Stock No. 214004

# STILL THE ONE

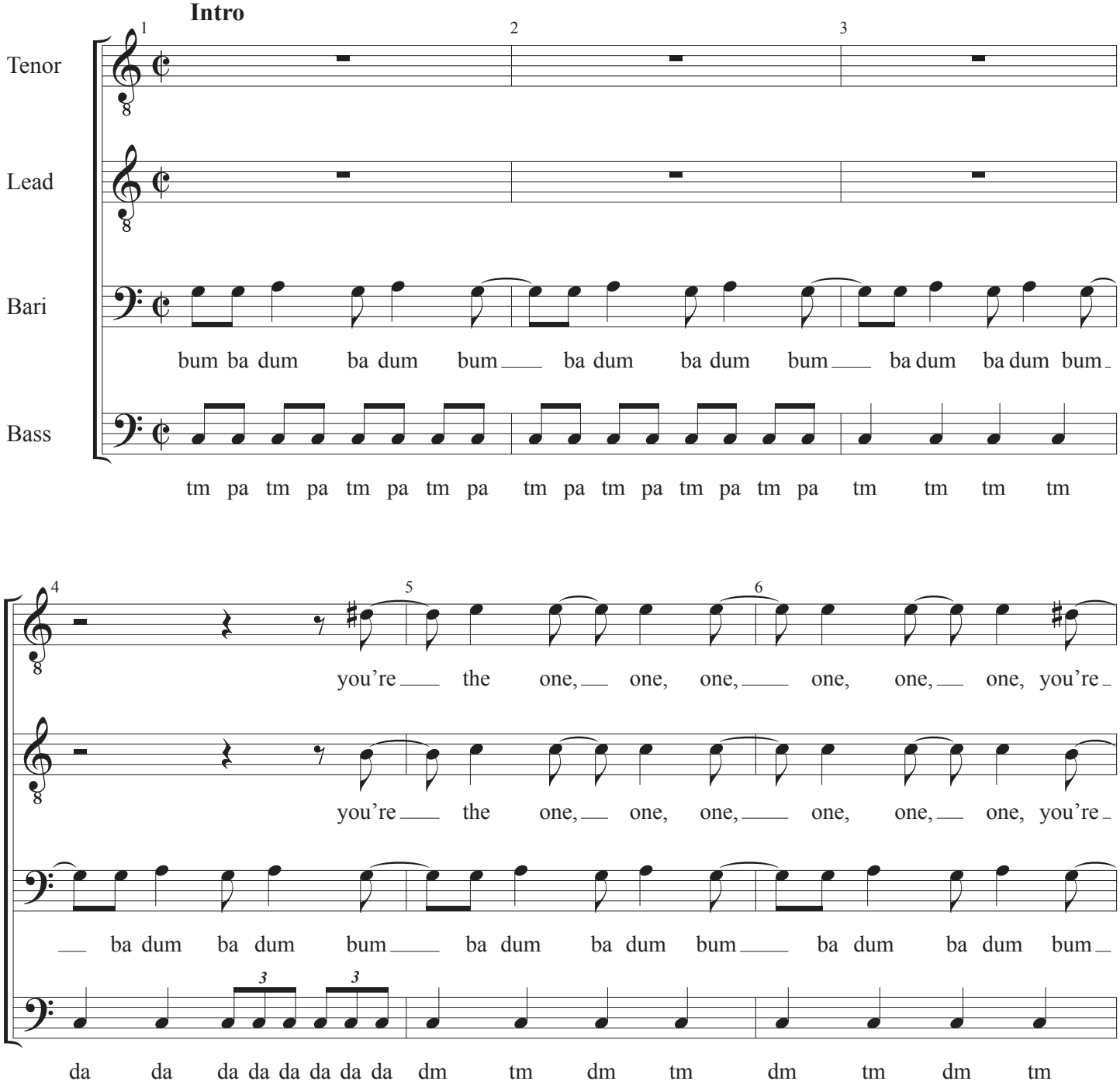
*for TTBB voices*

Words and Music by
JOHN HALL
and JOHANNA HALL

Arrangement by
DEKE SHARON
and SCOTT HARRIS

**Uptempo rock** ♩= 144 ♫ = ♩ ³ ♪

**Intro**

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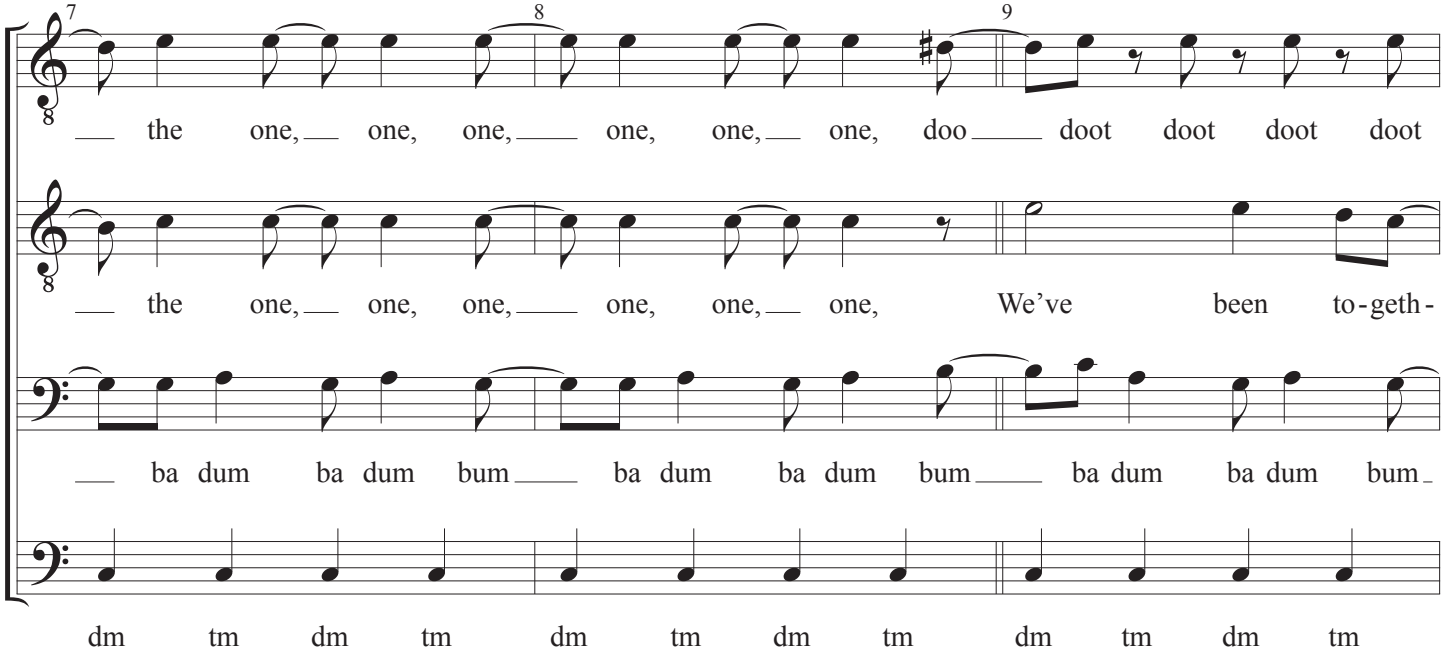
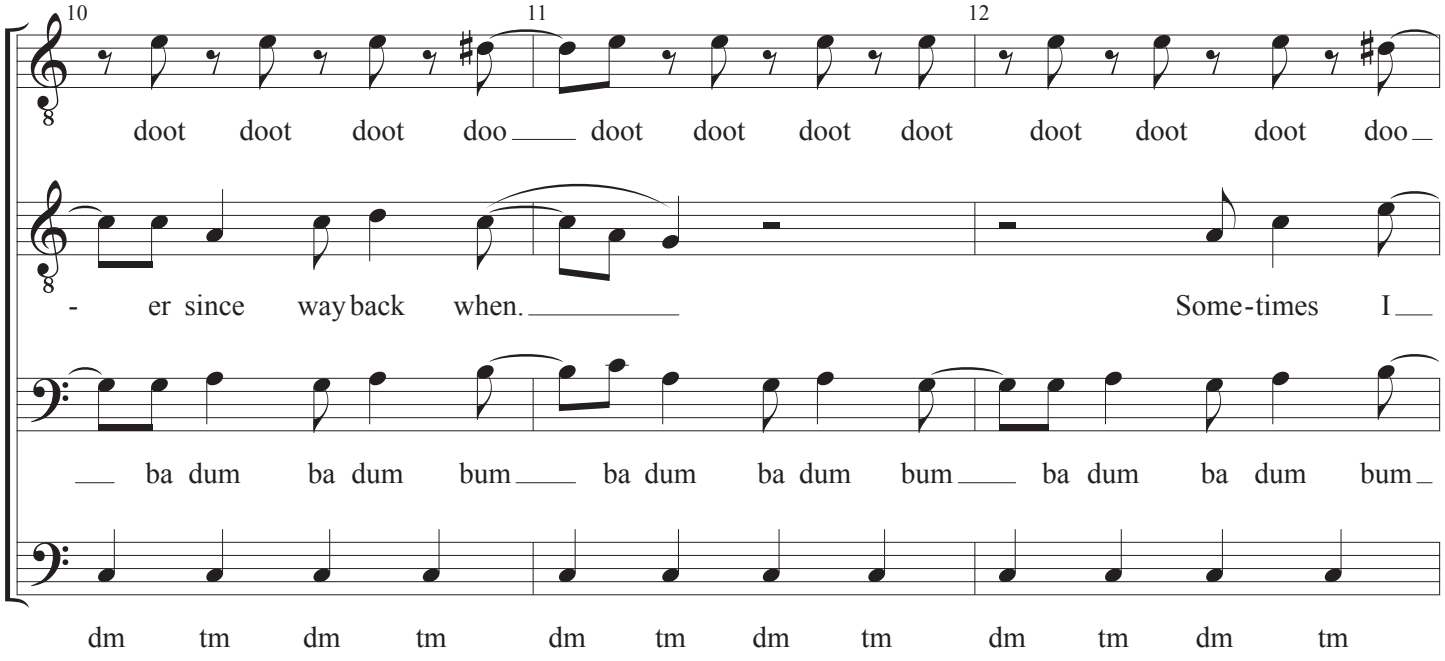
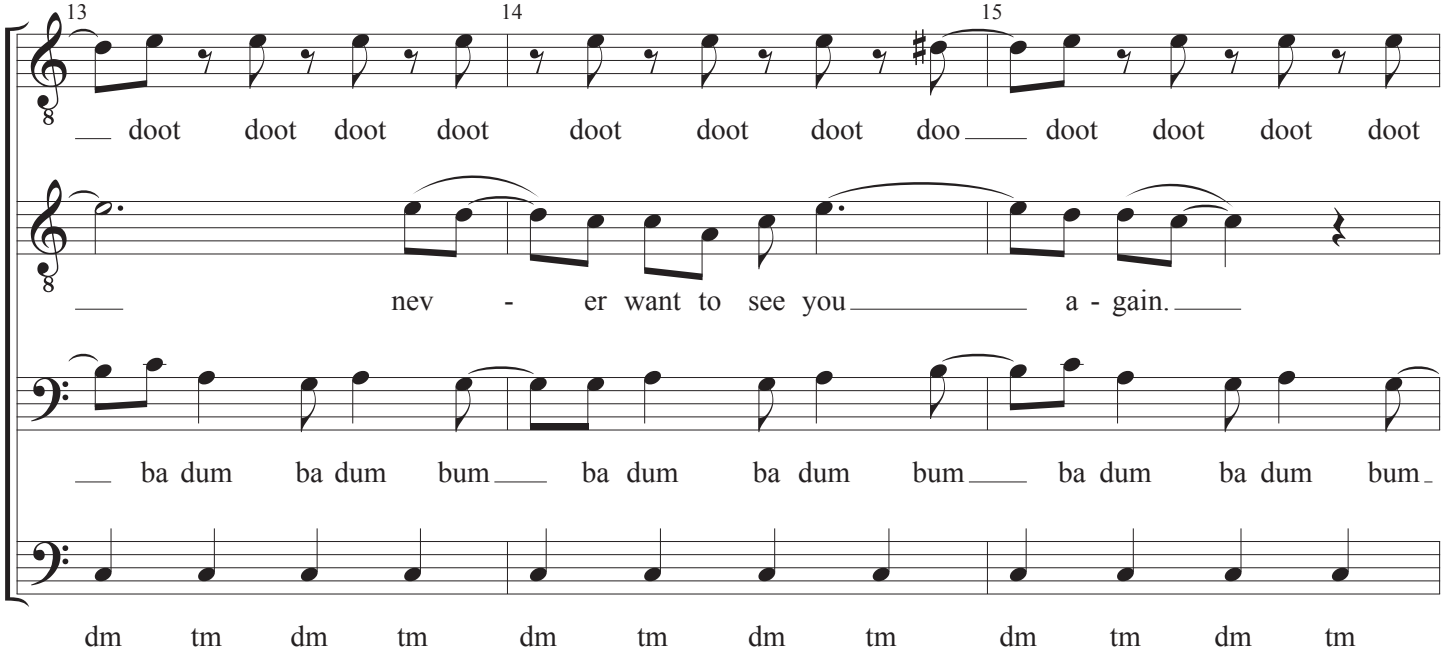
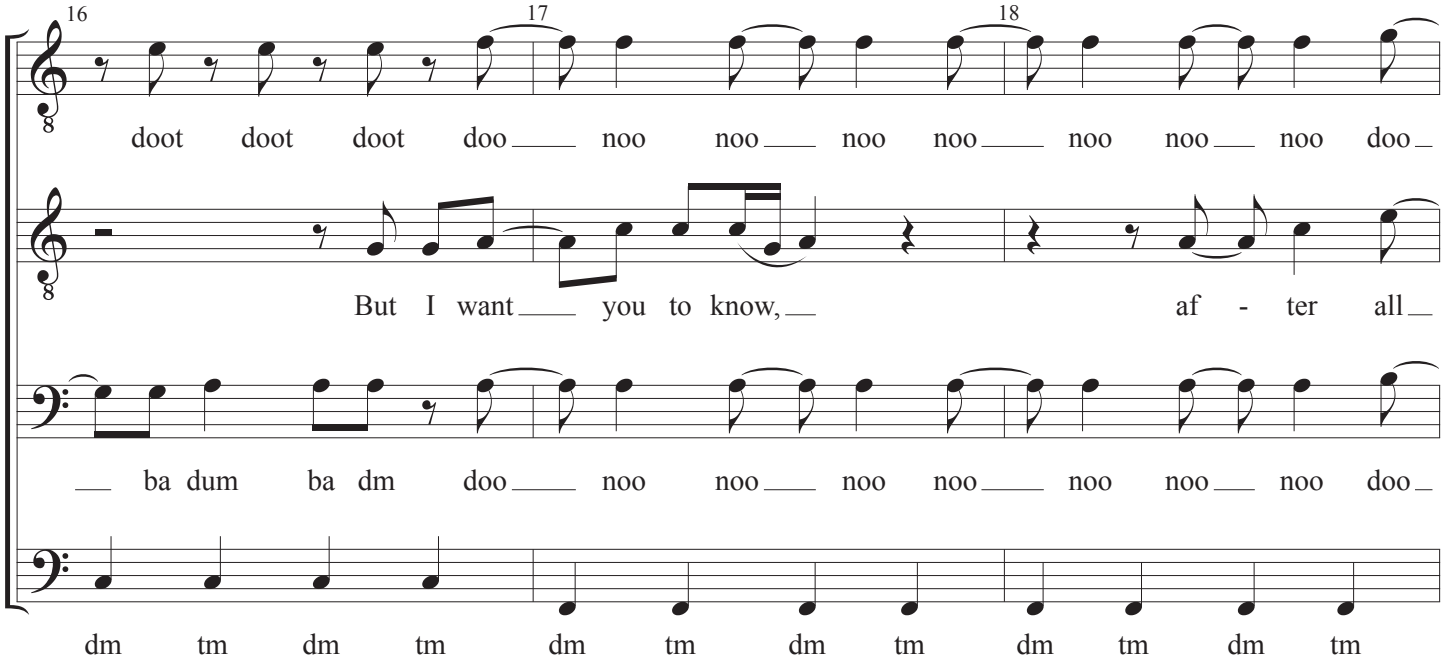
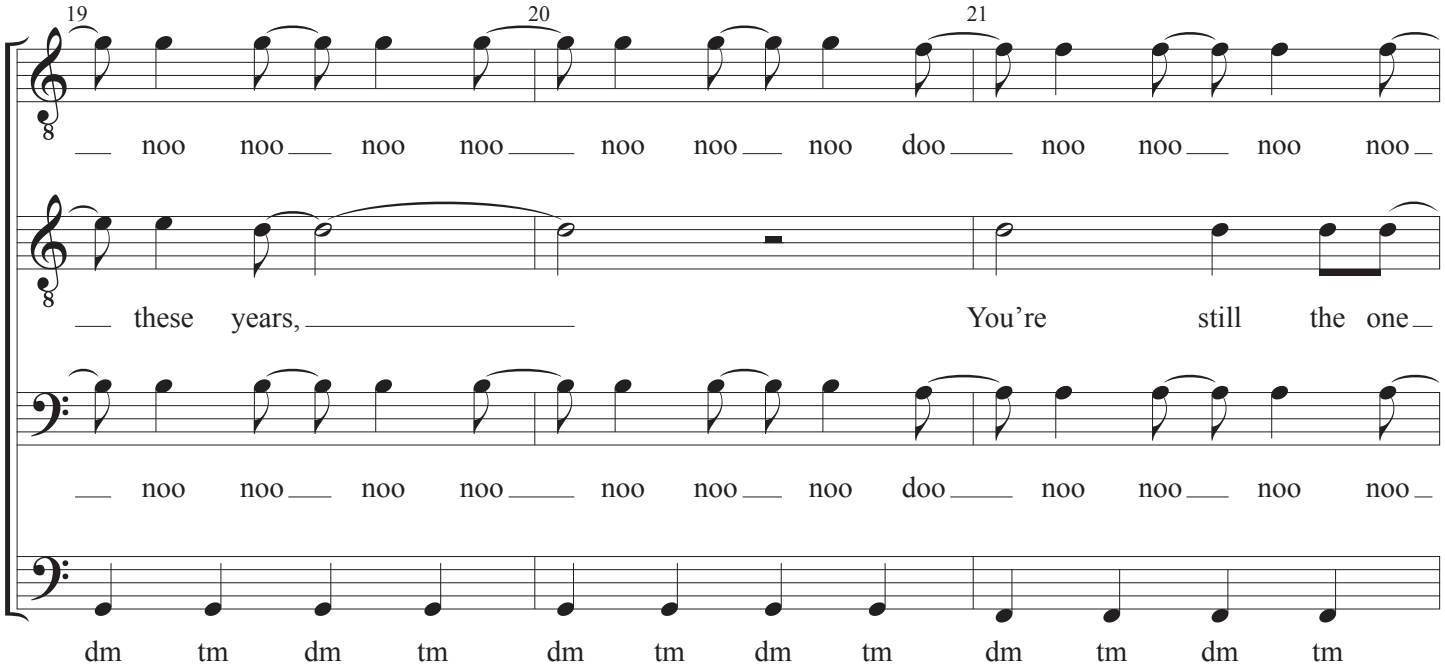
