



HARMONY EXPLOSION

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF
BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

George Harrison

ARRANGEMENT

Jim Kahlke

SOMETHING

STOCK NO. 8625

Doo...
1. Some-thing in the way she moves, —
2. Some-where in her smile she knows, —

Oo...
at-tracts me like no oth-er lov-er, — Some-thing in the way she woos—
that I don't need no oth-er lov-er, — Some-thing in her style that shows—

Doo...
Oh, now, oh, how.
me, — I don't want to leave her now, you know I be-lieve and how. —
me, — Oh, now, oh, how.

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Something

Doo
10
11
12
13
Oo
You're ask-ing me will my love grow, I don't know -

14
15
16
I don't know. You stick a-round and it may

17
18
19
show, I don't know - I don't know.

20
21
22
23
Some-thing in the way she knows - and all I have to do is think of her, -
she knows and

24 25 26

Some-thing in the things she shows me, I don't want to leave her now you

27 28 29 30

know I believe and how. Doo, doo. Oo, oo.

31 32 33

Some - thing in the way she moves.

Performance Notes

Something was one of George Harrison's few hits with the Beatles. *While My Guitar Gently Weeps* and *Here Comes The Sun* were two others. *Something* speaks poignantly about a simple concept; the stuff of great rock and roll ballads. Listening to the original recording by the Beatles, one is struck by the interplay between a solo-like bass line and the enhancement the drums give the message.

Because we don't have Ringo driving the beat for our chorus or quartet, we may treat this arrangement more like a typical barbershop ballad, though not a power ballad.

The first two choruses should have a sense of underlying beat without being a slave to it. The bridge builds the drama, has the power of the message, and in a different key; it could well be sung as the climax of the piece on the second repeat of "I don't know," with a lingering afterglow of the harmonies of the third chorus. It would be hard to imagine the lead waiting too long to sing the last line in the tag.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.