



DEAR EVAN HANSEN

#youwillbefound

ANYBODY HAVE A MAP?

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

Slightly awkward

$\text{♩} = 108$

Bsus2

C \sharp 5

F \sharp 5

F \sharp sus2

try to have an optimistic outlook? Can we

sim.

B^{sus2} C^{#sus} C[#] F^{#5} B^{sus2}

buck up just — e - noug — to see... — the world — won't — fall a - part? May-be

B^{sus2/D[#]} F^{#sus2} C^{#(add4)} F^{#sus2/D[#]}

this year — we de - cide we're not — giv - ing up be - fore — we've tried —

B^{sus2/G[#]} B^{sus2} F^{#5} F^{#sus2} F^{#(add2)} F^{#(add2)/A[#]}

This year — we make a new — start An-oth-er —

B^{sus2} C^{#sus} C[#] F[#] F^{#sus} F[#]

— stel - lar con - ver - sa - tion — for the scrap - book An - oth - er

B^{sus2} C^{#sus} C# F#⁵ B^{sus}

stum-ble as __ I'm reach - ing for __ the right thing _ to say __ Well, I'm _

B^{(add2)/D#} C^{##(add4)/E#} F#^{/A#} G^{##7(4)} F^{##(add2)/A#}

— kin-da com-in' up emp - ty, can't find my way _____ to you —

B^{sus2} C^{#sus} F#maj^{7(no3)} D^{##m 7(no5)}

Does an - y - bod - y have a map? An - y - bod - y maybe hap-pen to know _ how the hell to do _ this? —

With pedal

B^{sus2} C^{#sus} F^{##(add2)} F^{##(add2)/A#}

I dun-no if you can tell but this _ is me ____ just _ pre - tend - ing ____ to know _

sim.

B^{sus2} C^{#sus} F^{##(add2)/A#} B^{sus2}

— So where's the map? I need a clue — 'Cause the scar - y truth _ is

B^{sus2/G#} Bmaj^{9(no3)}

I'm fly - in' blind and I'm mak - ing this up as I go

F^{##5} F[#] G⁵

G/B
CYNTHIA:
An - oth - er

f

C^{sus2} D^{sus} D G^{sus2} G^{sus} G

mas - ter - ful — at - tempt _ ends with dis - as - ter Pour an -

ff *mf* sub.

C^{sus2} D^{sus} D G^{sus2} C^{sus2}
 -oth - er cup — of cof - fee and watch it all _____ crash _ and burn _ It's a

C^{sus2/E} G^{sus2} D^(add4) G^{sus2/E}
 puz - zle, it's a maze - I try — to steer through it a mil - lion ways - But —

G^{sus/A} C^{sus2} G⁵ G^{(add2)/B}
 — each day's — an - oth - er wrong _____ turn —

C^{sus2} G^{5/D} D Gmaj^{7(no3)} Em^{7(no5)}
 HEIDI:
 An - y - bod - y have a map or hap-pen to know _ how the hell to do __ this? __
 CYNTHIA:
 Does an - y - bod - y have a map? An - y - bod - y may-be hap-pen to know _ how the hell to do __ this? __
f as before

C^{sus2} G^{5/D} D G^(add2) G^{(add2)/B}
 I dun-no if you can tell but this _ is me ____ just _ pre - tend - ing ____ to know __
 I dun-no if you can tell but this _ is me ____ just _ pre - tend - ing ____ to know __

C^{sus2} G^{5/D} D G^{(add2)/B} C^{sus2}
 — So where's the map? 'Cause the scar - y truth _ is
 — I ____ need a clue ____ 'Cause the scar - y truth _ is

C^{sus2/A}

I'm fly - in' blind I'm fly - in' blind

mf sub. *cresc. poco a poco*

G^{(add2)/B}

I'm fly - in' blind I'm fly - in' blind

Cmaj^{9(no3)}

I'm fly - in' blind and I'm mak - ing this up as I go

D^(add4)

I'm fly - in' blind and I'm mak - ing this up as I go

G

A⁷⁽⁴⁾

C^{sus2}

As I go

Cmaj^{9(no3)}

As I go

Musical score for a band (4 staves) in G major:

- Melody Staff:** Treble clef, 4/4 time. Shows eighth-note patterns with grace notes.
- Bass Staff:** Bass clef, 4/4 time. Shows eighth-note patterns.
- Rhythm Staff:** Bass clef, 4/4 time. Shows sixteenth-note patterns.
- Drums Staff:** Bass clef, 4/4 time. Shows sixteenth-note patterns.

Chord progression and labels:

- G (Measures 1-2)
- A⁷⁽⁴⁾ (Measures 3-4)
- Cmaj^{9(no3)} (Measures 5-6)
- C⁶₉ (Measures 7-8)
- G (Measures 9-10)

WAVING THROUGH A WINDOW

from DEAR EVAN HANSEN

Music and Lyrics by BENJ PASEK
and JUSTIN PAUL
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Piano arrangement by
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With drive

With pedal

A/C#
D⁵
E^{SUS}

sim.

A/C# D⁵ E^{SUS} A/C# D⁵ E^{SUS}
 EVAN:
 I've learned to slam on the brake
 be - fore I e - ven turn -

A/C# D⁵ E^{sus}

A/C# D^{sus2} F#m/C# E(add4) A/C# D⁵ E^{sus}

A/C# D⁵ E^{sus}

A/C# D⁵ E^{sus}

Bm⁷⁽⁴⁾ E(add4mano5) F#m⁷ E(add4mano5) A/C#

Step out, step out - ta the sun __ if you keep -

D(add2) Bm⁷⁽⁴⁾

— get - tin' burned — Step out, step

F#m⁷ E(add4mano5) A/C# D(add2) E(add4)

out - ta the sun __ be - cause __ you've learned, be - cause __ you've learned _____

F#m^{7(no5)} Dsus2

On the out - side al - ways look - in' in Will I

A⁵ E(add4mano5) F#m⁷(no5) Dsus2
 ev - er be ___ more than I've al - ways been? 'Cause I'm tap - tap tap - pin' on the

A⁵ E(add4mano5) F#m⁷
 glass Wav - ing through a win - dow I

Dsus2 A⁵ E(add4)
 try to speak but no - bod - y can hear So I wait a - round _ for an an -

F#m⁷ Dsus2
 - sser to ap - pear while I'm watch - watch - watch-in' peo - ple ___ pass

A⁵ E(add4) C#⁷/E[#] F#m⁷(no5) Dsus2

Wav - ing through a win - dow Oh _____ Can

f mf

an - y - bod - y see? — Is an - y - bod - y wav - ing —

p sub. f

Dsus2 A5 E(add4)

back at me? —

mf L.H. cresc.

Lift = 146 A/C# Dsus2 E(add4 mano5)

We start with stars in our eyes —

f mf secco

A/C# Dsus2 E(add4mano5) A/C# Dsus2 E(add4mano5)
 We start believ - in' that we _____ be - long - But ev - 'ry sun _____ does - n't rise _____
 sim.
 A/C# Dsus2 F#m E(add4) Bm7(4)
 And no one tells you where you _____ went - wrong _____
 w/ pedal
 F#m7 E(add4mano5) A/C# D(add2)
 Step out, step out - ta the sun _____ if you keep _____ get - tin' burned -
 mf
 Bm7(4) F#m7 E(add4mano5) A/C#
 Step out, step out - ta the sun _____ be - cause .
 V

D^{sus2} E^(add4) F#m^{7(no5)} D^{sus2}

— you've learned, — be - cause — you've learned — On the out - side

bring out inner melody

f

with very little pedaling

A⁵ E^(add4)

al - ways look - in' in Will I ev - er be — more than I've al - ways been? 'Cause I'm

F#m^{7(no5)} D^{sus2} A⁵ E^(add4)

tap - tap tap - pin' on the glass Wav - ing through a win -

- dow I try to speak _ but no - bod - y can hear So I

E(add4) A/C# D^{sus2} E^{sus} F#m^{7(no5)}

p sub. *f* *legato*

ev - er real - ly crash or e - ven make a sound? When you're fall-in' in a for - est and there's

sim.

no - bod - y a - round - do you ev - er real - ly crash or e - ven make a sound? When you're

A/C# D^{sus2} E^(add4mano5) F#m^{7(no5)}

fall - in' in a for - est and there's no - bod - y a - round - do you ev - er real - ly crash or e -

mf *cresc. poco a poco*

(EVAN:) F#m⁷ A/C# D^{sus2} E^(add4) F#m⁷

-ven make a sound? — When you're fall - in' in a for - est and there's no - bod-y a - round — Do you

COMPANY: Ah —

Ah —

A/C# D^{sus2} E^(add4) F#m⁷ A/C# D^{sus2} E^{sus}

ev - er real - ly crash or e - ven make a sound? — Did I e - ven make a sound? Did I

Ah —

Oh —

Oh —

F#m^{7(no5)} A/C# D^{sus2} E^{sus} N.C. Gm^{7(no5)}

e - ven make a sound? It's like I nev - er made a sound Will I ev - er make a sound?

Oh _____

— Oh _____ Ah _____ Oh _____

E^{sus2} B^{b5} F^(add4)

On the out - side al - ways look - in' in Will I ev - er be — more

Oh _____

Gm^{7(no5)} E^{b5sus2}

than I've al - ways been? 'Cause I'm tap - tap - tap - pin' on the — glass —

Oh _____

— 3 — 3

D⁷/F# Gm^{7(nos5)} E^bsus2 B^b

- dow Oh Can an - y - bod - y see? -

sfz mf f

F(add4) B^b/D E^b(add2) F(add4)

— Is an - y - bod - y wav - ing back at me? —

sub. p f

B^b/D E^b(add2) F(add4)

— Is an - y - bod - y wav - ing? —

Oh — Oh —

Gm^{7(no5)} B_b^{5/A} E_bsus2

Wav - ing Wav - ing Whoa _____

Oh _____ Oh _____

ff *rall.*

N.C. B_b B_bsus2 N.C./B_b

whoa _____

ff

ppp *sffz*

FOR FOREVER

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

Freely
♩ = 100 F⁵

Fmaj^{7(no3)} B♭maj^{9(no3)/F} C^{7sus/F}

F^{sus2}

EVAN: *conversationally*

Fmaj^{9(no3)}

End of May, or ear - ly June - This pic - ture per - fect af - ter - noon - we —

mf colla voce

C^{7sus/F}

B♭maj^{9(no3)/F}

— share —

F^{sus2} Fmaj^{9(no3)}

B^bmaj^{9(no3)/F} C^{7sus/F}

B^bsus2

F^{sus2} B^bsus2 B^bmaj^{9(no3)}

F^{sus2} Dm B_b C^(add4) ♩=91

-cept us __ two And we talk and __ take in __ the view __

In time ♩=91 F⁵ Fmaj^{7(no3)} F/A B_b^{sus2}

All __ we see is __ sky __ for for - ev - er We __

With pedal

F⁵ Fmaj^{7(no3)} F/A B_b^{sus2}

— let __ the world pass - by __ for for - ev - er

Dm^{7(no5)} F^{5/C} B_b^{sus2} F/A

Feels __ like we could _ go on __ for for - ev - er this way

G⁷⁽⁴⁾ F/B_b C^(add4) Più mosso
 Two friends on a — per - fect day

= 97 F^{sus2}

Fmaj^{9(no3)} B_bmaj^{9(no3)/F} C^{7sus/F}
 We

F^{sus2} Fmaj^{9(no3)}
 walk a - while and — talk a - bout — the things we'll do — when we get out — of —

B_bmaj^{9(no3)/F} F^{sus2}
 — school Bike the Ap - pa - la - chian Trail, — or —

Fmaj^{9(no3)}

B♭maj^{9(no3)/F}

— write a book, or learn to sail Would-n't that be cool? There's

B♭sus2

noth - ing that — we can't dis - cuss Like, girls we wish would no - tice us but —

Fsus2 F Fmaj^{9(no3)/A} B♭sus2 B♭sus2ma#4

— nev - er do He looks a - round _ and says to me "There's

B♭(add2) Fsus2 F Dm B♭

no-where else _ I'd rath-er be" And I say — "Me too" And we talk and _ take in __ the view.

