

HIP TO BE SQUARE

HUEY LEWIS & THE NEWS

ARRANGED BY: LARS CHRISTIAN LUNDHOLM

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$\text{♩} = 140$

9

10 USED TO BE A REN - A - GADE I USED TO FEEL A - ROUND

14 BUT I COULD - N'T TAKE PUN - ISH - MENT AND HAD TO SET - TLE DOWN

18 NOW I'M PLAY - IN' IT REAL STRAIGHT AND YES I CUT MY HAIR

22 YOU MIGHT THINK I'M CRA - CY BUT I DON'T E - VEN CARE 'CAUSE I CAN TELL WHAT'S GO - IN' ON IT'S HIP TO BE

26 SQUARE IT'S HIP TO BE SQUARE I'VE

30 LIKE MY BANDS IN BU - SI - NESS SUITS I WATCH THEM ON T V

HIP TO BE SQUARE

82 AND THOSE WHO WERE THE FART - EST OUT HAVE GONE THE OT - THER WAY

86 YOU SEE THEM ON ___ A FREE - WAY IT DON'T LOOK LIKE A LOT OF FUN ___

90 AND DON'T YOU TRY TO FIGHT ___ IT AN I - DE-A WHO'S TIME HAS COME _____ DON'T

95 TELL ME THAT I'M CRA - SY DON'T TELL ME I'M ___ NO-WHERE TAKE IT FROM ___ ME IT'S HIP TO BE

99 SQUARE IT'S HIP TO BE SQUARE IT'S HIP TO BE

103 SQUARE IT'S HIP TO BE SQUARE

107 HERE THERE AND EV - 'RY-WHERE HIP HIP SO HIP TO BE SQUARE

111 HERE THERE AND EV - 'RY-WHERE HIP HIP SO HIP TO BE SQUARE

115 8 8 9

ALTO SAX

HIP TO BE SQUARE

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Musical score for Alto Saxophone, measures 1-30. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked as quarter note = 140. The score consists of seven staves of music. Measure 1 starts with a whole rest, followed by a series of eighth notes with slurs and accents, starting at measure 2. Dynamics include *f* (forte) and *ff* (fortissimo). Measure 6 has a fermata over a whole note. Measure 10 has a fermata over a whole note. Measure 18 starts with a fermata over a whole note. Measure 22 has a fermata over a whole note. Measure 26 has a fermata over a whole note. Measure 30 has a fermata over a whole note. The score includes various musical notations such as slurs, accents, and dynamic markings.

HIP TO BE SQUARE

99 *mf*

103 *f*

107 *mf*

111 *f*

115 *f* *mf*

119 *f*

123 *mf*

127 *f*

TENOR SAX

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$\text{♩} = 140$

4

6

10

18

22

26

30

7

2

f

ff

mf

ff

mf

HIP TO BE SQUARE

66 *ff*

70 Solo

74 *f*

78 *ff* *mf*

82

86 *f*

90

95 *ff*

HIP TO BE SQUARE

$\text{♩} = 140$

1
f

6
ff

10
mf

14

18
f

22
ff

26
mf *ff*

HIP TO BE SQUARE

95 *ff*

99 *mf*

103 *f*

107 *f* *mf*

111 *f* *mf*

115 *f* *mf*

119 *f*

123 *mf*

HIP TO BE SQUARE

$\text{♩} = 140$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

f *ff* *mf* *ff* *mf* *ff*

TROMBONE

HIP TO BE SQUARE

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♩=140

4

f

6

ff

10

2

mf

14

3

mf

18

f

f

22

ff

26

mf

ff

HIP TO BE SQUARE

95

ff

99

mf

103

f

107

f

mf

111

115

f

mf

119

f

123

mf

HIP TO BE SQUARE

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$\text{♩} = 140$ E^7 DIST. A^7 2

6 E A^9 A/B ff

10 E^7 CLEAN A^7 E^7 A^7 mf

14 E^7 A^7 E^7 A^7

18 A DIST. G A A/B E

22 $F\#MIN$ $E/G\#$ G/A A/B ff

26 E^7 CLEAN A^7 E^7 A^7 mf

HIP TO BE SQUARE

62 A^9 CLEAN A/B

66 E^7 A^7 E^7 A^7 ff

70 E^7 mf A^7 E^7 A^9 A/B

74 E^7 A^7 E^7 A^7 \wedge \wedge \wedge \wedge

78 ff mf E^7 A^7 E^7 A^7

82 A G A A/B E

86 A G A A/B E E

90 A G A A/B E E

PIANO

HIP TO BE SQUARE

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(KEYBOARD - ORGAN PATCH)

♩ = 140

Musical notation for the first system, measures 1-4. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The piece starts with a forte (*f*) dynamic. The melody in the right hand begins with a whole note G5, marked *8va* with a dashed line. The bass line starts with a whole note G2. The notation includes a treble clef, a bass clef, and a grand staff bracket.

