring piano accompaniment and drum parts with (Hi-Hat) and (S.D.) markings.

Musical notation for the third system, including vocal line and accompaniment.

kids are__ hip.

My

(Guitar enter w/Piano)

Musical notation for the fourth system, including piano accompaniment and drum parts with (S.D.) (Closed Hi-Hat) markings and dynamic markings like ff and f.

(handclaps)

(handclaps)

bud-dies and me are get-tin' real well - known, Yeah, the bad guys know us and they

(S.D.) (Hi-Hat) (S.D.) (Hi-Hat)

23 I get a - round from town to town

(div.) *ff*

Get a-round, round, round, I get a - round...

ff

Get a-round, round, round, I get a - round...

ff

leave us a - lone. Get a-round, round, round, I get a - round...

(Guitar rhythm) 23 G

(S.D.) *f* (Closed Hi-Hat)

I'm a real cool head

Get a-round, round, round, I get a - round... Get a-round, round, round,

Get a-round, round, round, I get a - round... Get a-round, round, round,

Get a-round, round, round, I get a - round... Get a-round, round, round,

E7 Am

(S.D.) (Closed Hi-Hat)

I'm mak-in' real good bread.

I get a - round... Get a-round, round, round, I get a - round...

I get a - round... Get a-round, round, round, I get a - round...

I get a round... Get a round, round, round, I get a - round... I get a -

F D7

rit.

Get a-round, round, round, get a-round, round, round,

rit.

Get a-round, round, round, get a-round, round, round,

rit.

round, round, round,

E D D7

rit. e dim.

(Cym.) *rit. e dim.*

rit. e dim.

Moderato (♩ = 63)

35

a tempo

Oo

Oo

Oo

Moderato (♩ = 63)

G G7 35 C Am Dm7 G7

mf

mf

a tempo

a tempo

a tempo

IN MY ROOM

Words and Music by Brian Wilson and Gary Usher

mp *cresc.*
Tell my se - crets

mp *cresc.*
I can go and tell my se - crets

mp *cresc.*
There's a room where I can go and tell my se - crets

C *mp legato* Bb

mp
(Cym.)

mf
to, In my room,

mf
to, In my room, In my

mf
to, In my room,

C Am7 Dm Bb G G7

(on Hi-Hat)

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45

In my room.

room.

In my room. In this world I

mf

C Bb C

45

|| x x x x x x x x x x x x x x x x ||

wor - ries and my cares in_ my

lock out all my wor - ries and my cares in_ my

lock out all my wor - ries and my cares in_ my

Bb C Am7

|| x x x x x x x x x x x x x x x x ||

room, _____ In my

room, _____ In my room.

room, _____ In my

Dm Bb G G7 C Bb

room. _____ Oo _____

room. _____ Oo _____

room. Do my dream - ing, do my schem - ing,

C 53 Am G

cresc. *mf*

cresc. *mf* (Cym.)

mf

lie a - wake and pray. Do my cry - ing,

mf

lie a - wake and pray. Do my cry - ing,

lie a - wake and pray. Do my cry - ing,

Am G Am G C Am

(Cym.) (Hi-Hat)

and my sigh - ing, laugh at yes - ter - day.

and my sigh - ing, laugh at yes - ter - day.

and my sigh - ing, laugh at yes - ter - day.

G Dm7 Dm7(sus 4) G7

61

I won't be a -
 I'm a - lone but I won't be a -
 Now it's dark and I'm a - lone but I won't be a -

61

C

Bb

mf

fraid, in my room, in my
 afraid, in my room, in my
 afraid, in my room,

C Am7 Dm Bb G G7

67

room. In my room, room. In my room, in my room. In my room, In my room, in my

67 C Bb C Bb C Bb

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "room. In my room, room. In my room, in my room. In my room, In my room, in my". The piano accompaniment includes a bass line and a right-hand line with chords. Chord symbols C and Bb are indicated above the piano staff. The system concludes with a double bar line and repeat signs.

room. room. In my room, in my room, in my room, in my room. In my room, in my room, in my room, in my

decresc. rit. decresc. rit. decresc. rit. rit. (Cym.)