This musical score consists of six staves of music. The top staff features a treble clef and a bass clef, with chords Fmaj^{9(no3)}, B♭maj^{9(no3)/F}, and B♭sus2 indicated above the notes. The lyrics "write a book, or learn to sail Would-n't that be cool? There's" are written below the notes. The second staff uses a bass clef and shows a continuous bass line. The third staff has a treble clef and a bass clef, with chords Fsus2, F, and Fmaj^{9(no3)/A} indicated; the lyrics "noth - ing that — we can't dis - cuss Like, girls we wish would no - tice us but —" are written below. The fourth staff continues the bass line. The fifth staff has a treble clef and a bass clef, with chords B♭sus2 and B♭sus2ma#4 indicated; the lyrics "— nev - er do He looks a - round _ and says to me "There's" are written below. The sixth staff continues the bass line. The bottom staff has a treble clef and a bass clef, with chords B♭(add2), Fsus2, F, Dm, and B♭ indicated; the lyrics "no-where else _ I'd rath-er be" And I say — "Me too" And we talk and _ take in __ the view." are written below. The score is divided into measures by vertical bar lines and includes rests and various note heads.

C^(add4) Dm B_b C^(add4) J=96

Hold back J=96 F⁵ F^{5/E} F^{5/A} B_bsus2

F⁵ F^{5/E} F^{5/A} B_bsus2

Dm^{7(no5)} F^{5/C} B_bsus2 F^{5/A}

G⁷⁽⁴⁾ B_bmaj^{9(no3)} C^(add4) F⁵ J=99

Two friends on a — per - fect day — And

accel.

Faster J=99 D_b^(add2) A_b/C Fm⁷ E_b^(add4)

there he goes, — rac - in' toward — the tall - est tree — From

f >

D_b^(add2) A_b/C Fm⁷ E_b^(add4)

far a - cross - a yel-low field - I hear — him call-in' "Fol-low me!"

sim.

E_bsus2 B_b/D Gm⁷ F^{sus} J=100

There we go — won-der - in' how the world _ might look _ from up — so — high .

Picking up speed

E♭sus2

— One foot af - ter the oth - er One branch then - to an - oth - er

mf sub.

F(add4)

I climb high - er and high-er I climb 'til the en - tire _

cresc. poco a poco

rall.

Gm E♭ F/E♭

sun shines _ on my _ face _

f

>

E♭(add2) Gm F B♭sus2/D E♭sus2 $\text{♩} = 90$

— And I sud-den-ly feel _ the branch _ give ____ way I'm on the ground.

mf colla voce

Slower

B♭/F Dm/G Gm B♭/F $\text{♩} = 90$

— My arm _ goes ____ numb I look a-round and I see him

p

C⁹sus C⁹(add4) E♭ F(⁹add4) $\text{♩} = 84$

come to get _ me He's come to get _ me And ev-'ry-thing's o - kay

In time, slowly

$\text{♩} = 84$ G⁵ Gmaj⁷(no3) G⁵/B C⁹sus2 $\text{♩} = 94$ G⁵ Gmaj⁷(no3) Picking up

All ____ we see is ____ sky for for ev - er ____ We let the world _ pass by

G^{5/B} C^{sus2} G^{5/E} Gmaj^{7(no3)/D} C^{sus2} G^{(add4)/B} G⁵
 for for - ev - er Bud-dy, you and _ I _____ for for - ev - er this way _____

mf accel. poco a poco

Fmaj⁹ Cmaj^{9(no3)} = 96
 this way _____

f

A tempo

= 96 G⁵ G^{5/F#} G^{5/B} C^{sus2}
 All we see is light _____

ff sim.

G⁵ G^{5/F#} G^{5/B} G^{5/C}
 'Cause the sun burns bright _____

G^{5/E} Gmaj^{7(no3)/D} C^(add2) G^{5/B} A⁷⁽⁴⁾

We could be al-right for for-ev-er this way

p sub.

In time, slowly
J=86 G^{sus2}

Two friends True friends on a per-fect day

colla voce

mp

Gmaj^{9(no3)} Cmaj^{9(no3)/G} D^{7sus/G} G⁵

rall.

L.H. mf

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

= 196

Upbeat Piano Rock, Swing 8ths

= 196

G G⁷/F Em G+ G G⁷ Em/G G+

ff *mf sub.* *With pedal*

G

CONNOR:

B⁷

Em

C

Dear Ev - an Han - sen: We've been way — too out of touch

ff *mf*
dry

sim.

G

B⁷

Em

C

Things have been cra - zy And it sucks — that we don't talk — that much

Em G^{7sus/D} C G B^{7/F#}
 But I ____ should tell ____ you that I think of you — each night —

This musical score consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains lyrics and chords: Em, G7sus/D, C, G, and B7/F#. The middle staff is a bass clef staff with a key signature of one sharp (F#), showing harmonic bass notes. The bottom staff is another bass clef staff with a key signature of one sharp (F#), showing rhythmic bass notes.

(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.

actually friends. Just...I'll do it.

A⁷/C[#]

B⁷/D[#]

(GO ON)

Em
CONNOR:

G^{7sus/D}

C

I got - ta tell ____ you, life with - out ____ you has been hard ...

mf

G JARED: C: G J: C: G B⁷/F[♯] J:

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

Em CONNOR: G^{7sus/D}

And I miss talk - ing a - bout life —

C A^{7/C[♯]} JARED: *Very specific.* EVAN: *Shut up.* C^{(add2)/D}

— and oth - er stuff

f *p sub.* *f sub.*

G CONNOR: B⁷ JARED: *Who says that?* G CONNOR:

I like my par - ents- I love my

mf as before

B⁷ Em C

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

G B⁷ Em

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

C B⁷/D[#]

JARED: Smoking drugs?

EVAN: Just fix it.

C^(add2)/D

— al - right

p sub.

f sub.

G CONNOR:

B⁷

EVAN:

G more laid back

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

mf

B⁷ Em C B^{7/D♯}

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

Em D♯+ G/D A^{9/C♯}

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

sim.

Em G/B C A^{7/C♯} D⁵ F

I'll turn it a - round — Wait and see —

fp *mf* *f*

With pedal

C G G^{sus} G F^(add2)

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

C G G^{SUS} G B⁷

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

B^{7/D#} Em D D^{7/F#} G G^{7/B}

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

JARED: Are we done yet?
EVAN: I can't just give them one email...

C G/D D G G^{7/F} Em G+

— Sin - cere - ly, Me

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

JARED: Oh my God...

G G⁷ Em/G G+ G G⁷ Em/G G+

sim.

With pedal

G **B⁷** **Em** **C⁷**

EVAN:

Dear Connor Mur - phy: Yes, I al - so miss _ our talks _

mf

G **B⁷** **Em** **C** **B^{7/D[#]}**

JARED: No...

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

Em **G^{7sus/D}** **C** **G** **B^{7/F[#]}**

EVAN:

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

Em **G^{7sus/D}** **G^{7sus}** **C** **A^{7/C[#]}** **B^{7/D[#]}**

JARED: No...

EVAN:

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

JARED: Absolutely not.

Em D[#]+ G/D A^{9/C#}

EVAN:

Dude, I'm proud _____ of you Just keep push - ing through
as before

Am⁷ G/B C A^{7/C#} D⁵ F

EVAN:

You're turn-ing a - round __ I can see _____

CONNOR:

Just wait and see _____

fp *mf* *f*

EVAN/CONNOR:

'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
 All you got - ta do — Is just be - lieve — you can be who —
 — you wan - na be — Sin - cere - ly,

The musical score consists of three staves. The top staff is for voice, starting with a rest followed by eighth notes. The key signature is one sharp. Chords indicated are C, G, G^{sus}, G, and B⁷. The middle staff is for piano bass, showing a continuous pattern of chords. The bottom staff is for piano treble, also showing a continuous pattern of chords. The lyrics are: "It's eas - y to change — if you give it your at - ten - tion", "All you got - ta do — Is just be - lieve — you can be who —", and "— you wan - na be — Sin - cere - ly,". The piano parts provide harmonic support with various chords throughout the measures.

G
EVAN: (to Jared) CONNOR:
Me What the hell? Dear Ev - an Han -
CONNOR: JARED:
Me My sis - ter's hot. My bad.

D Gm E♭
- sen: Thanks for ev - 'ry note you send —
B♭ EVAN: D⁷
Dear Con - nor Mur - phy: I'm just

Gm

glad to be ____ your friend ____

(gliss. down)

8va - - - - -

v>

v

EVAN/CONNOR: C⁷/E F F/E♭ D⁷ D⁷/F♯ Gm

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

C C⁷/E F F/E♭ D⁷ D⁷/F♯ Gm F

EVAN: But not be - cause we're gay - *CONNOR:* No, not be - cause we're gay -

p

With pedal

EVAN/CONNOR: F/A B_b^{sus} B_b A_b

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

mf

E^bsus²/G

F⁵

CONNOR:

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

N.C.

EVAN:

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

CONNOR:

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

G

G⁷

+JARED:

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

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

N.C.