**Verse 1**


7
8
9
the one, one, one, one, one, one, doo doot doot doot doot
the one, one, one, one, one, one, We've been to-geth-
ba dum ba dum bum ba dum ba dum bum ba dum ba dum bum
dm tm dm tm dm tm dm tm dm tm dm tm

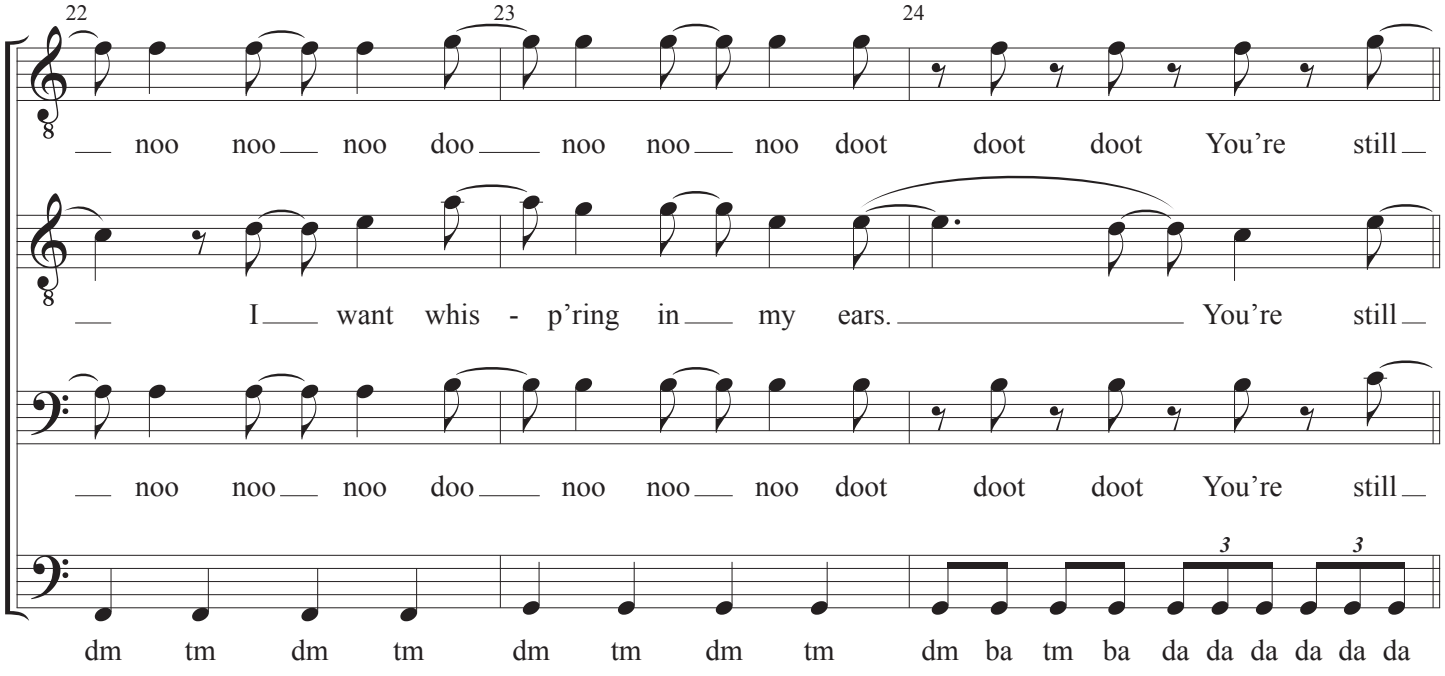

10
11
12
doot doot doot doo doot doot doot doot doot doot doot doo
- er since way back when. Some-times I
ba dum ba dum bum ba dum ba dum bum ba dum ba dum bum
dm tm dm tm dm tm dm tm dm tm dm tm