C Bb C Bb C Bb

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "room. room. In my room, in my room, in my room, in my room. In my room, in my room, in my room, in my". The piano accompaniment includes a bass line and a right-hand line with chords. Chord symbols C and Bb are indicated above the piano staff. Performance markings include "decresc." and "rit." above the vocal lines and "rit. (Cym.)" above the piano staff. The system concludes with a double bar line and repeat signs.

74 Bright rock (♩ = 144)

p

room.
room. Round, round, get a - round,

74 Bright rock (♩ = 144)
(Guitar tacet)

p *ff*

p (Cym.) (Toms) (R.S.) *ff*

(div.) Ah *rit.*

I get a - round... Get a-round, round, round, I get a - round...
I get a - round... Get a-round, round, round, I get a - round...
I get a - round... Get a-round, round, round, I get a - round...

rit.

(S.D.) (Hi-Hat) (Cym.) *rit.*

119 Bright Boogie Rock (♩ = 138)

girls.
(div.)
girls.
girls.
girls. Well, she

119 A Bright Boogie Rock (♩ = 138)

decresc.
decresc.
(S.D.) 3 (Cym.) (Toms)

FUN, FUN, FUN
Words and Music by Brian Wilson and Mike Love

got her dad - dy's car and she cruised to the ham - bur - ger stand

D
f
f (Hi-Hat)

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The first system contains three vocal staves. The top two staves are empty. The bottom staff contains a vocal line starting with a half note G4, followed by a quarter rest, and then a half note F4. The lyrics 'now.' are positioned below the first note.

now. Seems she for -

The piano accompaniment for the first system consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a guitar-style notation with 'x' marks. A chord symbol 'G' is placed above the first measure of the treble staff. The music features a steady bass line and a more complex treble line with some slurs.

The second system contains three vocal staves. The top two staves are empty. The bottom staff contains a vocal line with a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The lyrics 'got all a - bout the li - brar - y like she told her "old man"' are positioned below the notes.

got all a - bout the li - brar - y like she told her "old man"

The piano accompaniment for the second system consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is a guitar-style notation with 'x' marks. A chord symbol 'D' is placed above the first measure of the treble staff. The music continues with a steady bass line and a treble line with slurs.

_____ now. And with her ra - di - o blast - in' goes

A D

(S.D.) (Hi-Hat)

cruis-in' just as fast as she can _____ now. And she'll have

G

cresc.

cresc. (S.D.)

133 *ff*

Fun, fun, fun, till her dad - dy takes the T - bird a - way.

ff

Fun, fun, fun, till her dad - dy takes the T - bird, fun, fun, fun, till her

Fun, fun, fun, till her dad - dy takes the T - bird, fun, fun, fun, till her

133 D F#m7 G A7 D G

ff

ff

decresc. *mf* 137

T - bird a - way.

decresc. *mf*

dad - dy takes the T - bird a - way.

f

dad - dy takes the T - bird. Well, you knew all a - long that your dad was get - tin' wise to you

D A 137 D

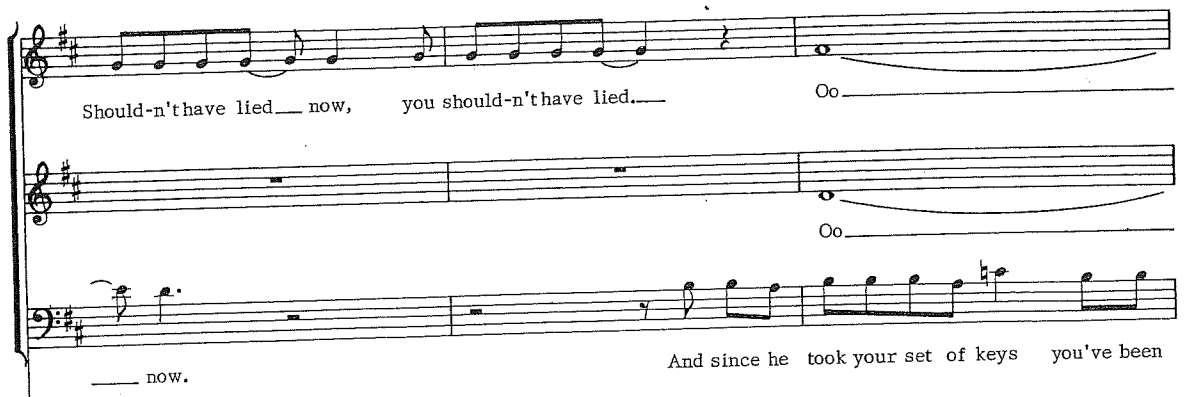
decresc.