F(add9)

palm on keys

ff

JARED/
CONNOR/
EVAN:

C G C/G

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

G F C⁷

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

G C/G G C/G G C/G G B⁷

J/E: C: J/E: C: ALL THREE: C: G: B⁷

your your at - at - ten - tion

B⁷/D# Em D D⁷/F#

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

G G⁷/B C G/D D C
 — you wan - na be — Sin - cere - ly, Miss you

CONNOR/EVAN:

G/D D C ALL THREE: G/D D G G⁷
 dear - ly, — Sin - cere - ly, Me
ff sub. > > >
as before

8vb — I

Em/G G+ G G⁷ Em/G G+ G G⁷/F
EVAN: Sin - cere - ly, Me — ALL THREE: Sin - cere - ly, Me —

A musical score for piano and voice. The top staff is for the voice, and the bottom staff is for the piano. The key signature is G major (one sharp). The vocal part starts with a sustained note labeled C/E, followed by E♭/A. The piano part has a bass line with eighth-note chords. The vocal line continues with G/D, then a melodic line over piano chords. The lyrics "Sin - cere - ly, Me" are written below the vocal line. The piano part ends with a dynamic instruction *sforzando* (sfz) and a fermata.

C/E E♭/A G/D G

Sin - cere - ly, Me

sforzando

REQUIEM

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

Moderato

$C^{\#}m^7(\text{no}5)$

E

A^(add2)

B

$C^{\#}m^7(\text{no}5)$

E

A^(add2)

B

bring out melody

mf

$C^{\#}m^7(\text{no}5)$
ZOE:

B^(add4)/D[#]

E/G[#]

A^(add2)

$C^{\#}m^7(\text{no}5)$

B^(add4)/D[#]

E/G[#]

Why should I play this _ game of pre - tend?

Re - mem-ber-ing through a __ sec-ond - hand -

A^(add2)

$C^{\#}m^7(\text{no}5)$

B^(add4)/D[#] E/G[#]

A^(add2)

sor - row -

Such a great son and _ won - der - ful ____ friend

Oh,

B(add4) E/G# A(add2) C#m⁷(no5) B(add4)/D# E/G#

A(add2) C#m⁷(no5) B(add4)/D# E/G# A(add2)

C#m⁷(no5) B(add4)/D# E/G# A(add2) B(add4) A(add2)

Poco più mosso
♩=81 F#m⁷⁽⁴⁾ C#m⁷

A(add2) B(add4) F#m⁷⁽⁴⁾ C#m⁷ B(add4) ♩=83

Why should I start to break in pieces? Why should I go and fall apart for you?

Faster ♩=83 Emaj 7(no3)

Why should I play the grieving girl and

B(add4)

lie Say-ing that I miss you and that

C#m⁹ A sus2(add4)

my world has gone dark without your light?

B^(add4) F#m⁷⁽⁴⁾ E^(add2)/G# F#^(add2)/A# A sus2

I will sing - no _ req - ui - em _____ to - night .

C#m^{7(no5)} E A^(add2) B^(add4) C#m⁷ E A B
LARRY:
I

C#m B^{(add4)/D#} E/G# A^(add2) C#m B^{(add4)/D#} E/G#
gave you the world, you threw it a - way Leav-ing these bro - ken piec - es be -

A^(add2) C#m B^{(add4)/D#} E/G# A^(add2)
-hind you - Ev - 'ry-thing wast-ed, noth-ing to say So

F#m⁷⁽⁴⁾ Emaj^{9/G#} CYNTHIA: C#m^{7(no5)} B/D # Emaj^{7(no5)/G#} A^(add2)

I can sing _ no _ req - ui - em _ I hear _____ your voice _ and feel _ you _ near With-in _

C#m⁷ B/D # Emaj^{7(no5)/G#} A^(add2) C#m B/D # Emaj^{7(no5)/G#}

— these words _ I fi - nal - ly find you _ And now that I know _ that you _ are still _

F#^{(add2)/A#} A^(add2) B^(add4)

here I will sing _ no _ req - ui - em _ to - night _

A^{sus2/F#}
ZOE:

Why should I — have a heav - y heart? —

LARRY:
Why should I — have a heav - y heart? —

C#m⁷

A^(add2)

Why should I — say I'll keep you with me?

CYNTHIA:

I'll keep you with me

A^{sus2/F#}
ZOE:

Why should I — go and — fall a part — for you?

sim.

C#m⁷

B^(add4)

Poco più mosso

J=87 Emaj⁹

ZOE:

Why should I play — the griev - ing girl — and

CYNTHIA:

Ah —

LARRY:

Ah —

f

B^(add4)

lie _____ Say-ing that _ I miss _ you and that

Ah _____

Ah _____

C♯m⁹

my _____ world ___ has ___ gone ___ dark with - out ___ your ___ light? ___

A sus2ma♯4

I can see ___ your ___ light ___

My world ___ has ___ gone ___ dark

The musical score consists of two systems. The top system begins with a vocal line (B^(add4)) featuring sustained notes and slurs, accompanied by eighth-note chords on the piano. The lyrics include "lie _____", "Say-ing that _ I miss _ you and that", "Ah _____", and "Ah _____". The bottom system begins with a piano accompaniment in C♯m⁹, followed by a vocal line with lyrics "my _____ world ___ has ___ gone ___ dark with - out ___ your ___ light? ___". The piano part continues with a melodic line and eighth-note chords. The lyrics "I can see ___ your ___ light ___" and "My world ___ has ___ gone ___ dark" are also present.

B^(add4)

F#m⁷
ZOE:

E/G#

F^{(add2)/A#}

A^(add2)

B^(add4)

Emaj^{7/G#}

A^{sus2ma#4}

B^(add4)

Emaj^{7/G#}

A^{sus2ma#4}

B^(add4)

Emaj^{7/G#}

D(add2) A(add2)/C♯ D(add2) A/C♯ J=80

— you put me through — Don't say it was - n't true — That

Ah Ah

Freely F♯m⁷⁽⁴⁾ ZOE: A sus2 Tempo I Emaj^{7(no3)}

you were not — the mon - ster that I knew 'Cause I

colla voce mf p

B(add4)

can - not play — the griev - ing girl — and — lie

A^(add2) C♯m E^(add2) A B
 to - night

CYNTHIA:
 Oh _____ Oh _____

LARRY:
 Oh _____ Oh _____

C♯m E^(add2) A B C♯m N.C./C♯

Oh _____ Oh _____

Oh _____

rall. mf

p

IF I COULD TELL HER

from DEAR EVAN HANSEN

Music and Lyrics by BENJ PASEK
and JUSTIN PAUL
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EVAN: He thought you were...awesome.
ZOE: He thought I was "awesome." My brother.

EVAN: Definitely.

ZOE: How?

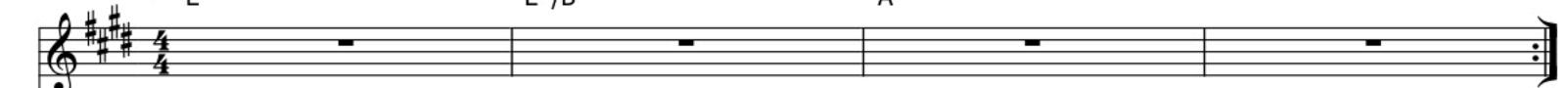
EVAN: Well...

Plain White T's

♩ = 192 E⁵

E⁵/B

A⁵



à la acoustic guitar

mp



E⁵

E⁵/B

A⁵

EVAN:

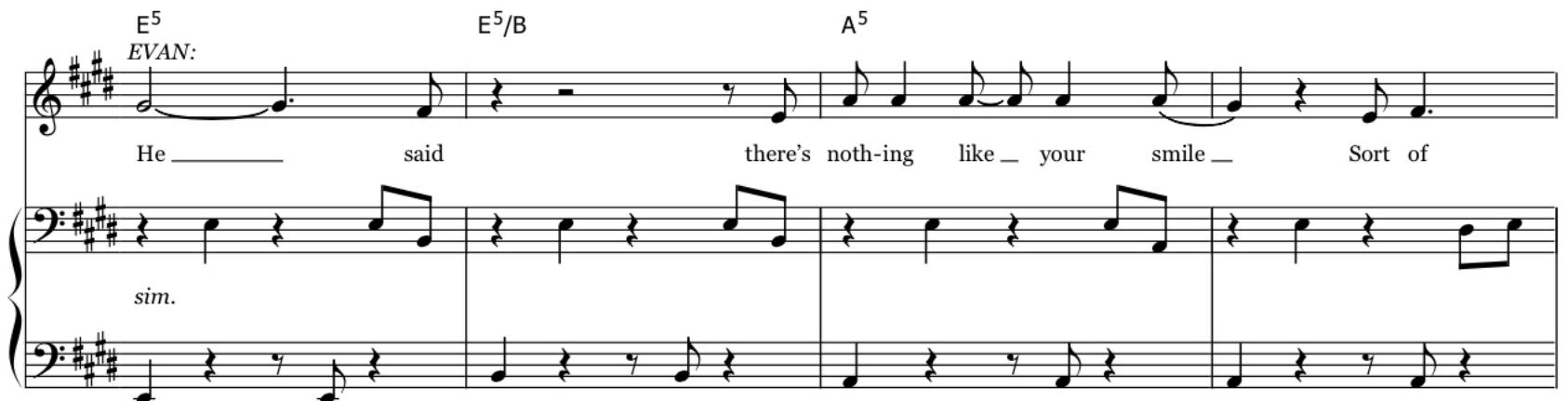
He _____

said

there's noth-ing like — your smile —

Sort of

sim.

