

# SINCERELY, ME

from DEAR EVAN HANSEN

Music and Lyrics by BENJ PASEK  
and JUSTIN PAUL  
Vocal arrangements by Justin Paul  
Piano arrangement by  
Alex Lacamoire and Justin Paul

Upbeat Piano Rock, Swing 8ths

$\text{♩} = 196$

G G<sup>7</sup>/F Em G+ G G<sup>7</sup> Em/G G+

The piano introduction consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked *ff* (fortissimo) and includes a *mf sub.* (mezzo-forte, subito) marking. The second system continues the bass line with a *With pedal* instruction.

The vocal entry for Connor begins with the lyrics "Dear Ev - an Han - sen: We've been way — too out of touch". The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). The piano accompaniment features a bass line with a *dry* marking and a *sim.* (simile) marking. The key signature is one sharp (F#) and the time signature is 4/4.

The vocal continuation for Connor features the lyrics "Things have been cra - zy And it sucks — that we don't talk — that much". The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). The piano accompaniment features a bass line with a *dry* marking and a *sim.* (simile) marking. The key signature is one sharp (F#) and the time signature is 4/4.

Em G<sup>7sus</sup>/D C G B<sup>7</sup>/F<sup>♯</sup>

But I \_\_\_\_ should tell \_\_\_\_ you that I think of you \_ each night \_

Em G<sup>7sus</sup>/D C

I rub my nip - ples and start moan - ing with de - light

(in the clear)  
 EVAN: Why would you write that?  
 JARED: I'm just trying to tell the truth.  
 EVAN: This needs to be perfect. These  
 emails have to prove that we were  
 actually friends. Just...I'll do it.

A<sup>7</sup>/C<sup>♯</sup> (GO ON) B<sup>7</sup>/D<sup>♯</sup>

*f*

Em G<sup>7sus</sup>/D C

CONNOR:  
 I got - ta tell \_\_\_\_ you, life with - out \_\_\_\_ you has been hard \_

*mf*

G JARED: C: G J: C: G B<sup>7</sup>/F# J:

— Hard? Has been bad — Bad? Has been rough — Kink - y!

Em CONNOR: G<sup>7</sup><sub>sus</sub>/D

And I miss talk - ing a - bout life —

C A<sup>7</sup>/C# JARED: Very specific. C(add2)/D EVAN: Shut up.

— and oth - er stuff

*f* *p sub.* *f sub.*

G CONNOR: B<sup>7</sup> JARED: Who says that? G CONNOR:

I like my par - ents— I love my

*mf as before*

B<sup>7</sup> Em C

par - ents but each day's — an - oth - er fight

G B<sup>7</sup> Em

If I stop smok - ing drugs — Then ev - 'ry thing — might be —

C B<sup>7</sup>/D# C(add2)/D

al - right

JARED: Smoking drugs? EVAN: Just fix it.

*p sub.* *f sub.*

G B<sup>7</sup> G

CONNOR: EVAN: more laid back

If I stop smok - ing crack Crack? If I stop

*mf*

B<sup>7</sup> Em C B<sup>7</sup>/D<sup>#</sup>

smok - ing pot Then ev - 'ry thing \_ might be \_ al - right \_

Em D<sup>#+</sup> G/D A<sup>9</sup>/C<sup>#</sup>

I'll take your \_ ad - vice I'll try to be \_ more nice

*sim.*

Am<sup>7</sup> G/B C A<sup>7</sup>/C<sup>#</sup> D<sup>5</sup> F

I'll turn it a - round \_ Wait and see \_

*fp* *mf* *f*

*With pedal*

C G G<sup>sus</sup> G F(add2)

'Cause all that it takes \_ is a lit - tle re - in - ven - tion

It's eas - y to change — if you give it your at - ten - tion

*C* *G* *G<sup>sus</sup>* *G* *B<sup>7</sup>*

All you got - ta do — Is just be - lieve — you can be who — you wan - na be —

*B<sup>7</sup>/D<sup>#</sup>* *Em* *D* *D<sup>7</sup>/F<sup>#</sup>* *G* *G<sup>7</sup>/B*

JARED: Are we done yet?

EVAN: I can't just give them one email...

Sin - cere - ly, Me

*C* *G/D* *D* *G* *G<sup>7</sup>/F* *Em* *G+*

*fp*

EVAN: ...I want to show that I was, like, a good friend, you know?

JARED: Oh my God...