f

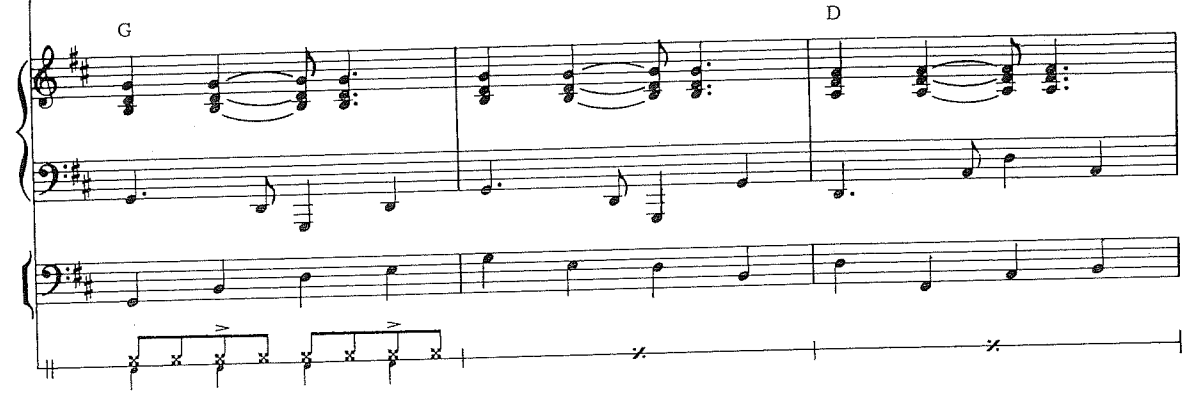
decresc. (S.D.) *f* (Hi-Hat)