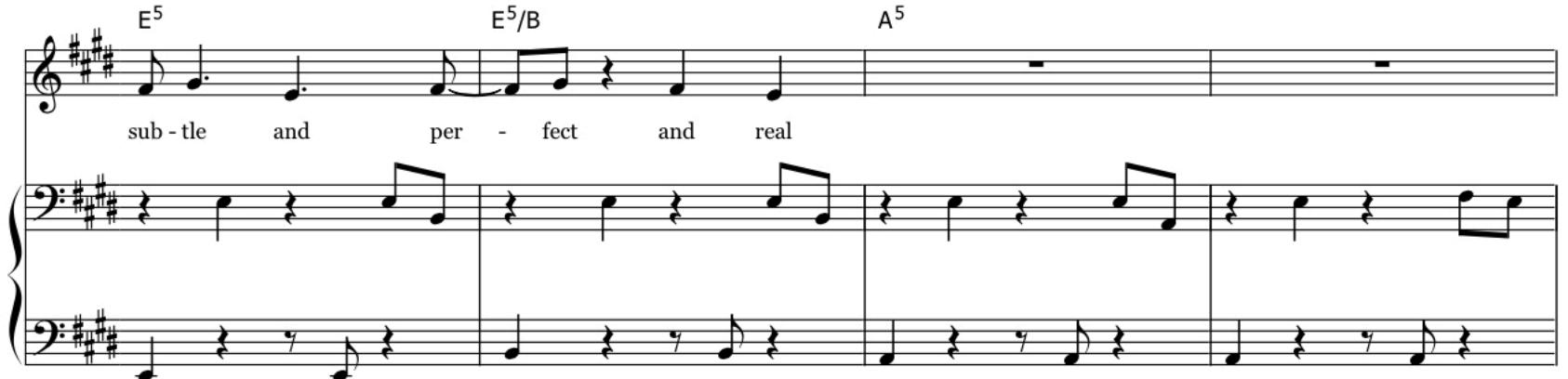


E⁵

E⁵/B

A⁵

sub - tle and per - fect and real



A musical score for two voices. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The key signature changes at the beginning of each measure. The lyrics are: "He _____ said you nev - er knew _ how won - der - ful __ that". The vocal parts are separated by a vertical brace.

E⁵ E⁵/B A⁵

He _____ said you nev - er knew _ how won - der - ful __ that

A musical score for "Smile" by The Beatles. The vocal part (top) starts with a melodic line in E⁵, followed by E⁵/B, and ends with A⁵ (gentle falloff). The lyrics include "smile __ could make ____ some - one _____ feel __ And". The piano part (bottom) provides harmonic support throughout.

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in G major (two sharps). The piano part uses a bass clef. The lyrics are: "he knew when - ev - er you get bored you scribble stars." The piano accompaniment consists of simple chords and bass notes.

— on the cuffs of your jeans And

sim.

E⁵ E^{5/B} A^{sus2}

he _____ no - ticed that you still fill out __ the quiz-zes that they

E⁵ E^{5/B} A^{sus2}

put in __ those teen mag - a - zines But he kept -

C♯m F♯⁷⁽⁴⁾ B A E/G♯

— it all ___ in - side his head ___ What he saw -

mf

C♯m F♯⁷⁽⁴⁾ B B^{sus} B

— he left ___ un - said And though he

A A^{sus2ma#4} A E/G#

want-ed to, — he could-n't talk — to you He could-n't find — a way.

F#m^{11(no5)}

— But he would al - ways —

B^(add4)

— say: — If I — could —

not too accented

A^(add2) E C#m B^(add4)

tell — her — Tell her ev - 'ry - thing — I see If I — could —

A(add2) E C♯m B(add4)

tell _____ her — how she's ev - 'ry - thing — to me — But

A(add2) E B(add4) G♯7/B♯

we're a — mil - lion — worlds — a - part —

C♯m F♯m^{11(no5)}

bring out phrase

mp

and I don't know — how I —

B^{7sus}

would e - ven start — If I — could —

ZOE: *Did he say anything else?*

EVAN: About you?

ZOE: Never mind. I don't even really care anyway...

Musical score for the right hand, measures 1-4 of the first system:

- Top staff (Bass Clef):
 - Measure 1: E⁵, E^{5/B}, A⁵
 - Measure 2: E^{5/B}
 - Measure 3: A⁵
 - Measure 4: (Fermata over the last note)
- Bottom staff (Bass Clef):
 - Measure 1: (Rest), (Rest), (Rest)
 - Measure 2: (Rest), (Rest), (Rest)
 - Measure 3: (Rest), (Rest), (Rest)
 - Measure 4: (Rest), (Rest), (Rest)

Dynamics: *mp*

EVAN: No no no, he said so many things, I'm just...trying to remember the best ones.

A musical score for the first piano part, consisting of two staves. The top staff is in E major (no sharps or flats) and the bottom staff is in B major (one sharp). The score shows measures 11 and 12. In measure 11, the top staff has a bass line with notes E5, E5/B, and A5. The bottom staff has a bass line with eighth-note patterns. In measure 12, the top staff continues with a bass line. The bottom staff starts with a dynamic marking 'sim.'. The key signature changes from E major to B major.

EVAN:

E⁵ **E^{5/B}** **A^{sus2}**

He thought you looked real - ly

E⁵ **E^{5/B}** **A^{sus2}**

pret - ty Err... It looked pret - ty cool ____ when you put
sim.

E⁵ **E^{5/B}** **A^{sus2}** **ZOE: He did?**

in - di - go ____ streaks in your hair

And

E⁵ **E^{5/B}** **A^{sus2}**

he won - dered how ____ you learned - to dance - like all the rest -

— of the world is - n't there
 But he kept -

C[#]m⁷ F^{#7(4)} B A E^{(add2)/G#}
 — it all in - side his head What he saw,.
mf

C[#]m⁷ F^{#7(4)} B^(add4)
 — he left un - said "If I could -"

A^(add2) E C[#]m⁷ B B^{sus} B
 tell her Tell her ev - 'ry - thing I see If I could -

A (add2) E C[#]m⁷

tell — her — how she's ev - 'ry thing — to me —

B B^{sus} B⁵ A^(add2) E

ZOE:

But we're a _____ mil - lion _____

B G[#]/B[#] C^{#m}
 worlds a - part ____

 worlds a - part ____

bring out phrase
 mp

F#m^{11(no5)}

I don't know _ how I _____ would e - ven start _____

B^{7sus}

If I _____ could _ tell her _____

E

F#m^{11(no5)}

If I _____ could _ tell her" _____

A^{sus2}

8va

C^(add2)

— But whad - da - ya do _____ When there's _ this great _____

G

D

C^(add2)

ZOE: D

— di - vide? — He just seemed so far a -

sim.

C^(add2)

EVAN: G Em^{7(no5)}

way... And whad-da - ya do ____ when _ the dis - tance is ____ too ____

D ZOE: D^{SUS} D⁵ D^{SUS} D D^{SUS} D

It's like I don't know an - y - thing

— wide? And how do you say _____ "I

C^{sus2ma#4}

love you? — I

love you — I

cresc. poco a poco

love you" — I

poco rit.

C^(add2)

f

J = 169

love you — But

Slower
♩=160 C^{sus2}

We're a mil - lion worlds a - part —

p

Em

Am^{11(no5)}

— and I don't know — how —

bring out phrase

D^{7sus}

D^(add4)

I would e - ven start — If I could

G

Am^{11(no5)}

C^(add2)

tell her —

G

If I _____ could... _____

Am^{11(no5)}

Cmaj^{9(no3)}

rit.

DISAPPEAR

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

Freely, conversational

$\text{Fm}^7(4)$
 $\text{A}_\flat\text{sus2}$
 $\text{E}_\flat\text{sus2}$

CONNOR:

Guys like you and me, we're just the "los - ers" who keep wait-ing to be seen — *Right? I mean...*

mf colla voce

This section of the sheet music features three staves. The top staff is for the vocal part, starting with a F major 7th chord (Fm⁷⁽⁴⁾). The middle staff is for the piano bass line, and the bottom staff is for the piano treble line. The vocal part includes lyrics about being unnoticed and lost in the in-between.

$\text{Fm}^7(4)$

$\text{A}_\flat\text{sus2}$

$\text{E}_\flat\text{sus2}$

No one seems to care or stops to no - tice that we're there so we get lost in the in - be-tween

This section continues the musical line from the previous section. It features three staves: vocal, piano bass, and piano treble. The vocal part continues the lyrics about being unnoticed and lost.

$\text{G}_\flat\text{9}$

But, if you can some - how keep them

This section concludes the musical piece. It features three staves: vocal, piano bass, and piano treble. The vocal part ends with the lyrics "But, if you can some - how keep them".

A musical score for 'Thinking of Me' by The Beatles. The top staff is in D_b(add2)/F major and the bottom staff is in A_bsus2. The lyrics are: 'think - ing of me And make me more than an a -'. The bass line consists of sustained notes with grace notes.

E \flat sus2/G
G \flat 9⁶
D \flat (add2)/F

F \flat maj⁷ \flat 5

It means some - one will see _____ that you are there _____

Cm⁷⁽⁴⁾ A♭maj^{9(no3)} B♭sus B♭
 No one de - serves _____ to fade _____ a - way No one should _____
 {
 bass line:
 bass line:
 bass line:

Fm⁷⁽⁴⁾ A♭sus2 E♭sus2
 — come and go and have no one know he was ev - er e - ven —
 {
 bass line:
 bass line:
 bass line:

B♭(add4) Cm⁷⁽⁴⁾ A♭maj^{7(no3)}
 — here No one de - serves _____ to dis - ap - pear
 {
 bass line:
 bass line:
 bass line:

B♭(add4) C♭maj⁹ A♭m¹³ $\text{J} = 133$
 To dis - ap - pear _____ Dis - ap - pear
 {
 bass line:
 bass line:
 bass line:

Faster, with drive

E♭sus2

fp cresc.

poco accel.

EVAN:(beginning to believe it) It's true.

J=133

J=137

Più mosso

G♯m CONNOR:

E - ven if — you've al - ways been - that bare - ly in the back - ground kind of

Bsus2

F♯sus2

+ EVAN:

CONNOR:

guy You — still mat - ter And

sim.

G♯m^{11(no5)}

Bsus2

e - ven if you're some - bod - y — who can't es - cape the feel - ing — that the

F^{#sus2}

world's passed __ you by
If you
EVAN:
You still mat - ter

nev - er get a - round to do - ing some re - mark - a - ble thing __

+EVAN:
That does - n't mean __ that you're - not worth re - mem - ber - ing __

CONNOR:

E^{sus2}/G[#] **B^{sus}/G**

Think of the peo - ple who need ___ to know ___

— They need ___

cresc. poco a poco

Gmaj⁷5 **B^{sus}/G** *J=139*

So you need ___ to show ___ them ___

— to know ___ I need ___ to show ___

With pedal

D^{#m}⁷(no5) **B^{sus2}**

— that no one de - serves ___ to be ___ for - got -

— them that no one de - serves ___ to be ___ for - got -

f

C^{#(add4)}

- ten
No one de - serves _____ to be ____ for - got -

sim.

D^{#m7(no3)} B^{sus2}

- ten No one de - serves _____ to fade ____ a - way ____

C^{#(add4)}

No one should ____

to fade a - way ____ No one should ____

G[#]m 11(no5) B^{sus2}

flick - er out ____ or have an - y ____ doubt ____ that it mat -

flick - er out ____ or have an - y ____ doubt ____ that it mat -

F⁵ C^(add4)

-ters that they are here _____

-ters that they are here _____ No one de - serves _____

D[#]m 7(no5) B^{sus2}

No one de - serves _____ to dis - ap - pear _____

to dis - ap - pear _____

C[#](add4)

To dis - ap - pear —

To dis - ap - pear —

Dmaj⁷ Dmaj^{7,5} Dmaj⁷ Bm⁶ N.C.

