

The 1969 Pop Hit by NEIL DIAMOND
and Featured in the Twentieth Century Fox Television Series *GLEE*

Sweet Caroline

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 2:30

Original *GLEE* Arrangement by
ADAM ANDERS and TIM DAVIS
Adapted for publication by KIRBY SHAW

Words and Music by
NEIL DIAMOND

Steady Rock (♩ = 126) (♩♩ = $\overline{\text{♩}} \overline{\text{♩}}$)
F/G

Piano *mp*

cresc.

G Em/G G

8 Soprano

Alto

Tenor Unis. *mp*

Bass

Where it be - gan, — I can't be -

C Dm/C

mp

8

* Available separately:
SATB, TTB, ShowTrax CD

Combo parts available as a digital download
(tpt 1-2, tsx, tbn, syn, gtr, b, dm)
halleonard.com/choral



gin to know - in', but then I know — it's grow - in' strong, —

Cmaj7

11

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (Bb). The time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand.

Oh, —

Was in the spring, —

F/G G C

14

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics. The piano accompaniment continues with the same pattern. Chord changes are indicated above the staff. A measure rest is shown in the vocal line.

oh, — oh, —

and spring be - came the sum-mer.

Dm/C

17

Detailed description: This system contains the fifth and sixth staves. The vocal line includes a triplet in the piano part. The piano accompaniment continues. Chord changes are indicated above the staff.

oh.

Who'd have be - lieved you'd come a - long?

Cmaj7 F/G

20

This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note 'oh.' followed by the lyrics 'Who'd have be - lieved you'd come a - long?'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, marked Cmaj7 and F/G. Measure numbers 20 and 21 are indicated at the bottom.

24 *dramatically*

Hands,

G C

grad. cresc.

23

This system begins with a measure rest marked '24 dramatically'. The vocal line enters with the word 'Hands,'. The piano accompaniment continues with chords marked G and C, and a 'grad. cresc.' (gradually crescendo) instruction. Measure numbers 23 and 24 are indicated at the bottom.

grad. cresc.

touch-in' hands, reach-in' out,

grad. cresc.

Am/C G

26

This system continues the vocal line with 'touch-in' hands, reach-in' out,'. The piano accompaniment features chords marked Am/C and G, with a 'grad. cresc.' instruction. Measure numbers 25 and 26 are indicated at the bottom.

touch - in' me, touch - in'

29 F

you. Oh, Sweet Car - o - line, no breath *f*

32 G F/A G/B *f* F

good times nev - er seemed so good.

35

6

40

I've been in - clined.

G F/A G/B C F

38

To Coda (p. 7) ⊕

to be - lieve they nev - er would.

To Coda (p. 7) ⊕

41

46

Unis. *mp*

Oh, no, no. Doo doo doo, doo doo

G F Em Dm F/G

mp

44

cresc.

doo doo doo doo doo doo, doo doo doo, doo doo doo doo doo doo, doo doo doo,

Unis. *mp cresc.*

cresc.

47

D.S. al Coda (p. 5)

doo doo doo, doo doo doo. Oh,

D.S. al Coda (p. 5)

G Em/G G

50

⊕ CODA

rit.

Oh, no, no, no.

⊕ CODA

G F Em Dm C

rit.

ff