Should-n't have lied__ now, you should-n't have lied.____ Oo_____

_____ now. And since he took your set of keys you've been

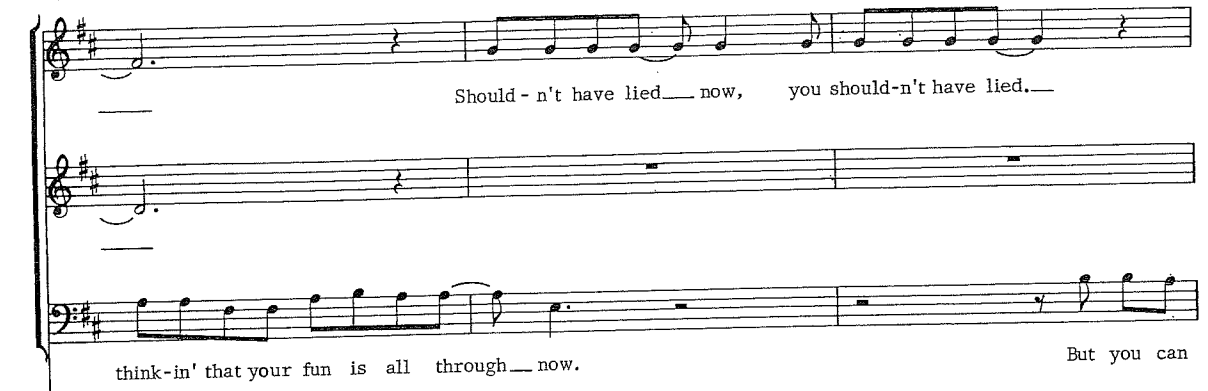


G D



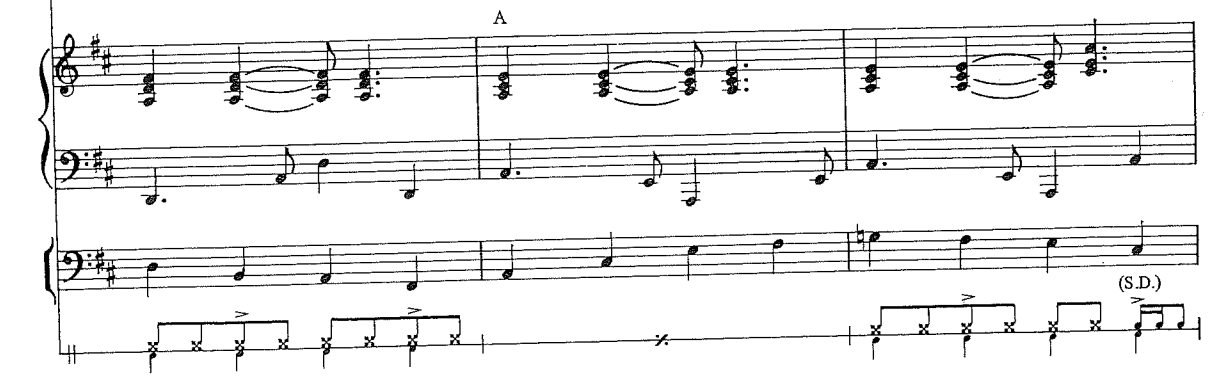
Should - n't have lied__ now, you should-n't have lied.____

think-in' that your fun is all through__ now. But you can



A

(S.D.)



cresc.

Oo. Should-n't have lied now, you

Oo.

come a - long with me, 'cause we got - ta lot - ta things to do now.

D G

(Hi-Hat)

149

ff

should-n't have lied. Fun, fun, fun, now that dad - dy took the T - bird a - way.

ff

Fun, fun, fun, now that dad - dy took the T - bird,

ff

And we'll have fun, fun, fun, now that dad - dy took the T - bird,

149 D F#m7 G A7

cresc.

ff

cresc. (S.D.) *ff* (Hi-Hat)

And we'll have fun, fun, fun, now that
 fun, fun, fun, now that dad-dy took the T-bird. Fun, fun, fun, now that
 fun, fun, fun, now that dad-dy took the T-bird. Fun, fun, fun, now that

D G D A D F#m7

(S.D.)

dad - dy took the T-bird a - way. *ff* Oo

dad - dy took the T-bird, fun, fun, fun, now that dad-dy took the T-bird a - way.

dad - dy took the T-bird, fun, fun, fun, now that dad-dy took the T-bird a - way.

G A7 D G D E7

8va

(Toms)

157

Oo _____

ff Fun, fun, now that dad-dy took the T-bird a - way. — Fun, fun, now that

ff Fun, fun, now that dad-dy took the T bird a - way. — Fun, fun, now that

157

ff A D

ff (Cym.) (Hi-Hat)

Oo _____ Oo _____

dad-dy took the T-bird a - way. — Fun, fun, now that dad-dy took the T-bird a - way..

dad-dy took the T-bird a - way. — Fun, fun, now that dad-dy took the T-bird a - way..

A

(Toms) (Cym.) (Hi-Hat)

165

Fun, fun, now that dad-dy took the car.
 Fun, fun, now that dad-dy took the car. I'll get a - round, round.

D
 165 E

(Toms) (Hi-Hat)

f
 Get a-round, round, round. Oo wah, wah,
 Get a-round, round, round. Oo wah, wah,
 Oo wah, wah,

(Guitar Solo) A
ff
 (S.D.) *ff*(Cym.) (Hi-Hat)

cresc.

Oo _____ wah, wah, Oo _____ wah, wah,

cresc.

Oo _____ wah, wah, Oo _____ wah, wah,

cresc.

Oo _____ wah, wah, Oo _____ wah, wah,

D E

ff

Oo I'll get a - round.

ff

Oo I'll get a - round.

ff

Oo I'll get a - round.

D A

(Toms) (Cym.)