

EVERYTHING ELSE

Lyrics by
BRIAN YORKEY

Music by
TOM KITT

Classical Sonata
Allegro

(Natalie is playing piano in a school practice room.)

C Solo G7 G#dim7

(She's silent at first...)

Am Em Dm D7 G

(...then coaches herself.)

D7 G

C
a tempo

Natalie:

Mo - zart was cra - zy. Flat fuck - ing cra - zy.

G7

Bat - shit, I hear. But his

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with a slur over the first two measures.

C F/G

mu - sic's not cra - zy. It's bal-anced, it's nim-ble, it's crys - tal - line clear.

Detailed description: This system contains the next three measures. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes, with a slur over the first two measures and a crescendo hairpin.

G7 Em E

There's har - mo - ny, log - ic— you lis - ten to these, you

mf *mp*

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes, with a slur over the first two measures and a crescendo hairpin.

Am /G F

don't hear his doubts or his debts or dis - ease. You scan through the score and put

Detailed description: This system contains the final three measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes, with a slur over the first two measures.

E7 Am /G

fin - gers on keys and you play... and

F Gsus G F2

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a -

p

Flowing

Gsus G Dm11

way. And you play 'til it's per - fect, you play 'til you ache, you

mf

Bb13(#11) C/G

play 'til the strings or your fin - ger - nails break. So you'll rock that re - cit - al and

mp

Ab+ Am Bb9(#11)

get in - to Yale, so you won't feel so sick and you won't look so pale, 'cause you've

F/A *cresc. poco a poco* Fm/Ab C/G

got your full ride and your ear - ly ad - mit - so you're done with this school and with

cresc. poco a poco

D/F# Fmaj7 E9sus E9

all of this shit, and you grad - u - ate ear - ly, you're gone as of May, and there's

mf

Am Fm/Ab *rall.* *a tempo*

noth - ing your par - a - noid par - ents can say, and you

mf rall.

24 **Delicately**
C

know that it's just a So - na - ta a - way... and you play... D

and you play... and

rit.

Poco rubato

(Henry slips into the room, watching.)

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a

pp

way. Ev - 'ry - thing else goes a - way. G

rall.