CONNOR:

Dis - ap - pear When you're

Dis - ap - pear

F⁵/A[#] B^{sus2} C^{#(add4)} D^{#m7(no5)} F⁵/A[#] B^{sus2}

fall - in' in a for - est and there's no - bod - y a-round All you want is for some -

C^{#(add4)} F^{#5/A[#]} B^{sus2} C^{#(add4)} D^{#m 7(no5)}

-bod-y to find __ you You're fall-in' in a for - est and when you hit __ the ground -

F^{#5/A[#]} B^{sus2} C^{#(add4)}

All you need __ is for some - bod - y to find __ you

EVAN:I'm calling it the Connor Project.

JARED : The Connor Project.

EVAN : A student group dedicated to keeping Connor's memory alive, to showing that everybody should matter.

Musical score for piano. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic chords. The key signature is G major (one sharp). The melody consists of eighth-note patterns: G/B, C^{sus2}, G⁵/D, Em⁷, G/B, C^{sus2}, G⁵/D, D^(add4). The dynamic is *p*.

ALANA: We have to do this. Not just for Connor. For everyone.

G/B C^{sus2} D^(add4)

The musical score consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp. The score is divided into measures by vertical bar lines. Measure 11 starts with a half note in the bass staff, followed by an eighth-note pattern in the treble staff. Measure 12 starts with a quarter note in the bass staff, followed by an eighth-note pattern in the treble staff. Measure 13 starts with a half note in the bass staff, followed by an eighth-note pattern in the treble staff. Measure 14 starts with a quarter note in the bass staff, followed by an eighth-note pattern in the treble staff. Measure 15 starts with a half note in the bass staff, followed by an eighth-note pattern in the treble staff.

Em^{7(no5)} EVAN:

C^(add2) D^(add4)

'Cause no one de - serves ___ to be ___ for - got - ten

Em^{7(no5)} ALANA:

C^{sus2}

No one de - serves ___ to fade ___ a - way ___

JARED:

No one de - serves ___ to fade ___ a - way ___

EVAN:

No one de - serves ___ to fade ___

D^{sus}

D

a - way

f

N.C.

EVAN: We're calling it the Connor Project.

CYNTHIA: The Connor Project.

EVAN: Imagine a major online presence.

JARED: A massive fundraising drive...

ALANA: And for the kickoff event...

p sub.

ALANA(cont'd): ...an all-school memorial assembly.

LARRY: I didn't realize that Connor meant this much to people.

CYNTHIA: Oh, Evan...this is just, this is wonderful.

Am 11(no5) Em 7(no5) D(add4) G⁵/B C^(add2) D^(add4)

♩ = 129

no pedal

A little relaxed

$\downarrow = 129$ Em CYNTHIA:

$C^{\text{sus}2}$

D (add4)

$\downarrow = 139$ A Tempo Em⁷ ALANA/CYNTHIA:

No one de - serves ___ to be ___ for - got - ten

No ___ one de - serves ___ to fade ___ a - way

C (add2)

D (add4)

ALANA:

to dis - ap - pear

No one should ___

to dis - ap - pear

No one should ___

No one de - serves ___ to dis - ap - pear

No one should ___

$cresc.$

Am^{11(no5)} C^{sus2} G^{sus2}
 flick - er out or have an - y doubt _ that it mat - ters that they are here
 flick - er out or have an - y doubt _ that it mat - ters that they are here
 flick - er out or have an - y doubt _ that it mat - ters that they are here
 as before

D(add4) Em^{7(no5)} C^{sus2}
 No _____ one de - serves _____ to dis - ap - pear
 No on de - serves _____ to dis - ap - pear
 No one - de - serves _____ to dis - ap - pear

This musical score consists of two systems of music. The top system is in treble clef and includes lyrics for three stanzas of the song. The first stanza starts in Am^{11(no5)}, followed by a C^{sus2} chord, and ends with a G^{sus2} chord. The second stanza begins with a repeat of the first's chords and lyrics. The third stanza begins with a C^{sus2} chord. The bottom system is in bass clef and provides harmonic support with sustained notes and chords corresponding to the chords in the top system.

D(add4) E♭maj⁷5

To dis - ap - pear

To dis - ap - pear

To dis - ap - pear

Cm⁹ G^{sus} G^(add4) G^{sus}

dis - ap - pear

dis - ap - pear

dis - ap - pear

No one de - serves

E♭maj^{9#11} Cm^(add2) G^(add2)

Dis - ap - pear

To dis - ap - pear.
LARRY/JARED:

Dis -

sim.

E♭maj^{9#11} Cm¹¹ Cm⁶₉ G^(add2)

Dis - ap - pear

ALANA/JARED(concert pitch) :

Dis - ap - pear

To dis - ap - pear.

LARRY:

Dis -

E♭maj^{9#11}

ZOE/CYNTHIA:

Cm⁶

Dis - ap - pear _____

Dis - ap - pear _____

ap - pear _____ Dis -

G^(add2)

Dis - ap - pear _____

To dis - ap - pear _____

ap - pear _____ Dis -

YOU WILL BE FOUND

from DEAR EVAN HANSEN

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Reverent, quasi rubato

$\text{J}=76$ G \sharp m E $\text{sus}2$

B

G \sharp m

E $\text{sus}2$

B

EVAN:

Have you

mf

G \sharp m

E $\text{sus}2$

B

ev - er felt — like no - bod - y — was there?

Have you

mf

G \sharp m

E $\text{sus}2$

B

F \sharp (add4)

ev - er felt — for - got - ten in the mid - dle of — no - where?

Have you

G[#]m E^{sus2} B

ev - er felt — like you could dis - ap - pear? Like you could

G[#]m E^{sus2} B⁵ G[#]m E^{sus2} B⁵

fall, and no one — would hear?

Steady
♩=81 G[#]m⁷ E^{sus2} B⁵ B^{5/A[#]}

So, let that lone - ly feel - ing — wash — a - way

G[#]m⁷ E^{sus2} B⁵ F^{♯(add4)}

May - be there's — a rea - son to be - lieve — you'll be o - - key 'Cause

G[#]m⁷ E^{sus2} B⁵ G[#]m⁷ E^{sus2}

when you don't _ feel strong e - nough _____ to stand You can _____ reach, reach out _____

B⁵ F^{#sus} B/D[#] E^{sus2} E^{sus2/G[#]}

— your hand, — and Oh _____ some-one will _ come run-nin' And I

F^{#sus} B/D[#] E^(add2) J=84

know _____ they'll take you _____ home

More relaxed, quasi rubato

J=84 B⁵ F^{#(add4)}

E - ven when the dark comes crash - in' through When you need a friend to car - ry you —

G[#]m⁷ E^{sus2} ♩=81

And when you're bro - ken on ___ the ground ___ you will ___ be found.

A tempo
♩ = 81

B

F[#](add4)

So let the sun come stream - in' in 'Cause you'll reach up and you'll rise _ a - gain.

G[#]m⁷ Lift your head _ and look a - round ____ E^{sus2} You will _ be found . ♩ = 89

Più mosso

$\text{♩} = 89$ B^{sus2}

B^{sus2/A♯}

You will _ be found.

With pedal

B^{sus2/G♯}

You will be found.

sim.

B^(add2)

B^{sus2/A♯}

You will be found.

B^{sus2/G♯}

E^{sus2}

You will be found.

ALANA: Have you seen this? Someone put a video of your speech online.

EVAN: My speech?

B^{sus2}

B^{sus2/A♯}

p

ALANA: People started sharing it, I guess, and now, I mean, Connor is everywhere.

JARED: Your speech is everywhere.

Musical score for piano, featuring two staves:

- Top Staff (Treble Clef):** Key signature is B^{sus}/G[#]. The measure consists of six eighth-note chords: (B, D, G, B), and (B, D, G, B).
- Bottom Staff (Bass Clef):** Key signature is E^(add2). The measure consists of six eighth-note chords: (E, G, B, D), and (E, G, B, D).

JARED:(con't) This morning, the Connor Project page, it had fifty-six people following it.

EVAN : How many does it have now?

JARED : Four thousand, five hundred, and eighty-two.

D^{sus2}

mp

CYNTHIA(overlapping with Jared): Sixteen thousand, two hundred, and thirty-nine.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and has a key signature of Dsus2/C#. The bottom staff uses a bass clef and has a key signature of Bm⁹(4). Both staves feature eighth-note patterns. The score is divided into measures by vertical bar lines.

Gsus2

EVAN: I don't understand. What happened?

CYNTHIA: You did.

Gmaj^{9(no3)} G A ALANA:

There's a
ing out

cresc.

There's a
bring out

mf

VIRTUAL COMMUNITY: Oh my God Everybody needs to see this

Bm^{7(no5)} Gsus2 D⁵ A(add4)

place _ where we don't have _ to feel _ un - known

VIRTUAL COMMUNITY: I can't stop watching this video

Bm^{7(no5)} G^{sus2} D⁵ A^(add4)

And ev - 'ry time that you call out — you're a lit - tle less ____ a - lone

VIRTUAL COMMUNITY: Seventeen years old

VIRTUAL COMMUNITY: Take five minutes...
This will make your day.

Bm⁷ JARED:
G^{sus2} D⁵ A^(add4) JARED/
ALANA:

If you on - ly say the word
From a - cross -

Bm^{7(no5)} G^{sus2} D⁵ Dmaj^{7(no3)} [opt. cut to m. 64]

the si - lence your voice is heard

VIRTUAL COMMUNITY: Share it with the people you love
 Re-Post
 The world needs to hear this
 A beautiful tribute
 Favorite

COMPANY & VIRTUAL
 COMMUNITY:

A^(add4) G^{sus2}

Oh

VIRTUAL COMMUNITY: I know someone who really needed to hear this today. So thank you, Evan Hansen, for doing what you're doing

A^(add4) G^{sus2}

Oh

VIRTUAL COMMUNITY: I never met you, Connor. But coming on here, reading everyone's posts... It's so easy to feel alone, but Evan is exactly right...

