

Shut Up and Dance

7 8 9

T. do do__ do do do__ do do do__ do

L. This wo - man is my des - ti - ny, she said, "Ooh__ hoo,__ shut

Ba. do do__ do do do__ do do do__ do

Bs. dm

Turn
Claps

10 11 12

CL. x x x x x x x x

T. do do__ do ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L. up and dance with me."__

Ba. do do__ do do doot do doot do do do doot *sim.*

Bs. dm dm dm dm dm dm dm dm do doot do doot do do do doot *sim.*

Verse 1

CL 13 14 15

T. 8
ba da ba da ba da__ba da ba ba da ba da ba da__ba da ba ba da ba da ba da__ba da ba

L. 8
We were vic - tims of the night,

Ba.
do doot do doot do do do do do do do doot do doot

Bs.
do doot do doot do do do do do do do doot do doot

CL 16 17 18

T. 8
ba da ba da ba da__ba da ba ba da ba da ba da__ba da ba ba da ba da ba da__ba da ba

L. 8
the chem - i - cal, phys - i - cal, kryp - to - nite. Help - less to the

Ba.
do do do doot do doot do doot do do do do do do do

Bs.
do do do doot do doot do doot do do do do do do do

Shut Up and Dance

19 20

CL

T.
8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L.
8
bass and the fad - ing light.___ Oh,__ we were bound

Ba.
do doot do doot do do do doot

Bs.
do doot do doot do do do doot

21 22

CL

T.
8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L.
8
__ to get to - geth - er, bound__ to get to - geth - er.

Ba.
do doot do doot do do do do doot

Bs.
do doot do doot do do do do doot

Pre-Chorus

23 She took my arm, 24 I don't know how it hap - pened.

T. L. Ba. Bs.

Chorus

25 We took the floor and she said, 26 *f* "Oh, don't you

T. L. Ba. Bs.



27 dare look__ back. Just keep your eyes on__ me." 28 I said, "You're

T. L. Ba. Bs.

29 hold - ing__ back," she said, "Shut up and dance with me!" 30

T. L. Ba. Bs.

Shut Up and Dance

31 32

CL

T.
L.

Ba.
Bs.

— This wo - man is my des - ti - ny, — she said,

2nd time to CODA ⊕
(ms. 49)

33 34

CL

T.
L.

Ba.
Bs.

“Ooh — hoo, — shut up and dance with me.” —

Verse 2

35 36

CL

T.
L.

Ba.
Bs.

mf ba da ba da ba da — ba da ba ba da ba da ba da — ba da ba

mf A back - less

mf do doot do doot do do do doot *sim.*

mf do doot do doot do do do doot *sim.*

37 38

CL

T. 8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L. 8
dress and some beat up sneaks,__ my dis - co-theque

Ba.
do doot do doot do do do doot

Bs.
do doot do doot do do do doot

39 40

CL

T. 8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L. 8
Ju - li - et, teen - age__ dream.__ I felt it in my

Ba.
do doot do doot do do do do do

Bs.
do doot do doot do do do do do

Shut Up and Dance

41 42

CL

T.
8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L.
8
chest as she looked at me.____ I knew____ we were bound

Ba.
do doot do doot do do do doot

Bs.
do doot do doot do do do doot

43 44

CL

T.
8
ba da ba da ba da__ ba da ba ba da ba da ba da__ ba da ba

L.
8
__ to be to - geth - er, bound__ to be to - geth - er.

Ba.
do doot do doot do do do do doot

Bs.
do doot do doot do do do do doot

Pre-Chorus

45 46

T. L. She took my arm, I don't know how it hap - pened.

Ba. Bs.

D.S. al CODA §

(ms. 27)

Chorus

47 48 x

T. L. We took the floor and she said, _____ "Oh, don't you

Ba. Bs.

⊕ CODA

49 50 51

CL

T. L. up and dance with me." _____

Ba. Bs.

Bridge

52 53 54

T. L. Deep in her eyes, I think I see the fu - ture. I re - a - lize

Ba. Bs.