Musical notation for the second system, measures 5-8. The melody in the right hand continues with a whole note chord of G5 and B5, marked *8va*. The bass line has whole notes G2, B1, and D2. Chords E and A9 are indicated above the bass line. The dynamic becomes fortissimo (*ff*) in measure 8. The notation includes a treble clef, a bass clef, and a grand staff bracket.

Musical notation for the third system, measures 9-13. The melody in the right hand has a quarter note chord of G5 and B5, marked *E7* and *8va*, followed by a quarter rest. The bass line has a quarter note chord of G2 and B1, followed by a quarter rest. The dynamic is mezzo-forte (*mf*). The notation includes a treble clef, a bass clef, and a grand staff bracket.

Musical notation for the fourth system, measures 14-17. The melody in the right hand has a quarter note chord of G5 and B5, marked *E* and *8va*, followed by a quarter rest. The bass line has a quarter note chord of G2 and B1, followed by a quarter rest. The notation includes a treble clef, a bass clef, and a grand staff bracket.

HIP TO BE SQUARE

Musical notation for measures 18-21. Chords: A, G, A, E. Dynamics: *f*. Includes an 8va line.

Musical notation for measures 22-25. Chords: F#MIN, G#MIN, ASUS, BSUS. Dynamics: *ff*. Includes an 8va line.

Musical notation for measures 26-29. Chords: E7, A7. Dynamics: *mf*. Includes a double bar line with a 2-measure repeat sign.

Musical notation for measures 30-33. Chords: E7, A7. Dynamics: *mf*. Includes an 8va line and a double bar line with a 2-measure repeat sign.

HIP TO BE SQUARE

Musical notation for measures 66-69. Measure 66 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The right hand has a whole note chord of F#4, C#5, G#5, and a fermata. The left hand has a whole rest. Measure 67 has a whole note chord of F#4, C#5, G#5 in the right hand and a whole rest in the left hand. Measure 68 has a whole note chord of F#4, C#5, G#5 in the right hand and a whole rest in the left hand. Measure 69 has a whole note chord of F#4, C#5, G#5 in the right hand and a whole note chord of F#4, C#5, G#5 in the left hand. Chords are labeled A⁹ and A/B. Dynamics include *ff* and *8va*.

Musical notation for measures 70-73. Measure 70 has a treble clef and a key signature of three sharps. The right hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. The left hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. Chords are labeled E⁷ and A⁷. Dynamics include *mf* and *8va*.

Musical notation for measures 74-77. Measure 74 has a treble clef and a key signature of three sharps. The right hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. The left hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. Chords are labeled E⁷, A⁹, and B/A. Dynamics include *mf*.

Musical notation for measures 78-81. Measure 78 has a treble clef and a key signature of three sharps. The right hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. The left hand has a quarter note chord of F#4, C#5, G#5, followed by a quarter note chord of F#4, C#5, G#5, and a quarter note chord of F#4, C#5, G#5. Chords are labeled E⁷ and A⁷. Dynamics include *ff* and *mf*.

HIP TO BE SQUARE

82

E
(8^{va})

E⁷ A⁷ E⁷ A⁷

86

A
(8^{va})

f

A G A E

90

A
(8^{va})

A G A E E

95

F#MIN
(8^{va})

G#MIN

A SUS

B SUS

ff

HIP TO BE SQUARE

♩=140

(KEYBOARD - ORGAN PATCH) *f* *8va*

6 *6* *8va* *E* *A⁹* *ff* *A/B*

10 USED TO BE A REN - A - GADE I USED TO FEEL A - ROUND *E⁷* *A⁷* *mf* *8va*

HIP TO BE SQUARE

14 BUT I COULD-N'T TAKE PUN - ISH - MENT AND HAD TO SET - TLE DOWN

E

(8^{va})