A (add4)

G^{sus2}

some-one will _ come run-nin'

Oh

*VIRTUAL COMMUNITY: ...We're not alone. None of us.
We're not alone, none of us.*

A (add4)

G^{sus2}

G^{sus2ma#4}

[opt. cut to m. 72]

Oh

*VIRTUAL COMMUNITY: Like
Forward
Share
Especially now, with everything you hear in the news*

*VIRTUAL COMMUNITY: Like
Share
Repost
Forward
Thank you, Evan Hansen...*

G^{sus2/E}

D^{(add4)/E}

some-one will _ come run - nin'

Oh

*VIRTUAL COMMUNITY: ...for giving us a space
to remember Connor.
To be together*

*VIRTUAL COMMUNITY: To find each other.
Share
Sending prayers from Michigan*

Dmaj^{7(add4)}/E

some-one will come run-nin'

Oh

*VIRTUAL COMMUNITY: Vermont
Tampa
Sacramento
Thank you, Evan Hansen*

*VIRTUAL COMMUNITY: Re-Post
Thank you, Evan
Watch until the end
Thank you, Evan Hansen*

Gsus2#4

Some-one will come run-nin' to take you home.

To take you home

To take you home

*VIRTUAL COMMUNITY: This video is everything right now
 Thank you, Evan Hansen
 Thanks to Evan
 All the feels
 Thank you, thank you*

*VIRTUAL COMMUNITY: This is about community
 The meaning of friendship
 Thank you, Evan
 Evan Hansen*

The musical score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the voice. The vocal part includes lyrics and specific chords indicated above the notes.

Top Staff (Piano):

- Measures 1-2: Rests followed by a melodic line.
- Measure 3: "Home —"
- Measure 4: "To take you home —"
- Measure 5: "To take you home —"
- Measure 6: Measures 6-10 start with a dynamic *fp*.

Bottom Staff (Voice):

Section A:

- Measures 1-2: Rests.
- Measures 3-4: "COMPANY & VIRTUAL COMMUNITY:"
- Measures 5-6: "E-ven when the dark comes crash - in' through —"
- Measures 7-8: "When you need a friend to car - ry you —"
- Measures 9-10: Measures 9-10 start with a dynamic *f*.

Section B:

- Measures 11-12: "Bm^{7(no5)}"
- Measures 13-14: "When you're bro-ken on — the ground —"
- Measures 15-16: "you will _ be found."

D G^{sus2} A^(add4) A^{(add4)/F#}

— So let the sun come stream - in' in — 'Cause you'll reach up — and you'll rise _ a - gain.

Bm^{7(no5)} G^{sus2}

— If you on - ly look - a - round — you will _ be found.

D⁵ D^{5/C#}

— you will _ be found.

You will _ be found —

You will _ be found — You will _ be found .

D/F# Dmaj⁷/F# Gsus2

You will _ be _ found

cresc.

Gsus2/C Gsus2

Out of the shad - dows ____ the morn - ing is break - ing _ and all ____

ff

Dsus2 A(add4) Bm⁷⁽⁴⁾

is _ new ____ All ____ is _ new ____ It's

G^{sus2/C}

fill - in' up — the emp - ty — and sud-den - ly — I — see — that all —

D^{sus2}

— is — new — All — is — new —

D^{(add4)/E}

ALANA & JARED:

You are not — a - lone —

A^(add4)

Gmaj^{9(no3)} + ZOE:

You are not — a - lone —

p sub.

Dmaj^{9(no3)} + CYNTHIA & LARRY:

You are not — a - lone —

COMPANY & VIRTUAL COMMUNITY:

A^(add4)

Bm⁷⁽⁴⁾

You are not — a - lone —

V

G^{sus2/E} G^{sus2/F♯} G^{sus2}

You are not _ a - lone _ You are not _ a - lone _ You are not _ a - lone _

f cresc. poco a poco

D(add2) A(add4)

You are not _ You are not _ a - lone _ You are not _ a - lone _

You are not _ a - lone _

You are not _ a - lone _

Dsus2 ZOE: Dsus2/C♯

E - ven when the dark comes crash - in' through When you need some - one to car - ry you .

mf sub. 8va

Bm⁷

When you're bro - ken on __ the ground __

ALANA/CYNTHIA
HEIDI
JARED/LARRY:

You will _ be found

VIRTUAL
COMMUNITY:

You will _ be found

D^{sus2}

+ZOE:

A(add4)

F#⁷/A[#]

So let the sun come stream-in' in __

'Cause you'll reach up __ and you'll rise a - gain.

'Cause you'll reach up __ and you'll rise a - gain.

ff

The musical score consists of two systems of music. The top system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line in Bm⁷ with lyrics "When you're bro - ken on __ the ground __". The piano part includes a bass line and chords. The vocal part then continues with "You will _ be found". This section is attributed to "ALANA/CYNTHIA", "HEIDI", "JARED/LARRY:", and "VIRTUAL COMMUNITY:". The piano part ends with a dynamic marking "f". The bottom system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line in D^{sus2} with lyrics "So let the sun come stream-in' in __". The piano part includes a bass line and chords. The vocal part then continues with "'Cause you'll reach up __ and you'll rise a - gain.". This section is attributed to "+ZOE:". The piano part ends with a dynamic marking "ff".

Bm⁷⁽⁴⁾

If you on - ly look _ a - round

G^(add2)

COMPANY & VC:

You will _ be found

COMPANY & VC:

If you on - ly look _ a - round

You will _ be found

D⁵

ZOE & EVAN(at concert pitch) :

E-ven when the dark comes crash - in' through

A^(add4)

COMPANY & VC:

You will _ be found

E-ven when the dark comes crash - in' through

COMPANY & VC:

You will _ be found

You will _ be found

Bm⁷⁽⁴⁾ Gmaj^{9(no3)}

When you need some - one to car - ry you —

When you need some - one to car - ry you —

You will _ be found.

D/C G/B

You will _ be

found

EVAN: $\text{J} = 70$

You _ will _ be _ found _

More relaxed, quasi rubato

$\text{♩} = 70$

Bm G^{sus2} D F

G

D⁵

p

pp

sfz

TO BREAK IN A GLOVE

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

EVAN: This glove is really cool, wow.

LARRY: Why don't you take it?

EVAN: Oh no, I couldn't.

LARRY: Why not?

EVAN: Are you sure?

Moderato
 $\text{♩} = 107$ E^{sus2} E^{sus} N.C. E^{sus2} E^{sus} N.C.

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are mostly silent (rests). The piano part consists of eighth-note chords in E major (E-G-B) and bass notes. The tempo is Moderato, and the key signature is E major (no sharps or flats).

E^{sus2}

*LARRY:
conversationally*

F^{#(add4)}

I bought this glove — a thou - sand years a - go For some

A musical score for two voices (Soprano and Bass) and piano. The vocal part begins with "I bought this glove — a thou - sand years a - go For some". The piano part provides harmonic support with eighth-note chords. The vocal line continues with "For some" followed by a piano solo section.

B^{sus/A}

E^{sus2}

E^{sus}

birth - day or some Christ - mas that has come and gone

A musical score for two voices (Soprano and Bass) and piano. The vocal part continues with "birth - day or some Christ - mas that has come and gone". The piano part provides harmonic support with eighth-note chords. The vocal line ends with "come and gone" followed by a piano solo section.

E^{sus2} F^{♯(add4)} B^{sus/A}

I thought we might – play catch or – I don't know But he left it in — the bag – with the tag .

sim.

LARRY: You'll have to
break it in, though, first. You can't
catch anything with it that stiff.

EVAN: How do you break it in?
LARRY: Well...

E^{sus2} E^{sus} N.C. E^{sus2} E^{sus} N.C.

— still on

E^{sus2} F^{♯(add4)}

LARRY:

It's all a proc - ess that is rea - ly quite pre - cise A sort of

mf

B^{sus/A} E^{sus2} E^{sus} E^{sus2}

se - cret meth - od known _ to ver - y few So, if you're in the mar - ket for ...

sim.

LARRY: Shaving cream.

EVAN: Shaving cream?

LARRY: Oh yeah. You rub that in for about five minutes. Tie it all up with rubber bands, put it under your mattress, and sleep on it. And you do that for at least a week. Every day. Consistent.

1, 2.	3.
N.C.	N.C. <i>LARRY:</i>

And though this

Musical score for piano and voice. The piano part consists of three staves. The top staff shows chords in E major (E, B, G#) and E sus (E, B, D). The middle staff has dynamic markings *mp* and *mf*. The bottom staff shows bass notes. The vocal part begins with 'And though this' and ends with 'LARRY:'.

Musical score for "Method" with lyrics and chords:

C#m⁷ B(add4mano5) A(add2) E^{sus2} G^{#7/D#}

meth - od is - n't eas - y Ev - 'ry sec - ond that you spend - is gon - na pay -

Musical score for piano in G major (three sharps) and common time. The left hand (bass clef) plays sustained notes on the first and third beats of each measure. The right hand (treble clef) starts with a dynamic of *mf*, playing eighth-note chords. The bass line consists of quarter notes.

Musical score for 'It's Gonna Be' featuring lyrics and chords:

C[#]m⁷ F[#] N.C/B

— off It - ll pay off in the end ____ It _____ just

Musical score page 10, measures 1-2. The score consists of two systems separated by a double bar line. The top system has a treble clef, a key signature of three sharps, and a common time signature. The bottom system has a bass clef, a key signature of three sharps, and a common time signature. The first measure of each system begins with a half note. The second measure of each system begins with a quarter note.

G⁵

takes a lit - tle pa - tience It takes a lit - tle time —

G⁵/F

G/C

Csus2

G⁵/C G/C

A lit - tle per - se - ver-ance And a lit - tle up - hill climb - You might .

G⁵

Dm^{11(no5)}

— not think _ it's worth _ it You might ____ be - gin ____ to doubt ____ But you can't .

G/C

A^{(add2)/C#}

— take an - y short - cuts you got - ta stick it out And it's ____ the hard .

LARRY: With something like this, you have to be ready to put in the work. Make the commitment...

*LARRY (con't): So, what do you think?
EVAN: I mean, definitely.*

Poco più mosso

F#⁷⁽⁴⁾

LARRY:

J=109

Some peo - ple say, "Just use a mi - cro-wave Or try that

Amaj 7(no3)

A⁵(add6)

E^{SUS2}
[he laughs]

E SUS

Amaj C A F Amaj

[he laughs]

'Run - it - through - hot - wa - ter' tech-nique"

Well,

sim.

G^{5/F}

A lit - tle __ per - se - ver-ance And a lit - tle up - hill climb _ And it's the hard .

