

# Holiday

Words & Music by Curtis Hudson & Lisa Stevens

♩ = 125 G A Bm G A

F#m G G A Bm

G A F#m G G A

Bm G A F#m G

G A Bm

G A F#m G G A

(Hol - i - day, \_\_\_\_\_

Bm G A F#m G

cel - e - brate, \_\_\_\_\_ hol - i - day,.

G A Bm G A

cel - e - brate.) \_\_\_\_\_

F#m G G A Bm

If we took a hol - i - day, \_ took some

G A F#m G G A

time to cel - e - brate, \_ just one day out of life, \_

To Coda ⊕

Bm G A F#m G

it would be, \_ it would be so nice. Ev - 'ry -

G A Bm G A

-bod - y spread \_ the word: \_ We're gon - na have a cel - e - bra -

F#m G G A Bm

- tion, \_ all a - cross \_ the world, \_

G A F#m G G A

in e - ve - ry na - tion. It's time for the good.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in e - ve - ry na - tion. It's time for the good." The piano accompaniment is in the grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

Bm G A F#m G

— times, for - get a - bout the bad — times, oh yeah. One

The second system continues the musical score. The vocal line lyrics are "— times, for - get a - bout the bad — times, oh yeah. One". The piano accompaniment maintains the same rhythmic pattern as the first system.

G A Bm

day, to come to - geth - er to re - lease the pres - sure,

The third system of the musical score. The vocal line lyrics are "day, to come to - geth - er to re - lease the pres - sure,". The piano accompaniment continues with the established accompaniment.

G A F#m G D.S. al Coda

we need a hol - i - day. If we

The fourth and final system of the musical score. The vocal line lyrics are "we need a hol - i - day. If we". The piano accompaniment concludes the piece. The instruction "D.S. al Coda" is written above the final measure of the piano part.

⊕ Coda

F#m G G A Bm

be so nice.



G A F#m G G A



Bm G A F#m G

You can



G A Bm G A

turn this world... a - round... and bring back all of those hap -





F#m G G A Bm

- py days. \_ Put your trou - bles down. \_

G A F#m G G A

It's time \_ to cel - e - brate. \_ Let love \_

Bm G A F#m G

shine \_ and we will \_ find \_ a

G A Bm G A

way to come to - geth - er can make things bet - ter. We need a hol - i -

F#m G G A Bm

-day. \_\_\_\_\_ If we took a hol - i - day, \_ (hol - i day)\_ took some

The first system of music features a vocal line in treble clef and piano accompaniment in both treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line starts with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

G A F#m G G A

time to cel - e - brate, \_ (cel - e - brate)\_ just one day out of life, \_

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes on G4, A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern.

Bm G A F#m G

(just one \_ day)\_ it would be, \_ it would be so nice.

The third system shows the vocal line with quarter notes on G4, A4, B4, and C5. The piano accompaniment continues with the same accompaniment.

G A Bm

The fourth system shows the piano accompaniment for the final part of the page. The vocal line is not present. The piano accompaniment continues with the same accompaniment.

1. 2.

G A F#m G F#m G

(Hol - i - day, \_

N.C.

cel - e - brate, \_ hol - i - day, \_

cel - e - brate.) \_ If we

G A Bm G A

took a hol - i - day, \_ (Oh yeah, oh yeah!) took some time to cel - e - brate, \_ (Come



F#m G G A Bm

on, just one day out of life, (hol - i - day) it would  
let's cel - e - brate.)

G A F#m G G A

be, it would be so nice. (Hol - i - day,

Bm G A F#m G *Repeat to fade*

cel - e - brate, hol - i - day;)