

Featured in the Twentieth Century Fox Television Series GLEE

# TRUE COLORS

Words and Music by  
BILLY STEINBERG and TOM KELLY

Moderate Pop beat ♩ = 86

*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*

4

*p*

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

ha.

ah.

ha.

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

*p*

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

G2 G Gmaj7 Bm A D Em

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

*mp*  
 I see your

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

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*

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 ha  
 Ah \_ ah \_ ah \_ ah. Ah \_ ah \_  
 Ha ha ha. Ha ha  
 Bm7 A/C# D G Bm7 A/C#

25

*mf*

musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth and quarter notes. The lyrics are: Show me a smile then don't be un-hap - py. Can't re -

Show me a smile then don't be un-hap - py. Can't re -

ha.

musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: ah. Ha ha ha

ah. Ha ha ha

ha.

musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: ha. D G Bm A/C# D D/F#

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

*mf*

musical staff with bass clef, key signature of two sharps, and a common time signature. The accompaniment consists of quarter and eighth notes. The dynamic marking *mf* is present.

28

musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: mem-ber when I last saw you laugh-ing. If this world makes you cra - zy and you've

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

ha. Ha ha.

musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: ha. Ha ha.

ha. ha.

musical staff with treble clef, key signature of two sharps, and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: G2 G Gmaj7 Bm A D Em

G2 G Gmaj7 Bm A D Em

musical staff with bass clef, key signature of two sharps, and a common time signature. The accompaniment consists of quarter and eighth notes.

*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

Piano accompaniment for measures 31-33, featuring chords D/F#, G2, Bm, A, D2(sus), and 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*  
 Piano accompaniment for measures 34-36, featuring chords G, D, Bm/A, A, G6, and D/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





*mp*

rain - bow.

*mp* Ha 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*

*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# G2

53

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

call me up, — know I'll be there. I see your true col - ors shin -

Bm A G/D D G D

*ff*

*f* *ff*

*ff*

- 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. true col - ors.

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

*mf*

65

beau - ti - ful like a rain - bow.  
 Ha ha ha ha ha ha.  
 Ah Ah Ah Ah.  
 Ha ha ha ha ha.  
 Asus Bm7 A/C# D G  
 mp rit.