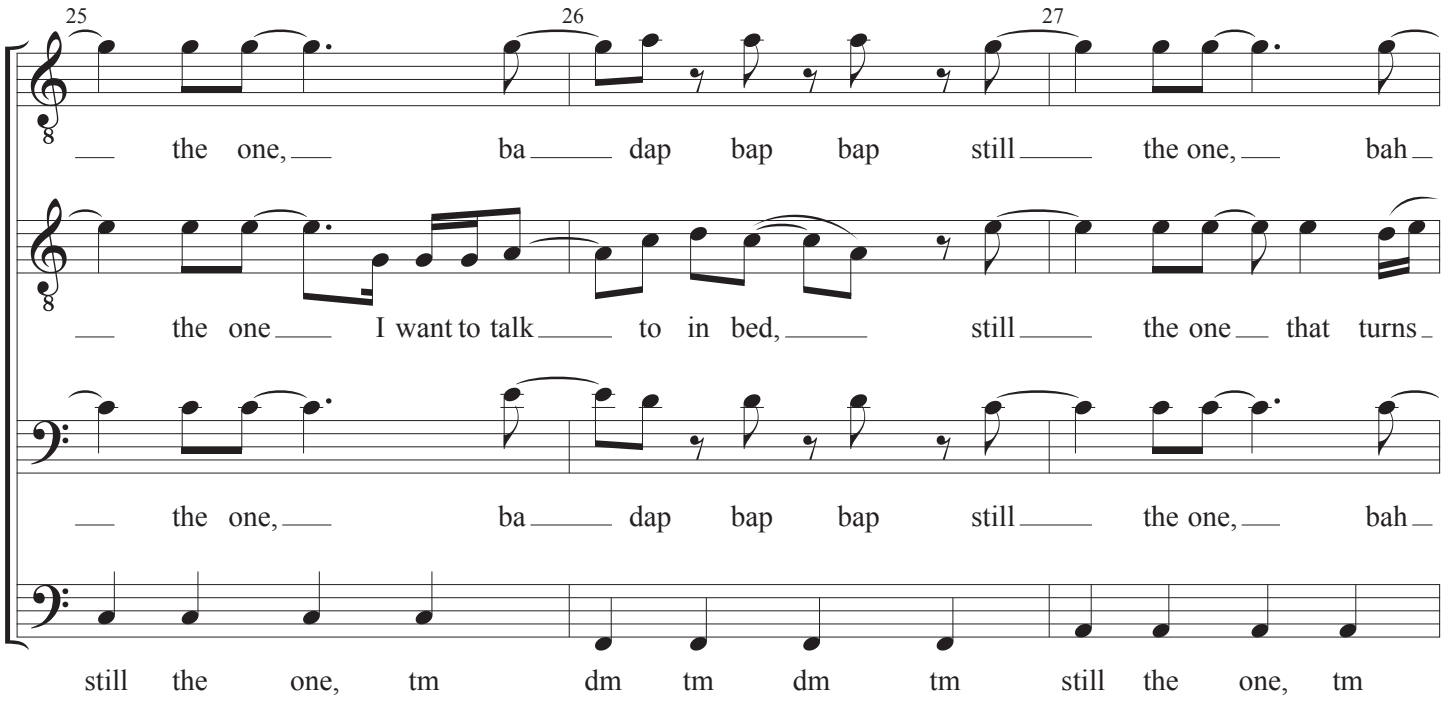

13
14
15
doot doot doot doot doot doot doot doo doot doot doot doot
nev - er want to see you a - gain.
ba dum ba dum bum ba dum ba dum bum ba dum ba dum bum
dm tm dm tm dm tm dm tm dm tm dm tm

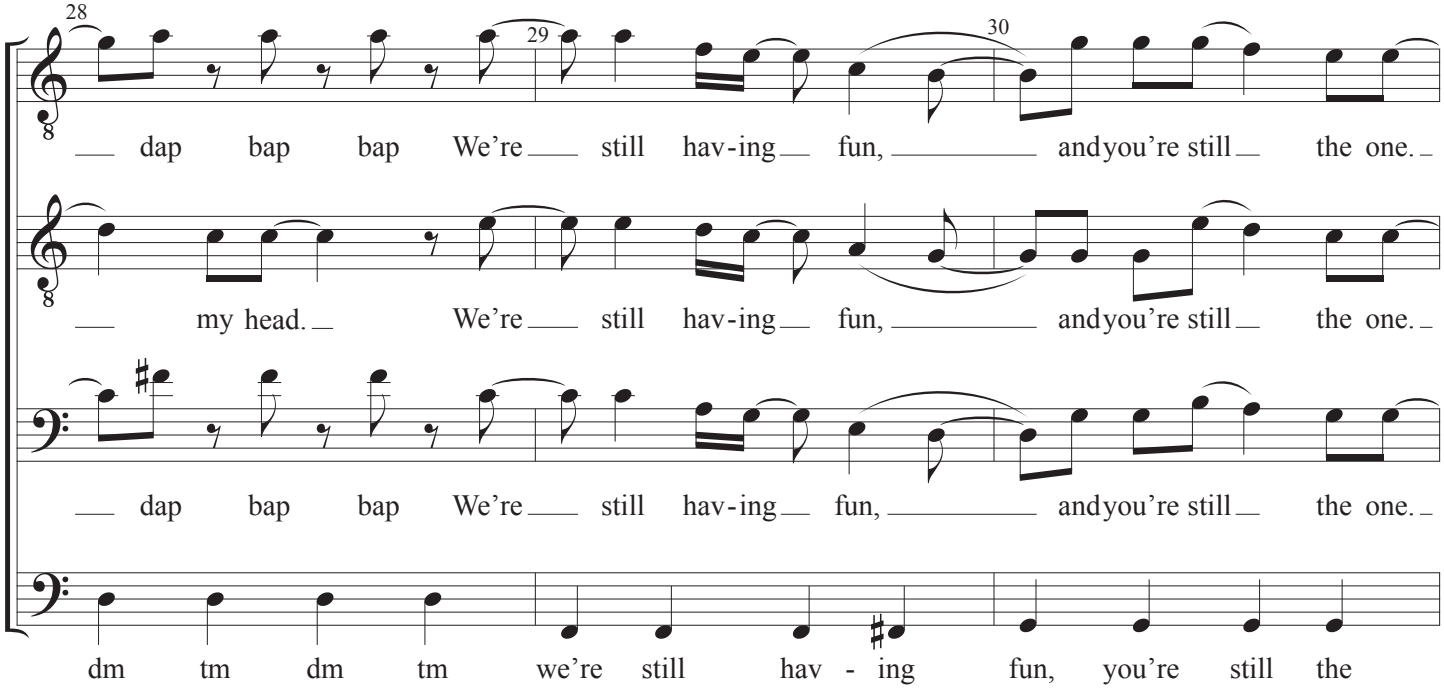

16
17
18
doot doot doot doo noo noo noo noo noo noo noo doo
But I want you to know, af - ter all
ba dum ba dm doo noo noo noo noo noo noo noo doo
dm tm dm tm dm tm dm tm dm tm dm tm


19
20
21
noo noo noo noo noo noo noo doo noo noo noo noo
these years, You're still the one
noo noo noo noo noo noo noo doo noo noo noo noo
dm tm dm tm dm tm dm tm dm tm dm tm