G/C

Per - se - ver-ance A lit - tle up - hill climb _

Cmaj^{9(no3)}

G^{(add2)/D}

way But it's the ____ right way ____ The

C♯m^{11b5}

BOTH:

C^{sus2}

right

D^{13sus}

way _____

LARRY:

'Cause there's a

fp

B_{flat}(add2)

right way — In

f

F(add2)/A

ev - 'ry - thing - you do —

Keep — that grit

Keep that grit

E♭⁶

EVAN/
LARRY:

E♭sus2

Fol-low through —

E♭⁵

E♭

E♭⁵

LARRY:

E - ven when ev -

F Gm⁷ F(add4) E^bsus2 E^b⁵ E^b(add2)

-'ry - one _ a - round _ you thinks you're cra - zy
E - ven when ev -

F Gm⁷ F(add4) E^bsus2

-'ry - one _ a - round _ you lets things ____ go Wheth - er you're

F F(add4) F(add4)/G E^bsus2

prep-ping for _ some test _ Or you're miles _ from _ some goal _ Or you're just

F D⁷/F[#] Gm⁷ B^b/D E^b(add2)

try-ing to do _ what's best _ For a kid who's lost con - trol You do _ the hard _

rall. molto

Colla voce
B♭/F

— thing 'Cause that's — the right — thing Yeah, that's the right thing —

*EVAN: Connor was really lucky.
To have a dad that...a dad who cared so much.
About...taking care of stuff.*

*LARRY: Shaving cream. Rubber bands.
Mattress. Repeat. Got it?*

Tempo I

J=108 G^{sus2} G^{sus} N.C. G^{sus2/C} C^{sus2} N.C. *LARRY: J=90*

It's the hard —

Slower

G/D C♯m^{11♭5} *EVAN:* *LARRY/
EVAN:* A^{m7(4)} D^{13sus}

— way But it's — the — right way — The right way —

Tempo I

J=108 G^{sus2} G^{sus} *LARRY: You're good to go.* N.C.

To break in a glove

mf

ONLY US

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

Moderato

C_bsus2 G_b⁵ G_bmaj⁷(no3) G_b⁵

With pedal

C_bsus2

G_b⁵

G_bmaj⁷(no3)

G_b⁵

sim.

C_bsus2 ZOE:

keep conversational throughout

G_b⁵

G_bmaj⁷(no3)

G_b⁵

I don't need you to sell me on rea - sons to want __ you

E♭m⁷ A♭(add4) D♭(add4)

'Cause what we've got go - in'— is good

C \flat ^{sus2} G \flat

I don't need you to fix what I'd rather forget

E \flat m⁷ G \flat ^{sus/A \flat} D \flat ^{sus/F} G \flat B \flat ^{7/D}

Clear the slate and start over Try to quiet the noises in your

E \flat m⁷ A \flat (add4) D \flat D \flat ^{sus} D \flat D \flat ^{sus}

head We can't compete with all that

G \flat (add2) E \flat m⁷⁽⁴⁾

So what if it's us? What if it's us and on - ly

mp

G_b^{sus}/A_b G_b/A_b G_b^{sus}/A_b G_b/A_b D_b(add4)
 us? And what came be - fore — won't count an - y - more, — or mat-ter Can we try — that?

 G_b(add2) E_bm⁷⁽⁴⁾
 — What if it's you? And what if it's me? And what if that's all that we need it to be?

 A(add2) E(add4) A_bm⁷⁽⁴⁾ D_b(add4)
 — And the rest — of the world — falls a - way What do you say?

 G_b^{sus2}
 EVAN:
keep conversational throughout

I nev - er thought — there'd be some - one like you — who would —
mf

B♭m⁷ E♭(add4) A♭sus A♭^{7sus}

D♭sus2

So it can be us It can be

B♭m⁷⁽⁴⁾

us and on - ly

E♭m⁷⁽⁴⁾

us And what came be - fore __ won't count an - y - more, .

A_b(add4)

— or mat - ter We can try _____ that _____

G_bsus2 ZOE: G_bsus2(add#4) G_bsus2 B_bm⁷⁽⁴⁾

It's not so im - pos - si - ble

— It's not so im - pos - si - ble No - bod - y else .

A_bsus A_b(add4) G_bsus2 G_bsus2(add#4) G_bsus2

'Cause you're say-ing it's pos - si -

— but the two of us here 'Cause you're say-ing it's pos - si -

B♭m⁷⁽⁴⁾ A♭sus A♭(add4) G♭sus2 G♭sus2(add#4)

-ble We can just watch the whole world _ dis - ap - pear ___ 'Til

-ble 'Til

G♭(add2) B♭m⁷ B♭m¹³ D♭/A♭ A♭(add4)

you're the _____ on - ly _____ one _____ I

you're the _____ on - ly _____ one _____ I

E_bm⁷ E_b⁵ E_bm⁷ E_bm^(add4) G_bmaj^{9(no3)/A_b}
 still know how to _____ see _____

still know how to _____ see _____ It's just you and

p

E_b⁵ E_bmaj^{7(no3)}
 It - 'll be us It - 'll be
 me

Cm^{7(no5)} Cm^{9(no5)}
 us and on - ly

sim.

Fm⁷⁽⁴⁾ Fm^{7(4)/G} Fm⁷⁽⁴⁾ A,^{sus2}

us And what came be - fore ___ won't count an - y - more, ___ We can try ___ that.

We can try ___ that.

E_b(add2) E_b/D

You ___ and ___

You ___ and ___

f

Cm⁷⁽⁴⁾

— me ___ That's all that we need it to be ___

— me ___ That's all that we need it to be ___

3 3

G \flat (add2) D \flat sus D \flat C \flat

— And the rest ___ of the world falls a - way ___ And the rest.
— And the rest ___ of the world falls a - way ___ And the rest.

G \flat D \flat Fm $^7(4)$

— of the world falls a - way —

A \flat maj $^9(\text{no}3)/B\flat$

The world ___ falls a - way —
The world ___ falls a - way —

mp

E♭⁵ B♭⁷(no3) E♭ Cm⁷(no5) E♭(add2) B♭⁷(no3) E♭

The world falls a - way
 The world falls a - way
 And it's on - ly us
 And it's on - ly us
 rall.

A♭(add2) E♭(add2)

GOOD FOR YOU

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

Driving $\text{♩} = 108$

$\text{Cm}^7(\text{no}5)$ $\text{A}\flat\text{sus}2$ $\text{E}\flat\text{sus}2$

$\text{Cm}^7(\text{no}5)$ HEIDI:

So you found a place_ where the grass is green - er

sim.

$\text{Cm}^7(\text{no}5)$ $\text{A}\flat\text{sus}2$ $\text{E}\flat\text{sus}2$

And you jumped the fence_ to the oth - er _____ side Is it good? _

Fm⁷

D^{flat}(add2)

D^{flat}maj⁹

Are they giv - ing you _ a world ____ I could nev - ver pro - vide?

Musical score for piano, two staves:

- Top Staff:
 - Cm⁷(no5)
 - A♭sus2
 - E♭sus2
 - N.C./D
- Bottom Staff:
 - Harmonic movement including Cm⁷, A♭sus2, E♭sus2, and N.C./D.

Chords shown above the vocal line: Cm⁷(no5), A_bsus2, E_bsus2.

Vocal lyrics:

Yeah, I hope it's all ___ that you want and ___ more Now you're free ___

Bass line below the vocal line.

Fm⁹ Cm⁷ B_b(add4) A_bmaj^{9(no3)}

From the ag - o - niz - ing life — you were liv - - ing be - fore —

Fm⁷⁽⁴⁾ Cm⁷⁽⁴⁾

And you say what you need to say — So that you get to walk a - way —

Fm⁷⁽⁴⁾ Cm⁷⁽⁴⁾ B_bsus

It would kill you to have to stay — trapped — when you've got — some - thin' new
sim.

Fm⁷⁽⁴⁾ Cm⁷⁽⁴⁾ D_b(add2)

Well I'm sor - ry you had it rough - And I'm sor - ry I'm not e - enough —

— Thank God — they res - cued you — G G⁷

So you got what you al - ways want - ed So you got your dream - come - true Well,

good for — you — Good for — you you You —

— got a taste of a life so per - fect So you did what you had to do Cm7

A_bsus2 E_b(add2) G⁵ G^{7(no3)}

Good for — you — Good for — you —

Cm^{7(no5)} A_bsus2 E_bsus2 B_b/D

Cm^{7(no5)} ALANA: A_bsus2 E_bsus2 B_b/D

Does it cross your mind — to be slight - ly sor - ry?

Cm^{7(no5)} A_bsus2 E_bsus2

Do you e - ven care — that you might be — wrong? Was it fun?

3

Fm⁷⁽⁴⁾ Cm⁷ B_b(add4) E_b/A_b E_b⁵/A_b

Well I hope — you had a blast — while you dragged — me a - long —

JARED:

Fm⁷⁽⁴⁾ Cm⁷ B_bsus

And you say what you need to say — And you play who you need to play —

Fm⁷⁽⁴⁾ Cm⁷⁽⁴⁾ D_b⁶

And if some - bod - y's in your way, — crush — them and leave — them be - hind

ALANA/
JARED(at pitch) :

Well, I guess if I'm not of use — Go a - head you can cut me loose —

G^{7(no3)}

Go a - head now I won't mind

E♭sus2/A♭

HEIDI:

I'll shut my mouth and I'll let you go Is that

B♭(add4)

B♭7sus/F

E♭maj7(no3)/G

A♭sus2

good for you? — Would that be good for you, you, you, you? —

E♭sus2/A♭

**ALANA/
HEIDI:**

— I'll just sit back while you run the show Is that

cresc. poco a poco

B_b(add4) B_b^{7sus/F} E_bmaj^{7(no3)/G} A_bsus2

good for you? — Would that be good for you, you, you? —

EVAN:
All I need is some time to think — But the boat is a - bout to sink —

ALANA/
HEIDI:
— I'll shut my mouth and I'll let you go — Is that

JARED:
I'll shut my mouth and I'll let you go — Is that

Fm⁷⁽⁴⁾ G^{7(no3)} B_b^{sus2}

As the rails and the bolts all crack -

I got - ta find a way to Stop it Stop it Just let me out —

good for you? —

Good for you? —

good for you? —

Good for you? —

fp

f

ff

F⁵ C^(add4) Dm^{7(no5)}

*ALANA/
HEIDI:*

So you got what you al - ways wan - ted

JARED:

So you got what you al - ways wan - ted

So you got your dream - come - true

So you got your dream - come - true

With pedal

F/B♭ F^(add2) A Dm/A A⁷

Good for you

Good for you

Good for you

ff

A⁷(no5) B¹sus2 N.C. ALANA/HEIDI: D⁵

So you got what you al - ways want - ed

JARED:

So you got what you al - ways want - ed

pp — *sfz*

8vb

WORDS FAIL

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

Rubato, sempre colla voce

Musical score for piano and vocal parts. The piano part consists of four measures in common time (4/4), key of G major. The vocal part starts with a piano dynamic (mp) and enters at measure 2. The vocal line consists of sustained notes on G⁵ and G^{sus}.

