

# IN THE END

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Moderately

The first system of musical notation for 'In the End'. It features a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass clef part starts with a half note chord of Bb2, D3, and F3, marked with a mezzo-forte (*mf*) dynamic. The system consists of three measures.

The second system of musical notation. The treble clef continues the melody with quarter notes D5, E5, F5, and G5. The bass clef continues with half note chords of Bb2, D3, and F3. The system consists of three measures.

The third system of musical notation, which includes the lyrics. It features three staves. The top staff is a vocal line with lyrics: "One thing, I don't know why. It" on the first line and "One thing, I don't know why. It" on the second line. The middle staff is a vocal line with lyrics: "It starts with one." The bottom staff is a piano accompaniment. The system consists of three measures.

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does-n't e - ven mat-ter how hard you try. Keep \_\_\_\_ that in mind; I de-signed this rhyme \_ to ex - plain .  
 does-n't e - ven mat-ter how hard you try. Keep \_\_\_\_ that in mind; I de-signed this rhyme \_ to re - mind .

\_\_\_\_ in due time all I know. Time is a val - u - 'ble thing; \_ watch .  
 \_\_\_\_ my-self how I tried so hard in spite of the way \_ you were mock - in' me,  
 All I \_\_\_\_ know.  
 I tried so \_\_\_\_ hard.

\_\_\_\_ it fly by as the pen-du-lum swings. \_ Watch \_\_\_\_ it count down to the end of the day; \_\_\_\_ the clock  
 act-in' like I was part of your prop - er - ty. \_\_\_\_ Re-mem - ber-ing all the times \_ you fought \_ with me,

ticks life a - way. It's so un - real. Did - n't look out be - low; \_ watch.  
 I'm sur - prised it got so... Things are - n't the way they were \_ be fore. \_

It's so un - real.  
 Got so \_ far.

\_ the time go right out \_ the win - dow. Try'n' \_ to hold on, d - did - n't e - ven know. I wast  
 \_ You wouldn't e - ven rec - og - nize an y more. \_ Not that you knew \_ me back \_ then, but it

- ed it all just to watch you go. I kept ev - 'ry - thing in - side \_ and e - ven  
 all \_ comes back to me in the end. You kept ev - 'ry - thing in - side \_ and e - ven

To watch you go. \_  
 In the end. \_

though I tried, \_ it all fell a-part. What it meant to me will e-ven-tual-ly be a mem-o -  
 though I tried, \_ it all fell a-part.

The first system consists of three staves. The top staff is a vocal line in B-flat major with lyrics. The middle staff is a vocal line with a long melisma. The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.



-ry of a time when I tried so hard.  
 \_ I tried so hard \_ and got so \_ far, \_

The second system continues the musical piece. It features the same vocal and piano parts as the first system, with the vocal line continuing the melody and the piano accompaniment providing harmonic support.

\_ but in the end, \_ it does-n't e-ven mat -

The third system concludes the musical piece. It features the same vocal and piano parts as the previous systems, with the vocal line ending on a final note and the piano accompaniment providing a concluding harmonic structure.

To Coda 


ter. I had to fall \_\_\_\_ to lose it \_\_\_\_ all, \_\_\_\_

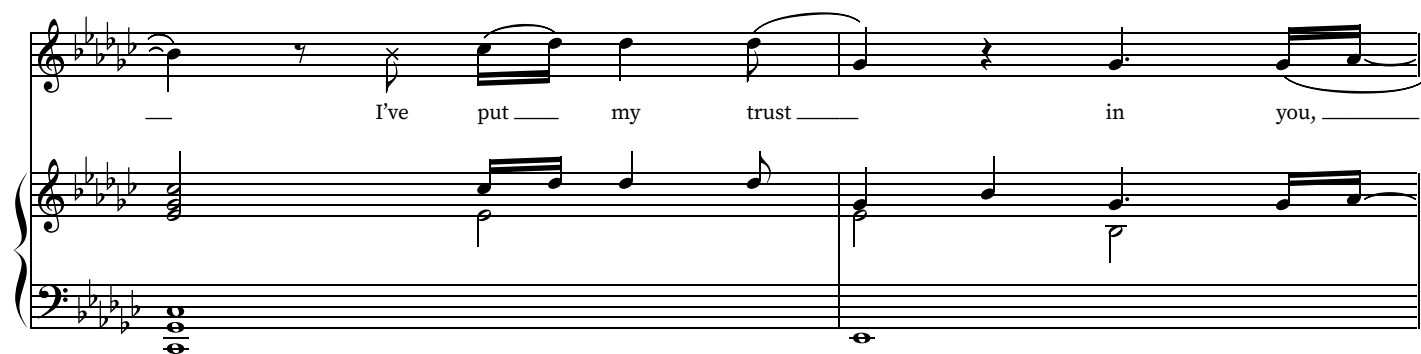


\_\_\_\_ but in the end \_\_\_\_ it does-n't e - ven mat -



1. 2.

ter. ter.



\_\_\_\_ I've put \_\_\_\_ my trust \_\_\_\_ in you, \_\_\_\_

\_\_\_\_\_ pushed us far \_\_\_\_\_ as I \_\_\_\_\_ can \_\_\_\_\_ go. \_\_\_\_\_ For \_\_\_\_\_ all this, \_\_\_\_\_

\_\_\_\_\_ there's on - ly one \_\_\_\_\_ thing you \_\_\_\_\_ should \_\_\_\_\_ know. \_\_\_\_\_

\_\_\_\_\_ I've put my trust \_\_\_\_\_ in you, \_\_\_\_\_ pushed as far \_\_\_\_\_

\_\_\_\_\_ as I \_\_\_\_\_ can \_\_\_\_\_ go. \_\_\_\_\_ For all this, \_\_\_\_\_

there's on - ly one thing you should know.

D.S. al Coda

I tried so



ter.

(Vocal 1st time only)

rit.