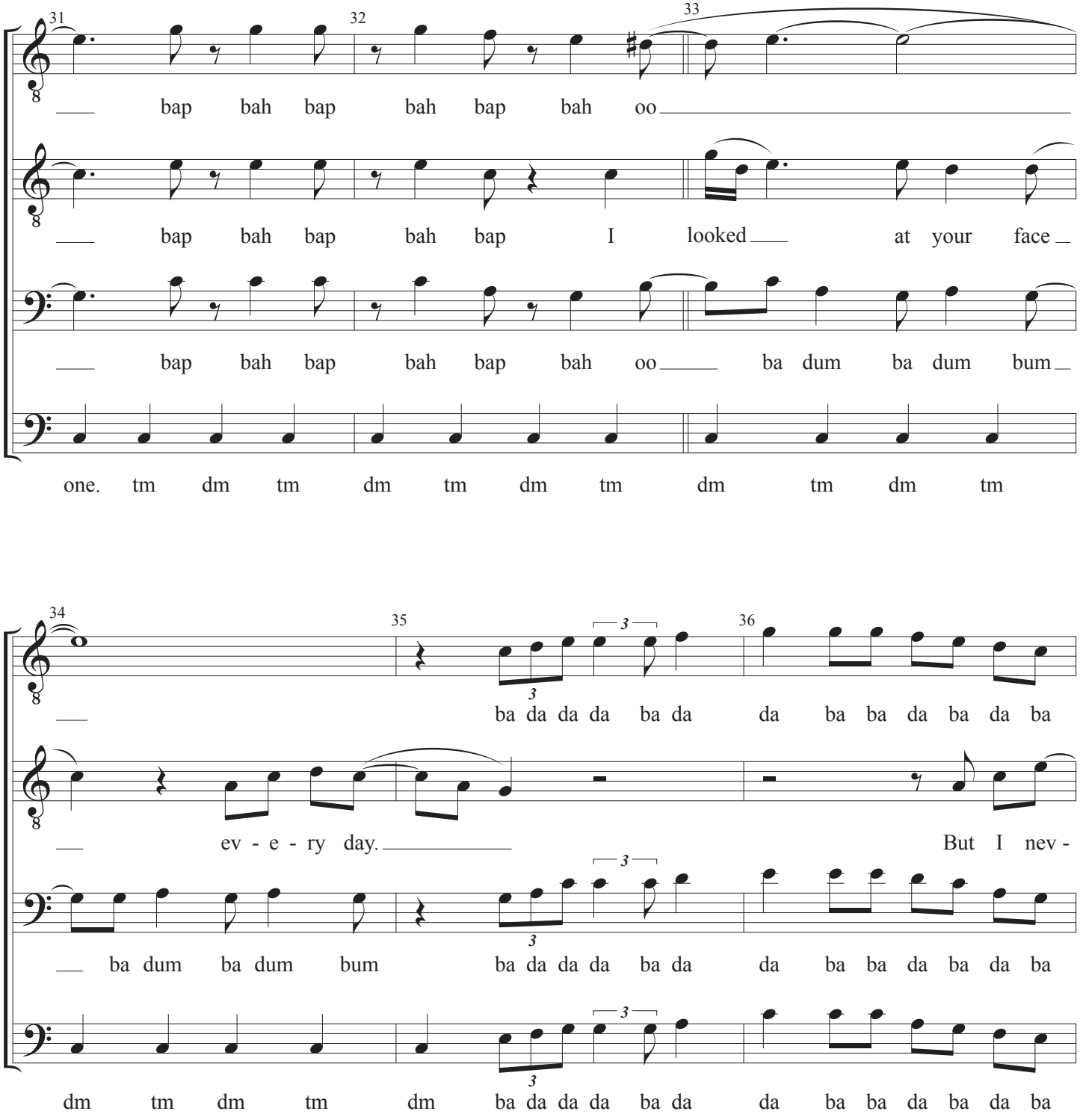
**Chorus 1**

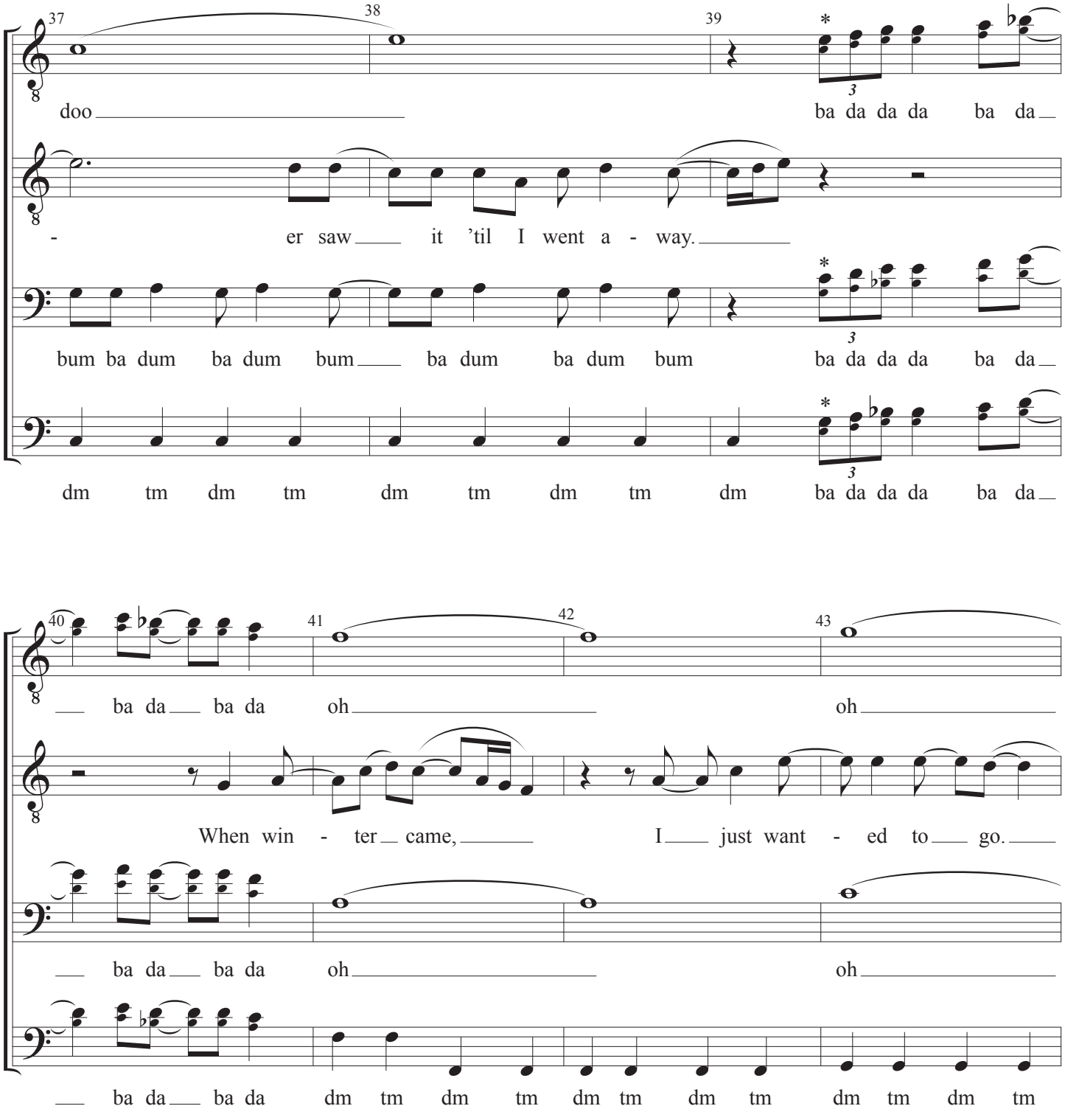

22
23
24
noo noo noo doo noo noo noo doot doot doot You're still
I want whis - p'ring in my ears. You're still
noo noo noo doo noo noo noo doot doot doot You're still
3
3
dm tm dm tm dm tm dm tm dm ba tm ba da da da da da da


25
26
27
the one, ba dap bap bap still the one, bah
the one I want to talk to in bed, still the one that turns
the one, ba dap bap bap still the one, bah
still the one, tm dm tm dm tm still the one, tm

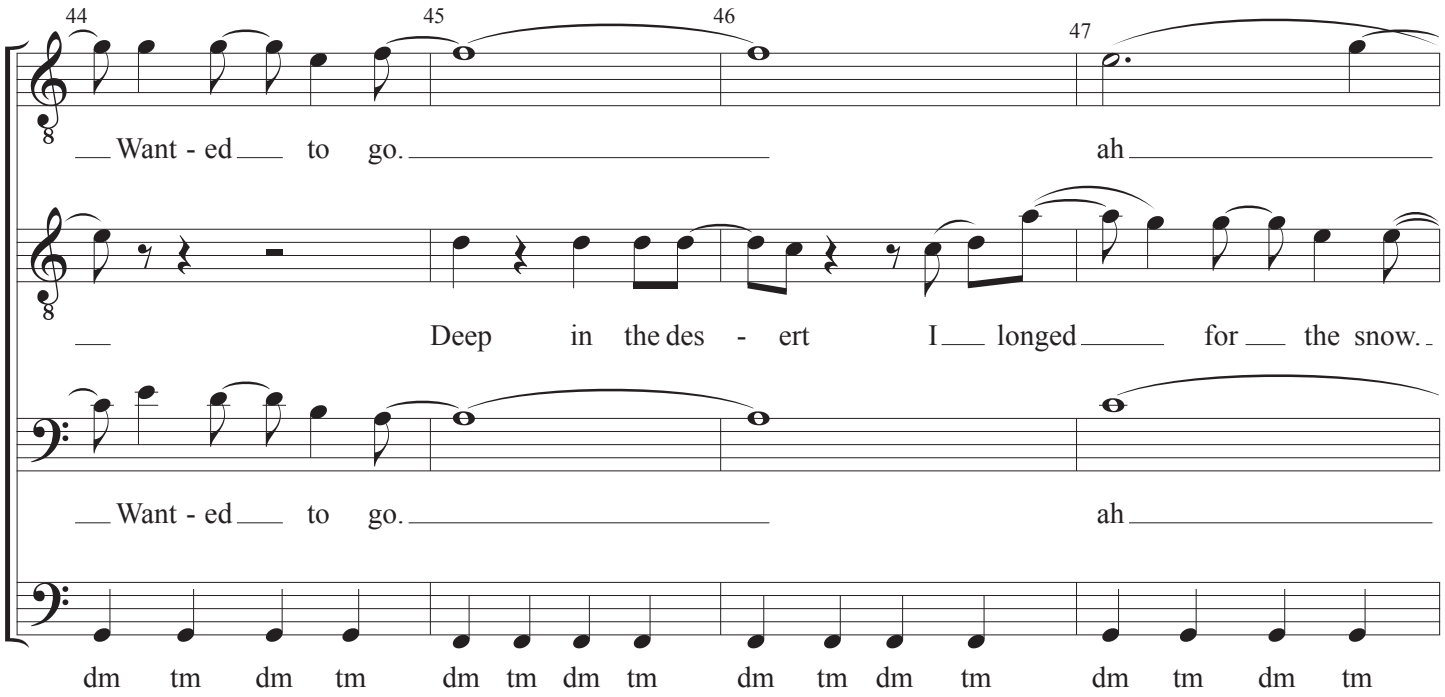

28
29
30
dap bap bap We're still hav-ing fun, and you're still the one.
my head. We're still hav-ing fun, and you're still the one.
dap bap bap We're still hav-ing fun, and you're still the one.
dm tm dm tm we're still hav - ing fun, you're still the