EVAN:
conversational throughout

I nev - er meant _ to make it _____ such a mess

Musical score for piano and vocal parts. The vocal line continues with lyrics. The piano part consists of four measures in common time (4/4), key of G major. The vocal line starts with a piano dynamic (mp) and enters at measure 2.

I nev - er thought _ that it _____ would go _____ this far

Musical score for piano and vocal parts. The vocal line continues with lyrics. The piano part consists of four measures in common time (4/4), key of G major. The vocal line starts with a piano dynamic (mp) and enters at measure 2.

G^{5/B} C^{sus2} G^{5/E♭} G^{5/D}

So I just stand here sor - ry, search - ing for
weight L.H.

G^{5/C♯} C^{sus2}

some - thing — to say some - thing — to say Words —

C^{sus2} D/F♯ G^(add2) C^{sus2/E} C^(add2) D^(add4)

— fail — Words — fail — There's noth - ing — I — can say

A tempo, always pushing and pulling

G G^{sus} G G^{sus}

mf sim. 3 3

G G^{sus} 3

I guess... I thought I could be _____ part of this

G G^{sus}

I nev - er had ___ this kind of thing ___ be - fore

G^{5/B} C^{sus2} Cm^{(add2)/E♭} G^{5/D}

I nev - er had that ___ per - fect girl ___ who

weight L.H.

A^{7(add4no5)} C^{sus2}

some - how ___ could see ___ the good ___ part ___ of me

p

G
 I nev - er had the dad __ who ____ stuck it out
 mf
 3

Gsus
 No corn - y jokes or base - ball ____ gloves ____

G⁵/B
 C^{sus2}
 Cm^(add2)/E^b
 G⁵/D
 No mom who __ just __ was there, ____ 'cause "Mom" was

A^{7(add4no5)}
 D^(add4)
 all that __ she __ had __ to be __

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice, with lyrics provided below them. The bottom two staves are for the piano. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The vocal parts begin with a melodic line in G major, followed by a section in Gsus. The piano accompaniment features simple chords and bass notes. The vocal part continues with a melodic line in G major, followed by a section in Gsus. The piano accompaniment features simple chords and bass notes. The vocal part continues with a melodic line in G major, followed by a section in Gsus. The piano accompaniment features simple chords and bass notes. The vocal part continues with a melodic line in G major, followed by a section in Gsus. The piano accompaniment features simple chords and bass notes. The vocal part continues with a melodic line in G major, followed by a section in Gsus. The piano accompaniment features simple chords and bass notes.

Em

That's not a wor - thy ex - pla - na - tion

C(add2)

G

I know there is none

D^{sus}/F[#]

Em

Noth - ing can make sense of all these things

Bm

rit.

J=96

Slower

J=96 Am D/A Am D/A Am⁷ Gmaj^{7(no3)}/B J=112

I've done Words

p rall. mf

A tempo

$\text{J} = 112$

$C^{(\text{add2})}$ fail — $D^{(\text{add2})}/F\#$ Words — G^5 fail — there's — C^{sus2}/E noth - ing I — can say — F^{sus2}

$\text{J} = 116$

Pushing, with intensity

$F^{(\text{add2})}/A$ ex - cept, some - times — you see — G^5/B ev - 'ry - thing — $C^{(\text{add2})}$ you've want - ed — C^{sus2}/E and —

f

F^{sus2} some - times — G^5/B you see — $C^{(\text{add2})}$ ev - 'ry - thing — C^{sus2}/E you wish you had and it's —

F^{sus2} right there, — $G^{(\text{add4})}$ right there, — $Am^7(\text{no5})$ right — $G^{(\text{add4})}$ there — in — $\text{J} = 82$

rall.

Rubato, sempre colla voce

$\text{C}^{(\text{add2})}/\text{E}$ $\text{F}^{(\text{add2})}$

$\text{C}^{(\text{add2})}/\text{E}$ $\text{F}^{(\text{add2})}$

front of you

And you want to be - lieve it's true

So you

dim.

p

f

$\text{C}^{(\text{add2})}/\text{E}$ F^{sus2}

Am^7

C^5/G C^5/E

make it true

And you think

may - be

ev - 'ry - bod - y

F^{sus2}

$\text{Cmaj}^{(\text{no3})}/\text{E}$

wants it,

needs it

a lit - tle bit

a lit - tle bit

$\text{F}^{(\text{add2})}$

$\text{B}_{\flat}^5/\text{F}$

F^5

$\text{B}_{\flat}^5/\text{F}$

$\text{J}=100$

too

A tempo
♩=100 F⁵/A

B_bsus²

B_bm^(add2)/D_b

F⁵/C

♩=90

poco rit.

Rubato
♩=90 G^(add4no5)/B

B_bsus²

Colla voce
Dm

This was just a sad _____ in - ven - tion

F⁵

It was - n't real

8

F⁵/E

Dm

Am

I ____ know

But we were hap - py

I guess I could-n't

♩=96

Moderato
♩=96 B_bsus2

F⁵/A

let that go I guess I could-n't give that up I guess I want-ed to __ be - lieve.

sim.

Dm⁷ C^(add4) B_bsus2

'Cause if I just be - lieve ____ then I ____ don't have to see what's real - ly ____ there

poco rit.

B_b^(add2) Dm⁷ B_b^(add2)

Più mosso

No, I'd rath - er __ pre - tend __ I'm some-thing bet-ter than __ these __ bro - ken parts __ Pre - tend.

mf

F C^(add4) Dm⁷

I'm some-thing oth-er than __ this mess that I am __ 'Cause then I don't have __ to look at it and

sim.

B_b(add2) F⁵/A B_b(add2) C(add4) J=108

no one gets to look at it No, _____ no one can real - ly see _____

poco accel.

With fervor J=108 7(no5) F(add2) G(add4) C⁵/E F(add2)

'Cause I've learned to slam _____ on the brake - Be - fore I e - ven turn .

f

G(add4) Am 7(no5) F(add2) G(add4)

the key - Be - fore I make _____ the mis - take

C/E F(add2) Am 7(no5) G(add4)

Be - fore I lead with the worst _____ of me _____ I

C⁵/E F^{sus2} Am G $\text{J}=92$

nev - er let them _ see the worst ____ of me _____

p sub. *rit.* *ff* *v*

A tempo N.C.

'Cause what if ev - 'ry - one _ saw?
 (simulating a delayed piano)

mp

gentle falloff

What if ev - 'ry - one _ knew? _____ Would they like what they saw? _____

Am^{7(no5)} G^(add4) Quasi tempo
 Dm⁷

Or would they _____ hate it too? _____ Will I just keep _____

poco rit.

Rubato, colla voce

J=104

Am⁷ G^(add4) C^{5/E} F^(add2) Am F^{sus2}

on run - ning a - way from what's true? All I e - ver do is run

p

J=100

G^(add4) Dm⁷ F^{sus2}

So how do I step in, step in - to the sun?

mf

Moderato

J=100

C C^{sus/D} F^{sus2} C C^{sus/D} F^{sus2}

Step in - to the sun.

C Dm⁷⁽⁴⁾ F^{sus2} C Dm⁷⁽⁴⁾ F^(add2)

C Dm⁷⁽⁴⁾ F^(add2)

keep melody legato

C Dm⁷⁽⁴⁾ F^(add2)

rall.

SO BIG/SO SMALL

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With rubato throughout, sempre colla voce

With rubato throughout, sempre colla voce

mp *accel.* *rit.* *accel.* *rit.*

With pedal

G⁵/B C^{sus2} G⁵/D D^(add4) G⁵/B C^(add2) G⁵/D D^(add4)

HEIDI: *conversational, intimate*

It was a Feb - ru - ar - y day — When your dad came _ by — be - fore —

sim.

G⁵/D D^(add4) G⁵/E D^(add4) Am⁷⁽⁴⁾

— go - in' — a - way A U - haul truck in the drive - way The

The

G⁵/D D^(add4) G

day

it was sud - den - ly real

G

G^{5/B} C^{sus2} G^{5/D} D^(add4) G^{5/B} C^(add2)

I told you not to come out - side
But you saw that truck and you —

G^{5/D} D^(add4) G^{5/E} D^(add4) Am⁷⁽⁴⁾

— smiled — so wide — A real live truck in your — drive-way

G^{5/D} D^(add4) G⁵ C^{5/E} D^{(add4)/F#}

We let you sit be - hind - the wheel
Good-bye —

G^(add2) C^{sus2} G^{5/B} G^{5/E} F^{sus2}

— good-bye — Now — it's just — me and my — lit - tle guy And the house —

C^{sus}/D C^(add2) G^(add2) C^{sus}/D C^(add2) G^(add2)

— felt so big And I — felt so small The house .

C^{sus}/D C^(add2) G C^{sus}/D C^(add2) G⁵

— felt so big And I — felt so small

G⁵/B C^{sus2} G⁵/D D^(add4) G⁵/B C^(add2)

That night I tucked you in to bed — I will nev - er for-get how you —

G⁵/D D^(add4) G⁵/E D^(add4) Am⁷⁽⁴⁾

— sat up — and said "Is there an - oth - er truck com-in' to our drive-way A

Quasi a tempo

G^{7sus/D} C^(add2) G^(add2)

— felt so big And I ____

G^{7sus/D} C(add2) G(add2)
 — felt so _____ small _____ The house .

G^{7sus/D} C^(add2) G^(add2) Dm⁷⁽⁴⁾ J = 98

felt so big And I And I

mf rit. *molto*

Moving forward (still rubato)

$\text{J}=98$ C^(add2) Em D^(add4) C^(add2)

Em D^(add4) C^(add2) Cm G/B $\text{J}=68$

Colla voce

$\text{J}=68$ G^{5/D} C^{(add2)/E} D^{(add4)/F♯} $\text{J}=96$

As before

$\text{J}=96$ G^{5/B} C^{sus2} G^{5/D} D^(add4) G^{5/B} C^(add2)

G⁵/D *D(add4)* *G⁵/E* *D(add4)* *Am⁷⁽⁴⁾* *J=94*

tight - ly and say: "There's not an - oth - er truck in the drive - way Your

Quasi a tempo *J=94 G⁵/B* *C(add2)*

Mom is - n't go - in' an - y - where Your Mom is stay - in' right here" - Your

G⁵/D *B⁷/D♯* *J=66*

Mom is - n't go - in' an - y - where ____ Your Mom is stay - in' right here - No mat - ter

Slowly *J=66 Em* *G⁵/B* *Quasi a tempo* *J=88 G^{7sus/D}* *C(add2)*

what I'll be here when it all ____ feels so ____