A⁷

18 NOW I'M PLAY - IN' IT REAL STRAIGHT AND YES I CUT MY HAIR

A G A E

8^{va}

f

22 YOU MIGHT THINK I'M CRA - CY BUT I DON'T E - VEN CARE 'CAUSE I CAN TELL WHAT'S GO - IN' ON IT'S HIP TO BE

F#MIN G#MIN ASUS BSUS

(8^{va})

ff

HIP TO BE SQUARE

38

THEY TELL ME THAT IT'S GOOD FOR ME BUT I DON'T E - VEN CARE

A G A E

42

I KNOW THAT IT'S CRA - CY I KNOW THAT IT'S NO-WHERE BUT THERE IS NO DE-NY-IN' THAT IT'S HIP TO BE

F#MIN G#MIN ASUS BSUS

46

SQUARE IT'S HIP TO BE SQUARE IT'S HIP TO BE

E⁷ A⁷

HIP TO BE SQUARE

86 YOU SEE THEM ON A FREE - WAY IT DON'T LOOK LIKE A LOT OF FUN

A G A E

90 AND DON'T YOU TRY TO FIGHT IT AN I - DE - A WHO'S TIME HAS COME DON'T

A G A E E

95 TELL ME THAT I'M CRA - SY DON'T TELL ME I'M NO - WHERE TAKE IT FROM ME IT'S HIP TO BE

F#MIN G#MIN ASUS BSUS

BASS

HIP TO BE SQUARE

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♩=140

E⁷ A⁷

f

2

E A⁹ A/B

2

ff

6

E⁷ A⁷

mf

2

10

E⁷ A⁷

2

14

A G A A/B E

f

18

F#MIN G#MIN A SUS BSUS

ff

22

E⁷ A⁷ E⁷ A⁷

mf

26

HIP TO BE SQUARE

62 *2* *2*

66 *2* *E*⁷ *A*⁹ *A/B* *ff*

70 *E*⁷ *A*⁷ *E*⁷ *A*⁷ *mf*

74 *E*⁷ *A*⁷ *E*⁷ *A*⁹ *A/B*

78 *E*⁷ *A*⁷ *E*⁷ *A*⁷ *ff* *mf*

82 *E*⁷ *A*⁷ *E*⁷ *A*⁷

A *G* *A* *A/B* *E* *f*

A *G* *A* *A/B* *E* *E*

DRUM SET

HIP TO BE SQUARE

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$\text{♩} = 140$

The image shows a drum set score for the song 'Hip to Be Square' by Huey Lewis & The News, arranged by Lars Christian Lundholm. The score is written for a drum set in common time (C) with a tempo of 140 beats per minute. The notation is spread across seven systems, each consisting of a single staff. The first system starts with a dynamic of *ff* and includes a snare drum roll and a bass drum pattern. The second system starts at measure 6 and features a *ff* dynamic. The third system starts at measure 10 and has a *mf* dynamic. The fourth system starts at measure 14 and includes a 'Fill' instruction. The fifth system starts at measure 18 and has a *f* dynamic. The sixth system starts at measure 22 and has a *ff* dynamic. The seventh system starts at measure 26 and has a *mf* dynamic. The notation includes various drum symbols (snare, bass, cymbal), rests, and dynamic markings.

ff *f* *ff* *mf* *f* *ff* *mf*

6 10 14 18 22 26

Fill

HIP TO BE SQUARE

30

Musical staff 30-33. Staff 30 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 31-33 contain a continuous bass drum pattern of eighth notes.

FILL

34

Musical staff 34. Staff 34 contains a continuous bass drum pattern of eighth notes.

36

f

Musical staff 36-37. Staff 36 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 37 contains a continuous bass drum pattern of eighth notes, with a snare drum hit marked with a cross (+) on the final eighth note.

42

ff

Musical staff 42-43. Staff 42 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 43 contains a continuous bass drum pattern of eighth notes, with a snare drum hit marked with a cross (+) on the final eighth note.

46

mf

Musical staff 46-47. Staff 46 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 47 contains a continuous bass drum pattern of eighth notes, with a snare drum hit marked with a cross (+) on the final eighth note.

50

Musical staff 50-51. Staff 50 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 51 contains a continuous bass drum pattern of eighth notes.

54

f

Musical staff 54-55. Staff 54 contains a drum set notation with a snare drum pattern (quarter notes) and a bass drum pattern (quarter notes). Staff 55 contains a continuous bass drum pattern of eighth notes.

58

Musical staff 58. Staff 58 contains a continuous bass drum pattern of eighth notes.

