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# Tell The Truth

*Composed by*  
Michelle Nicolle

*Arranged by*  
Jeremy Fox





# Anchor Music Publications

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## TTBB A Capella (4 part)

# Tell The Truth

Michelle Nicolle  
arr. by Jeremy Fox

Medium Swing ♩ = 80

Soloist or all Tenor 1s  
(soft articulation)

The musical score is for the song "Doo Doo Doo Doo" by The Beatles. It is written for four vocal parts: Tenor 1, Tenor 2, Baritone, and Bass. The key signature is two flats (B-flat major), and the time signature is 4/4. The score includes lyrics and musical notation with various dynamics and articulation markings.

**Ten 1:** The Tenor 1 part starts with a whole rest in the first measure, followed by a whole rest in the second measure. In the third measure, it has a half note G4 (labeled *mf*) and a quarter note A4 (labeled *mf*), with the lyrics "doo" underneath. The marking "(soft articulation)" is above the staff.

**Ten 2:** The Tenor 2 part starts with a quarter note G4 (labeled *mf*), followed by a quarter note A4, a quarter note Bb4, and a quarter note C5 (labeled *mf*). In the second measure, it has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4 (labeled *mf*). In the third measure, it has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5 (labeled *mf*). The lyrics "Doo doo doo doo doo doo doo doo\_" are underneath. The marking "(soft articulation)" is above the staff.

**Bari:** The Baritone part starts with a whole rest in the first measure, followed by a whole rest in the second measure. In the third measure, it has a half note G3 (labeled *mf*) and a quarter note A3 (labeled *mf*), with the lyrics "doo doo doo doo\_" underneath. The marking "(soft articulation)" is above the staff.

**Bass:** The Bass part starts with a whole rest in the first measure, followed by a whole rest in the second measure. In the third measure, it has a half note G2 (labeled *mf*) and a quarter note A2 (labeled *mf*), with the lyrics "doo doo doo doo\_" underneath. The marking "(soft articulation)" is above the staff.

**Chord symbols for reference only:** A<sup>o</sup>, Abm<sup>6</sup>, E<sup>b</sup>11, Ab<sup>o</sup>7/D, E<sup>b</sup>

**Ten 1:** doo doot doo dl oo doo doo n doo doo doot If I were to

**Ten 2:** doot doo doot doo doo doot

**Bari:** doot doo doot doo doo doot

**Bass:** doot doo doot doo doo doot

Composed By MICHELLE NICOLLE

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**A**

5 *Ab9(#11)* (mel) 3 *E6#11 Ab7/D Eb* 3

Ten 1 tell you the truth\_\_\_ it would n't be a lie;\_\_\_ but it

Ten 2 *mf* tell you the truth\_\_\_ be a lie\_\_\_

Bari *mf* the truth\_\_\_ be a lie\_\_\_

Bass tell the truth\_\_\_ be a lie\_\_\_

7 *Fm7* *Bb7#9 Bb7b9 Eb* *Cm7* 3 *Ab9(#11)* (mel) 3

Ten 1 may take some con-vin - cing dear. Be-fore I can tell you the reas - on why I have  
(harmony on top)

Ten 2 some con - vin-cing dear tell you the rea - son

Bari some con - vin-cing dear, oh my dear tell the rea - son

Bass some con - vin-cing dear, oh my dear tell the rea - son

10

Ten 1 *E<sub>b</sub>6(#11)* *A<sub>b</sub>7/D* *E<sub>b</sub>* *F<sub>M</sub>7* *B<sub>b</sub>7(b9#5)* *E<sub>b</sub>Δ*

been so shy, there's a prom-ise that I need to hear. Whisp-er in my

Ten 2

been so shy, pro - mise that I need to hear

Bari

been so shy, pro - mise that I need to hear

Bass

been so shy, pro - mise that I need to hear

13

Ten 1 **B** *D<sub>b</sub>7sus* *E<sub>b</sub>Ma7* *C<sub>M</sub>7*

ear that you're hap - py, and sure that you want me *f* to

Ten 2 *mf* doo doo doot doo doo doo *f* doot to

Bari *mf* doo doo doot doo doo doo *f* doot to

Bass *mf* doo doo doot doo doo doo *f* doot to