

The 2014 Pop Hit by AMERICAN AUTHORS

BEST DAY OF MY LIFE

For SSA a cappella

Duration: ca. 2:15

Arranged by
DEKE SHARON

Words and Music by **ZACHARY BARNETT,
JAMES ADAM SHELLEY, MATTHEW SANCHEZ,
DAVID RUBLIN, SHEP GOODMAN
and AARON ACCETTA**

Joyfully (♩ = ca. 110)

Sop. I

Sop. II *mf*
Doot doot doot doo doo doo

Alto *mf*
Doo doo doot doot doot doo doo doot doot doot
(Vocal Percussion Optional)

Piano (for rehearsal only) Joyfully (♩ = ca. 110) *mf*

mf
Oo oo 1
doot doot doot doo doo doo
doo doo doot doot doot doo doo doot
3 7

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had a dream so big and loud, I jumped so high, I touched the clouds. }
 howled at the moon with friends and then the sun came crash - ing in. }

5

Whoa oh oh oh oh oh, whoa oh oh oh oh oh, { I But

Whoa oh oh oh oh oh, Whoa oh oh oh oh oh,

7

stretched my hands out to the sky, we danced with mon - sters through the night. }
 all the pos - si - bil - i - ties, no lim - its, just e - piph - a - nies. }

Doo doo doo doo doo doo

9

Whoa oh oh oh oh oh,

Whoa oh oh oh oh oh,

doo doo doo doo doo, I'm

11

Oo whoa oh. Oo no.

Oo whoa oh. Oo no.

nev-er gon-na look back, whoa oh. I'm nev-er gon-na give it up, no.

13

sub. p { Please don't wake me now. Just don't wake me now. } *f* Oo oo

sub. p { Please don't wake me now. Just don't wake me now. } *f* Oo,

sub. p { Please don't wake me now. Just don't wake me now. } *f* Doo doo doo doo

15 *sub. p* 17 *f* 17

[illegible]

26 *mp* *f*

I hear it call - ing out - side my win - dow, I feel it in my

mp *f*

I hear it call - ing out - side my win - dow, I feel it in my

mp *f*

I hear it call - ing out - side my win - dow, I feel it in my

26 *mp* *f*

mp

soul, soul. The stars are burn - ing so bright, the sun was out 'til mid - night.

mp

soul. The stars are burn - ing so bright, the sun was out 'til mid - night.

mp

soul. The stars are burn - ing so bright, the sun was out 'til mid - night.

29 *mp*

f 34 *f*

I say we lose con - trol, con - trol. Oo oo.

f *f*

I say we lose con - trol. Oo,

f *f*

I say we lose con - trol. Doo doo doo doo

32 *f* 34

The musical score consists of four staves. The first three staves are vocal parts, each starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes.

- Vocal Part 1:** Starts with "oo oo," followed by "my li - i - i - i - i - i - ife." There is a "rit." marking above the final "i".
- Vocal Part 2:** Starts with "life," followed by "my li - i - i - i - i - i - ife." There is a "rit." marking above the final "i".
- Vocal Part 3:** Features a rhythmic pattern of eighth and sixteenth notes with the lyrics "doo doo doo doo doo doo doo doo oo". There is a "rit." marking above the final "oo".

The fourth staff is the piano accompaniment, starting at measure 40. It features chords and single notes, primarily in the right hand, with some left-hand support. A "rit." marking is present at the bottom of the staff.

PERFORMANCE NOTES

This song is called "Best Day of My Life," so it's essential that your singers are engaged, interacting and joyful. Dull faces, rolled eyes and stiff bodies will undermine the performance, even if every note and rhythm is correct.

To that end, make sure that your group's *forte* is truly full-voiced, well-supported singing (physically AND emotively well-supported). They should sound as if they're singing along at a party or when the song comes on the radio, with an air of reckless abandon, rather than a studied precision (and fear of making a mistake or sticking out).

The opening "doo doot" section is intentionally a bit silly. Embrace it with whimsy.

The melody at the top of the verse should be sung with confidence. It's impossible to precisely notate a free-flowing melody without making it illegible, so what you see on the page has been stiffened and squared off. Using the original recording as your general guide, have a member or two of the section sing each line as a solo and have your singers follow that person's inflections, portamentos, etc. This will loosen up the melody, making it sound more pop-like.

Be careful that dotted rhythms, anticipations and sixteenth notes don't rush (as is often the case with young singers). Choose a tempo at which these moments don't feel too slow (it's OK if it's a bit faster than the indicated tempo of 110), but then hold to that tempo, practicing with a metronome if needed.

Vocal percussion is an aural tradition, so nothing has been notated here. Have your beat boxer(s) listen to the original recording and create a pattern that approximates the groove, without making the common mistake of insisting on a pattern that's impossibly complex. A steady beat always trumps an impressive yet lurching pattern. If not using vocal percussion, consider snaps on 2 & 4, or add some light percussion if desired.

As is always the case in my arrangements, please feel free to alter any pitch, rhythm, harmony or syllable to make the arrangement work better for you and your singers. The notes on the page are only a road map to help you communicate with your audience, and if you see a better path, take it!

– Deke Sharon