**Verse 2**

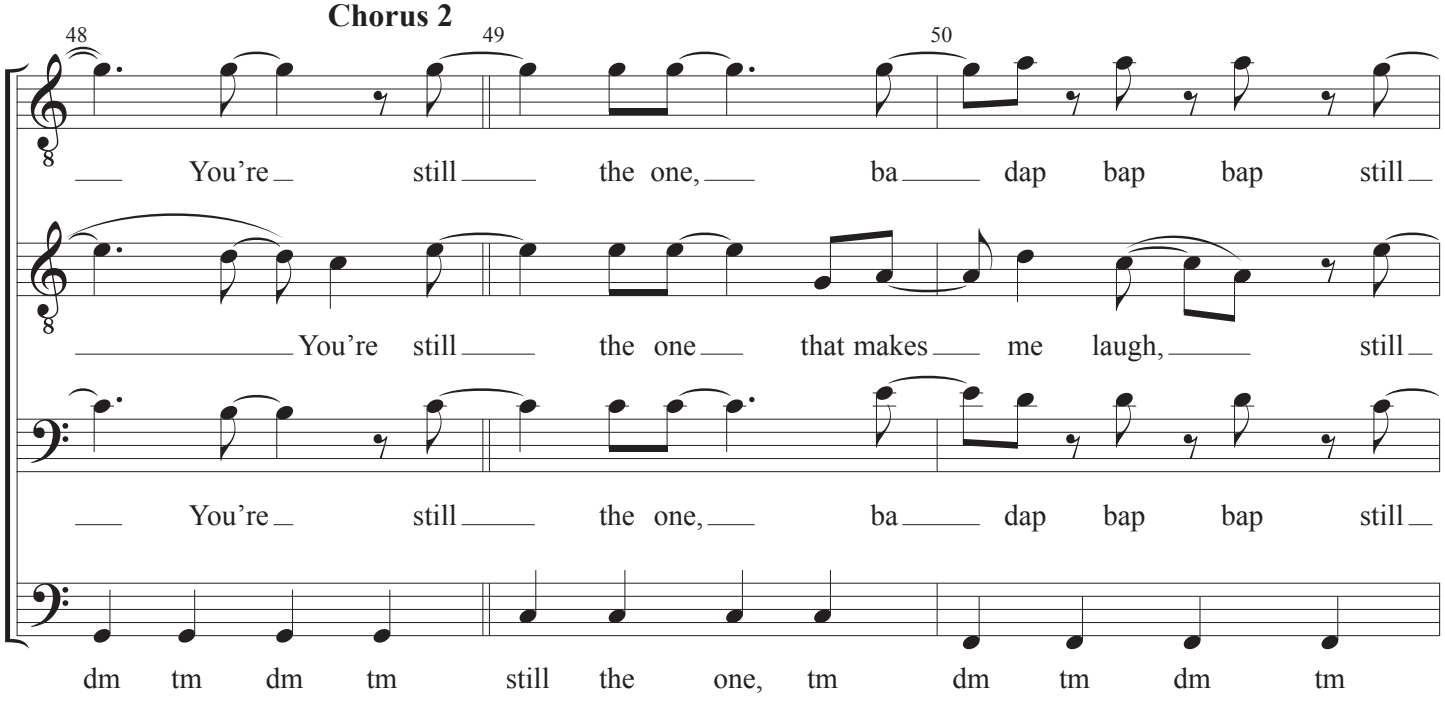

31
32
33
bap bah bap bah bap bah oo
bap bah bap bah bap I looked at your face
bap bah bap bah bap bah oo ba dum ba dum bum
one. tm dm tm dm tm dm tm dm tm dm tm
34
35
36
ba da da da ba da da ba ba da ba da ba
ev - e - ry day.
But I nev -
ba dum ba dum bum ba da da da ba da da ba ba da ba da ba
dm tm dm tm dm ba da da da ba da da ba ba da ba da ba

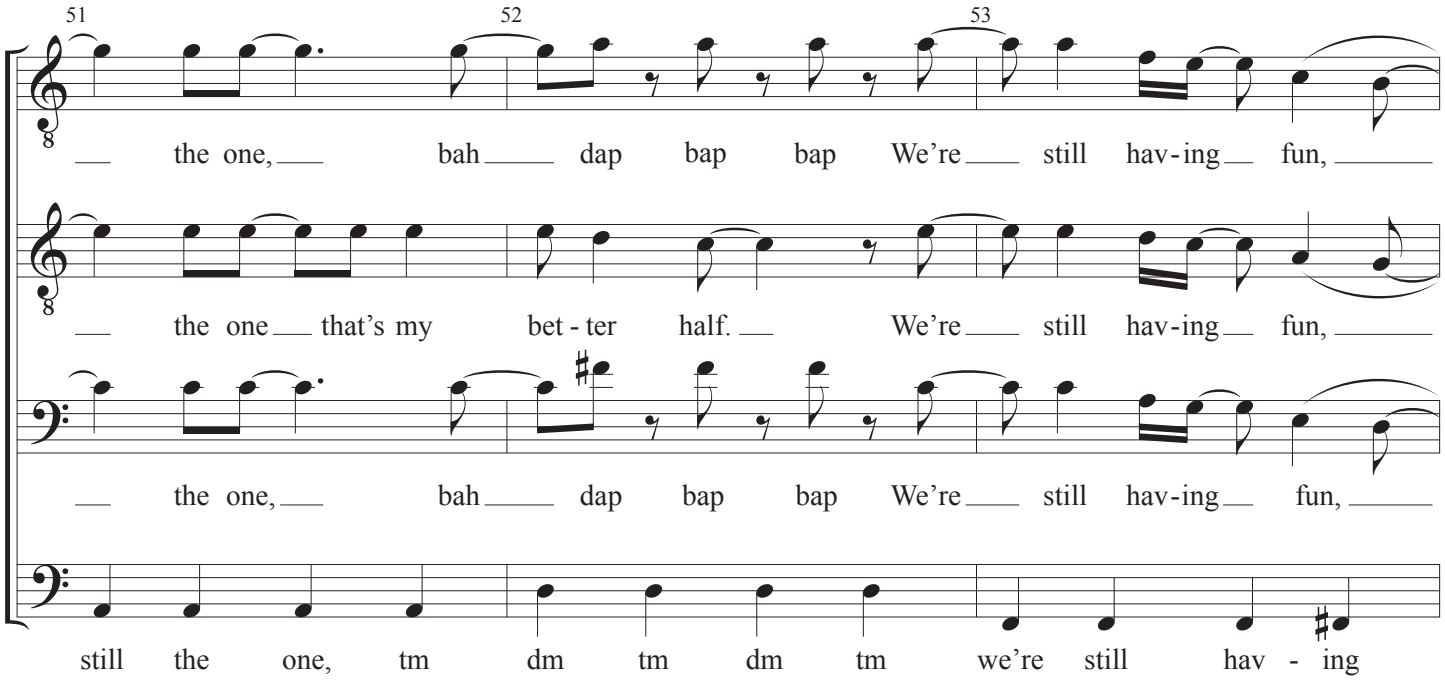


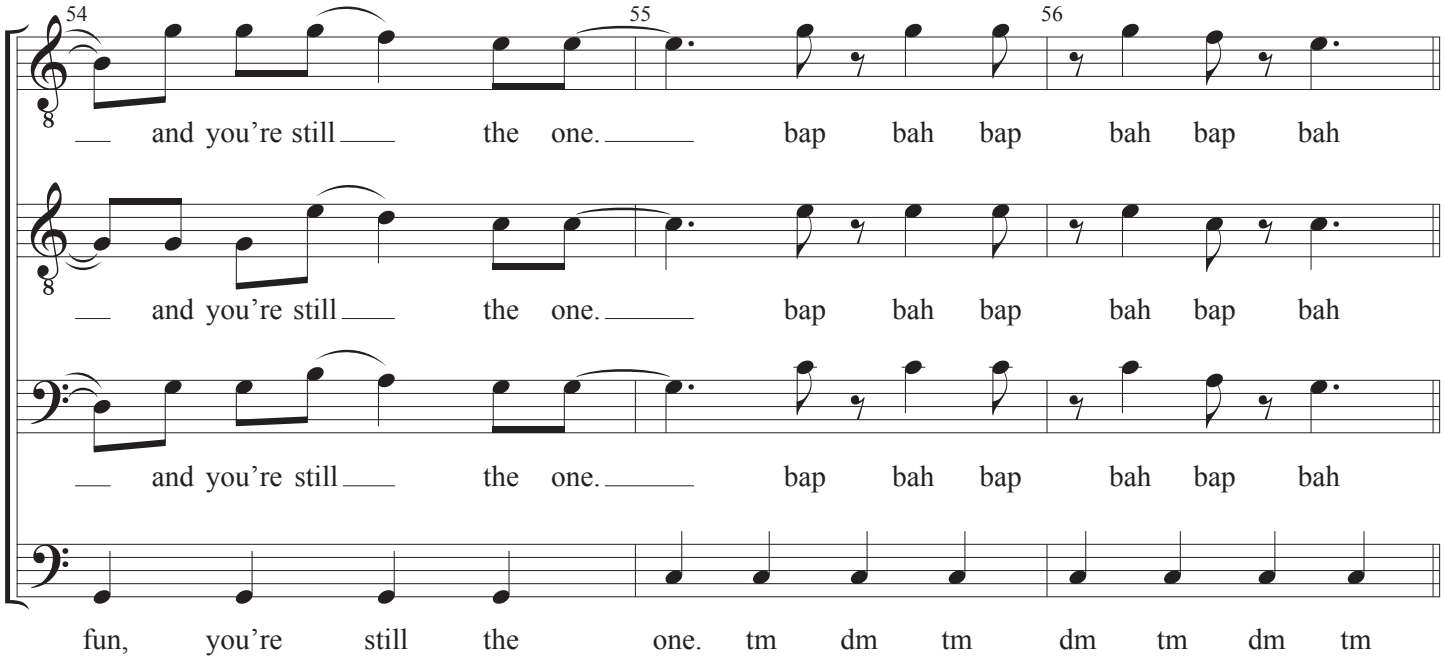

**Cued notes in mm. 39-40 are optional for ensembles with lower range.*


44
45
46
47
Want - ed to go.
ah
Deep in the des - ert I longed for the snow.
Want - ed to go.
ah
dm tm dm tm dm tm dm tm dm tm dm tm dm tm dm tm

