

# SO ANYWAY

Lyrics by  
BRIAN YORKEY

Music by  
TOM KITT

Ballad, colla voce (♩ = 72)

A D A D N.C. Diana: *p*

So an - y - way, I'm

leav-ing. I thought you'd like to know. You're faith-ful, come what

D E F#m

may, but clear-ly I can't stay, we'd both go mad that way. So here I

Expressive, heartfelt, somewhat free (♩ = 112)

D(9) D E7/D D(9)

go. And an-y-way, I'm leav-ing. I guess that you can

Asus A2 A D(9) D

see. I'll try this on my own. A life I've nev-er

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics "see. I'll try this on my own. A life I've nev-er". The piano accompaniment consists of chords and moving lines in the left hand.

E7sus E7 E5/F# F#m D E7/D D(9) E7/D

known. I'll face the dread a-lone... but I'll be free.

The second system continues the musical score. The vocal line has the lyrics "known. I'll face the dread a-lone... but I'll be free.". The piano accompaniment includes a section marked *mp* (mezzo-piano).

D E/D D(9) *mp freely* Bm9 *a tempo*

With you al-ways be-side me

The third system features a key change to D major. The vocal line has the lyrics "With you al-ways be-side me". The piano accompaniment includes a section marked *mf* (mezzo-forte) and *rit.* (ritardando), followed by a section marked *mp* and *a tempo*.

D/E E D/E E

to catch me when I fall, I'd nev-er

The fourth system continues the musical score. The vocal line has the lyrics "to catch me when I fall, I'd nev-er". The piano accompaniment features a consistent rhythmic pattern.

Bm9 Bm7 E7/B D/E E D/E

get to know\_ the feel of sol - id ground at all.

*mp*

E C#7sus C#7 F#m9 A/E Amaj7

With you al - ways be - liev - ing\_ that we can still come

*f*

D(9) D Dmaj9 D Amaj7/C# *mf* Bm7 E7

through, it makes me feel the fool\_ to

*mf*

Bm7 D/E D2/E *poco rit.* E/G# *mp*

know that it's not true. What

*poco rit.* *p*

D/E *a tempo, cresc. poco a poco* E D/E

doc-tors call dys-func-tion, we tried to call ro-mance. And true it's quite a trick to tell— the

*mp a tempo, cresc. poco a poco*

E *f* Dmaj7/E *molto rit.* D6/E D(9)/E E

danc-ers from the dance. But rath - er than let chance take me, I'll take a

*f* *molto rit.*

D(9) E7/D D(9) E7/D D(9) E7/D

*a tempo, flowing*

chance...

*a tempo, flowing* *rit.*

D(9) *freely mp* E/D

I'll take a chance on leav - ing, — it's that or stay and

*p* *p colla voce*

