

Featured in the Twentieth Century Fox Television Series *GLEE*

# TRUE COLORS

Words and Music by  
BILLY STEINBERG and TOM KELLY

Moderate Pop beat  $\text{♩} = 86$

Sheet music for the first section of "True Colors". The vocal part starts with "Ha ha ha ha ha ha" and "Ah ah ah ah ah ah". The piano accompaniment consists of eighth-note chords in B major (Bm7) and A/C#.

**Vocal Part:**

mp Ha ha ha ha ha ha  
Ah ah ah ah ah ah

**Piano Accompaniment:**

Bm7 A/C# D G Bm7 A/C#  
mp

Sheet music for the second section of "True Colors". The vocal part continues with "You with the sad eyes, don't be dis-cour - aged. Oh, I ha. ah. ha." The piano accompaniment includes chords in D, G, Bm, A/C#, D, and D/F#.

**Vocal Part:**

p You with the sad eyes, don't be dis-cour - aged. Oh, I  
ha.  
ah.  
ha.

**Piano Accompaniment:**

D G Bm A/C# D D/F#  
p

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A musical staff in G major (one sharp) with a treble clef. The melody consists of eighth and sixteenth notes. The lyrics are: "re - al - ize \_\_\_\_ it's hard to take cour-age. In a world full of peo - ple".

re - al - ize \_\_\_\_ it's hard to take cour-age. In a world full of peo - ple

An empty musical staff in G major (one sharp) with a treble clef.

An empty musical staff in G major (one sharp) with a bass clef.

A musical staff in G major (one sharp) with a treble clef. It shows a sequence of chords: G2, G, Gmaj7, Bm, A, D, Em. The bass line provides harmonic support.

*mp*

A musical staff in G major (one sharp) with a treble clef. The melody continues with eighth and sixteenth notes. The lyrics are: "you can lose sight of it all. And dark-ness still in - side you make you feel so small. But I see your".

you can lose sight of it all. And dark-ness still in - side you make you feel so small. But I see your

*mp*

An empty musical staff in G major (one sharp) with a treble clef.

I see your

An empty musical staff in G major (one sharp) with a bass clef.

A musical staff in G major (one sharp) with a treble clef. It shows a sequence of chords: D/F#, G2, Bm, A, D2(sus), D. The bass line provides harmonic support.

13

true col - ors shin - ing through. I see your true col - ors, and

true col - ors shin - ing through. I see your true col - ors,

G D Asus A G D/F#

*mp*

16

*cresc.* *mf*

that's why I love \_\_\_\_\_ you. So don't be a - fraid \_ to let them show \_\_\_\_\_ your

*cresc.* *mf*

that's why I love \_\_\_\_\_ you. So don't be a - fraid \_ to let them show \_\_\_\_\_ your

G A G D G6 Bm7

*mf*

mp

true col - ors. True col - ors are beau - ti - ful like a

true col - ors. True col - ors, beau - ti - ful.

Dsus D Dsus D Asus

rain - bow.

mp Ha ha ha ha. Ha ha ha ha

Ah \_\_ ah \_\_ ah \_\_\_\_\_ ah. \_\_ Ah \_\_ ah \_\_

Ha ha ha. \_\_\_\_\_ Ha ha

Bm7 A/C# D G Bm7 A/C#

*mp*

25

*mf*

Show me a smile then don't be unhappy. Can't re -

ah. Ha ha ha

ha. ha. ha.

D G Bm A/C# D D/F#

28

mem-ber when I last saw you laugh-ing. If this world makes you cra - zy and you've

ha. Ha ha.

ha. ha.

G2 G Gmaj7 Bm A D Em

f

tak-en all you can bear, you call me up, be-cause you know I'll be there. And I see your

Tak-en all you can bear. Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

D/F#      G2      Bm      A      D2(sus)      D

true col - ors shin - ing through. I see your true col - ors, and

True col - ors shin - ing through. True col - ors,

G      D      Bm/A      A      G6      D/F#

*f*

37

that's why I love \_\_\_\_ you. So don't be a - fraid \_ to let them show \_\_\_\_ your  
that's why I love \_\_\_\_ you. Don't be a - fraid.

G      G/A      A      G      D      G6      Bm

40

true col - ors. True col - ors are beau - ti - ful like a  
True col - ors. True col - ors.

G/D      D      G/D      D      Asus



43

*mp*

rain - bow.  
Ha ha ha ha.  
Ah ah ah ah.  
Ha ha ha

Bm7 A/C# D G Bm7 A/C#

*Spoken: I can't remember*

*ha.* *mf*  
*ah. \_\_\_\_\_ Ha - ha ha. Ha \_\_\_\_\_*

*ha. \_\_\_\_\_*

D G Bm A/C# D D/F# G2 G Gmaj7

*f*

50

*when I last saw you laughing.* If this world makes you cra - zy, you've tak - en all you can bear, you  
ha. \_\_\_\_\_ Ha ha. Tak - en all you can bear,  
ha. \_\_\_\_\_

Bm A D Em D/F<sup>#</sup> G2

53

ff  
call me up, be-cause you know I'll be there. And I see your true col - ors shin -  
f  
call me up, know I'll be there. I see your true col - ors shin -

Bm A G/D D G D

- ing through. I see your true col - ors, and that's why I love \_\_\_\_ you. So  
- ing through. I see your true col - ors, that's why I love \_\_\_\_ you.

Bm/A      A      G6      D/F#      G      G/A      A

don't be a - fraid \_ to let them show \_\_\_\_ your true col - ors,

Don't be a - fraid, \_ a - fraid, \_ let them show \_\_\_\_ your true col - ors,

G      D      G6      Bm      G/D      D

62

1. 2. *mf*

true col - ors. See your true col - ors, true col - ors are  
true col - ors.

G/D D G/D D G/D D

65

beau - ti - ful like a rain - bow.

*mp* Ha ha ha ha ha *rit.* ha.

Asus Bm7 A/C# D G

*mp*