

From DEAR EVAN HANSEN
WAVING THROUGH A WINDOW

For SAB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 4:00

Arranged by
ROGER EMERSON

Music and Lyrics by
BENJ PASEK and JUSTIN PAUL

With drive (♩ = ca. 144)

G/B C Dsus G/B C Dsus

Piano

Soprano

Alto

Baritone

I've learned to slam on the brake —

p

G/B C Dsus

4

be-fore I e-ven turn — the key — Be-fore I make the mis-take —

G/B C Dsus G/B C Dsus

7

*Available separately:
 SATB (00233506), SAB (00233507), SSA (00233508), ShowTrax CD (00233510)
 Rhythm parts available as a digital download (00233509)
 (syn, gtr 1, gtr 2, b, dm)
halleonard.com/choral



Copyright © 2017 Pick In A Pinch Music (ASCAP) and Breathelike Music (ASCAP)
 This arrangement Copyright © 2017 Pick In A Pinch Music (ASCAP) and Breathelike Music (ASCAP)
 All Rights Administered by Kobalt Songs Music Publishing
 All Rights Reserved Used by Permission

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

G/B C Em/B D(add4)

10

13

Give them no rea - son to stare ___ No slip-pin' up if you

G/B C Dsus G/B C Dsus

13

slip a-way ___ So I got noth-in' to share ___

G/B C Dsus

16

unis. mf

No I got noth-in' to say _____ Step out, step

mf

G/B C Em/B D(add4)(no5) Am7(add4)

mf

19

out - ta the sun _____ if you keep _____ get - tin' burned _____

Em7 D(add4) G/B C2

22

sub. mp

Step out, step out-ta the sun _____ be-cause _____

sub. mp

Am7(add4) Em D(add4)(no5) G/B

sub. mp

24

— you've learned, — be - cause — you've learned

f

f

C2 D(add4) Em7

27

30 **Softly, but intense**
sub. mp

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

sub. mp

Softly, but intense C2 G5 *sim.* D(add4)

sub. mp

30

unis.

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

Em7 C2

33

Wav - ing *mf* try to speak but *mf*

through a win - dow _____ I

G⁵ D(add4) Em⁷ C²

36 *mf*

no-bod-y can hear So I wait a-round _____ for an an-swer to ap-pear while I'm

G⁵ D(add4)

39

unis. watch - watch - watch-in' peo-ple _____ pass *unis.* Wav - ing

through a win -

Em⁷ C² G⁵ D(add4)

42

mp

sub. mp Can an - y - bod - y see? -
- dow Oh

B7/D# Em7 C2 G5

sub. mp

45

f *sub. mp*
unis.

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

sub. mp

Dsus(no5) C2 G5 D(add4)

f *sub. mp*

48

C2 G5 Dsus

51

sub

54

mf

We start with stars in our eyes —

G/B C² D(add4)

mf

54

(8^{vb})

We start be - liev - in' that we — be - long —

G/B C² D(add4)

56

(8^{vb})

But ev - 'ry sun does - n't rise —

G/B C² D(add4)

58

(8^{vb})

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

Em D(add4) G/B C2 D(add4)

67

_____ you've _____ learned _____ On the out - side

70 *f*

Em7 C2

69

al - ways look - in' in Will I ev - er be more

G5 D(add4)

71

unis.
 than I've al - ways been? 'Cause I'm tap - tap - tap - pin' on the

73

Em7 C2

glass _____ Wav - ing through a win - dow _____ I

75

G5 D(add4) Em7

78

try to speak but no-bod - y can hear So I wait a-round _____ for an

78

C2 G5 D(add4)

unis.
 an - swer to ap - pear while I'm watch - watch - watch - in' peo - ple

81

Em7 C2

unis.
 — pass — Wav - ing through a win - dow Oh

83

G5 D(add4) B7/D# Em7

Can an - y - bod - y see? Is an - y - bod - y

C2 G

Solo

Bass solo (almost spoken, opt. 8va) *mp*

90

cresc. poco a poco

Bass line for measure 90, starting with a whole rest followed by a sequence of eighth notes: G, A, B, C, D, E, F, G.

When you're fall - in' in a for - est and there's

Sop.

Soprano line for measure 90, starting with a whole rest followed by a sequence of eighth notes: G, A, B, C, D, E, F, G.

Alto wav - ing?

Alto and Baritone lines for measure 90, both starting with whole rests.

90

Dsus

G/B

C²

D(add4)

Piano accompaniment for measures 89 and 90. Measure 89 features a chordal pattern in the right hand and a bass line in the left hand. Measure 90 continues with a similar pattern, marked *mp* and *cresc. poco a poco*. A dynamic marking *f* is present in measure 89.

89

Solo

Bass line for measure 91, starting with a whole rest followed by a sequence of eighth notes: G, A, B, C, D, E, F, G.

no - bod - y a - round, do you ev - er real - ly crash or ev -

Em⁷

G/B

C²

D(add4)

Piano accompaniment for measures 91 and 92. Measure 91 features a chordal pattern in the right hand and a bass line in the left hand. Measure 92 continues with a similar pattern.