55 56

T. L. 8

Ba. Bs.

this is my last chance. She took my arm,

57 58 59 x

T. L. 8

Ba. Bs.

I don't know how it hap-pened. We took the floor and she said,___

Chorus

60 61 62 63

CL

T. *mf*

L.

Ba. *mf*

Bs. *mf*

do do___ do do do___ do do do___ do do do___ do

"Oh, don't you

ba

64 65 66

CL

T.
do do__ do do do__ do do do__ do

L.
dare look back. Just keep your eyes on__ me.” I said, “You’re hold-ing__ back,” she said, “Shut

Ba.
do do__ do do do__ do do do__ do

Bs.
dm dm

67 68

CL

T.
do do__ do do do__ do

L.
up and dance with me!”__ This wo - man is my

Ba.
do do__ do do do__ do

Bs.
dm dm

69 70 71

CL

T. *cresc.*
do do__ do do do__ shut up,

L. *cresc.*
des - ti - ny, she said, "Ooh__ hoo, shut up and dance!"

Ba. *cresc.*
do do__ do do do__ shut up,

Bs. *cresc.*
dm dm dm dm dm dm dm dm dm dm dm__ shut up,

Final Chorus

72 73

T. *f*
"Shut up and dance! Don't you

L. *f*

Ba. *f*

Bs. *f*

74 75

CL

T. L. dare look__ back. Just keep your eyes on__ me." I said, "You're

Ba. Bs.

Shut Up and Dance

76 77

CL

T. L.

Ba. Bs.

hold - ing — back,” she said, “Shut up and dance with me!” —

78 79

CL

T. L.

Ba. Bs.

— This wo - man is my des - ti - ny, — she said,

80 81

CL

T. L.

Ba. Bs.

“Ooh — hoo, — shut up and dance with me.” —

Tag

82 83 84

CL

T. L.

Ba. Bs.

do do do do do do “Ooh — hoo, — shut

do do do do do do

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

Shut Up and Dance

CL 85 86 87

do do do do do do

T. L. 8 up and dance with me.”

Ba. Bs. dm dm dm dm dm dm dm dm dm dm dm dm dm dm

CL 88 89

T. L. “Ooh hoo, shut up and dance with me.”

Ba. Bs.

do doot do doot do doot

T. L. 90 91 92 *ff*

Shut up and dance with me!

Ba. Bs. do doot do doot do doot

Performance Notes

Written by the band **Walk the Moon** along with songwriter/producers Ben Berger and Ryan McMahon, *Shut Up and Dance* was the band's lead single from their debut album *Talking Is Hard*. The song hit #1 on the Billboard Alternative and Adult Contemporary charts and #2 on the Top 40. The song's lyrics are based on a real life experience of the band's frontman Nicholas Petricca and is a 1980's-inspired anthem for letting go of self-doubt and frustration and allowing yourself to have fun.

This arrangement stays true to the original and contains lots of fun, but accessible, rhythmic layers, such as the Tenor's guitar emulation in the Verses against the simple figure in the Bari and Bass, which sets the foundation for the Lead's melody. Note the articulations marked in the Bari and Bass parts at measures 11 and 12: these should be applied anytime that figure is sung through the Verses. You'll notice the fermata in measure 72 which creates space for you to interact with your audience if you wish. Get folks to actually get up and dance for the rest of the song, engage your audience and make it fun! Or as an option, you may keep the beat steady and go straight into the pickups to measure 74. Keep the energy up overall, the tempo steady, and be sure to incorporate the notated claps to keep the groove solid and consistent.

Wayne Grimmer works as a Music Educator for the Barbershop Harmony Society where he is involved directly with the Nashville music community. Grimmer earned his Bachelor's Degree in music education and a Master's Degree in music composition and arranging from Five Towns College in New York. Upon graduating, Wayne taught at Five Towns for several years before moving to Nashville. Wayne is the principal arranger and lead singer of his quartet 'Round Midnight, and his published arrangements include *Fight Song*, *All About that Bass*, *Sugar* as sung by **Maroon 5**, and *Sing* as sung by **Pentatonix**, which is also available in SATB voicing.

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