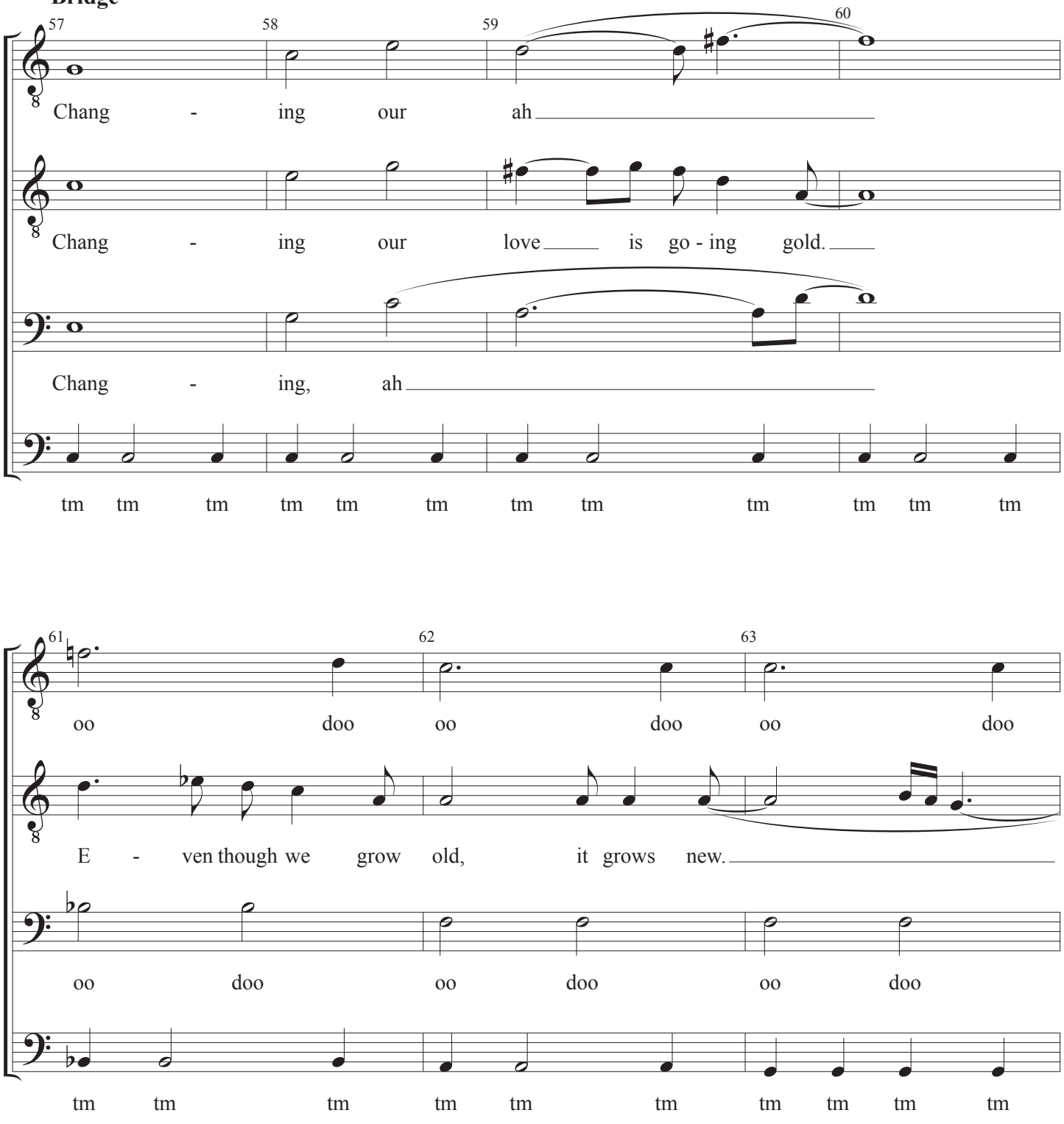
**Chorus 2**


48
49
50
You're still the one, ba dap bap bap still
You're still the one that makes me laugh, still
You're still the one, ba dap bap bap still
dm tm dm tm still the one, tm dm tm dm tm


51
52
53
the one, bah dap bap bap We're still hav-ing fun,
the one that's my bet-ter half. We're still hav-ing fun,
the one, bah dap bap bap We're still hav-ing fun,
still the one, tm dm tm dm tm we're still hav - ing

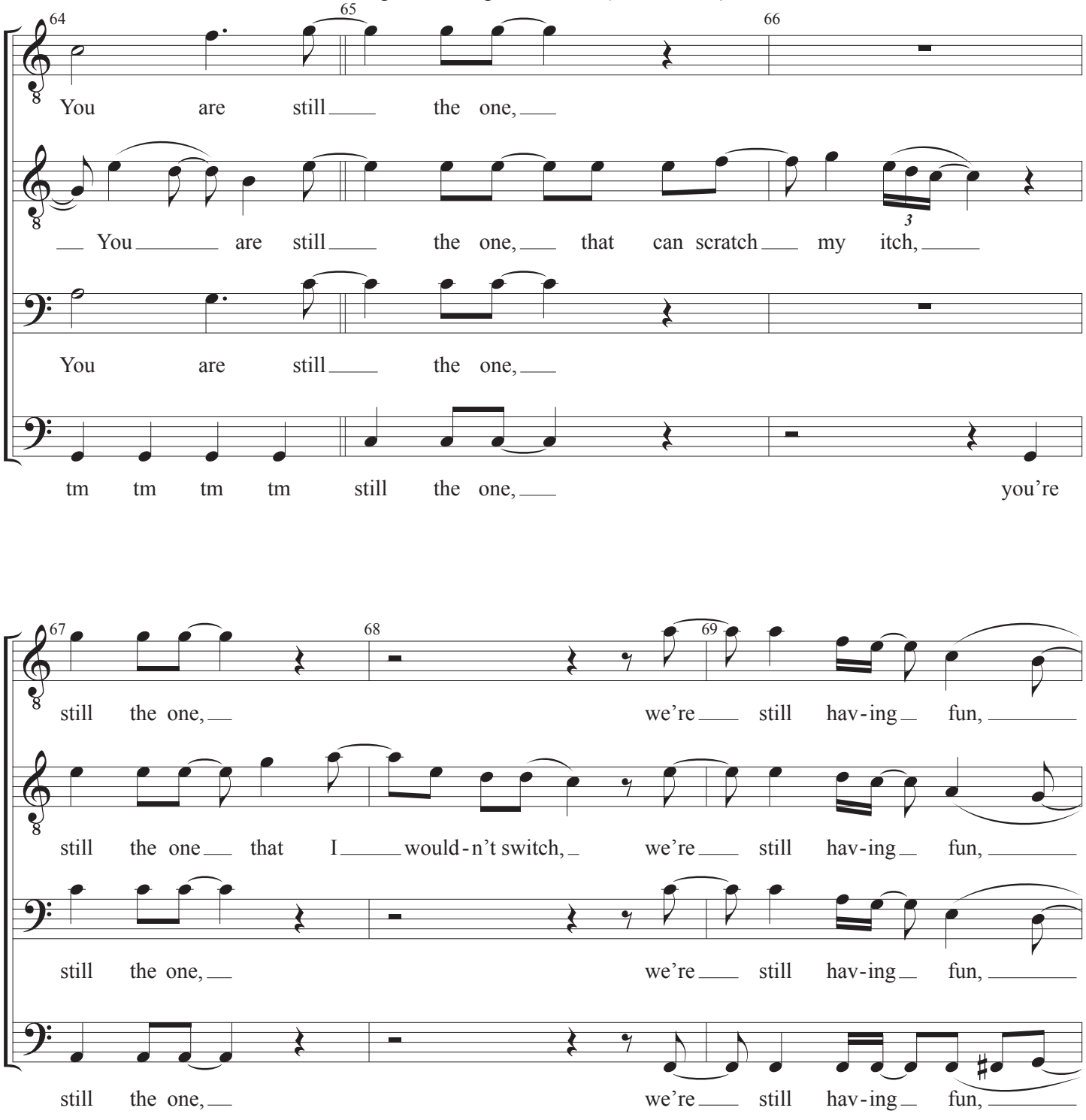

54
55
56
and you're still the one. bap bah bap bah bap bah
and you're still the one. bap bah bap bah bap bah
and you're still the one. bap bah bap bah bap bah
fun, you're still the one. tm dm tm dm tm dm tm