91

Bass line for measure 93, starting with a whole rest followed by a sequence of eighth notes: G, A, B, C, D, E, F, G.

en make a sound? — When you're fall - in' in a for - est and there's

Em⁷

G/B

C²

D(add4)

Piano accompaniment for measures 93 and 94. Measure 93 features a chordal pattern in the right hand and a bass line in the left hand. Measure 94 continues with a similar pattern.

93

no - bod-y a-round, — do you ev - er real - ly crash or ev -

Em7 G/B C2 D(add4)

95

en make a sound? When you're fall - in' in a for - est and there's

Baritone Solo **98**
end Bass Solo *mf ad lib. rhythms*

Em7 G/B C2 D(add4)

97

no - bod-y a-round, — do you ev - er real - ly crash or ev -

Em7 G/B C2 D(add4)

99

end Baritone Solo Tenor Solo *f* 102

en make a sound? — When you're fall - in' in a for - est and there's

f Ah —

f Ah —

102

Em⁷ G/B C² D(add4)

f

101

no - bod-y a-round, — do you ev - er real - ly crash or ev -

Ah —

f Ah —

Em⁷ G/B C² D(add4)

103

en make a sound? — Did I ev - en make a sound? Did I

unis.
Oh

Oh

Em7 G/B C2 D(add4)

105

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

div.
Oh Ah

Oh Ah

Em7 G/B C2 D(add4)

107

110

Half of the ensemble to end

ev - er make a sound? On the out - side

This system contains the first two staves of music. The top staff is a vocal line in bass clef, 6/4 time, with lyrics "ev - er make a sound? On the out - side". The bottom staff is a piano accompaniment in bass clef, 6/4 time, with a *ff* dynamic marking. A key signature change to three flats and a 4/4 time signature change occur at the start of the second measure.

Oh

This system contains the next two staves. The top staff is a vocal line in treble clef with the lyric "Oh". The bottom staff is a piano accompaniment in bass clef with a *ff* dynamic marking. The key signature remains three flats and the time signature is 4/4.

N.C. Fm7 D^{b2}

109

This system contains the piano accompaniment for the third system. The top staff is in treble clef and the bottom staff is in bass clef, both in 6/4 time. It includes dynamic markings *ff* and *ff*. Chord symbols "N.C.", "Fm7", and "D^{b2}" are present. A measure number "109" is at the bottom left.

al - ways look - in' in Will I ev - er be more

This system contains the next two staves. The top staff is a vocal line in treble clef with lyrics "al - ways look - in' in Will I ev - er be more". The bottom staff is a piano accompaniment in bass clef. The key signature is three flats and the time signature is 4/4.

Oh

This system contains the next two staves. The top staff is a vocal line in treble clef with the lyric "Oh". The bottom staff is a piano accompaniment in bass clef. The key signature is three flats and the time signature is 4/4.

A^b E^b(add 4)

111

This system contains the piano accompaniment for the sixth system. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. It includes chord symbols "A^b" and "E^b(add 4)". A measure number "111" is at the bottom left.

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

unis.

Oh

113

Fm⁷ D^{b2}

glass Wav - ing through a win -

Oh

115

A^b E^b(add4)

118

- dow I try to speak but

unis.

Oh

Detailed description: This system contains the vocal and piano parts for measures 117 and 118. The vocal line starts with a long note on 'dow' in measure 117, followed by 'I' in measure 118. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the piano part in measure 118. The lyrics 'try to speak but' are under the vocal line in measure 118. The word 'Oh' is written below the vocal line in measure 118. The piano part in measure 118 has a fermata over the final chord.

117

Fm7 118 Db2

Detailed description: This system shows the piano accompaniment for measures 117 and 118. Measure 117 has a bass line of eighth notes and chords in the right hand. Measure 118 continues the bass line and features a fermata over the final chord. Chord symbols 'Fm7' and 'Db2' are written above the staff in measure 118. The measure number '117' is written at the beginning of the system.

no - bod - y can hear So I wait a - round for an

Oh

Detailed description: This system contains the vocal and piano parts for measures 118 and 119. The vocal line starts with 'no - bod - y can hear' in measure 118, followed by 'So I' in measure 119. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the piano part in measure 119. The lyrics 'wait a - round for an' are under the vocal line in measure 119. The word 'Oh' is written below the vocal line in measure 119. The piano part in measure 119 has a fermata over the final chord.

119

Ab Eb(add4)

Detailed description: This system shows the piano accompaniment for measures 118 and 119. Measure 118 continues the bass line and features a fermata over the final chord. Measure 119 continues the bass line and features a fermata over the final chord. Chord symbols 'Ab' and 'Eb(add4)' are written above the staff in measure 119. The measure number '119' is written at the beginning of the system.

an - swer to ap - pear while I'm watch - watch - watch - in' peo - ple

Oh

Fm7 D^{b2}

121

pass Wav - ing through a win -

Oh

A^b E^b(add4)

123

- dow Oh _____ Can

C7/E Fm7(no5) Db2

125

127

an - y - bod - y see? _____ Is an - y - bod - y

127

Ab

wav - ing back at me? —

unis.
Oh

E^b(add4) A^b/C D^b2 E^b(add4)

129

Is an - y - bod - y wav - ing? Wav - ing

Oh — Oh —

A^b/C D^b2 E^b(add4) A^b5/F A^b5/G

132