*sim.*

*G* *G<sup>7</sup>* *Em/G* *G+* *G* *G<sup>7</sup>* *Em/G* *G+*

*With pedal*



G B<sup>7</sup> Em C<sup>7</sup>

*EVAN:*

Dear Con-nor Mur - phy: Yes, I al - so miss - our talks -

*mf*

G B<sup>7</sup> Em C B<sup>7</sup>/D<sup>#</sup>

*JARED: No...*

Stop do - ing drugs Just try to take - deep breaths - and go on walks -

Em G<sup>7</sup><sub>sus</sub>/D C G B<sup>7</sup>/F<sup>#</sup>

*EVAN:* *JARED: No...*

I'm send-ing pic - tures of - the most - a - maz - ing trees -

Em G<sup>7</sup><sub>sus</sub>/D G<sup>7</sup><sub>sus</sub> C A<sup>7</sup>/C<sup>#</sup> B<sup>7</sup>/D<sup>#</sup>

*EVAN:* *JARED: Absolutely not.*

You'll be ob - sessed - with all - my for - est ex - per - tise -

Em EVAN: D#++ G/D A<sup>9</sup>/C#

Dude, I'm proud \_\_\_\_\_ of you Just keep push - ing through

as before

Am<sup>7</sup> EVAN: G/B C A<sup>7</sup>/C# D<sup>5</sup> F

You're turn-ing a - round \_ I can see \_\_\_\_\_

CONNOR:

Just wait and see \_\_\_\_\_

*fp* *mf* *f*

EVAN/  
CONNOR: C G G<sup>SUS</sup> G F

'Cause all that it takes \_ is a lit - tle re - in - ven - tion



It's eas - y to change — if you give it your at - ten - tion

Chords: C, G, G<sup>sus</sup>, G, B<sup>7</sup>

All you got - ta do — Is just be - lieve — you can be who —

Chords: B<sup>7</sup>/D<sup>#</sup>, Em, D, D<sup>7</sup>/F<sup>#</sup>

— you wan - na be — Sin - cere - ly,

Chords: G, G<sup>7</sup>/B, C, G/D, D

G *EVAN:* (to Jared) B $\flat$  *CONNOR:*

Me What the hell? Dear Ev - an Han -

*CONNOR:* *JARED:*

Me My sis - ter's hot. My bad.

D Gm E $\flat$

- sen: Thanks for ev - 'ry note you send \_

B $\flat$  D $^7$  *EVAN:*

Dear Con - nor Mur - phy: I'm just

Gm Gm/F C

glad to be \_\_\_\_\_ your friend \_\_\_\_\_

(gliss. down) 8va

EVAN/ CONNOR: C<sup>7</sup>/E F F/E<sup>b</sup> D<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> Gm

Our friend - ship goes be - yond \_ Your av - 'rage kind of bond \_

C C<sup>7</sup>/E F F/E<sup>b</sup> D<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> Gm F

EVAN: CONNOR:

But not be - cause we're gay \_ No, not be - cause we're gay \_

*p* With pedal

EVAN/ CONNOR: F/A B<sup>b</sup><sub>sus</sub> B<sup>b</sup> A<sup>b</sup>

We're close but not that way \_ The on - ly man \_

*mf*

*E<sub>b</sub> sus2/G* *F<sup>5</sup>* *CONNOR:*

That I love — Is my dad Well, an - y -

*fp* *f*

*N.C.* *EVAN:* *F* *G<sup>7</sup>*

- You're get - ting bet - ter ev - 'ry day —

*CONNOR:*

-way — I'm get - ting bet - ter ev - 'ry day —

*G* *G<sup>7</sup>* *+JARED:* *N.C.* *F(add9)*

Keep bet - ter - 'ry day Hey! Hey! Hey! Hey!

— get - ting ev - day Hey! Hey! Hey! Hey!

*palm on keys* *ff*

JARED/  
CONNOR/  
EVAN:

C G C/G

'Cause all that it takes \_\_\_ is a lit - tle re - in -

G F C<sup>7</sup>

-ven - tion It's eas - y to change \_\_\_ if you give it

G C/G G C/G G C/G G B<sup>7</sup>

J/E: C: J/E: C: ALL THREE:

your your at - at - ten - tion \_\_\_

B<sup>7</sup>/D# Em D D<sup>7</sup>/F#

All you got - ta do \_\_\_ Is just be - lieve \_\_\_ you can be who -

G G<sup>7</sup>/B C G/D D C CONNOR/EVAN:

— you wan - na be — Sin - cere - ly, Miss you

*p sub.*

G/D D C ALL THREE: G/D D G G<sup>7</sup>

dear - ly, Sin - cere - ly, Me

*ff sub.* *as before*

8vb

Em/G G+ G G<sup>7</sup> Em/G G+ G G<sup>7</sup>/F

EVAN: ALL THREE:

Sin - cere - ly, Me — Sin - cere - ly, Me —



Chord symbols: C/E, E $\flat$ +, G/D, G

Vocal line: Sin - cere - ly, Me \_\_\_\_

Piano accompaniment includes a triplet in the right hand and a *sfz* (sforzando) marking in the right hand.

The score is written for voice and piano. The key signature has one sharp (F#). The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The vocal line has a slur over the first two measures and a breath mark over the last measure. The piano accompaniment has a triplet in the right hand and a *sfz* marking in the right hand.