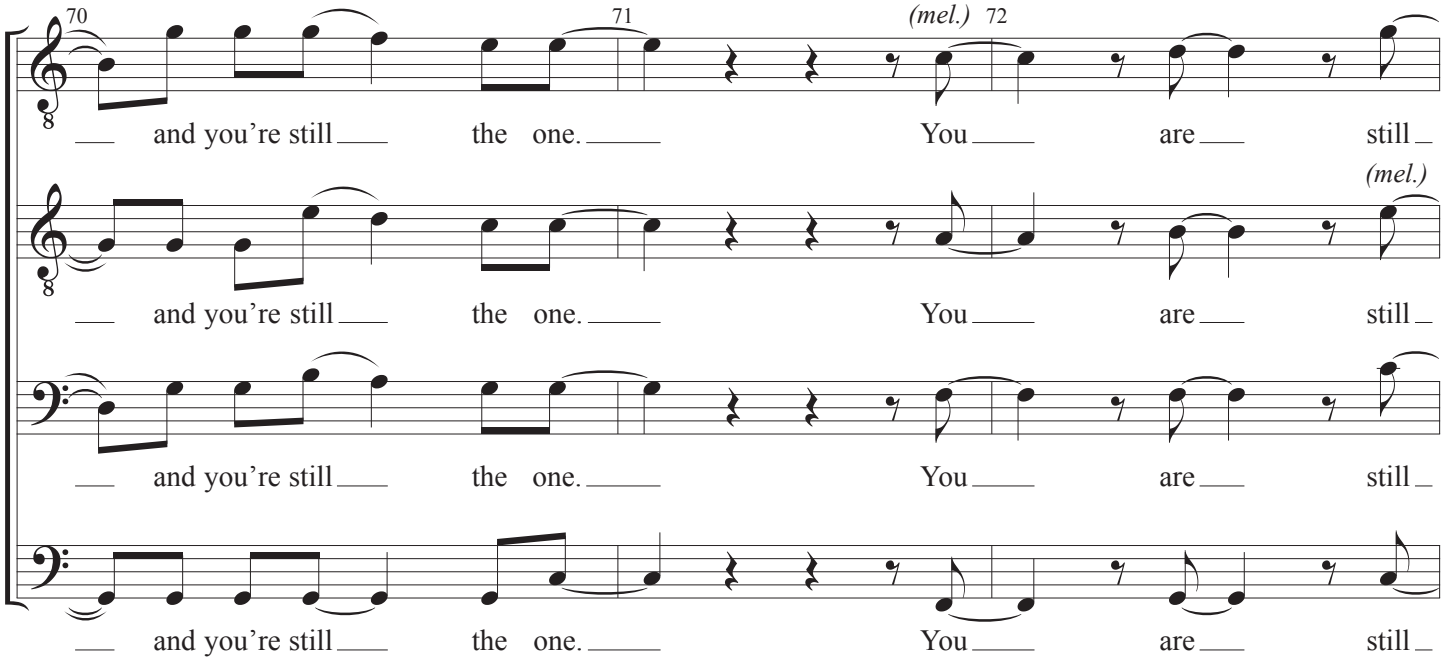
**Bridge**

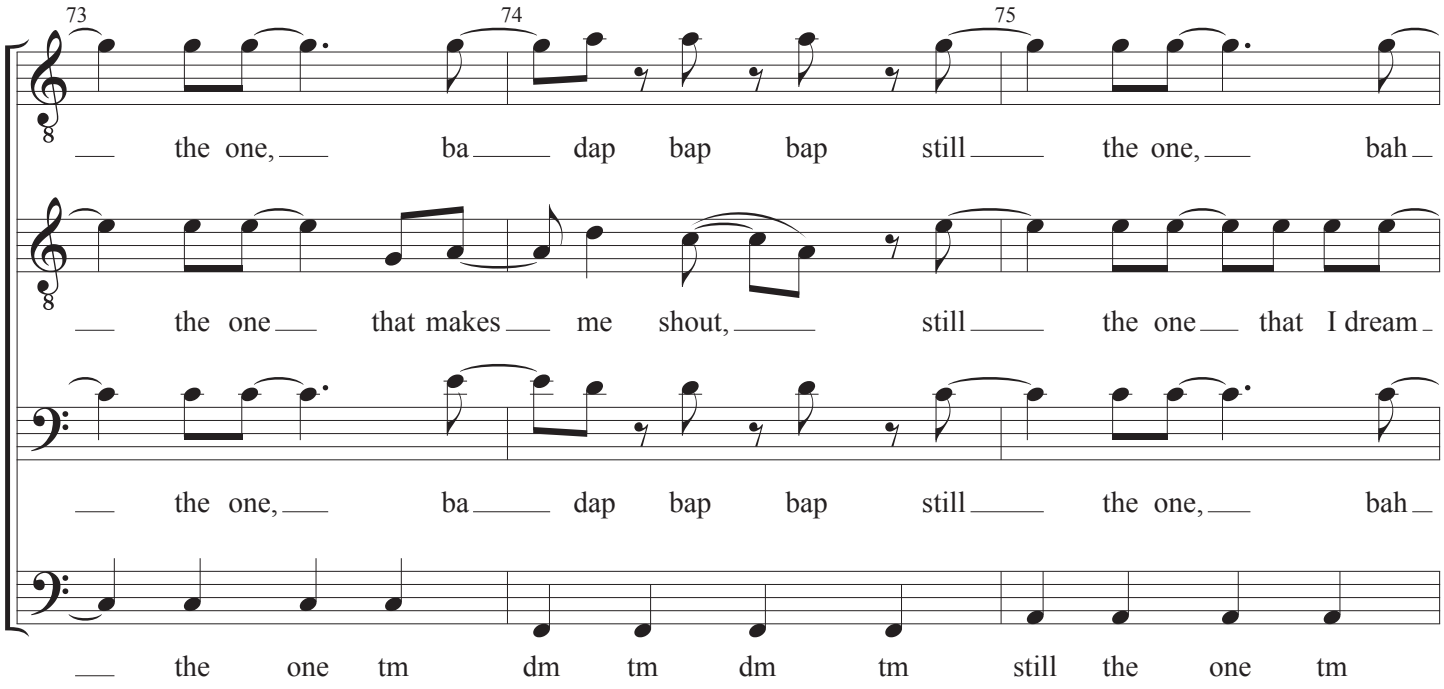

57
58
59
60
Chang - ing our ah
Chang - ing our love is go - ing gold.
Chang - ing, ah
tm tm tm tm tm tm tm tm tm tm tm tm
61
62
63
oo doo oo doo oo doo
E - ven though we grow old, it grows new.
oo doo oo doo oo doo
tm tm tm tm tm tm tm tm tm tm

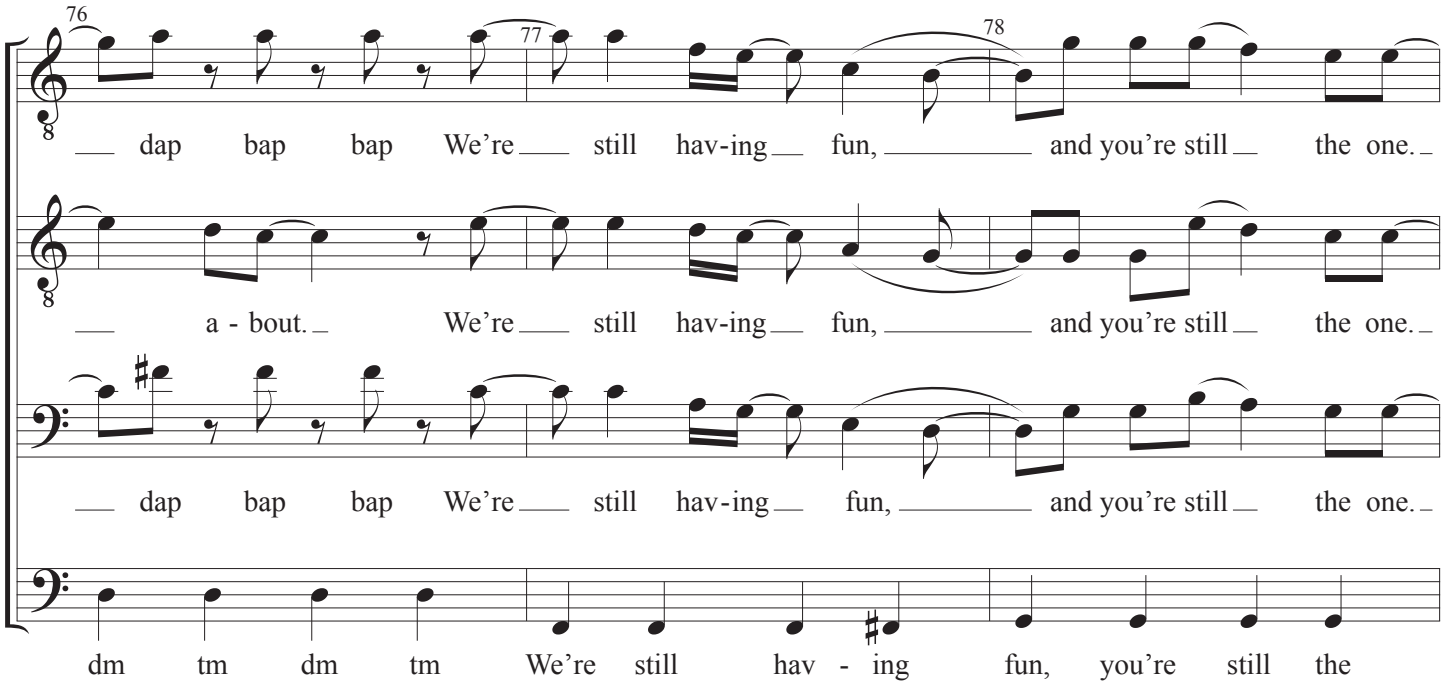
**Chorus 3**

*Optional claps on 2 & 4 (thru ms. 85)*

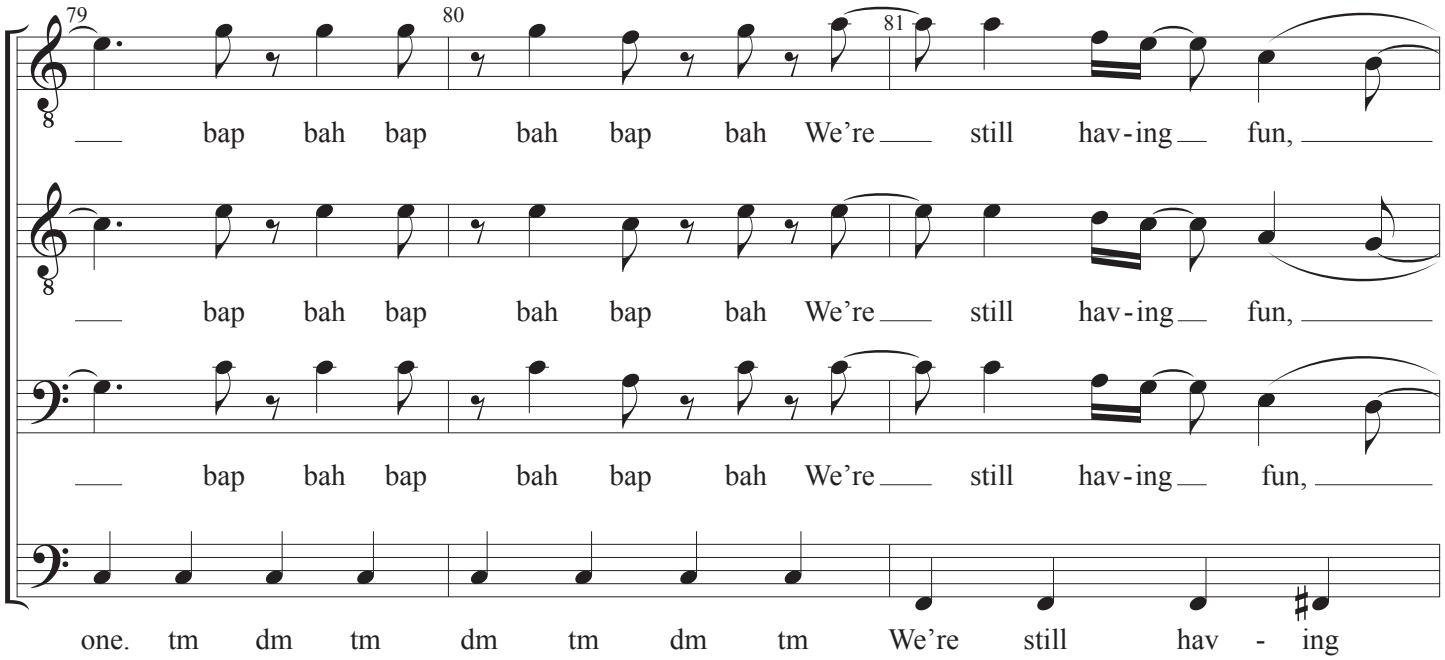


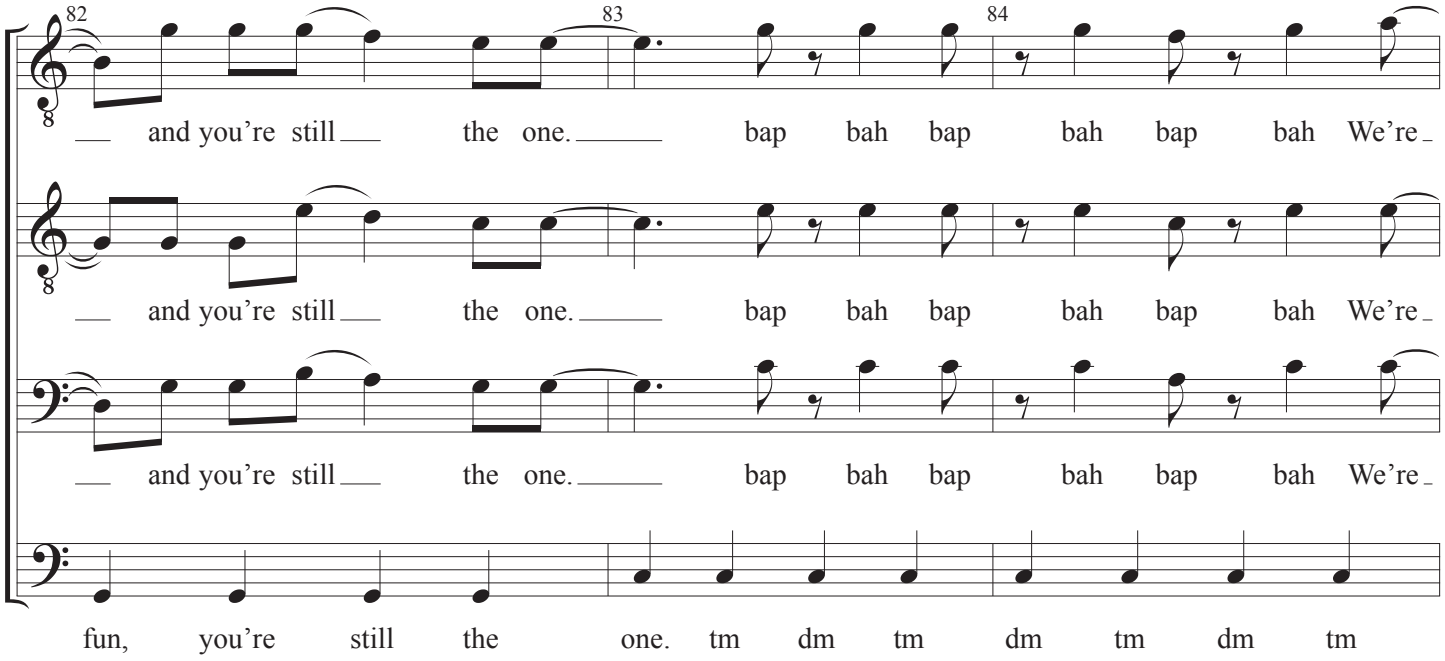

70
71
(mel.)
72
and you're still the one. You are still
(mel.)
and you're still the one. You are still
and you're still the one. You are still
and you're still the one. You are still