HIP TO BE SQUARE

95 *ff*

99 *mf*

103

107 *f mf*

111

115 *f mf*

119

123 *f mf*

HIP TO BE SQUARE

♩ = 140

VOICE
USED TO BE... A REN-

ALTO SAX
f *ff*

TENOR SAX
f *ff*

TRUMPET IN B♭ 1
f *ff*

TRUMPET IN B♭ 2
f *ff*

TROMBONE
f *ff*

GUITAR
E⁷ DIST. A⁷ E A⁹ A/B E⁷ CLEAN
f *ff* *mf*

PIANO
(KEYBOARD - ORGAN PATCH) *f* *ff* *mf*

BASS
E⁷ A⁷ E A⁹ A/B E⁷
f *ff* *mf*

DRUM SET
ff *f* *ff* *mf*

HIP TO BE SQUARE

Vo. I'VE LIKE MY BANDS IN BU-SI - NESS SUITS I WATCH THEM ON T V I'M WORK-IN' OUT MOST EV - 'RY DAY AND MATCH - IN' WHAT I EAT _

A. SX. *ff* *mf*

T. SX. *ff* *mf*

B: Trp. 1 *ff* *mf*

B: Trp. 2 *ff* *mf*

Tbn. *ff* *mf*

Gtr. *A7* *E7* *A7* *E7* *A7* *E7* *A7* *E7* *A7* *E7* *A7*

PNO. *A7* *E7* *A7* *E7* *A7* *E7* *A7* *E7* *A7*

BASS *A7* *E7* *A7* *E7* *A7* *E7* *A7* *E7* *A7*

D. S. *Fill*

HIP TO BE SQUARE

Vo. *mf* THEY TELL ME THAT IT'S GOOD FOR ME BUT I DON'T E-VEN CARE I KNOW THAT IT'S CRA - CY I KNOW THAT IT'S NO-WHERE BUT THERE IS NO DE-NY-IN' THAT IT'S HIP TO BE SQUARE

A. Sx. *f* *ff* *mf*

T. Sx. *f* *ff* *mf*

B: Trp. 1 *f* *ff* *mf*

B: Trp. 2 *f* *ff* *mf*

Tbn. *f* *ff* *mf*

Gtr. *f* *ff* *mf*

PNO. *f* *ff* *mf*

BASS *f* *ff* *mf*

D. S. *f* *ff* *mf*

A DIST. G A A/B E F#MIN E/G# G/A A/B E7 CLEAN

F#MIN G#MIN ASUS BSUS E7

A G A A/B E F#MIN E/G# G/A A/B E7

HIP TO BE SQUARE

Vo. IT'S HIP TO BE SQUARE IT'S HIP TO BE SQUARE IT'S HIP TO BE SQUARE

A. SX.

T. SX.

B: TRP. 1

B: TRP. 2

Tbn.

GTR. A7 E7 A7 E7 A7 E7 A9 A/B E7 A9 A/B f E E SUS

PNO. A7 E7 A7 E7 A7 E7 A9 A/B E E SUS

BASS

D. S.

HIP TO BE SQUARE

Vo. It's NOT TOO HARD TO FI-GURE OUT YOU SEE IT EV-'RY DAY

A. SX. *f* *ff* *mf*

T. SX. *f* *ff* *mf*

B. TRP. 1 *ff* *mf*

B. TRP. 2 *ff* *mf*

Tbn. *ff* *mf*

GTR. *ff* *mf*

PNO. *ff* *mf* 8va

BASS *ff* *mf*

D. S. *ff* *mf*

Chord symbols: F#7, B7, E7, A7, A9, A/B, B/A

HIP TO BE SQUARE

Vo. *pp* SQUARE IT'S HIP TO BE SQUARE IT'S HIP TO BE SQUARE IT'S HIP TO BE SQUARE HERE THERE AND EV-'RY-WHERE

A. SX. *mf* *f* *mf*

T. SX. *mf* *f* *mf*

B: TRP. 1 *mf* *f* *f* *mf*

B: TRP. 2 *mf* *f* *f* *mf*

Tbn. *mf* *f* *f* *mf*

GTR. *mf* *E7* *A7* *E7* *A7* *E7* *A7* *E7* *A9* *B/A* *E7* *mf* *A7*

PNO. *mf* *A7* *E7* *A7* *E7* *A7* *E7* *A9* *B/A* *E7* *mf* *A7*

BASS *mf* *f* *mf*

D. S. *mf* *f* *mf*

HIP TO BE SQUARE

Vo. *109* HIP HIP SO HIP TO BE SQUARE HERE THERE AND EV-'RY-WHERE HIP HIP SO HIP TO BE SQUARE

A. SX. *109* *f* *mf*

T. SX. *f* *mf*

B. Trp. 1 *109* *f* *mf*

B. Trp. 2 *109* *f* *mf*

Tbn. *109* *f* *mf*

GR. *109* *f* *mf*

PNO. *109* *f* *mf*

BASS *f* *mf*

D. S. *f* *mf*