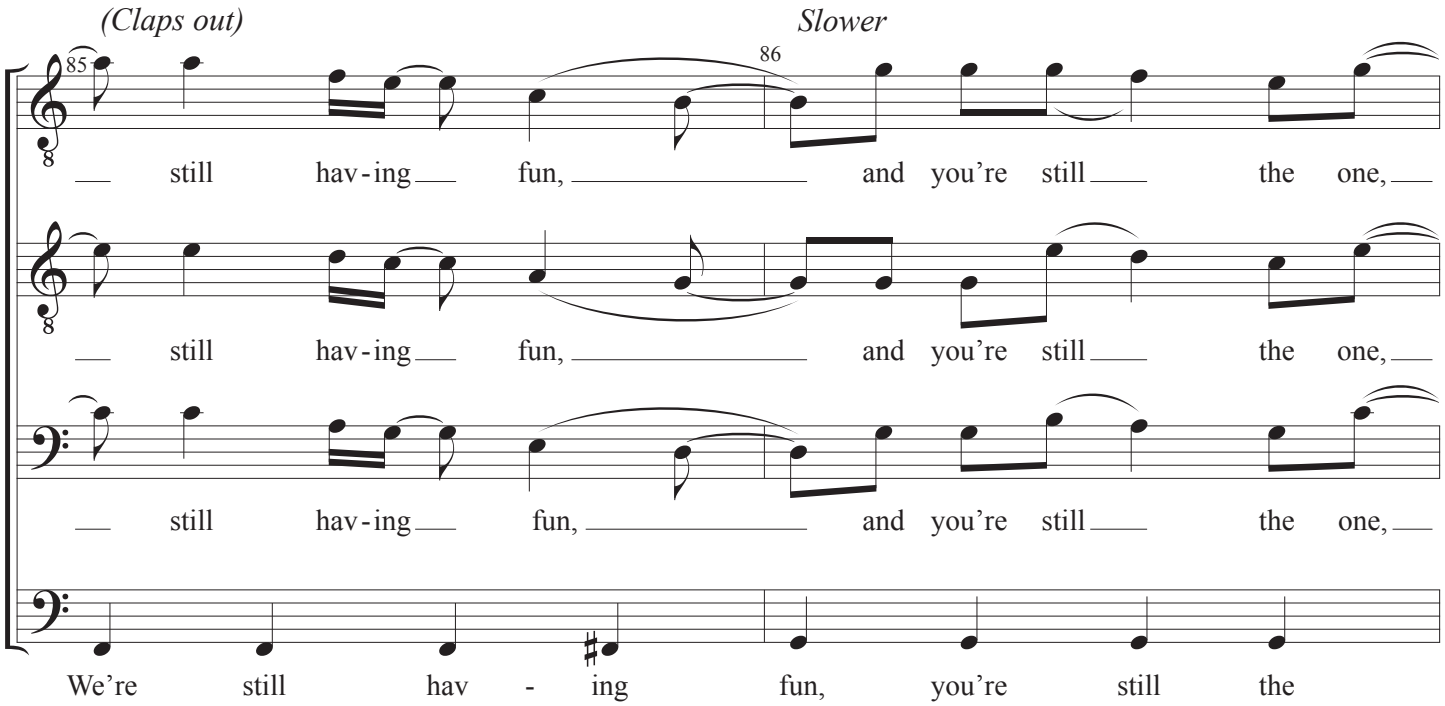

73
74
75
the one, ba dap bap bap still the one, bah
the one that makes me shout, still the one that I dream
the one, ba dap bap bap still the one, bah
the one tm dm tm dm tm still the one tm

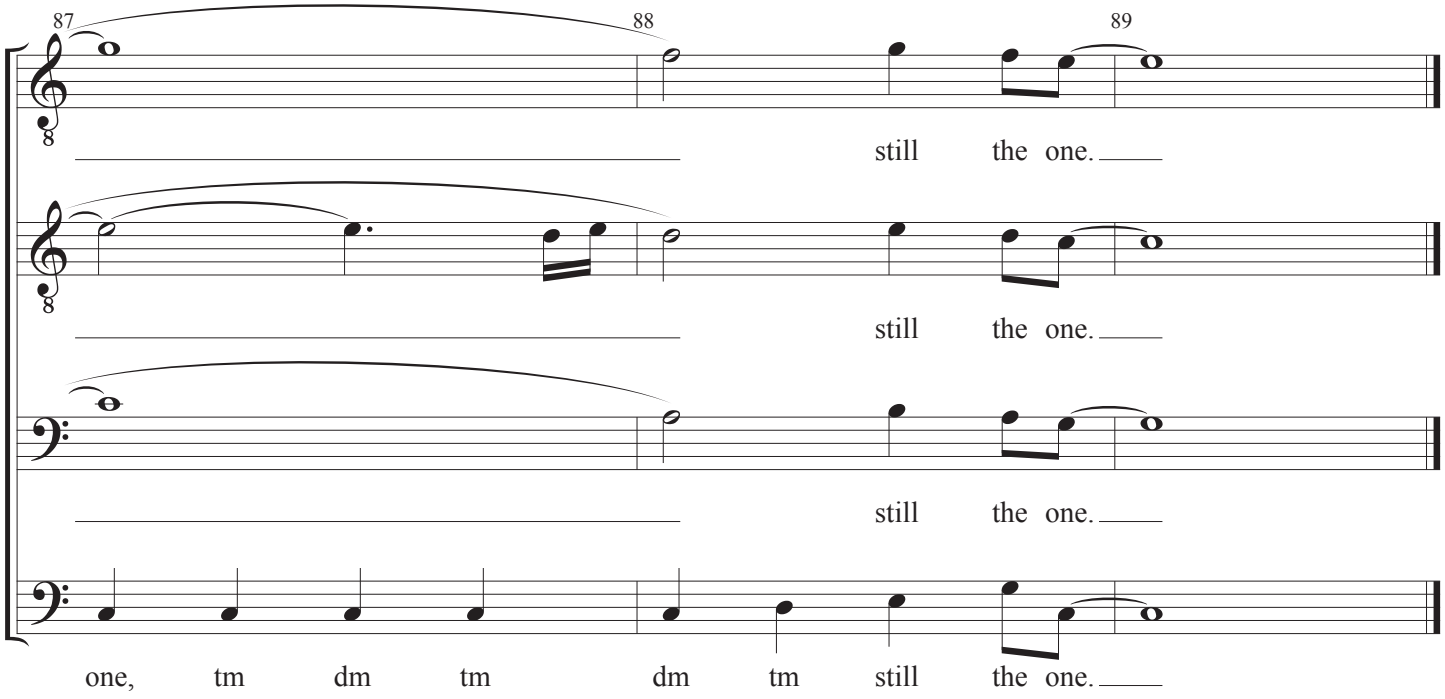

76
77
78
dap bap bap We're still hav-ing fun, and you're still the one.
a - bout. We're still hav-ing fun, and you're still the one.
dap bap bap We're still hav-ing fun, and you're still the one.
dm tm dm tm We're still hav - ing fun, you're still the

**Tag**


79
80
81
bap bah bap bah bap bah We're still hav-ing fun,
bap bah bap bah bap bah We're still hav-ing fun,
bap bah bap bah bap bah We're still hav-ing fun,
one. tm dm tm dm tm dm tm We're still hav - ing


82
83
84
and you're still the one. bap bah bap bah bap bah We're
and you're still the one. bap bah bap bah bap bah We're
and you're still the one. bap bah bap bah bap bah We're
fun, you're still the one. tm dm tm dm tm dm tm


(Claps out)
Slower
85
86
still hav-ing fun, and you're still the one,
still hav-ing fun, and you're still the one,
still hav-ing fun, and you're still the one,
We're still hav - ing fun, you're still the




## *Performance Notes*

"Still the One" was originally recorded by soft rock group **Orleans** for their 1976 album release, *Waking and Dreaming*. The song was released as the first single from the album and made it to No. 5 on the *Billboard* Hot 100 chart. Country singer Wisperin' Bill Anderson recorded and released a successful cover version which peaked at No. 11 on 1977's *Billboard's* Hot Country Singles chart. The song stands out as an upbeat, celebration of staying together in contrast to so many songs written about breaking up. It has become a rock classic, no doubt due in part to its positive, feel-good message.

The bass part anchors the steady tempo critical to maintaining the proper feel of this arrangement. Keeping that tempo steady at measures 35-36 and 39-40 may require some focused rehearsal as the basses become part of the trio in "response" to the melody. The arrangers highly encourage performing the optional claps at ms. 65 to help keep the energy up and tempo locked in . . . it is also a great way to engage your audience in the fun and joy of your performance!

From *Pitch Perfect* to *The Sing-Off*, Deke Sharon's influence has been felt world wide. Deke is an arranger, coach, instructor, writer, producer, and singer, and has been heralded as the father of the modern a cappella movement. With over 2,000 arrangements to his credit, many of them contemporary pieces, Deke is a champion of getting a cappella music into the modern era. He is the musical director and baritone of The House Jacks, founder of the Contemporary A Cappella Society (CASA), and arranger and co-producer of *In Transit*, Broadway's very first all a cappella musical.

Scott Harris serves as Arranger & Repertoire Manager for the Barbershop Harmony Society and is a 20-year veteran of the music publishing business. Outside of barbershop, he is an active arranger, orchestrator, and musician in the Nashville area and beyond. Scott has choral and instrumental work published with Word Music, LifeWay Music, and Lillanas Publishing and this is his first arrangement published by the Barbershop Harmony Society.

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.